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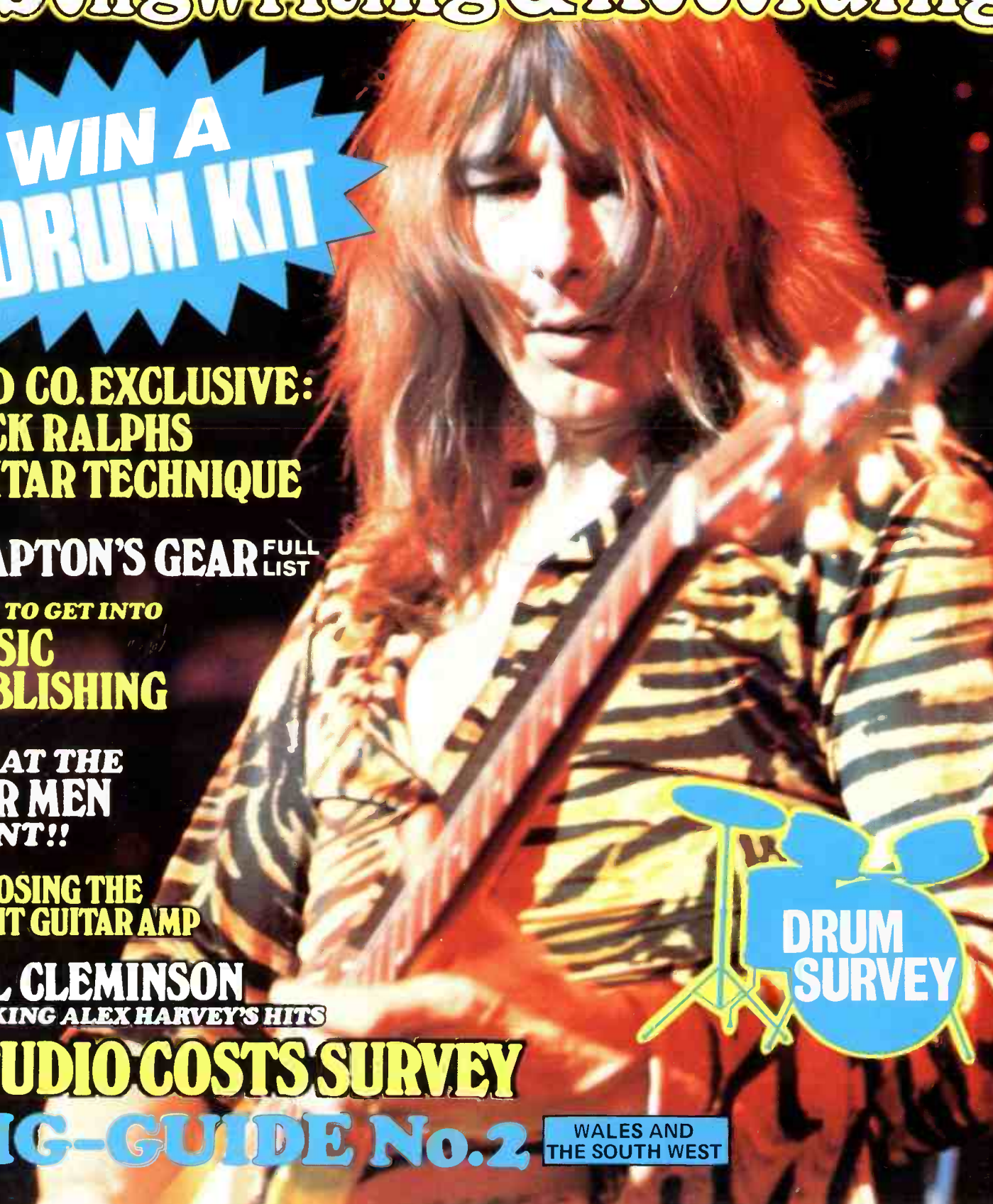
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BEAT INSTRUMENTAL

Songwriting & Recording

No. 120

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Editorial

This year the music scene, like the weather, has gone through a long period of drought. Nothing distinct has emerged to herald a new direction in rock music. The singles charts over the last few months have reflected this. Literally anything from the sublime to the ridiculous has stood a chance of getting in, so that Queen's brilliant 'Bohemian Rhapsody' rubbed shoulders with comedy from the Wurzels and both in turn gave way to dated dallies from veteran clarinetist Acker Bilk, whose last major hit, 'Stranger On The Shore,' was released before some of today's younger record buyers were even born!

A. & R. men everywhere are frantically clutching at straws. Is punk rock going to be the next big thing? Should they sign up anything that remotely resembles Patti Smith or the Sex Pistols? Or is Space Rock about to sweep the nation, in which case embryo Hawkwind's everywhere can be sure of a contract.

The fact is — no-one knows what the next trend will be, or even where it will come from. It may be lurking in some suburban garage used as a rehearsal room, or in a remote Welsh village club. It could be that somebody who is reading this magazine right now is destined to start 'it.' Perhaps there is one thing that may give us a clue to where the next rock fashion lies. There are definite signs that, with general acceptance of records like 'Bohemian Rhapsody' and Manfred Man's Earth Band with 'Blinded By The Light', audiences are now demanding something rather more technically sophisticated and musically fulfilling.

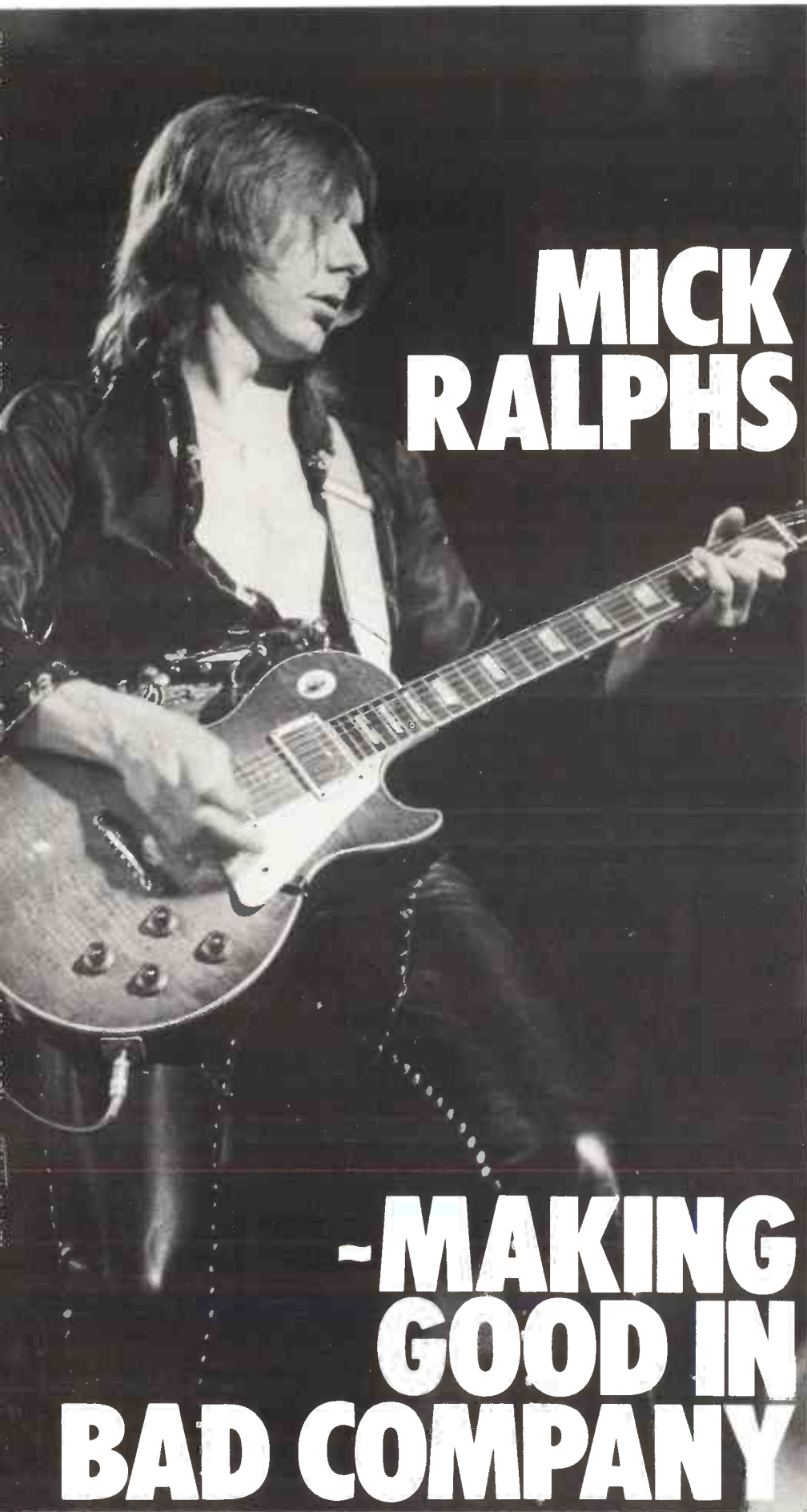
The truth is that the older a musician gets, the more he's learnt and the better he can play. So it's great to see Frampton, Manfred, Rod and Wings in the charts alongside younger bands like the Bay City Rollers. It proves that there's room for both younger and older, more experienced musicians to co-exist side by side. The youth cult will always be with us — and it would be a disaster if it ever faded, because the music scene needs a constant influx of fresh, young talent to keep it from stagnating.

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MICK RALPHS

- MAKING GOOD IN BAD COMPANY

Mick Ralphs, guitarist with the inimitable Bad Company, doesn't exactly fit the picture of the standard issue heavy metal guitar hero. His stage presence is a shade more laid-back than the 'watch me pose under the lights, lad' approach of many of his contemporaries. He comes up front when he's needed and yet seems perfectly happy to hang back with his amps and fill in some of the meatiest rhythm/lead work around.

Within Bad Co. he fulfils exactly what is needed of him, searing lead lines are played for a discreet length of time, backed with the raunchy chords squeezed, currently, from his beloved 1959 Les Paul.

I met Ralphs at Swan Song's London offices, a management company Bad Co. shares with such luminaries as Zeppelin, Maggie Bell and the Pretty Things. Mick's a big name in Rock music (especially abroad where the band are held to be among the top five in the world) yet he doesn't come the superstar and neither does the amiable personal manager, Clive Coulson. This mob, I muse, have retained a pleasing sense of reality despite their exalted position.

Having already pointed out that Ralphs doesn't fit the bill of guitar hero to the letter of the law how, I asked, did he get into guitar playing?

First Gibson

"I was a late starter really. Most of the guitar players around these days started with Hank Marvin and the Shadows whereas, when they were popular, I found all that too sugary and sweet for me and was really a lot more into going out and pulling birds, getting drunk, that sort of thing. What first started me playing was hearing Booker T. and the M.G.'s doing 'Green Onions' with Steve Cropper on guitar. I'd had this picture in my head of how a guitar *should* sound and Cropper had that sound.

"My first actual gigs were playing in a local dance band in Herefordshire. I had to do that because there weren't too many local bands around at the time, but it was good experience."

Mick started playing when a kindly aunt (it's quite stunning how much Rock music owes to benevolent aunts and grandmothers!) bought him a plastic four string ukelele. From this he progressed (still under the patronage of aunt Phyllis) to an Elvis Presley guitar and then on through a Rosetti cello guitar and a Rosetti Lucky 7 about which Mick reminisces, "It had an action like a cheese grater, the higher up the neck you went the more you ran the risk of cutting your fingers off!"

Then came the big break when he got hold of his first American axe. "I en-

ded up with a Rickenbacker six string like Pete Townshend's. In those days Gibsons and Fenders were way 'up there', something you'd set your sights on owning when you'd really moved on a bit.

"The next guitar I had was a Telecaster which I kept swapping for other Teles in the hope of getting the perfect one. Then I got my first Gibson just before we came to London and formed Mott the Hoople."

Continent

Like a lot of the best British players, Mick learned a lot through working on the Continent. The list of his predecessors reads like a Who's Who of Rock so let's just point out that the Beatles and one Ritchie Blackmore have also acknowledged their debts to the continuous club playing they did in the German industrial cities. It was hard work though, as Mick explains.

"When I think back on it, I really don't know how we survived, playing eight hours a night for a bag of chips — that sort of thing. Still, it was a very good apprenticeship because when we got back from Germany everybody was telling us how much we'd improved. It really does tighten you up, that sort of work."

Like any player who's worth his salt, Ralphs has struggled, often getting into the awful trap of seeing a guitar he fancied and having to sell his existing one that he also loved just to move on.

"Yeah, I vowed I'd never do that again. In 1969 I traded my Tele, which was a great guitar that I really wanted to keep, for a 1960 S.G. Then I had the chance of a Gold Top Les Paul and I had to trade the S.G. which was a great pity. That was something that I swore I'd never do again.

Bargains

"It was like when we first went over to America with Mott. Almost the only money I could make in America was buying really good guitars for next to nothing in the pawn shops, bringing them back with me and selling them over here. At the time there were still some amazing bargains around, you could buy a really good Les Paul for about \$100, pay the duty and still make a good profit on it." I shudder at the thought of Les Pauls going for \$100; and we both shake our heads in sage amusement!

"Since Bad Co. came along I've been able to do something that I've really wanted to do for a long time — get a good guitar collection together. My favourite at the moment is an old '59 Les Paul Sunburst. It's really beat-up and the frets need doing but it's got such an amazing sound that I'm a bit

"I'd had this picture in my head of how a guitar should sound"



frightened of losing the tone if it's worked on.

"Over the years I've tried lots of different makes of guitar and I reckon that Gibson is the one for me, although I do like Fender for certain things like 'Can't Get Enough', which is done in a very high open tuning that Fenders seem to take better than Gibsons. For that I use a fairly new Strat which is really a very good guitar. I got it as a spare because I was using my old Esquire for that and it seemed sort of sacrilegious to put too much strain on the neck of such a nice old guitar."

A lot of talk in recent years has centred around what is the ideal combination of guitar and amp to get 'the perfect sound'. After much trial and experimentation, Mick has returned to the classic Rock combination of a Les Paul and a Marshall.

"For what I do, I need a really full sound because there's only Boz, Simon and myself most of the time and the sound needs filling out a lot. I love that old ballsy Clapton sound that you can get with a Gibson/Marshall set-up. Mind you, when I record I tend to use a Strat quite a lot because it gives me a more clean and accurate sound.

"I know it seems like a rather traditional sound but it's what I like and it's what works in the band. It's the same with amps. We used Ampegs for a bit and they were okay but I really prefer Marshall. I've tried solid state amps and I'll admit that you've got the power there but you haven't got the tone. With transistor amps you either get a totally clean sound or you go right over into a complete filthy distortion."

Detail

Mick is one of the few musicians I have met who seems to be really prepared (and capable) of going into detail on his playing. It's refreshing to find. He even goes so far as to impart definite trade secrets, like his amp setting.

"Recently, on the last tour of the States, I started using a lot more bass. If you can imagine the controls of your amp as being like a clock then I used to have the middle and treble controls on about 1 o'clock, the bass on about 4 o'clock, the volume all the way up and the presence on about 12 o'clock. Now I've turned the treble down a lot and have the bass right up. With more bass I find that the single note runs come out sounding a lot fuller."

On the string side Mick uses Gibson on his Les Paul, a light gauge set, but not ultra-light, with a fairly high action to enable him to get power out of his

Continued on page 6

Cont. from
pg. 5

MICK RALPHS



guitar on the traditional Bad Co. heavy chords. Unlike almost all the guitarists we interview Mick does *not* change his strings unless forced to. He prefers to let them bed-in for a while, only changing when completely dead and, even when he breaks a string, his invaluable roadie Sid Price (Mick insisted that Sid got a mention) will only change the broken string.

On his Fenders Mick uses Ernie Ball ultra light gauge strings so that he can use his open tunings without breaking too many.

The particular tuning he uses on 'Can't Get Enough', for example, demands raising the A string up to C. That sort of alteration requires a very light stringing to make the solo possible to play and to avoid string breakage.

Perhaps the essence of Mick's style is a fine sense of control. He knows that he could step out front more often and blow vast solos, but also he knows that, if he did, it would cease to be Bad Co. So he continues to develop his excellent chord style and keeps his solos to a length where he says what he has to say, and then gets back to keeping the overall sound full and meaty.

While on the subject of control it's worth pointing out that Mick, like Brian May from Queen, has developed a technique for controlling his sound

using the heel of his right hand.

Playing at high volumes, often close to his stack of Marshalls, means that he is on the edge of a feedback holocaust much of the time. Keeping his hand on the bridge of the guitar enables him to hold the feedback down and also cut out any extra notes in chords that he doesn't want. It's a technique which develops over the years but one worth trying if you find feedback a problem.

Mick Ralphs is one of the better people in Rock music. His remembrance of what it's like to struggle as an unknown is still as strong as his Herefordshire accent, and he still cares about helping people avoid some of the pitfalls that lay in wait for him when he started.

With success now firmly in his grasp he could sit back and relax, but doesn't. Throughout the interview he keeps referring to his desire to work on things in his technique, which is always a promising sign in a successful guitarist. He asserts that Bad Co. is a happy band to be in and that he feels fulfilled in what he's doing. That being the case, we can only sit back and wait for more developments in the Bad Co. career, certain in the knowledge that the cheerful Mick will have a major part to play in the growth of the band.

by Gary Cooper

for the professional...



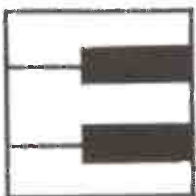
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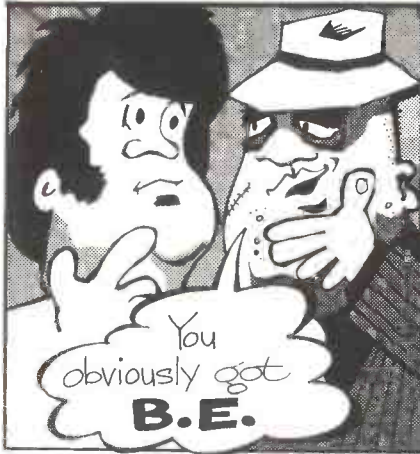
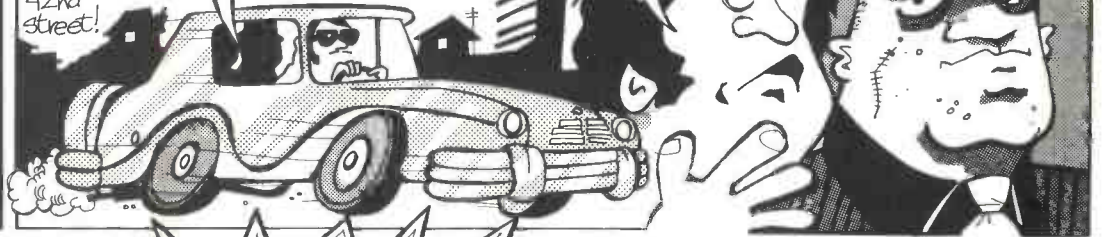
MUGSY'S BOYS!

No 1:

Mugsy spills the beans about **B.E.** & gives Jess Lead his big break!!!

Jess pours out his troubles to Mugsy, after a disastrous gig on 42nd street!

I don't understand it Mugsy - We've got the right sound but when we get on stage everybody just laughs!!



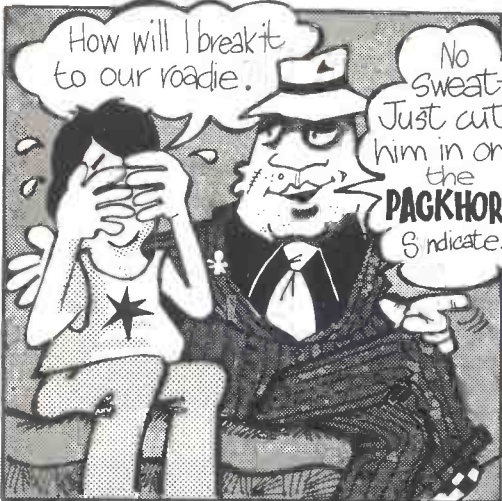
You obviously got **B.E.**



You don't mean **!?!?**

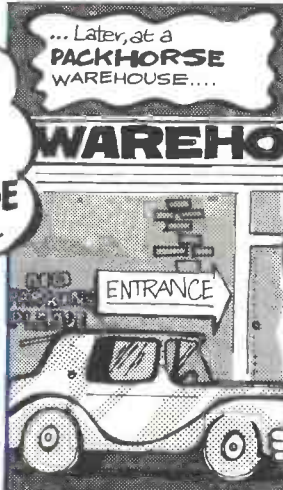


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Mike Rowland

YOUR LETTERS

Leslie

Dear Sir,

My friend is the owner of a Leslie in which the speaker packed up, so he decided to get it repaired or replaced, but was told in 3 leading Glasgow music shops, that the speaker was not repairable and that if he handed in his old speaker, he could obtain a new Leslie speaker at a price of £131. My friend, being rather annoyed, decided to look further, and found an English Hi-Fi Co. who recoiled and reconed it for £15. They also told him that it was not a "Leslie" speaker but a "Lancia".

So, one can use one's own judgement from these facts. I hope you publish this letter as a warning to keyboard players up

and down the country.

Yours in music,
J. M. Lucas &
J. Allan.

P.S. Thanks for the best mags available to the musician.

P.P.S. Sorry, but I forgot to mention that we contacted "Hammond Organs" (U.K. Ltd.), and they also told us that Leslie speakers were irreparable.
18, Crusader Avenue,
Knightswood,
Glasgow.

Unfortunately you do not specify which model of Leslie cabinet you have, but we contacted the manufacturers, Electrosonics, whose engineer told us that Leslie cabinets are all fitted with Jensen loudspeakers, and that most Leslie cabinets (eg. 145, 147, 760) can be serviced by them, re-coning costs varying between £15 to £40, depending on the model of speaker in question. The only

exception is the Leslie 825 enclosure, for which no speaker re-coning service is at present available, the replacement unit complete costing "over £100". This is due to the fact that there is no British manufacturer who can press the cone for this model, but apparently Electrosonics are now attempting to obtain complete 're-cone kits' from Jensen, who are an American firm. The engineer seemed quite helpful and well informed, and suggested that the best dealer to approach in your area would be Cuthbertson's.

Amps

Dear Editor,

I hope to start a group in the near future, so I've been reading up about amps. As a result, I'm totally confused. What amps would be needed for, say, two

guitars and bass, and are there many alternatives? Also, I would like to know about different kinds of keyboards. Could you also indicate the kind of cost that would be involved in buying amps?

Thanks,
Anna Ramsbottom,
Bury,
Lancs.

Buying an amplifier is confusing, because there are so many makes on the market. This issue of the magazine includes a feature on buying a bass amp, which you may find helpful. We would advise you to go straight out and buy an amp which is powerful enough to use for small gigs, i.e. at least 50 watts, rather than a small practice amp. And you will need at least two, as the bass guitarist definitely needs a separate amp., although you can

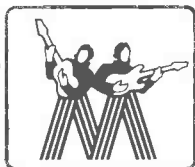
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AND QUERIES

economise at the beginning by using the same amp for lead and rhythm guitar.

Do look around the second-hand market and don't be afraid of going into music shops and trying amps out. Be sure you try them out at full volume, so that you can tell whether or not there is unnecessary distortion. Some of the better known makes on the market include Marshall, Hiwatt, Carlsboro, S.A.I. and Darburn — you can look up the prices in the price listings at the end of the issue. You'll probably find you'll have to spend around the £150 mark, but it's worth it in the long run, if you are serious about your music, even if you have to buy them on H.P.

With regard to your question about keyboards, a mere reply on this page couldn't possibly do justice to the subject, so we'd like to refer you to two back issues of *Beat Instrumental*, March and April,

which contained articles on buying secondhand keyboards and a keyboard survey respectively. You can obtain them from our address above.

Royalty Act

Dear Beat,

A friend of mine who has a publishing contract has told me that there is some kind of act going through Parliament which will mean that songwriters will get a bigger royalty from record sales in the future. Can you tell me if this is true, or do you know anything about it at all?

Yours sincerely,
David R. Meadows,
Kidlington,
Oxford.

There isn't any Act going through, David. What is happening is that November 1st is the date set for the start of a Public Enquiry into the revision

of the record royalty rate. The present royalty of 6¼% is now totally out of date. It was fixed nearly fifty years ago, when records were regarded as a flash in the pan and most songwriters earned their living through sales of sheet music. Now, of course, things have completely reversed and sheet music sales form only a small part of the writer's income. So a body called the Record Royalty Revision Association, which represents the Composers' Guild, the Songwriters' Guild, the Music Publishers' Association, the Mechanical Rights Society and Britico, have applied to the Department of Trade for an increase in the statutory royalty and also the minimum royalty payable on records.

That's all the news we have on the subject at present. If you have any more enquiries, you can contact the Record Royalty Revision Association, c/o Wright & Webb, Syrett &

Sons, 10 Soho Square, London, W1V 6EE.

Chords

Dear Editor,

I recently bought a song sheet of Alex Harvey's single, 'Boston Tea Party,' and on it were the chords F sharp/C sharp, G/A, and lots more. Could you please tell me what these chords are because I am not familiar with chord symbols such as these.

Yours gratefully,
Eddie Dudzitz,
Swindon,
Wilts.

If you see the instructions G/A over a word in the song, all it means is that, while you are singing that note, you change guitar chords from G to A. It isn't a weird and wonderful new chord, it's just instructions to modulate from one chord and one key to another.

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OVEREND WATTS MIKE WEDGWOOD RAY RUSSELL ROY WOOD

...to name
but a few



ZAL CLEMINSON



En Route to Vibrania

by Chris Simmonds

With the release of 'SAHB Stories' the Sensational Alex Harvey Band has reached a new peak in popularity — 'SAHB Stories' has not only sold well by itself but has also inspired other albums to return for a second nibble at the lower ends of the charts. If one presumes the band to have something of a cult following, it is no mean achievement, and in an attempt to trace the background to this new success Beat spoke to guitarist Zal Clemin-

son. It is not particularly easy to reconcile Zal's onstage persona — Pierrot into violence, perhaps — with the quiet figure who walked into Mountain Management's office for the interview. However, both the quiet speaker and aggressive guitar player turn out to be compatible facets of his personality, and, with one speaking about the other, he was glad to cover both his development and technique as a musician and the current attitudes of the whole band.

When was your first active involvement with music and playing the guitar?

It was at school really — listening to the early Stones things, Beatles things, you know, Chuck Berry before that. We started a band in school — nobody could play anything — and I got a guitar because I fancied playing it. But I didn't know then that I was going to be a *guitarist*. I got an acoustic guitar first, then an electric guitar and a couple of amps.

What was happening musically in Glasgow at this time?

The first band I played in in Scotland was a very strong soul thing which was still very young in this country, even down in London where it was supposed to be ultra-hip or whatever. There were some clubs in Glasgow where they were playing really obscure soul music — Joe Tex and so on, and a lot of the bands copied it, like the ones I was in, but playing it in a rock formula. Then I saw Alex in a club in Glasgow in the late Sixties; must have been towards the end of his own soul band, and it was so tight I just couldn't believe it. By the time Teargas was going we were into Zeppelin — that kind of heavy — and early Deep Purple.

What were you using in Teargas?

I was using a really big Sound City 200 watt amp; we were playing well out of balance, I would imagine. I had a Strat for most of the time, and then I started with SGs, and after a while I went over completely.

Why?

Well, it *does* give you more sustain, but then again if you wind them up through a powerful amp they all begin to sound the same, so it's down to your own technique, finger style, to get it the way you want it. I mean, Jeff Beck can pick up any guitar, and it just sounds like Jeff Beck.

To go back to your earlier mention of Alex, how in fact did your joining up with him come about?

Teargas had been going for a while and was getting quite popular in Scotland, but unless we left Scotland we knew we wouldn't go further than the £100 a night booking. Our manager came down to work in this office for Mountain (SAHB's current management of-

fic) and Alex told him he was looking for a band, that he had already tried some musicians but wasn't too happy. So he recommended that Alex give us a try — by this time we had a couple of albums out — and we met in a pub and got chatting. He bought us a drink. We'd booked a hall to rehearse in and the first thing he played was the lick from Midnight Moses and the band just picked up on it. Right away there was a buzz, and that was it.

Presumably it was Alex who introduced you to the concept of theatrical presentation.

Yes, Alex as a performer was making everybody around him react in the same way; he would do something on stage — I would react to it, and afterwards someone would come up and say 'yeah, that looked great.' So it just developed like that. It was just a natural thing of people bringing out what they had in them.

Since then, what has your progression been equipment-wise?

Right now I'm using an SG. I had two stolen in America, so I just got another one I like, which I tried out one night on tour in Edinburgh. I've still got the Strat that I used in Teargas but I don't play it very much now. It's getting a bit beat up now anyway. I also have a Gibson Firebird that I got in the States — a really nice guitar to play. It just gets a little bit thin at the top end! I don't know if it's the pickups or what. I also have another white SG Custom which I just can't get to grips with. It has a really low action, you know, it's very fast, but I can't really *push* any notes. I'm trying to sell it.

What about amplification?

Amps — I've tried a lot of stuff. Before it was stolen I had a Marshall 100 watt through an old Beatle Vox cabinet with 4 x 12" JBLs. To replace it I tried out some Sunn gear (which I still have) and that had a nice clean sound, but it was a bit *too* clean for me. I tried mixing them all together and overloading at the pre-amp which was nice. Anyway for the last tour I ended up using a Marshall 100 watt with a 4 x 12" cabinet, which was back to the start again, almost. It seems to suit the SG.

Your recorded sound particularly suggests fairly heavy strings — is this correct?

No, the strings are really light, but I can get the bend out of them as the action is high — the Firebird in particular. In that sense it's an easy guitar to play, even not plugged in you can bend a note and hear it. A lot of the time you are searching when you are playing. It's no good saying 'I'll work out the solo for this and I'll work out the solo for that.' I like to go for something, maybe you're not quite



sure what the note is, but then you can bend it, push it around a bit.

Do you practice much?

Not really. I've tried it — it's obvious you'll get better and better if you sit down for four hours a day — but it doesn't work with me.

Do these light gauge strings allow you to use your little finger?

I use it, but I don't bend with it, just to help with fast little runs. To do it you obviously need strength in the pinky. I've never really been one to study 'technique'. There's two types of guitarists, the Jeff Beck, John McLaughlin type who has the control and knows *exactly* what he's playing, or else you can be the kind of guitar player where something comes into your head on the spur of the moment and you go 'SMACK' and you hit something — and it's *right*. I like to be loose.

Do you always use a plectrum?

All the time, unless it's a sharp funky style and then I'll use the plectrum plus one or two fingers. I play very hard with a plectrum, picking right on the string, and you get a very sharp, almost harmonic effect. Beck is probably *the* man for that.

Presumably damping the strings would help vary this effect.

Oh yeah. (*here elucidation was by way of hand movements. The gist was that damping would probably be followed by a particularly fierce chord.*) But nowadays I'm starting to get less into 'heavy' stuff — the band is swinging more towards rhythm. We've just written some stuff which is more funky than high energy, more mature in a way. Slightly jazzy at times.

How do you change your approach in the studio?

Well, I think I always play better in the

studio than on stage. The whole thing which is going on onstage is never having a minute to yourself to concentrate on what you're playing. I think it's a slight fault that the band has become *too* visual, keeping the show going non-stop without maybe taking a couple of minutes to just lay back and play something nice. But we're beginning to get more of that idea in the band.

How far do you see yourself as a lead player with such a distinct rhythm section in the band?

That's an interesting point. The way we've been playing, or bands like us play, you find if someone's soloing the guitar player is still steaming in with this riff in the background, or vice versa. I could be playing a solo, and I'll be backed up with big block chord structures. It's very powerful, different from, say, Cobham's band where a solo is a solo. We are trying to get away from this, from being over-heavy and aggressive. Personally I find it increasingly hard to differentiate between what is lead rhythm playing — it's all guitar! The band sound is down to arrangement, and if it's done well, the band can really start swinging. If you're on top of each other I don't think it works.

How does the band set about getting a song together?

We've done it every conceivable way, really. Alex and Hugh (McKenna, keyboards) struck up a thing where Alex provided lyrics and Hugh would come up with something to fit them. Whoever had something sparked off by the lyrics would provide the musical idea. The lyric has often been the starting point. But the last album, for instance, 'SAHB Stories', I was in Chris's (bass player Chris Glenn) garage just banging about on the drums and he was playing a bass lick, and we thought 'that's nice'. The song started just from a rhythm, then Alex said, 'yeah, I'll sing over that'. But then something like 'Dance for your Daddy' took a lot of working out to get it right. But we don't fart about with things that don't work — you soon know.

What about the future?

We have the idea for a thing called Vibrania which Alex has had in his head a while. It's a sort of culmination of our ideas about putting theatre and rock together. He's not letting too much out at the moment. I think he and Hugh are going to go away and write this — much like a West End musical play thing, I imagine. It may be Alex's final blow if he achieved that piece — a sort of Rocky Horror or Hair. I think Alex might be happy to semi-retire on a note like that. We'll have to see how it works out, what the reaction is.

PLAYER OF THE MONTH

COLIN HODGKINSON

Bill Wyman recently described Colin Hodgkinson of Back Door as “the most phenomenal bass player I’ve ever seen.” And anyone who has been fortunate enough to see the band in action since they began about four years ago will doubtless corroborate this view. A three-piece band, consisting of sax, bass and drums sounds on the face of it, a rather bleak prospect for an evenings’ entertainment. Nothing could be further from the truth, however. What characterises their act is its enthusiasm and spontaneity, but most of all its hard-edged power. Ron Aspery honks and blasts on the sax, occasionally putting a hand to the electric piano for a few loose chords, whilst Adrian Tilbrook batters his kit like he hated it. And all this while, Colin Hodgkinson bobs and weaves boxer-like in time to the music, a broad grin cracking his face from first note to last.

Gorilla

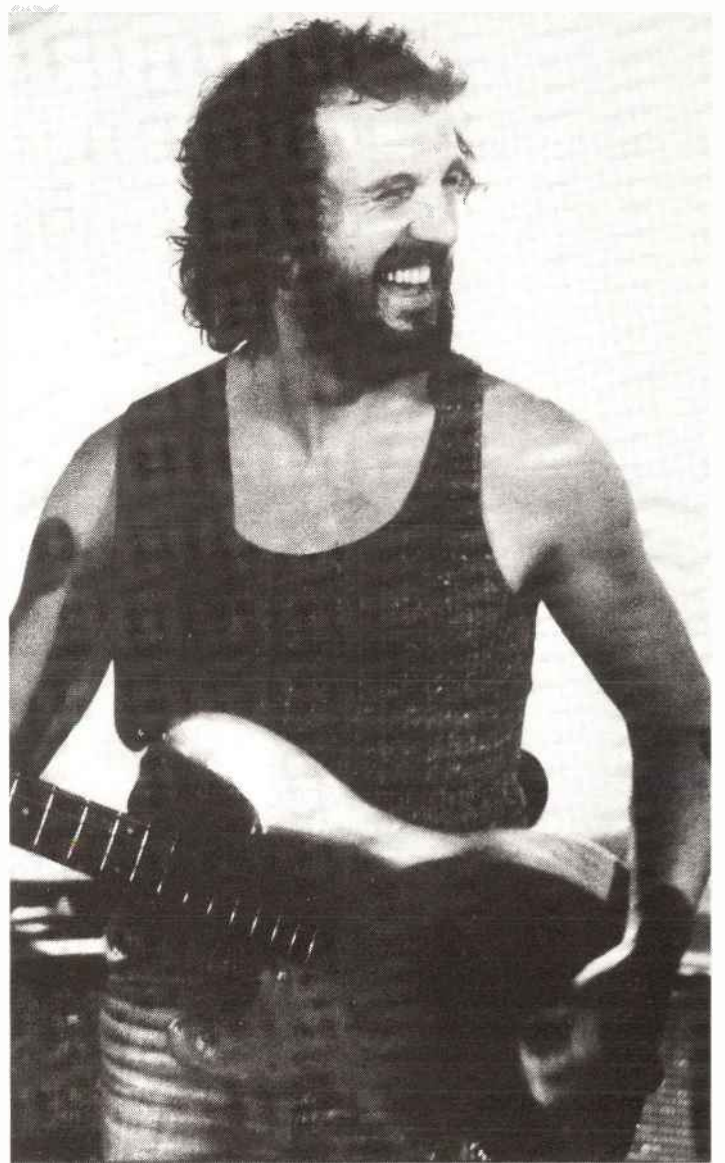
The thought which struck me particularly on first watching Colin in action was that I’d never actually seen anyone play a bass before — plunking away on it with all the dexterity and panache of a sleepy gorilla, yes — but not *playing* it with the respect a musical instrument deserves.

“The thing about a bass guitar is, it *is* a guitar. That’s what people forget about it. You’ve got frets and you can play chords and lead, and all that sort of stuff. It’s got all kinds of sounds on it, and there’s no need for people to play it all one way — with the full bass sound and all playing lines. There’s so much room there. It is a guitar, and you can do all

that. It just takes it down the octave. The melody just sounds different.”

As Colin was expressing these thoughts, it became obvious that his entire approach to the instrument is at the same time both unique and completely obvious. For him there is no such thing as “the bass-player’s rôle”. Far from sheltering behind the rest of the band, he is the focus of it — right out front, his fingers scampering up and down the fretboard or holding down strange looking chords. A favourite with Back Door aficionados is his solo blues spot — 32-20 Blues or Walking Blues played entirely on the bass, with all the little subtleties of chord shape and rhythm there more fully than you’re ever likely to hear on an ordinary six-string. Perhaps only Jack Bruce has pursued the concept of the bass as a lead guitar as fully as Hodgkinson has, getting away from the idea that it’s in any way a backing instrument. But though this approach is so rare as to be almost unique, it is puzzling that no one has had the imagination to exploit the bass properly before now. Colin originally chose to play bass not because he wasn’t any good on the guitar, but because he preferred the sound.

“The reason I started to play a lot of melody and chords and things was because Ronnie just played saxophone then — soprano and alto. There was no chord instrument. We didn’t even have a drummer when we started. So I started playing chords. I used to learn Chuck Berry songs just to see if I could do it, and I started to play a lot of melody because I had to, necessity being the mother of invention. But the



Colin Hodgkinson — quite a mover on stage!

biggest influences on me were people like Charlie Mingus. When I was fifteen I heard this guy playing double bass — amazing solos! I thought, God, that’s great to do that on the bass, and I sat down and learned all the tricks.”

Did he have any particular reason for eschewing the six-string bass? “I don’t really like them because the strings

are too close. It’s a funny instrument. I think it’s a good double for a guitar player more than a bass player, actually. Jim Hall and Duane Eddy used to use one, and they were basically guitarists. I’ve played some *fretless* bass — Fender fretless. I got mine about a year and a half ago, and it was so hard! You’ve got the position dots, and where the position dots nor-



Back Door L-R: Colin Hodgkinson, Adrian Tilbrook, Ron Aspery.

mally come is between the frets. But on this they ARE the frets. So it took me a couple of days — I thought, what's going wrong? But the hardest thing is if you try and play anything other than single notes. If you play chords or something, normally you put your finger down, and there's the fret, and you're sort of anchored on the fret. With the fretless, if you're not careful you start to slip, and the tuning goes out — aargh, it's awful! But I put some time into it, and I really like it. I use the biggest strings I can on it. I use Rotosound strings on everything I've got, and the biggest one they do is what I've got on the E-string. You could dry your washing on it. They've got these Super Bass things, which are amazing. Just the centre of the string goes over the bridge piece, not the winding. Incredible — they ring about twice as long. I'd recommend them to anybody."

How important is the gear aspect, then? "I think it depends on how you see your role as a bass-player. In a lot of bands you get that full sound and you're playing away at the bottom, but I

think it's essential that you get some good speakers. I've got JBLs, because you can play really big notes and it's really full. But if you play high it's really like having a tweeter there as well." The cab is a BB240, and the amp a Fender 400 PS. "It seems to match the guitar. I've used Fender amps all the time, and they definitely seem to be the best thing with the Fender bass — so much clarity on any level. A lot of amps sound really good if they're loud, but if you're playing quietly they lose everything."

Thunder

This comment really linked in with the one about treating the bass as a guitar. Perhaps a lot of bass players don't actually want to be heard too clearly because of the rôle in which they see themselves, and their contentment to play without clarity is something concomitant with this view. The sound Colin gets is crystal clear — not topky or tinny, and yet not the traditional "rumble of distant thunder" that you feel rather than hear.

The blues is an un-

fashionable medium these days, and in some days this is a shame. On the other hand, it means that the blues you hear played now is generally of a higher quality than it was during the 'sixties boom. Back Door's set includes four or five Robert Johnson numbers, and Johnson was surely the greatest of all the pre-war country blues players. Colin agreed.

"The thing about him is the emotional impact of it. He was so sincere, really innocent in a funny sort of way. I thought if we did his songs we'd like to be reasonably faithful to the originals. '32-20 Blues' was a band tune when we started to do it. I went on tour once with Alexis (Korner), and he said, "Come on, do something on your own." It was at a festival. And I said, "But I don't know anything!" But then I suddenly thought, well, there's a song I can do, and I did it, and it went down great. It's a funny thing that we're still doing it. People often shout for it and I still enjoy it, so why not?"

The desire for fidelity to Robert Johnson is apparent in Colin's sensitive treatment, even down to the little rhythmic subtleties that elude most 12-bar stompers.

"There's so much going on there. Leadbelly's someone else like that. If you listen to the actual guitar work going on, the 12-string things he does are incredible. Some of the harmonies he gets are very odd. Definitely worth listening to."

The instruments played by Colin are a Precision and a custom-built twin-neck. The latter was originally two separate guitars — a 1958 Jazz Bass and a Fretless, both purchased in New York — which were joined together and stripped down by a friend. What, then, dictates which neck he uses for which numbers?

"I like the Fretless for the effects you can get. You can get a lot of string bass effects, like the slides. And I've got very big strings on it. On the Jazz Bass I've got the lightest strings I can get. You can really bend those tremen-

dously, like about a tone and a half. But the Precision bass I play most of the time because I like the sound of it. It's the second bass I ever got, when I was fifteen. Been playing if fifteen years. It's got to be something that'll really blow me apart to get me to change now. So it's the string gauges and the different sounds. The Fretless does sound a lot different. It's a very full sound — you get all these lovely slides, and shapes you can do on it. The Precision bass sounds best on the chords. It comes out really clear."

Protest

The band is a sparse unit, both numerically and in the way they play. From time to time they have used a fourth musician (Peter Thorup on guitar, for example, or Dave MacRae on piano), but Hodgkinson feels that the tendency is always to slip back to the three-piece format, because the compositions were tailored for that band. But the songs are also usually short. Why was this?

"Yeah, it's pared down to the essentials. We used to write everything *really* short. This was at a time when you had bands with the lead guitarist playing about 150 choruses on one chord. And they weren't improvisers. There were so few people who could do that for long. John Coltrane could probably do it — he could play an hour on a tune and really make sense, and keep your interest. But I think it was a little bit of a protest against that in a way. It's just the way we saw the things, as a short statement. On the last album we wrote some longer things. We stretched out a little more. It came as a natural progression for us."

A good reminder, perhaps, to bands who try to run before they can walk! As for Back Door, they're gathering speed. Progression, for them, is not simply a matter of changing style every five minutes, but perfecting their own very original sound — a sound which the virtuosity of Mr. Hodgkinson has done a lot to create.

NAZARETH GOLD IN MONTREAL

What is it about heavy bands that makes them heroes throughout the world but virtually unrecognised in their own country? Think of a handful of names, Black Sabbath, Uriah Heep, Deep Purple and many others and you are thinging about bands who have followings abroad that you just wouldn't believe unless you had seen them. In the States for example, despite going through a quiet period over here, Sabbath are still virtually gods all over the country.

But which is the British band that has received awards in both Germany and Norway for having singles in the charts for over a year? Which band is it that has a devoted following in Italy, Scandinavia, Holland, Australia and that is a supergroup in Brazil? The answer is our old Scots friends Nazereth who are now on the verge of cracking that North American market wide open.

The assault on the States has, to date, included a gold single with 'Love Hurts' and two gold albums in 'Hair of the Dog' and 'Close Enough For Rock 'N Roll'.

Brigands

Held back by a radio and television network in Britain which would always rather please prepubescent kids and middle aged mums than the massive hidden market that only comes out at night, Nazareth have exiled themselves from us for a year (politicians of Britain, we thank you) and are now set to mount a final attack on the States.

I phoned through, one Tuesday evening, to a quiet recording studio situated some fifty miles outside of Montreal to talk to the band's drummer Darrell Sweet. Talking in terms of assaults and attacks on the United States of America makes Naz sound like a bunch of wild Scots brigands set to rape and plunder their way across the land. Come to think of it, maybe that's not such a bad way of looking at it!



Darrell Sweet.

Anyway, Naz are currently gathering the clans at an establishment called Le Studio where they are working on their secret weapon, a new and as yet untitled album. It's the second album that Naz have done at Le Studio, a place about which Darrell is more than enthusiastic.

"I wish you could see it. This place is pretty damn good, the

**'I like to
be an
anchor',
says Darrell
Sweet.**

equipment is superb and the atmosphere is so unlike any studios in Europe we've come across. Let me try and describe it to you. It's situated in some of the most amazing country you'll ever see. The whole side of the studio we're in is one glass wall overlooking a lake which is surrounded by silver birch trees. We're actually living nearby in a fine house the studio bought

since we were last here. It's got eight bedrooms and overlooks yet another lake.

On top of that they've got great equipment and a brilliant engineer, it really is a case of once seen never forgotten!"

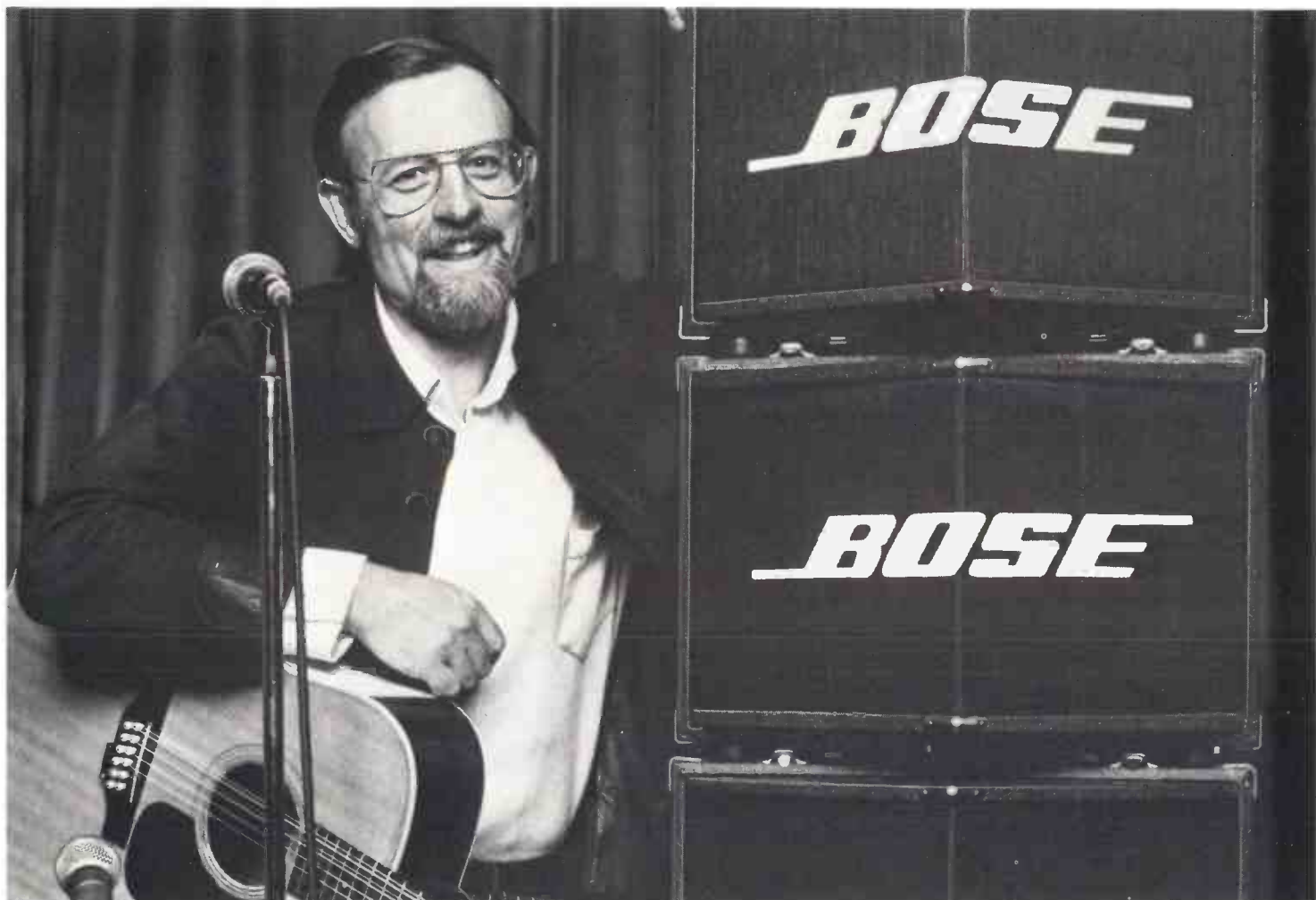
Nazereth's work pattern on the new album has, by now, settled down to a steady rate. They start at two in the afternoon and go on till around nine in the evening when they have a couple of hours to investigate the culinary secrets of some of the superb nearby French restaurants. From then on they work till about 3 a.m.

At the time I spoke with Darrell, the album was scheduled to be finished within a couple of weeks. Although they were at the final overdub stages he was understandably cagey about revealing too many details of the numbers they'd been doing. Fans of Naz's often

Continued on page 16



Roger Whittaker has the best backing group in the business.



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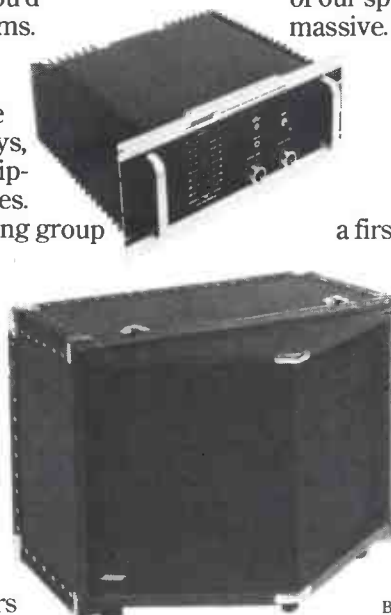
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NAZARETH

Continued from page 14

stunning versions of other people's songs will be delighted to learn, however, that the band have included songs written outside the Nazareth Clan.

Although he admitted that it was too early to really judge and that every band is always pleased with the project they're currently working on, the band's opinion is that this album is the one that gets back to the 'power and the glory' feel of 'Razamanaz'.

That move back to dynamic rock is, of course, yet another example of learning what to put on your albums by what works on stage. Asked to sum-up the biggest difference for him between American and British audiences Darrell explains all.

"They like boogie over here. The harder you rock the more they like it." Consequently the new album is going to be heavy solid rock and roll all through.

As a drummer, of course, this presents problems if you're into a heavy ego trip scene, which, thankfully, Darrell isn't. A band which only has a guitar, bass

and drums as its musical instrumentation calls for a certain amount of restraint from a drummer. Much as he may find himself tempted by the Billy Cobham million miles an hour standards currently so popular with jazz/rockers, the drummer in a straightforward Rock band does have to resist temptation to go mad, as Darrell explained.

Basics

"Let's put it this way, I enjoy listening to that sort of playing but I prefer to play in a simpler way with a band like this. I like to be an anchor. In our band there are only three musicians so what Pete and I do is stick pretty much to basics because any flashy stuff would just get lost. Any kids who want to play in a Rock band should think carefully about that. If they want to listen to anyone then the best is John Bonham, he says it all for Rock and Roll drumming."

Darrell's current kit is a fairly complex affair which was made for him by Premier. This new album marks the first occasion that he's used his stage drums for recording, he's found in the past that the drum sound he liked on stage just wouldn't

work in the studio. The new kit, though, seems to have sorted out several problems in that department. It comprises a 26 x 18" bass drum, 8 x 6 1/2", 10 x 6 1/2", 13 x 9", 14 x 10", 16 x 16" and 18 x 16" tom toms with two new Premier 33" snares. He's particularly impressed with the performance of the new kit in the studio and seems pleased that where in the past he'd found himself using an old Rogers snare for recording, he's been able to use the Premier this time.

However, the change in kits did bring its own problems in that both he and the engineer at Le Studio had been used to a distinctly less heavy sound from past kits he's used. Consequently a couple of days had to be spent getting a recordable drum sound. Eventually it was diagnosed that the drums were just moving too much air and had to be miked from considerably further away. The resulting ambient sound suited Darrell anyway who is, as he put it, "Not really much of a false drum sound fan, especially in a band like Nazareth."

Another area where Darrell has changed his equipment is in the stick department. Premier

put him in touch with a guy by the name of Jack Bell from Barnsley, who has just shipped out 150 pairs of heavy sticks which Darrell finds superb for his own brand of solid heavy drumming, as he explains.

"Yeah they're just straight sticks with no ends. They're more like a club for hitting things with which I suppose is what I need with this band!"

Cynical

As soon as the recording sessions are finished, the band have a day off and launch into a two day rehearsal prior to a Canadian tour which kicks off on September 10th. They hit the West Coast of America on the 29th and have another few days break from when they go to Texas and the South until November when they head back to Europe for a three week tour. During all this period there'll be only a few days break.

Bearing in mind the fact that the lyrics of 'Close Enough For Rock 'N Roll' were quite cynical and bitter about the pressures of being a Rock star, I asked Darrell whether he minded the tax exile that the band were currently in.

"No, not really. We've been so busy that it's just felt like an ordinary year. We'll miss not being home but then we'd probably have been bashing around the world in a normal year anyway!"

So Nazareth join the ranks of the supergroups who've quit Britain for tax reasons. From the outside it may look like an unjustified move — after all, we all know that yer average Rock star drives three Roll Royces, takes champagne with the equanimity we'd feel about tea and generally has a pretty good time. The trouble is that a picture like that is pretty distorted. Bands have a short life of at the most about ten years. During that period they work like maniacs for money which, if they're lucky, they'll see in several years when the royalties trickle in. In the life of their band they want, understandably enough, to save enough to live comfortably for the rest of their lives. Not such a terrible ambition surely?

So, don't begrudge Naz their tax year, we need the dollars apart from anything else!

I left Darrell to get on with his recording glad to have reacquainted myself with one of the gentlemen of Rock. Let's wish Naz a successful conquest of America and yet another fine raunchy Rock album.

by Gary Cooper



(L) Darrell is a powerhouse of energy on stage. (R) Dan McCafferty, with Sweet drumming up a storm in the background.

BEAT'S OCTOBER COMPETITION!



**AN OLYMPIC
DRUM KIT
PLUS PREMIER
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£400!**

As anyone learning to play drums knows, a professional drum kit is a very expensive item indeed. Many young drummers have to make do for ages with bits and pieces, adding to them every time they've saved up some more money. If you're in this position, or if you've already got a kit and fancy a terrific new one, Olympic, one of the biggest names in drums, have kindly donated their latest model, the Super Olympic kit, as the big prize in this month's competition. The kit consists of a bass drum, snare, two mounted tom toms, one floor tom tom plus a pedal, two cymbals and hi-hat. The total retail value is approximately £380. There are also ten pairs of Premier C drum sticks for runners-up. Making the total value of prizes for this competition over £400!

As this is a competition for drummers, our competition this month features famous players of this particular instrument. Right is a list of ten talented drummers. What we want you to do is to study them and decide which of them has had **THE GREATEST INFLUENCE ON CONTEMPORARY ROCK DRUMMING**. When you've made your decision, sort all of the drummers out in order of importance, and then place your answers on a postcard, and send it off to us as soon as possible.

- (A) Carl Palmer
- (B) Buddy Rich
- (C) Ginger Baker
- (D) Aynsley Dunbar
- (E) Cozy Powell
- (F) John Bonham
- (G) Bill Bruford
- (H) Phil Collins
- (J) Elvin Jones
- (K) Billy Cobham

TO ENTER:

- 1 Once you have decided upon your order of preference for all the drummers listed, place your answers on a postcard using the appropriate letters of the alphabet against each number (e.g. 1 — (A)).
- 2 Write you name and address clearly in block capitals on the postcard, and send it to Olympic Drum Competition, Beat Instrumental, 58 Parker Street, London WC2B 5QB (Don't forget the 6½p stamp!)
- 3 Entries must be received no later than 1st November. Results will be published in the December issue of Beat Instrumental.
- 4 No employees of the Beat Instrumental, Songwriting and Recording, their families or relatives are eligible to enter this competition.
- 5 The Judge's decision is final and binding and no correspondence can be entered into concerning this competition.

**SEND
YOUR
POSTCARD
NOW!**

COUSINS CUTS DEEP

Dave of the Strawbs discusses his songwriting methods.

Dave Cousins, singer songwriter / guitarist with the Strawbs, is very definite about his early influences: "I learnt all the Blind Lemon Jefferson and Big Bill Broonzy licks; then I started playing the banjo because Peggy Seeger did — and when I heard Earl Scruggs that changed my life!" Presumably part of the change was forming the Strawbs, a band which has to date made ten albums, more singles, and periodical visits

to the charts. The current addition to this list is a new album 'Deep Cuts', written with his songwriting partner Chas Cronk, bassist with the band.

