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(photo by Chris Love)

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YOUR LETTERS

HUMBUCKERS

Dear B.I.,

I would be very grateful if you could give me details as to where I may find information on the design and circuitry of 'humbucking' pick-ups and their advantages.

You have helped me before and I hope you will help me again.

**Andy Wason,
Wishaw,
Lanarkshire.**

Dear Sir,

I have been intrigued for some time now about guitar pick-ups. However, I have been unable to convince myself why some guitarists alter their pick-ups when they already have perfectly good ones which came with the guitar.

For example, guitarist Alvin Lee altered his Gibson Humbucker pick-up for a conventional make and also Clem Clempson of Humble Pie had a different pick-up fitted to his Gibson Les Paul.

Is this something unusual, or something to do with the sound? Also, please could

you tell me what is a better pick-up to replace a Gibson Humbucker on a Les Paul, and what types of pick-up Alvin Lee, Clem Clempson and Jimmy Page use now.

Yours faithfully,

**Willhelm,
Heidenoldendorf,
West Germany.**

Please accept our apologies if we've got your name wrong - we couldn't quite read your signature!

The main feature in humbucking pick-ups is the use of two magnetic poles under each string instead of one, resulting in a fuller sound and the cutting of hum and extraneous noise - very useful in a recording situation. Single-pole pick-ups give a thinner tone generally, but the actual strength of the output is dependent on pole size and the windings.

One guitar which can be switched to either single- or double-pole operation is the new Dan Armstrong six-string model, which has a single sliding pick-up.

We couldn't contact

either Clem Clempson or Jimmy Page, but Alvin Lee, who uses a Gibson 335, has two humbuckers fitted, and one Fender Strat pick-up (single pole) situated between them. The Fender pick-up is wired to a separate volume control, and wired in parallel with the bridge humbucker - that's how he gets that variety of sound!

For further details on humbuckers, we suggest you write to Henri Selmer and Co. Ltd., Woolpack Lane, Braintree, Essex.

TAPING

Dear Sirs,

For just over two years I have been playing the piano. My aim from the onset of my lessons was to attain a comprehensive knowledge of chord structure and then develop my own ideas and put them on tape.

I have now reached a reasonable standard of proficiency and I face the dilemma of which is the best form of recording equipment on

which to note my developing ideas.

What I would hope to do is to put one track on top of another whilst listening (presumably through headphones) to an already pre-recorded track. In particular, I would prefer essentially simple equipment that won't cost the earth and will assist me in the rudiments of recording.

I have turned to you with your expertise hoping you can assist me not only to choose suitable equipment but also in advising me as to value and effectiveness, bearing in mind what I hope to achieve.

Any comments you may care to make would be very welcome.

Yours sincerely,

**R. Pearce,
Gravesend.**

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This model will set you back £200-£300 so, if it's a bit pricey, the next best machine would be a second-hand Revox G36 which, although it only has a mono amplifier, still offers complete multi-tracking facilities. One of these, with luck, can be obtained for around £100.

In answer to your query about headphones, these are only necessary if you're putting a vocal track over an instrumental one. For double-tracking a piano, like you would be doing, a normal loudspeaker monitoring system will suffice.

The Tottenham Court Road area of London is your best bet if you wish to examine some new equipment. Shops we would recommend are R.E.W. Ltd., at 146 Charing Cross Road, Lind-Air Ltd., and Laskeys.

For second-hand machines, keep an eye on *Exchange & Mart*, *Hi-Fi* and *Equipment News* and the *For Sale* columns of your local paper.

UNION

Dear Sir,

It is a pity that your production schedules mean that by the time your Riff Raff feature appeared the information regarding Aureo De Souza and the Musician's Union was out of date.

For Aureo was admitted by the Central London Branch Committee on 31st October, 1973 and, unlike the case of Tetsu, this was his first application to join the Union.

It's a pity, too, that Roger Sutton's quote about the Faces 'having more bread' seems to imply that the Union kneels to the 'big boys' and pushes the tiddlers around. I have spoken to Roger since and this isn't what he meant; he was referring to the fact that, being successful, they could sweat out their waiting time more easily than a struggling, new band is able to do.