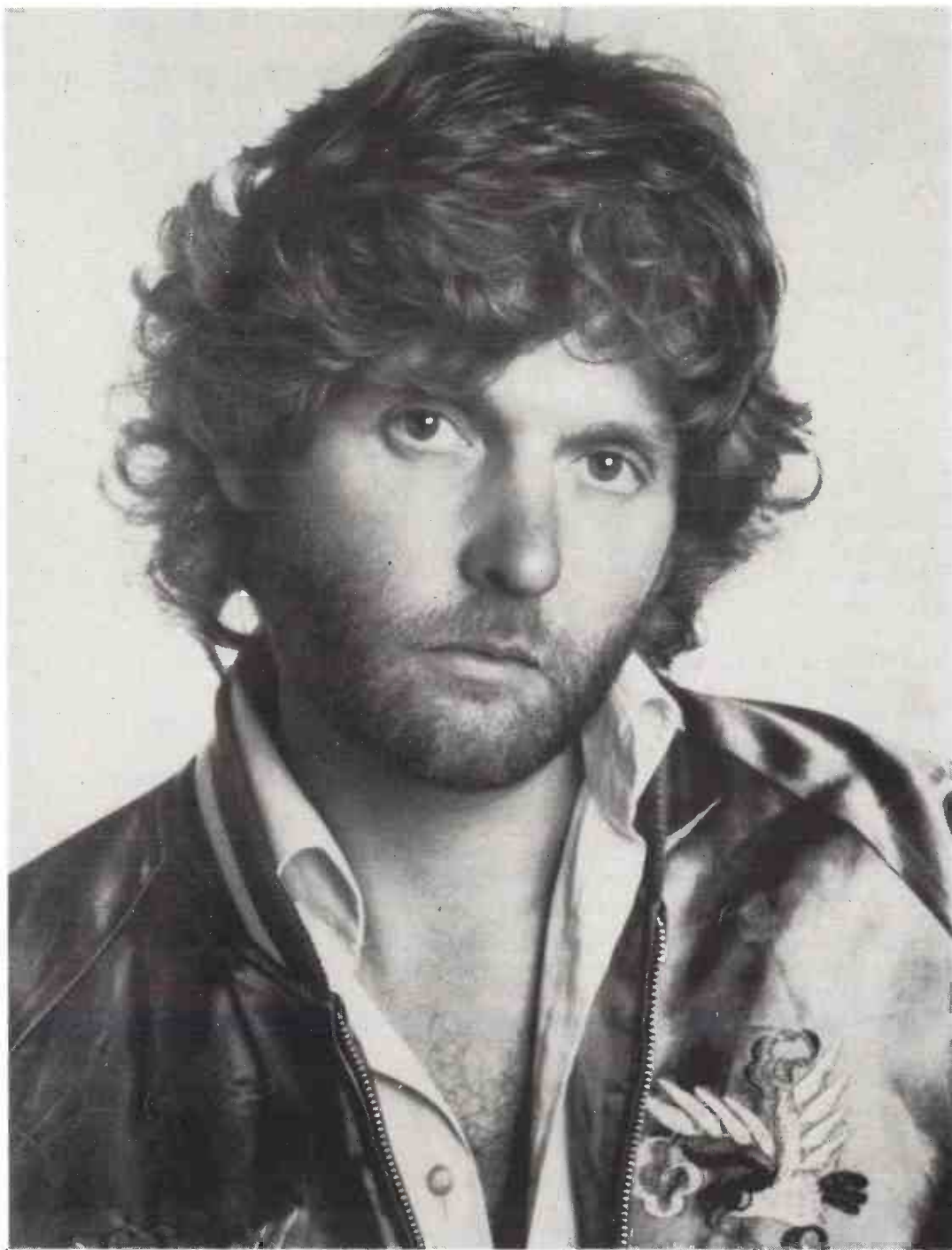
"Since the Strawbs began, my songwriting hasn't really changed," he asserts, "it has developed. I started off writing very folk things, like 'Following the Rainbow', but then I started writing pretty tunes with very much pop words. Most of these came out on the 'Sandy and the Strawbs' LP. Then somebody said 'Well, the tunes are good but the words are dreadful', so I began writing words more seriously — and then the tunes began to meander a bit.

"I'm personally much more into lyrics than the melody. I find that most things I do in my private life affect my writing. I tend to jot down little notes as I go round. For example, there's a song on the new album which is about the retreat from the Battle of Culloden. It is a very obscure subject to write about, but when I was up in Scotland last year the melody I had in my head happened to suggest these words. I was wandering all around the foot of Ben Nevis in the rain and the snow, and I couldn't see the top for the mist. It all conjured up these images and I jotted down some notes — I quite often do that. Then I probably won't do anything more with it for a while, until much later I'm playing some chords and I find they fit."

Story

Both Dave and Chas often find that an odd line, or even just a couple of words, will suggest itself as being good song material. Chas joins the conversation at this stage; "Actually, that seemed to happen a lot on this album — all the songs came in a great rush really."

Dave: "I very rarely have any preconceived idea of what I want to write about. There's another song on the album, 'Beside the Rio Grande' — I knew I wanted to make it about a preacher coming to town, but I had no more idea than that. There's



an odd story attached to writing another one. Chas was sitting with a tee shirt on, and we were playing around with another song, when I noticed that there was writing on the tee shirt poking out under his jacket. I thought it said Inner Visions, so I immediately wrote down 'Inner Visions come to me, I was blind but now I see; Inner Visions of my soul, cut in pieces but now I'm whole.'

Product

"I wrote that off the top of my head, and I said to Chas, 'How about that for the first verse?' He said, 'Well, "Inner Visions" is a Stevie Wonder thing', so we changed it to 'Simple Visions.' The tee shirt actually said Inner Dimensions anyway," he adds with a laugh.

'Beside the Rio Grande' and 'Simple Visions' illustrate the two different ways in which Chas and Dave set about writing a song. With 'Rio Grande' Dave had the subject matter in his head and wrote the melody specifically to fit. With 'Simple Visions', on the other hand, the song came together from a completely random observation of words on someone else's chest!

Chas: "It becomes much more positive once you have a verse, because then you can aim at the end product more clearly."

Dave: "It's a bit like working out a mathematical problem sometimes. The first song Chas and I wrote together was called 'Midnight Sun', and from his idea we worked out that each verse had to be six lines long. We established a rhyming pattern at the beginning—"I have seen the midnight sun shining, I saw you fly away smiling", so we knew the end of the verse had to rhyme as well. So for the next verse we wrote the end word of each line first to keep the rhyming pattern and then arranged the line to fit the end word. It was a very bizarre way of writing a song," he added, "but it was done in half an hour."

"A very interesting experience," agrees Chas.

Dave: "The nice thing was that it was the key song to the 'Hero and Heroine' album — it tied up what had gone before with what came afterwards. It was deliberately constructed to link all the tracks together."

Whichever way a song is finally worked out, Dave invariably concentrates more on the lyrics, and Chas on the melody. At the writing stage Chas will, of course, forsake his bass guitar for an acoustic to work out the general melody and chords.

Dave comments on this arrangement: "When I'm writing a song on my own I find I have to strum the guitar an awful lot. I can play fingerstyle quite well, but when you're playing on your own you rarely get a chance to do that as you are concerned with playing the chords. The nice thing is that playing with Chas, and writing the songs together, one can play a lead line while the other one is concentrating on the chords. We wrote a couple of little ragtime pieces, and that was a nice innovation that I hadn't been able to do before, as his chords let me finger pick."

Change

However, once Dave and Chas have written a song, it still might change drastically when presented to the rest of the group. "Writing together can be difficult," Dave admits, "because we are so widespread in where we live. We only really see one another when we rehearse or get together in the London office — we're not a band that sees a lot of each other offstage. I think I prefer that in a funny way. It would end up like the old bands were, where we became so close that we never dared criticise the material, leading eventually to the inevitable split ups."

The other members, lead guitarist Dave Lambert and drummer Rod Coombes, do write individually, though.

Continued on page 20

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Cousins continued

Dave explains their contributions at the rehearsal stage thus: "Material can certainly change drastically. The new single, for instance, ('I Only Want My Love To Grow In You') was perfectly complete in itself and Dave Lambert only needed to add the lead guitar line at the beginning and the solo part.

"We did slightly change the ascending chords into the middle eight in rehearsal, but nothing changed structurally. Having the others to add ideas is probably like the difference between a black and white and a colour picture. With the song I mentioned earlier, 'Beside the Rio Grande', I intended it as a six verse ballad, but the way the band took it, playing all the way through, it became indescribably boring. So it was taken apart and we worked out who should come in where to make it work. It's much more intense that way."

Dave and Chas are often presented with further

possibilities when they are writing by virtue of Dave Lambert's position as an up-front electric lead guitarist. As they write they will be able to visualise Dave Lambert playing a particular figure over the song. It doesn't *always* work like that, however.

"You get surprises sometimes when you think 'this song is perfect for a lead guitar figure' — then Dave turns round and says 'I can't hear a guitar on this *at all*. I get a bit shocked but if he can't see it there's no way he can play it."

Chas nods in agreement as Dave outlines the appeal of this method. "That's the nice thing about the band. Most of the songs are a question of feel rather than being a clinical 'you play a guitar solo here, and I'll do such and such four bars later'.

He concludes on the image of the band: "People here are conditioned to labelling every type of music — unlike America. I'm often asked in interviews to describe the Strawbs' music, and I find it

very difficult. It's a total mixture of my folk background, Dave Lambert's rock background, Chas' folky singer/songwriter background; it is compatible musically but with the influences coming in from very diverse sources.

"It was fascinating when we put the new band together, as only Dave Lambert and myself knew what the Strawbs sound should be.

We wanted to get onto new material and learn things fresh, but the new songs sounded *nothing* like the Strawbs. So we tried out a few of the old songs, and when we came back to the new ones everything immediately slotted into place. We are certainly aware of a musical identity. The new album has this unified Strawbs sound, and we are all very happy with it . . ."

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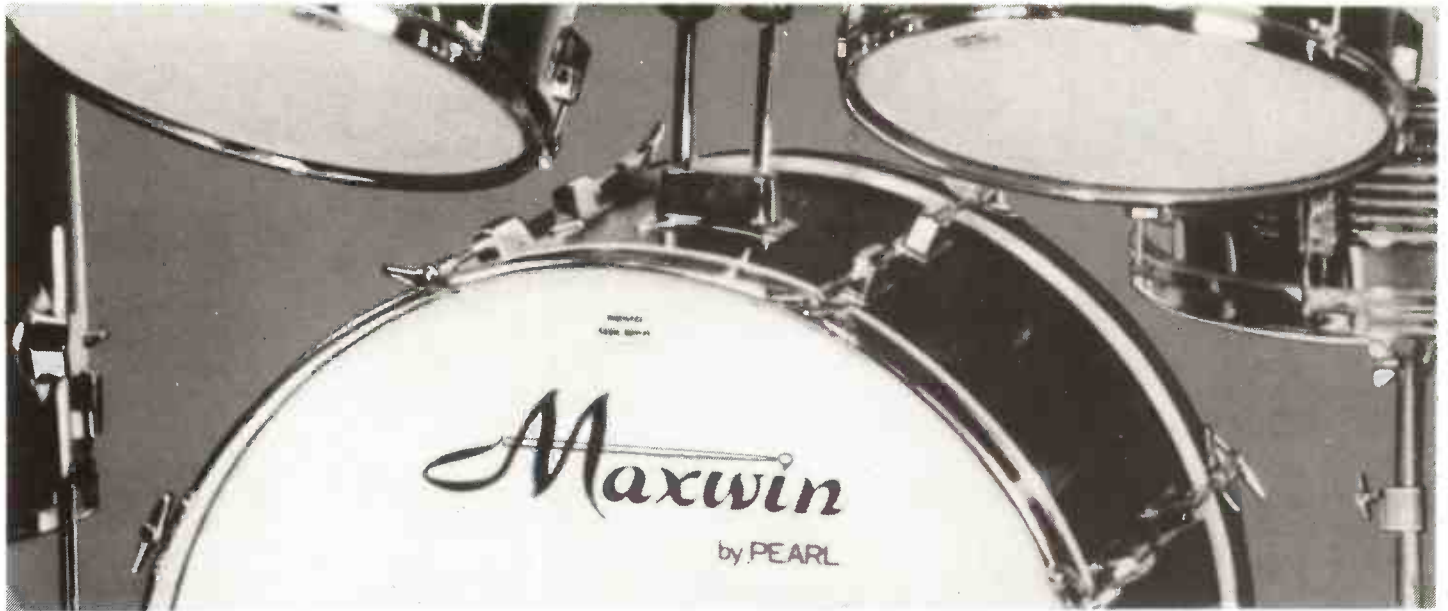
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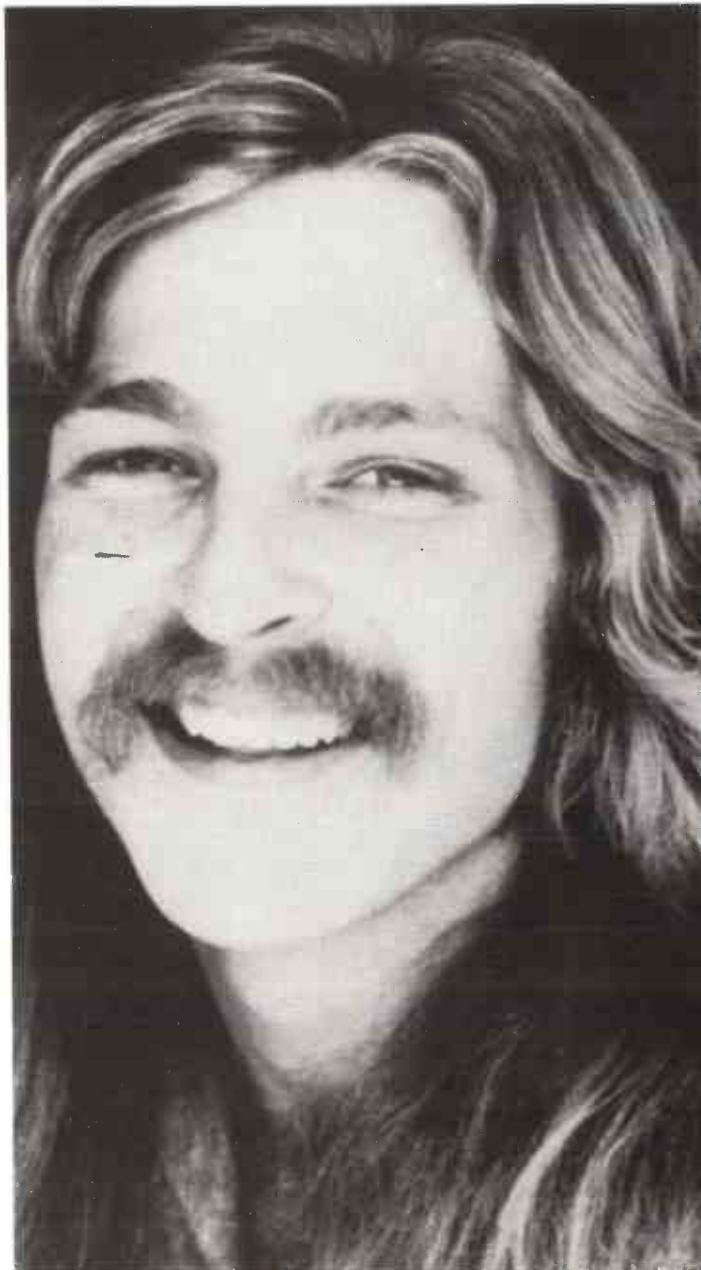
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DICK SIMMS

— Playing keyboards for Eric Clapton!



Once upon a time there was a guitarist who thought Clapton ruled. Then he gave up guitar and took up keyboards instead and for several years didn't listen to another Clapton album. One day a friend of his mentioned that Eric was looking for a backing band, took him along to a session and two months later Dick Simms had played on '461 Ocean Boulevard' and was out on the road — as a permanent member of the Eric Clapton Band.

He doesn't regard his strange musical progress as a miracle. It's just another fact of life for this laid-back blonde guy with the lazy Tulsa drawl. He wasn't even nervous about his audition, but then it wasn't as if he and the other people in Eric's band were complete strangers to each other.

The Clapton Band consists of Eric himself on vocals and lead guitar, Jamie Oldaker on drums, Carl Radle on bass, Dick Simms on keyboards, Marcy Levy and Yvonne Elliman on vocals and assorted percussion and Sergio Pastora on percussion and congas. Dick takes up the story of how the band came together.

"It was Carl who brought me into the band. He'd been playing with Leon after Derek & the Dominoes split, but had kept in touch with Eric. I'd had a band together with Jamie Oldaker, Marcy

and Sergio and we'd backed all kinds of musicians, but we hadn't had a bass player, which is why I had been filling the bass rôle on organ.

"When Carl quit Leon, he joined us, which was the very first time I'd ever played with a bass player and when he heard that Eric was forming a new band, he asked Jamie and I to go with him and play on a session for '461 Ocean Boulevard'. It worked and that's how I joined."

Sevenths

Really it was a kind of package deal. Eric, who had already done a lot of work with Carl and Yvonne Elliman, simply took on the rest of the musicians with whom Carl had been working. So it wasn't surprising that two months later a well-rehearsed band was able to go out on the road and sound like they'd been together two years rather than two months.

When you're backing an instrumental superstar, there's no room for other superstars in the band. That's the name of the game. Your music must provide a backcloth against which the star can shine as the focal point in an integrated unit. Dick's keyboard style fits this role perfectly. It's very chordy, bunches of blues sevenths and ninths. He isn't given to sudden fly-away solos — "I don't really want

The Eric Clapton Group —

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Hammond Stool no. 1	75.00	4 Music Man HD130R Amplifiers	1,900.00
Hammond Stool No. 2 + spare speakers	75.00		

to do a Rick Wakeman," he says — instead, his organ work adds a solid, textured layer of colour to the excellent rhythm work of Carl Radle and Jamie Oldaker. "I prefer providing something to make other people sound good," Dick confirmed. "That's what I think an organ's for."

He admits that it was blues that first influenced him, as it did Clapton, but whereas most people have to study the blues from records, Dick lived right in the heart of blues country and was surrounded by that type of music from birth.

"Just everybody in Tulsa is into the blues. It's all they listen to and all they play, so I never had to study it. So many good blues players start off there and never make it on a worldwide scale because they're happy just to hang around their home town all their lives.

"When I was a little kid of about six, my parents made me learn piano but I gave up when I was twelve and took up guitar till I was seventeen, which is when I went back to keyboards. What made me change was that I could never find a bass player to work with. So I decided that if I played organ with bass pedals, I wouldn't need one."

Dick's bass pedal technique, which he doesn't use on stage owing to the fact that he would only double up

on what Carl was doing, is quite an unusual feature. "I only know about two other people who do it and one is the guy who taught me," Dick grinned.

"It was quite difficult to learn. When I first got the organ I used to practise about six or seven hours a day and a lot of that time was taken up learning to play bass pedals the way I do, with both feet."

Versatile

Dick's Hammond B3 has certain customised refinements, as he explained.

"I had it specially re-done by a company in California. They changed all the electronics, turning it into solid state so it's a lot more compact than the usual B3. It's just as heavy, only less thick! I've got a hand-operated wah-wah and a kind of percussion box attached to the instrument that makes the organ a lot more versatile because I can get all kinds of different sounds out of it."

Dick is also a songwriter and, along with Marcy Levy, wrote one of the numbers on the new album, 'No Reason To Cry.' He hopes one day to be able to record solo albums of his own material, so how does he feel having to so how does he feel about having to play a background role in the Clapton Band?

Continued on page 24

Equipment Manifest

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Clapton fans cooling off at Crystal Palace.

"I still have room to progress musically," he replied, "but the fact is that all of us *like* backing people up. We're not a pushy bunch of musicians. Things have changed since '461 Ocean Boulevard', anyway. We were all holding back in those days, but now it really

feels like a band."

Just how much control does Eric have when it comes to picking and arranging numbers?

"Well, it is his band!" Dick replied. "He has the final say on what numbers we do on stage or on record, but he is very fair. He listens

to everything we come up with and every song gets a fair hearing.

"When it comes to working the numbers out, of course, he has a certain amount of control over how he wants the songs to sound, but the rest of us get quite a lot of scope, too.

Producer

"Once we've worked out a number, it never becomes a static thing. We improvise on stage all the time. In fact, we never play a thing the same two nights in a row. Because Sergio, Jamie and I have played together since 1969 — Jamie and I played together all through high school, too — we're almost telepathic musically and can always pick up what the others are going to do, so our improvisation tends to work."

When we spoke to Dick, he was looking forward to the band's October tour of the States, coast to coast. He reckons it will be the best American tour they've done so far. After that, of course,

there'll be some more recording. The current album, 'No Reason To Cry', marked a new rôle for Eric, that of producer, along with Carl Radle, which is maybe something they'll repeat for the next album.

"We found we worked much better without a proper producer, because the last one told us exactly what to do, which is what some people need, but not us. So Eric took over on 'No Reason To Cry' and we didn't do a lot of planning, we just recorded the songs as they came out."

Songs

Dick is continuing to write songs at a prolific rate, mainly from guitar rather than keyboards. Does this mark the beginning of a return to his second instrument?

"I enjoy playing it, but there wouldn't be any need for me on stage, not with George and Eric! But I am playing a lot more now — listening to Eric has really inspired me."

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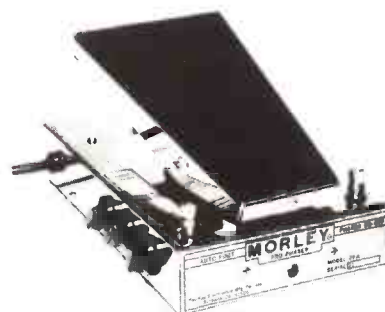
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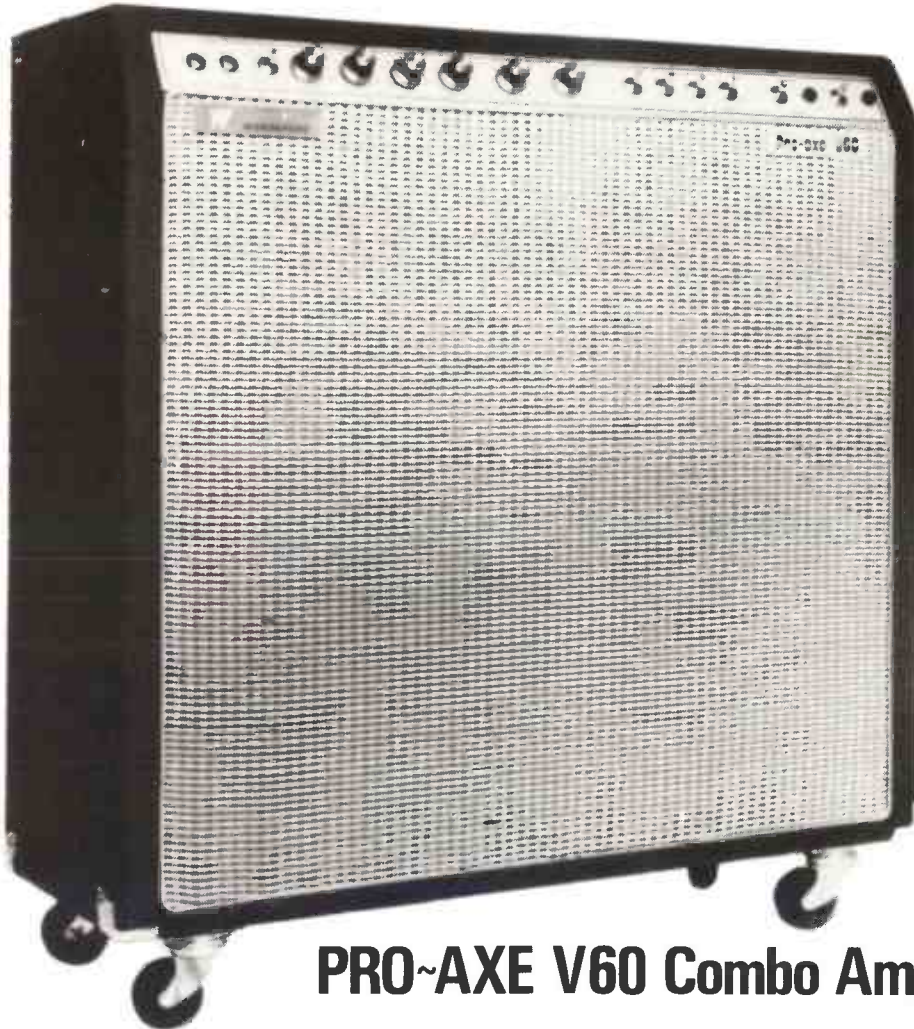
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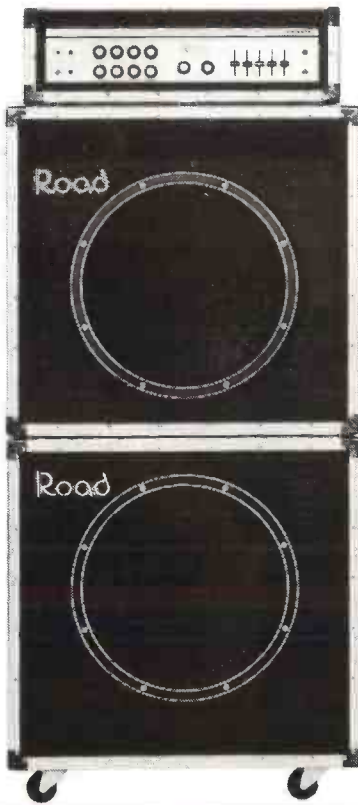


Vinci Strings

Right now I'm using Vinci strings and I'll probably use them for the rest of my life. The neat thing about them is that they don't contain any nickel in the compound - just steel and iron, which is great for magnetic efficiency. Mr. Vinci is the guy who built the string winding machines for all the other string manufacturers, so it's kind of like going right to the source.

Jerry Garcia
Ace guitar player with Grateful Dead

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BEAT'S GIG GUIDE

SOUTH WALES AND THE WEST COUNTRY

The opening of the Severn Bridge in September 1966 brought South Wales and the West Country closer together than they'd ever been. Neither area had had a rock scene that was as well developed or as nationally important as, for instance, the Liverpool-Manchester area. In fact, South Wales in the late fifties/early sixties, far from taking early rock to its heart, clung to its cabaret and variety circuit and Welsh audiences on the whole seemed to require nothing more than the sort of histrionic vocalising typified by Tom Jones and Shirley Bassey!

The West Country used to be one the country's key areas for folk music. In its late-sixties heyday it even boasted one of the most vigorous independent record labels in Britain — the Bristol based company, Village Thing Records, which specialised in folk music. The Wurzels, whose recent hit record was only distantly related to folk music, have been playing the West Country folk circuit for many years. Indeed, the abiding image of West Country music is of some jolly, retarded yokel chewing straw and singing, "Drink up thee zider."

Now, in 1976, the area boasts the beginnings of a pretty healthy rock scene, and some major rock venues like the Granary (Bristol), the 400 Ballroom (Torquay) and the Patti Pavilion (Swansea). Yet it has to be said that few major bands have cut their teeth on either Welsh or Western clubs. The big groups that have come out of this month's area all belong to the late sixties — Stackridge, Wishbone Ash and East of Eden from the West, Man and its barious offshoots, Sassafras and Budgie from Wales. Other names of note are Andy Fairweather-Low who started with Welsh ban Amen Corner, and the up-and-coming West Country band, Baton Rouge.

For the most part, the area has been no more than a valuable addition to the territory of London and Birmingham based bands, despite occasional evidence of a uniquely flavoured home-grown rock. This is a shame because, as our list shows, it is potentially very fertile ground for enterprising local bands. There are many military establishments in the area, some of which are included in the list and they provide a great deal of work for bands prepared to play the circuit. Check with Army, Navy and Air Force headquarters for further details.

This month's area includes Cornwall, Devon, Somerset, Avon, Gwent, Glamorgan and most of Wiltshire and Gloucestershire. Local addresses: Wales' major agency — West Coast Entertainments, 63 Severn Road, Canton, Cardiff. Tel: Cardiff 33524. The Village Thing Entertainment Agency, 77 Park Street, Bristol 1. Tel: Bristol 25360. Musician's Union, South West District Office, 6 Horseshoe Walk, Bath. Tel: Bath 60008.

Each venue in our gig guide has been classified according to three categories; nature of venue, size, and the type of music booked. In the first category they are classified as hall, pub, college, or club. In the second, they are large, medium and small. In the third, rock, folk, disco, cabaret, jazz or soul are the types of music.

Whilst every effort has been made to ensure the accuracy of the gig guide we can not assume responsibility for any incorrect information, and we strongly recommend that a venue is contacted for further details *before* any playing contract is negotiated.

BRISTOL AND BATH

Arno's Court Hotel, 470 Bath Road, Bristol 4. Tel: Bristol 778823, 779654.

Pub, Medium, Rock, Disco

Bamboo Club, (off Portland Square), Bristol. Black club, important reggae venue.

Club, Small, Disco, Soul

Bathurst Hotel, Bathurst Terrace, Bristol. Tel: Bristol 23849.

Club, Small, Jazz, Rock

BQ/BAR, Wilson Street, Bristol. Black club, important afro-rock venue.

Club, Small, Soul, Rock

Bristol Flyer, 96 Gloucester Road, Bristol 7. Tel: Bristol 44760. New groups welcomed.

Pub, Small, Jazz, Rock

Colston Hall, Colston Street, Bristol 1. Tel: Bristol 291768, 293891.

Hall, Large, Rock, Jazz

Crockers, Cotham Hill, Bristol 6. Tel: Bristol 33793/34728/34613.

Pub, Small, Rock, Jazz

The Dockland Settlement, 3 City Road, Bristol 2. Tel: Bristol 49873. A community project that sometimes puts on musical events.

Hall, Small, Rock, Folk

Dug Out, 54 Park Row, Bristol 1. Tel: Bristol 28032.

Club, Small, Disco, Rock

The Folk House, 40 Park Street, Bristol 1. Tel: Bristol 22987. Occasionally ventures into rock territory.

Club, Medium, Folk

The Granary, 32 Welsh Back, Bristol 1. Tel: Bristol 28272. Major rock club in area for local and minor-league national bands.

Club, Medium, Rock, Jazz

Hippodrome, St. Augustine's Parade, Bristol 1. Tel: Bristol 299444/23077.

Hall, Large, Rock

Naval Volunteer, King Street, Bristol 1. Tel: Bristol 291763. Hard rock venue.

Pub, Small, Rock, Folk

Pavilion, North Parade, Bridge Road, Bath. Tel: Bath 25628.

Hall, Large, Rock

Polytechnic, Ashley Down, Bristol 7. Tel: Bristol 48760.

College, Medium, Rock

Pump Room, Bath. Tel: Bath 28806/7/8.

Hall, Small, Rock

Redland College, Redland Hill, Bristol 6. Tel: Bristol 311251 or Union, Bristol 30990.

College, Small, Rock

Red Lion, Oddown, Combe Down. Tel: Bristol 832478.

Pub, Small, Rock

The University, Bath. Tel: Bath 6941 or Union, Bath 5828.

College, Medium, Rock

The University, Bristol. Tel: Bristol 24161 or Union, Bristol 35035.
College, Large, Rock

Viaduct Hotel, Monkton Combe, Bath. Tel: Limpey Stoke 3187/2422.

Pub, Small, Rock

Warwick Arms, Charlton Road, Kingswood East, Bristol. Tel: Bristol 673628.

Pub, Small, Rock

ABERTILLERY

Arrail Street Workman's Club, Six Bells. Tel: Abertillery 2326.

Club, Small, Rock

BANWELL

The Bell, The Square. Tel: Banwell 2330.

Pub, Small, Rock, Folk

BARNSTAPLE

Chequers Club, The Strand. Tel: Barnstaple 2717.

Club, Medium, Soul, Rock

Queens Hall, Barnstaple. Tel: Barnstaple 4128.

Hall, Medium, Rock

BRITON FERRY

Rugby Club, Ynysmaerdy Road. Tel: Briton Ferry 812227.

Club, Medium, Rock

BRIDGEND

Youth Wing, Bryntirion Comprehensive School. Tel: Bridgend 56798.

Club, Small, Rock

CARDIFF

Capitol, 114 Queen Street. Tel: Cardiff 31316.

Hall, Large, Rock

Casablanca, 24 Mount Stuart Square. Tel: Cardiff 28836. Centre of local reggae and black music.

Club, Small, Disco, Soul

Chapter Arts Centre, Market Road. Tel: Cardiff 25776/25782. Encourages local bands and folk performers.

Club, Small, Folk, Jazz

College of Art, Howard Gardens. Tel: Cardiff 22202/24721 or Union, Cardiff 22580/26789.

College, Small, Rock

College of Food, Technology and Commerce, Colchester Avenue. Tel: Cardiff 22121 or Union, Cardiff 498712.

College, Small, Rock

Dowlais Club, W. Bute Street. Tel: Cardiff 44789.

Club, Small, Rock

Marchioness of Bute, Frederick Street. Tel: Cardiff 26839. Blues venue.

Pub, Small, Folk

Mason's Arms, Station Road, Grifithstown. Tel: Pontypool 3819.

Pub, Small, Rock

New Moon, 1 New Street. Tel: Cardiff 35632. "Has really got the Cardiff rock scene sewn up."

Club, Medium, Rock

New Theatre. Tel: Cardiff 23431.
Hall, Medium, Folk, Jazz

Sherman Arena Theatre,
Senghenydd Road. Tel: Cardiff
396844. Modern jazz venue.
Hall, Small, Jazz

Top Rank, 43 Queen Street. Tel:
Cardiff 26538.
Hall, Medium, Rock, Cabaret

The University, Cardiff. Tel: Cardiff
44211 or Union, Cardiff 387434.
College, Large, Rock

CHELTENHAM

Carlton Rooms, Parabola Road. Tel:
Cheltenham 54453.
Hall, Small, Rock, Folk

Town Hall, Imperial Square. Tel:
Cardiff 21621.
Hall, Large, Rock

Tramps. Tel: Cardiff 41192
Club, Small, Rock, Disco

CHIPPING SODBURY/YATE

Stars and Stripes, Yate.
Club, Medium, Rock, Cabaret

Yate Entertainment Centre, 17 East
Walk, Yate. Tel: Chipping Sod-
bury 318981.
Hall, Medium, Rock

CHIPPENHAM

Technical College. Tel: Chippenham
50501.
College, Small, Rock

White Hart Inn, Ford, Chippenham.
Tel: Castle Combe 782213.
Pub, Small, Folk, Rock

EXETER

The University. Tel: Exeter 77911.
College, Medium, Rock, Jazz

PLYMOUTH

ABC Cinema. Tel: Plymouth 63300.
Hall, Large, Cabaret, Rock

Drake Hotel, Windsor Villas. Tel:
Plymouth 64620.
Club, Medium, Rock, Soul

Guild Hall and Lower Guild Hall,
Fore Street, Plympton. Tel:
Plymouth 337812.
Hall, Large, Cabaret, Rock

Top Rank, Union Street. Tel:
Plymouth 62479.
Hall, Large, Rock, Cabaret

PONTYPRIDD

Glamorgan Polytechnic. Tel: Pon-
typridd 405133 or Union, Pon-
typridd 402173.
College, Small, Rock

PORHCRAWL

Stoneleigh Club, John Street. Tel:
Porthcawl 2696.
Club, Medium, Rock

ST. AUSTELL

Classic Cinema, Chandos Place. Tel:
St. Austell 3750.
Hall, Medium, Rock, Cabaret

ST. IVES

Guild Hall. Tel: St. Ives 4282/5471
Hall, Large, Rock, Cabaret

SWANSEA

Grand Theatre, Singleton Street.
Tel: Swansea 55141/41547.
Hall, Large, Cabaret, Rock

Langland Bay Hotel, Mumbles. Tel:
Swansea 66271.
Pub, Medium, Rock

Patti Pavilion, Victoria Park. Tel:
Swansea 57413.
Hall, Medium, Rock

Top Rank, Swansea Suite, The
Kingsway. Tel: Swansea
53142/52099.
Hall, Medium, Rock, Cabaret

Townsmen, 16 College street. Tel:
Swansea 50123.
Club, Medium, Cabaret, Rock

TAUNTON

Odeon, Corporation Street. Tel:
Taunton 2282/3.
Hall, Large, Rock

TORQUAY

400 Ballroom, Victoria Parade. Tel:
Torquay 28103/24862. Long-
standing venue with good
reputation.
Club, Medium, Rock, Soul

Gatsby's Disco, Castle Road. Tel:
Torquay 23463/26669.
Club, Small, Disco, Rock

Pavilion Theatre, Vaughan Road.
Tel: Torquay 23251/24954
Hall, Medium, Rock

TRURO

Plaza Cinema. Tel: Truro 2894.
Hall, Medium, Rock

UPAVON

RAF Station. Tel: Upavon 351.
Club, Small, Rock, Cabaret

YEOVIL

Johnson Hall, Hendford. Tel: Yeovil
22836/22884.
Hall, Large, Rock

Sparkford Hotel. Tel: North Cadbury
218/358.
Pub, Small, Rock, Cabaret

EXMOUTH

Samantha's Club, St. Andrew's
Road. Tel: Exmouth 5383.
Club, Medium, Cabaret, Soul

FISHGUARD

Frenchman's Motel. Tel: Fishguard
3579. A major regional venue
featuring name acts and local
bands.
Pub, Medium, Rock, Cabaret

GLOUCESTER

Roundabout, Woodrow Way. Tel:
Gloucester 35355.
Club, Medium, Rock, Cabaret

Sharpness Hotel, Berkeley. Tel:
Sharpness 477
Pub, Small, Rock, Folk

HAVERFORDWEST

Quay Club, Picton Place. Tel: Haver-
fordwest 5167
Club, Small, Rock, Cabaret

HELSTON

RNAS Culdrose. Tel: Helston 4121
or Mess, Helston 2189. A naval
establishment.
Club, Small, Rock, Cabaret

LLANHARAN

Rugby Club, Bridgend Road. Tel:
Llanharan 309.
Club, Small, Rock

MAESTEG

Four Sevens Club, Llangynwyd
Bridgend. Tel: Maesteg 732007
Club, Small, Rock, Cabaret

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and lyrics to music service
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MILFORD HAVEN

Showboat, Charles Street. Tel:
Milford Haven 3100
Club, Medium, Rock

Youth Centre, St. Peter's Road. Tel:
Milford Haven 2262.
Hall, Medium, Rock

MONMOUTH

White Swan Hotel, Priory Street.
Tel: Monmouth 2045.
Pub, Small, Rock

NEWPORT (GLAMORGAN)

Caerleon College. Tel: Caerleon
421292.
College, Small, Rock, Cabaret

Scamps, Majestic Buildings, Stow
Hill. Tel: Newport 54234.
Club, Small, Rock, Cabaret

Stowaway, 40 Stoe Hill. Tel:
Newport 50978.
Club, Medium, Rock

NEWQUAY

RAF St. Magwan. Tel: Newquay
2201 or Mess, Newquay
2092/4007.
Club, Small, Rock, Cabaret

PAIGNTON

Penelope's. Tel: Paignton 551248.
Club, Medium, Rock, Disco

Tembani Hotel, Sea Front. Tel:
Paignton 550558.
Pub, Small, Rock

PENZANZE

Garden Ballroom, The Promenade.
Tel: Penzanze 2475.
Hall, Medium, Rock, Cabaret

NORTH WEST GIG GUIDE

As promised here are the additional venues we were unable to include in last month's issue

MORECAMBE

Duke's Comedy Playhouse, Central
Pier. 410039.
Football Club Supporter's Club.
Winter Gardens. 410008.

NANTWICH

Civic Hall. 64031/63262. "A good
gig. You get a very good crowd,
because there's nowhere to go in
the area."

ORMSKIRK

Civic Hall.
Edge Hill College, St. Helen's Road,
Ormskirk. 75171 or Union,
75457. Has a very good
reputation among local
musiciand.

PRESCOT

BICC Social Club, Scotchbarn Lane.
Liverpool 426 6047. Known as
"the cables" this is one of the
best working-men's clubs in the
area from a rock point-of-view.

PRESTON

Central Methodist Church, Lune
Street. Hall; third class.
Clouds, Top Rank, Church Street.
57473.
Guildhall, Lancaster Road, Preston.
21721.

Piper Club, 78-93 Tithebarn Street.
50781.
Polytechnic, Marshall House,
Ringway or Avenham Place
(Arts). 23111 or 23407 (Arts).

RHYL

Dixieland Showbar, West Parade.
53169.
Downtown Club, Quay Street.
51861.
Gaiety Theatre, Promenade. 51251.
An occasional venue with a long
history.

SHOTTON

Fleming Hotel.

SOUTHPORT

Arts Centre. 40004. Only recently
begun to be used as a small
venue - a good place to
promote yourself.
Dixieland Showbar, The Pier. 36733.
Floral Hall/New Theatre, the
Promenade. 40404. A major
venue with a varied booking
policy.

ULVERSTON

Penny Farthing, 6 Princes Street.
53940.

WESTHOUGHTON

Gaiety, Market Street. 812258.

'WIDNES/RUNCORN

Broadway Club, Runcorn. Runcorn
72951.
Bumbles, 110 Albert Road, Widnes.
Liverpool 424 2711/3535. An un-
popular venue for many local
musicians at least.
Cherry Tree Hotel, Runcorn. Run-
corn 74171.
United Services Social Club, Prescot
Road, Runcorn. Liverpool 424
4978.

WIGAN

Casino, Station Road. 43501/42470.
Northern Soul's most famous all-
nighter. Rock shows in early
evening, usually on Saturdays.
Puffer's Club, Dorning Street.
41046.
Upper Morris Street Working Man's
Club, 35 Orchard Street.
41400/43603. A good example of
a working man's club.

WREXHAM

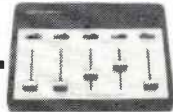
Cartrefle College of Education.
51782 or Union, 3192/3614.
Highly thought of by local
musicians.
Fagins, 28a High Street. 55218.
Peppers Place, 32a Bridge Street.
53869/52011.
Wasps, 7 Chester Street. 57193.

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prices of mikes, mixers and studio equipment.

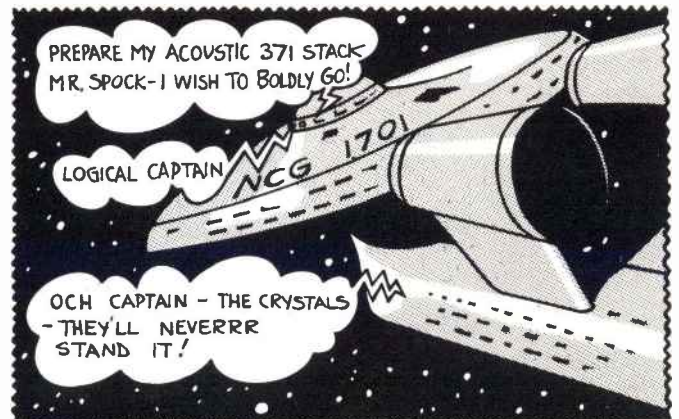
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WHICH MATTERS MORE— MELODY OR LYRICS?

Part Two of our series **Selling Your Songs**

A song is the end product of two different skills, those of composing and lyric writing. Sometimes one doubly talented person can provide both but, in the many cases where the creative duties are split between two people, it's a safe bet that both composer and lyricist will insist that their particular job is the more important one. And the fact is that a song only becomes a song, as distinct from an instrumental, once it has both music and words.

The TV programme title, 'The Old Grey Whistle Test' was arrived at after someone recalled that Tin Pan Alley legend that the test of a song's popularity was if you could hear it whistled by all the 'old, grey' men in the street. It's a wonder that the byways of Britain aren't stalked by composers and publishers notching up another score on the card every time they hear their tune whistled by a geriatric postman!

The majority of songwriters, when asked their views on the comparative importance of lyrics and melody, reply that both are equally important. Bill Martin, of the famous writing duo Martin and Coulter, says "You can't really say one is more important than the other. The words in Burt Bacharach's songs are very important, even though the songs have great melodies."

Moving

Standard writer Sammy Cahn, however, who has composed the lyrics to such ballads as 'Come Fly With Me' and 'Three Coins In The Fountain', reckons that music is the most moving part of a song which, coming from a lyricist, is quite a statement! That successful

performing and writing team Gallagher and Lyle also come out on the side of making the melody as strong as possible.

What would either Don McLean's 'American Pie' or Irving Berlin's 'White Christmas' be without the sentiments expressed in the lyrics? Yet the great melodies of numbers like 'Where Are The Clowns' and 'Help Me Make It Through The Night' would enable the songs to stand up even without their excellent lyrics.

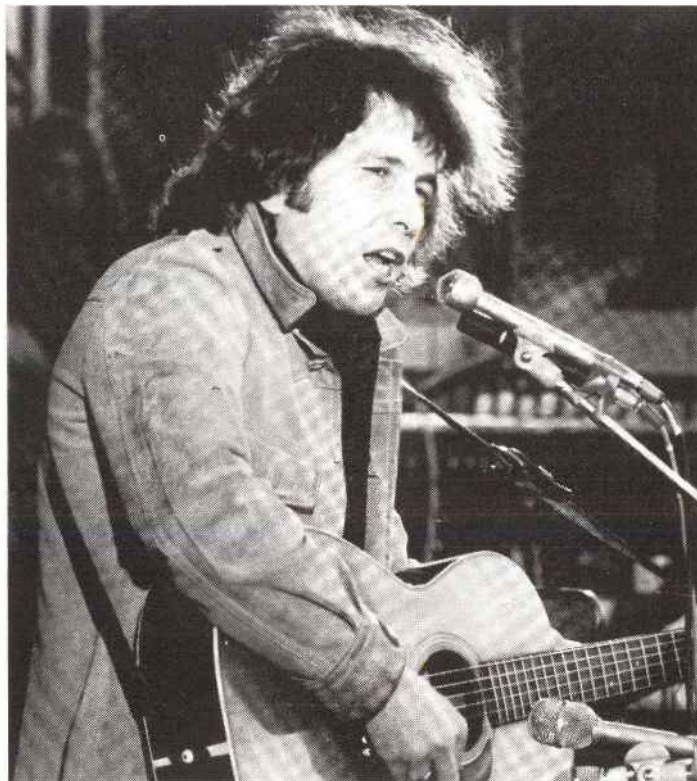
Disco

There are as many different types of song as there are performers and bands and, with some, one ingredient definitely dominates the others. For instance, the average disco song can have any kind of

lyric just so long as the rhythm and mood are right. The songs don't even have to have particularly original melodies — the most successful ones in this category are more like elongated arrangements.

Commercial pop songs, apart from the humorous which do have to rely heavily on lyrics, usually get by with simple, repetitive lyrics and a catchy melody or riff — hit singles by T. Rex or Gary Glitter, for instance, or those recorded by Jonathan King under various disguises.

Soul songs of the kind put out by people like the Three Degrees, the Supremes and Candi Station have, more often than not, a good lyric usually concerned with a romantic situation, an easily-remembered melody and a very good arrangement, making the song strong in all senses.



Don McLean

The successful big ballad, too, usually attracts partly on the strength of a powerful melody and partly on lyrics which appeal directly to some kind of emotional situation, whether it be 'I Left My Heart In San Francisco' or 'A portrait Of My Love.'

Rock songs are in a different category altogether. With a lot of them, the beat and the powerhouse playing are the most important things. Lyrics are often minimal and serve as convenient breaks, adding a bit of variety in the middle of instrumental virtuosity. Album material is another thing entirely, but the kind of rock songs that make it as singles are typified first and foremost by a good, driving beat. Take Free's 'All Right Now' or the Stones' 'Satisfaction.' What typifies these songs is a relentless, energetic almost hypnotic rhythm, plus endless repetition of certain words or phrases with a minimal story worked in somewhere which is less important than the all-over atmosphere.

Links

Nobody could call Queen and 10c.c. 'typical' of anything. Both these bands are masters of collage-type writing, where a song is built up from layers of phrases, choruses, clever lyrical links, very visual ideas, melodies which are carefully and cleverly developed and, above all, brilliant arrangement and production. The final effect is less of a song and more of an experience.

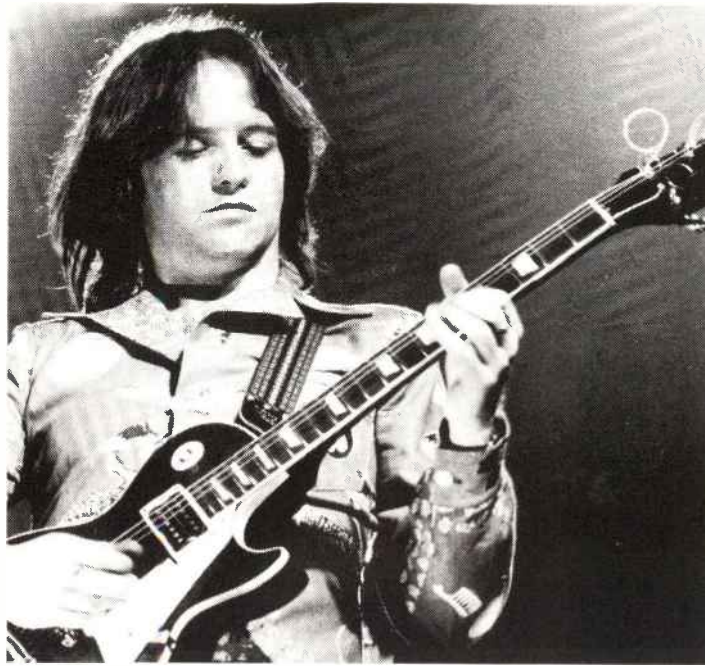
It sounds, from this little run down of different kinds of songs, as if anything goes. Looking at the charts over the course of the last few months, one could say that this is more or less true. Yet there are still things a songwriter can do to give his or her song more of a fighting chance.

If you accept the fact that both lyric and melody are equally important, it is no good at all if they are equally bad! The thing is to get them equally good, because many a good melody has been

ruined by appalling or banal lyrics, or great lyrics let down by a weak tune. If your forte is lyric writing and you know you are a bit weak on the melody side, it would certainly be worth your while to try and join forces with a good composer. The same goes if your lyric writing isn't up to scratch, because an interesting, well written lyric will always make people pin their ears back and think, 'Here's something a bit better than the usual old rubbish.' And it's funny how even rubbish changes with the times. Nowadays, 'moon and June' is no longer the greatest offender amongst rhyming clichés. Lately it's been overtaken by things like 'superstar and far,' and 'up-tight and all right.'

If your opinion, however, is that either melody or lyrics is more important, the thing to do is to work at whichever you favour in order to get it standing head and shoulders above the average.

If you haven't taken sides yet and are still waiting to be



Eric Stewart

convinced, my personal view is that, as a song is meant to be sung and the melody is the thing that the singer's voice must come to grips with, and master first and enjoy in order to give the lyrics a good

interpretation, the melody is slightly more important than the lyrics. Also, a songwriter can earn a lot of extra cash if instrumental versions of his work are recorded and performed — and this will not

happen unless the song has a particularly strong or beautiful melody.

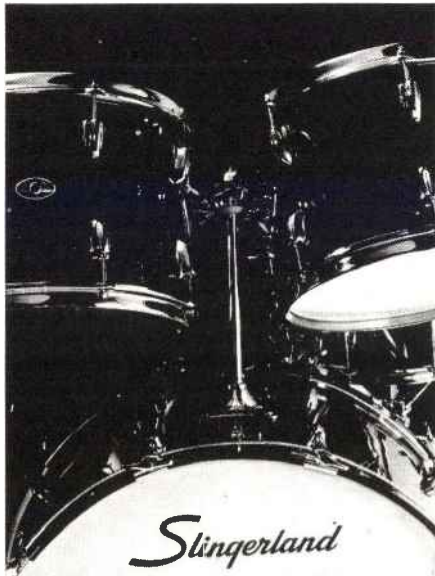
Also — and here the old Tin Pan Alley guys were right — when a song catches your attention on the radio, the first thing you do is start to hum, whistle or la-la it, even before you've learnt the words, proving that the melody has got to you first.

But you wouldn't go so far as to even sing it around the house, let alone slot it into the repertoire of your band, if the lyrics were completely disastrous.

Strength

In order to sell well, a song, unless it has a popular group of the moment performing it, in which case it will be selling largely on the strength of the group's following, must have something outstanding about it, and if it can score with both the lyric and the melody, it has a 50% better chance of making it than a song which is weak in one department.

By Lorna Read



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WHAT THE A&R MEN WANT

CBS

Throughout this A & R series, we've constantly come up against situations where a record company either has just one top man in charge, who makes the final decisions on who to sign or not to sign, or else has several people each involved in their own particular product. Nowhere has genuine team spirit seemed so much in evidence as at CBS Records, where Dan Loggins (Executive Director of A. & R., including UK and International) and Robin Blanchflower (Director of UK A. & R.) head up a department composed of Nicky Graham, Lem Lubin and Jeremy Ensor, all working ex-musicians who know about music from street level and studio level as well as from the promotional and marketing side.

"Everything we do, we do as a team," points out Dan Loggins, a tall, energetic Californian songwriter/musician, who's related to the two other famous Loggins's, Kenny and Dave. From a rock group in California to head of A. & R. for CBS in Britain is quite a long jump. Everyone who's at ground level with their sights set on a plum music biz job wonders how the men in the hot seat got there. The truth is, like most things connected with the world of music, that practically all of them got there by accident rather than design. Dan Loggins certainly had no idea when he took a job in a record store in Berkeley that he'd end up in A. & R. But, as luck would have it, CBS bought up the chain of record stores for whom Dan was working and he met Clive Davis, now head of Arista Records, at a convention. He was then head of CBS, liked Dan's ideas and enthusiastic, aggressive personality, and threw him into the record company as part of a 'Management Development' programme.

Reggae

"At that time I unconsciously made my first A. & R. decision," recalls Dan. "I had heard Boz Scaggs and his band and liked them a lot and I said to Clive, 'Here's a good group you should go after,' and he signed them. That was really the opening door to my future career."

However, Dan and New York didn't take to each other at the time and he quit and returned to

California, joining a small, new record company called San Francisco Records, where he found and signed Tower of Power. When he was thinking about leaving that job, fate stepped in again in the guise of a phone call from Clive Davis. CBS was expanding across the Atlantic and how would Dan like to be their man in London?

"I thought about it for 30 seconds and agreed," said Dan, and he started at the beginning of '71.

"My job was to get CBS UK involved with signing British acts and get the whole thing

moving. The first artist I signed was Johnny Nash, who wasn't even English as it happened, but he lived here and was doing reggae music, which was entirely new to me. He was doing a lot of Bob Marley stuff — that's how I first came to hear about Marley. Johnny brought me a tape, one song on it being 'I Can See Clearly Now'. I thought the music was wonderful and I signed him and that song was a worldwide hit and really launched me.

"My second signing was Colin Blunstone who went on to have hits like 'I Don't Believe In

Miracles'. Then David Essex came along. I'd seen him in *Godspell* and *That'll Be The Day* and thought he was great. Jeff Wayne brought him to see me, and also brought the tape of a very rough version of 'Rock On', which already bore the trademark of that hollow sound and the great bass. I took a chance on it and signed him. That record was so widely acclaimed amongst music business people as well as the public that I had people like Elton John and Paul McCartney asking me for copies of it!"

Mike Batt and the whole Wombles trip, which by now involves some eight top ten Womble records, came along in 1973, with Sailor and Abba following hot on the trail as highly successful signings. In 1975 Robin Blanchflower joined the A. & R. department from Pye Records, where he'd had a great deal of success with people like Carl Douglas and Biddu.

"I came into A. & R. through sales, merchandising, marketing and promotion with several record companies, mainly A. & M.," said Robin, filling in the biographical details. "Like most people, I got the job through a lucky opportunity, when I was asked to run the English A. & R. side of Pye. There weren't any specific qualifications for the job as such, but obviously being able to pick a hit is a necessary talent.

Important

"As I already knew and admired Biddu, who had just finished his first orchestral album, I fixed him up with a deal at CBS and his first single for us, 'Summer of '42', was a hit here and all over Europe. Biddu was producing Tina Charles, whom we also signed and her second single, 'I Love To Love', was a hit in 29 countries and is certainly one of the biggest International hits of the year."

Both Robin and Dan firmly believe that there is something special about their particular A. & R. department. "There aren't many in the country that are creatively orientated," remarked Dan. "You could probably count them on one hand. Our whole philosophy is artist orientated and we really put everything we've got behind the artist or group and their career. I mean, we have a unique artist



Dan Loggins (L) and Robin Blanchflower.

with something important to say, who's going to be around for a long time. A one-off concept is all very well, it's great to have a hit, but is there any depth there? Surely it's far better to stick with that artist, through the off-times as well as the successful, and watch that artist grow and progress.

"That's why I'm currently so excited about the Sutherland Brothers & Quiver. I'd always liked the band but they had become very frustrated through lack of success. When they became free I signed them. You get this feeling with certain groups that they have a lot of unfulfilled potential, and I certainly had it about them. One of the most rewarding things is seeing a group make it at last, like they did with 'Arms Of Mary'. That is your ultimate long haul single that's not just a hit, but a career-developing hit, introducing a whole new audience to their albums."

Although the A. & R. department work as a team, as Dan pointed out, with each of them listening to an average of ten tapes per week, an actual signing has to be a personal thing.

"A. & R. as I see it is a gut reaction. One person hears a tape or goes to a gig and you just feel if it's there or not," said Dan, trying to put the impossible into words.

"The ultimate 'feel' guy is John Hammond, who I think is the world's greatest A. & R. man. He signed everyone from Bessie Smith and Louis Armstrong to Aretha Franklin and Bob Dylan and it was all done on the basis of whether or not their music moved him. It's that wonderful intuition, that instinct of his, that I would hope to emulate. With Robin and I, we listen to an act and our decision is based on our immediate reaction."

One thing they take great care to point out, however, is that sometimes, when it comes to signing acts, you have to forget your own personal taste in music.

"I've asked myself hundreds of times if my own personal taste affects my judgment, and I've come to the conclusion that it doesn't intrude," admitted Robin Blanchflower. "There's many things I've signed that I wouldn't listen to at home personally, but I feel that they're good and know that there's a market for them."

Most A. & R. departments are sent a wide variety of tapes ranging from demos of the highest studio standard which are normally brought in by



Abba, one of CBS's most successful signings.

professional managers and music biz contacts, to home-produced cassettes of the roughest kind. CBS are no exception.

"Most of the stuff that comes in off the street is really bad," confessed Robin. "I really think it's worth anyone's while to go into a professional recording studio and record their stuff properly. Some people approach us as an act and others send in songs. As we have a lot of album acts on our roster, we do find that about 80% of our artists write their own material, but if someone sends us a good song, we can always use it, if it's suitable for one of our artists."

Unique

Although most of the acts they have signed have come in through professional channels, there have been the occasional exceptions, one being a singer/songwriter called Tony Bird, who has received some heavy promotion this year.

"He was a totally unknown musician," recalls Dan, "a white guy who grew up in Malawi in East Africa. He sat down and played the guitar to me and he had all these stories to tell. I loved the way he looked and sounded and took a shot in the dark. I know the public didn't respond to the first record, but we're convinced there's some magic there. He has a totally different sound."

A 'different sound' is

something that all A. & R. men are looking for. In fact, Dan's main piece of advice to anyone who is currently looking for a deal is: "Don't send me anything that sounds like Quo, Zeppelin or Purple — they've already done it. Send me a tape that sounds like *you!*"

It was the unique qualities of Sailor that prompted Dan to sign them, a decision he now rates as "one of the best things that has happened to me in Britain, as far as an 'unknown' situation is concerned."

Steve Morris, son of a famous music publisher Edwin Morris, brought a tape to Dan of this strange band whom he was then managing. "I loved it," Dan recalls, "and I went to see them in a rehearsal room. There they were, four zany personalities, with none of the normal band trappings like electric guitars — Henry Marsh was falling all over the keyboards and George Kajanus was impressing on me the reasons why they didn't want to use an electric bass! They were completely new and refreshing".

Combination

The job of an A. & R. person isn't solely concerned with listening to tapes and signing acts. In fact, signing an artist is just the beginning. The next thing is, through a combination of good luck, good timing and all the right ingredients, to make sure the right record is released. And just about the most important of these ingredients is

the subtle teamwork between producer and artist, which, in Dan's opinion, can make or break a record.

"The relationship between producer and artist is like a marriage. They have to get on well and have ideas along the same lines or it doesn't work. We have put a great deal of thought into the matching up of our artists and producers and the results are beginning to come in now. For instance, we've paired Colin Blunstone, who hasn't had a hit for a while, with Gus Dudgeon and they're making a really outstanding recording. Then there's Biddu and Tina Charles — never dawned on me what a great career that girl had ahead of her until Biddu brought out her latent talent.

"Kokomo are a very hard-working band whom I've been nurturing for two years now. We've just teamed them up with Don Davies, who has produced people like Ron Banks and Johnny Taylor and I think he's right for them. Starry Eyed, who used to be Starry Eyed & Laughing, have been a personal disappointment to me because I produced their first two albums and I love that band, but it didn't happen. Now they've just cut three tracks with Flo and Eddie, who flew over from L.A. specially, and I think those numbers will be big singles. As I was saying earlier, you must stay with people if you believe in them. We've also teamed Mike Batt with the Kursaal Flyers and Roy Thomas Baker, Queen's producer, who's possibly one of the best producers in the world today, is working with one of our newest acts, Lone Star, who've come up with a sensational record."

It's been said before that A. & R. is the lifeblood of the industry. As such, it throws a great deal of responsibility on people like Dan and Robin and their team.

"We are forced to be very selective owing to economics, and we have to have a certain amount of hits otherwise we'd be out of a job," remarked Robin, realistically. "So we have to know what is going on at street level, and combine the right timing with all the other ingredients to keep our jobs and keep the money rolling in for CBS."

"Records are still a luxury, after all," pointed out Dan. "I hope the time will come when they are a necessity, but, given the choice between food and records, I guess people will have to choose food — unless we start producing edible records!"

HOW TO CHOOSE AN AMPLIFIER

PART
2

Guitar amps

How do you choose between three or four different amps, each producing a "good sound" in conjunction with your guitar? There will be subtle differences between each amp, but which, in the long term, will suit your playing style best? If you are faced with these questions when choosing an amp, then it's probably advisable to just go away, forget the idea of buying an amp for the time being and just play your guitar some more! Because it really is essential to have a positive idea of the guitar sound that you specifically want, and then choose an amp with this in mind. You can always chop and change later (why d'you think there's always such a healthy second-hand amp market), but unless you have a strong sound in your head, trying out gear is liable to get mighty confusing.

Tones

Another point to bear in mind is that pure playing technique is the real decider of guitar "sound", ie how you move your hands and how you use a plectrum — so try and get that well organised before you go shopping. The best guitarists can get all the tones they want just by playing their instruments: as Jeff Beck says "... I didn't really care what I plugged into, so long as I could be heard."

With this in mind, it is nevertheless still necessary to make a few basic decisions if you have a limited budget, and wish to avoid wasting money — (who doesn't?). However nice that large stack sounds, if you only have a Reliant 3 wheeler to truck it

about in you're going to have to think again. If you have to do your own humping, you'll probably find yourself falling in and out of love with any large item of equipment, depending on how steep the stairs or how narrow the doors are. Anything that at times makes you feel playing is a drag, especially if it's connected to your instrument, should be avoided if at all possible — so you must modify your equipment dreams to accommodate the basic necessities of your situation.

Response

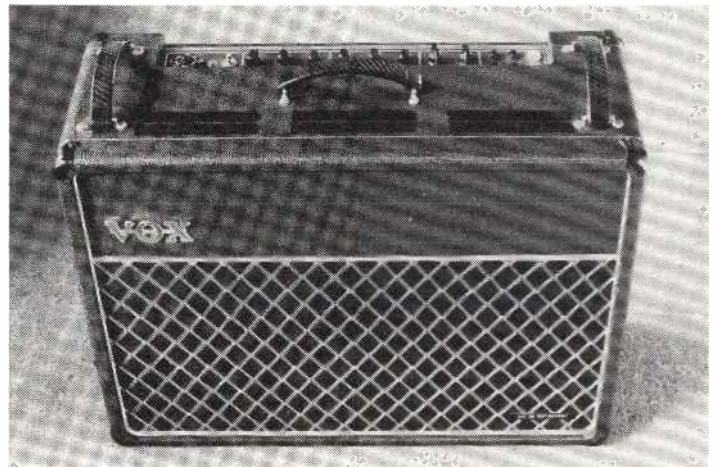
Closed back enclosures of fairly large dimensions will give increased bass response, cabs with more than two speakers in the same box will give a more 'throaty' sound, and open back cabs will emphasise the mid and treble frequencies. Many guitarists are surprised when they first try out a cabinet loaded with fifteen inch speakers, having always associated them with bass use only: in fact, 15's will give a very mellow and uncoloured sound, pushing out whatever you feed in via the amp with a pleasant 'push in the back' uncommon with most (single) guitar cabs. This is partially due to the fact that most 15's are housed in rather better designed (and heavier!) cabinets than other speakers, but it's an idea well worth investigating if you're pissed off with the run-of-the-mill guitar sound.

The last thing you want to do when buying a guitar amp is to be tempted by a load of flashing lights and silver knobs — that sort of thing should have gone out back in the days when people still

tried out guitars by trying them on in front of a mirror! Unfortunately a lot of young guitarists still seem to be buying amps equipped with lots of unnecessary frills in the form of knobs, dials and built-in effects. Quite honestly, the more variables you give yourself in terms of tone controls and signal processors, the harder it's going to be to establish a style of your own if you've just started playing in bands.

Small combo amps have always been favourites with

musicians, giving them more freedom from transport worries when moving about under their steam, going home to practice or between studios for sessions, for instance. The only drawbacks to combos are weight — the amp often comes in for rougher treatment than it normally would — and cabinet design which, because of size considerations, must of necessity be compromised to some extent. On the subject of cabinets, do look for the usual mechanical things such as: wood of adequate thickness ($\frac{1}{2}$ or $\frac{3}{4}$ inch), substantial internal bracing, lagging of fibre wool internally (to prevent standing waves being set up within the cabinet), lots of screws (on the back especially) to prevent sympathetic buzzing from loose panels, robust protective items such as cor-



ners, 'glides' and covering, plus strong handles in the right places.

Speakers: if they'll take all the stick the amp can give them, then don't worry how 'good' or 'bad' they are. Of course some loudspeakers are better than others in terms of design and construction, but as far as guitar amplification is concerned — if it sounds good, use it. If you like the sound of fairly cheap speakers, but find that the cone starts to 'break up' when working at high volume, then an extension cabinet might be a good idea; at the very least, you can always buy an extra set of the same El Cheapo speakers to carry around as spares, which, despite transport hassles, is probably a better idea than spending vast sums of money on high quality units and then finding you've lost your sound.

Personally, I like the sound of expensive JBL loudspeakers but, as we keep stressing, there is no right or wrong in instrument amplification, it's what is right or wrong for you.

Brittle

As regards actual loud speaker size, a rough guide is that the smaller the diameter of the unit, the more topky the sound will tend to be. Ten or eight inch loudspeakers in open back cabinets give a rather brittle sound, which is nevertheless well suited to cutting through onstage during classic 'lead solos'. Twelve inch loudspeakers have become something of a standard for guitar usage, but response is very independent upon the make in question and the enclosure housing them.

The time to buy an amplifier is when you want to be heard, but the time to buy an effects unit is when you hear a sound in your head that you want to use for a particular purpose: in other words, don't be put off by appearance, and don't buy things just for the sake of having them!

Find out what frequencies the tone controls on the amp you're thinking of buying operate at, the two main ones

to look out for being 250 Hz and 2,500 (or 2.5k) Hz. A boost at around 250 Hz will give the guitar a fuller and more rounded sound, whilst a lift at the higher frequency will give it a bit more bite and 'edge'. Master volume controls are very useful assets, as they make it possible to obtain pre-amp overload at low levels (up with the channel volume, down with the master). Twin channels are also well worth having — link the two together and you can preset different tones on each, then select either or mix the two by using the volume controls.

So . . . what about actually *buying* an amp? If you're going for second-hand stuff, always ask for proof of ownership if you're buying privately; be prepared to provide the same thing if you part-exchange your own gear when buying new. You'll usually get a better deal on second-hand gear buying privately. Obviously shops have to make slightly more to cover overheads, and they often have to pay a little "over the odds" on part-exchange gear to get a sale, but you do, however, have slightly more comeback if anything from a shop goes wrong.

Always take cash along when buying privately. If someone is selling, they're going to want to do so as quickly as possible and with the minimum of hassles, so crisp green notes are an added incentive to making a good deal, and a much more attractive proposition to the seller than fiddling about clearing cheques or paying in money orders. When buying new, try and swing the same thing and get a cash discount. It'd be worth the train fare to Little Snoding-on-Sea if they were selling old stock at a thirty quid less, wouldn't it?

All these points are fairly obvious, but easy to forget when the money you've carefully set aside is actually burning a hole in your pocket! Resist the urge to just spend, spend, spend — choose wisely, and only buy the amp that you and your guitar can live with.

N.K.J.

ABC OF TECHNICAL TERMS

ATTENUATE

To reduce in value, to block a part of. **Attenuator** — posh name for a volume control. A microphone channel on a mixer might have an 'input attenuator': this controls the amount of initial gain through the mic. amp, allowing the operator to balance each channel so that each fader controls roughly the same dynamic range. An attenuator on a crossover — between a bass speaker and a treble horn, for instance — will reduce the output level of the horn as it is turned.

AUDIO PATHS

Quite simple, this one: an audio path means the direction that signal cables (preamp voltage signals as opposed to power amp or power supply) take through a piece of electrical equipment — a mixing console, for instance.

A.C.

Stands for Alternating Current, that is, a current which reverses its direction at regular intervals. The mains supply that you get from wall sockets in this country is 240 volts A.C.

AUXILIARY

Used as a prefix on audio equipment: Auxiliary Channel/Input, Auxiliary Send/Output. An Auxiliary channel on an amplifier usually means one that will accept an input from a tape recorder, or similar devices that have in-built preamps. A control marked 'Aux.' on a mixer channel can mean either a pre or post fade send to a summing amp (groups the signals from all the relevant channels together). The output from this would be taken to an external device such as an echo unit (in the case of a post fade send), or to a foldback system for on-stage monitoring (in the case of a pre fade send).

ACTIVE

A term used to describe an electrical device, for example: Active Crossover, Active Equaliser. What this basically means is that the device contains *active* electrical components: for instance transistors and integrated circuits. Active components can only perform such functions as filtering and attenuating. To the prospective purchaser, this term indicates that the equipment in question is of a reasonably high standard, as an ancillary piece of equipment containing active components is more likely to add to the quality of sound, rather than just performing the function of an adaptor or interface unit.

AUTOMATED MIXING

This recent development in studio technology provides a "memory" service for the recording engineer, enabling him to make fuller use of the creative possibilities offered by 24 track recording. The remembering process applies chiefly to the fader movements made during a multitrack to stereo mixdown and, in some designs, to effects sends, panning controls and equalisation settings. The memory system may use a computer store (as in the NECAM console by Neve) or a complex digital store, cued in by means of signals recorded on a spare track of the multitrack tape (as in the Compumix desk by API). In practice, a fully automated system will "replay" a mix exactly as it was originally performed, retaining all relevant control settings and fader movements, so allowing the engineer and producer to create any number of additional mixes by making alterations during the replay, and 'writing' them in the machine's memory. All mixes so programmed are automatically stored by the apparatus, and any one can then be selected by the producer, or new mixes may be created by removing those not required from the store, and repeating the process of updating by writing a new programme of control movements into the memory unit. Automated systems are very complex and expensive devices, prices ranging from £25,000 to around £¼ million.

A.F.

Stands for Audio Frequency, used to describe the range of frequencies that the human ear can pick up. This range is generally accepted as being roughly from 20 Hz to 20,000 Hz. You will find the prefix A.F. used on pieces of electrical equipment such as oscillators and filters.

A.D.T.

Stands for Automatic Double Tracking, and gives the effect of two instruments playing the same piece of music, when the output from only one instrument is processed by the device. "Doubling" a track during recording means overdubbing a second identical vocal or instrumental line, in order to give the sound added depth. The slight time delay that occurs when the second track is added may be simulated in two ways: either by re-recording the initial track slightly out of synchronization or, alternatively, by use of a short time-lapse digital delay line. The first method is essentially a studio technique, whilst the no-moving-parts digital delay unit is equally suitable for live performance. Manufacturers of A.D.T. units suitable for stage use include Allen & Heath, Carlsbro, Electro-Harmonix and MXR.



Quad Eight automated console in use at Advision.

We were unfortunately unable to include Part 6 of the Beatles story this month — it will now appear in the November issue.

BATT- MAN MIKE

Top songwriter/producer recalls the days of his early demos.

Mike Batt is a happy man. Not because of the outward trappings of success, like the metallic blue Rolls Royce and the super-home in Surbiton but because, in his mid-twenties, he is in the position of being able to pick and choose amongst all the things he likes doing best. And, for Mike, these all fit under one umbrella title which is — Mike Batt the producer.

“I think of myself as a producer first and foremost. Because, to me, being a producer includes producing, arranging, songwriting, conducting, just about everything. I still do my Wombles things, too.”

On the day we met he was still cheerful in spite of having had a half-hour long wrangle with a stubborn branch of his bank who were nervous about letting the king Womble draw out £5 without identification. “Eventually I phoned my own branch and sorted it out and then drew out £1000

when I only needed £5 — and I’m going to give them the extra hassle of paying it all back in later today!”

To the uninitiated, it would seem that the Wombles were the launching pad for this multi-talented man. But, in fact, it was as a songwriter that Mike, still in his teens, trekked in the footsteps of so many other song-scribblers before him and spent over a year knocking on the resistant doors of London’s music publishers. Eventually he landed a job in the offices of United Artists Records — and he was in.

Sidelines

While he was there, he had the opportunity of producing his first few albums and it was this that opened his eyes to other aspects of the music business including one of his other successful sidelines, jingle writer. A couple of his most successful jingles have been the “Watch out, there’s a Humphrey about” milk campaign and “Cadbury’s Soup Schloop”, and he is currently working on a new television campaign for Smarties.

Production-wise, this year has seen him involved not only with his own solo album, which he has been forced to shelve through lack of time, but on new albums for the Kursaal Flyers, Steeleye Span and a new Wombles album, plus arrangements and songs, for an animated cartoon of the best-selling novel, “Water-ship Down”, as well as writing singles for Flintlock and the Mad Hatters, amongst others.

Although rushed off his feet and forced to compose songs on planes and boats and trains, Batt is still refreshingly friendly, relaxed and natural and still very much in touch with his own musical beginnings, which is a great help when it comes to giving advice to newcomers to the business.

“I never went to music college or anything. I picked up all I know about arrangement and orchestration when I spent some time writing down top



lines for a living. I did two or three a day at £3 a time and that paid the rent.

"From that, I got onto doing small demos for people, drums, bass and piano, cabaret arrangements and the breakthrough in my arranging career came when I was asked to work on Family's album, 'Music In Dolls' House', for which, I hasten to add, I was uncredited. I was annoyed about that because I had agreed to do the arrangements for a fiver each plus credit, but who was I to argue? As an arranger I was a nobody, and I really valued that credit.

"More work came in after that and while I was at U.A. I started doing the 'Mike Batt Orchestra' albums — all session men, six titles in three hours, with twenty minutes recording time per title, including tea breaks! Sometimes it was really horrendous! I was only 19 and had twenty-five musicians in the studio, all seasoned session men about twice my age. I had nothing like their musical experience and spent most of the session trying to keep my self-respect rather than worrying about the music."

His work in professional recording studios soon taught Mike that, in most cases, front-room demo tapes just weren't good enough.

Guinness

"Mine used to be lousy! I used to try and double-track at home. Now I know that unless drums and bass are recorded to professional standards, you might as well forget it because they can sound terrible.

"After a few experiences on a horrible little tape recorder at home, my group and I used to save up our gig money to go into a studio. We used a place which cost £8 per hour and we used to work out the cost in terms of pints of Guinness! It was half a crown a pint in those days (that dates me!) — about seven years ago, and our recording time used to work out at 64 pints per hour.

"My demos used to be lousy!"

As far as songwriting is concerned, Mike's output is prolific and erratic. "When there's an album to be done, I usually sit down with a blank piece of paper and an album has got to end up on that paper. I'll write down a rough plan of the back of the album, Side One title one, title two, etc. Then I fill it up with rough ideas. I always like a skeleton plan to work from.

"I like to think of general ideas for songs first, though in the case of 'Wombling White Tie And Tails' I woke up in the middle of the night thinking of the phrase. I don't know why. You hear of other people doing it and it sounds corny!"

Mike has now written well over 40 Womble songs and has a love-hate relationship with the whole thing. In one way it's marvellous to have so much freedom — and talent—that you can write a pseudo-Mozart string quarter pop song round the furry beasts, but, on the other hand, there are other things he'd rather be doing. Like his solo album, for instance.

"I've had to shelve it so often that when it finally comes out, it will be completely different to the original concept. I keep adding new songs to it all the time. One of the main things for me at the moment is that, thanks to 'Watership Down', I've suddenly been inspired to write the kind of song I don't normally get a chance to write, the quieter, more emotional kind of thing. It's marvellous to be able to write just for the sake of writing. I wish I had more time to do it!"

Payment

"That made us take it all more seriously. Every minute I was looking at my watch saying, 'that's another pint gone, lads.'

"I well remember our first demo. There was just me and a friend of mine and we had a two-piece group, organ and

drums. I was 17. We did the Guinness trick and it really makes you uptight to know that the money you've saved up is going down the drain if the session's not going well. At the end of the first hour, the guy asked for payment for that hour before he'd go onto the second. That was very wise of him, because by the time we'd got to the end of the second hour, we'd run out of money, so we had to leave the tape behind until we'd paid. We never went back for it. It was good experience!"

Mike's advice on the subject of demos, as one who knows all the ins and outs of the business, is this: "Never stick more than two or three songs on a tape. No-one's got time to listen to half a dozen. When I was at U.A. people used to send me reams of stuff and all the time I was there I didn't pick one thing out of the post. The standard

just wasn't high enough.

"Another thing — it's worth the time and expense to get an acetate cut. It arrives on the publisher or A & R man's desk and there's no fiddling about with winding on tapes, he can just stick it on the record deck and listen. That's much better than saying, 'I don't like this one, I'll listen to the next song,' then there's no leader tape between and you have to search around and find it."

Nuisance

Determination is an attribute Mike has plenty of — and he advises others to cultivate it, too.

"If people say, 'come back with more stuff,' they mean it. They haven't got time to say it if they don't mean it! I kept on and on coming back myself and I must have made myself one hell of a nuisance. In fact, even if they'd said, 'don't come back,' I'd still have gone."

by Lorna Read

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BEAT'S KEYBOARD CHORD

In last month's issue of Beat, we published the first part of our keyboard chord chart. Here, as promised, is Part 2. Together, the two charts contain all the basic chords, plus their respective formulae, that we described in our series, How To Form Basic Keyboard Chords, which was published in Hit Songwriting & Recording.

In case you missed the series, the Keyboard Chord Chart is quite easy to follow as long as you understand the principal behind working out each basic chord. It's simply this: R stands for 'root note' which is the note that gives the chord its key. For instance, in a chord of C, C is the root note, and in a

chord in the key of A, A is the root note.

From there on, everything is worked out in semitones, or half-tones. The first basic chord on this chart, A Major, can be formed by following the formula $R + 2 + 1\frac{1}{2}$, which is the root note, A, plus the note two whole tones up from A, which is C sharp, plus the note one and a half tones up from that, which is E. We've also printed the actual keyboard notes for each chord, so that you can play them at a glance. In each diagram, Middle C on the piano is the shaded note.

For people who have been following the series, there are two unfamiliar chords on this chart, which we've included

	A	B \flat	B	C	D \flat	D
DOMINANT NINTH $R+2+1\frac{1}{2}+1\frac{1}{2}+2$						
MAJOR SIXTH $R+2+1\frac{1}{2}+1$						
MAJOR SEVENTH $R+2+1\frac{1}{2}+2$						
MINOR SIXTH $R+1\frac{1}{2}+2+1$						
DOMINANT 7TH with AUGMENTED 5TH $R+2+2+1$						
DOMINANT 7TH with LOWERED 5TH $R+2+1+2$						

CHART

AN AT-A-GLANCE GUIDE TO FORMING BASIC CHORDS

because they are useful chords for a songwriter to know and are also good, jazzy backing chords if you are playing with a band. The first is the chord of the dominant seventh with an augmented fifth. The term 'augmented' simply means that a note is raised by one half-tone. So all you do to form it is form the ordinary dominant seventh chord, which is on Part 1 of the chart, and raise the third note in that chord by a half-tone.

The second new chord is the dominant seventh with a lowered fifth. Like its name suggests, this chord is once again, the ordinary dominant seventh chord, but this time the third

note, instead of being raised a half-tone, as in the augmented seventh chord, is lowered a half-tone. Both chords can be easily worked out from the formulae printed down the left-hand side of the chart.

Now that you have both chord charts, the easiest way to use them is to detach them from the magazine and paste them on to cardboard so that you can prop them up above your own keyboard. This way of learning chords is far easier than spending years taking piano lessons. It may be a shortcut, but it works!

E_b	E	F	F[#]	G	A_b	
						DOMINANT NINTH R+2+1½+1½+2
						MAJOR SIXTH R+2+1½+1
						MAJOR SEVENTH R+2+1½+2
						MINOR SIXTH R+1½+2+1
						DOMINANT 7TH with AUGMENTED 5TH R+2+2+1
						DOMINANT 7TH with LOWERED 5TH R+2+1+2

HOW TO GET INTO MUSIC PUBLISHING

If your heart's set on a career as a teacher, an airline pilot or a doctor everything is quite straightforward. You know that as long as you can gain the necessary qualifications and training, you can land the job you want. But what happens if you fancy a career in the music business? No-one can tell you exactly what qualifications you need and advertisements for jobs in record companies or recording studios are rarely seen. In fact, these kind of jobs are usually filled by word of mouth rather than going through official channels.

Ask any successful A. & R. man or engineer how he got his job, and the usual answer you'll get is 'luck', or 'being in the right place at the right time'. If you're fainthearted you'll give up and join the civil service instead. But if you're determined, there are one or two things you can do to bring that coveted job a little bit nearer.

Ambitions

Mostly this involves using your own initiative, compiling a list of the companies you'd like to work for and writing to each one, stating your qualifications and ambitions. Maybe you'll write fifty letters and only get one reply. But that one may be a job offer and, even if it isn't, if you write another fifty letters two months later, some jobs may have fallen vacant in the meantime.

Music publishing is a subject which fascinates quite a lot of people who fancy their chances of discovering a Gilbert O'Sullivan or a Bernie Taupin. Yet many people have only the vaguest of ideas about what actually goes on day to day in a publisher's office. Now, more than ever before, publishing involves a great deal of administration work

and promotion as well as listening to tapes and matching up artists and songs.

This means that there are a lot of jobs which require a head for mathematical figures as well as musical. Publishing jobs in fact range from office boy to General Manager, but there is one way of coming into publishing which will give you a better training than anything else, particularly if you have ambitions to head your own publishing company some day, and that is to join a music publisher's as a Promotions person. This is how David Most, Mickie's brother, came into publishing, and Brian Oliver of April Music, and countless others. We talked to Brian Oliver and also to Eddie Seago of RAM Publishing, to find out how two very successful publishers built up their careers.

"I was originally a songwriter," said Eddie Seago. "I started writing while I was working as an insurance broker at Lloyds. I used to have a lot of time to kill while I was waiting to see underwriters, so I used to go and sit in cafés and write songs. One day while I was waiting in a restaurant queue I bumped into an old schoolfriend, Mike Leander, who used to be in Law and I asked him how he was getting on. He said he wasn't in Law any more, he was working for a music



Bernie Taupin.

publisher, so I told him I was now writing songs and the result was a short-term contract. My first successful song was called 'Early In The Morning' and was a hit for Vanity Fair in 1970.

"I continued to work at my regular job as I was quite security minded in those days but I gradually became fascinated by the music business. I was writing more and more with Mike, and at last I gave up my job and went into publishing and now I have the over-all responsibility for running Rock Artists Music, which involves not only the songs Mike Leander and I write but also songs by the Glitterband, John Rossall and many more."

Doors

So here's one publisher who came into the game through being a songwriter himself. If you can write songs, you automatically open doors for yourself in the publishing world, but you still have to step over the dividing line from being on the writing side to getting on to the administrative side.

Brian Oliver, General Manager of April Music, who are affiliated to CBS Records as well as being independent publishers in their own right, was also a writer when he had his first introduction to publishing.

"I was a freelance journalist in the Carlisle area and I also had a group which I was trying to get off the ground. The first single the group made, on the Polydor label, was a Chinn and Chapman song which was published by April Music. I was still living up in the North and I did loads of promotion for that record, getting press coverage and radio plays. The record wasn't a hit, but I'd proved that I was useful on the promotion side, so April offered me the job of Assistant Promotions Manager and I moved to London.

"I gradually lost my ambition to be a singer/songwriter and became more and more involved with publishing, moving from promotions to

Creative Manager and now General Manager. Amongst the people I have discovered through hearing their tapes are the new CBS band Lone Star and a team of writers called Bugatti and Musker, who wrote 'Milk Train' for Roger Daltrey, 'Reggae Like It Used To Be' for Paul Nicholas and have just written his latest single, 'Dancing With The Captain'.

"I would say that, to get into publishing, you need to have a good knowledge of the music scene and have enough imagination about music to be able to tell from a tape if a song has potential and maybe if it was given a different treatment and demoed another way it might be right for a certain artist.

"A successful publisher needs both intuition and judgment when it comes to matching a song with an artist. The usual route into publishing is the way I did it, coming in via promotions, which really is a difficult job requiring endless energy and staying-power, as you have to compete with everyone else who is also trying to get records played on the radio. You also have to know which programme is right for a certain song, etc.

"Publishing nowadays is very alive and there is a lot of money to be made. There is also a shortage of good, creative people around to do the job. There are no apprenticeships you can serve and landing a job is largely a matter of luck and determination."

From the comments of Brian and Eddie and also those of many other publishers Beat has spoken to, it seems that your best way in is via the two routes which have been mentioned in this article. Either through being a songwriter yourself and making personal contact with the publishers that way, or else by simply writing round, sounding interested and enthusiastic and offering to take any position in the company, even if it's only making the tea, so that you can gain the necessary knowledge and gradually work your way into a top job.

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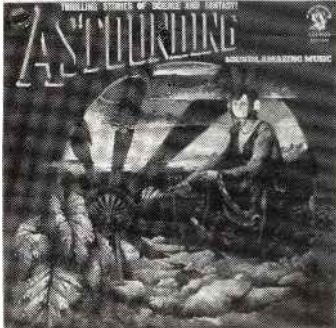
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album reviews



HAWKWIND ASTOUNDING SOUNDS, AMAZING MUSIC CHARISMA CDS 4004

The difficulty facing Hawkwind is that they have to reach a wider audience. It's a familiar predicament in Rock. The band have an enviable reputation for their lyrics (probably some of the most inventive of any band) and also have one of the best rhythm sections currently working in this country. However, they are *not* the first band you think of in terms of musical credibility on a melodic level. This, combined with the hangover effect of post '67 psychedelia, has tended to restrict the breakthrough of Hawkwind to a mass market. But, if there's any justice left, this should be the album to do it.

Bob Calvert's lyrics are getting progressively more appropriate to their musical settings and he's beginning to sing very well indeed. The twin drummer concept has given an assurance of excellent rhythmic work and the influence of Simon House on keyboards and violin has given the band a quite outstanding breakthrough into melodic structures.

Strongly recommended are the brilliant 'Steppenwolf' from side one where Calvert turns in his best vocal work yet, 'Kerb Crawler' (the single) and the haunting 'Chronoglide Skyway' and 'City of Lagoons'.

Production throughout is also a revelation. Recorded at the Roundhouse (one of my top three favourite studios) the superb sound and use of stereo effects in the mix are a return to stereo experimentation which I thought was the sole prerogative of Floyd.

I can't *force* you to listen to this album — I can only implore you to approach it as open minded as you can. 'Astounding Sounds, Amazing Music' is just what it purports to be, a significant album showing a marked improvement on anything Hawkwind have yet turned out.

G.R.C.

LONE STAR LONE STAR EPIC RECORDS EPC 81545

Yes, the band tipped to be a supergroup by both Alan Freeman and John Peel are good. What's even better news for us is that they are young and British (sorry to be excessively patriotic but the standards of most young British bands have been low over the past year with only a few exceptions).

Their idea seems to be to take up the mantle of complex progressive Rock (remember *that* term?) previously held by Zeppelin, Yes and Floyd. That puts them in my favourite bracket — epic Rock and I'm delighted to see a young band with the courage to try this most difficult of musical forms.

As to whether they really succeed or not it's hard to say. One of the most important things for an epic Rock band is to come the seasoned warrior bit — the Viking Robert Plant, the fragile mystic Page, the Tolkein fantasy Anderson. That requires some real experience to get together and I'm not sure that Lone Star have the right visual or musical image yet to put it across.

In sound, they are quite similar at times to the 'Stairway to Heaven' style Zeppelin; mystery, power and riffs are all there and are tackled with impressive musical ability (especially from their superb young drummer Dixie Lee).

Where Lone Star are let down, though, is in the songwriting department. One of Zep's best points is their ability to use a power riff backing a memorable melody which you can hum. Lone Star, however, tend to be weak on melody and so on when the album's over, there's little to remember them by but the 'feel' they've left you with.

Still, they're young and stand

a bloody good chance when a year or so on the road has tightened them up a bit. If they can control their desire to ramble around several thematic ideas and can learn to encapsulate those ideas they'd be a far better band. But one shouldn't be too hard on a new group when they try something both valid and bloody hard. Give Lone Star a chance to mature and you could well find a new Zeppelin capable of creating that magical atmosphere that so few bands have the power to create.

My biggest moan, in fact, doesn't concern the band at all, it's really directed at Roslav Szaybo for a dated album cover, the back of which includes photographs which do the band no favours at all. An epic Rock band must *look* like an epic Rock band and must be *packaged* like an epic Rock band. This sleeve emphasises their youth and has about as much mystery as a Julie Andrews sleeve. 0 out of ten for that one! Still, it's an album that's well worth buying, and one which shows great promise.

G.R.C.

ERIC CLAPTON NO REASON TO CRY RSO 2479 179

A one might expect by now, 'No Reason To Cry' represents Clapton making yet another strenuous effort to hide himself in the protective folds of his band, and on those terms the album has come together nicely. It is the latest addition to make up the 'laid-back trilogy' with '461' and 'One In Every Crowd', excluding the necessarily more raucous live album 'EC Was Here'. Well, EC is here too, but playing very subdued guitar and putting more emphasis on his vocals than performing instrumentally. Present also are too many celebrities to list (all on the back of the album sleeve), who, appearing in alphabetical order, make it seem like one big name in three. Of these, the two that should be mentioned are Ronnie Wood (also at EC's recent Crystal Palace gig) and the Zim, who wrote the typical (for him) 'Sign Language' and also added vocals.

Musically, then, it adds up to a lot of people doing not an enormous amount each, but culminating overall in a well knit tapestry of easy listening. In this idiom the harmonies of March Levy and Yvonne Elliman come across pretty well, as does Dick Simms' consistent organ work. Even on Clapton's arrangements of the Alfred Fields and Otis

Rush blues tracks, the mood remains toned right down. You might as well do the great man's bidding and forget the hard stuff — the alternative, as continued here, really does soak through the pores after a few listens.

C.S.

DEAF SCHOOL 2ND HONEYMOON WARNER BROS K56280

The exploitation of "style" for its own dull sake is currently all the rage (just in case you haven't been reading the weeklies). And though the fad may eventually produce something of real merit, I think we shall have a long wait. Some are of the opinion that Roxy Music used to be good, but the steady musical decline of Bryan Ferry has been only too evident. Deaf School look and sound exactly what they are — a group of former art students. Unfortunately their influences seem to have been derived from the more sterile aspects of the media, and this is the chief reason why 'Second Honeymoon' is so lacking in emotion. The themes of the album are broadly those of unhappy marriage and ennui (a traditional favourite with art students), but the tongue is so firmly planted in cheek as to render them incapable of serious communication.

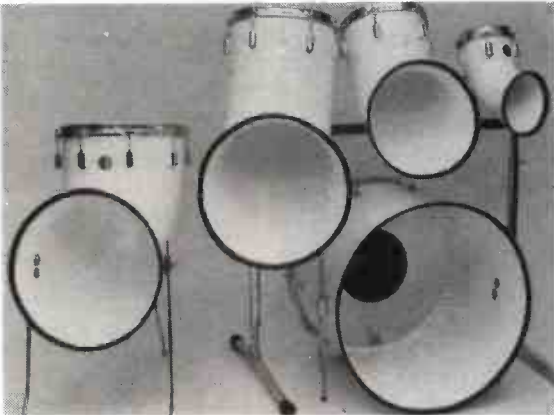
Don't get me wrong — the album makes pleasant listening. There are some pretty good songs: 'Cocktails at Eight', 'A Bigger Splash' and 'Room Service' are my own favourites out of the twelve tracks. Giving a list of band personnel would be pointless, however, since they insist on giving themselves names like Enrico Cadillac Jr. and the Rev. Max Ripple. There are nine of them, but you wouldn't think so, since some of the tracks are rather sparse, and you wonder what they are all doing. The second side is given over to a fragmented story — the story of the second honeymoon itself, with all its implications of mooning in bars and hotels, and having arguments. The melancholy sax on 'Final Act' and on 'A Bigger Splash' is pleasingly appropriate, but Bette Bright's singing leaves a lot to be desired. At best they are reminiscent of singers in a Brecht/Weill musical, but their attitude is that of the poseur, and they fail to capture the very real sadness of those pre-war plays, especially when Bette tries to sound like Marlene Deitrich but can't quite hold those notes.

P.D.

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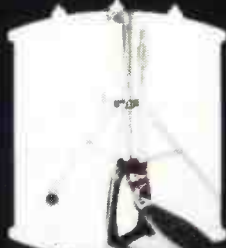
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INSTRUMENT REVIEW 1

ELECTRO-HARMONIX EFFECTS UNITS

Electro-Harmonix have a deservedly high reputation for designing *musicians'* pedals and floor units. The Big Muff PI (as used by Hendrix) is one of the few distortion/sustain devices that sounds like an earthy, overloaded amp rather than an electronic buzz-saw, and even more exciting and unusual sounds are available from their (now very large) range of sound modifiers and accessories.

Latest unit is the Electro Mistress flanger, a floor mounted device which, like most of the newer effects, may be powered either by the internal battery, or via an external AC/DC 9 volt battery eliminator. The Mistress utilises a matrix of fine comb filters to sweep up and down the audio spectrum, and a 'Bucket Brigade' time delay system to obtain a rotating speaker-type Doppler effect.

The term flanging derives from the studio technique of applying changing pressure to the reel of a tape machine during phasing (utilising one or more out-of-sync. machines to achieve a 'sky riding' effect). There are three rotary controls on the Electric Mistress, range, rate and colour, the rate controlling the speed of flanging and the range fixing the start and finish points of the filter sweep. The flange sound is, in fact, much more pronounced than the tape technique from which the unit got its name, the change in pitch on the phase creating a very sad, 'weeping' guitar sound.

A switch disengages the automatic filter sweep, allowing manual positioning of the filter bank via the range control — which gives a bell or chime effect on single notes — similar to subtle ring modulation on a synthesiser.

Octave dividers have been amongst the most frustrating effect boxes for guitarists: they inevitably seem to lack proper control over the tonality of the bass octave, and the earlier designs allowed single note playing only when using the effect. The Electro-Harmonix Octave Multiplexer has a Bass filter and a High filter, plus a tone boost switch that produces a very warm sound . . . and you can play chords through it! To hear this box selecting the lowest note from each chord in



Ken Richardson demonstrating our review models.

a fast sequence, and pushing out the bass octave with all the precision and punch of a real musician — you'd think E-H had trapped a little bass playing gnome in the Multiplexer's case. This effect is also available as a pedal, the foot operated part being the Blend control, which varies the volume of synthesised notes relative to the natural guitar sound.

Another handsome pedal from the same stable is the Queen Triggered Wa, which must rate as *the* most sophisticated Wah-Wah pedal for a guitarist to lay his foot upon. Remember the 'crackling' Wah-Wah control pot? This unit uses Voltage Control Filters to perform the Wah function: VC-Fs are modulated by an externally applied DC control voltage — in other words, no audio signal actually passes through the 'turning' part, which is worked by remote control — hence, no snap, crackle and pop. This system also facilitates the provision of an Automatic Trigger which, when activated, cuts out foot operation altogether, the wah being initiated by the attack of

each note or chord, and providing quite a pleasant effect on fast and funky chord work.

The sweep of the Wah itself is much wider than most other pedals I've heard, extending from sub-audio frequencies up to 3,000 Hz, four pre-set ranges being selectable via switches on the right hand side of the pedal. Other controls include rotary bass and treble boost, both of which have wide enough ranges to create a very gutsy surging effect, and low pass and band pass outputs, the latter one giving a harder sweep, with less lows; there's also a resonance control which adjusts the harshness of the Wah — very useful, not only for tonal variation, but also to prevent resonant feedback when using sustain units (like the Muff).

The Attack Equalizer: not exactly an effect per se, but a very handy and simple to operate tone control unit. Most guitarists manage to sort out suitable guitar/amp sounds for themselves, but there still occur points in their music when extensive tonal alterations are needed, or times in the recording studio when their normal

sound needs 'beefing up'. A control labelled "Fundamental" selects the frequency required via a 12 stage active filter, the Attack control does just what it says to whatever has been selected, and the Blend control brings in a high-Q boost with a centre frequency at 5,000 Hz. With those three to play about with, it's possible to obtain some pretty varied sounds — without getting into a tremendously complex array of controls and settings.

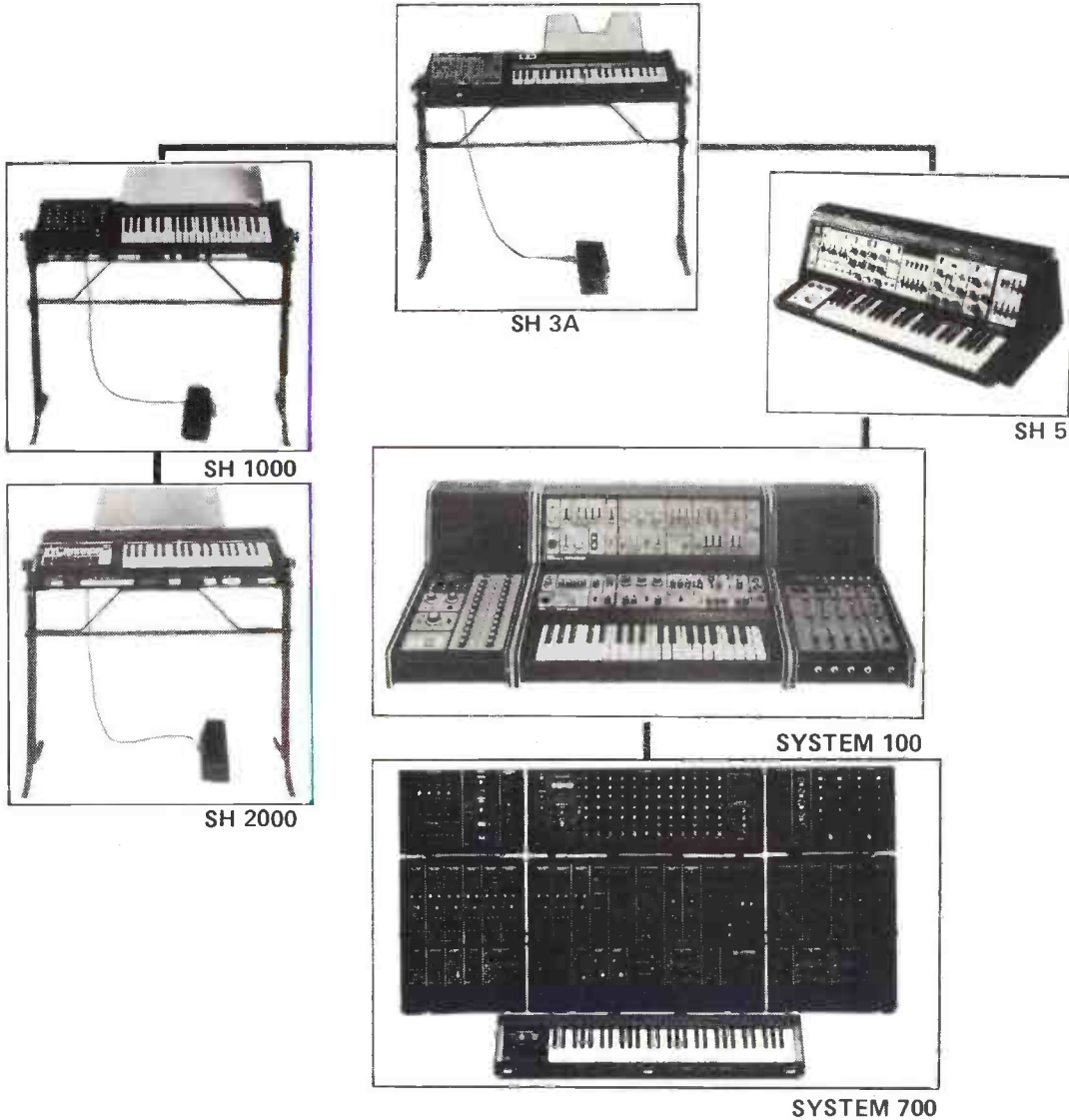
Gazing at the rest of the Electro-Harmonix effects, I could roughly identify most of the other pedals and floor units — compressors, pre-amps, smaller phasers and Wahs — but a Frequency Analyser? This super unusual device can actually make a harmony — any harmony — with what you are playing: it's really a frequency shifter, with coarse and fine tuning, and a blend control which mixes the treated sound with the original. Set-up procedure is very simple — just play a note and tune into the harmony you want. Some rather weird effects can be obtained by 'riding' the frequency shift control whilst playing, producing a synthesiser-type effect with a lot of spatial depth. Instruments with which this unit would shine include brass, woodwind, keyboards and (for those into *electricity*) guitar.

Other E-H units that I was particularly impressed by include The Memory analogue delay line echo/stereo reverb, the Small Stone phasing unit and the Freedom Brothers 15 watt mains/battery amp. All the effects are housed in simple, reasonably robust cases — no flashing lights or smarty extrusions — the main thing, however, is that they all work really well. Perhaps that seems a strange thing to say, but the outstanding feature of these units is that they are all voiced for electronic instruments, rather than being purely 'inanimate' pieces of electronic equipment. Fast approaching, in fact, the "magic box" operated by a single control — which is great.

Tested with Fender Stratocaster and two Fender Twin Reverb amps. Many thanks to Ken for his patience and skill in playing.

N.K.J.

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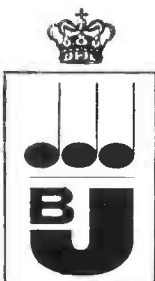
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INSTRUMENT REVIEW 2

GRETSCH ROC JET

Although Gretsch primarily derive their reputation from the Country and Western and hollow bodied sections of the guitar market, several aspects of their expertise here have gone towards giving the Roc Jet a very interesting feel relevant to out and out rock players. And indeed, as the name implies, the Roc Jet is probably Gretsch's most ambitious bid for a section of the latter field. In terms of sheer quality the guitar reinforces the impression given out by the Quality Control card included, where finish, workmanship, action, intonation and play ability are among the tests which have gained a tick of approval and a signature. The guitar has obviously been put together with pride and care. Styled with an unobtrusive single cutaway, the Roc Jet manages to combine a feeling of solidity without imposing its frame on the player; again, the usual controls are present (volume and tone per pickup) inclusive of master volume and are laid out logically, with the master volume right by the neck pickup for immediate alterations.

The nickel silver frets are laid in perfectly all the way down, and easily survive the elementary 'octave tune' test right to the high D. The neck itself, laminated rock maple with ebony fingerboard, can certainly handle the flashier runs but would be particularly suited to jazzy chord work and Peter Green style blues leads. And, without being too coarse, it looks as if it would be very receptive to a bit of sweat and wear and tear and mature through the years to become something like a second wife.

However, the most immediate factor of the neck is its total absence of camber, and herein no doubt would lie the major appeal to technique specialists. First time round barre chords require a bit of discipline, but they sure sing nicely when you've got them. Soundwise the Roc Jet is a beauty, but particularly within the areas we've mentioned above.

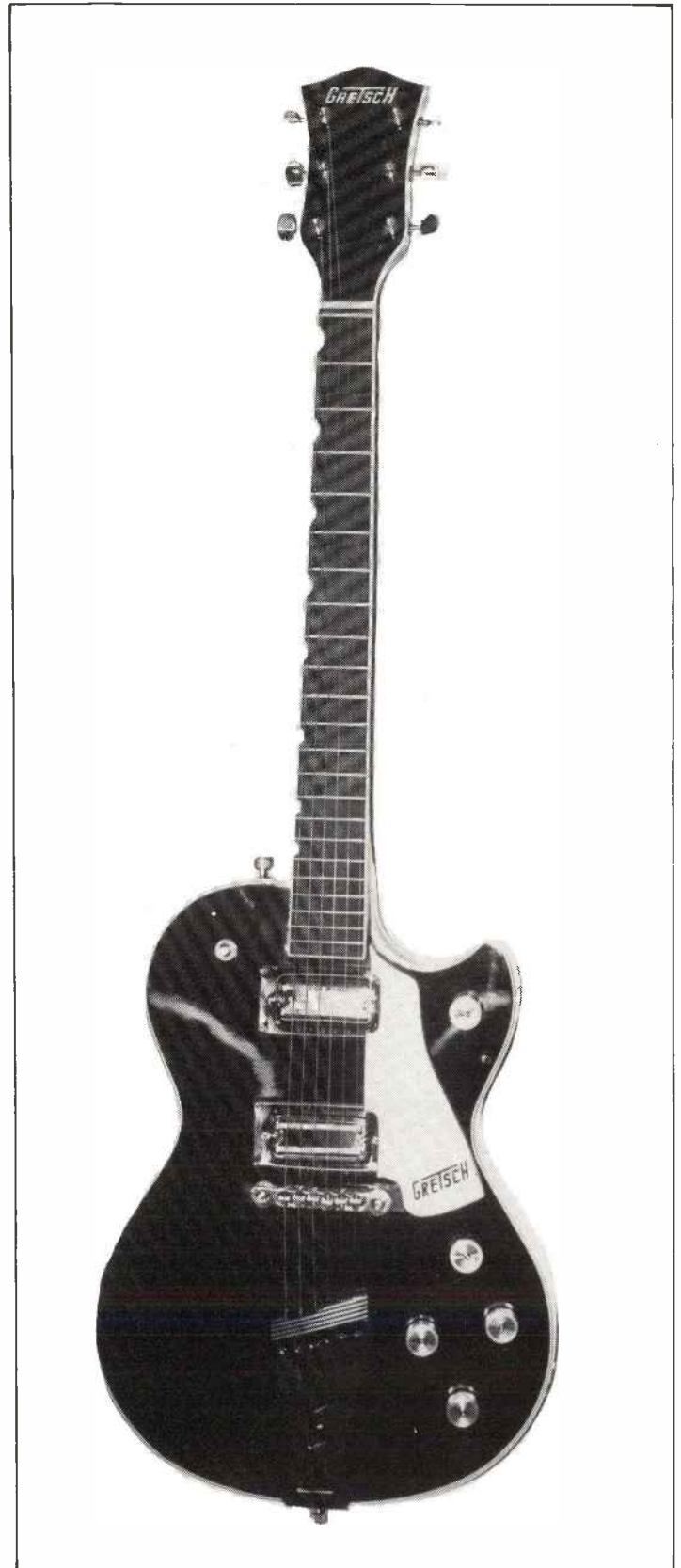
With the assistance of some sharp plectrum work tones can be obtained from chunky rhythm to very cutting lead, with, we might add, a fair bit of

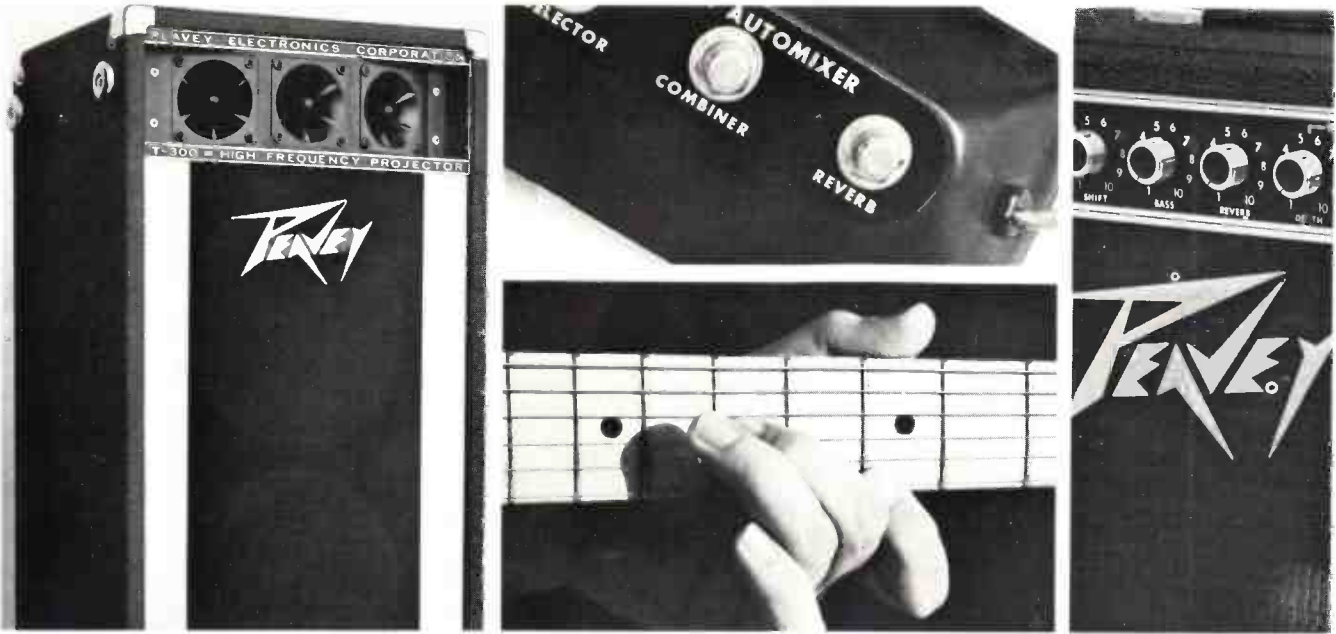
the old sustain (we all like that, don't we?) as well. The two Super-tron pickups have the added bonus of being adjustable via protruding bars as opposed to via the more normal screw in/out pole pieces. Our photograph unfortunately misses this detail, but what it means in effect is that if you slip the plectrum under the bar and lever it up a little (angled possibly towards the higher strings) you've got yet another device for playing havoc with volume and tone.

The Roc Jet, then, scores well on sound, but if sound must be the primary consideration of any guitar, the actual mechanics of the model are more indicative of the firm's attitude as a whole. Gear machines are all enclosed, and all hardware is fully chrome plated; not by any means news of earth shattering significance but all factors which will go towards increasing the life of the guitar. And indeed, it must be stressed that the first thing which struck all eager viewers in the Beat offices is that the Roc Jet is going to last, and keep on getting sweeter as the years go by. One should mention the fineries, not all on the purely visual side, nicely inlaid headpiece and 'neo-classic' fret inlays, plus screw-in strap buttons and wooden support upon which the bridge is mounted — unusual in an electric guitar but no doubt contributory to the excellent tone.

In conclusion, then, it must be said that the review strays towards the brief side merely because the guitar is very good, leaving little or no room for any nitpicking at all. In a guitar field ruled as ever by the two big ones plus a hundred and twelve copies, Gretsch have turned out a model which can compete with the best of them, and it could well prove quite a surprise to someone adventurous enough to deviate from another choice dictated by habit. If quality were matched by popularity, the Roc Jet would certainly enjoyed increased air-play.

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INSTRUMENT REVIEW 3

SUNN CONCERT BASS AMP



During the BMITF exhibition we were glad to take the opportunity of visiting Ben Page's stand, in order to examine the Sunn Concert Bass amplifier. As the review took place in a hotel room, circumstances obviously did not allow us to be as thorough as usual in our examination: we have therefore supplemented this test by adding conclusions based on our experience of Sunn equipment from live gigging.

The concert Bass is a high-powered transistor amp of compact size, measuring 24" wide by 6½" high by 11" deep. The oblong wooden case is fitted with four 'wrap under' steel corners secured by two screws each, plastic feet on the bass and one side, and a workmanlike handle on the other side. Case covering is "Tolex" vinyl supported fabric, resistive to stains caused by alcohol, perspiration, acid, oil and weather but not, apparently, by "detergents or solvent cleaners"!

Power output from the all-transistor amp is 200 watts RMS into a 2 ohm load, and 150 watts RMS into a 4 ohm load. The rear of the amp is completely enclosed, with the rear panel acting as a heat-sink for the power transistors, which are housed beneath protective moulded-plastic covers. To the left hand side of this panel there is a thermal circuit-breaker, which automatically shuts the amp off in the event of overheating: when the thermal state returns to normal, full power is automatically restored to the amp. Under normal conditions this situation is hardly likely to occur, but care must be taken not to stack other amps on top of the unit at concert venues with bad ventilation — unless you think a couple of roadies wielding domestic cooling fans would make an interesting spectacle for the audience!

Other facilities on the back panel include fuse post (also used to adapt the amp to dif-

ferent voltages), AC outlet for ancillary devices, two loud-speaker output jack sockets, and two other sockets marked "preamp output" and "power amp in". These last two sockets provide a send/return facility after the internal pre and power amp sections, and could also be used to connect an additional 'slave' amp, or to use the Concert Bass' amp section with an external mixer or preamp unit.

The Concert Bass has single channel 'front end', with bright and normal inputs, and a complement of controls comprising volume, bass, middle, treble and "brite" switch. Amplifier response is as might be expected from a transistorised unit — straight down the line, clean and hard sound. The normal input gave rather too muffled a sound for my personal tastes, but this can be changed to a 'pokey' rasp by bringing in the bright switch and winding on some treble. Similarly, use of the bright input

in conjunction with the bright switch produced a rather too tippy a sound for my liking: this is, however, indicative of the Concert Bass' ability to obtain tones varying from one extreme to another, starting from a basic setting and then boosting exactly the bits you like and cutting the bits you don't.

In fact, the Sunn Concert series is a classic example of the hard-working, un-coloured, simple to operate transistor amp. The Concert Bass has no pretensions to, and cannot obtain, the gutsy 'forward' sound of a valve amplifier: nevertheless, for those who require a well regulated and defined bass sound, this amp will deliver the goods and continue delivering in a very workmanlike fashion.

Tested N.K.J. with Microfret "Signature" bass guitar, through Sunn 215BH and 215RH enclosures. RRP £276 inc. VAT.

INSTRUMENT REVIEW 4

PRO-AXE 62 COMBO

Useful innovations in instrument amplification are becoming increasingly hard for manufacturers to develop, as the predominant character of the electric guitar depends on a fairly basic fusion of instrument and electronics, rather than complex sophistication of either. But — surprise, surprise — a firm called Wenderford Electronics have come up with something which won't become a redundant gadget within a few months time: their Pro-Axe 62 combo is equipped with three switches controlling a network of porcelain-encased, wire-wound resistors, which reduce the output level in varying degrees *after* the amplifier. This means that it is possible to achieve the only true form of distortion/overload, by turning everything flat out (!), to retain control settings and 'sound' at $\frac{1}{2}$ or $\frac{1}{4}$ volume output to the speakers, to get the same sound you use onstage whilst practicing in your room, or, with the aid of a volume pedal, to transfer from a clean sound to an overdriven one at the same apparent volume level.

The immediate thought which springs to mind when confronted with such a useful and logical facility as this is: why hasn't anybody thought of it before? In fact, many manufacturers still do not seem to recognise that the tonal qualities of valve amps are totally dependent upon the status of the output stage *as well* as the pre-amp, and that no amount of messing about with inbuilt effects, master volume controls and overload devices can recreate the 'singing' sound of an amp at full blast at lower volume — just as a transistorised amp is no way ever going to sound really like a valve amp.

The complement of valves in the Pro-Axe consists of two ECC 83's and two EL 34's, and the resistive network for reducing their output is made up of two stacks of five 0.7 amp RS wire-wound resistors. The steel chassis slides into the top of the combo case from the rear, the valves and transformers mounted 'upside down' in a similar manner to Fender amps; the first (pre-production) model that we tested suffered from a bit of hum due to lack of screening at the top of the combo case, but Wenderford subsequently sup-



plied us with a production model in which this was corrected by the addition of a metal plate beneath the wooden top, and which a few minor faults that we criticised were also rectified. There are two PCB's (printed circuit boards) inside the chassis, one for the pre-amp components and one for the power supply. Both being well spaced, component ends trimmed on the reverse side, and a generous amount of space left between components likely to generate heat.

The P-A 62 has a single channel front end, with three inputs, two on the front — sensitivity 2 and 4 mV — and one auxiliary input at 500 mV on the rear panel. Controls on the front are, from left to right, bright switch, volume, treble, bass, middle, presence, master volume, power switching, standby and mains switch. The switching network has individual toggles for $\frac{1}{2}$ power (30 W), $\frac{1}{4}$ power (15 W) and practice (2 W); the resistive network is put in circuit by a switch marked "Select" which initiates the lowest switch in the on position. The $\frac{1}{4}$ and practice positions seemed most effective, the subjective loudness of the amp with both volumes flat out at $\frac{1}{4}$ being the same as at full power with the channel volume at mid setting,

giving the possibility of transferring from a distorted to a clean sound at the flick of a switch and the push of a swell pedal!

The rear panel of the Axe contains mains and HT fuse holders, mains socket and extension speaker outlet; the internal speakers are four 10" Celestions, wired to the amp chassis via a $\frac{1}{4}$ " jack socket — very useful for removal of the amp section for servicing, or for muting of the internal speakers. The design of the combo's enclosure is actually rather unusual: the top two loudspeakers are angled upwards, the baffle tilting back at about 45°. This means that the sound hits you at a convenient hip level if you are standing very close to it — rather than aerating the flares of your jeans — as is more usual for small combos. The cabinet itself is reasonably robustly made, $\frac{3}{4}$ " chipboard being adequately braced along joins. Two 'plastic pocket' handles are provided on either side (nice one, Wenderford!), the corners are protected by two-screw caps and the whole thing rolls (or not, as the case may be) on lockable castors.

My overall impression of this amp is that it's versatile, suited to work on the road, well

designed and intelligently laid out. I personally liked the sound very much, and anyone who's into valve amps for their special qualities will undoubtedly take more than a passing interest, considering the added bonus of the power switching arrangement. I was pleasantly surprised that the speakers showed no signs of complaint throughout the test, and that the resistive network only became fairly hot after having been left on for five hours. The sound is really best suited to *lead* guitar work and would cut through very well onstage. It was quite hard to obtain a mellow sound from the 'Axe' at a reasonable volume, but this was probably due to a combination of the enclosure plus my unfamiliarity with the controls. Hopefully Wenderford will at some time make the amplifier available on its own, as the power switching and lack of extraneous noise such as mains hum would make it an ideal studio head. Still, it is without doubt one of the best *new* combos that I've seen — and that's going some, as there's a lot of them about.

Tested with John Birch Custom and Gretsch Roc Jet guitars.

N.K.J.



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INSTRUMENT REVIEW 5

CAMCO C-400 DRUM KIT

Many of today's top American rock drummers, like Whitey Glan of Alice Cooper's band, and Dennis Wilson of the Beach Boys, favour a Camco drum kit. Now some of England's top names, like Keith Moon of the Who and Joe English of Wing have plumped for Camco, too, so we decided it was time we investigated. Well-known rock drummer Andy McCulloch kindly offered to review Camco's basic kit, the C-400 for us and judge its merits against other popular makes. Here are his findings:

"I don't normally use a wood kit (the Camco drum shells are made of hard rock maple). I usually find that fibre-glass or acrylic are brighter and give more projection, but I was pleasantly surprised by the tone of this kit, which had the warmth of wood but was bright and clear as well.

"I have always preferred a deep metal snare such as the one this kit provides. I found it very well finished, with ten nut boxes and an effective snare catch. The snare has a bright, clear sound. I wish I could have tried a selection of skins on it, though, because a different skin can change the whole character of a snare."

(The skin used throughout Camco's kits is Fiberskyn, manufactured by Remo — in fact Camco are the only drum heads in Europe with Fiberskyn.)

"My first impression of the bass drum was that it didn't look too robust, but it turned out to be very stable indeed. One noticeable thing about it, looks-wise, is that all the fittings are circular and look very elegant and very, very neat. Elegance certainly is a trademark of this drum. All the hardware is of heavy-gauge steel and includes claw hooks which grip firmly and disappearing spurs, which slide up inside the drum. The hard rock maple plywood inside is highly varnished and hand-finished — it's been left plain instead of being painted and I prefer it plain because it looks very neat.

"I played it with the front skin off and it had a very hard, funky sound. The tom tom holder looked very slim although it seemed quite effective. It didn't look quite so durable as some, but I could be wrong, not having



tried it out on the road.

"Sound-wise, I was amazed. The drum had a much stronger sound than I would have expected from just looking at it. It was a very good sound, solid and projecting well and I liked the Fiberskyn very much.

"The small tom tom was a 13 x 9. It had a warm, woody sound — one cannot criticise the tone of a drum anyway, because it's all a matter of personal taste but I would like to say that the sound of the bass drum and the tom toms is extremely well matched.

"The tom tom is also finished inside with the same plain plywood as the bass drum, and appeared to keep its tension very well. The floor tom tom, a 16 x 16, also had a very good tone and one thing I was highly relieved at was that it didn't

creak. Some do!

"Overall, I would say that this is an excellent kit for recording. It's very popular in America for studio use because it can achieve perfectly that dead, clear, precise tone that so many engineers, producers and musicians aim for. For live work, it comes across very well, especially if you use single heads. It's a good sound, warm and bright, with a lot of depth."

Andy has one general observation to make that is a plea aimed at all drum manufacturers, although not about this particular kit: "I wish they'd make wing nuts stronger. It's hell when threads break when you're in the middle of a tour, and you have to go knocking on doors in the middle of the night to get someone to do a temporary repair. What happens is

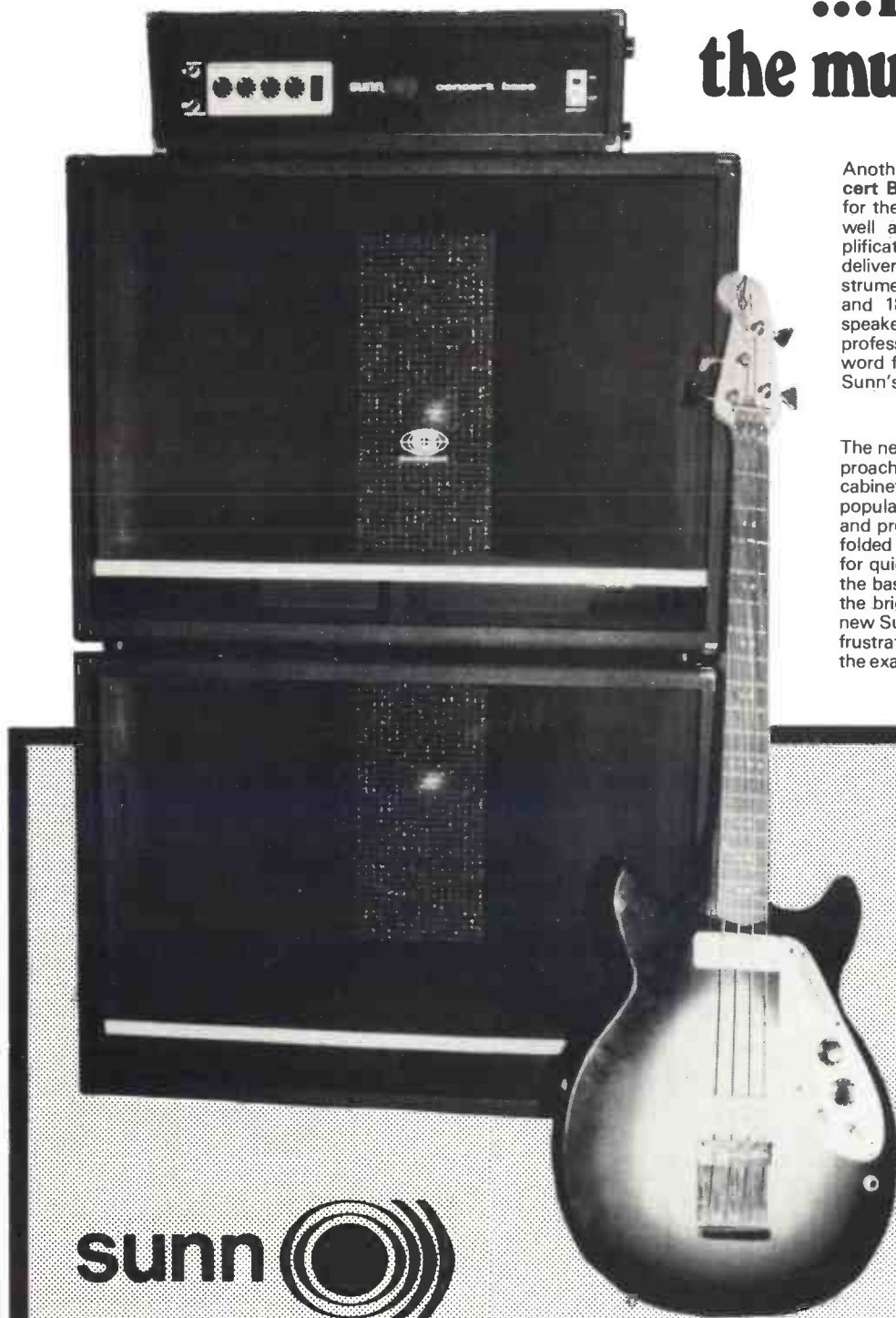
that when you're on stage, the last thing you want is something coming loose and falling off so you fasten it up as tight as you can and unfortunately threads and nuts don't seem built to take the strain!"

The Camco bass drum pedal which Andy thoroughly approved of is said by America's leading drum shop to be the best in the world. Camco themselves tell us that it is the most widely used one throughout the globe — maybe on account of the fact that it's quiet and smooth and has very simple adjustments that allow the drummer to achieve the perfect feel very easily and quickly.

Kit details: Snare (chrome-coated brass), 5 x 14, Bass 14 x 22, side tom tom 9 x 13, floor tom tom 16 x 16. R.R.P. £542 incl. V.A.T.

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See our review in this month's magazine.

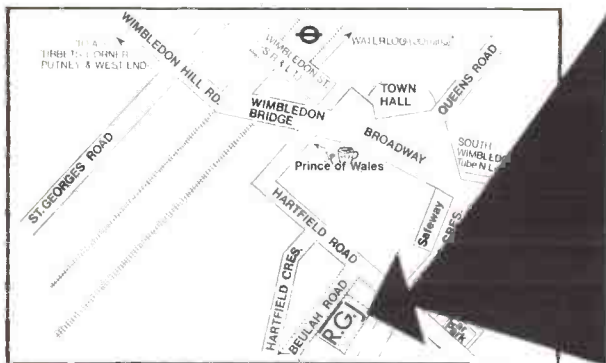
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STUDIO COSTS SURVEY

New complexes are opening and old ones are closing down all the time, which is the main reason for Beat's annual recording studio round-up. Something that is frequently forgotten is the fact that a studio can serve the needs of a great variety of people — not just the Queens of this world, who will spend months working on a sure-fire million selling album, but the timid local band who have finally plucked up the courage (and the cash) to record their first demo. So although the facilities become more awesome year by year, there will always be a place for four- and eight-track studios. Recording at these places is still comparatively cheap, as you will discover on checking in the *Rates* section under some of the smaller studios. You may also find to your surprise that one of these is located quite near you, and that there's no need to come all the way to London for a session.

We have also supplemented the British studios with our continental counterparts. We feel that, as we have discovered in our regular Continental Studio Spotlight, the rest of Europe is fast catching up with British studios, and can no longer be ignored as an alternative. For those who, like the Stones, cannot record in England for tax reasons, they have become a necessity.

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Echo Facilities Twin spring modified Grampian.

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Senior Engineer Johnny Haynes.

Studio Capacity 30-35.

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Microphones Available Neumann, AKG, Calrec.

Desk Soundcraft 16-8.

Tape Machines Klark Teknik 1" 8 track, Sony 850TC, Revox.

Ancillary Equipment Teknik graphics, Tannoys, Quad 405.

Echo Facilities HH echo, Tape, Pioneer/Grampian reverb.

Copying Facilities Copying and cutting room, mono demos, tape anything to anything.

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Desk ITA 10 into 4

Tape Machines Teac 3340, Revox A77, Akai, Teknik

Ancillary Equipment Graphic EQ, mointoring, Bang & Olufsen through ARs.

Echo Facilities Stereo spring and tape

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Continued on page 58

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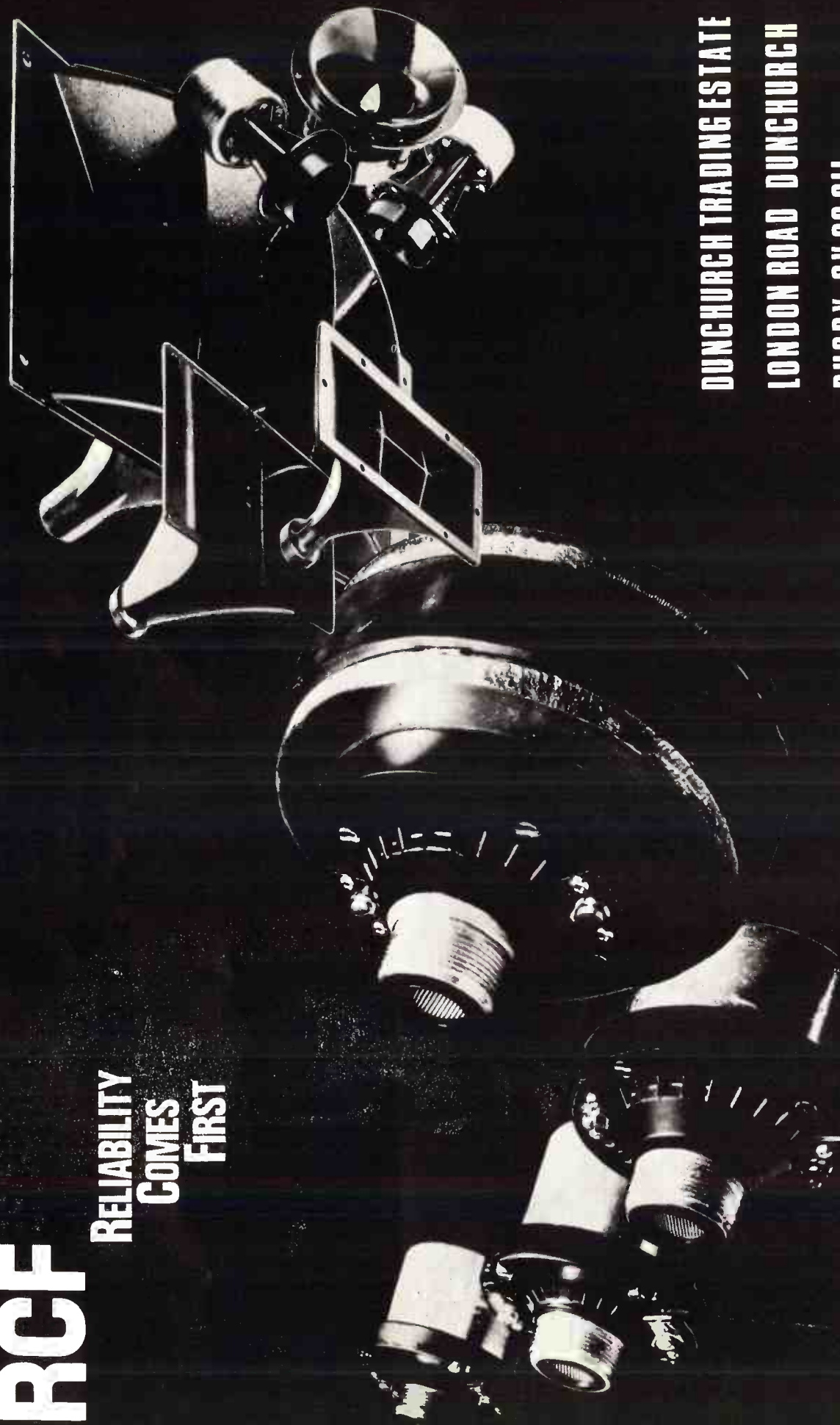
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Continued on page 63

NEXT MONTH

Beat tests more instruments and equipment.
Rirchie's Rainbow comes to town.

Amp Survey.

Manfred Mann — "It was never blood easy."

Brian Downey on drumming for Thin Lizzy.

Home Recording — facts and equipment.

What the A. & R. Men Want — M.A.M. Records.

Bob Calvert and his spacey Hawkwind lyrics.

Norman Petty — songwriting with Buddy Holly.

Album recording techniques explained.



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Instruments for hire Most Microphones available AKG Desk Custom built by Sou-west Recorders 16 in, 8 out, 8 auxiliary out
Tape Machines Leevers Rich G800 8 track, Studer B62, 2 Revoxes, EMI TR52
Ancillary Equipment Pye compressor and limiters, graphic EQ
Echo facilities Stereo echo
Copying facilities Reel to reel, cassette
Rates £20 per hour 8 track & Mixdown (£16 if paid in cash), £12 per hour stereo
Special Remarks Specialize in commercials and audio-visuals, also folk music, mobile recordings and PA hire.

CRAMMER
Address 18 Kings Road, Harrogate, Yorks
Bookings 0423-56856
Studio Manager Martin & Michael Tillotson
Senior Engineer Nick Glennie-Smith

Studio Capacity 10
Instruments available free FX mellotron, strings mellotron, Fender Rhodes electric piano, Mini-Moog Mk 4, Fender, Hayman, Epiphone & Kimbara guitars, pianos by arrangement, HH & Fender amplification
Microphones available AKG, Beyer
Desk Custom built Soundcraft 12 channel
Tape Machines Studer 8 track, Studer 4 track, Revox 2 track, TR90 mono
Echo Facilities Orban/Parasound model 106/CX.
Copying Facilities Reel to reel/cassette/cartridge
Rates All bookings over 7 hours = day. 8 track: £7.50 per hour, £54 day; 4 track: £4.50 per hour, £32 day; 2 track: £3 per hour, £21 day; Mono: £2 per hour, £14 day.

THE MUSIC CENTRE
(De Lane Lea Music Ltd & C.T.S. Studios Ltd)
Address Engineers Way, Wembley, Middlesex, HA9 0DR.
Bookings 01-903 4611
Studio Manager Louis Elman (managing director).
Studio Engineers John Richards, Dave Hunt, Dick Lewzey, Dick Plant, Richard Goldviatt, Keith Dickens, John Acock.
Keith Dickens, John Acock.
Studio Capacity Studio 1: 125; Studio 2: 40; Studio 3: 20; Studio 4: 10.
Instruments Available Free Pianos.
Instruments For Hire Any instrument.

Microphones available Neumann 84, 86, 88, 87. AKG 24, 224e etc.
Desk St. 1: Neve 30-24; St. 2: Neve 26-24; St. 3: Neve 20-24; St. 4: Neve 20-16.
Tape Machines Studer 24 track, 16 tr, 8tr, 4tr, 2tr and mono.
Ancillary Equipment Digital delay, phasers and flangers, noise gates, U.A. compressors, digital click generator, specialist film items, cassette recorders, de-essers, Dolby system.
Echo facilities EMT plates (10).
Copying facilities Separate Tape suite.
Rates Studio 1: £49 per hour. St. 2: £42 p/h. St. 3: £40. St. 4: £35. Overtime charged after 6.00 pm. Charges for crews: Weekdays, Tape crew £8, film crew £14. Weekends, Tape crew £10, film crew £19 (full working day). Disc cutting rates on application.
Special Remarks The studio caters for every type of recording for the Record, Film, Television and Advertising industries. The Music Centre is a spacious studio complex with its own parking facilities and a licensed lounge bar.

METRONOME STUDIO A/S
Address Vibevej 31, DK-2400 Copenhagen NV, Denmark.
Bookings Copenhagen (01) 19 0112.

Studio Manager Birger Svan.
Studio Engineers Birger Svan, Tom Andersen, Erik Sondergaard.
Studio Capacity Studio A — 40 musicians. Studio B — 8 musicians.
Instruments Available Free Grand piano.
Instruments For Hire Hammond organ, Slingerland and Pearl drum kits, string synthesiser, Korch synthesiser, Fender guitar amps.
Microphones Available AKG, Telefunken, Neumann, Schoeps.
Desk N.P. Pederson Lyrec Electronic.

Tape Machines Ampex 16 track, Lyrec 16 and 2 track, Revox 2 track.
Ancillary Equipment UREI limiters, compressors, phasershifters, digital delay.
Copying Facilities Ampex BLM cassette factory.
Echo Facilities AKG BX20.
Rates Studio A — 350 Dkr. per hr. (minimum 2 hrs.), Studio B — 250 Dkr. per hr. No extra charge for evenings and weekends.
Special Remarks The studios are air conditioned.

Continued on page 70

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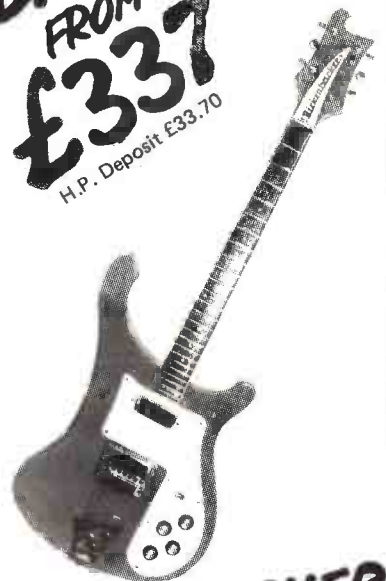
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THE BIG QUESTION ABOUT INSURANCE! AND THE ANSWERS FROM CANWORTH BROKERS

Canworth Brokers keep getting phone calls from musicians asking about insurance cover for their equipment. People invariably want to know the same things, e.g. What exactly is covered by the various policies? What precautions must be taken to validate a claim? So Beat asked Canworth's Alan Stapleton to tell musicians what they should do to ensure that their valuable collection of instruments and equipment is properly covered against fire, theft, malicious damage and the other hazards of life on the road.

Q: When was the company first formed?

A: Hencilla was formed about twelve years ago and Canworth, the subsidiary firm, moved into rock music about four years ago.

Q: How do groups usually approach you, and what sort of questions do they have in mind?

A: The majority of enquiries are by telephone, and basically all we need to know is the insurer's name and address, whether it's a band, management company, representative of the management company or an individual musician; the type and amount of equipment, and whether they want UK cover or world-wide cover. We then give them a price, and if it's accepted we send a form off in the post and grant ten days free cover while they fill in the form and send it back with their cheque. A lot of the bands do come directly to the office, and we have an advantage there in that we're right in the West End. We generally find that many bands need cover quickly to go on tour; in fact they often start thinking of insurance only when they are arranging the trucking and they see how slapdash it can often be. We're right by Bond Street tube, so if they *do* get worried suddenly they can come into the office and fix their cover immediately.

Q: And what are the usual questions you get asked about the cover?

A: The first one that everyone asks is 'What is All Risks cover?' If I can elaborate on that one, we used to do a cover which handled specific perils — fire, lightning, explosions, theft, malicious damage, water damage etc., and that was thought fairly wide but there were always things coming up which weren't covered — equipment being dropped, liquid being spilt into cabinets and so on. So we thought instead of listing

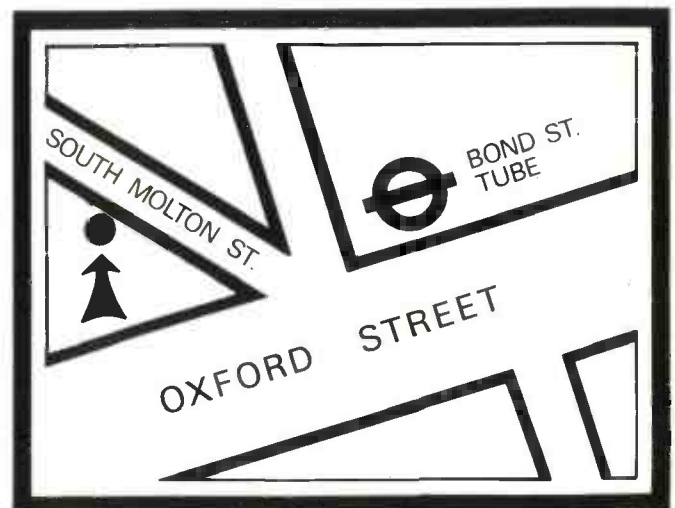
what was covered we would introduce 'All Risks' by which *everything* was covered with a few exceptions. Exclusions are fairly straightforward. We don't cover nuclear explosions — the government covers that. We don't cover war — the government covers that. We don't cover moths, vermin and rust, which of course means simple neglect. If a bloke pulls out his drumkit from under the stairs after nine months with rust all over it that's his pigeon, not ours! We don't cover denting, bruising and scratching, for the same reason. We don't cover confiscation by Customs officials for obvious reasons. We don't cover infidelity on the part of the hirer. People then always say 'Do you cover acts of God?' we do.

Q: On what basis do you work out the premium?

A: There is a minimum premium of ten pounds, and for the normal cover which is the UK plus fourteen days on the continent per year we charge two per cent — twenty pounds per thousand — discounts come into effect over five thousand pounds. That's why it's often better to insure the whole band and get into the discount area. Worldwide cover is more expensive — 5% and very few bands need it. The big groups who do a lot of work in the States generally hire the gear when they go over there, and through us they'd probably only insure their guitars.

Q: In the event of a claim, how does settlement generally take place?

Continued on next page



THE BIG QUESTION ABOUT INSURANCE!

Continued

A: It's impossible to be specific; every claim is different. If they want it done really quickly they can come into the office, fill out a form, and depending on how quickly the police can confirm a loss we could settle within a week. If it's damage they can bring in an estimate, although we obviously prefer two.

Q: Your leaflet states 'new for old cover at no extra cost — what does this mean?

A: Just what it says. If you buy a guitar and lose it after four years we pay the current value of the instrument provided you have kept your premium in line with the value without deduction of wear, tear or age. If you bought it for two hundred and it's now worth four hundred when it's stolen we pay four hundred *if you have insured for four hundred*. You can check in the back of BEAT. Some things might go down. Transistorised amps, relatively speaking, have lost value i.e. by not going up phenomenally.

Q: You also have here 'free cover for hiring alternative equipment'.

A: This is basically an experiment and there are two reasons for it. One, there is a need for it! Secondly, it keeps our claims department on their toes.

Q: What conditions apply to overnight theft?

A: Most thefts take place at night, obviously, and our policy takes care of them. If equipment is stolen from a hall, club, rehearsal room etc. full cover is in force. Our policy is designed for travelling bands, and we therefore insist on a vehicle being alarmed and immobilised. If it is *not*, the vehicle must be kept in a locked garage. If these requirements are met, a claim will be paid in full.

Q: What do you regard as 'sufficiently garaged'?

A: We use our discretion. If the vehicle is not alarmed and

immobilised then we expect the garage itself to be solidly built. The basic policy in all insurance is that you've got to act as if you are not insured. No insurance will be interested in recklessness or negligence. If you leave your amp and Telecaster at the bus stop to hold your place in the queue while you nip off to a Wimpy bar there's no way we'll meet a claim for theft.

Q: How do you define overnight?

A: There is no definition. Some companies specify overnight as being from 10 at night to 6 in the morning. We don't. Overnight is after you have finished your engagement — probably some time after midnight, and when you have returned home. If you stop for a meal on the way, and theft takes place in the car park the overnight restrictions do not apply, so a theft in that circumstance will be met in the normal way.

Q: 'Automatic no claims bonus of fifteen per cent' at the end of the year is presumably self-explanatory.

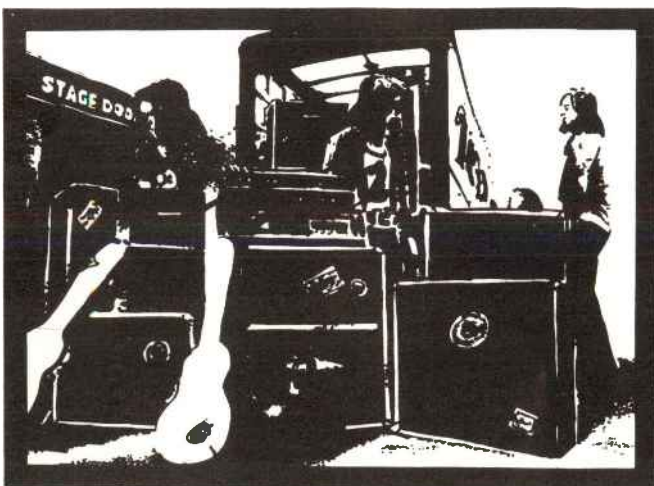
A: Yes. We can in fact do policies for less than a year but they are charged at a higher rate.

Q: What do you do in the case of high-risk customers?

A: We don't have any. We've never had anybody who has been regularly accident-prone. We sit down and look at all previous claims on the form and if they are from carelessness or neglect we won't insure him. Each claim is taken as it comes, so if a bloke has a road accident one time and suffers a theft another time then it's misfortune out of the blue — his and ours! But if a bloke brakes hard four weeks running and shunts an amplifier out of his windscreen there's no way we'll touch him. Our rates are only as competitive as they are because the majority of our clients are responsible and cautious. You can either presume that everyone is honest — and most musicians look after their gear like hell — or that everyone is dishonest, in which case you would never pay a single claim, which is useless. But if I can mention something else, it is always in the insurer's interest to keep as exact records of his equipment as possible. In the case of a claim it will then be easier for him to give serial numbers and so on, and therefore easier for us to confirm and meet the claim. It's not much good putting 'Spanish acoustic guitar' on the form because that would make a claim more difficult, obviously.

Q: Can you generalise on the type of client you have at present?

A: No, we have everything from the really big acts to the guy with one microphone and a suitcase amp.



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Jonathan Livingston Seagull	24.50	20.85	-	Carlsbro Stingway	136.08	115.66	11.56
EKO Navajo	47.30	40.00	4.00	Marshall 50 watt Master Volume	144.13	123.93	13.69
ACOUSTIC GUITAR 12 STRING				Hiwatt 100 watt A.P.	162.00	137.70	13.77
EKO Navajo 12	54.90	46.66	4.66	ECHO/REVERB EFFECTS			
EKO Ranger 12	64.95	55.20	5.52	Watkins New Copicat	83.50	69.00	6.90
EKO Ranger 12 Electric	81.20	69.00	6.90	Carlsbro Mantis	150.00	127.50	12.75
ELECTRIC 6 STRING GUITARS				SPEAKER CABINETS			
Montana (les Paul Copy)	35.72	29.00	2.90	Top 50 Cab	97.20	82.62	8.26
Top Twenty	48.95	41.60	4.16	Top 100 Cab	111.00	94.35	9.43
Avon (S.G. Copy)	69.50	59.07	5.90	Hiwatt 4 x 12 (150 watt) Cab	160.00	127.50	12.75
Avon (Les Paul Copy)	76.95	65.40	6.54	Hiwatt 2 x 15 Bass Reflex	166.86	141.84	14.18
CSL (Strat copy)	72.00	61.20	6.12	Carlsbro Bass Bin 1 x 15 Twin Horn	163.00	138.60	13.86
Shergold Meteor	120.00	100.00	10.00	P.A. AMPS & SPEAKERS			
Shergold Masquerador	153.00	130.00	13.00	August P.A. 100 Amp	115.00	97.75	9.77
Fender Telecaster (any finish)	261.56	222.33	22.25	August 2 x 12 Coils pair	147.90	125.72	12.57
Fender Telecaster Custom	286.87	243.84	24.38	Simon 2 x 12 Coils pair	150.00	129.96	13.00
Fender Stratocaster (any finish)	296.31	249.00	24.90	Marshall 50 watt P.A. amp	154.95	131.70	13.17
Fender Stratocaster with tremelo	327.28	278.28	27.82	Marshall 100 watt 1 x 10 & 1 x 12 Coils pair	180.00	153.00	15.30
All Fenders available with Maple neck 5% extra				Marshall Valve (100 watt) Master Amp	219.20	186.00	18.60
Gibson SG Special, from	299.00	254.00	25.40	Marshall 200 watt 2 x 10 & 2 x 12 Coils pair	273.00	232.00	23.20
Gibson SG Standard, from	374.00	317.90	31.79	Carlsbro Marlin Mk III	176.04	149.00	14.90
Gibson SG Custom, from	548.00	465.00	46.50	Carlsbro 2 x 12 plus horn (pair)	181.50	154.00	15.40
Gibson Les Paul De Luxe, from	470.00	399.00	39.90	Carlsbro 130 watt Slave Mk II	102.60	87.00	8.70
Gibson Les Paul Standard	535.00	454.00	45.40	Hiwatt P.A. 100 Amp	170.10	144.59	14.45
Gibson Les Paul Custom, from	579.00	492.00	49.20	Hiwatt P.A. 200 Amp	253.28	215.29	21.52
ELECTRIC BASS GUITARS				August Add-on-Horns pair	99.89	84.99	8.49
Zenta EB511	39.00	35.15	3.30	Carlsbro Add-on-Horns pair	130.68	111.00	11.10
Top Twenty	58.95	50.00	5.00	MICROPHONES			
Sumbro (short scale 'SG' style)	60.42	50.00	5.00	Shaftesbury (Dual Impedance)	25.00	21.25	2.12
Avon 3405 (short scale 'SG' style)	65.50	55.60	5.56	AKG D190E	39.60	33.66	3.36
Avon 3407 (Precision style copy)	76.95	65.40	6.54	Shure Unidyne B (high or low Impedance)	24.30	20.65	2.06
Arbiter RB Stereo Bass with solid case	172.00	145.00	14.50	Shure Unisphere 1 (565)	57.37	48.76	4.87
Fender Precision Bass	273.57	232.00	23.20	Shure Unidyne 1 (545)	54.00	44.90	4.49
Above with Maple neck 5% extra				Simon Boom Stand (detachable legs)	11.95	9.95	-
Gibson Grabber, from	305.00	259.00	25.90	Shaftesbury Mic Stand	19.88	16.90	-
Gibson Ripper, from	367.00	311.00	31.10	Shaftesbury Boom Stand	25.34	21.54	-
Gibson EB3, from	367.00	311.00	31.10	Vox Mic Stand	14.95	12.70	-
Rickenbacker 4000 Mono Bass	397.00	337.00	33.70	STRINGS			
Rickenbacker 4001 Stereo Bass	448.00	380.00	38.00	Sound City - Eric Clapton			
COMBO AMPS				Set 1000 (Semi Acoustic) per set	1.00	85	
Zenta 6 watt	23.96	20.37	-	Set 3000 Ultra Light gauge per set	2.25	1.91	
Vox 10 watt Battery/Mains	47.25	40.00	4.00	Set 3000SU Super Ultra Light per set	2.25	1.91	
Laney 20 watt	54.05	45.94	4.59	Bass Guitar Wirewound set 7000	5.95	5.00	
Laney Odin 40 watt	118.05	100.00	10.00	Bass Guitar Tapewound set 8000	6.95	5.90	
Marshall 2201 - 30 watt	131.20	111.00	11.10	KEYBOARD INSTRUMENTS (separate leaflets available)			
Marshall 2199 Master vol - 30 watt	140.05	119.00	11.90	Caravat Electric Organ	160.00	136.00	13.60
Carlsbro Wasp 10 watts	131.20	111.00	11.10	Vox Electric Piano	243.00	195.00	19.50
Carlsbro Hornet 25 watts	76.50	65.00	6.50	DRUMS			
Carlsbro Scorpio 35 watts	91.02	77.40	7.74	Maxwin Studio 503 (3 drum outfit)	116.00	98.60	9.86
WEM Clubman	47.75	40.59	4.05	Maxwin Studio 504 (4 drum outfit)	177.00	150.00	15.00
WEM Westminster	52.00	44.20	4.42	Maxwin Stage 704 (4 drum outfit)	198.00	168.00	16.80
WEM Westminster Bass Mk I	98.00	83.30	8.33	Maxwin Stage 705 (5 drum outfit)	222.00	188.00	18.80
WEM Dominator Mk III	88.50	75.22	7.52	A limited PRE-INCREASE PRICE stock of LUDWIG and GRETSCH Drums is still available.			
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Marshall 100 watt	234.56	199.00	20.00	If it's not listed above, we can probably still give you a full 15% Discount on it — why not ask us?			
Hiwatt 50 watt Lead	181.44	154.23	15.42				
Hiwatt 100 watt Lead	233.28	198.29	19.82				
Hiwatt 50 Bass	228.42	194.16	19.42				
Carlsbro Stingray Super 100 watt	247.32	210.00	21.00				
Fender Twin Reverb	477.90	399.00	40.00				

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Continued from page 63

EMI

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Bookings 01-286 1161.

Studio Manager K. N. Townsend.

Studio Engineers Peter Brown, Tony Clark, John Kurlander, John Leckie, Peter Vince.

Studio Capacity Studio 1: 20 plus. Studio 2. 60. Studio 3: 30.

Instruments Available Free Steinway pianos.

Instruments For Hire 1 Fender Rhodes electric piano, 1 electric harpsichord, 2 Jangle pianos, 1 out of tune piano, 1 harmonium, 2 Celestes, 2 Hammond organs and Leslie speakers.

Microphones Available Neumann, AKG, Sony and STC.

Desk EMI-Neve and EMI.

Tape Machines Studer A80 — 2, 4, 8, 16 and 24 track.

Ancillary Equipment Digital Delay Lines, Controlled distortion units, Ring Modulator, Automatic Double Tracking, Phasing, Harmony Vocoder.

Echo Facilities 3 Acoustic chambers, 6 EMT stereo plates, 1 digital echo system, 1 AKG echo unit.

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Instruments Available Free Steinway piano.

Instruments For Hire Mellotron, Moog synth.

Microphones Available Neumann, AKG.

Desk 24 in, 16 out Solid State Logic Ltd. custom desk, specially designed by Acorn.

Tape Machines Scully 16 track 2", Studer 2 track ¼".

Ancillary Equipment Phasing/limiters, Compressor/expanders. Parametric e.g.

Echo Facilities AKG BX20. Binson, H & H, ADT.

Copying Facilities 2 track.

Rates 16 track — £12 per hr.

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Bookings (01)-622 1228.

Studio Manager Roger Wilkinson.

Senior Engineers Roger Wilkinson, Richard Austen, Lawrence Diana.

Studio Capacity 50 musicians.

Instruments Available Free Steinway Piano.

Instruments For Hire Hammond Organ (£10).

Microphones Available AKG, Neumann, Beyer.

Desk Triad 30 in, 24 out.

Tape Machines MCI 24 track, Ampex 4/2, Scully 2, Ampex mono.

Ancillary Equipment Eventide Clockworks digital delay and instant phaser. Orban parasound parametric eq's, De-essers, DBX noise reduction.

Echo Facilities Two EMT stereo plates, tape, DDL.

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Rates 24 track recording, reduction and editing, £24 per hr. 16 track £20 per hr., stereo/mono recording £14 per hr, stereo/mono editing £10 per hr. Overtime charges — £3 per hr after 6 p.m. weekdays, weekends and bank holidays.

Special Remarks Own car park. Licensed bar available.

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Senior Engineers Micky Sweeney, Geoff Heslop.

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Tape Machines Studer A80 8 track, Studer B62 2 track, Revoxes.
Ancillary Equipment 4 track.
Echo Facilities Tape Echo.
Rates 8 track recording and reduction — £12 per hr. 2 track stereo — £7 per hr. Editing, dubbing, copying etc. (2 track) — £7 per hr. Studio available 24 hrs a day, 7 days a week. Overtime charges — 18.00-24.00 & Sats., 25%, after midnight and Sundays, 50%. Mobile unit: 4 track & 2 track recording £9 per hr., plus travelling at 12p per mile and setting up time at £6 per hr.
Special Remarks Record, produce and sell your own records on your own label. Impulse offer special service including record sleeve and advice on marketing. Full details plus prices on request.

AIR
 Address 214, Oxford St, London W1
 Bookings 01-637 2758 Patti Nolder
 Studio Manager David Harries
 Studio Engineers Geoff Emerick (Chief Recording Engineer), Denny Bridges, Steven Nye, Mike Stavro, Peter Henderson, Jon Kelly

Studio Capacity Studio 1: 65/70 musicians, 1900 sq ft; St 2: 30/35 musicians, 900 sq ft; St 3: 150 sq ft.
Instruments available free Bössendorfer Pianos
Instruments for hire Hammond C3, Fender 73 and Wurliitzer electric pianos
Microphones available Neumann, AKG, STC and Electro-Voice
Desk All Rupert Neve consoles; St 1 and 2: 32 into 24, St 3 and 4: 30 into 24.
Tape Machines 3M M79 24 and 16 track, Studer 8, 4 and stereo machines
Ancillary Equipment Dolby noise reduction throughout; Neve, UA and Fairchild limiters; Eventide Clockworks digital delay lines; Urei and Klark Teknik graphic equalisers; Kepex, Audio Desing vocal stresser; Tannoy monitors and Amcron power amps.
Echo facilities EMT 240 and 140 echo plates, also an acoustic chamber
Reduction Studio 3 (to be equipped with NECAM computer automated console in January), Studio 4 (full Quad facilities and film mixing).
Copying facilities Separate room.
Rates St 1 and 2: £45 per hour. St 3: £40 p/h. St 4: £35 p/h.

Overtime rates after 6 pm and at weekends increase basic price by 20%. Editing, Mono-Stereo, Copying, Film Transfer: £15 p/h. Multitrack copying, 24 and 16 track: £50 p/h
Special Remarks Film facilities in Studios 1 and 4. AIR are members of the APRS.

MANOR
 Address Manor House, Shipton-on-Cherwell, Oxford
 Bookings 08675 2128
 Studio Manager Barbara Jeffries
 Senior Engineers Mick Glossop, Alan Perkins
 Studio Capacity 25(?)
Instruments available free Bosendorfer Grand piano, Lowrey organ
Instruments for hire Any
Microphones available Neumann, Calrec, Beyer, AKG
Desk Helios 32 in 24 out plus four quad outputs
Tape Machines Ampex MMII 24 track, 2 x AG440C 4 track, AG300 4 track, AG440C 2 track
Ancillary Equipment Urei Graphic EQ, Kepex noise gate, DBX companders, Neve compressors and limiters, etc
Echo facilities EMT and Master Room
Copying facilities Reel-to-reel/CASSETTE/disc
Rates £600 per day; available 24

hours. Fee includes accommodation and food
Special Remarks 2 x 24 track mobiles, one Helios with sub-mixer, one Neve; negotiable rate — £250 — £400 per day.

BIRD SOUND
 Address Kings Lane, Smithersfield, nr Stratford-on-Avon, Warwick
 Bookings 078 985 705
 Studio Manager Monty Bird
 Studio Engineers Monty Bird, Bob Young
 Studio Capacity 15
Instruments available free Piano, harmonium
Instruments for hire Any
Microphones available Calrec, Beyer
Desk Custom-built, 10 into 8
Tape Machines 8 track Brønneil with mini-flux, 2 Revoxes, Brennell IC2000
Ancillary Equipment DBX and Dolby noise-reducers, Audio Design compressors
Echo facilities Springline echo, tape echo
Copying facilities Reel-to-reel/reel-to-cassette/tape to disc by arrangement
Rates £8 per hour 8 track between 9.30-6.00; £2 per hour overtime after; copying rate — £3 per hour.
 Continued on page 75

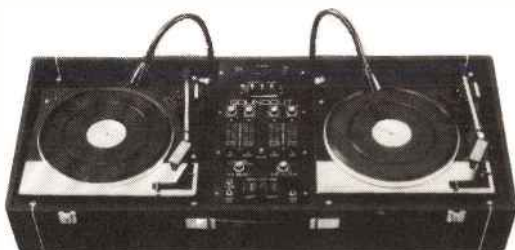
Just two examples from our spectacular range of discotheque equipment...

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SERIES III Stereo
 Magnetic 170 watts RMS per channel built in toroidal amplifiers
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SP18 Same control panel as Series III
 Available separately



SERIES VI Mono
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 Gerrard Turntables
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If you would like to know more about our discotheque equipment please complete this form and send it to us :-

Soundout Laboratories Limited,
 91 Ewell Road, Surbiton, Surrey KT6 6AH

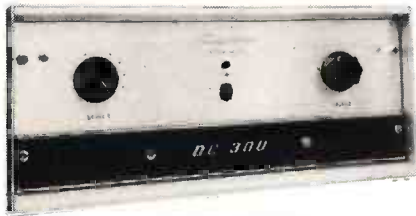
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THE AMCRON STORY

1967



DC 300

1976



DC 300A

In 1967 AMCRON (Crown International) introduced the world's finest 'Super-Amp'. This was the DC300! It rapidly became a must for all the Major Recording Studios and top bands such as Zeppelin, Jethro Tull, and the Moody Blues.

The DC300 set new standards of sound reproduction never previously available for bands or studios let alone the Audiophile (whoever he is). Coupled with the incredibly rugged construction, and small size of this 600 watts amplifier it is not surprising that the DC300 became a legend in it's time.

The designer of this classic is still in charge of the design work at AMCRON despite rumours that he has moved on to at least 5 other establishments! Indeed he has since been responsible for the DC300A, the D150A, and all the rest of the AMCRON range of superb power amplifiers.

Now in 1976 the DC300A is 'the' Amplifier in all the world's recording studios, and is still the only choice for bands such as Zeppelin, Jethro Tull, and the Moody Blues, plus quite a few others such as Wings, The Stones, The Rollers, Elton John, 10cc, Pink Floyd, Barclay James Harvest, The Real Thing and so on . . .

Perhaps this is because the DC300A amplifier offers the following features:

- ★ Total Harmonic distortion at full power, 1 Hz- 20 kHz below 0.05%
- ★ I M Distortion 0.01 watt to 150 watts into 8 ohms below 0.05%
- ★ Hum & Noise better than 110 db below 150 watts.
- ★ Power Bandwidth + 1 db, -0db from DC to 20kHz at 150 watts into 8 ohms
- ★ Full 3 year warranty on parts and labour
- ★ Patented Crown Protection Circuitry requires no circuit breakers or relays.
- ★ Designed to operate into load impedances as low as 1 ohm.
- ★ Manufactured by a company founded in 1946 and represented by the MACINNES people continuously for the last 10 years!



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45 RUE FESSART,
PARIS 19e
Tel: 203.30.01



New! PE52:
The close-up mike focuses on vocals.

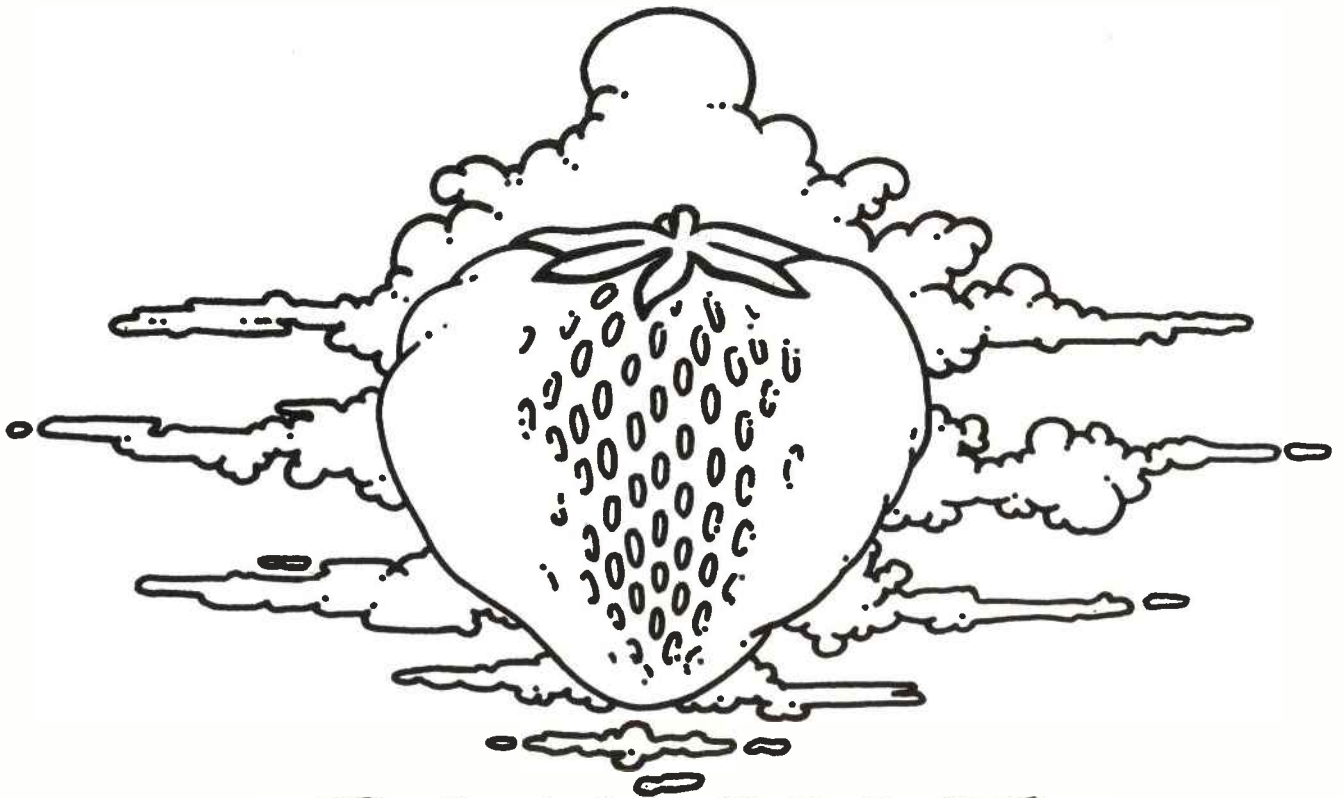


Let the band play full force . . . Shure's new PE52 microphone will make certain the vocals are heard clearly—even when the singers can hardly hear themselves. This unique concept in stage miking is designed for close-up ($\frac{1}{4}$ " to 1") pickup of sounds within the vocal range while background sounds (such as loud drums, amplified guitars and applause) are effectively reduced for maximum vocal impact. Built-in breath filter reduces "pop" and wind noise, too. The Shure PE52 Microphone: another problem-solver from the "Sound of the Professionals."

Shure Electronics Limited
Eccleston Road, Maidstone ME15 6AU
Telephone: Maidstone (0622) 59881



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FOR BOOKINGS CONTACT 061-480-9711/2

Continued from page 71

TMC

Address 118 Mitcham Road, Tooting, London SW17

Studio Manager Bernie Proctor
Senior Engineers Ricky Norton, Peter Hammond
Studio Capacity 40-50

Instruments available free Grand piano, Hohner Pianette, Hammond M102, vibes, drums, amps

Instruments for hire Fender Rhodes piano, bass

Microphones available Neumann, AKG, Beyer

Desk Sound Technique 26 into 16

Tape Machines Scully 100, Ampex Master, Revox, Varispeed, Dolby A

Ancillary Equipment Alice, MXR limiters, Amcron and Tannoy monitors

Echo facilities EMT plate

Copying facilities Reel-to-reel

Rates Available 24 hours a day. Immediate cash payment: £20 16 track, £14 16 track; special rates for block booking.

ADVISION

Address 23 Gosfield Street, London W1P 7HB

Bookings 01-580 5707
Studio Director Roger Cameron
Senior Engineers Geoff Young,

Paul Hardimann, Declan O'Dougherty, Paul Northfield
Studio Capacity 60

Instruments available free Grand piano, RMI electric piano, Hammond C3 organ, amps

Instruments for hire Any — with notice

Microphones available Neumann, AKG

Desk Quad Eight 56 channel voltage-controlled quad desk

Tape Machines 2 × MCI 2" multi-track, with facilities for 48/24/16 track recording; Studer ¼"

Ancillary Equipment Facilities for recording music-to-picture, JBL monitoring, Dolby delay lines, limiters, compressors, noise-gates etc

Echo facilities EMT

Reduction suite In Studio 2; accommodates 5-6 musicians; Quad Eight 32 input computer-assisted voltage-controlled desk, MCI 2" 24/16 track and Studer ¼" recorders. Ancillary gear as main studio

Copying facilities Separate transfer/copying room

Rates Available 24 hours; rate 09.00-18.00 £49 per hour 48/24/16 track, £42 per hour 24/16 track; overtime & weekend rate £10 per hour extra.

Special Remarks Film dubbing theatre, post-synch recording

and dubbing facilities for 35 and 16mm, stereo film recording.

MAISON ROUGE

Address 388-96 Oxford Street, London W1

Bookings 01-408 2058
Studio Manager Robin Black
Senior Engineers Robin Black, Trevor White

Studio Capacity 12(?)

Instruments for hire Any

Microphones available Shure

Desk Helios 32 in 24 out with quad and stereo mixdown facilities

Tape Machines Studer 24 track, 4 track, 2 × 2 track

Ancillary Equipment Eventide flanger, phaser, digital delay, Delta digital delay, Urei Graphic EQ, compressors and limiters, Dolby noise reducer

Echo facilities EMI Gold foil echo plate, Master Room echo

Copying facilities Sony cassette

Rates Available 24 hours; special rates negotiable, but basic £300 per day within 80 miles of London

Special remarks Maison Rouge is a mobile studio, and can travel anywhere, including on the continent.

ROUNDHOUSE

Address 100 Chalk Farm Road, N.W.1

Bookings Titch, (01) 485

0131/2/3

Studio Manager Peter Gallen
Senior Engineers Peter Gallen, Mark Dearnley, Ashley Howe.

Studio Capacity 40 musicians

Instruments Available Free Piano, mini-moog

Instruments For Hire Hammond C3

Microphones Available Neumann, AKG, Sennheiser

Desk Cadac 36 inputs, 24 outputs

Tape Machines 2 Studer 24 track, 1 4 track and 3 stereo recorders

Ancillary Equipment 2 DBX limiters, Eventide flanger, Orban Parasound high frequency limiter. JBL monitoring

Echo Facilities Specially constructed natural echo chamber, 4 EMT echo plates

Copying Facilities Small copy room with 3 Studer stereo machines

Rates £40 per hr. for 24 track, £35 for 16 track

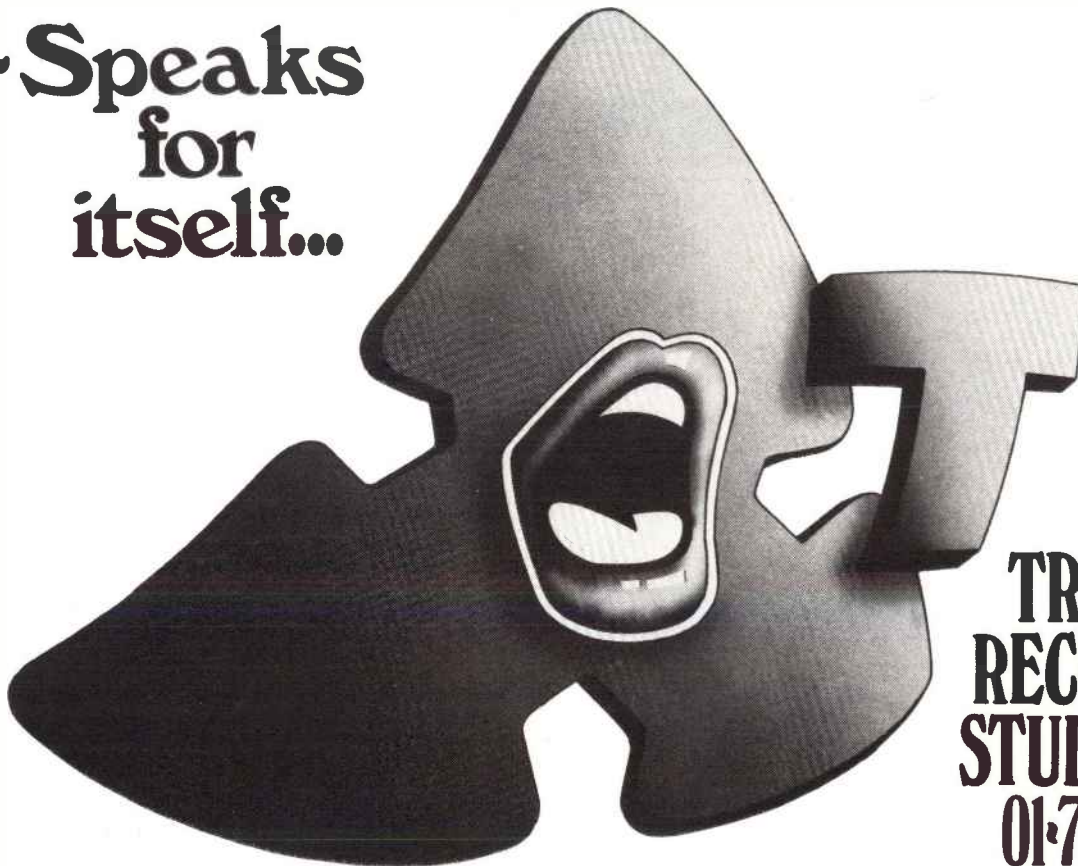
Special Remarks Lounge with colour TV, kitchen.

SOUNDS ONE

Geoff Yates informs us that Sounds One is on the move at the moment, but can be contacted at 13 moorfield Road, Salford, Lancs; (Tel: 061-736 1708) The engineers in the new

Continued on page 79

**-Speaks
for
itself..**

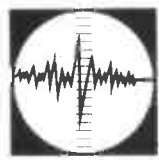


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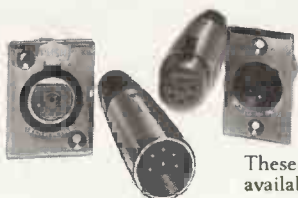
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F.W.O. Bauch specialise in supplying the highest quality equipment for professional recording and broadcasting studios. Products include condenser microphones, booms, stands, audio cables, connectors, limiters, compressors, equalisers, faders, reverberators, mixing consoles, tape recorders, synthesisers, disc cutting lathes, turntables, test tapes, loudspeakers, film recorders, record blanks and record plating equipment.

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Tomorrow's sounds today



We have now installed 48Track by interlocking two 24Track Machines to mark a new first for European Recording Studios - and to keep Advision in the Forefront of modern recording technology.

We have also invested heavily in proven and reliable equipment designed to ensure that Producers/Engineers obtain precisely the sound they want.

The main music studio that has been extensively re-designed, has a capacity for 60 musicians and is equipped with 16/24/48 track MCI recorders plus 56 channel Quad 8 console and facilities for recording music to picture.

In addition Advision have installed in studio 2 the first

purpose-built computer aided mix-down console in Europe which memorises and stores control levels during mixing, thereby reducing fatigue and cutting costs.

Studio 3 is specifically designed for film dubbing and post sync recording to picture with full rock and roll facilities for both 16 and 35 mm film.

Our new studio complex has been proven by a number of internationally acclaimed artists ranging from Queen and Yes to Shirley Bassey and David Essex. Enough said?

Phone or Telex us now and take your first step to ensuring you obtain just the sound you want.



ADVISION

Advision Sound Studios, 23 Gosfield Street, London W1
Telephone: 01-580 5707
Telex: London 28668 (Answer back code Audio London)

Continued from page 75

premises will be Andy Parkinson and George Walker. The area will be around 2500 square feet, with a Midas desk — either 8 or 16 track — and Studer tape machines, Grampian reverb, EMT echo, AKG, Neumann and Shure microphones. All should be ready for business around Christmas time, when we will give a full report on the new studio.

TOCANO STUDIO

Address Vallekidevej 103, 4534 Horve, Denmark.

Bookings 03-456789.

Studio Manager Svend Christiansen.

Senior Engineer Jan Oldrup.

Studio Capacity 45 musicians.

Instruments Available Free

Grand piano, drums, mellotron and Moog.

Instruments For Hire Fender piano, Fender amp.

Microphones Available Neumann, AKG, Shure, Electro-voice.

Desk MCI 16-24.

Tape Machines MCI 16-24.

Ancillary Equipment Kepex compressors, Eventide phaser and digital delay, Dolby noise reduction and JBL monitors.

Echo Facilities A.K.G. and E.M.T. echo plate.

Rates £30 per hr., day and night.

Special Remarks The studio is placed about 60 miles from Copenhagen in beautiful countryside near the beach.

MARQUEE

Address 10 Richmond Mews, Dean Street, London W1

Bookings 01-437 6731-Studio

Director Gery Collins

Senior Engineers Geoff Calver, John Eden, Steve Holroyd, Phil Harding

Studio Capacity 35

Instruments available free Steinway grand piano

Instruments for hire Any

Microphones available Neumann, AKG, Electro-Voice, Beyer

Desk MCI 24/16, three MCI stereo machines

Ancillary Equipment Lexicon and Eventide digital delays, Universal and DBX compressors, ITI parametric EQs, Kepex noise-gates

Echo facilities 2 EMI stereo plates, 1 spring echo

Reduction suite Small studio area for vocal overdubs, etc, housing MCI 36 in 32 out console, incl. MCI 4 track. All ancillary gear as for main studio, but completely separate set

Copying facilities Copy bay:

stereo to stereo on 2 Studer machines; disc to tape, tape to cassette

Rates £44 per hour 24 track; £8 per hour overtime after 6 o'clock
Special Remarks Facilities for live recordings in conjunction with the Marquee Club.

KINGSWAY RECORDERS LTD.

Address 129 Kingsway, Holborn, London WC2B 6NH.

Bookings (01)-242 7245.

Studio Managing Director Terry Yeadon.

Senior Engineers Louie Austin, Paul 'Chas' Watkins.

Studio Capacity 35 musicians.

Instruments Available Free Steinway model 'B' grand piano.

Instruments For Hire Any, given sufficient notice.

Microphones Available Beyer, Calrec, Neumann, AKG.

Desk Raindirk Major series.

Tape Machines Studer 24/16-4 stereos.

Ancillary Equipment Vast collection of compressors, limiters, e.q.'s, D.D.L., etc.

Echo Facilities Live chamber, EMT, AKG, tape, DDL, etc.

Copying Facilities Stereo/mono tape, cassette, 8 track cartridge.

Rates Up to 16 track recording — £34 per hr. 24 track — £38 per hr. Remix — up to 16 track — £28 per ½ hr. 24 track — £30.

Copying — £12 per hr. Editing/mastering — £12 per hr.

Hours — Mon.-Fri. 18.00 to 09.00. Sat. and Sun. 14 hr. service.

Overtime Add 25% after 02.00 weekdays and after 18.00 Sat. and Sun.

SMILE RECORDING STUDIO

Address 55 Park Avenue, Sale, Cheshire.

Bookings 061-962 4399.

Studio Manager Steve Foley.

Engineer/Producer Steve Foley.

Studio Capacity 6 musicians.

Instruments Available Free Premier drums, Gibson, Levin and Eko guitars, Fender amp., bass cab., various percussion.

Instruments For Hire Synths. (Moog and string).

Microphones Available Sennheiser, AKG, Electro-voice, Beyer, Shure.

Desk AMEK custom built, 3 band e.q., 8/4/2 full facilities.

Tape Machines TEAC A 3340 (updated to studio spec.) 4 track, Revox A77 III stereo.

Ancillary Equipment Goodman, Goodwoods and quad amp. monitoring, Koss and Akai cans.

Continued on page 81



INTRODUCTORY OFFER

16 Track £10 per hour
8 Track £6 per hour

AMPEX 16 TRACK - ALICE
20-16 DESK

70 Kingston Road, Leatherhead, Surrey
Tel: LEATHERHEAD 78855

MUSIC LTD

ELECTROPHON

- ★ 8tr Brenell recorder — 16tr by arrangement
- ★ 3 Revox A77 Stereo recorders
- ★ Custom-built 10 channel mixer
- ★ Tannoy monitoring via Quad 303 amplifiers
- ★ Custom designed and built synthesiser
- ★ On-location service in outside studios
- ★ 5% discount for payment at time of session

If you want to know more — call John or Brian, or better still, pop round for coffee and a chat.

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The sound for you — the sound of quality — that's what Yamaha craftsmen build into your guitar. Generations of expertise and the best materials are blended with devotion to give you the quality of sound you've always wanted.

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The Yamaha is more than a guitar. It becomes part of you — a constant friend which transposes your thoughts into music and expresses your musical feelings with almost a soul of its own.

YOUR YAMAHA



Kemble, Mount Avenue, Bletchley. Tel: Milton Keynes 71771

Continued from page 79

Echo Facilities H/H echo and custom built reverb device.
Copying Facilities Reel to reel and reel to cassette.

Rates 4 track £5 per hr., stereo/mono £4 per hr., cheap daily rate £35 per 8 hour day.

Cancellation Less than 48 hours prior, 50%. Less than 24 hrs., full rate. No overtime charge.

Special Service Quantity record pressing service — 1000 E.P.'s from 35p each (including recording), 1000 L.P.'s from 70p each (including recording and sleeve).

Special Remarks Mobile 4 track available separately, using studio for mixing. Full 12/4 facilities operated by Colin Goddard and Richard Sutton.

RIVERSIDE RECORDINGS LTD.

Address 78 Church Path, Fletcher Road, London, W4.

Bookings 01-994 3142.

Studio Manager Simon Mortimer.

Senior Engineers Adam Skeaping, Dave Leneve Foster, Neil Richmond.

Studio Capacity 12 musicians.

Instruments Available Free Grand piano (Bechstein), honky tonk piano (upright), Fender amps.

Instruments For Hire Senes III Moog (with operator), keyboard, drums, bass.

Microphones Available Neumann and AKGs.

Desk Custom built 24 channel console with parametric e.q.

Tape Machines Ampex 16 track, 8 track Otari, Studer 2 track, TEAC 4 track, 2 Bias 2 track, 2 Revoxes.

Ancillary Equipment Eventide flanger, Audio and Design noise gates, Klark Teknik graphis e.q., Audio and Design and Neve

compressors, stereo phasing, ADT, spin.

Echo Facilities Master boom echo.

Copying Facilities Bias machines, Dolby A and B, bin loop cassette.

Rates £18 per hr. for 16 track — reduction for block bookings. £10 for 8 track.

Special Remarks Mobile unit, 16/8/4/2 track available, also rest rooms, TV, kitchen, Bath/shower rooms.

RELIGHT PRODUCTION COMPANY

Address Goirlesedijk 12A, Hilvarenbeek, Holland.

Bookings 01031 4255 2589.

Studio Manager D. C. Van Velden.

Senior Engineers Robin Freeman, Pierre Geoffroy Chateau.

Studio Capacity 100 musicians.

Instruments Available Free Pianos, drums, percussion, amps., Fender basses, synthesizers, harmonium etc.

Instruments For Hire Anything with few days notice.

Microphones Available Neumann, AKG, Beyer, Schoepps, Sennheiser, Electro-voice.

Desk Custom Midas 36 into 24+4.

Tape Machines MCI 24 track, 16 track, Ampex 8 track, Philips 4 track, Studer and Philips 2 track.

Ancillary Equipment 30 Dolby channels, Audio and Design companders, Pye compressors, phaser, JBL/Amcrom monitoring.

Echo Facilities 3 stereo EMT plates, one acoustic chamber (max 1 sec).

Copying Facilities 2 track cassette.

Rates On application.

Special Remarks Bar, TV, pinball, accommodation arranged, countryside location.

Continued on page 83

SONGWRITERS

The International Songwriters Association was founded in 1967 to help non-professional songwriters, and now has members in over forty countries throughout the world. Membership costs less than one penny per day, and each member receives our illustrated bi-monthly magazine, "The Songwriter" as well as our newsletter "The ISA Bulletin". Members may also use each of the following services as often as they wish:

- ★ Free advisory and legal service
- ★ Free copyright protection service
- ★ Free song examination & evaluation service
- ★ Free collaboration service for lyric writers
- ★ Free weekly contest for lyric writers
- ★ Inexpensive manuscript and demo facilities

Our professional members include writers, music publishers, and record company executives. Our non-professional membership includes recent signings by publishing and recording companies, and very many song contest winners.

If you would like further details about the ISA plus a free copy of our magazine, and an advisory leaflet for new writers, send your name and address (without obligation) to:

INTERNATIONAL SONGWRITERS ASSOCIATION LTD

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THE COMPLETE SERVICE TO GUITARISTS, WE REPAIR ALL MAKES OF GUITARS (WITHOUT THE AID OF A SAFETY NET) AND MAKE GUITARS TO CUSTOMERS SPECIFICATIONS (SEE OUR INCREDIBLE GUN GUITAR IN THE TRADE FAIR REVIEW, PLAYED BY BIG ALLAN EARL (THE THINKING MAN'S WOMBLE), SAME DAY AMPLIFICATION REPAIR SERVICE ALSO AVAILABLE FROM GUITARZAN.

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SOUTH BANK, MIDDLESBROUGH.
TELEPHONE: ESTON GRANGE 67510.

The trouble with a lot of studios is not what's inside, but what's outside.



There's any number of little things that drive you slowly insane when you work in a London studio.

Like the pneumatic drills in the demolition site next door.

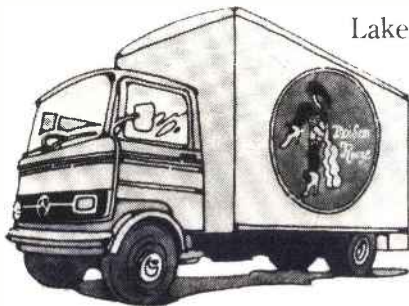
Like the traffic wardens who wallpaper your windscreen the instant you manage to find a place to park.

And traffic and traffic lights to make you late for sessions.

Well, happily, there is an alternative. Maison Rouge. It's Europe's latest and best equipped mobile studio.

And it offers some very fundamental advantages.

Like mobility. It'll give you the best facilities that London studios can offer, but in a location that London can't.



Like the shores of Lake Geneva. Or the beach at Monte Carlo.

We can do for you what we did for Too Old To Rock 'n Roll: Too Young To Die!

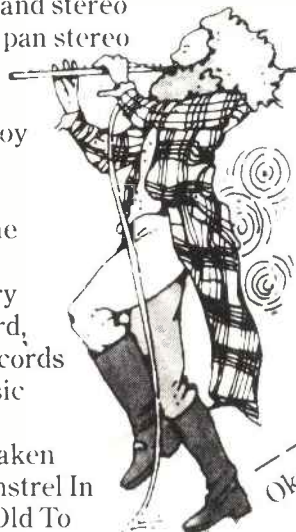
Essentially Maison Rouge is Helios's latest mobile

desk - 32 in/24 out. It packs full quad and stereo mix-down facilities, with 'instant' full pan stereo mix from monitors to 2-track or cassette. Plus Studer 16/24 track auto-locate recorders - JBL and Tannoy quad monitors - E.M.T., and Master Room Echo.

And everything is under the supervision of Robin Black.

Already in our short history we've worked with Jethro Tull, Mallard, Beefheart's Magic Band and Island Records and many other big names in the music business.

In fact, Ian Anderson has taken quite a shine to us. He brought us Minstrel In The Gallery, and more recently, Too Old To



Rock 'n Roll: Too Young To Die.

Now you've got it, what do you do with it?

If you want to use Maison Rouge to record on location, but haven't got a location, we can make a suggestion.

We know an idyllic little Tudor farm, just 40 minutes from the West End, in the heart of green and pleasant Surrey.



All in all, it offers the perfect working environment for anyone using

Maison Rouge - colour telly, its own heated swimming pool, sauna, dozens of

handy English country pubs, 3-course farm cooked meals, and 12 acres of English woodland, gardens and orchards to rehearse in.

The studio is a fully converted Elizabethan barn, comfortably furnished with toe-deep carpets, and central heating.

Bring us your albums, and your weary bodies

Maison Rouge, and Robin Black, can give your album some of the most up-to-date recording facilities and techniques available anywhere in the world.

They can get you out of the sights and sounds of London, so you can record on the road at your own pace, in your own locality.

If you want to know more about how Maison Rouge can help your next album - and how Maison Rouge can help your weary body - call Jill now on London 408 2058. Or complete the coupon.



Okay, I'm interested. Tell me more.

Name _____

Address _____

MAISON ROUGE LTD.,
388 Oxford Street,
London W1

B1.8.76

Continued from page 81

R.G. JONES

Address Beulah Road, Wimbledon, London, SW19.
Bookings 01-540 4441, 01-542 4368.

Studio Manager Robin Jones.
Senior Engineers Gerry Kitchingham, Nick Sykes, Derek Chandler.
Studio Capacity 35 musicians.
Instruments Available Free Steinway grand piano.
Instruments For Hire Will be arranged.

Microphones Available Neumann, AKG.

Desk Neve 32/16/24.

Tape Machines 3Ms M79 and Studer B62s.

Ancillary Equipment Graphic equalisers, limiters, compressors, phasers, ring modulators, delay lines.

Echo Facilities EMT and AKG.

Copying Facilities Inclusive of 6-6 track.

Rates 24 track £34 per hr., 16 track £28 per hr.

STRAWBERRY

Address 3 Waterloo Road, Stockport, Cheshire.

Bookings 061-480 9711/2.

Studio Manager Peter Tattersall.

Senior Engineers Peter Tattersall, Dave Rohl.

Studio Capacity 40 musicians.

Instruments Available Free Bechstein grand piano.

Instruments For Hire Any.

Microphones Available Full Neumann, AKG, Beyer.

Desk Helios 28 into 24.

Tape Machines Audio and Design compressors, limiters, Klark Teknik graphics, phasers, DBX limiters, full varispeed on all machines, Dolby A system.

Echo Facilities 2 EMT stereo plates, Cooper Time Cube.

Rates 24 track £30 per hr. 16 track £25 per hr.

Special Remarks Control room designed by Westlake Audio.

BASING STREET

Address 8-10 Basing Street, London W11.

Bookings 01-229 1229.

Managing Director Muff Winwood.

Senior Engineers Rhett Davies, Frank Owen, Howard Kilgour, Phil Ault.

Studio Capacity Studio 1 80 musicians, Studio 2 20 musicians.

Instruments Available Free Studio 1 Bechstein grand piano, Hammond w. Leslie, pipe organ. Studio 2 Steinway, Hammond w. Leslie.

Instruments For Hire Any.

Microphones Available AKG, Beyer, Neumann.

Desk Both studios Helios Custom 32 in 24 out.

Tape Machines 3Ms 24/16/8/4 track, both studios.

Ancillary Equipment Both studios, Eventide digital delay, 2 Keepex gain brains, 3 Keepex expanders, 4 Urei filters, 2 Pultecs, 2 Urei graphics, Eventide phaser, Dolbies, JBL monitoring.

Echo Facilities Both studios 4 EMT echo plates, EMT Goldfoil reverb, master room spring echo.

Copying Facilities Reel to reel, cassettes and cartridges in dubbing room.

Rates £38 per hr., £44 per hr. after 6 p.m. and weekends.

Special Remarks Also full 24 track Island Mobile Unit, £400 per day.

Special Remarks Control room designed by Westlake Audio.

Special Remarks Control room designed by Westlake Audio.

Special Remarks Control room designed by Westlake Audio.

Special Remarks Control room designed by Westlake Audio.

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Special Remarks Control room designed by Westlake Audio.

Special Remarks Control room designed by Westlake Audio.

Special Remarks Control room designed by Westlake Audio.

Instruments Available Free Steinway piano.

Instruments For Hire Any.

Microphones Available Neumann, AKG.

Desk Neve.

Tape Machines Studer A80, Mincoms.

Ancillary Equipment Pandora ADT, limiters, compressors, Allison gain brain, graphic equalisers.

Echo Facilities EMT 140 stereo plates, 2 master rooms.

Reduction and Copying Facilities

Rates £33 per hr.

GROSVENOR STUDIOS

Address 16 Grosvenor Road, Handsworth Wood, Birmingham B20 3NP.

Bookings 021-356 9636.

Studio Manager Jean Taylor.

Senior Engineer John Taylor.

Studio Capacity 30 musicians.

Instruments Available Free Grand piano, guitar amps.

Instruments For Hire Any on request.

Microphones Available Neumann, AKG, Sennheiser.

Desk Triad.

Tape Machines Studer, EMI, Sony.

Echo Facilities 2 EMT plates, H & H loop, Fairchild, master room.

Copying Facilities Tape to tape, tape to cassette, tape to disc.

Rates 16 track £22 per hr., 8 track £18 per hr. Overtime after 6 p.m.

PIPER RECORDING

Address 50 Cheapside, Luton, Beds.

Bookings Luton 39519.

Studio Manager Don Larking.

Senior Engineers Trevor Smith, Paul Fornier.

Studio Capacity 10 musicians.

Instruments Available Free Fender bass, piano, electric piano, 12 string guitar, electric guitar, drums.

Microphones Available AKG, Calrec, Telefunken.

Desk 12 into 8 Roberts Custom.

Tape Machines Ampex, TEAC, TRD.

Ancillary Equipment Compressor/limiters, echo-delay, graphic equaliser.

Echo Facilities Binson echo chamber, Ampex delay.

Copying Facilities 4 track, 2 track, cassette copying.

Rates £4.50 per hr., weekend and block booking reductions.

Special Remarks Do package for bands wishing to sell their own records, new studio planned will be three times the size.

LMS

Address 2 Cambridge Court, Clevedon Road, East Twickenham, Middx.

Bookings 01-891 2856.

Studio Manager Russ Schlagbaum.

Senior Engineer Ron Fawcus.

LMS is Ronnie Lane's mobile studio which has been used by dozens of top artists including Bad Company, Eric Clapton, the Faces, Led Zeppelin, Peter Frampton, The Who and Rick Wakeman.

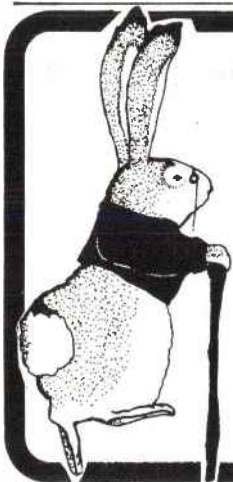
Microphones Available Neumann, AKG, Beyer, Shure, Sony.

Desk Helios - 20 input, 10 out (PPM's).

Tape Machines Studer A80 16 track (with 8 track conversion), Studer B62 stereo. M/C, 2 Revoxes with varipitch (also 16 track varispeed), TEAC cassette recorder.

Ancillary Equipment JBL or Tannoy monitors, Amcron and Quad power amps, two UA limiters, 2 Leavers-Rich graphic equalisers, Dolby 'A' noise reduction system, Sony close circuit TV, camera and recorder, Helios 10 into 2 submixer with Phantom powering.

Continued on page 86



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Continued from page 83

Echo Facilities AKG BX20 spring reverb/ tape delay.

Rates Per week — £1750. Daily rates — 1st day — £375, 2nd day — £323, 3rd day — £272, 4th day — £225 and £225 per day thereafter. No overtime charge. No additional charge for recording after 6 p.m. or at weekends. We provide a maintenance operator and there is free delivery within 50 miles of London. All charges plus VAT.

Special Remarks The mobile is small and can be taken most places. There is a mains generator if required. EMT umbilical cable link for full 20 channels stretches 100m. Full talkback and foldback facilities, cue lighting, headphones etc. available.

SARM STUDIOS

Address Osborn House, 9-13 Osborn St., London E1 6TD.

Bookings 247 1311

Studio Manager Suzi O'List

Senior Engineers Gary Lyons, Gary Langan, David Hall

Studio Capacity 25 musicians

Instruments Available Free Steinway grand piano, percussion

Instruments For Hire Full range of instruments on request

Microphones Available AKG, Sennheiser, Neumann, Beyer, Calrec, RCA, Shure

Desk Triad 'B' 40 in 24 out

Tape Machines 3Ms 24 track, MCI 24/16 track, Studer 2 track

Ancillary Equipment Allison Electronic Memory Unit, Dolby and DBX noise reduction systems, parametric and graphic equalisers, Keepex sound gates, digital delay line, instant phaser, flanger, omnipressor, DBX compander, Westrex compressors, Marconi limiters, Teletronix levelling amplifiers, UA, DBX limiters, 3 high frequency limiters, automatic stereo panner, Wattnot Product Generator, Little Dipper Frequency filter, Varispeed units.

Echo facilities EMT and Master Room

Full copying and editing facilities

Rates 24 or 16 track recording/reduction £42 per hr. Tape copying £12 per hr.

Special Remarks No overtime charges.

TRIDENT RECORDING STUDIOS LTD.

Address 17 St. Anne's Court, Wardour Street, London W1.

Bookings 01-734 9901.

Studio Manager Peter Booth.

Senior Engineers Peter Kewey, Jerry Smith, Nick Bradford, Steven Tayler.

Studio Capacity 37 musicians.

Instruments Available Free Grand piano.

Instruments For Hire ARP Synthesiser 2500, Hammond C3 Organ.

Desk Triad 40 in 8 out (reduction), Triad 28 in 24 out (studio).

Tape Machines Studer 24/16 track, Studer A80, C37, A62, B62. Full selection of 24, 16, 8, 4, 2 and mono.

Ancillary Equipment Phasers, D.D.L., wide selection of equalisers and usual effects.

Echo Facilities EMT.

Reduction Suite Full reduction suite with overdub booth.

Copying Facilities Stereo, cartridge/cassette; mono/stereo Triad mixer.

Rates 24 track recording — £39 per hr. 24 track editing £39 per hr. 16 track recording — £35 per hr. 2 track playback — £26 per hr. Multitrack playback — £35 per hr. 2 track copying £26 per hr. Multitrack copying — £35 per hr. 2" tape — £40. Overtime £7 per hr. Stereo recording — £26 per hr.

Special Remarks We have a cutting suite, manned by engineers

Ray Staff and John Dent, equipped with Neumann valve amplifiers, custom dual channel control desk and Studer tape machines.

HANSA SOUND

Address Kothener Str. 38, Berlin 61

Bookings 30 261 1181

Studio Manager Gert Lemnitz

Senior Engineers Peter Grunewald, Edu Meyer, Tom Muller, Peter Wagner

Studio Capacity Studio 1 45 musicians, Studio 2 85 musicians, Studio 3 55 musicians, Studio 4 12 musicians

Instruments Available Free

Steinway piano, Hammond

Instruments For Hire Any

Microphones Available

Neumann, Shure, AKG

Desk Studio 1 Helios, Studio 2 Neve, Studio 3 Neve, Studio 4 Studer

Tape Machines Studer, 3M, Telefunken

Ancillary Equipment On special enquiry

Echo Facilities EMT Quad, EMT Golds, AKG BX20E, echo chambers

Copying facilities

Rates Studios 1, 2, 3 DM175; Studio 4 DM120

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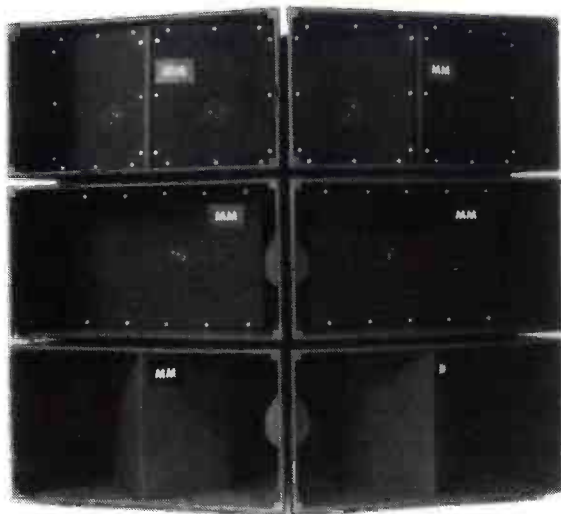
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MM ELECTRONICS

French's Mill, French's Road, Cambridge.

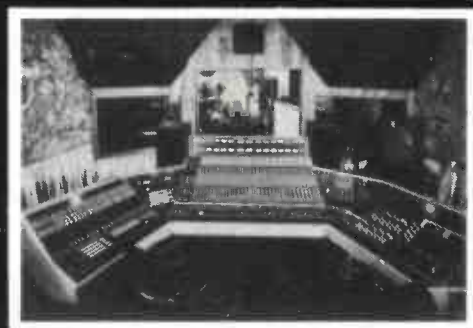
MM PA STACKS



The stack consists of three cabinets: a folded horn and a rear loaded horn, each containing one 125 watt 15" Powercel driver (specially wound for MM Electronics). The third cabinet is a mid-range high-frequency unit containing two 10" drivers, two radial horns and six high frequency horns.

Each cabinet has an impedance of 12-16 ohms and will handle the full output of an MM PA150 slave. It is recommended that a two-way electronic crossover (1000 Hz) is used but passive crossover components are built into each cabinet as standard.

Jack sockets are fitted as standard. Cansons are available at an additional cost of £50 per stack. Each stack of three cabinets retails at £450 and will be available from August. Illustration shows two complete stacks



The Manor

Whether you're interested in The Manor or the two Manor Mobiles, we're always ready to go, right round the clock.

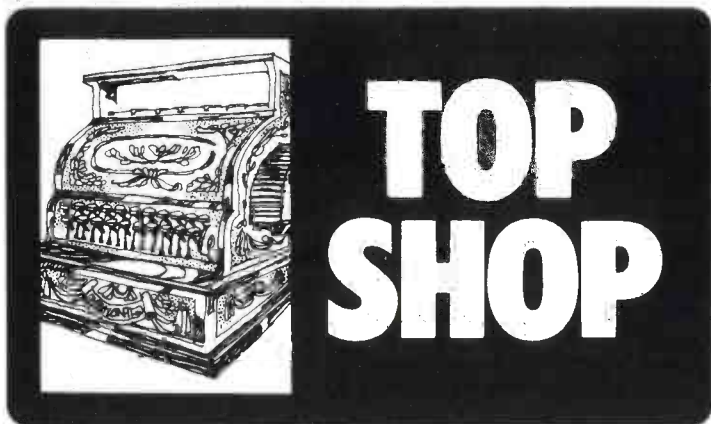
But that's not all. The Manor, besides now being the finest and most respected studio in Europe with Allison/A.P.I computer mix, 24 track, full Quadrophonic facilities and acoustics designed by Westlake Audio; it has 50 acres of Oxfordshire countryside, a swimming pool, rehearsal room, great cooking, some really comfortable accommodation, a billiard room, and lots of really friendly people to look after you.

But if you can't make it to The Manor then The Manor can come to you. In the shape of

the Manor Mobiles. Because both Mobiles, one with a Helios desk the other with a Neve, are fully equipped with 24 track and have had experience on location of recording everything from folk to Philharmonic orchestras. And like The Manor they're ready to go right round the clock.

A few of the people who have worked with The Manor and The Mobiles:
Jack Bruce, Billy Cobham, Bing Crosby, David Essex, Genesis, Mott, Mud, Steeleye Span, Van Morrison, Royal Philharmonic.

For all the details ring Barbara on Kidlington (08675) 2128.



PEPPER MUSIC

For many people, a visit to a music shop to choose a first instrument can be a pretty nerve-wracking experience. Especially if, as is often the case, some mini-Hendrix is already installed and issuing hot licks to an admiring

audience of assorted fans. This is why it is so essential for a good music shop to have both a relaxed atmosphere in which the customer feels free to stroll around, pick up guitars and try them out quietly, and a friendly staff who are as sympathetic to

the needs of the beginner as they are to those of the hardened professional.

Pepper Music, of 86 Northdown Road, Margate, Kent, has both. "We get a lot of school-age musicians in who are either just starting out or just joining their first band," said cheery proprietor Robin Day. "On Saturdays it gets like a club in here because all the local musicians tend to drop in for a look round, a coffee and a chat. My notice board's very popular, too," he told us, pointing at a section of the wall festooned with cards bearing details of bands looking for musicians and vice versa, a true 'exchange and mart' of the local musical talent.

We had dropped in during the lunchtime period when Robin and his assistant Colin Carter were trying at one and the same time to aid a group of mums and kids buying recorders and recorder music, a group of people choosing sheet music and songbooks and a gentleman choosing a pair of drum sticks, while two French students tried out an Ovation acoustic guitar in the corner. "This place gets like a madhouse sometimes," laughed Robin. "It's like a permanent Monty Python show!"

One thing which makes his life more interesting — or more complicated, according to how you look at it — is the fact that, with Margate being the part of England which is nearest to France, his shop attracts a large number of French customers.

"I really think it's about time I learned to speak the language," confessed Robin. "We get people phoning up from France ordering goods, or coming in with empty suitcases and filling them up with effects pedals and things to take back to France. One guy recently phoned me from Paris and ordered over £1000 worth of goods!"

Robin Day was a director of Kennards Music's three shops in the Margate area when he first conceived the idea of starting his own business. He'd been a musician in his spare time for several years and still plays drums with Les Herberts Trad Band — the bass player being his friend and rival retailer Vernon Kennard!

Pianos

How did he hit on the idea of opening Pepper Music!

"Kennards was very orientated towards classical music and sold a lot of pianos. However, the two types of customer for pianos, the classical pianist and the rock pianist, didn't really mix. So I decided to open a shop that would cater mainly for the rock musician, where people could feel comfortable trying out instruments and where there were plenty of lines for the person who has to count the pennies — and who doesn't these days?"

The result of Robin's idea was Pepper Music — "I don't know where the name came from, it just dropped into my head and clicked," — which opened in August 1975 and has been doing brisk business ever since, particularly in the shop's own brand of goods which the go-ahead Mr. Day is constantly introducing and experimenting with.

Popular

Pepper Music have been appointed agents for both Premier drums and HH amplification gear. In fact HH is their fastest selling line. "We can't get enough of it, the sales are just colossal," commented Robin.

Walking past the window display, well stocked with Fender and Marshall gear as well as HH, one comes into the roomy front area containing a wide range of guitars priced from £10 to upwards of £200. Amongst them are one or two second-hand models such as a Rickenbacker in fine condition. The regular stock includes popular Gibson and Fender guitars as well as a comprehensive selection of classical and folk guitars at various prices.

Pepper Music stocks a good range of tutor books for guitar



Pepper Music's bright and breezy shopfront in Northdown Road, Margate.



Everything for the beginner and the pro musician is stocked, including spares.

and other instruments, plus recorders and recorder exam music which are still much in demand from local schools. Their sheet music includes the ever popular Beatles Complete Song Book which foreign students buy at a tremendous rate, according to Robin. Amongst the guitars on the walls are mandolins and banjos which Robin finds are very popular at the moment.

As both Robin and his assistant Colin are working musicians — Colin provides bass and vocals for a local band — they know only too well the kind of frustration that can occur when a machine head gets bent or a knob drops off an amplifier. For this reason, they carry a wide range of spares for guitars, amps, cabs and drums as well, and pack up their own lines of plugs, leads, knobs, etc. They also carry a wide choice of guitar strings for both the electric and classical player, including their own brand — a full set of Pepper Music nylon strings retails at £1.00.

Workshop

The front area of the shop narrows into a back room which carries a comprehensive stock of drums and accessories, including all the popular makes such as Ludwig, Hayman and Olympic, although Premier naturally has predominance. The name Pepper Music is again proudly on display, this time on their own line of drum sticks which retail at £1.40, and £1.50 for the nylon tipped. They also have a stock of Premier spares and flight cases.

Outside, at the back of the shop, is the workshop where Andy Crockett is responsible for manufacturing Pepper's own range of speaker cabs, guitar and flight cases. "We can make guitar cases to any specification and they retail at about £22-£25,

said Robin. "Our own line of custom cabinets fit standard JBL and HH, etc., but we'll also make them to a customer's specification. A standard 2 x 12 sells at £25 and a 1 x 12 at £20."

Wardrobe

Up on a shelf was an unfinished twin-neck guitar that Andy is making for himself in his spare time from an old mahogany wardrobe. "The trouble is we keep him so busy that he hardly gets any spare time, so he'll probably never finish it," said Robin.

Pepper Music offer several special services to their customers. These include a repair service for instruments and amplifiers and a refurbishing service for speaker cabs which includes re-covering and fitting new corners, feet and handles where necessary.

Some of their own lines have already been mentioned, but there are others which are well

worth more than a passing mention, in particular their handy home-practice outfit for guitarists, which should prove a boon and a blessing to anyone trying to practice amidst noise-conscious neighbours.

"It's great because it can be used by bass guitarists as well as lead players," Robin told us. "It consists of a tiny but powerful amp and a separate set of headphones which can be used with your stereo system as well, and the whole lot sells for £12.75."

Pepper also market their own effects pedals and fuzz boxes, which sell at around the £10 mark. "I make them up at home while I'm watching telly," admitted Robin. "I don't do it for business, it's more like profitable fun! We also make a front room size practice amp for £20, but I don't intend branching out into larger amps because so many people already do it very successfully."

With so much to offer, it's not surprising that top musicians

like members of Hawkwind, Caravan and Soft Machine are among Pepper Music's customers. Yet Robin Day's future plans don't include branching out into keyboards, say, or introducing loads of new lines.

"I'd like to expand the size of the shop," he said, looking round and mentally installing elastic walls. "What I'd do, though, is to double up on the stocks of goods I've already got."

Black Beauty

With the shop being so musician-orientated, Robin wished us to make special mention of something that may be of particular interest to many Beat readers.

"If anyone is looking for any particular model of old guitar, get in touch and I'll try to trace it. I've been doing this for some time." He led us into his office and opened a book which would be any guitar-collector's dream, containing photos and information on all the old and usual guitars that have passed through his hands, including a glossy old Gibson Black Beauty, circa 1959.

"I sometimes ring up Jimmy Page if I get anything really unusual," he said. "Mind you, he hasn't bought anything yet . . ." But many English, French, Swedish and even Rumanian and Czechoslovakian customers have, including the Czech who wrote the immortal words, "I have seen your ad, now send me your prospects." So, after only a year of trading, this enterprising music shop is already gaining a world-wide reputation.



As well as being official Premier agents, Pepper display a range of drum kits including Hayman and Ludwig.

INSTRUMENTAL NEWS

PEAVEY MACE

New from Peavey is the Mace twin channel valve combo amp. The output stage contains six 6L6GC valves, and produces 160 watts R.M.S. at 5% THD (Total Harmonic Distortion.) Both channels are fitted with 'pre' and 'post' volume controls, the Normal channel featuring treble and bass controls, and the Effects channel featuring treble,

middle, bass, Tremolo depth and rate, reverb being common to both.

The special Peavey "Automix" function allows the guitarist to mix the channels together in series or parallel for sustain/distortion effects, and the two volume controls per channel mean that each may be pre-set for level and tonality. A footswitch is provided for the "Automix" facility, and two 12" speakers are fitted as standard.



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PLUG IN

R. W. Sutton, sound consultants, have recently introduced the Sonic II hearing protectors, designed for many high noise applications, but particularly relevant to rock musicians. Outwardly the hearing protectors resemble standard ear plugs, but the similarity ends there. Encased in the hollow silicone rubber "plug" is a small metal cylinder. Inside this is a tiny silicone diaphragm, the surface of which is perforated and it is these

minute holes which allow normal sounds to pass through. When hit by high energy sound waves the diaphragm is displaced, closing a valve which reduces the level of harmful sounds.

At the same time, however, the user will still be able to hear all the music right down to the most subtle tone variations, and speech. Extensive tests in the States, where the filters are already widely used, have shown them to be as effective as ear muffs with the added advantages outlined above.

MM's EP SERIES

Comparatively new on the equipment market is the MM Electronics EP series of ancillary sound reproducing devices, being part of an expandable PA concept. The system is centred round the MP series of mixing consoles, and will allow basic arrangements to be progressively enlarged, whilst still maintaining compatibility between all the units. The following are currently available: stereo electronic crossovers, bass bin filter, compressor limiter, mono submixer, graphic equaliser and dual channel power amplifier.

The latter is the most recent

addition to the range, providing over 180W per channel from two totally independent power stages. Distortion and noise, as with the remainder of the range, are well up to the most stringent studio specifications; indeed, it is such attention to quality that has gained MM boffin Dick Parmee a substantial reputation in the manufacturing business.

In order to mount these units on the most transportable and convenient way, a rack in the form of a flight case has been specially designed for MM Electronics. Incorporating large steel corners, lockable castors and fans where necessary, it presents a very rugged and versatile means of carrying and using the equipment.

B-50 FROM GUILD

With the introduction of this remarkable instrument, Guild "predict the beginning of a trend towards its flat-top acoustic bass among non-electric groups and strolling entertainers." All we can say is that the 'strolling entertainers' are going to have to possess pretty strong shoulders and arms—the B-50 is almost four feet long, 18 inches wide and 6 3/4 inches deep! Joking apart, this guitar, believed to be the first production instrument of its kind, certainly looks a very fine instrument indeed. Appearance is somewhat similar to the Gibson J200, and, according to Guild, the average acoustic guitarist should find their bass easy to play, because of its essential similarity to a large guitar, combined with proper balance.

Entirely hand-made in the States, the B-50 has a natural spruce top with mahogany sides and back. String bass players



with a leaning towards modern music will doubtless find this instrument, which has a 31 inch scale and is equipped as standard with Guild Phosphor Bronze acoustic bass strings, an added inspiration to their playing.

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How to explain percussion to a Bank Manager.

First, make sure he understands that you're a drummer, and you will be, with or without his help.

Once he's got you branded as that kind of lunatic, there's not a lot more he can say.

He'll know there's a fair chance you want to make money out of music and that if you succeed you'll make a lot more than he does.

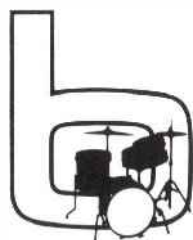
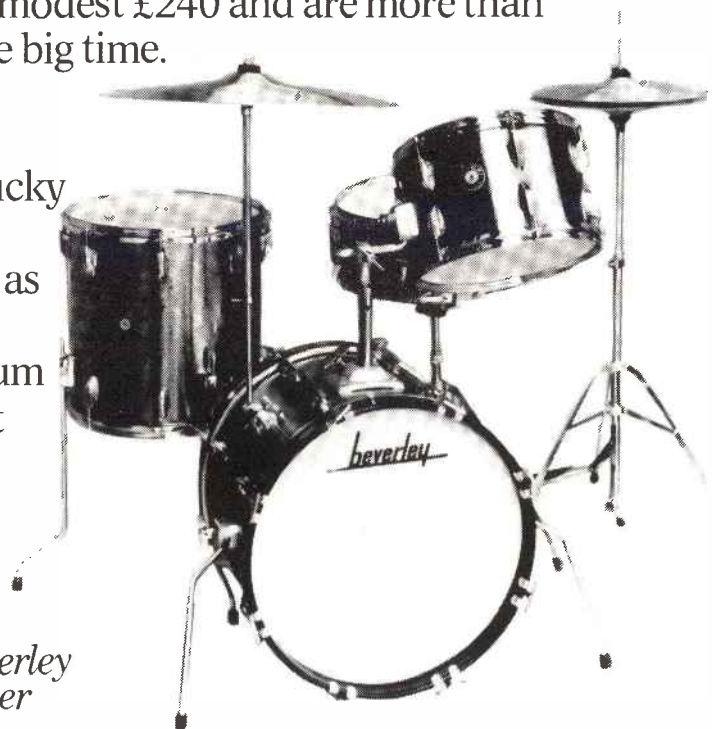
He'll also know that not all musicians start rich. (Maybe you are, maybe not — that's your business).

The simplest way to set his mind at rest is to explain that Beverley drum kits start at a modest £240 and are more than adequate to take you into the big time.

That's all he really needs to know about percussion.

Plus the fact that he's lucky you're not about to spend a Grand on your equipment — as you easily might.

Finally, sit back and drum your fingers for a while, to let him take it all in ...



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Deansbrook Road, Edgware, Middlesex HA8 9BB. Tel: 01-952 7711





The popularity of drums has remained constant throughout the history of modern popular music, but their role has increasingly shifted from being merely a rhythmic support instrument to one more integral to the music, and even a solo instrument. They have therefore become more complex, and firms more quality conscious — Beat's survey highlights several leaders in this highly competitive area.

BEVERLEY

Distributed by Boosey and Hawkes, Beverley drums include the new Panorama 21 kit. This incorporates a new tom-tom fitting and fold-away spurs which will in future be fitted to all Beverley kits. The drums are a 22" x 17" bass drum with pedal, 14" x 5 1/2" metal snare with centre-beaded shell, ten lugs and internal damper, and tom-toms of 13" x 9" and 12" x 8" with a 16" x 16" floor tom. The accessories are two telescopic cymbal stands, hi-hat stand, tom-tom holder, and snare drum stand. All cymbals, of course, are extra. The standard finishes are brilliant red plush, brilliant blue plush, white pearl, oyster grey, gold and pewter.

The panorama 24 kit is the same as the 21, except that there are two 13" x 9" tom-toms and two 16" x 16" floor toms. Smaller kits are the

Galaxy 18, 21 and 24. These are four-drum kits — the 18 for example has an 18" x 17" bass drum, the same snare as before, 12" x 8" tom-tom and 14" x 14" floor tom. There are two cymbal stands and a hi-hat stand. Prices for all Beverley drum kits range between £282.90 for the Galaxy 18 up to £463.70 for the Panorama 22.

SPAULDING RUSSELL

Few people think about cases for their equipment — until their £300 guitar bursts out of its cardboard coffin, or an overworked roadie uses one as a makeshift ladder. This is when you realise that a few quid spent on good quality protection might have saved you far greater expense in the long run. Spaulding Russell make their cases from vulcanised fibre, for a large number of different sized drums. The largest case is the

"pak-n-roll" type. This has 2" battens running along the underside, to which rubber wheels are bolted for additional strength. The facilities inside include an accessory tray, a compartment for snare drum, and another for cymbals. The case is edged all the way round in metal.

Cases for bass drums range from 18" to 28" in diameter, whilst those for tom-toms go from 12" to 16". There are also some double cases which will each take one small and one large tom-tom. Spaulding Russell also make a number of cymbal cases, and two accessory cases with metal edges and special hinges which can lock the lid open in a vertical position. The larger of these will accommodate a snare drum. All are flat-bottomed and without joints at the base. It is also worth mentioning in passing that the firm also manufacture a general purpose guitar case.

ORANGE

The drums sold by Orange are made in France. They consist of a number of kits: at £524 (excl. VAT) you can have the Standard Pro kit. This is comprised of a 14" x 22" bass drum, 8" x 12" and 9" x 13" tom-toms, 16" x 16" floor tom and a 5" x 14" snare. Accessories which include such things as stands, a stool, cymbals, hi-hat, etc, are extra. You also pay more if you want a slightly flashier finish. In the case of the Standard Pro, glitter will cost about £34 more, whilst a metallic finish is another £46.

The least expensive kits are the Free Jazz and the Jazz Professional. The former is made up of a 14" x 18" bass

drum, 8" x 12" tom-tom, 14" x 14" floor tom and a 5" x 14" snare, and the latter is somewhat larger, with a 14" x 20" bass, 9" x 13" tom, 16" x 16" floor tom and the same snare as before. Both kits retail at £415.10, before the nasty VAT. If you like to hammer away with both feet at those bass drums, Orange can offer you a number of double kits, culminating at the Double Rock & Roll Professional at £958.10. This has two 14" x 4" bass drums, with the fixed pedal, tom-toms of 7" x 10", 8" x 12", 9" x 13" and 10" x 14", two floor toms — 14" x 16" and 16" x 18" — and a metal snare.

Individual drums can also be had, prices available on application.

ROSE-MORRIS

Avedis Zildjian cymbals and Ludwig drums are handled exclusively by Rose-Morris in this country, but another percussion item has arrived recently from America — the Ghost Bass Drum Pedal. Long popular in the States, this pedal could now be yours for £50.95. It has blue-tempered flat wound springs within the cups, and these are designed to give the drummer the fastest and smoothest possible action, with the minimum of leg fatigue or muscle cramp. Adjustments to the spring may be made using the locking notches on the pedal, and tension and stroke length are also adjustable.

Two more recent developments have been the Ludwig stainless steel and new vialite kits. The stainless steel kit is to be recommended to those who like a particularly dry and

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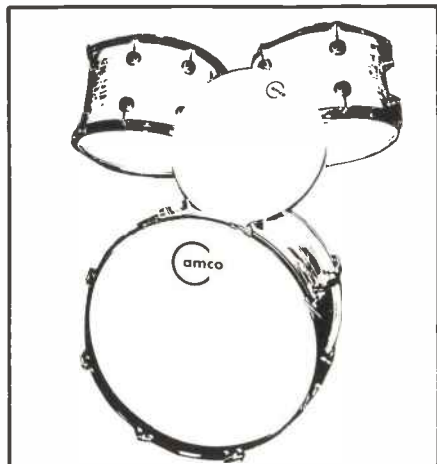
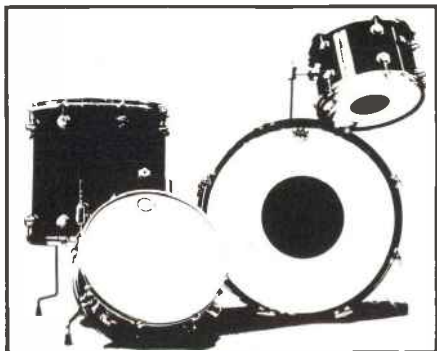
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continued from page 95

stinging sound to the drums, and kits begin at £648.15 incl. VAT. Vistalite has been in use for drum kits for some time now, but a newly-developed technique in the production of acrylic drum shells now allows the creation of six geometric patterns: spiral, 2- or 3-band swirl, vertical bar, and 3- or 5-band rainbow. There is also a range of clear shells in six different transparent hues.

As for the excellent Zildjian cymbals, a wholly new design concept has emerged — the Flat Top Ride. This cymbal has a tapered shape with neither cup nor bell, and is available in diameters from 8" to 22". Its sound is characterised as "high-pitched" and "dry".

SONOR

Amongst the users of Sonor drums, distributed by Hohner, are Soft Machine's John Marshall and Cliff Richard's Graham Jarvis. There are five main outfits — the XK 925, XK 926, XK 946, XK 984 and XK9212. The features of all these drums include floating drumheads (all Remo CS Weather King), spring-loaded tension brackets and 9-ply wood shells with

special 45° angled edges. The cheapest of these is the XK 984, which retails at £498.10 incl. VAT (though 10% should be added in the case of acrylic outfits). The kit consists of an 18" x 14" bass drum with pedal, 14" x 5½" snare with stand, one 12" x 8" tom-tom and one 14" x 14" floor tom, a hi-hat stand, tom-tom holder, two cymbal stands and a pair of sticks. The XK 946 costs £755.90 and consists of a 24" x 14" bass drum, 14" x 6½" snare with stand, tom-toms of 14" x 10" and 15" x 12" with a double holder, floor toms of 16" x 16" and 18" x 16", hi-hat stand, two cymbal stands and a pair of sticks.

Most drum manufacturers these days top their range with a "monster" double kit, and in the case of Sonor it's the XK 9212, which costs £1244.95. There are two 22" x 14" bass drums with pedals, a 14" x 6½" snare with stand, and tom-toms of 6" x 5½", 8" x 5½", 10" x 6½", 12" x 8", 13" x 9", 14" x 10", 15" x 12", and 16" x 14". These are all mounted on four stands. There is also a floor tom of 18" x 16", a hi-hat stand, fitted with a special bass drum attachment, two cymbal stands and two boom arms for cymbals.

HOSHINO

These Japanese-made drums are sold in this country by Hornby Skewes, and the range is topped by the HSD500T kit, whose drum shells are made of transparent acrylic material. This is a five-drum kit with 14" x 22" bass drum and double-spring pedal, 5½" x 14" chrome snare with internal tone control and stand, tom-toms of 9" x 13" and 8" x 12" and floor tom-tom of 16" x 16". The accessories include two cymbal stands and a hi-hat stand, along with sticks and brushes, and the whole thing retails at £425. The HSD500 is made up of the same components, except that the shells are wooden. Colours available are black, red, blue, gold, copper and "sliver silky", and the price is £325.

The HM1000 kit is a more modest affair as far as the price is concerned, but includes such features as an all-metal snare with outward-flanged counterhoops, rail-type tom-tom holder, double-lock cymbal arm with full height adjustment and tilt, telescopic bass drum spurs and chromium plated fittings throughout. The bass drum is 20" x 14", the snare 14" x 5" with tone control, and the tom-toms are 12" x 8" (mounted) and 16" x 16" (floor). With all the usual accessories, this costs

£160. Zyn or Krut cymbals are also available, but cost extra. Finally, we should mention the small outfits for younger drummers, such as the TFL102, which has three drums and a cymbal.

SLINGERLAND

The main features that distinguish Slingerland include their patented Rim-Shot counter hoop, which is guaranteed never to rust or break, and their shells. These are moulded to a virtually perfect circle and size in a single operation. The veneers and interior maple reinforcing hoops are glued together at one time, the theory being that less strain is thereby put on the veneers than when a shell is made from flat plywood and then bent into a circle.

The kits begin with the Modern Jazz Outfit at a little over £490. This comprises a 14" x 20" bass drum with pedal, snare drum of 5" x 14" with stand, mounted tom-tom of 8" x 12", floor tom-tom of 14" x 14", hi-hat stand, cymbal stand, tom-tom holder and cowbell. Almost any finish from denim to sparkling gold pearl may be obtained.

One of the most popular kits is undoubtedly the Buddy Rich

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THE JUNGLE DRUM CENTRE

With everything for drummers (including ear plugs), we are main stockists for Pearl (every one a gem), Rogers (good old Ginger), Ludwig (ve haf vays of making you play), Beverley (not the race course), Camco (full years M.O.T.), Maxwin (Sing-a-long-a-Maxwin), Shaftesbury (let's be avenue), all demonstrated by our resident bongo basher, the world famous Ivor Paradiddle.

This month's special offer! Anyone spending £30,000 or more gets a free — yes, free music shop!

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* This month we have a special offer — ie. Ludwig Vistalite Kits from £590.

continued from page 97

outfit at £728. Played and endorsed by the man himself, it made up of a 14" x 22" bass drum with Tempo King pedal, a 5" x 14" snare with a stand, a 9" x 13" mounted tom-tom, and two floor tom-toms of 16" x 16". Accessories are a tom-holder, spurs, hi-hat stand, two cymbal holders and two cymbal stands, plus brushes and Buddy Rich sticks. The biggest kit in the Slingerland range has two 24" bass drums, four mounted tom-toms, two floor toms and a snare, plus a pair of mounted hand bongoes. With all accessories, this costs £1285.

CAMCO

Sold by D.B. Wholesale, Camco are made in Los Angeles and its users include Keith Moon, Joe English and Dennis Wilson. The drum-shells are constructed from hard rock maple and the metal snare drums have solid brass shells coated with chrome. All wooden shells are six-ply, hand-turned and finished. The snares are available in 8- or 10-lug models. All tom-toms have tone controls, and the turret castings have solid brass receivers. Camco claim that their Model 5000 bass-drum pedal is the most widely used in the world.

This is the de-luxe version, but there is also a cheaper model — the 6000 — which is made of polished aluminium and baked enamel. Like the De-luxe, it can be easily folded away. As for kits, these range from the C-420 four-drum outfit to the C-600, which is a double kit with three tom-toms. Prices for all kits and individual drums are available on application.

D.B. Wholesale also distribute Remo drum heads in this country. The heads come in all sizes between 6" and 32". The types available are the CS Black Spot with a white background or with a transparent background, or completely transparent. A new Remo head is the type made from fibreskin, which was developed in the U.S. two years ago. Played by the likes of Louie Bellson and Carmine Appice, the sound of these heads is characterized as "warm", (like a calf head) but unaffected by atmospheric changes.

EDDIE RYAN

Eddie's speciality is custom-building drums and drum accessories to specifications not provided by most drum makers. This usually means working with non-standard sizes, though almost anything may be attempted. He has recently built a kit for Dave Mattacks and in the past he has taken orders from the Wombles and the Pink Floyd. When not involved with such projects, he is busy providing a complete drum recovering service for shops.

Although we reported in the last Beat drum survey that Eddie was moving into new premises, he has since changed his mind, and can still be found at 10-11, Archer Street, Piccadilly, London W1.

HAMMA

These drums are made in England, and are distributed by Rosetti. The 770 kit consists of a 22" bass drum with spurs and pedal, tom-toms of 13" x 9", 14" x 10" and a 16" x 16" for the floor tom, a 14" x 5 1/2" metal snare plus a stand, a hi-hat stand, two cymbal stands, a

double tom-tom holder a pair of sticks and a pair of brushes. This all retails at the very reasonable price of £349.95. The 660 kit is the same, but lacks the 14" x 10" tom-tom and one of the cymbal stands. It costs £279.95. Neither of the kits includes cymbals, but both are available in black, white, yellow or copper finishes.

Rosetti also handle Asba drums, about which details may be obtained from the firm.

KENT

Fletcher, Coppock and Newman distribute these drums, and provide an inexpensive choice of good quality kits. The Appollo IV is a basic four-drum set-up, consisting of a 22" x 14" bass drum with spurs and pedal, 14" x 5" metal snare with tone control and stand, 12" x 8" tom-tom with adjustable holder, 14" x 14" floor tom-tom, a cymbal arm with a 12" cymbal plus sticks and brushes. The set comes in either black or white, and retails at £156, incl. VAT.

The Appollo V kit improves upon the IV by an additional 13" x 9" mounted tom-tom, and a complete hi-hat with 12" cymbals. The floor tom-tom in this case is 16" x 16", and there is a 14" cymbal on a stand. The Appollo V retails at £229. Finally, the Superstar kit is made up of the same size drums, with a number of improvements and modifications. The snare drum has a chrome shell and triple-flanged counter hoops, plus a quick release internal tone control.

EVANS DRUM HEADS

The address of Evans is given as Old Santa Fe Trail, Dodge City, Kansas, and the rugged connotations of this area have perhaps helped the sales of their drum heads before now. The polyester hoops are belted with fibreglass reinforcement, and are seamless, regardless of size, which ensures that there are no weak points and also little reaction in hot conditions. The head fits naturally into the counterhoop at an angle of 45 — the film itself does not actually touch the counterhoop, and therefore the film has free play to vibrate, and the sound is fuller.

Evans claim that their drum heads are playable under any

conditions of weather or atmosphere. Amongst the different types available are the "Blue-X" heads, "Looking Glass" for heavy duty rock, and "Hydraulic", which are oil-filled 2-ply heads, and eliminate the ring caused by overtones. Further information will be supplied by Ted Kneller, who distributes Evans, and also Powerdrive.

BILL SANDERS

As Bill points out, one of the most difficult problems confronting the drummer, whether a beginner, amateur or professional, is being able to practice. His own kit enables the drummer to feel the rhythm without making undue noise. Its design and construction allow one to practice all the rudiments of drumming around a normal five drum kit. The pads are made from highly responsive rubber, whilst the supports are wooden. There is a metal fitting for the bass drum pedal (not supplied) and the width and depth of the assemblage are adjustable, as are the angles of all four pads. The whole thing is easily dismantled and assembled, though the structure is surprisingly rigid. Enquiries should be addressed to Bill at 84 Cornwall Avenue, Southall, Middlesex.

GRETSCH

One of the most popular Gretsch kits at the moment is the Broadkaster. This has a 22" bass drum, 14" x 5" snare, 13" x 9", 14" x 10" and 18" x 16" tom-toms, and the accessories include the floating action bass drum pedal, two cymbal stands and Buck Rogers drum stand. At £802 you get any one of a large number of finishes, though hand-polished red rosewood or walnut will cost a little more. The cheapest of the kits are the Name Band and the Progressive Jazz, the latter having a 14" x 5 1/2" snare, 20" x 14" bass drum, and tom-toms of 12" x 8" and 14" x 14". With accessories, this retails at £590.

The big one from Gretsch is the Tri-Tom outfit. This has a 22" bass drum, 14" x 5" snare, tom-toms of 12" x 8", 13" x 9", 14" x 10", 16" x 16" and 18" x 16". There is a special tone control on the bass drum, and the famous Monster drum pedal. Altogether this kit will cost you £1098. Other specialities of Gretsch include a gold-plated snare drum. The company is based in Brooklyn and can be said to produce drums of the Rolls-Royce class.

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INPERPRO

Dave Golding is the brains behind Inperpro practice drum kits. About a year ago we reviewed one of his kits, and since then a number of refinements have been made to it, namely that the fully adjustable arms may now be tightened by hand instead of by keys or spanners, and also that the finish (black and silver) is an improvement on the former 'natural' finish. The advantage of an Inperpro kit is that you can go on adding heads indefinitely, since the kit must be set up in the same arrangement as your actual drums.

The pads used are real drum heads, and any kind of head can be fitted to the requirement of the customer; Enquiries concerning Inperpro should be addressed to 44, Sunna Gardens, Sunbury-on-Thames, Middlesex.

TAMA

Distributed by Summerfield, Tama drums are made in Japan and come in three series. The Imperial Star drums are the top range, and the Saturn 12+1 kit will set you back £918.50. This consists of two 22" bass drums, a 5" x 14" snare, one 16" and one 18" floor tom, plus a

frightening array of mounted tom-toms — 6", 8", 10", 12", 13", 14", 15" and 16". The kit also includes two bass drum pedals, three cymbal stands, two different tom-tom stands, a hi-hat stand and a pair of sticks. The only things not included are the cymbals.

Moving on down-market, we have the Royal Star drums, with kits ranging in price from £434.50 to £258.50. The third range is called "Swingstar", and these are the cheapest drums. Most of all, Tama seem to pride themselves on their snare drum, endorsed by Ralph Johnson and Freddie White of Earth, Wind and Fire. The snares have a seamless metal shell and die-cast hoops for extra rigidity, and hence more consistent tuning.

A very large range of accessories and attachments is also available.

PREMIER/OLYMPIC

Newest of the Olympic range is the Super Olympic kit with five drums: the bass drum is 22" x 14", the snare 14" x 5 1/2", tom-toms 13" x 9" and 14" x 10" and floor tom 16" x 16". The snare drum has a ten-lug beaded shell, and all counterhoops are pressed steel.

The bass drum with its ten lugs has T-handle brackets for tuning; its spurs fold away and its pedal has an adjustable foot-plate. The accessories include two cymbal stands. This will cost you no more than £331.71, with a wide choice of finishes.

Premier, based in Leicester, are the biggest manufacturers in Europe, so it would be impossible to give details of all their drums, but amongst those of particular interest is the B203. This is a four-drum kit with 22" bass drum, metal snare, tom-toms of 13" x 9" and 16" x 16" and Lokfast stands. Monster of the Premier range is the B808 with a larger snare (14" x 6 1/2") and tom-toms of 12" x 8", 13" x 9", 14" x 10", 15" x 12", 16" x 16" and 18" x 16". There are two bass drums and a pair of bongoes on a stand, plus a deLuxe black stool. The B808 retails at £781.88.

NORTH DRUMS

North Drums, to be distributed here by Allan Haven, were unfortunately unavailable for the Trade Show but may be expected to appear in selected retail outlets soon. The drums already being used by Alan White and Billy Cobham, feature the revolutionary design

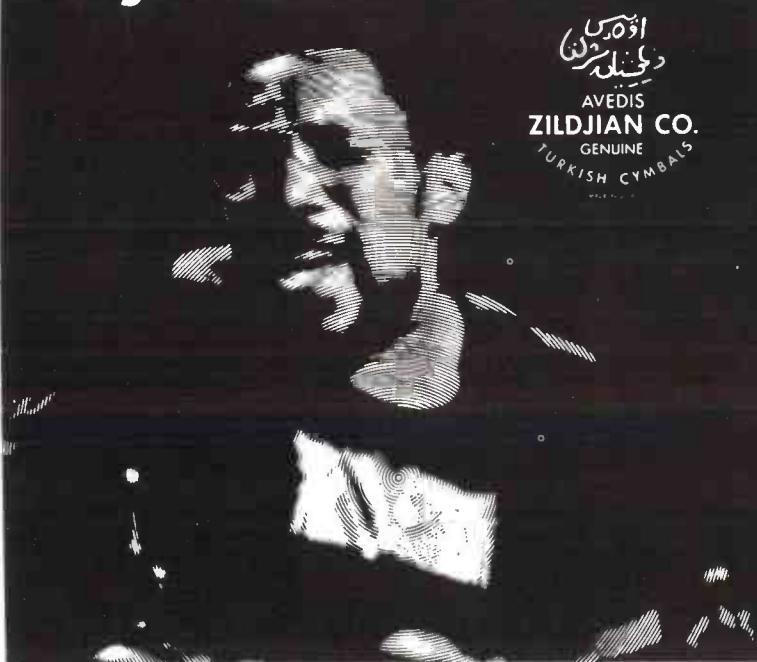
of flaring the base in a vertical plane to face the audience. When they become more widely available, Beat hopes to run a full review on a kit to supplement what is at present incomplete information.

PEARL and MAXWIN

These are best taken together, since they are both distributed by Norlin. Made in Japan, the drums come in six different types of shell: ordinary wood, maple (which is particularly hard-wearing), wood/fibreglass (5-ply outside with a 2-ply inner coating of fibreglass), pure fibreglass, acrylic and phenolic. The latter is the newest material used in drum-making, and has the property of forming a "perfect circle" shell of uniform thickness.

Maxwin drums are the cheaper end of the range and are made in Taiwan. The four basic kits are the Stage 704 and 705, and the Studio 503 and 504. The Stage 705 is a 5-drum kit with 22" x 14" bass drum and pedal, 14" x 5 1/2" metal snare with stand, 13" x 9", 12" x 8" and 16" x 16" tom-toms, hi-hat stand, brushes and sticks. This costs no more than £116.

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STUDIO PLAYBACK

SARM DATES

RCA band Limey recently completed the recording and mixing of their new album, produced by Chris White and engineered by Gary Lyons. Limey's previous venture was accompanied by a fair bit of publicity, so it will be interesting to see how the new album fares. John Sinclair and Gary Lyons have also commenced production on an album with Nutz, for A&M. Export work, meanwhile, has included a single by Laurent Voulzy for RCA France, engineered by Gary Langan.

Mike Stone has also been in, producing and engineering for the Diversions, as well as working with Queen on their new album. Finally, Gary Lyons mixed a single by Alan Child for CBS with Lem Lubin producing.

NEW PEBBLE BEACH RECORDERS

A new music complex has recently opened on the South Coast, with the aim of providing a relaxed alternative to city studios. Called Pebble Beach Sound Recorders, they "offer all the obvious requirements like 16 track recording facilities, as well as providing full accommodation for visiting musicians, arranging their transport and equipment, and above all laying on backing musicians."

This latter concept is loosely based around the well known Muscle Shoals Studio in the U.S., which also has a roster of resident musicians. Among those on call are ex Van Morrison drummer Peter Van Hook, one time Southern Comfort man Gordon Huntley, for-

mer King Crimson bassist Gordon Haskell and recent drummer with the Alvin Lee Band Bryson Graham.

Bands that have already worked at Pebble Beach include

Tim Hardin, Alexis Korner, Tet-su and Meal Ticket. Chief Engineer/Producer is Tony Platt, whose previous experience at Island covered work with Sparks, and the Wailers.



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REVOX TO OTARI

By mutual consent between C. E. Hammond and Otari it has been agreed that previous handlers Hammond cease to operate as the exclusive distributor of Revox products in the UK. In the interest of maintaining good relationships with its customers, C. E. Hammond will continue to service all customer accounts in regard to Revox products until such time as it becomes established that Otari is able to satisfactorily cope with the business.

The Japanese Otari products

include the new MX 5050 tape recorder which is not only available in ¼" 2 track and 4 track stereo designs, but also in ¼" 4 channel and ½" 8 channel which are aimed to satisfy the requirements of quadraphonic reproduction, the mini studio and many industrial applications. Other Otari designs available from C. E. Hammond are the MX 7308 series, 1" 8 track tape recorders; the DP 1310, DP 1510 and the DP 1610 tape duplicator systems and the ARS 1000 reproducing tape equipment for automatic radio broadcasting stations.

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8-TRACK

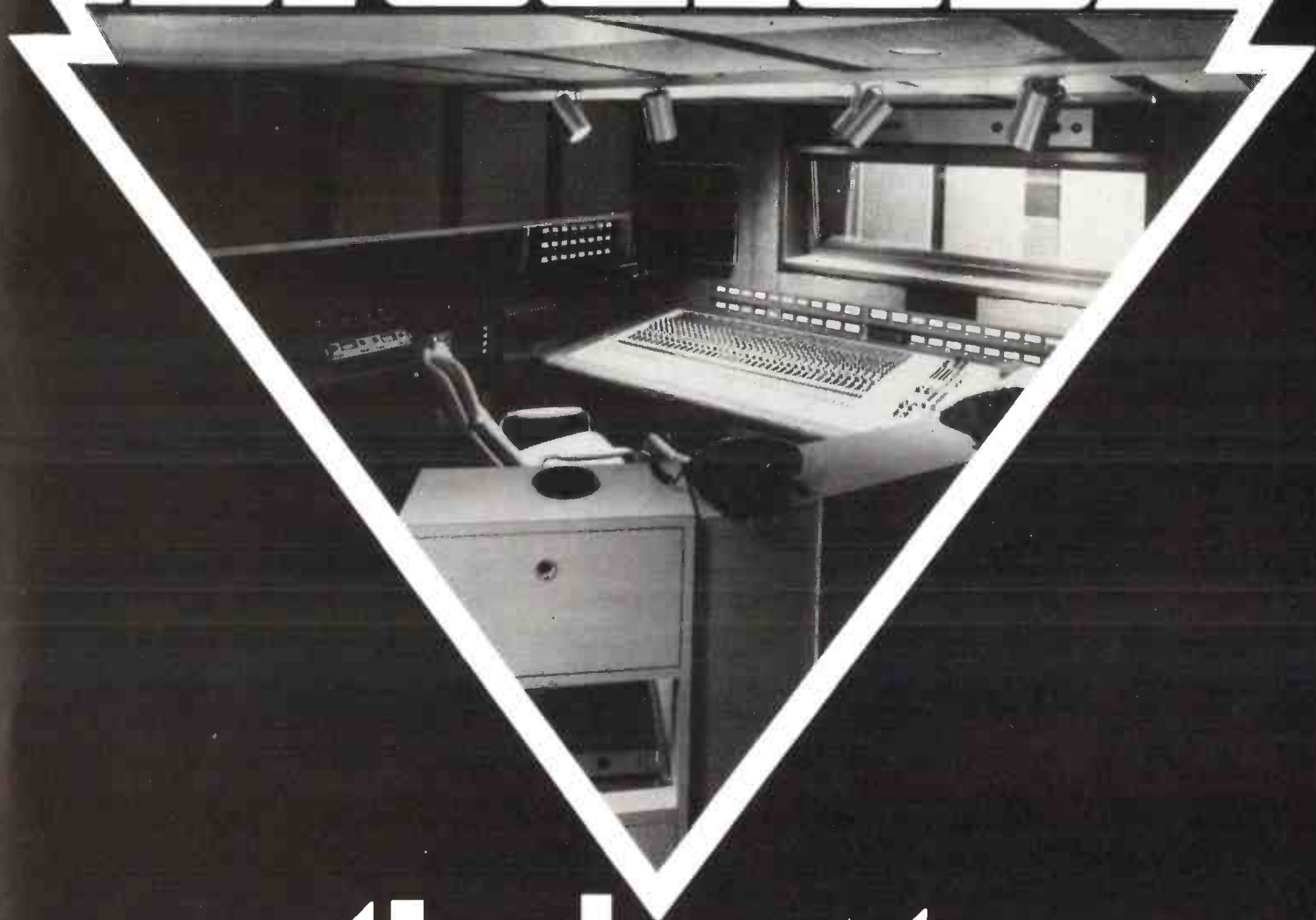
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STUDIO SPOTLIGHT MARQUEE STUDIOS

To most Rock fans the name of the Marquee Club in London's Soho is at the very heart of contemporary music. Name almost any top group and, at some time or another, they've played the Marquee. To up and coming bands it's still one of the prestige gigs in Britain. But the Marquee, run by Harold Pendleton, is more than just a club. They run the yearly Reading Festival and, which is where we come in, also own one of London's most successful studios known, obviously enough, as the Marquee Studios.

The studio is sited exactly next door to the Club in Wardour Street although the main entrance is in Richmond Mews. Running the studio are two very pleasant gentlemen, Managing Director Gery Collins (who began his career at the Marquee Studios as a balance engineer) and Company Secretary Simon White. Beat interviewed both Gery and Simon and, joining us to help on the technical details, was maintenance engineer Jerry Browse.

Classic

The studio dates back to the halcyon days of Beat music, 1964, when Harold Pemberton was due to move the club from its old home in Oxford Street and found himself with rather more space on his hands than he immediately knew what to do with. Pendleton was persuaded by a Northern studio owner by the name of Philip Wood to open a studio and so the Marquee was born. As luck would have it, the very first track laid down was the classic hit 'Go Now' by an unknown band called the Moody Blues.

In the classic fairy tale story, the studio should have gone on from there producing hit after hit, but Gery Collins is honest enough to admit that things never really got on to proper footing until considerably later



Inside Marquee's well-equipped re-mix suite, showing their 24 track MCI desk.

on, as their regular business came from a constant stream of demo tapes being turned out by London hopefuls.

But the studio now stands at the top of prestige operations and the drag up from being little more than a mono demo studio of the early sixties to a 24 track quad equipped studio plus brand new mixdown suite was a long one.

Home-made

The change in the studio's fortunes began, according to Simon, shortly after the arrival of Gery, whose determination to make something of the place led him to spend about as much time re-building the studio as he spent on balance engineering.

Without going into full details of how the studio moved up from a home-made desk (not too

unusual a sight in London studios of the early/mid sixties, we should add), let's just say that it was a long haul involving an awful lot of time, money and effort on the part of everyone concerned, as Gery explains.

"We'd got to the stage when we knew that we had to really invest if we wanted the studio to get anywhere. The first thing we needed was a new desk. We looked around at British desks at the time but there were two problems in those days. One was that they were very expensive and the other was that they were offering slow delivery. We'd heard that there was a small company in the States making virtually a production-line desk and that's how our relationship with MCI began."

That relationship has really blossomed at the Marquee

where every single tape machine and both desks are products of this American company.

Mixdown

The main reason, however, for this Studio Spotlight, is to discuss the recent construction of the mixdown suite. The reasons for this move are fairly self-evident. With continuous bookings from the likes of Elton John, Kiki Dee, Lynsey de Paul and many others, Simon White informed us that the studio had been turning away almost as much work as it was accepting! Space in the building didn't really permit the construction of another full studio, so they decided to go for a really first-rate mixing room with a small over-dub booth adjoined.

And the results are pretty im-

pressive. The main idea was to get a sound similar to the one from the studio downstairs so equipment was more or less duplicated, taking account of recent technological developments.

Downstairs in the main studio is an MCI Desk, an MCI JH100 24 track tape machine, two MCI JH110 twin tracks and yet another MCI machine, this time a four track with a twin track head block. These combine with all the usual studio tricks and toys including EMT stereo echo plates, JBL/Amcron monitoring and a full range of compressors etc. etc.

Convinced

In the new, and beautifully finished re-mix room there is much the same equipment except that the desk is the first production model of the new MMCI 500 series which is fully ready to go computer operated with whichever system the studio finally settles on. To say that the people at the Marquee enthuse wildly over MCI gear would be something of an understatement — they seem totally convinced (convinced enough to spend considerable amounts of money with the company) that it's perfect for any task at hand.

Fully capable of quad work, the mixdown suite has four JBL 4320 monitors (you should just hear them!) driven, as we've said, by Amcrons. The main aim was to duplicate the enormously successful sound of the main studio and that, according to Gery, seems to be just about what they've achieved.

No studio arrives at the top without a considerable amount of care having been taken and it's fairly typical of the organisation's attitude to quality and reliability that no work is being undertaken in the new room until the staff have had a month in which they can fully brief themselves on every nuance of the equipment's operation. That way they will be certain that any bugs can be ironed out of the set-up and that any of the staff will know exactly what they are doing with the new gear, without wasting customer's time and money.

One of the major attractions of the new operation is that they will very shortly be in a position to offer full live recordings at the Marquee club next door. The club is fully equipped with enough power to run lighting for colour television filming and video equipment and now the studio can offer virtually plug-in 24 track operation.

Panel

The possibilities of the new mixdown suite are seemingly endless. For example, it would be ideal for bands who have recorded albums using a mobile and wish to mix in the centre of London. With the combination of a good sound, thoroughly competent staff and a very relaxed friendly atmosphere, it seems to offer just about all you could ask for from a London studio.

One of the facets of the studio design that impressed us most was the way in which the equipment in the new room has been



An engineer's eye-view of the main studio.

sited. Instead of the almost inevitable rack mounting of equipment up the side of one wall, the separate units have been built into a panel stretching round the right hand side of the desk. All the engineer has to do to reach the equipment is spin his chair round. None of that time-wasting crossing the studio!

The desk itself looks quite unlike most of the standard consoles one sees in studios. It is

considerably more narrow than most and seems sparse in the way of 'Star Ship Enterprise' controls, faders and what have you. With a smile born of experience and confidence Gery assured us that it is more than capable of handling any requirements one is likely to come up with.

Testimony

An overall impression of the Marquee Studios would seem to be that it is very much a solid hard working operation. The staff have placed a tremendous emphasis on sound and equipment quality and the atmosphere fairly buzzes with a relaxed concentration and determination to get the job done as well as possible in the shortest space of time.

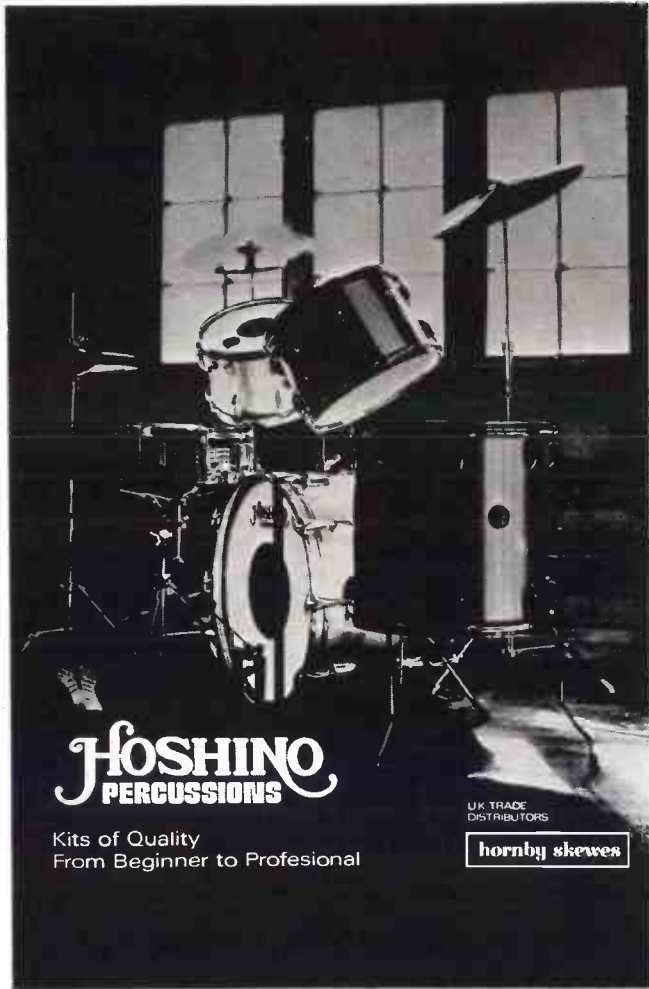
As we've said, the opening of the mixdown suite will enable many bands who've tried to get in before to actually get time at this popular studio at last and will also, no doubt, encourage plenty of newcomers.

From very humble beginnings the Marquee has risen to the top of the tree — which must stand as quite a testimony to the staff there. Situated in the heart of London it couldn't be easier to find and is well served with two local car parks and more taxis than you can imagine.

We were most impressed with what we saw and so, it would seem, are many of the biggest names in music.



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CONTINENTAL STUDIO SPOTLIGHT

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ROC is nothing if not strategically placed: in the heart of Copenhagen, it is right next to the Hotel Scandinavia, next to the airport bus stop, next to the main road, just one mile from the railway station, four-and-a-half miles from the airport . . . and only a couple of miles from the beach!

Things began to get under way back in July, but the studio did not open officially until September 15th. Mike Andreasen, the chief engineer, is part-owner of ROC, but more important as far as Beat was concerned was the fact that, having been born in Vancouver, he speaks near-perfect English, and was thus able to discuss the studio without any linguistic barriers.

Though only in his mid-twenties, Mike worked in a music store for eight years, also finding time to design P.A. gear, and to be a semi-pro musician. The inception of the project was really prompted by a rock opera based on the story of Aladdin. Mike and his friends wanted to

record it in the form of a double album, but found the cost of doing so in England prohibitive. In the end they decided that the best way would be to build their own studio in Denmark. And, upon further consideration, "we thought we might just as well do something international, so slowly we changed from eight-track to sixteen-track to twenty-four track."

The others involved in the venture are Per Meistrup and Børge Poulsen. Before doing anything, however, they spent a lot of time visiting English studios, and got to know Dave Hawkins of Scenic Sounds and Graham Blyth of Soundcraft. Graham custom-built the desk (more about that later) and with him they exchanged views about every aspect of the future studio.

"Graham is about our age, and he's not purely a technical person: he understands what musicians want as well, and looks at it from that side." Blyth now wants to market the desk-type he did as a one-off. ROC's has been given stylish rosewood end-pieces by the studio's carpenter — an old schoolfriend of Mike's — who has his own workshop and did a lot of work on the interior. In fact, the whole accent was on creating a friendly, relaxed atmosphere, so consequently the place looks as much like a living-room as a recording studio can, with deep-pile carpets and heavy curtains.

Acoustics

It's an old building with archways and wooden beams supporting the ceiling, which is slanted. "One wall is twenty-foot thick concrete," Mike explained, "It's still there from when the place was built, and the other side is damped, so it's quite simple to get the right sound just by draing the curtains across. But anyway I think with close-miking nowadays the actual acoustics of a place aren't so important. You certainly don't get any bad sound in here." The studio area is about 70 square metres, whilst the control room occupies around 25.

Most of the equipment at ROC is English because, as Mike says, "it's flexible — it's not so big that it can't help you". Another important factor that recommends English studio hardware to Mike is its adaptability: as all the studio personnel are musicians themselves, they are clearly more concerned with



The Soundcraft mixer, with the studio to the right of the control room.

Continued on page 106

creative flexibility in the studio, rather than 'impressing the customer' with the latest in techno-flash gear.

Reflecting their requirement of extensive facilities without needless complexity, the mixer at ROC is a 28-input console, custom-built for them by Soundcraft Electronics. The desk is based on their Series Two recording consoles, with a number of extra facilities built-in, including the all-important provision for 24 track recordings. The standard 8 track outputs (switchable to another 8 to allow 16 track recording) are retained, and a patchbay directly to the right of the output section permits rapid connection of individual channels for 24 track work. Each channel is equipped with individual line output amps (allows direct connection to a tape machine), and these, together with associated line inputs, cue sends, recorder and signal processor connections, all appear at the same patchbay. An 'overbridge' built onto the console contains LED displays for each channel and the main outputs, and also two NTP moving light-bar meters for the remix outputs. The channel and O/P displays each consist of a row of 20 Light Emitting Diodes,

performing the same function as a meter (but more efficiently and spectacularly) by illuminating in series, in much the same way as a meter would move across its scale. A big advantage on the Soundcraft board is that the ballistics of the LED 'meter' can be switched between VU and PPM (Peak Programme meter) characteristics, allowing the engineer to obtain a better impression of the levels on each channel.

Chassis

Equalisation on the input channels of the mixer is of the type known as 'Parametric'; what this means in practice is that there are four concentric rotary controls, the top half of which selects the frequency required, whilst the bottom half cuts or boosts that portion of the sound. Four auxiliary sends are provided per channel, grouped in pairs on concentric controls, each pair being switchable to pre- or post-fade operation; output routing from the channels is extremely simple, involving only five buttons and a pan control, rather than the normal bank of push-switches. Four of the buttons assign the channel to pairs of output groups, individual selection being accomplished via the

pan control, the fifth button (marked REM) assigning the channel directly to the stereo remix output. Master controls for remix, auxiliary sends (echo or foldback), talkback and studio monitoring are all nearly contained in the O/P section, which occupies only ten module spaces. The addition here of two extra auxiliary returns (for stereo playback) brings the total number of inputs up to 30.

To the right of the main console, ROC have added an extra chassis with the same profile as the mixer, this being used to house a Klark-Teknik graphic equalizer, two Turner power amps, a pair of dbx 160RM compressor/limiters and a telephone. Other signal modifiers in the studio include Meyer RM68 noise gates, two Marshall time modulators, an AKG audio delay unit, a "triple tracking" device, phasers and flangers. The all-important subject of control room monitoring is catered for by two different types of enclosure — JBL or Tannoy — giving the customer a choice of unit each renowned for their particular acoustic properties. JBL's are particularly well known for their 'punchy' rock sound, whilst Tannoys are very popular for work with music of a more orchestral nature.

A diverse range of echo

facilities is always desirable in a studio not tied down to a particular type of music: ROC certainly have a full range, the list comprising Master Room MR-IV reverberation unit, Elk studio tape echo and a large acoustic chamber in the basement. AKG, Eumann, Sennheiser and Shure contribute to the equally diverse line up of mikes. The Multi-track recorder is a 'home grown' machine, being a Danish Lyric TR53-24RP 2 inch recorder with varispeed and auto-locate. The latter facility is much appreciated by Mike, allowing single-button transfer to synch (monitoring of channels from the record head whilst overdubbing), rather than having to readjust cues or perform a lengthy switching operation on 24 channels. Other machines apart from the Multi-track include Lyrec TR40-13 and Studer A67-VU mastering recorders, plus Revox and Neal machines. The Neal unit is a cassette job, facilitating reel-to-cassette as well as reel-to-reel copying.

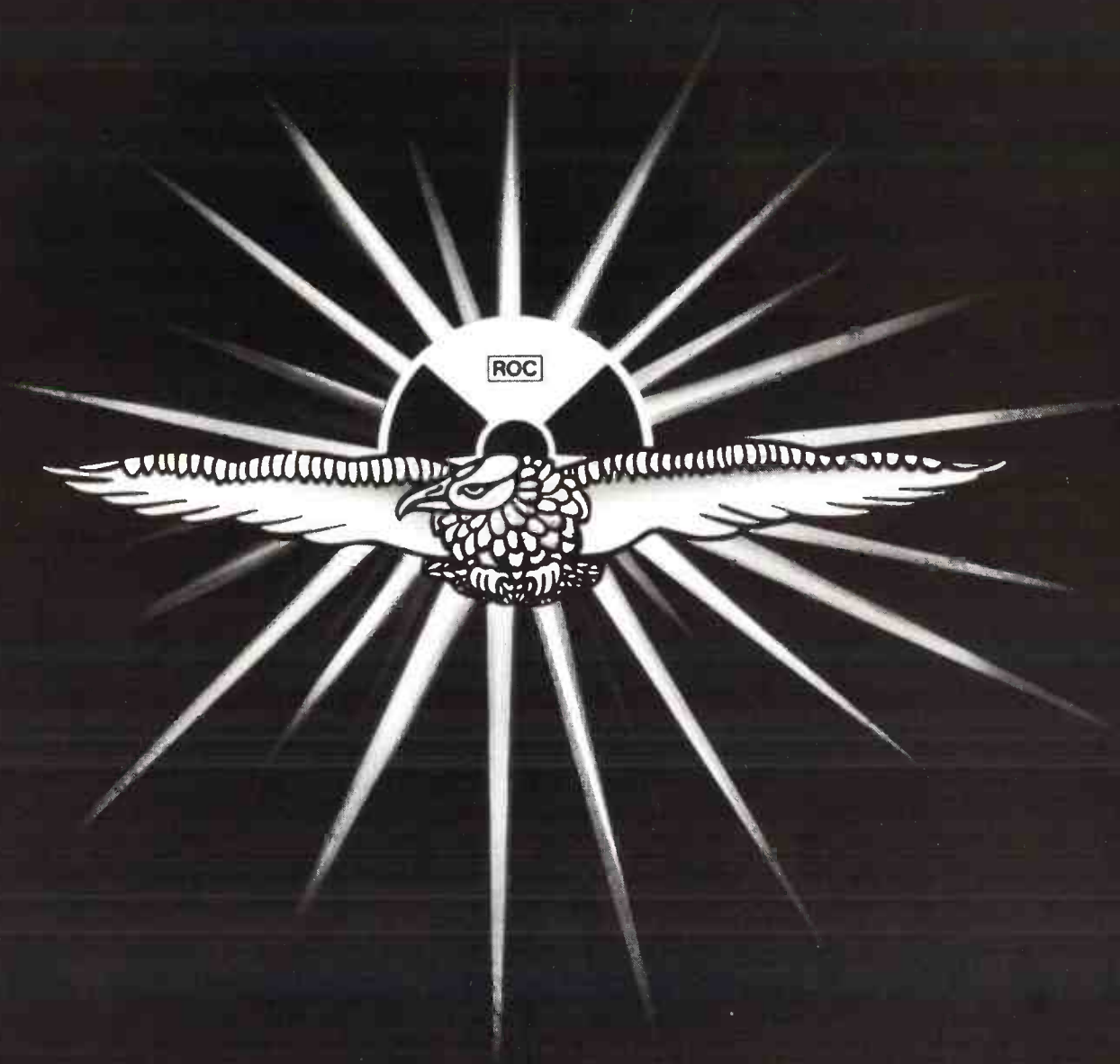
Since they began, ROC has been fully booked up, mostly with Danish bands, but some American jazz musicians have been pencilled in for future months. Mike plans to visit England again soon for a couple of weeks in order to drum up some business with British musicians. And if there's any justice in this world he should get it, because the rates will be surprisingly low during the period of their "opening offer". Full 24-track recording will cost you 281.25 kroner (about £26) per hour, or 1,700 (about £155) per day; tape costs are equally reasonable — Ampex 456 Grand Master 2" is £45 per reel, whilst quarter-inch tape (Racal-Zonal) costs about £8.

Philosophy

Another favourable feature of the studio is the impressive array of instruments and amplification which can be used by visiting musicians. All are available free. This is part of Mike Andreassen's philosophy that all musicians should be treated alike: those who can't afford to buy or even hire high-quality gear should be given the opportunity to use it in recording. And a band who do have the gear are saved the time and trouble involved with dragging it all into the room. Anything, of course, can be hired from outside. The object originally was to build a studio comparable to those in London. My bet is that London will soon have to watch out for Mike Andreassen and his friends.



View of the recording area, with wood-panelled drum cage in the background.



ROC

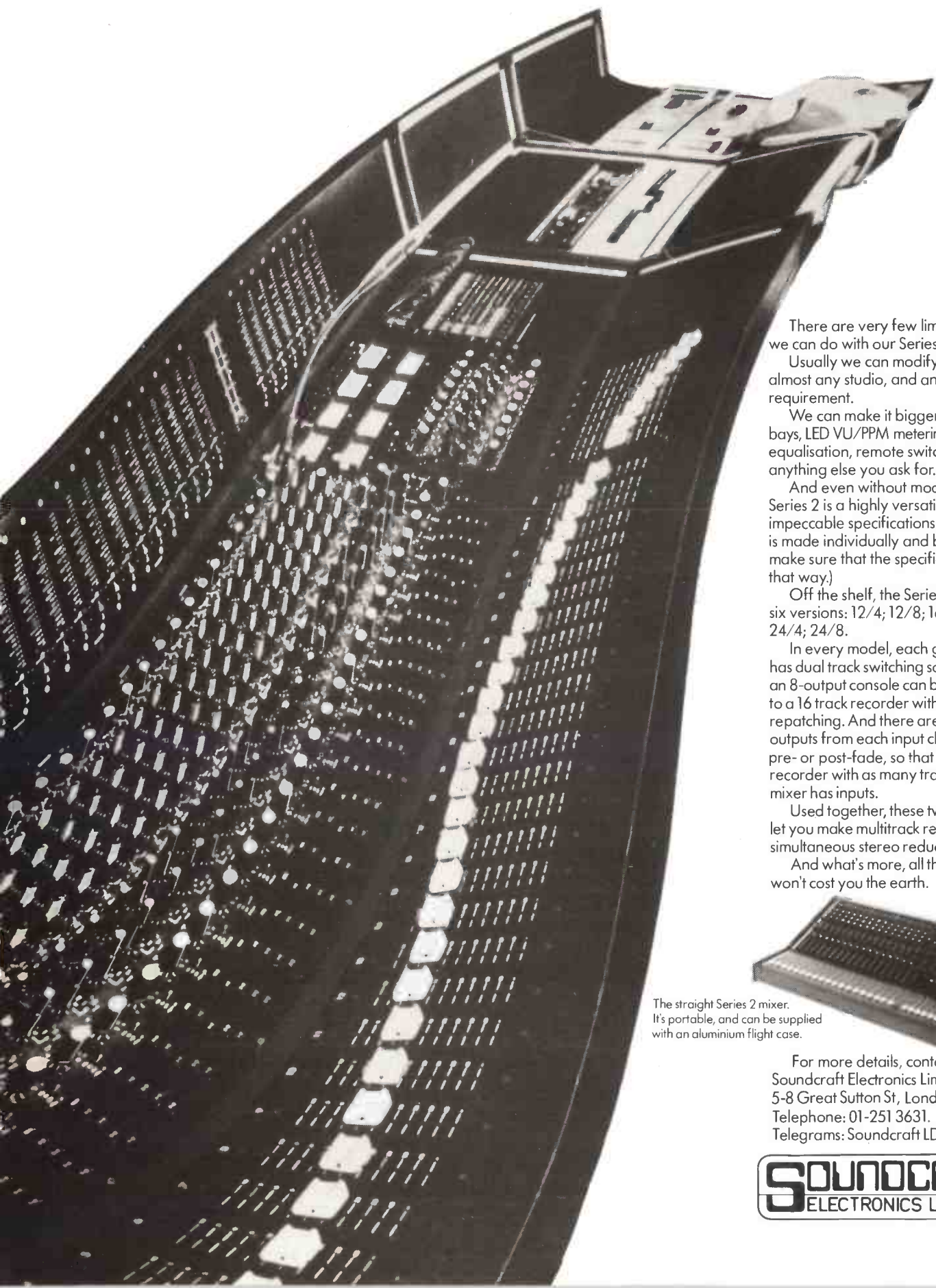
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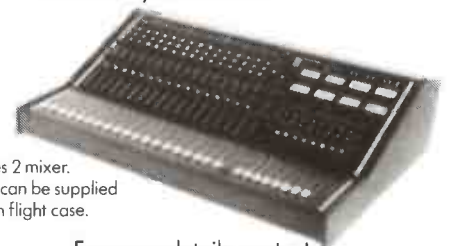
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BMITF

PHOTO REVIEW

The year's most hectic marketplace for the music industry — the British Musical Instrument Trade Fair — opened on the morning of August 15. As ever the Fair was a fascinating event, whether you were there to place orders, or simply to wander around; there was no sign of any recession in business, which may indicate that the music industry is better equipped for economic survival than some others. We certainly hope so.

Members of A.M.I.I. were exhibiting in the Bloomsbury Centre Hotel and the Hotel Russell, and also in the Imperial Hotel, which Norlin took over for their exhibition.

Technological innovations seem to have subsided recently (not necessarily a bad thing), but there were some interesting new keyboard instruments — particularly synthesisers, which are now becoming accessible to the nonmillionaire. Otherwise the emphasis seemed to be more on improving existing lines. Certainly things are so competitive these days that few manufacturers can now afford to produce inferior products. The strength of this healthy competition was evident from the fact that you needed the whole of the five days in order to see everything properly.

The keyboard manufacturers appearing under the banner of the Electronic Organ Distributors Association were to be seen in the Connaught Rooms. About twenty firms were present, and according to the president, Dick Wren, "the industry has never been so active".



CMI with their wide variety of gear.



The innovative Travis Bean guitars from Rose-Morris.



Popular guitars and amps from Yamaha.



Ron Bradley (l.) with a backdrop of Ernie Ball Strings.



The ever-increasing range of Peavey products.



Pete Tullett (centre) and friends on the Rosetti stand.



The sound of Sonor on Hohner's stand.



A glittering array of Diamond keyboards.



A full range of Guild guitars and accessories.



Peter Legh with his amazing range of acoustic instruments.



Jim Marshall had plenty to smile about . . .



Music-making on Summerfield's stand.



The G.M.S. tea set.



Norlin staged a great show!



C.M.S. demonstrated the robust design of their Kay guitars.



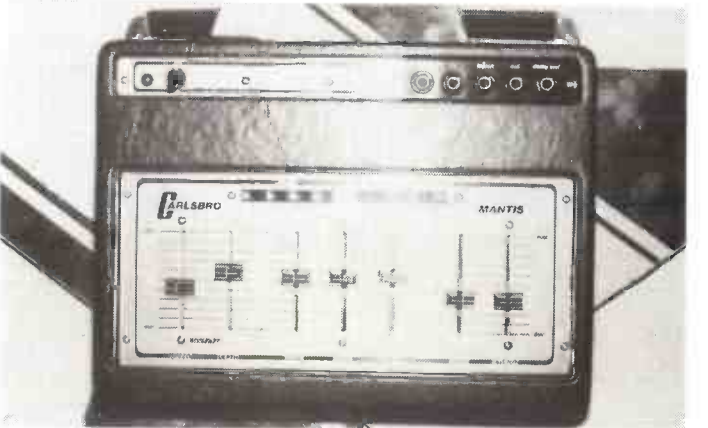
Burns in Flyte...



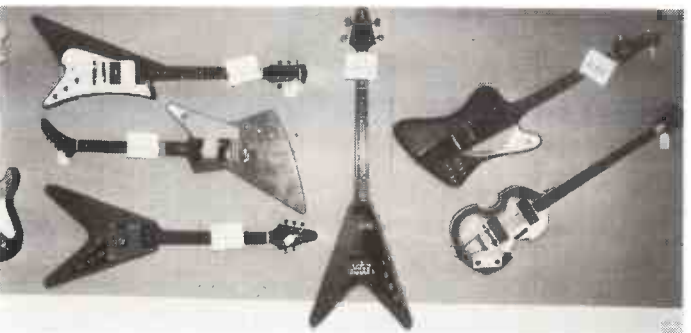
A tune from Elka-Orla.



Farfisa on Parade!



New Carlsbro 'no moving parts' delay-line echo.



Antoria: wierd shapes but excellent guitars.



Brisk business for Woods of Bolton.



Strings in abundance on James How's Rotosound display.



Orange "flying the flag".



Lorenzo guitars, lined up ready for action.



Terada and Kasuga guitars from Hornby Skewes.



A mini-stage set-up on WEM's stand.



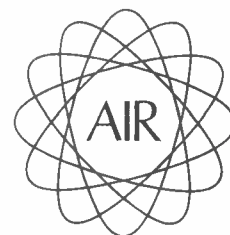
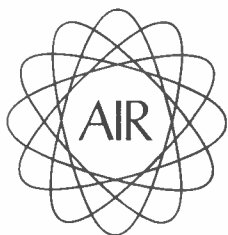
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A number of other firms not under the banner of the BMITF also took the opportunity of exhibiting their products at the Fair, occupying the Waldorf and Bonnington Hotels. Their addition to the already numerous BMITF members turned out to be of benefit to both exhibitors and visitors alike, with the possibility of viewing a wider collection of equipment than ever before. No doubt by next year there won't be a hotel in the city that doesn't have a stack of guitars in the lobby, and rows of organs on every floor.



Alan Haven with his Crumar organs.



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Ken Richardson demonstrating Electro-Harmonix effects pedals.

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Would you like to buy or sell any musical instruments? Join, or find a member for, a group? Find a songwriting partner? If so, send your request to Personal Ads, Beat Instrumental Songwriting & Recording, 58 Parker Street, London, WC2B 5QB and we'll do our best to include it as soon as possible. Remember, Personal Ads are completely FREE OF CHARGE!

FEMALE MUSICIANS — if you're in your mid teens, living in the Hull area and interested in forming a group, please write, enclosing photo if poss. All letters answered. Mary Anderson, 80 Alliance Avenue, Anlaby Road, Hull.

PIANIST OR GUITARIST — I need your help for demos. I am a 19-year-old songwriter with lots of songs and confident of success. Alec Hope, 78 Ravenswood Ave., Edinburgh, EH16 5SQ.

ROY FOXHALL requires a composer to form a partnership, work hard and make a go of it. Preferably someone who can play guitar, but not essential. Into anything heavy, also C/W, Elvis, Beatles. State your tastes! Willing to travel within reason. Roy Foxhall, 'Raginnis', Mellington Hall, Churchstoke, Powys.

SINGER wishes to form group aged approx. 15-17. Interested musicians please write to Gilly Maxwell, "Glenwood", Morley Lane, Little Eaton, Derbyshire, DE25AH.

FOR SALE — lead guitar, Gedson, twin pick ups, tone & vol., complete with lead and shoulder strap. £25. Or swap for bass guitar. Call or write to Terry O'Neal, 135 Haskell House, Shakespeare Crescent, Stonebridge Park, London, NW10 8ND.

YOUNG LYRIC WRITER, writes pop lyrics, would like to work with composer. P. McEvoy, 16 Burns Crescent, Airdrie, ML6 9PT, Lanarkshire, Scotland.

LYRICIST seeks composer. Large repertoire and variety of choice ready. Please contact Rose Alexander, Basement Flat, 33a Blenheim Crescent, London W11 2EF.

ENTHUSIASTIC DRUMMER/LYRICIST, fed up of being messed around, harmonies and backing vocals, seeks ANY reliable offer. J. Mayhew, 16 Princess Royal Rd., Ripon, Yorks.

I CAN WRITE lyrics, but I also want to play guitar. Am 18 and badly need to get into a band. Anyone who finds themselves in same position and also wants to play good music, please contact Richard Ancott, 6 Browning Street, Mansfield, Notts.

DRUMMER AND STRONG VOCALIST, (possibly doubling on keyboards) aged between 15-18, wanted urgently for 1st class lead/rhythm guitarist and bass, with own gear. We write our own material but need help with lyrics. Once group completed, gigs and demo tape to be arranged, with view to turning pro soon. We have good contacts. Applicants should live in central London/Middlesex area, or have transport if further out. Please write to Stefan Heller, 15 Montague Gardens, Acton, London W.3., or ring 992 4355 after 5 p.m.

21-YEAR-OLD POET and lyricist would like to get in touch with composer, approx. same age, to collaborate on ballad writing. Dennis Edwards, 83b, Cavendish Rd., Balham, London, SW12 0BN.

NEW GROUP require male singer, aged 14-16, to sing Beatles Revivals. Good looks essential. Write to 16, St. Josephs Close, Kettering, Northants NN15.

S.A.H.B. records wanted: any Alec Harvey's soul band L.P.'s: Band On The Wagon by Hair. Musical L.P. "Hair" with Alex on guitar. Any Rock Workshop with Alex on it: Any Tear Gas albums: albums of Alex not with S.A.H.B.: Any record with Alex on it! If you have any of these that you don't want, please contact John David Ball, 67 Millburn Ave., Coaltown of Balgonie, Markinch, Fife, Scotland.

BASS GUITARIST seeks good semi-pro group in Glasgow area, or musicians willing to form such a group, ages around 19-23. Personal taste Queen, Purple, etc. Please contact Gordon at Bellshill 843086 after 6 p.m.

BACKING MUSICIANS required. Drums, keyboards, second acoustic guitarist, bass and two girl singers. Must have own gear. No P.A. needed as have own 100 watt system. Must be interested in acoustic music (Cat Stevens, Paul Simon and original material). Must have varied taste and be willing to back artist. Good harmonies. Gigs as soon as rehearsed. Contact John Martin, 286 Stephenson Way, Corby, Northants, or phone Corby 68700 (manager).

ANTORIA S.A. copy. Natural body, maple neck, V.G.C. with case, lead etc. £65 o.n.o. Phone 01-440 5619.

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SONY TC270 TAPE RECORDER, 18 mths old, v.g.c., sound on sound, sound with sound lid speakers, built in playback amps, or can be used as deck. £100. o.n.o. Tel. 0582 (Dunstable) 61047 after 6 p.m.

KEYBOARDS PLAYER WANTED to work with experienced semi-pro band, to share in writing own material, along lines of America, Steely Dan, Average White Band, Eagles, etc. Recording facilities available. Ability to double up on vocals an advantage. Preferably living in Plymouth area but all applications welcome. J. L. Marcus, "Brajevew", Hexton Hill Road, Hooe, Plymouth PL9 9RD, Devon.

ORGANIST (20), fed up with 'home tuition' methods, would like to join local group for (hopefully) mutual benefit. Owns Vox 300 portable. Fairly conservative rock/pop tastes (e.g. Beatles, Stones, Eagles). No time wasters or reggae/soul groups please. Also would like to contact female lyric writer with the object of putting music to lyrics for possible commercial exploitation. Please write to Andrew Twyman, 186 Brockway, Hainault, Chigwell, Essex.

LYRIC WRITER seeks melody writer, aged 14-16, in Burnley area. Likes Elvis, Chuck Berry, Cliff Richard and Beatles. Contact James Parker, 1 Ridge Row, Burnley, Lancs. BB10 3JE.

VERSATILE GUITARIST seeks pro or semi pro (about to turn pro) band. Plays most styles, loves blues, rock and harmony singing. Considerable experience. Ring (01) 202 0314 and leave message for John.

I AM A LYRIC WRITER and I'm looking for another lyric writer/composer to work with. Please phone Mary Bell, 041-800 2737, or write to 36 Holme Crescent, Erskine, Renfrewshire.

MANAGER WANTED for acoustic, 2 part harmony, pop duo based in Haydon Bridge, Northumberland. Good remuneration for right person. Please write to K. Wilson, Middle Lipwood Cottage, Haydon Bridge, Northumberland.

WANTED: HOHNER CLAVINET D6, playable condition. £200 or less. Richard Brooks, 23 Milton Road, Cowley, Oxford.

HOHNER VIOLIN BASS for sale. V.G.C. with case and spares. Schallers, rewired. £80. o.n.o. Phone 01-440 5619.

ACCRINGTON AREA — anyone starting group needing female vocalist? Can play rhythm guitar, too, but would rather sing than play. Am semi-pro, please phone, write or call in. Miss Y. Harwood, 12 Woodley Avenue, Accrington, Lancs. Tel. Accrington 381206.

LYRIC WRITER wanted for light rock group, must be experienced. Into Roxy Music, Real Thing and Elton John, willing to travel. Age 18-22. Must live within 6 mile radius of Stonebridge. Please write to Terry O'Neal, 135 Haskell House, Shakespeare Crescent, Stonebridge, London, NW10 8ND.

POET/SONGWRITER wishes to join composer. Poems already accepted by publishers. Hoping my lyrics and your music are successful! Simon Winwood, St. Maur, Stratford-Sub-Castle, Salisbury, Wilts.

EXPERIENCED LYRIC WRITER needs contacts in Chester area. Songwriters or groups please contact me by letter only. Bob Mack, 52 Westminster Road, Hoole, Chester CH2 3AU.

ANYONE INTERESTED in forming pop group? Must be serious, with ambition. I write my own songs and play rhythm guitar and need drummer; lead guitarist and vocalist: Have already got bass player. Must be young (16-19) and live in Swindon area. No pro's. Write to Keith or Dave, 424 Welcome Avenue, Swindon, Wilts. All letters answered.

MATURE, VERSATILE, young amateur girl vocalist (16) requires management. Also wishes to join/form group, but would go solo with good management. Stephanie T. Branfield, Little Pipers, 125 Dawson Road, Bexley, Kent.

COVENTRY SONGWRITER (very close to success with one of my songs), requires composer/lyricist to collaborate with, preferable in Coventry area. Malcolm Tollan, 101 Cherrybrook Way, Bell Green, Coventry.

DRUMMER, 21, PRO, seeks work. Offers over £40 p.w. only. Original material preferred. No lousy musicians, no Mecca establishments. Nice gigs essential. Anywhere in U.K. considered. Christian Baldwin, 44 Dereham Way, Branksome, Poole, Dorset.

KEYBOARD PLAYER wanted for semi-pro band in Norwich area, aged between 17-19. Replies to George Jones, 59 Blithemeadow Drive, Sprouton, Norwich. All letters answered.

KETTERING AREA — vocalist required for new, keen amateur band, aged 14-16. No past experience required. Mostly Beatles oldies. Send photo to 32 St. Stephens Road, Kettering, Northants, NN15.

ORIGINAL SONGS WANTED for female singer, with possible view to recording. All types of material considered. Write for further details, or send tapes to: Robin Fugill, 26 Etherington Drive, Beverley High Road, Hull 6. Tel. 0482-851368.

FOR SALE — 100 watt organ stack with spinning horn. V.G.C. £115. Phone Purfleet 3597.

COMPOSER REQUIRED, male or female, for writing partnership. Another lyricist considered. Have been writing since '72 and have well over 1000 lyrics, influences ranging from Taupin, Lennon/McCartney. Simon to Browne, Dylan and Eagles. I have waited a long time for a break, so please help me by answering this ad! Lewis Brown, 56 Moness Drive, Bellahouston, Glasgow, G52 1ER. (Tel. 041-883 8192.)

BEDFORDSHIRE AREA — wanted, someone really interested in songwriting, who can play guitar, to form partnership. loads of ideas. Paul Ellis, 10 Drakeloe Close, Woburn, Milton Keynes, MK17 9QE.

YELLOW MATTER CUSTARD — Ed Sullivan telecasts on cassette. £2.50 each. 17 Hallcroft, Shephed, Leics.

18-YEAR-OLD BASS PLAYER/singer/songwriter wishes to join working band. Main influence McCartney. Also into 10c.c., Beatles, Wings, etc. I've got good equipment but no transport. All letters answered. Paul Lynch, 119 Fawcett, Birch Green 8, Skelmersdale, WN8 6RW, Lancs.

HEY! Ex-Scrooge members urgently need keyboard player and drummer for new band. Write to Dick Mercer, 9 Salmon Road, Belvedere, Kent, enclosing phone number, if any, for quick contact.

GUITARIST, YOUNG & AMBITIOUS, wants to join or form commercial group. Phone Purfleet 3597.

BASS GUITARIST, singer and drummer required by two guitarists (aged 16) who wish to form varied repertoire rock group. Preferred age 15-17, and living in Ilford area. Phone 591-0984 and ask for Colin.

LYRIC WRITER seeks composer. I am also a poet and will have four of my poems published soon in the 'Treasury of Modern Poets 1976'. I'm 20 and play guitar a little. Please contact Keith Everett, 154 Sketty Road, Enfield, Middlesex, EN1 3SH.

ARE YOU IMAGINATIVE? Can you compose a tune to fit most types of lyrics from pop and soul to the more imaginative kind? If you're interested in opening your mind to a wide range of musical forms, then get in touch. I'm 19 and full of new ideas. Sheila White, 28 Marigold Crescent, Dudley, West Midlands. DY1 3PX.

ARE YOU SIGNED to a record label and do you need good hit music? If yes, then please contact me and we'll see if we can help each other. Please, no teenyboppers etc. I only want good, mature, intelligent artistes or groups who are serious about music, preferably around the London area. All types of music written (except the rubbish sort). Current repertoire of over 300 songs. Sodirel 11, 42 Rutherford Road, London, SE2 0XU.

SUCCESSFUL MELODY WRITER requires good, modern lyricist. Apply J. M. Earl, c/o 34 Grangemill Rd., Catford, London, S.E. 6.

LENNON, BOWIE, ETC. are all original in their own right. I am a young lyric writer who's looking for the right melody rock writer, who is as ambitious to push into the music business and I am. Interested? If so, write to Mick Wheeler, 64 Langland Close, Corringham, Essex SS17 7LB.

LYRIC WRITER REQUIRED to form partnership with composer. Must be enthusiastic and into Gates/Taupin/Simon etc., although c/w lyrics would also fit in. I also sing and play piano with a group. Write to Gerry O'Neill, 166 Cannondale, Omagh, Co. Tyrone, Northern Ireland.

FENDER TREMOLUX AMP & CAB for sale, 12 years old, excellent condition, complete with tremolo footswitch. £200 o.n.o. Phone Northampton (0604) 56057.

COMPOSER, ARRANGER AND MUSICIAN wishes to collaborate with any other musicians, lyricists and vocalists aged between 16-18, to form a band. Must be willing to travel. John Springs, 191 Adel Lane, Leeds, Yorks., LS16 8BY.

VOCALIST seeks new, young, glitter-type band aged 17-19. I play guitar and some keyboards and can tire you out with endless gigs in secondary schools and some West End clubs. Contact Terry Odell, 135 Haskell House, Shakespeare Crescent, Stonebridge, London, NW10 8ND, or phone work number, Mondays only, 734 0411.

SONGWRITER WITH SOME PAST SUCCESS — starting again — needs composer partner for all types of songs. W. James, 4 Grammar School Lane, West Kirby, Wirral, Merseyside. Phone 051-625 5507.

NEED A GIRL VOCALIST? I also play rhythm guitar. Miss Y. Harwood, 12 Woodley Ave., Accrington, Lancs. Tel. Arrington 381206. Write, phone or call any time.

YOUNG GUITARIST, likes to play lead, seeks young band aged 14-16 around Wandsworth area. If interested, phone 870 6811, or write to Martin Gordon Conlon, 5 Marcilly Road, Wandsworth, London, S.W. 18.

LYRICIST wishes to collaborate with melody writer, male/female, pref. someone who can play piano. I can play guitar and bass and my lyrics range from ballads to rock/blues. Please contact Doug Marsden (aged 22), 16 Clifton Street, Bury, Lancs.

PAIR W.E.M. 4 x 12 (Celestion) column speakers for sale: £80 o.n.o. Sound City 200 watt P.A. 6 channel amp/mixer, excellent, £85. Marshall 2 x 12 60 watt cab., perfect £38. Tony Oxley, tel: Alresford (096 273) 2188.

ARE YOU THE ELTON I'm looking for? I write songs (200) like Bernie Taupin and I'm looking for a composer like Elton John, male or female, pref. living in South-East, Kent/Sussex area. Would eventually like to form group/enter recording field. Write or phone Malcolm John, 294 High Street, Rochester, Kent. Tel. Medway 407086.

"MR. SADEYE" POP & ROCK GROUP, based in Cardiff, are currently looking for gigs throughout the U.K. To discuss rates and dates available, or request demo tape, 10" x 8" photos, repertoire, etc., contact Bob Evans (manager), 80 Dickens Avenue, Llanrumney, Cardiff, or phone Cardiff 795024.

SINGER/COMPOSER sought by lyric writer. Male or female, with view to partnership. My type of work includes pop, soul and ballads. Must live and breathe music. Write to Michael D. J. Morton, 61 Sheridan Rd., Manadon, Plymouth, Devon.

BASS GUITARIST, SINGER/SONGWRITER, 17 yrs old, with contacts, into Beatles and other quality pop music, seeks several young, dedicated musicians with aim of getting first-class young band together; or will travel to join one, providing they are nearly ready to work or are already on the road. Whatever the case, I am looking for something special. Ring Dave on Leeds 681238, or write to 1 West Lodge Gardens, Leeds LS7 3NY.

BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

Following the Government's recent reduction of the maximum rate of VAT from 25% to 12½% we had not received manufacturers' revised prices when we went to press. Consequently, many prices quoted are as before the Budget reduction.

These listings therefore are recommended retail prices including the pre-Budget VAT rates of 8% or 25%. Where prices are quoted as 'exclusive of VAT' this will be added by the retailer.

Whilst every effort is always made to ensure that all prices listed are correct at the time of going to Press, it is always advisable to check with your local dealer.

GUITARS

BALDWIN

GRETSCH

Fk, s/burst.	119.75
Fk, natural.	124.96
Sunvalley, s/burst.	163.66
Sunvalley, natural.	174.30
Rancher.	206.24
Deluxe.	250.17
Supreme.	283.41
Electro classic.	158.35
Clipper, s/burst.	158.35
Double Anniversary, s/burst.	343.44
Streamliner, s/burst.	250.71
Streamliner, cherry.	331.56
Country Club, s/burst.	315.34
Country Club, nat.	331.32
Viking, s/burst.	441.74
Viking, natural.	457.71
White Falcon.	613.39
White Falcon, stereo.	693.22
Roc Jet, porche pumpkin.	250.17
Roc Jet, black.	325.08
Roc Jet, red.	250.17
Roc Jet, walnut.	325.08
Bass, mahogany.	250.17
Tennessee, cherry.	347.76
Nashville, red.	365.04
Country Gentleman, walnut.	405.00
Deluxe Chet, red.	471.02
Deluxe Chet, walnut.	471.02
Super Chet, walnut.	534.88
Super Chet, red.	534.88

SHO BRO

Hawaiian, 6-str.	250.17
Hawaiian, 7-str.	267.44
Spanish.	250.17

SHO-BUD

Steel guitars:	
6138.	264.60
6139.	434.16
6140.	544.32
6152.	231.12
6153.	783.00

BOOSEY & HAWKES

DI GIORGIO (BRAZIL)

No 16 Signorina.	47.40
No 2P Classico.	56.90
No 36 Bel Som.	87.00
No 30 Amazon.	66.50

TAKEHARA

GT30A small.	64.10
GT30B small.	64.10
GT85 full size.	42.35
GT120 full size.	48.20
GT180 full size.	63.95
WT100 jumbo.	47.55
WT200 jumbo.	66.45
WT100-12 jumbo.	49.40

VITTORO

570 small.	14.00
575 full size.	21.75

ANGELICA

2651 full size.	19.25
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CBS/ARBITER

FENDER

exc VAT	
Electrics:	
Jazzmaster.	348.75
Stratocaster w trem.	300.78
Stratocaster L/H w. trem.	339.45
Stratocaster m/neck w. trem.	325.50
Stratocaster L/H m/neck w. trem.	364.25
Stratocaster.	271.75
Stratocaster L/H.	308.45

Stratocaster m/neck.	294.50
Stratocaster m/neck L/H.	333.25
Telecaster d/l.	322.40
Telecaster d/l L/H.	353.40
Telecaster Custom.	263.50
Telecaster Custom L/H.	294.50
Telecaster Custom m/neck.	288.30
Telecaster Custom L/H m/neck.	317.75
Telecaster Std.	240.25
Telecaster Std L/H.	260.40
Telecaster Std m/neck.	263.50
Telecaster Std L/H m/neck.	285.20
Bronco.	167.90
Musicmaster.	130.20
Mustang.	178.75
Mustang L/H.	192.20
Mustang m/neck.	201.50
Mustang L/H m/neck.	215.45
Semi-acoustics:	
Telecaster Thinline.	314.65
Telecaster Thinline L/H.	341.00
Starcaster+ case.	461.90

Basses:	
Jazz.	302.25
Telecaster.	257.30
Precision.	251.10
Precision narrow neck.	260.40
Precision fretless.	251.10
Mustang.	192.20
Musicmaster.	116.25

Acoustics

F.C. 102.	36.43
F.C. 10.	40.30
F.C. 20.	50.38
F.C. 30.	60.45
F.C. 40.	66.65
F15.	46.50
F25.	51.15
F35.	57.35
F45.	58.90
F55 12-string.	71.30
F65.	72.85
F75.	89.90
F85.	117.80
F95.	150.30
F80.	91.95
F110.	220.10

CHAPPELL

Classical:	
C.100.	27.00
C.101.	33.00
C.102.	39.00
Steel strung:	
C.200.	39.00
C.201.	52.00

CLEARTONE

MELODY	
1200 12/s Folk.	34.86
1250 12/s Folk Elec.	43.72
500 Folk.	30.81
525 Folk Elec.	38.10
325 Folk.	13.00
460 Classic.	29.95
450.	21.82
350.	15.34
600.	34.48
1300.	39.38

MIAMI

FT1 Elec.	25.36
FT2 Elec.	29.93
FT1 Bass.	32.64

TANTARRA

4195 Classic.	18.28
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GUYATONE

HG91 Steel.	20.66
HG306 Steel.	55.52

HG188C Steel.	85.72
KLIRA	
Westbury Jumbo.	64.79
310 Electric.	64.79
360 Bass.	68.20
Blue Hill 6.	37.16
Blue Hill 12.	62.17
SM8 Solid.	80.13
SM9 Solid.	90.58
Westside.	113.81
SM19 Bass.	97.18
355 Bass.	75.87
149 Classic.	27.62

C.M.I.	
CMI Custom VI.	109.96
SMI Custom IV.	122.76
CMI Salisbury.	109.96
SG25.	45.66
SG10B.	44.52
ST300.	67.49

HASHIMOTO

G100.	38.73
G130.	44.18
G160.	51.42
G200.	57.79
G250.	68.68

J. T. COPPOCK

ANTORIA	
2355 Big Jack S.Ac. Sunburst.	143.00
2355M Big John S.Ac. Maple.	159.00
2357 Mt. Strad Violin Bs.	85.00
2350 Memphis Custom.	118.00
2350 Memphis std.	105.00
2350ctm Custom Sunburst.	111.00
2350L Memphis std l/h.	118.00
2351 Memphis d/l.	124.00
2351DX Memphis d/l.	142.00
2351 Memphis Original.	114.00
2391 Memphis Nat.	112.00
2342IV Memphis d/l.	142.00
2341 Memphis ctm d/l.	125.00
2343 Memphis jun.	133.00
2350 Memphis white.	119.00
2405 Custom 74.	174.00
2451 Memphis Oldie.	164.00
2350B Memphis bs.	105.00
2660 Memphis Vine.	122.00
2458 Memphis Splc.	154.00
2350CH Memphis Cherry.	112.00
2675 Custom 76.	405.00
2354 Woodstock.	109.00
2354S Woodstock std.	103.00
2345SL Left-Hand.	111.00
2377 Woodstock pro.	126.00
2382 Woodstock d/l.	97.50
2383 Woodstock ctm.	129.00
2338 Woodstock std.	106.00
2347 Woodstock jun.	110.00
2394 Woodstock nat.	113.00
2345 Woodstock white.	234.00
2354B Woodstock bs.	108.00
2354LB Woodstock long bs.	115.00
2352 Clipper d/l.	92.00
2352M Clipper d/l.	116.00
2353LDX Clipper long bs black.	106.00
2368 Clipper Fireball.	104.00
2365B Dixie bs.	120.00
2365BL Dixie bs l/h.	124.00
2366B Marksmn.	113.00
2366FL Fretless bs.	113.00
2375 Rocketman Rosewood fb.	112.00
2375 Rocketman Maple fb.	112.00
2375W Rocketman White.	128.00

2375L Sunburst l/h.	112.00
2375N Rocketman Natural.	132.00
2375 Ash.	161.00
2375B Rocketman black.	122.00
2375V twin Rocketman 6/12.	221.00
2407 twin Rocketman 6/4.	226.00
2376 Dixie Fireball bs d/l.	134.00
2386 Memphis ctm.	144.00
2386L Left-Hand.	151.00
2384 Clipper Ash.	129.00
2385 Clipper Ash bs.	145.00
1912 Twincaster.	76.00
1917 Twincaster bs.	53.00
GEL Ip.u.	29.00
1755 Soundmaster II.	55.00
1752/4 Soundmaster bs.	45.00
2370 Semi-Ac Id.	113.00
2371 Semi-Ac bs.	117.00
2374 Semi-Ac Id.	131.00
2395 Semi-Ac nat.	110.00
2409B bs.	144.00
2387 Custom Vulcan.	195.00
2387CU Vulcan bs.	205.00
2348 Phoenix.	191.00
2617S Artist nat.	185.00
2397 Semi-Ac nat.	151.00

ANTORIA WESTERN	
FOLK	
698E Gt. Western elec.	104.50
684E Super Electric.	80.00
698 Gt. Western jbo.	97.00
698M Gt. Western jumbo.	113.00
693 Gentleman Jim d/l.	88.00
684/12 Super Jumbo.	85.00
683 Super Jumbo.	51.00
684/6L Left-Hand.	81.00
628/12 Californian jumbo.	75.00
628 Californian jbo.	59.00
627 Bronco fk.	42.00
627/12 Bronco jbo.	60.00
617 Bronco jumbo.	51.00
627L Left-Hand.	56.00
357 Colt fk.	42.00
197 Tennessee 6.	102.00
695 Nashville 6.	77.00
758 Gt. Western Artiste jumbo.	112.00
756 Herald.	80.50
670.	100.00
691 Concordie jbo.	82.00
952 Antoria Vintage jbo.	74.00
684/6 Super Nashville.	77.00

CIMAR	
1904 Black 2pu.	72.00
1904S Sunburst 2pu.	71.00
1908 Bass 2pu.	75.00
1908 Sunburst 3pu.	79.00
1940W White 3pu.	79.00
1940 Ash 3pu.	84.00
1941 Cherry Jun 1pu.	69.00
1942 Walnut 2pu.	69.00
1944 Walnut 2pu.	71.00
1949 Stereo bs 2pu.	137.00

YAMAKI	
112 6-str fk.	47.00
115 6-str jbo.	68.00
120 6-str jbo.	87.50
218 12-str.	81.50
210 12-str jbo.	90.50
225 12-str jbo.	101.00

ANTORIA CLASSICAL

2855.	58.00
2841.	51.00
2840.	49.00
2839.	42.50

TAMA GUITARS

3568.	299.00
3568.	239.00

3560S.	225.00
3558S.	218.00
3561S.	212.00
3566.	198.00
3565.	185.00
3555S.	157.00
3557/12.	214.00
3560/12.	236.00
3550S Classical.	163.00
3551 Classical.	230.00

DOBRO GUITARS

1000.	800.00
36.	285.00
33D.	250.00
33HS.	250.00
60SS.	205.00
60S.	205.00
Dobro Mandolin.	200.00

HAWAIIAN

2390 Guitar only.	33.50
2391 Outfit.	101.00

FLETCHER, COPPOCK & NEWMAN

KIMBARA ACOUSTIC	
N105 Classical.	33.25
N106 Classical.	34.75
N169 Classical.	39.95
N175 Classical.	41.75
N29 Classical.	51.00
N108 Classical.	66.75
N76 Classical w/cs.	127.00
N30 Folk.	38.95
N71 Jumbo.	47.95
N72 12st.	49.50
N73 Jumbo.	61.95
N107 12st.	62.95

KIMBARA ELECTRICS

N116 solid sun.	114.75
N117 solid nat.	114.75
N120 solid white.	125.50
N121 solid nat.	147.00
N124 Bass nat.	139.50

RESONATA

N87 Classical.	21.95
N89 Classical.	27.50

VICTOR GARCIA

N187 Spanish.	32.15
N189 Spanish.	37.00
N127 Spanish.	42.40

LORENZO

N98 Student.	14.25
N111 Classic.	16.95
N99 Classic.	19.50
N110 Folk.	14.95
N102 Folk.	25.50
N103 Jumbo.	29.95
N104 12 st.	31.95

COLUMBUS

N197 Jumbo sun.	45.50
N36 Semi Ac 6 st.	59.95
N113 Solid.	35.95
N85 solid blk.	64.95
N85/5 solid sun.	64.95
N54 solid mahog.	59.95
N66 solid bass.	63.50
N77 solid bass.	68.95
N82 solid 3 pu.	69.95
N83 solid.	34.65
N84 solid bs.	41.35
N122 12 str.	49.95

KENT

N133 Classic.	TBA
N134 Jumbo.	"
N135 Dove.	"
N136 Jumbo Nato.	"
N137 Hummingbird.	"

SHELTONE

N5010 Folk banjo.	45.95
N5015 Folk banjo w/cs.	91.00
N5009 Uke banjo.	10.85
N1124 Mandolin.	14.95
N5017 Tenor banjo.	44.25
N5018 Uke banjo.	38.95

G.M.S.

PICATO STRINGS (sets)

ES77 elec.	1.88
UL77 Rock & Roll.	2.00
77	

FK 299 Folk	36-95
GK 200F Folk	28-50

HORNBY-SKEWES

PALMA ACOUSTICS	
500	12-95
300N	14-95
400F	17-50
580	16-85
C103N	21-99
FG105	27-50
900N	29-50
WF5	29-50
FW301	39-00
FW301-12	46-50
203.7	57-60

KASUGA ACOUSTICS	
G100L	45-00
G200	57-00
F140	55-00
D200	59-00
T250 (12-Str)	68-00
D350	92-00

TERADA ACOUSTICS	
TG306	54-50
TG307	57-00
F603	63-00
TG310	65-50
F604	51-00
W643	79-00
FW615	79-00
FW650	79-00
W624	61-00
TG35	87-00
FW656	99-00
FW620	115-00
TVV80	159-00

KASUGA ELECTRICS	
SG360	136-00
LG380B	146-00
SE480S	153-00
LG770V	203-00
SG1800V	222-90
LG2000V	287-00
EB750	191-00

ZENTA ELECTRICS	
EG501	34-00
EG502	39-00
EB511	39-00
HEG5006	46-00
HEG85004	53-00
HET5001	52-00
HET5000	49-00
HEP5002	59-00

IVOR MAIRANTS

MARTIN	
D.18	277-78
D.28	365-74
D.35	388-89
D.12-28	365-74
O16NY inc case	277-78
D.41 inc case	611-11
O021 inc case	388-89
D.45	1064-81

AROSTEGUI	
No. 2	18-52
No. 4	20-37
No. 6	22-22

CALABERT	
OS	20-00
A	22-50
B	26-00
C	33-00
E	75-00
Palasantico inc case	100-00

MITSUMA	
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
O3	80-75
JF.201	19-00
JF.202	22-50
JF.203	27-50
JW.303	30-00

SAKURA	
C.132S	45-00
C.114B	18-52
C.113A	16-67
LS2B	48-00
LS25/B	44-00
LS2DGS	55-00
F.339R	42-50
MD.25	30-00
C132S	45-00
C136S	74-00
TG.30	26-00
TG.10	25-00
TG.20	27-78
JB.24	60-00
JB.24D	70-00
JB.24DN	85-00

175DC in case	90-00
175DG in case	110-00

ORFEO	
DC.101	25-00
DC.103	30-00
DC.107	35-00
DD.110	37-50
DC.112	42-50

TAKAMINE	
DC.115	40-00
DC.124	60-00
DC.125	88-50

NORMAN	
B.55	254-63
B.50	189-81
B.30	138-89
Spec Edition	111-11
B.20	92-59
Studio 55-12	287-04
B.50-12	236-11
B.20-12	111-11

JOHN BIRCH

SCSL Elec.	
SCDL Elec.	259-20
Twin-neck	379-00
Strac copy	248-40
'Rickenbircher' bs	
frm	259-20
SVL (Flying V)	259-20
Custom grts to order	

All standard custom models:
6 str. from £280.00 + VAT
Twin necks fr. £450.00 + VAT

KEMBLE

YAMAHA	
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
G30	120-00
G6 Handmade	170-00
G10 Handmade	230-00

Folk	
FG110N	47-06
FG75N	42-45
FG160 Jumbo	58-27
FG170	59-54
FG200N Jumbo	72-60
FG260 Humbo 12 Str.	82-70
FG280 Jumbo	83-14
FG300N Jumbo	107-00
FG360 Jumbo	110-00
FG580 Jumbo	133-70
FG295	80-00
FG700S Handmade	179-00
FG100 Handmade	259-00
FG1200 Handmade	289-00
FG1500 Handmade	363-00
FG2000 Handmade	410-00

Polk 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

TED KNELLER

Vinci Strings (sets)	
Bronze wound ac. all gauges	1-90
Steel ac.	1-90
12-string bronze	3-35
Folk silv. wound	2-13
Folk bronze wound	1-92
Elec. round wound all gauges	2-25
Elec. flat wound all gauges	2-86
Classic wound 3rd.	2-43
Classic wound basses	2-30
Classic ball ends	2-04
Banjo strings	1-29

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.

ORANGE ★

Orange custom guitar	275-00
Case	27-50

B. L. PAGE ★

MICRO-FRETS	
Calibra	165-00
Calibra I	184-08
Signature	211-20
Signature Customs	211-20
Swinger	211-20
Stage II	224-40
Swinger Customised	277-20
Spacetone	244-20
Huntington	330-00
Baritone 6/s Bass	198-00
Signature Bass	184-80
Husky	211-20
Thundermaster	264-00

ROSE-MORRIS

Including 25% VAT	
ELECTRICS	
SHAFESBURY	
3413	68-85
3415 Bs.	68-85
As above w/cs.	91-35
Stereo 2P/U Bs.	149-50

Ovation	
Breadwinner	345-00
Deacon	411-00
Hardshell Cases	55-05
Electric Artist	430-00
Electric Country	
Artist	430-00
Electric Folklore	439-00
Electric Legend	496-00
Electric Pacemaker	514-00
Electric Classic	505-00
Electric Patriot	on appl.

TOP TWENTY	
1971 Bs.	59-00
1970 6-str.	48-95
3440 West One	on appl.

AVON	
3403A	76-95
3403B	80-60
3404A	69-50
3404B	73-20
3405A	65-50
3405B	69-20
3407A	76-95
3407B	84-95

TRAVIS BEAN	
3441 Std + case	765-00
3442 Bass + case	650-00
3443 Artist + case	850-00

ACOUSTICS	
Ovation	
Balladeer 6-str.	287-00
Classic Balladeer	287-00
Custom Balladeer	305-00
Glen Campbell 6-str.	359-00
Glen Campbell 12-str	441-00
Pacemaker 12-str.	395-00
Folklore	323-00
Classic	386-00
Concert Classic	305-00
Legend	372-00
Artist	307-00
Country Artist	307-00
Patriot	on appl.

SHAFESBURY WESTERNS	
3190 Jbo w/cs.	92-00
3191 Jbo w/cs.	99-00
3192 Jbo w/cs.	108-00
3193 Jbo w/cs.	120-00
3194 Jbo w/cs.	149-00
3168 12-str Jbo	31-00

9712 6/s.	77-35
9713 Bass	77-35

LARAMIE GUITARS	
9716 Classic	10-99
9717 Jumbo	24-95
9714 Jumbo	26-95
9715 12 String	31-50

KISO-SUZUKI	
9502 Classic	44-95
9503 Classic	49-95
9504 Classic	53-95
0595 Classic	59-F5
5983 H/made Classic	79-95
9651 Folk	49-95
9582 Folk	44-95
9653 12/s Folk	59-95
9507 Folk	52-95

TATRA	
9198 Classic	19-50
9225 Classic	22-75
Hi-Spot Nylon	13-95
Hi-Spot Steel	12-95

SELMER

GIBSON	
Howard Roberts	
Custom, Cherry	735-00
Johnny Smith DN	
2 p/u, Nat.	1264-00
Johnny Smith D, S/b	1264-00
Johnny Smith N,	
1 p/u	1223-00
Johnny Smith, S/b	1223-00
Super 400 CES, Nat.	1316-00
Super 44 CES, S/b	1316-00
Byrdland, Natural	1098-00
L-5 CES, S/n	1141-00
L-5 CES, Nat.	1141-00
L-5C, Single Cut-	
away Acoustic Nat	935-00
Super 400 C Outfit,	
Single Cutaway	
Acoustic, Nat.	1051-00
ES-175D, Sunburst	533-00
ES-175D, Natural	533-00
ES-345 TD, Cherry	585-00
ES-345 TD, S/b	607-00
ES-345 TD, Walnut	585-00
ES-355 TD-SV,	
Cherry	761-00
ES-355 TD-SV,	
Walnut	761-00
ES-335 TD, Cherry	460-00
ES-335 TD, S/b	483-00
ES-325 TD, Cherry	388-00
ES-325 TD, Walnut	388-00
Les Paul Recording	512-00
Les Paul Recording	534-00
Les Paul Triumph Bs.	497-00
Les Paul Triumph Bs.	520-00
Les Paul Custom,	
Ebony	541-00
Les Paul Custom,	
White	591-00
Les Paul Custom,	
Cherry	564-00
Les Paul Custom,	
Wine	541-00
Les Paul De Luxe,	
Gold	439-00
Les Paul De Luxe,	
Cherry	461-00
Les Paul Signature,	
Gold	475-00
Les Paul Signature	
Bs, Gold	460-00
Citation outfit	3293-00
ES 335 TD walnut	460-00
Les Paul Signature,	
tobacco brown s/b	498-00
Les Paul Signature bs,	
tobacco brown s/b	483-00
Les Paul d/l tobacco	
brown s/b	461-00
Les Paul d/l wine red	439-00
Les Paul ctm tobacco	
brown s/b	564-00
SG Custom, White	534-00
SG Custom, Walnut	512-00
SG Std., Cherry	338-00
SG Custom, wine red	512-00
SG Custom w Bigsby,	
walnut	543-00
SG Custom w Bigsby,	
white	520-00
SG Custom w Bigsby,	
wine red	520-00
SG Standard, s/b	360-00
SG Standard, white	360-00
S-1 nat. satin	293-00
S-1 ebony	328-00
S-1 s/b	350-00
SG Std., Walnut	338-00
SG Std. Bigsby	
Cherry	347-00
SG Std. Bigsby,	
Walnut	347-00
SG Std. Bigsby, Sun-	
burst	370-00
SG Spec., Cherry	295-00
L6-S Custom, Black	370-00
L6-S Custom, Nat.	370-00
L6-S De Luxe, Wine	291-00

L6-S De Luxe, Nat.	
Satin	263-00
Marauder, Nat. Satin	255-00
Marauder, Wine	292-00
Left-hand:	
SG Std. Bigsby,	
Cherry	347-00
Les Paul De Luxe,	
Gold	439-00
SG Std., Cherry	338-00
SG Spec., Cherry	295-00
Les Paul Custom,	
Cherry	564-00
Les Paul De Luxe,	
Cherry	461-00
Bass Range	
Ripper (L9-S), Nat.	343-00
Ripper (L9-S), Ebony	343-00
Ripper	
Fretless,	
Ebony	343-00
Ripper Fretless, s/b	366-00
Grabber 3 (G-3),	
Nat Satin	285-00
Grabber 3 (G-3),	
Ebony	321-00
Grabber 3 (G-3), s/b	343-00
Grabber, Nat Satin	241-00
Grabber, Ebony	266-00
Grabber, Wine Red	266-00
EB-3, Cherry	343-00
EB-3, Walnut	343-00
EB-3, White	367-00
Jumbo Range	
J-200 Artist, S/b	645-00
J-200 Artist, Nat.	656-00
Dove	
Cherry	495-00
Dove Custom, Nat.	516-00
Gospel, Nat Top	424-00
Heritage Custom,	
Nat Top/Rose	
Back	446-00
Hummingbird	
Custom, Cherry	389-00
Hummingbird	
Custom, Nat.	403-00

387.....	57-75
388.....	54-45
HIROSHI TAMURA	
CONCERT CLASSICS*	
P45.....	181-50
P55.....	201-75
F45.....	181-50
R. MATSUOKA	
CLASSIC*	
M20.....	105-05
M25.....	118-25
M30.....	139-15
M40.....	169-40
M50.....	198-00
MITSURU TAMURA	
HAND MADE	
CONCERT*	
P800.....	302-50
P700.....	258-50
10P1500.....	525-00
PI2000.....	451-00
10P2000.....	695-00
MASURU KOHNO	
CONCERT*	
M.K.15.....	654-50
M.K.20.....	874-50
M.K.30.....	1072-50
IBANEZ & CIMAR	
WESTERN & FOLK	
60.....	46-75
610.....	54-45
65.....	53-35
615.....	60-50
615/12.....	66-55
620.....	66-55
647.....	66-55
647/12.....	72-60
684BK.....	69-85
369.....	54-45
370C.....	47-85
370/12.....	51-43
371.....	51-43
393.....	58-75
371BK.....	51-50
355.....	44-00
355/12.....	46-75
LH620.....	69-85
LH647.....	72-05
LH647/12.....	74-80
LH615.....	66-55
LH615/12.....	72-05
LH618BK.....	76-45
2846.....	71-50
752.....	76-45
684BK/12.....	76-00
951.....	75-00
952.....	67-50
767.....	93-50
6425ID.....	132-00
2608.....	140-00
2609.....	165-00
R. MATSUOKA	
WESTERN	
DREADNOUGHT*	
D30.....	121-00
D40.....	181-50
D50.....	198-00
D60.....	231-00
D80.....	302-50
LEVIN	
3155.....	850-00
W36.....	220-00
W32.....	325-00
WR34.....	176-00
W12-36.....	198-00
LG17.....	110-00
LG19.....	132-00
MACCAFERRI REPLICA*	
MAC.1.....	121-00
MAC.2.....	121-00
MAC.2 Special.....	126-50
MAC.3.....	148-50
M. MATSUO CONCERT	
GUITARS	
No. 8.....	275-00
No. 10.....	350-00
No. 15.....	500-00

T HARUO WESTERN	
GUITARS	
*T50.....	175-00
*T60.....	190-00
CSL & IBANEZ	
ELECTRICS	
2350.....	108-00
2350DX.....	148-00
FG3605.....	108-00
2351DX.....	136-00
2351DXCS.....	134-00
2341.....	128-00
2341DX.....	168-00
2350W.....	120-00
2451.....	162-00
2452B.....	158-00
2342.....	119-00
2343.....	134-00
2337DX.....	143-50
2344.....	148-50
2402.....	218-00
2402DX.....	238-00
2404.....	218-00
2663.....	198-00
2651CW.....	202-50
2421V.....	150-00
2351AV.....	135-00
2420CW.....	158-00
2469.....	198-00
2335.....	112-50
2464S.....	247-50
2459.....	185-00
2660DX.....	153-00
2390.....	120-00
2387C.....	173-00
2388B/DX/ST.....	218-00
2616.....	218-00
2387B.....	194-00
2388B/S.....	169-00
2388B/DX.....	188-00
2388.....	159-00
LH1388B/S.....	188-00
2613.....	158-00
2453.....	179-00
2455.....	173-00
2457ST.....	192-00
2355.....	134-00
2355DX.....	168-00
2355M.....	148-00
2352C.....	99-00
2352DX.....	114-00
2369B/W.....	159-00
LH2352DX.....	124-00
LHFG3605.....	118-00
LH2351DX.....	148-00
LH2372.....	175-00
LH2380.....	200-00
2348.....	175-00
2348B.....	188-00
2670.....	720-00
2680.....	225-00
2681.....	303-00
2671.....	270-25
2676.....	400-00
2617.....	210-00
2618.....	229-00
2619.....	257-00
2613.....	158-00
2616.....	218-00
2625B.....	216-00
2409B.....	167-00
SUMBRO ELECTRICS	
GE1.....	35-00
SG6M.....	65-00
SG42M.....	72-00
LP2G.....	72-00
LP2G.....	75-00
LP2G.....	75-00
SC36W.....	75-00
SC36W.....	80-00
SC3.....	72-00
JB200.....	98-00
STUDENT GUITARS	
EG1.....	10-50
KP1.....	11-50
KP2.....	8-95
HAWAIIAN GUITARS	
2391.....	68-00
2390.....	29-50
HG118C.....	124-00

UKULELES	
S.L.I.....	2-42
NU1.....	8-50
NU2.....	10-75
NU3.....	14-25
PPS.....	0-88
BANJOS	
581FB.....	245-00
593/dl.....	280-50
591/FB.....	242-00
591/TB.....	236-50
FB1R.....	44-00
712.....	40-15
584C.....	18-55
MANDOLINS	
524.....	242-00
523.....	231-00
526.....	275-00
521.....	192-00
522.....	198-00
513.....	77-00
516.....	44-50
511.....	36-30
512.....	42-35
514.....	42-35
1521.....	18-69
80.....	42-35
100.....	53-35
E.M.I.....	39-50
*Prices include Hard Shell case	
TOP GEAR	
RICKENBACKER	
Solids:	
430 2 p/u, nat mahog.....	243-71
450 Original 2 p/u.....	277-47
450/12 12-str model of '450'.....	314-22
456/12 Convertible 6/12 Str like 450 12.....	373-45
480 2 p/u in '4000' Basseries.....	296-22
620 Deluxe Stereo 2 p/u.....	389-22
320 Thin Semi-Acoustics 320 3 pu short scale.....	377-93
330 2 p/u double cutaway.....	365-93
330/12 12-Str model of '330'.....	479-92
360 Deluxe Stereo 2 p/u dble cutaway.....	438-68
360/12 12-Str model of '360'.....	510-65
370 3 p/u Stereo dble cutaway.....	479-20
Bass Guitars:	
4000 1 p/u solid.....	385-45
4001 2 p/u Deluxe Stereo solid.....	440-93
4001/LH Lefthand version of model '4001'.....	520-00
4001/8 8-Str version of model '4001'.....	637-41
4005 Deluxe hollow body 2 p/u.....	500-21
Rickenbacker Twin Neck Guitars	
362/12 Thin body semi-ac models 360 & 360/12 guitars.....	1124-85
4080 Solid inc. models 480 & 4001.....	956-13
GUILD	
AA Artist Award.....	1086-49
X-500 S-Ac 2 p/u.....	720-71
X-175 S-Ac 2 p/u.....	488-93
CE-100D S-Ac 2 p/u.....	427-35
SF-6 Starfire Six.....	648-26
SF-4 Starfire Four.....	398-39
SFB-2 Starfire Two Bs.....	380-31
S100-D Deluxe Solid 2 p/u.....	336-81

S100-DS Deluxe Solid 2 p/u Stereo.....		358-58
S100-S Standard Solid 2 p/u.....		300-60
S100S L/H.....		330-68
S100-SS Standard Solid 2 p/u Stereo.....		322-36
S100-SCS Standard carved Stereo Solid 2 p/u.....		365-84
S-90 Solid Double p/u.....		228-18
S-50 Solid 1 p/u.....		181-10
M-75CS Solid 2 p/u 1 c/way.....		380-31
M-80CS Solid 2 p/u 2 c/way.....		383-94
JSB-1 1 p/u Solid c/way bs.....		246-28
JSB-1LS As above Long Scale.....		246-28
JSB-2 L/H 2 p/u 2 c/way bs.....		334-66
JSB-2LS As above Long Scale.....		304-23
JSB-2S As above Stereo wrd.....		336-81
JSB2F Carved Stereo 2 p/u As above Fretless.....		304-23
Acoustic:		
D55-NT TV Rosewood Dreadnought.....		453-72
D50-NT Bluegrass Special Rose Dreadnought.....		372-38
D44MBL Bluegrass Jubilee Maple Dreadnought.....		344-21
G-41NT Jumbo 17" Body D/nought.....		344-21
G-75NT 3/4 Size 15" Body D/nought.....		328-59
G-37BL Arched Back Maple D/nought.....		281-63
D-40NT Bluegrass Jubilee Mahog. D/nought.....		284-76
D-35NT Bluegrass D/nought Nat.....		247-20
D-40NT L/H.....		313-24
D-40C Nt Florentine Cutaway.....		331-72
G-37BL arched back.....		281-63
D-35NT L/H.....		271-91
D-25M Bluegrass Mahogany D/nought.....		212-78
D-25ML/H.....		234-08
D-25C.....		212-78
Jumbo & Folk Acoustic:		
F-50RNT Navarre Rosewood 17".....		560-10
F-50RNT Navarre Maple 17" Jbo.....		453-72
F-50SB Navarre Maple 17" Jbo, s/burst.....		453-72
F-40BL Bluegrass 16" Folk.....		328-59
F-30NT Aragon 15 1/2 Folk Nat.....		219-06
F-30SB Aragon 15 1/2 Folk s/burst.....		219-06
F-20NT L/H.....		240-97
F-20NT Troubadour 1 1/2 Folk, Nat.....		175-23
F-20SB Troubadour 1 1/2 Folk, s/burst.....		175-23
F-20NT L/H.....		192-75
Twelve-String:		
F-512NT Custom Rosewood 17" Jbo.....		594-55
F-412BL Custom Flamed Maple 17" Jbo.....		531-98
F-212XLNT Extra Large Mahog 17" Jbo.....		391-14
F-212XLNT L/H.....		430-27

F-212NT Mahogany 16" Folk.....		334-81
F-112NT Standard 1 1/2 Folk.....		256-61
G-312NT Rosewood 16" D/nought.....		406-80
G-212NT Mahogany 16" D/nought.....		334-81
HONDO		
H-150 Brand Concert Folk.....		23-44
H-155 D/nought.....		25-11
H-210 Deluxe D/nought.....		28-46
H-310 Concert Classic.....		20-09
H-320 Deluxe Concert Classic.....		25-11
H-175 S/burst Deluxe D/nought.....		25-11
H-180 S/burst Deluxe D/nought.....		26-73
C9-900 3/4 Size Student Classic.....		11-72
CG-150 Student Concert Size Classic.....		15-07
FG-5500 Student Folk.....		16-74
FG-8500 Student D/nought.....		17-58
LITTLE BUDDY		
4141 Junior Pedal Steel.....		222-81
4142 Pedal Steel.....		300-31
4140 Professional Twin Neck Pedal Steel.....		697-50
W.M.I.		
G101 Std. Flk.....		10-95
K200 Folk.....		16-95
K320 Concert Folk.....		20-95
KD28 Jbo Western.....		33-50
KD28-12 12st Jbo.....		39-50
K410 Concert D/Lux.....		26-50
K.442 Auditorium Folk.....		23-95
K.550 Jbo pce back.....		33-95
KDG.70 D/I Jbo.....		39-50
K.475 J.L. Seagull.....		23-95
Classic:		
KC.265 Student.....		18-75
KC.333 Concert.....		19-75
KC225 Classic.....		15-50
KDG50 D/I Classic.....		26-95
Electric:		
K1B. 130 Bs long scale E.120 Single p/u.....		29-95
K2T. S.G. 2 p/u.....		27-95
Banjo:		
KB.52 Deluxe.....		39-50
WOODS		
G 400 Standard.....		10-04
G 150A Classic.....		18-23
G 152 Folk.....		25-68
G 180 Classic.....		21-55
G 190 Classic.....		30-78
G 140 Jumbo.....		31-19
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Valencia.....		56-05
Navarra.....		59-13
Granada.....		67-87
Castilla.....		75-97
Sevilla.....		97-36
Sevilla.....		97-36
Andorra.....		114-85
FOLK GUITARS		
FT/25.....		54-10
FT/Super Luxe.....		76-95

WESTERN GUITARS		
Fantom 20.....		51-67
Fantom 30.....		62-69
Fantom 33.....		67-71
Fantom 36.....		74-03
Fantom 39.....		80-93
TWELVE STRING GUITARS		
Fantom 112.....		72-73
Fantom 212.....		83-26
Fantom 312.....		93-79
J/12 N Electric.....		93-56
SOLID BODY ELECTRIC GUITARS		
Dyno II.....		102-93
Vedette.....		115-87
Super Jazz.....		129-18
Red Flame.....		106-68
Black Pearl.....		116-06
THIN BODY ELECTRIC GUITARS		
Caravel.....		105-75
DS/27.....		125-43
DS/Artist.....		138-56
BASS ELECTRIC GUITARS		
Special Bass.....		142-31
Black Bass.....		123-56
DS/Bass.....		121-12
Starfire Bass.....		87-56
Red Bass.....		115-87
JOSE RAMITEZ CONCERT GUITARS		
Model Studio I.....		165-24
Model Studio II.....		294-84
Model Flamenco.....		437-40
Model Concierto.....		TBA
RICARDO SANCHIS CARPIO CONCERT GUITARS		
Model 40 E.....		149-04
Model 40.....		113-40
Model 38.....		66-42
Model 33 Flamenco.....		131-22
Model 32 Flamenco.....		95-58
PRUDENCIA SAEZ GUITARS		
Model 2.....		16-20
Model 4.....		21-06
Model 12.....		24-30
Model 14.....		25-92
Model 11.....		19-44
Model 24.....		55-08
Model 26.....		66-42
Model 28 Flamenco.....		37-26
Mandoline.....		19-44
Model Lady 3/4 size.....		19-44
Model 21 W.....		35-31
Z.B.		
EMMONS		
Pro. D10.....		843-38
Pro. S10.....		594-00
Pro. S12.....		692-18
SS8.....		243-49
SS10.....		392-72
ES8.....		194-10
ES10.....		206-18
GS10.....		387-81
SHO-BUD		
6155 Pro. II.....		860-55
6143 Pro. D10.....		837-44
6150 Lloyd Green.....		654-90
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CALREC

exc. VAT	
ENTERTAINMENT MICROPHONES	
CM 450D	45-00
CM 450C	47-88
CM 602D Omni	
Direct	27-89
CM 652D Full Rge.	27-89
CM 654D Hand Held.	27-89
CM 656D Ball	
Headed	34-32

CANARY

exc VAT	
'B' Series Mixers	
12/1	496-00
12/2	607-00
15/2	738-00
18/2	857-00
Freight Cases	
12 Ch	25-00
15 Ch	30-00
18 Ch	35-00
'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
Complete PA, 1000W	3000-00

CARLSBRO

SOLID STATE	
Stingray Mk. II	126-00
Stingray Super Mk. II	156-00
Stingray combo Mk. II	199-00
Stingray Super-combo	229-00
Bs Amplifier (Stingray)	269-00
Bs Combo (Super)	299-00
Marlin Mk. II	163-00
Slave Mk. II	95-00
Scorpion	114-00
Wasp	68-00
Hornet	81-00
SPEAKER UNITS	
4 x 12" B/L 120W	161-00
1 x 18" 100W	125-00
Mini Bin 100W	146-00
Bass Bin (2 x 12" Tn Horn) 100W	166-00
Bass Bin (1 x 15" Tn Horn) 100W	151-00
2 x 12" PA 120W (pr)	168-00
1 x 12" 1 hn 120W (pr)	165-00
2 x 12" 1 hn 120W (pr)	206-00
2 x 12" 1 hn 240W (pr)	231-00
Horn Units (2)	121-00

ACCESSORIES

Mantis	150-00
Reverb Unit	73-00
Fuss Unit	15-00
Wah Wah Pedal	15-50
Wah Swell Pedal	16-75
Wah Fuzz Pedal	21-00
Phazer	27-25
Super Phazer	39-50
Sennheiser MED-413N Mike	48-00
Sennheiser MD-416N Mike	64-00
Microphone Lead	9-00
Microphone Stand	11-50
Boom Arm	7-50
Amplifier Stand	30-00
Disco Stand	19-12

C.B.S. ARBITER

Prices excl. of VAT	
FENDER	
Dual Showman, 2 x D 130F JBL	719-00
Dual Showman, 2 x D 140F JBL	747-10
Dual Showman, top. Dual Showman	424-70
Reverb Enclosure 2 x D130F speakers	348-75
Quad Reverb, 4 x 12-inch speakers	539-00
Quad Reverb, 4 x D 120F speakers	768-50
Super Six, 6 x 10-inch speakers	517-70
Vibrononic Reverb 1 x D130F JBL	488-25
Twin Reverb, 2 x 12-inch speakers	457-25
Twin Reverb, 2 x D 120F JBL	586-80

Bandmaster, 2 x 12 inch	449-50
Bandmaster, 2 x D 120F JBL	564-20
Bandmaster, top.	291-40
Bandmaster enclosure	198-40
sure	198-40
10-inch	395-25
Super Reverb, 4 x D 110F JBL	610-70
Pro. Reverb, 2 x 12-inch	367-35
Vibrolux Reverb, 2 x 10 inch	305-35
De Luxe Reverb, 1 x 12-inch	251-10
Princeton Reverb, 1 x 10-inch	193-75
Princeton, 1 x 10-inch	141-05
Champ, 1 x 8-inch	75-95
Bassman 100, 4 x 12-inch	496-00
Bassman 100, top.	277-45
Bassman 100, enclosure	263-50
Bassman 50, 2 x 15-inch	413-85
Bassman 50, 2 x D 140F JBL	550-25
Musicmaster bass, 1 x 12-inch	122-45
PA100 PA system	492-90
PA100 top	322-40
PA100 Column	212-35
Hi Freq. Horn	65-10
PA160 4 x SC3-10	905-20
PA160 Amp Top	547-15
PA160 SC3-10 colmn.	108-50

CERWIN VEGA

Vocal Reinforcement	
Cerwin Vega—	
Vocal Reinforcement systems	
V.30A 150W	253-00
V.32B 300W	345-00
V.34 300W	365-00
VH.36 400W	540-00
Musical Inst. systems	
G.32 200W	265-00
B.36 300W	315-00
B.48 300W	415-00
B.36MF 300W	395-00
B.48MF 400W	475-00
Sound Reinforcement systems	
L.48CF 500W	425-00
L.48CFD (L.48CF w. hrn ext op)	545-00
L.48DD 2000W	1255-00
HRM.1 100W	325-00
HF.6 100W	149-00

CLEARSTONE

CM1	
1037, 50W L&B.	119-23
1038, 100W L&B.	138-70
1039, 2 x 5 cab., 120W, Id.	122-21
1040, 2 x 15 cab., 120W, bass.	118-62
1050, 2 x 12 cab., 50W, Id.	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.	158-87
1067, 6 x 10 cols., 300W, pr.	127-60
1068, 250W slave.	191-57
1069, 8-ch. mixer.	257-41
Solid State amps:	
1071 50W, L & bs.	118-84
1072 100W L & bs.	127-57
1073 50W PA.	118-84
1074 100W PA.	153-50
1075 100W Slave.	111-36
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

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.

CELESTION

Celestion spkrs:	
1051, G12M, 25W	15-33
1052, G12H, 30W	18-28
1053, G15M, 50W	22-98
1055, G18C, 100W	41-23
1056, S10, 15W	5-49

J. T. COPPOCK

ELGEN
Details and prices on application.

CUSTOM SOUND

Excluding VAT	
Amplifiers:	
CS 700 BM	137-95
CS 700 CV	116-25
CS 700 DB	220-10
CS Truckee	77-50
CS 700A	176-70
CS 700B	147-25
CS 700C	100-75
CS 700D	201-50
CS 700DX	238-70
Mixer:	
CS 700MXR 12 ch.	396-80
Monitoring:	
CS 7WM	49-60
CS 7WMS	58-90
Enclosures:	
CS 7212	74-40
CS 7212H	96-10
CS 7215	139-50
CS 7215S	186-00
CS 7115S	96-10
CS 7115S	120-90
CS 7DH	TBA
CS 7212S	93-00
CS 7412	151-96
CS 7115B	124-00
CS 7112DH	TBA
CS 7215B	192-20
CS 7015FH	114-70
CS 7015FHs	145-70

DARBURN

Reverb	69-00
Darbarn 30	101-15
Twin 12/30	109-40
Twin 12/60	133-00
Session 50	167-90
Session 80	233-00
Session 100	237-50
RVS-100	239-75

D. B. WHOLESALE

Lead Amplifiers	
V L Self-Contained	175-00
I L Self-Contained	268-66
II L Self-Contained	429-83
III L Piggyback	620-87
IV L System	1149-02
IV L Stack System	1385-04
III L Amplifier only	342-67
III L Speaker Cabinet only	293-74
IV L Amplifier only	734-32
IV L Speaker Cabinet only	489-53
IV L Two Speaker Cabinets	685-35
Bass Amplifiers	
V B Self-Contained	155-00
IB Self-Contained	251-80
II B Piggyback	385-35
III B Piggyback	731-20
IV B System	1142-27
IV B SRO System	1337-28
II B Amplifier only	256-96

II B Speaker Cabinet	
only	174-27
III B Amplifier only	293-74
III B Speaker Cabinet	
only	293-74
IV B Amplifier only	
only	685-37
IV B Speaker Cabinet	
only	489-53
IV B SRO Speaker	
only	685-37
4 x 15 Cabinet	
only	538-50

Chassis Speakers	
12" SRO Electro-voice Speaker	106-16
15" SRO Electro-voice Speaker	111-63

P.A. Equipment	
II P.A. Complete	506-25
II P.A. Energizer	372-06
II P.A. Column	94-00
II A-P.A. Complete	611-32
II P.A. Energizer	372-06
II A-P.A. Column	127-28
III P.A. Complete	993-41
III P.A. Energizer	350-93
III P.A. Column	215-40
III A-P.A. Complete	1223-54
III P.A. Energizer	587-46
III A-P.A. Column	323-10
VIP.A. Complete	1662-04
VIP.A. Energizer	881-19
FLH-15 Cabinet	251-53
M-15 Horn	166-45
VI A-P.A. Complete	2044-13
VI A-P.A. Energizer	881-49
FLH-15 SRO Cabinet	362-28
MT-15 Horn	244-79
V P.A. 130W Amp	267-94
PRO 15T SRO Cab.	268-60

Monitors and Accessories	
315P Monitor Spkr	166-86
II Monitor Speaker	94-00
III Monitor Speaker	321-04
III Monitor Amplifier	316-22
Snake	765-14

Sound Reinforcement	
Mixers and Slaves	
VIII SRM 8 Ch Mixer	1050-72
FLH-15 SRO Cabinet	362-28
MT-15 Hn Tweeter	244-79
VII SR5 Slave	372-51
XII SRM 12 Ch Mixer	1719-37
MF-12 12 Cabinet	525-37
MF-10 12 Horn	620-89
XII SR5 Bi-Amp Slave	525-37
III BC 6 Ch Mixer	505-03
III BC 8 Ch Mixer	926-36
20 SRM 12 Ch Mixer	4261-82
20 SRM 16 Ch Mixer	5002-77
20 SRM 20 Ch Mixer	5741-43
20 SRM 24 Ch Mixer	6486-81
X Slave Stereo	370-68
XX Slave Stereo	741-34
Passive Crossover	95-53

Suggested Sound Reinforcement Groups	
Group No. 1	2637-37
Group No. 2	4030-58
Group No. 3	3868-61
Group No. 4	5588-00

Graphic Equalizer	
Graphic Equalizer	191-05

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

ELECTRO-VOICE

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
12TRXB	69-00
T25A driver	44-00
T350, VHF driver	48-00
8HD horn	18-50

ELKA-ORLA

6101 Universal Amp. 50	239-32
6102 Universal Amp. 100	269-42
6103 Universal Amp. 16200	437-38
04 Reverb III	104-59

EPICENTRUM

Wedge monitor cabs:	
Matched pair, empty	69-70
Matched pair, RCF	138-72
Matched pair, ATC	184-66
Modular system:	
Small bass horn	154-38
Demountable bass hn	190-00
Horn mouth exten.	41-56
Reflex bin	207-81
Lower mid horn	157-94
Upper mid + hf hn	184-06
Acoustic lens	261-25
Bass inst. reflex	142-50
Empty module	90-00

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 PA67TC	92-07
1013 PA60S	92-07
1015 B200	142-78
1016 FH100	169-56
1017 HF100	138-24
1918 FH200	251-10
1019 FH400	367-20
1020 PA3 & 4	167-40
1021 PA60M	100-44
1022 S120	165-78
1023 SID disco cab.	279-72
1024 Unit 63 disco	180-36
1002 N/S	211-68
1003 PA100/R	180-36
1004 AP150	165-78
1005 AP200	202-50

FM ACOUSTICS

SSH E-I df pedal	72-00
SSH Vdf super pedal	89-00
SSH Phaser-filter	57-00
SSH Distort, booster	41-00
FM C5EST horn	23-00
FM C7EST horn	48-00
FM C8 H.F. horn	31-00
FM C15 5 cell horn	304-00
D2 Multicell driver	57-00
D4 Driver	9370-00
D5 Driver	62-00
E2-E4 Network 3-way	42-00
E2-E4 Network in housing	60-00
Dest double entry	11-00

FAL

Minstrel 2	19-60
Super Minstrel	24-30
Maestro	43-74
Phase 50	

VS Musician rvb combo 100W.....	196-85
INSTRUMENT LOUDSPEAKERS	
412 BL 4 x 12 200W..	158-87
215 BL 2 x 15 200W..	172-25
PA AMPS	
MA100 5 ch 100W..	149-17
MA100S 5 ch 100W..	138-41
S130 slave 100W.....	89-90
PA LOUDSPEAKERS	
212 DC 2 x 12 100W..	99-14
412 DC 4 x 12 160W..	150-24
Mini horn 50W.....	62-77
Radial horn 100W.....	110-67
115 bass enc 1 x 15 100W.....	107-99
Mon combo.....	137-17
Mon ext.....	76-72
ECHO UNITS	
Single-head echo.....	134-85
Multi-head echo.....	145-70

HIWATT	
exc. VAT	
DR504 50W.....	115-00
DR103 100W.....	149-00
DR201 200W.....	189-00
DR112 PA 100W.....	158-00
DR203 PA 200W.....	214-00
STA100 slave 100W..	118-00
STA200 slave 200W..	174-00
SE4121 50W cab 4 x 12".....	123-00
SE4123 100W cab 4 x 12".....	135-00
SE4122 150W cab 4 x 12".....	152-00
SE4129 200W cab 4 x 12".....	189-00
SE4124 50W col 4 x 12".....	118-00
SE4125 100W col 4 x 12".....	141-00
SE4126 150W col 4 x 12".....	158-00
SE2123 30W mon.....	71-00
SE2124 75W mon.....	90-00
SE2125 100W mon.....	116-00
SE2120 100W mini bn	143-00
SE320 200W horn bn	155-00
SE2150 150W bass bn	189-00
"A" 8 ch mixer.....	248-00
"B" 8 ch mixer w. reverb.....	419-00
NCA108 200W solid state amp.....	178-00
SA212 50W combo...	168-00
SA212R 100W combo w. reverb/vibrato..	217-00
DRD001 Sound Desk	233-00

HÖHNER ★	
Schaller Solo Uni.....	94-25
Orgaphon 60 Amp.....	434-80
Orgaphon 130 Amp.....	416-75
OTS 130 Speaker.....	316-70
Orgaphon Box 80 Spk.....	185-55
Dynamite.....	41-15
Leslie 830.....	887-90

HORNBY-SKEWES	
MILES PLATTING	
V50.....	124-00
V50.S Spkr.....	88-00
V.100.....	152-00
C.50.....	201-00
PA.50.....	144-00
PA.50.S PA spkr.....	139-00
PA100.....	170-00
PA 100S PA spkr.....	244-00

ZENTA	
Z3.....	22-00
CD65D.....	32-50

JOHN BIRCH	
Penetrator:	
15in. Crescendo.....	151-20
15in. Gauss.....	183-60
12in. Crescendo.....	102-60
12in. Gauss.....	129-60

KEMBLE	
YAMAHA	
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

Lead Stacks:	
YTA100A.....	348-45
YTA100A.....	376-84
YTA200A.....	470-11
YTA300A.....	682-26
YTA400A.....	803-92
YHS100 Horn unit.....	189-00
T5100 Slave Cab.....	212-15
T5100 Slave Cab.....	240-54
T5200 Slave Cab.....	333-81
Bass Stacks:	
YBA100.....	399-18
YBA200.....	681-18
YBA300.....	963-18
BS100 Slave Cab.....	282-00
PA and Ensemble:	
EM60A.....	100-00
EM70.....	120-00
EM90A.....	170-00
PM200B.....	232-00
PM300.....	349-00
PM400.....	412-00
PM1000.....	P.O.A.

Cabinets:	
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
Complete Systems:	
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
Rotary Speaker Cabs.:	
RA50 w/cover.....	302-40
RA100 w/cover.....	468-72
RA200R w/cover.....	719-28

KINGFISHER

ACOUSTIC	
Combos:	
134 125W 4 x 10" 2 chn. rev.....	366-66
135 125W 2 x 12" 2 chn. rev.....	366-66
Bass Combos:	
136 125W 1 x 15" 2 chn.....	338-40
Amplifiers:	
150 125W 2 chn. rev. 270 375W Graphic rev.....	254-23
470 170W Graphic 2 chn rev.....	451-41
471 170W Graphic 2 chn rev.....	451-41
Bass Amplifiers:	
140 125W 2 chn.....	223-16
370 375W Graphic.....	389-26
450 170W Graphic.....	353-10
Cabinets:	
104 6 x 10".....	211-30
105 4 x 12".....	211-30
201 Altec 2 x 15" + hn.....	507-90
404 6 x 12".....	281-92
405 4 x 12" + hn.....	338-42
PA Mixers:	
890 16 chn + multi-core.....	2822-00
880 12 chn.....	1581-36
Slave amplifiers:	
300 275W mono.....	310-17
400 375W pr chn. stereo.....	593-22
Bass cabinets:	
106 2 x 15".....	231-62
406 2 x 15".....	281-92
301 Vega 1 x 18" bn.....	429-37
PA Amplifiers:	
870 170W 6 chn. Graphic rev.....	564-40
850 275W 8 chn. rev.....	—
PA Enclosures:	
804 2 x 12", 3 x 8", 2 x sib. proj.....	183-62
807 Full range.....	225-42
808 2 x 15", 2hn, 2 x sib. proj.....	480-23
809 Horn enc.....	253-67
810 4 x 12" Bass enc.....	366-66
811 Horn enc.....	338-42
812 4 x 15" Bass enc.....	451-42
Keyboard mixers:	
500 4 chn.....	366-66

KNELLER

WASHBURN	
PA 275 P.A. Amp.....	139-32
GT 275 Guitar Amp.....	116-64
GT 275R Guitar Amp with Reverb.....	163-48
CB 275 Guitar Comb	220-32
CB 275B Bass Combo	194-40
Banjax 6 ch mixer.....	149-04
P.A.M. 10 10 Ch Mixer.....	168-48
150S Slave.....	99-65
SPEAKERS	
W21ZPA.....	72-90
W12PDC.....	65-61
IPRO12PH.....	106-92
W15MBH.....	152-28
W212G.....	113-40
W215B.....	143-37
W18B.....	197-64
ROAD	
440 Lead.....	458-46
440 Bass.....	458-46
220 Lead.....	364-50
220 Bass.....	364-50
212 Lead combo.....	498-96
118 Bass combo.....	498-96
Speakers	
412.....	298-08
118.....	298-08
215.....	298-08

LANEY	
Amplifiers:	
A500 Lead/Bass.....	128-52
A510R Lead/Bass rvb	151-20
A540PA Public add. 5 chn.....	132-58
A570 Slave.....	105-46
A100 Valve.....	142-29
Combination Amps:	
K20.....	54-05
K40L Lead.....	129-74
K40B Bass.....	129-74
K70 Twin reverb.....	180-79
K120 Twin reverb	297-00
JBL	
Cabinets:	
C400 100W 4 x 12".....	135-59
C420 120W 4 x 12".....	154-01
C440 120W 2 x 15".....	154-01
Columns:	
C460PA 100W 2 x 12" pair.....	142-47
C470PA 200W 4 x 12" pair.....	272-86

LANEY

LANEY	
Amplifiers:	
A500 Lead/Bass.....	128-52
A510R Lead/Bass rvb	151-20
A540PA Public add. 5 chn.....	132-58
A570 Slave.....	105-46
A100 Valve.....	142-29
Combination Amps:	
K20.....	54-05
K40L Lead.....	129-74
K40B Bass.....	129-74
K70 Twin reverb.....	180-79
K120 Twin reverb	297-00
JBL	
Cabinets:	
C400 100W 4 x 12".....	135-59
C420 120W 4 x 12".....	154-01
C440 120W 2 x 15".....	154-01
Columns:	
C460PA 100W 2 x 12" pair.....	142-47
C470PA 200W 4 x 12" pair.....	272-86

L.S.E.

Sound Units	
Jinglemaster.....	TBA
STAK S.L.....	"
STAK I.....	"
STAK 5.....	"
RAK S.L.....	"
RAK 5.....	"
RAK Cab.....	"
Slave 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.....	"
Lighting Units	
Discotron MKII 1-1000.....	"
Discotron MII 2-2000	"
Strobe Super (self-contained).....	"
Strobe Super 6.....	"

MACINNES

exc VAT	
CROWN INT/AMCRON	
IC150 Stereo Pre-Amp.....	285-00
D60 Power Amp.....	197-00
D150A.....	310-00
DC300A.....	520-00
M600.....	1300-00
M2000.....	2600-00
VFX-2 Var Elec Crossover Unit.....	245-00
OC150 Output Con. Cent.....	280-00
Walnut Enc for D60 Amp.....	24-00
Walnut Enc for D150A or IC150 Amp.....	35-00
Walnut Enc for DC300A Amp.....	44-00

ICI50 Acc Packs.....	4-00
ES212 75W two Unit Sys.....	598-00
IMA Intermod Dist Analyser.....	555-00

MARLBORO

GA2 Amp.....	54-40
GA3 Amp.....	63-55
G 40 R Amp.....	127-15
GBO 12 B Amp.....	122-70
GBO 15 B Amp.....	130-45
1500 B Amp.....	196-35
1500 B Amp Head.....	103-85
1500 B Speaker.....	92-50
PA 50 P.A. Amp.....	138-75
SM 600 Mixer.....	138-75
P100W Slave.....	138-75
SC4 10H 4 x 10 Col.....	131-95

MAINE

AMPLIFIERS	
Artist 100A.....	162-37
Standard 100S.....	133-92
Booster 100B.....	97-09
Musician 100W combo.....	229-34
Musician Super 100W combo.....	445-28

LOUDSPEAKER CABINETS	
2122 x 12 spkrs.....	192-00
4124 x 12 spkrs.....	257-79
115C bass bin.....	189-00
115A bass bin.....	257-79

MATAMP

exc VAT	
AMPLIFIERS	
120W.....	145-80
120W slave.....	141-75
Mk 1 PA amp.....	172-50
Mk 2 PA amp.....	202-50
100W slave.....	142-50
X6 mixer.....	142-50
Disco unit.....	232-50
Microphone kit.....	62-50
LOUDSPEAKERS	
MA 112.....	107-25
MA 412.....	131-25
MA 115 D60.....	113-25
MA 115 G60.....	110-25
MA 115 D100.....	142-50
MA 115 G100.....	139-50

MAURICE PLACQUET ★

AMPEG	
Ampeg V4 stack.....	565-00
Ampeg V4 B System.....	575-00
Ampeg B 15N portable.....	315-00
Ampeg V2 system.....	395-00
ACOUSTIC	
371 system.....	630-00
271 system.....	675-00
MM ELECTRONICS	
exc VAT	
Mixing consoles:	
MP 175 12 chn.....	250-00
MP175 B chn.....	204-00
MP175 16 chn.....	330-00
MP185 Super 16.....	490-00
Amplifiers:	
PA150 Slave.....	60-00
VA600 Mixer/Amp.....	187-50
19" Rack Mounting Equipment:	
EPI22 2-way elec. cross.....	45-00
EPI23 3-way elec. cross.....	65-00
EPI27 7-way graphic EQ.....	65-00

MM ELECTRONICS

exc VAT	
Mixing consoles:	
MP 175 12 chn.....	250-00
MP175 B chn.....	204-00
MP175 16 chn.....	330-00
MP185 Super 16.....	490-00
Amplifiers:	
PA150 Slave.....	60-00
VA600 Mixer/Amp.....	187-50
19" Rack Mounting Equipment:	
EPI22 2-way elec. cross.....	45-00
EPI23 3-way elec. cross.....	65-00
EPI27 7-way graphic EQ.....	65-00
MUSIC MAN	
Combo Amps	
112-65.....	393-76
115-65.....	435-67
210-65.....	431-32
212-65.....	507-46
410-65.....	518-36
210HD-130.....	504-18
212HD-130.....	592-51
410HD-130.....	596-79
Heads	
65.....	288-32
65REV.....	348-59
HD130.....	360-15
HD10REV.....	422-60

Speaker Enclosures	
115RH65.....	252-80
212RH130.....	310-57
412GS.....	341-59

NOLAN

Excluding VAT	
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</

SN115 Session 200W
1 x 15" JBL or
Black Widow..... 472-75
LTD115 LTD 200W
1 x 15" JBL or
Black Widow..... 503-75

Instrument Amplifier Heads
CY Century 100W
all purpose..... 155-00
SAP Standard 130W
all purpose+reverb+Automix..... 220-87
B Bass 200W w.
Eq+Automix..... 272-02
M Musician 200W w.
Eq+effects+Automix..... 298-37
MA Mace 160W w.
reverb+Automix..... TBA
F800G Festival Series
400W w. reverb,
effects and Eq..... 457-25
F800B Festival Series
400W Bs unt w. Eq 387-50

Instrument Speaker Enclosures
115 1 x 15"..... 127-87
212 2 x 12"..... 139-50
412S 4 x 12" Stackable..... 209-25
412M 4 x 12"..... 220-87
412F 4 x 12"..... 220-87
215 2 x 15"..... 197-62
215H 2 x 15"+Hyperbolic Hn..... 248-00
610 6 x 10"..... 201-50
612H 6 x 12"+Hyperbolic Hn..... 317-75
810 8 x 10"..... 348-75
118S 1 x 18" Stackable..... 286-75
118FH 1 x 18" Folded Hn..... 356-60

Equalizer
EQ10 10 Band
Graphic Equalizer
+12db each band . 139-50

Spares
6L6 American 6L6
Valves (RCA or
Sylvania as available) . 3-88

Public Address Amplifiers and Slaves
PA120 100W 4 inputs 193-75
SPA Standard 130W
8 inputs..... 217-00
PA400 200W 12 inpts 263-50
PA600 200W 18 inpts 527-00
PA900 400W 27 inpts 682-00
PA700S New stereo
mixer amp 120W/
ch..... 527-00
260B 260 Booster
130W slave..... 162-75
260S 260 Stereo
Booster 120W/ch
stereo slave..... 248-00
400B 400 Booster
200W slave..... 232-50
800B 800 Booster
400W slave..... 317-75
CS800 Commercial
Power Amp stereo
400W/ch..... 457-25

Mixers
600 Mixer 6 ch mono 248-00
600S 600 Stereo
Mixer 6 ch stereo
facilities..... 294-50
800S 800 Stereo
Mixer 8 ch stereo
facilities..... 465-00
900 Mixer 9 ch mono 317-75
1200 Mixer 12 ch
mono..... 387-50
1200S 1200 Stereo
Mixer 12 ch stereo
facilities..... 697-50
2400F Festival Mixer
24 ch full prof unit 3487-50

Public Address Speaker Enclosures
210 2 x 10" Col. each 73-63
410 4 x 10" Col. each 116-25
1210TS 1 x 12"+1 x
10"+3 x Tweeters
Col..... 135-62
412 4 x 12" Col. each 139-50
1210T 2 x 12"+2 x
10"+3 x Tweeters
Col. each..... 178-25
215H 2 x 15"+Hyperbolic Hn Cab..... 248-00
1510T 2 x 15"+2 x
10"+3 x Tweeters
Cab. each..... 271-25
115HT 1 x 15"
Hyperbolic Hn+2 x
Tweeters Vocal
Proj each..... 209-25
215HT 2 x 15"+2 x
Hyperbolic Hns+
2 x Tweeters Vocal
Proj each..... 333-25

SPI Spider Bin 1 x
15"+Radial Hn
Theatre Type encl.
each..... 348-75
T300 Bank of 3 Twtrs
T12 Radial Bank of
12 Tweeters each . 162-75
HFRH Radial Hn High
Freq each..... 178-25
Ancillary Public Address Equipment
MO Monitor Amp
130W..... 170-05
112TS Monitor Wedge
Cab 1 x 12"+2
Tweeters each..... 135-62
22 Spider 22 High
Efficiency Hn Driver
A1 Adaptor for above 6-98
A2 ditto..... 10-46
A3 ditto..... 12-79
PMH Peavey Micro-
phone High Imp..... 46-50
PML Peavey Micro-
phone Low Imp..... 46-50
BMH Peavey Ball
Microphone High
Impedance..... 46-50
BML Peavey Ball
Microphone Low
Imp..... 46-50
Prices do not include VAT

RESOLOUND

S81/M Cardioid med
mic..... 42-55
S91/H Condenser mic 52-87
S91/L-M Condenser
mic..... 52-87
UDI-H Cardioid mic. 28-00
UDI-M Cardioid mic. 28-00
RGP71 Super Cardioid mic..... 24-00
ECON Omni-direc.
mic..... 12-85
Cabaret Exec mic..... 356-40
TX100..... 174-96
TX100 (Gold mic.
transmitter)..... 174-96
TX1..... 174-50
RXA Receiver w.
aerial..... 166-32

PA
Horn 1/p..... 56-00
4820 25W..... 65-50
SU25 Driver 25W..... 23-50
SU25T 25W..... 32-25
SA6205 Spark diaphragm..... 4-33

ROCHFORD

Studio Combo..... 321-84
100 AP Top..... 175-77
150 AP Top..... 225-99
V 100 Bass Top..... 159-03
V 150 Bass Top..... 211-68
Std. Lead Cab..... 237-70
D/L Lead Cab (w.
horn)..... 286-25
Bass Cab..... 254-45

ROOST

AMPLIFICATION
Inclusive of V.A.T.
(Valve)
50W 2 Chann +
overdrive fac..... 91-23
50W 2 chann +
integral reverb..... 112-80
100W 2 ch..... 110-48
100W 2 ch w. rvb..... 137-27
150W 2 ch +
overdrive fac..... 120-53
150W 2 ch +
integral reverb . 147-31
150W PA 6 chan +
indiv echo controls 162-38
150W Slave..... 100-44
Session Master 50W
comb 2 x 12"..... 160-29
Session Master as
above w reverb..... 185-40
Session Master 50W
comb amp 4 x 12"..... 220-97
Session Master as
above with reverb 246-08
Session Master 50W
Bass comp amp..... 173-95
SM100 100W combo. 188-17
SM100R w. rvb..... 213-28
SM104 100W combo. 248-59
SM104R w. rvb..... 273-70
8 chan mixer..... 150-66

CABINETS
Styled as support
cabinets for Master
combinations
2 x 12" 100W..... 85-79
2 x 12" 120W..... 88-57

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.

Standard range:
2 x 12" 100W..... 85-79
2 x 12" 120W..... 88-57
4 x 12" 200W..... 136-43
4 x 12" 240W..... 145-34
1 x 12" 30/60/90
stage monitors pr.
1 x 15" 100 Folded
hn bass bin..... 168-10
2 x 12 120W + hn..... 228-08
1 x 15 100W + hn..... 228-43
1 x 15 100W fld hn
cab..... 119-62
1 x 15 as above w.
50W hn driver..... 173-19
JBL, Gauss, Crescendo
etc. speakers can be
supplied in above units.
Prices ex covers

ROSE-MORRIS

MARSHALL
Instrument Amp Tops
1959 100W Lead..... 198-50
2203 100W M/Vol..... 198-50
2068 100W Artist..... 210-00
2098 100W Trans
Lead..... 169-00
1992 100W Bass..... 198-50
2099 100W Trans
Bass..... 169-00
1986 50W Bass..... 154-95
1987 50W Lead..... 154-95
2204 50W M/Vol..... 154-95
2048 50W Artist..... 161-50
2205 100W Slave..... 137-15

Instrument Cabinets
1982-82B 120W 4 x
12..... 170-95
1960-60B 100W 4 x
12..... 156-50
1935-35B 100W 4 x
12..... 156-50
1979-79B 200W 4 x
15..... 221-35
2095-95B 100W 2 x
12..... 156-50
2065-65B 125W
Powercel..... 178-90
2064-64B 100W
Powercel..... 153-30
2045 60W 2 x 12..... 93-35
1990 100W 8 x 10..... 156-50
2049 60W Artist..... 132-30
2069 120W Artist..... 161-10
2052 125W Powercel
2120 100W Bin w/
Horns..... 161-70

Combo Amplifiers
2200 100W Super
Trans..... 251-95
2077 100W 4 x 12
Bass..... 274-40
2078 100W 4 x 12 Ld.
2040 50W Artist
Combo..... 239-85
2201 30W Trans Ld..... 131-20
2202 30W Trans Bs..... 131-20
2199 30W 2 x 12..... 140-95
PA Amps & Mixers
2003 100W 6 Ch Amp 219-20
1985 50W 4 Ch Amp 154-95
2071 6 Ch Mixer..... 77-10
2205 100W O/P T/X
Slave..... 132-10
2050 9 Ch Mixer
Mono..... 374-50
Extra Channels..... On app
2070 12 Ch Mixer
Stereo..... 1207-50
Extra Channels..... On app
2051 250W Slave..... 217-15
2125 8 ch rvb mixer
amp..... 234-35
PA Cabs & Bins
2097 pr 8 x 8 125W... 194-00

2043 pr 2 x 10 2 x 12
200W..... 273-30
2047 pr 1 x 10 1 x 12
100W..... 180-00
2056 250W Powercel
Bin..... 367-35
2057 HF Vitavox Hn . 229-25
2120 pr Reflex c/w
Horns 200W..... 323-40
2121 100W Slave
Monitor..... 201-55
2122 30W Slave
Monitor..... 144-35
212 350W Monitor..... 75-55
2126 Bass bins..... 119-50

S.A.I.

exc 3% VAT
Disco Units
Maverick disco..... 144-00
Disco IVS..... 189-00
Disco IVSP..... 210-00
Disco IVSP dual dcks. 237-00
Stereo disco..... 270-00

Amps
50W twin ch..... 85-00
50W slave..... 81-00
FC 150 slave..... 96-00
Cabinets
Eliminator w. horn..... 264-00
Eliminator w. horns..... 168-00
Mini Elim. w. horn..... 164-00
Mini Elim. w. horns..... 144-00
15"..... 188-00
2 x 12 + 2H..... 237-00
2 x 12 std..... 144-00
1 x 12 + 1H..... 144-00
Tweeter box..... 39-00
18" hn..... 252-00
Mini bass cab..... 102-00
Super lead cab..... 96-00

SELMER

SOLID STATE
7980 15 SS Combo..... 41-00
7981 Super Reverb
30 Combo..... 129-00
7982 Lead 100..... 129-00
7983 Bass 100..... 103-00
7984 Slave 100..... 85-00
7610 Futurama 3
Combo..... 22-75
7985 PA 100..... 165-00
VALVE
7404 Treble "IN"
Bass 100 SV..... 128-00
7402 Treble "IN"
Bass 50 SV..... 113-00
7403 Treble "IN"
Bass 50 SV Rev..... 135-00
7408 PA100/6 SV Rev
7407 PA100/4 SV..... 148-00

SPEAKERS
7990 S412 3 x 12"..... 145-00
7991 S212H 2 x 12"
hn..... 118-00
7992 S115 1 x 15"..... 114-00
7993 S2H Add on dbl
hn..... 74-00
7994 S115A 1 x 15"..... 185-00
7451 TV-35 PA Col..... 55-00
7450 TV-20 PA Col
(pair)..... 75-00

SHURE

VA302 E6 Vcl aster OM 643-7
Separate Units:
VA302 E6-CCControl
Console..... 393-84
VA300-S Speaker Col 136-48
VA301-S Monitor
Speaker..... 98-50
VA305-HF Speaker... 61-35

PM300E6 Booster
Amp..... 163-30

SHARMA

ORGAN SPEAKER CABINETS
3000..... 521-00
500..... 135-23
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..... 457-07
2300..... 454-56
5000..... 423-66
5000 Combo..... 454-30
500 GT..... 453-78
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

exc VAT
August Amplification
PA 100 4 ch..... 166-50
2 x 12 PA Cols. prs..... 136-95
2 x 12 PA Hn Cols prs 173-60
1 x 12 PA Cols prs..... 90-40
1 x 12 PA Cols pr..... 119-45
2 x 12 Inst. Cab..... 74-00
"V" 4 x 12 Inst. Cab. 125-00
1 x 15 Folded Hn Bin. 128-70
92 on Hn pr..... 92-50
Full-mix PA 100..... 138-85
Power slave 125 amp. 83-35
1 x 15 Super bin w hn 157-39
1 x 15 Mini bin..... 109-25
1 x 15 Super mini bin. 137-95
August Disco Consoles
MD3 Garrard dks..... 195-35
MD1..... 137-65
MD3 100..... 258-25

SIMON KING MUSIC

2 x 12 Inst. cab. 75W 66-00
2 x 12 PA cols pr. 100W. 130-00
4 x 12 PA cols split prs 200W..... 245-00
4 x 12 inst. cab. 150 W..... 130-00

SISGO

120 100W PA..... 429-00
126 200W PA..... 599-00
Column speakers:
183 100W..... 133-00
187 100W mon..... 129-00
227 200W..... 199-00
426 400W stack..... 233-00
Amplified column speakers:
183/A 100W..... 296-00
187/A 100W mon..... 289-00
227/A 200W..... 370-00
526/A 400W stack..... 819-00
Revolving organ cabinets:
SM/30 70W Leslie..... 374-00
SM/300 120W Leslie. 797-00
SM/3000 200W..... 1066-00

SOUNDRRAFT

16/2 mixer..... 1000-00
12/4 mixer..... 1500-00
16/4 mixer..... 1800-00
Soundcraft/Court Acoustic
PA's prices on application.
Options arranged

SOLA SOUND

Reverb mixer..... 45-20
6-ch mixer..... 37-79
Graphic equaliser..... 45-20
Mighty Atom amp..... 27-90
Compact 10..... 41-85
Sola 30W amp..... 89-64
Buckeroo 7W amp... 33-13

SOUNDOUT

exc. VAT
Series IIIa, mono..... 267-00
Series IIIa, mono 170W 330-00
Series IIIa, stereo..... 375-00
Series III, stereo
170W..... 495-00
Series VI..... 246-00
Series VIa..... 186-00
SP 18 pre amp..... 135-00
Loudspeakers
HE1c, 1 x 12, 50W..... 60-00
HE2c, 2 x 12, 100W... 93-00
DL3, 100W F/rng..... 183-00
DL6, 100W F/rng..... 108-00
SPI 50W hn..... 30-00
SPIV 100W hn..... 51-00

SPERRIN ELECTRONICS

Disco MK VI..... 204-12
Light Unit, 4000L 59-00
Amplifiers:
100W 4V..... 79-00
100W 2-chn..... 89-00
100W 2-chn w rvrb... 114-00
Lighting screen..... 79-92
Disco Mk VI mixer ... 81-00
Cabs:
PA 200 2 x 12" cols... 77-76
PA 100 1 x 12" cols... 42-12
PA 2 x 12" empty..... 38-88

STRAMP ★

2100-A, 100W amp
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-chan mixer 577-15
MP-16, 16-chan mixer 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

S-W

12067 50W amp..... 115-50
12070 PA 100W w.
rvrb..... 152-90
12071 AP 100W amp. 133-50
12072 PA 100W amp. 133-50
12052 100W slave..... 116-50
20001 100W vcl blndr 199-95
15001 300W combo..... 104-50
15002 50W combo..... 135-90
12028 add on horn..... 57-75
12032 H100 horn cab. 193-00
12054 2 x 12 hn cab
(pr)..... 229-00
12055 2 x 12 cab..... 97-00
12057 4 x 12 bass cab. 177-00
12063 1 x 12 hn cab
(pr)..... 155-75
20012 Disco Dex
100A..... 233-00
15004 Disco 30..... 168-50
15009 Disco Compact
30..... 145-50
20021 4 x 12 lead cab. 152-90
12085 1 x 8 ported
cab (pr)..... 72-90
20012 Disco 100A... 233-00
15009 Disco..... 145-50
15004 Disco 30..... 168-50

THEATRE PROJECTS

exc VAT
ALTEC
VOICE OF THE
THEATRE
COLUMNS AND CABS
812 100W 1 x 12" 155-00

816 150W 1 x 15" Id.	180-00	SF/15.....	129-60	AC50.....	132-17	Vendetta Mk II.....	155-00	B15 1 x 15" Bs hn	240-12	YT-15 2 x 15" Id/bs.....	120-00
816 150W 1 x 15" bs	198-00	TF/15.....	129-60	Speaker Enclosures:		4x 12" A Super.....	98-00	200W.....		YF-10 4 x 10" Id/bs.....	120-00
812TU Port H/F for	147-00	HFI.....	113-40	FB18.....	111-96	Intruder.....	145-00	B30 2 x 15" bs hn	398-58	YC-810 8 x 10" bs.....	150-00
816TU Port H/F for	147-00			FB215.....	116-62	X39.....	285-00	400W.....		YC-610 6 x 10" Id.....	138-00
1208B 50W V.O.T.T.	497-00	TURNER		FB212.....	93-30			H100E Radial horn	136-23	YF-212 2 x 12" Id.....	108-00
1211A 50W Col.....	185-00	exc. VAT				WHITE ★		H100V Radial horn	187-23	YCV-188 1 x 18" VEGA cab 300W.....	132-00
1217A 75W Col.....	317-00	1 x 15 Bs Hn.....	180-00			INST AMPLIFIERS		30V.....		YCV-212 2 x 12" VEGA cab 200W.....	174-00
1215 150W Port L/H	248-00	1 x 12 Mid Ring. Hn.....	160-00			LW50 w sustain 70W	139-50	70V.....			
1215T Port H/F for	286-00	2 x 12 Mid Ring. Hn.....	280-00			LW100 w sustain	158-55	T70 H.F. horn 70W..	314-85		
1215.....	286-00	1 x 10 Mid Ring. Hn.....	150-00			120W.....	213-00	L100 36" horn 70W..			
STUDIO MONITORS		Rad. Hn. + VHF				CM30 Combo w				MONITOR ENCLOSURES	
604-89 15" 65W.....	265-00	Tweets.....	300-00			reverb.....				100/12 1 x 12"	
9844A 30W.....	500-00	Wedge Mt., pr.....	220-00							MWedge 100W.....	370-71
9845A 50W.....	600-00	Hexagonal Mt.....	230-00							M100/15 1 x 15"	127-86
9846 8A 100W.....	530-00	B200 Pro. Power amp	210-00							M200/15 1 x 15"	184-98
9849A 60W.....	400-00	B300 Pro. Power amp	260-00							Multi wedge 200W	
AMPLIFIERS		A300 Pro. Power amp	325-00							Mon Horn "A" Mid/	
9440A 2 x 225W	830-00	A500 Pro. Power amp	458-00							H.F.....	21-78
1214-AX 100W Mixer	650-00	TPS 16/2 mixer.....	2125-00							Mon Horn "B" Ext..	58-68
amp.....		TPS 24/2 mixer.....	2875-00								
1224 60W/30W bi-	315-00	TPM 16/2 mixer.....	2562-00							MIXING DESKS	
amp.....		TPM 24/2 mixer.....	3400-00							D8 Mono 8 ch.....	185-79
1609 100W/50W bi-	570-00	Belden Multiway								D8 D-L Mono 8 ch.....	229-80
amp.....		Cables.....	on app							D16 St 16 ch.....	870-00
MUSIC SPEAKERS AND COMPONENTS		Cannon Pigs—Stg.								D24 St 24 ch.....	1275-00
417-8H 12" 100W.....	98-50	Boxes.....									
418-8H 15" 150W.....	108-00	Gauss Spkrs.....									
421-8H 15" 150W.....	126-00	B.J.L Spkrs.....									
811B Sectoral hn.....	75-00										
811B Sectoral hn.....	64-00	VITAVOX									
808-8A 30W H/F	108-00	Exclusive of VAT:									
driver.....		Thunderbolt CN480.	520-00								
802 HF driver 40W.....	92-50	Base Bin CN308.....	655-45								
809 Xover 100W.....	65-00	6200 Bitone Repro ...	471-45								
		Major Bitone CN343.	579-65								
		5 in. Loudspeaker.....	105-90								
		S.3 Pressure unit.....	121-00								
		H.F. Horn CN157.....	65-55								
		4kHz Horn CN463.....	50-45								
		10 cell Multiceli Hn									
		CNI23.....	299-80								
		500 Dividing Netwrk.	37-80								
		Major 25/31 Multicell									
		CNI29. Hn.....	550-30								
		VOX ★									
		Prices excl. of VAT									
		AC30.....	232-50								

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 5 1/2.....	"
4109. 14 x 5.....	"
4102. 14 x 5 1/2.....	"
4105. 14 x 5.....	"
4190. 14 x 6 1/2.....	"
4191. 14 x 6 1/2.....	"
4192. 15 x 8.....	"
4193. 15 x 8.....	"
4105. 14 x 5 1/2.....	"
Bass Drums:	
4259. 26 x 14.....	"
4260. 28 x 14.....	"
4262. 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. 11 x 14.....	"
4418. 16 x 16.....	"

4422. 16 x 18.....	"
4419. 18 x 16.....	"
4423. 18 x 18.....	"
also in walnut	"
Cymbals:	
Kymbals	
C. Zildjian and Ajaha	
price being revised	
BOOSEY & HAWKES	
BEVERLEY COMPLETE OUTFITS	
Panorama 21.....	292-95
Panorama 22.....	398-41
Panorama 24.....	343-16
Galaxy 18.....	242-72
Galaxy 21.....	256-11
Galaxy 24.....	259-46
AVEDIS ZILDJIAN CYMBALS	
(Prices for all types except	
Swish and Pang as stated)	
(Available in Types and	
Weights as Catalogue)	
7386 8".....	17-17
7387 10".....	20-09
7389 12".....	25-44
7390 13".....	28-38
7391 14".....	34-32
7392 15".....	37-25
7393 16".....	39-59
7394 17".....	42-61
7395 18".....	48-55
7395S 18" Swish.....	56-16
7399 19".....	51-47
7396 20" Pang.....	56-16
7396P 20" Pang.....	65-03
7396S 20" Swish.....	60-94
7400 21".....	62-61
7397 22".....	70-92
7397S 22" Swish.....	79-43
AVEDIS ZILDJIAN 'BRILLIANT' CYMBALS	
(Prices for all types except	
Swish and Pang as stated)	
7387B 10".....	24-86
7390B 13".....	33-15
7391B 14".....	39-01
7392B 15".....	41-35
7393B 16".....	44-37
7394B 17".....	47-29
7395B 18".....	52-56
7395B 18" Swish.....	61-52
7396B 20".....	61-52

7396BS 20" Swish.....	69-48
7396BP 20" Pang.....	69-48
7397B 22".....	71-15
7397BS 22" Swish.....	83-70
AVEDIS ZILDJIAN HI-HAT CYMBALS	
7390HH 13".....	56-75
7391HH 14".....	68-63
7392HH 15".....	74-50
7393HH 16".....	79-19
C.B.S. ARBITER	
Prices excl. of VAT	
ROGERS	
Outfits:	
Studio X.....	1333-00
Londoner V.....	804-95
Ultrapower VII.....	1184-20
Starlighter IV.....	725-40
Londoner Super 10.....	744-00
Starlighter Super 10.....	678-90
Headliner IV.....	590-55
Londoner VI.....	894-35
Londoner VII.....	1057-10
Ultrapower VIII.....	1267-90
Drums:	
Dynasonic snare 5 x	
14".....	131-75
Dynasonic snare 6 1/2 x	
14".....	134-07
Superten snare 6 1/2 x	
14".....	97-65
Powerstone, 14 x 20	
bs.....	158-10
Powerstone, 14 x 22	
bs.....	217-00
Powerstone 8 x 12 c.t.	
Powerstone, 9 x 13 c.t.	71-30
Powerstone, 10 x 14	
t.t.....	75-95
Powerstone, 12 x 15	
t.t.....	83-70
Powerstone, 16 x 16	
t.t.....	93-00
Powerstone, 16 x 18	
t.t.....	114-70
Powerstone, 16 x 18	
t.t.....	130-20
Powerstone, 18 x 20	
t.t.....	179-80
Powerstone bongos.....	75-95
Powerstone timbales	
brass.....	195-30
Powerstone timbales	
cooper.....	195-30
Accusonic timpani	
20 inch.....	469-65

Accusonic timpani	
23 inch.....	496-00
Accusonic timpani	
26 inch.....	598-30
Accusonic timpani	
29 inch.....	620-00
Concert Tom-Toms:	
8".....	43-40
10".....	48-05
12".....	51-15
13".....	54-25
14".....	62-00
15".....	71-30
Thrones:	
Samson.....	31-00
Paiste Cymbals and Gongs:	
2002:	
13" Hi-Hat Sound	
Edge.....	81-54
14" Hi-Hat Sound	
Edge.....	88-97
15" Hi-Hat Sound	
Edge.....	94-48
13" Hi-Hat.....	56-46
14" Hi-Hat.....	58-06
15" Hi-Hat.....	64-96
16" Crash, Med/Ride	
18" Crash, Med/Ride	37-21
20" Crash, Med/Ride	44-70
22" Crash, Med/Ride	55-33
24" Crash, Med/Ride	70-89
18" China type.....	85-34
20" China type.....	59-02
20" China type.....	74-86
8" Bell cymbal.....	29-07
11" Splash cymbal.....	34-53
Formula 602:	
13" Hi-Hat Sound	
Edge.....	81-54
14" Hi-Hat Sound	
Edge.....	88-97
15" Hi-Hat Sound	
Edge.....	94-48
13" Hi-Hat.....	68-01
14" Hi-Hat.....	68-01
15" Hi-Hat.....	76-13
16" Thin.....	43-46
17" Thin.....	48-96
18" Thin.....	52-34
19" Thin.....	59-83
20" Thin.....	65-23
22" Thin.....	83-51
24" Thin.....	100-45
18" Flat Ride Med.....	59-08
20" Flat Ride Med.....	75-02
18" China type.....	59-08
20" China type.....	61-81

No. 1 Seven Snd. set.....	25-60
No. 2 Seven Snd. set.....	30-36
No. 3 Seven Snd. set.....	51-90
No. 4 Seven Snd. set.....	59-08
No. 5 Seven Snd. set.....	59-08
No. 6 Seven Snd. set.....	59-08
No. 7 Seven Snd. set.....	75-02
14" Joe McCrelo Hi-	
Hat.....	88-97
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20" Joe Morello.....	75-02
2" Finger Cymbals.....	5-82
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Cup Chimes with	
stand.....	167-32
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14" Hi-Hat.....	27-31
16" Hi-Hat.....	19-45
18" Hi-Hat.....	24-38
20" Hi-Hat.....	31-91
Stambal:	
14" Hi-Hat.....	38-81
16" Hi-Hat.....	25-12
18" Hi-Hat.....	30-90

1413 13" x 9"	88-52
1410 14" x 10"	92-99
1415 14" x 15"	104-40
Floor Tom Toms—Double Headed	
1414 14" x 15"	110-76
1416 16" x 15"	123-51
1418 16" x 18"	131-12
1420 18" x 20"	145-72

Tom Toms—Single Headed	
1412S 8" x 12"	66-24
1413S 9" x 13"	71-33
1410S 10" x 14"	73-89
1415S 12" x 15"	81-51
1414S 14" x 14"	92-99
1416S 16" x 16"	103-15
1418S 16" x 18"	109-48
1420S 18" x 20"	111-99
4412 3 tom tom legs & brackets.	24-35
4413 1 tom tom leg & bracket.	8-12

Bass Drums—Double Headed	
1118 14" x 18"	136-02
1120 14" x 20"	143-63
1122 14" x 22"	151-46
1124 14" x 24"	167-98
1126 14" x 26"	183-23

Bass Drums—Single Headed	
1118S 14" x 18"	115-86
1120S 14" x 20"	122-75
1122S 14" x 22"	129-84
1124S 14" x 24"	139-40
1126S 14" x 26"	152-10

Accessories	
5000 Bass Drum Pedal Super de Luxe	33-46
6000 Bass Drum Pedal Standard	25-01
500 Hi-Hat Super	56-48
9000 Throne	36-46
700 Cymbal Stand	22-70
710 Cymbal Stand Heavy Duty	28-40
800 Hi-Hat Stand Flush	31-07
600 Snare Stand Flush	22-87
650 Buck Roger Stand	36-73
15 Single Tom Tom holder	31-75
18 Double Tom Tom holder	40-18
13 Triple Tom Tom holder	53-55
19 Double Swivel Tom Tom floor stand	40-18
1450 Bass Drum Cymbal Arm complete	12-42
1480 Spurs	13-34
830 Snare Strainer	10-86
1115 Tom Tom Damper	5-53
748 Hi-Hat Clutch	4-87
750 Cymbal Tilter	4-87
755 Swivel Cymbal Tilter	5-53
842 Butt Plate for Snare	2-78
1275 Drum Key	1-47
1290 Drum Key and Wrench	2-25
1280 New Drum Key	2-25
1422 Single Cow Bell holder	3-78
4437 Parade Leg Rest	5-78
730 Cymbal Sizzler	5-00

FLETCHER, COPPOCK & NEWMAN

KENT	
N2501 Apollo 5	229-00
N2501 Superstar	295-00
N2501 Apollo 4	156-00

HÖHNER ★

SONOR	
Outfits:	
K120	201-70
K130	279-05
K132	341-00
K162	516-85
K189	605-30
K189 P.A.	645-85

Snare Drums:	
D426 (chrome)	130-00
D441 (acrylic)	56-15
D454 (chrome)	56-15
D441 (acrylic)	56-15
D454 (chrome)	56-15
D555 (chrome)	114-15
D556 (chrome)	120-80

Tom Toms:	
T620	45-90
T628	49-70

T629	49-70
T630	58-50
T632	86-80
T658	79-10
T659	74-90
T660	74-90
T662	103-20
T663	127-75
T652 (air tuned)	114-15

Gazz Drums:	
G230 K130, 20"	112-00
G231 K130, 22"	112-60
G260 K162, 20"	158-30
G261 K162, 22"	158-30
G262 K162, 24"	178-20

Snare drum stands:	
Z 5552	16-05
Z 5553	35-15

Hi Hats:	
Z 5451	20-25
Z 5452	46-60
Z 5459	10-70

Cymbal stands etc:	
Z 5220	12-20
Z 5222	26-05
Z 5221 Tilter	5-50

Remo Practice Outfit:	
RP5 100	60-00

Sonor Cymbals:	
Zymbor:	
Z 1002 12"	6-10
Z 1003 13"	7-20
Z 1035 14"	10-55
Z 1007 16"	13-30
Z 1009 18"	19-25
Z 1011 20"	21-75

Turko:	
Z 2002 12"	11-80
Z 2003 13"	13-55
Z 2005 14"	16-90
Z 2006 15"	19-40
Z 2007 16"	22-50
Z 2009 18"	29-45
Z 2011 20"	38-40
Z 2013 22"	48-95

HORNBY-SKEWES

HOSHINO	
HSD500	325-00
HSD500T	425-00
HMI000	160-00
HCTB	275-00
HM300	140-75
HK600M	44-00

KEMBLE ★

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

ORANGE ★

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

PREMIER

Incl. VAT	
Snare:	
31, 14 x 5 1/2"	54-72
33, 14 x 5 1/2"	64-92
35, 14 x 5 1/2"	68-25
36, 14 x 6 1/2"	70-96
37, 14 x 5 1/2"	57-43
1002, 14 x 5 1/2"	33-70
1005, 14 x 5 1/2"	34-25
1035, 14 x 5 1/2"	52-58
1036, 14 x 5 1/2"	56-36
1180, 14 x 4 1/2"	29-83
1182, 14 x 5 1/2"	31-11
2000, 14 x 5 1/2"	73-66
2001, 14 x 5 1/2"	70-33
2003, 14 x 5 1/2"	76-37
2004, 14 x 6 1/2"	87-60
2006, 14 x 12"	85-73
101	69-51
2020	77-61
2011, 14 x 14 1/2"	71-58

Outfits (w/out cymbals)	
202 w 20" BD	357-48
B202 w 22" BD	358-73
D202 w 24" BD	369-52
201	343-15
B201	344-40
C201	335-05
B203	435-40
D203	444-14
B204	510-45
D204	519-19
304	434-68
B304	435-94
D304	446-73
305	471-86
B305	473-11

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.

D305	483-90
308	505-91
B308	507-16
D308	517-95
604	417-88
B604	419-14
D604	429-92
605	497-38
B605	498-63
D605	509-42
606	626-37
B606	628-87
D606	650-45
717 w 20" BD	572-26
D717 w 22" BD	573-51
B717 w 24" BD	584-30
808 w 20" BD	779-37
B808 w 22" BD	789-88
D808 w 24" BD	803-45
1030 20" BD	328-87
B1030 22" BD	331-71
D1030 24" BD	334-56
1031 w 20" BD	214-46
B1031 w 22" BD	218-32
1033 w 20" BD	255-88
B1033 w 22" BD	259-74

Bass Drums:	
124, 28 x 17"	89-67
126, 26 x 17"	89-06
127, 18 x 15"	65-53
130, 20 x 17"	73-66
125, 24 x 17"	85-73
132, 22 x 17"	74-91
1150, 20"	61-94
1152, 22"	64-78
1154, 24"	67-63
1170, 20 x 15"	48-61
1161, 20 x 17"	54-51
1171, 20 x 17"	48-98
1172, 22 x 15"	52-29
1173, 22 x 17"	56-71
1173, 22 x 17"	52-84
1175, 24 x 15"	57-09
142	84-89
144	93-65
166	112-58

Timbales:	
531, 13 & 14 x 6	96-34
532, 13 & 14 x 6	89-06
531C	98-41
532C	91-13

Tom-Toms:	
112	29-97
113	32-68
114	39-32
115	45-37
116	48-06
118	50-77
333	48-70
340	53-48
342	45-37
346	68-87
433, 13 x 9"	43-49
435, 14 x 14"	56-80
436, 16 x 20"	68-87
440, 14 x 10"	48-06
442, 12 x 8"	39-96
444, 14 x 9"	45-37
446	62-22
448, 18 x 16"	68-25
1433, 13 x 8"	27-63
1333	33-11
1340	35-00
1346	47-29
1435, 14 x 14"	39-78
1441, 12 x 8"	20-63
1442, 12 x 8"	26-15
1445, 16 x 16"	33-51
1446, 16 x 16"	41-43
1448, 18 x 16"	43-09

Orchestral Drums:	
942 12 x 8 Tom Tom Super Classic	66-39
944 13 x 9 Tom Tom Super Classic	69-39
946 14 x 10 Tom Tom Super Classic	70-91
947 15 x 14 Tom Tom Super Classic	75-45
948 14 x 14 Floor Tom Tom Super Classic	90-53
950 16 x 16 Floor Tom Tom Super Classic	99-55
952 18 x 16 Floor Tom Tom Super Classic	114-67
954 20 x 18 Floor Tom Tom Super Classic	134-29
497 6 x 5 1/2 Melodic Tom Tom	30-16
488 8 x 5 1/2 Melodic Tom Tom	30-16
489 10 x 6 1/2 Melodic Tom Tom	40-75
461 12 x 8 Melodic Tom Tom	45-28
462 13 x 9 Melodic Tom Tom	49-79
463 14 x 10 Melodic Tom Tom	52-78

274P 14" pair	14-75
275 15"	8-79
275P 15" pair	17-59
276 16"	10-41
278 18"	14-85
280 20"	16-92
282 22"	20-24

Super Zyn:	
354 14"	24-78
354P 14" pair	49-57
355 15"	27-05
355P 15" pair	54-11
356 16"	29-70
358 18"	34-43
358S 18" sizzle	35-37
360 20"	39-54
360S 20" sizzle	40-48
362 22"	49-37

ROSE-MORRIS

LUDWIG	
Outfits:	
2001 Octaplus	1360-00
2005 Quadraplus	905-00
993 Pro Beat	890-00
990 Deluxe Classic	630-00
989 Big Beat	735-00
985 Rock-Duo	935-00
964 Super Big Beat	750-00
975 Triple Tom	855-00
1001 Rock Machine	760-00
1007 Smoke 'n Fire	780-00
2007 Overdrive	930-00
2003 Power Factory	1070-00

Snare Drums:	
410 Supersensitive 5"	152-00
411 Supersensitive 6 1/2"	156-00
400 Supraphonic 5"	100-00
402 Supraphonic 6 1/2"	103-00
404 Acrolite	75-00
405 Piccolo 3"	92-00

Stands and Fittings:	
201 Speed King Pedal	35-00
205 Ghost Pedal	50-95
1130 Tubular Hi-Hat stand	43-15
1374 Tubular s/d stand	32-90
1405 Tubular cymbal stand	28-95
1410 Tubular boom stand	40-80
1020 Tubular throne	31-35

Accessories:	
7821 Single Tom Tom holder	18-00
7812 Double Tom Tom holder	25-00
13452 Double Tom Tom floor stand	37-55
7791 Sturdilok Tom Tom holder	25-90
13401 Sturdilok Tom Tom floor stand	34-45
13041 Bass Drum Anchor	4-57
1306 Curved Retracting spurs	6-53
1324 Hoop Mount Stick holder	5-10

464 15 x 12 Melodic Tom Tom	61-85
465 16 x 14 Melodic Tom Tom	69-39
920 20 x 14 Bass Drum Super Classic	128-23
922 22 x 14 Bass Drum Super Classic	137-30
924 24 x 14 Bass Drum Super Classic	146-33
926 26 x 14 Bass Drum Super Classic	156-90

Accessories:	
7821 Single Tom Tom holder	18-00
7812 Double Tom Tom holder	25-00
13452 Double Tom Tom floor stand	37-55
7791 Sturdilok Tom Tom holder	25-90
13401 Sturdilok Tom Tom floor stand	34-45
13041 Bass Drum Anchor	4-57
1306 Curved Retracting spurs	6-53
1324 Hoop Mount Stick holder	5-10

LATIN-AMERICAN

2357 Tunable Bongoes on stand	88-95
2351 Timbales, Copper, on Stand	145-00
2353 Timbales, Brass, on Stand	145-00
2359 Timbales, Chrome, on Stand	155-00
1261 Single Cowbell Holder	1-64
1271 Double Cowbell Holder	2-61
128 4" Cowbell	6-60
129 5" Cowbell	7-95
2388 Black Beauty Cowbell	13-05
2389 Timbale, Cowbell	18-50
2390 Bongo Cowbell	21-75
2391 Mambo Cowbell	17-95
2387 Agogo Bells	22-85
133 Cowbell holder	3-50
1323 Bell Block holder	4-30
2383 Vibraslap Small	14-70
2384 Vibraslap Large	18-50
2380 Afuche Small	19-00
2381 Afuche Medium	21-75
2382 Afuche Large	26-65
2392 Metal Tubo Small	2-80
2393 Metal Tubo Large	3-75
2361 Claves Small	4-35
2368 Claves Medium	4-35
2364 Maracas Small	5-45
2365 Maracas Med.	6-50
2366 Guiro Small	7-60
2367 Guiro Medium	8-20

M42 Kelon

672 hi-hat.....	17-75	6302/PFW 22" Bs.....	529-00	6401 Stage-704 22" Bs Drm.....	198-00	8585 Snare Drm w/ tone cont.....	77-50	6682 Double Tom Tom hldr.....	24-20	7558 Concert Tom Tom w/hldr.....	15-13
668 single tom tom holder.....	13-50	6302/SFW 22" Bs.....	565-00	6402 Studio-504 22" Bs Drm.....	177-00	8685 Snare Drm w/ tone cont.....	85-50	6675 Double Concert Tom Tom hldr.....	17-05	7560 Concert Tom Tom w/hldr.....	18-15
674 double tom tom holder.....	18-55	6302/PNP 22" Bs.....	524-00	6403 Studio-503, 20" Bs Drm.....	116-00	8555 Snare Drm w/ tone cont.....	65-75	6580 Bass Drum spurs.....	6-05	7562 Concert Tom Tom w/hldr.....	21-73
675 drum stool.....	12-95	6304/SFW 24" Bs.....	541-00	Snare Drums:		8512 Tom Tom w/ tone cont.....	41-25	6552 Tone control.....	2-20	7568 Concert Tom Tom set.....	106-15
670 sticks (pr).....	1-00	6304/SFW 25" Bs.....	578-00	6410 Snare Drum Kit 5 x 14", 12".....	33-50	8513 Tom Tom w/ tone cont.....	42-90	6080 Drum Sticks—F, 5A, 7A & Rock 105.....	1-27	7563 Concert Tom Tom w/hldr.....	23-65
673 brushes (pr).....	1-40	6304/SFW 25" Bs.....	589-00	6411 Metal Snare Drum, 5 1/2 x 14", Chrome.....	28-00	8514 Tom Tom w/ tone cont.....	49-50	6082 Drum Sticks—2B & 5B.....	1-38	7564 Concert Tom Tom w/hldr.....	26-13
ASBA											
Asba Metal											
24 x 14 bass.....	255-00	6304/SNP 24" Bs.....	624-00	6412 Wood Snare Drum, 5 1/2 x 14".....	25-25	8515 Tom Tom w/ tone cont.....	53-90	6090 Drum Sticks w/ nylon—FN, 5AN, 7DN.....	1-38	7565 Concert Tom Tom w/hldr.....	30-25
22 x 14 bass.....	220-00	6312/PFW 24" Bs.....	511-00	6413 Wood Snare Drum, 5 1/2 x 14".....	21-25	6899 Double Tom Tom stand.....	29-15	6092 Drum Sticks w/ nylon—2BN & 5BN.....	1-54	7566 Concert Tom Tom w/hldr.....	34-65
20 x 14 bass.....	210-00	6312/SFW 22" Bs.....	544-00	Accessories:		8556 Concert Tom Tom w/hldr.....	18-15			7569 Concert Tom Tom set.....	154-83
20 x 14 bass.....	210-00	6312/PNP 22" Bs.....	584-00	6420 Bs Drm Pedal.....	10-75	8558 Cncert Tom Tom w/hldr.....	19-80			6867 Concert Tom Tom stand.....	18-65
14 x 9 Tom Tom.....	125-00	6312/SF 22" Bs.....	606-00	6422 Hi-Hat Stand.....	11-75	8560 Concert Tom Tom w/hldr.....	21-73			6868 Concert Tom Tom stand.....	20-63
13 x 9 Tom Tom.....	120-00	6312/SNP 22" Bs.....	554-00	6423 Cym Floor Std.....	6-50	8562 Concert Tom Tom w/hldr.....	27-50			7570 Concert Tom Tom 8-pc set.....	260-15
16 x 16 Tom Tom.....	189-95	6314/PFW 24" Bs.....	525-00	6424 Snare Drm Std.....	7-50	8568 Concert Tom Tom set.....	140-25			7586 Snare Drm w/ tone cont.....	47-30
12 x 8 Tom Tom.....	116-00	6314/SFW 24" Bs.....	557-00	TOSCO CYMBALS							
Asba Altuglass											
22 x 14 bass.....	255-00	6314/PF 24" Bs.....	581-00	14" Hi-Hats.....	40-25	8568 Concert Tom Tom set.....	140-25			7588 Snare Drm w/ tone cont.....	49-50
20 x 14 bass.....	210-00	6314/SF 24" Bs.....	617-00	15" Hi-Hats.....	42-25	8563 Concert Tom Tom w/hldr.....	29-15			7594 Drum outfit.....	323-40
14 x 9 Tom Tom.....	125-00	6314/PNP 24" Bs.....	560-00	16" Crash Ride.....	22-50	8564 Concert Tom Tom w/hldr.....	33-00			7955 Drum outfit.....	337-70
13 x 9 Tom Tom.....	120-00	6314/SNP 24" Bs.....	593-00	18" Medium Ride.....	34-25	8565 Concert Tom Tom w/hldr.....	36-85			7954 Drum outfit.....	323-40
16 x 16 Tom Tom.....	189-95	6324/PF 24" Bs.....	471-00	20" Medium Ride.....	41-75	8566 Concert Tom Tom w/hldr.....	41-80			7805 Drum outfit.....	456-50
Snares											
14 x 5 wood.....	159-95	6324/SFW 24" Bs.....	500-00	SUMMERFIELD							
14 x 5 metal.....	159-95	6324/PF 24" Bs.....	523-00	'IMPERIAL STAR' DRUMS							
14 x 5 glass.....	159-95	6324/SF 24" Bs.....	553-00	8993 Saturn 12+1 Drum outfit.....	918-50	8987 'Saturn 7' Drm outfit.....	577-50			7924 Drum outfit.....	310-20
Stands											
Hi hat.....	58-00	6324/PNP 24" Bs.....	492-00	8909 'Mars 9' Drm outfit.....	836-00	8908 'Mars 8' Drm outfit.....	704-00			7955 Drum outfit.....	337-70
Snare.....	36-95	6324/SNP 24" Bs.....	541-00	8906 'Mars 6' Drm outfit.....	621-50	8905 'Mars 5' Drm outfit.....	503-80			7954 Drum outfit.....	394-90
Conga/Bongo											
Tumbador.....	169-00	6332/PFW 22" Bs.....	427-00	8905 'Mars 5' Drm outfit.....	503-80	8805 'Mars 05' Drm outfit.....	462-00			7904 Drum outfit.....	258-50
Twin congas.....	285-00	6332/SFW 22" Bs.....	449-00	8906 'Mars 6' Drm outfit.....	621-50	8804 'Mars 04' Drm outfit.....	412-50			7520 Bs Drm w/spurs.....	70-40
Quinto.....	149-95	6332/PF 22" Bs.....	474-00	8905 'Mars 5' Drm outfit.....	503-80	8705 'Mercury 5' Drm outfit.....	442-20			7522 Bs Drm w/spurs.....	82-50
Bongos.....	58-00	6332/SF 22" Bs.....	499-00	8906 'Mars 6' Drm outfit.....	621-50	8704 'Mercury 4' Drm outfit.....	368-50			7524 Bs Drm w/spurs.....	96-80
Meta bongos.....	43-50	6332/PNP 22" Bs.....	457-00	8905 'Mars 5' Drm outfit.....	503-80	8520 Bs Drm w/spurs.....	88-00			SA7520 Bs Drm w/ spurs.....	71-50
K. ZILDJIAN											
10" crash.....	18-95	6332/SNP 22" Bs.....	479-00	8805 'Mars 05' Drm outfit.....	462-00	8522 Bs Drm w/spurs.....	101-20			SA7522 Bs Drm w/ spurs.....	82-50
12" crash.....	24-50	6342/PFW 22" Bs.....	377-00	8804 'Mars 04' Drm outfit.....	412-50	8524 Bs Drm w/spurs.....	108-90			TD7820 Bs Drm w/ spurs.....	118-80
13" hi hat.....	27-95	6342/SFW 22" Bs.....	398-00	8705 'Mercury 5' Drm outfit.....	442-20	8526 Bs Drm w/spurs.....	118-25			TD7822 Bs Drm w/ spurs.....	127-60
14" hi hat.....	32-00	6342/PF 22" Bs.....	417-00	8704 'Mercury 4' Drm outfit.....	368-50	8534 Floor Tom Tom w/legs.....	64-90			7534 Floor Tom Tom w/legs.....	49-50
15" crash/ride.....	36-50	6342/SF 22" Bs.....	438-00	8520 Bs Drm w/spurs.....	88-00	8536 Floor Tom Tom w/legs.....	70-40			7536 Floor Tom Tom w/legs.....	52-80
16" hi hat.....	38-50	6355/PNP Concert Tom-Toms.....	392-00	8524 Bs Drm w/spurs.....	108-90	8538 Floor Tom Tom w/legs.....	77-00			7538 Floor Tom Tom w/legs.....	63-25
17" crash/ride.....	40-75	6355/SNP Concert Tom-Toms.....	425-00	8526 Bs Drm w/spurs.....	118-25	8588 Snare Drm w/ tone cont.....	100-00			SA7534 Floor Tom Tom w/legs.....	49-50
18" crash/ride.....	47-50	Snare Drums:		8534 Floor Tom Tom w/legs.....	64-90	8688 Snare Drm w/ tone cont.....	120-00			SA7536 Floor Tom Tom w/legs.....	52-80
19" crash/ride.....	52-75	6356 Cust - Metal Snare 5 x 14".....	40-50	8536 Floor Tom Tom w/legs.....	70-40	6681 Single Tom Tom hldr.....	17-60			SA7538 Floor Tom Tom w/legs.....	72-60
20" crash/ride.....	59-00	6357 Cust Brass Snare 5 x 14".....	62-00	8588 Snare Drm w/ tone cont.....	100-00					TD7834 Floor Tom Tom w/legs.....	72-60
22" crash/ride.....	69-95	6358 Cust Brass Snare 6 1/2 x 14".....	70-00	8588 Snare Drm w/ tone cont.....	100-00					TD7836 Floor Tom Tom w/legs.....	88-00
IZMIR											
12".....	11-95	Accessories:		8588 Snare Drm w/ tone cont.....	100-00					7512 Tom Tom w/ tone cont.....	29-15
13".....	13-95	6360 Bs Drm Pedal.....	23-50	8588 Snare Drm w/ tone cont.....	100-00					7513 Tom Tom w/ tone cont.....	31-35
14".....	19-95	6361 Hi-Hat stand.....	28-75	8588 Snare Drm w/ tone cont.....	100-00					7514 Tom Tom w/ tone cont.....	34-10
15".....	20-95	6362 Cymbal floor stand.....	14-50	8588 Snare Drm w/ tone cont.....	100-00					SA7512 Tom Tom w/ tone cont.....	29-15
16".....	23-95	6363 Snare Drum Stand.....	16-50	8588 Snare Drm w/ tone cont.....	100-00					SA7513 Tom Tom w/ tone cont.....	31-35
17".....	30-95	6364 Cymbal Boom stand.....	28-00	8588 Snare Drm w/ tone cont.....	100-00					TD7812 Tom Tom w/ tone cont.....	41-25
20".....	37-95	6365 Drummer's Stool.....	37-00	8588 Snare Drm w/ tone cont.....	100-00					TD7813 Tom Tom w/ tone cont.....	46-75
22".....	54-95	PEARL MAXWIN Outfits:		8588 Snare Drm w/ tone cont.....	100-00					7556 Concert Tom Tom w/hldr.....	14-03
SELMER											
PEARL											
6300/PFW 22" Bs.....	773-00	6400 Stage-705 22" Bs Drm.....	222-00								
6300/SFW 22" Bs.....	826-00										
6301/PFW 24" Bs.....	795-00										
6301/SFW 24" Bs.....	855-00										

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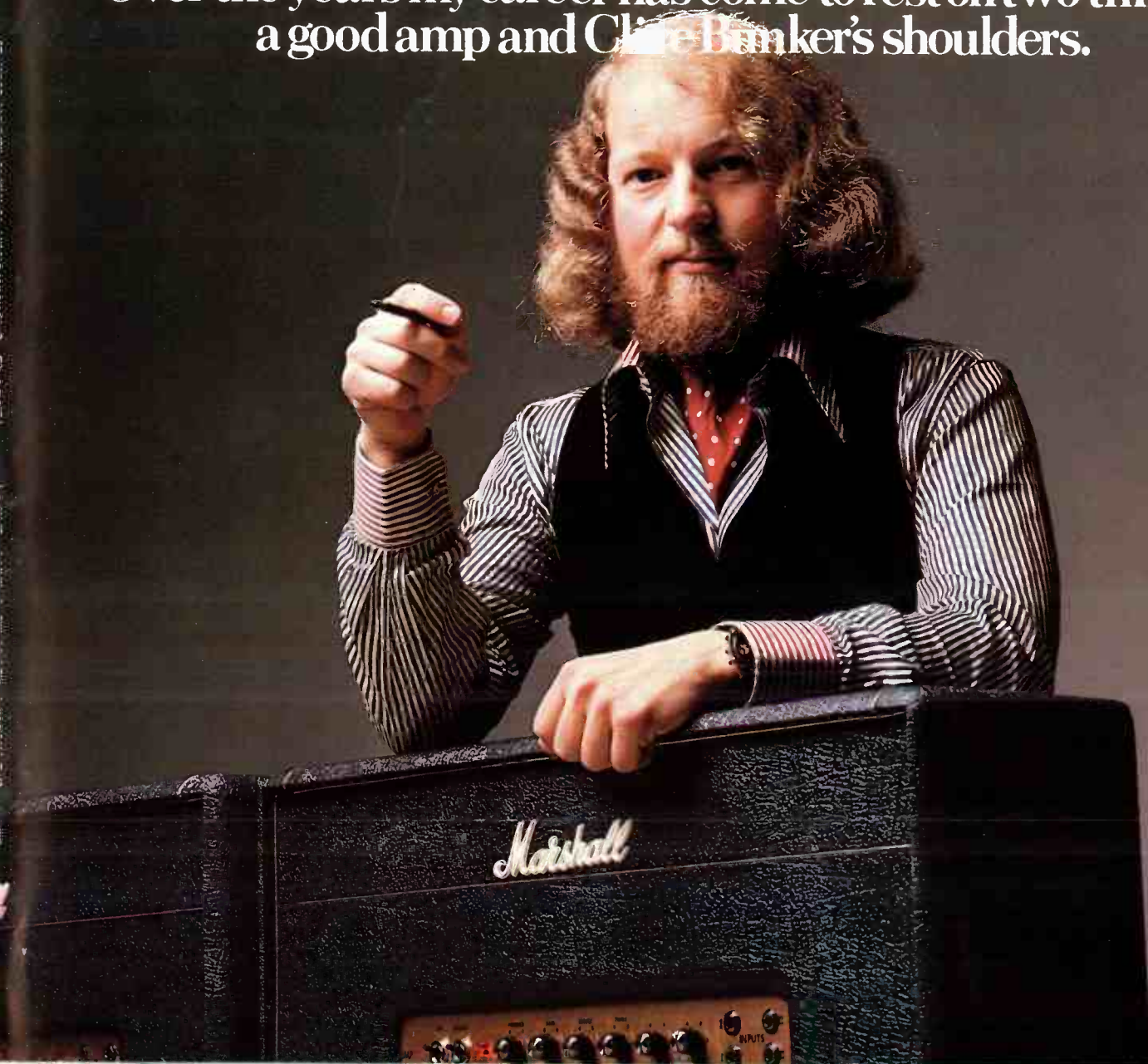
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Over the years my career has come to rest on two things;
a good amp and Clive Bunker's shoulders.



Martin Barre

"I remember the day I answered Tull's ad in *Melody Maker* for a guitarist – along with about 80 other hopefuls.

We all had to audition in front of Ian Anderson while Clive Bunker the drummer laid down a 12 bar beat.

When Ian had heard enough he simply told Clive to stop by tapping him on the shoulder.

The sooner he tapped, the worse he thought you were.

By the time my turn came around I was a jibbering idiot. As I walked over to the amp the room was filled with the sound of coconut shells being knocked together. It was my knees.

I can't remember what I played now because my eyes were glued to Clive's shoulder. And when the tap came it was a lot sooner than I had expected. I went home, turned on the budgie, and talked to the telly. I was a total wreck.

I knew I had to do something. So I grabbed the phone and called Ian.

The first thing he asked me was why had I left so early. And that was when I started with Tull. The very next week we were off touring in Scandinavia. And the rest is history.

But, anyway, here I am. Of course I still get the odd attack of stage fright, but now I know one thing for sure.

I sound a lot better now than I did then. I've been using Marshall a lot lately, because over the years Marshall gear has continued to improve and there are not many pieces of equipment you can say that about.

These Marshalls really belt it out – with lots of top, a nice low frequency response and not too much middle. And that's without using boosters – because with Marshall you just plug it in and it sounds good.

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And it sounds just the way I like it – drivey and heavy.

Of course there's another basic advantage of using Marshall and lots of volume. It drowns out the sound of my knees."

Martin Barre has played lead guitar with Jethro Tull for seven years, contributing on all the albums from "Stand Up" to their latest, – "Too Old to Rock and Roll, Too Young to Die."

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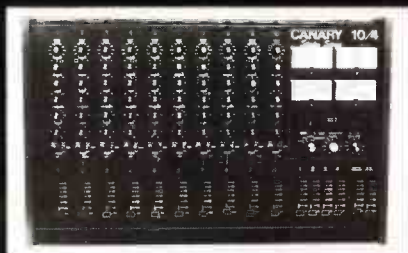
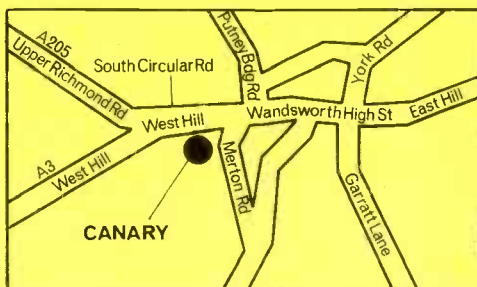
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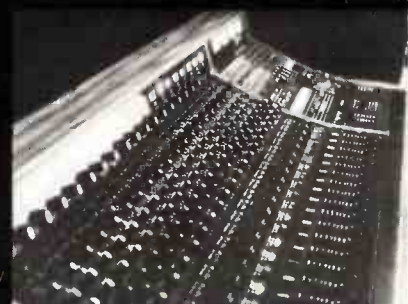
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