Finally, on the point about the Union not being run by working musicians, this is only partially true. Of course the full-time officials are ex-musicians, but all the various

voluntary committees which make and operate Union policies are composed of working musicians. It is not the Union's fault if rock musicians have, so far, shown little inclination to give up part of their time to further the interests of their fellow musicians in the way that those in every other section of the profession do – from session players to local gig men. And we can only, through your columns, urge those rock musicians who are not yet members to join us and for those who are, to try to take an active part in the affairs of the Union.

Yours sincerely,

**Brian Blain,
Secretary,
Music Promotion
Committee.**

EFFECTS

Dear B.I.,

I saw on page 82 of the August issue of *Beat* a photo of two new Sola Sound effect pedals, the Sustain and the Octivider.

Could you please describe to me the special sound effects these give or, if this is too difficult, could you tell me what well-known guitarists use them. What is the price of each and where can I find them in London?

Yours sincerely,

**Francois Caquelin,
Luneville, France.**

The Sustain pedal does what its name suggests, that is, gives you an endless guitar note for as long as you want it. The Octivider gives you the bass octave of the note you play.

There's quite a host of famous names who use both pedals, including Yes and Flash who use the Octivider and Led Zeppelin, King Crimson's Bob Fripp and Marc Bolan, who use the Sustain pedal.

Both are available from Macari's Musical Exchange, 102 Charing Cross Road, London WC2. The Sustain costs around £19 and the Octivider about £22.50.

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ALVIN LEE ON THE ROAD TO FREEDOM!

Old 'Speed Fingers'
himself talks about a new
friend and a new direction

Almost ten years later, Ten Years After have proved their point in both name and deed, but Alvin Lee, guitarist, song-writer and front-man with the band, has recently brought out an album which shows his interest and ability in other musical fields, and one which moves right away from his 'Speed-Fingers' image.

Ten Years After have been together since 1967, playing their own brand of rock 'n' roll and jazz-influenced numbers in a stormy act that has been to the States 18 times, and most other countries in the world.

His new album, *On The Road To Freedom*, consists of country, blues, gospel and rock-flavoured songs, written mainly by Alvin and his friend Mylon Le Fevre.

Mylon is a guitar-picker and singer from Georgia, U.S.A., who first met Alvin in the States, when his band, Holy Smoke, opened some of TYA's shows.

PLAYERS

The list of musicians who played on the album is staggering, but Alvin explained that they 'just dropped in' — and see who did: George Harrison, Stevie Winwood, Jim Capaldi, Ron Wood, Reeboop, Mick Fleetwood, Andy Stein, Bob Black, Tim Hinckley, Mike Patto, Ian Wallace and Boz!

On The Road To Freedom is important in many senses for Alvin, being the first album recorded in his new home studio, and the first brought out by his Space Productions production com-

pany. He also feels that the recorded music is a side of him that's long been unexpressed, and when *Beat* went down to his country manor, hidden deep in the Berkshire countryside, he and Mylon were keen to tell how their friendship and album came about.

Mylon began by telling how, when they were in the States together, he and Alvin used to spend hours in hotel bathrooms — 'we used to call it Bathroom Music' — picking flat-tops and generally having a good time with country-flavoured music. Why in the bathroom? Well, just think how good anything musical sounds in the bath and you'll see why.

'Our managers ended up trying to keep us apart, thinking we were a bad in-

fluence on each other, because we'd miss planes and sleep just spending the nights pickin' our guitars, because you get a beautiful sound in a bathroom,' he said.

Since then a strong friendship has developed between the two musicians, and when Mylon came to England in the summer he found Alvin hard at work building his studio in a barn near the main house, together with friends and musicians. Everybody worked to get the studio ready, and in between working, Alvin and Mylon, together with the musicians previously mentioned, were able to play, record and get material together.

Alvin explained that when they started recording, there were no definite plans for an album, and with the tre-

mendous freedom offered by his own studio, he and Mylon were able to do practically anything they wanted.

ALBUM

'We had often talked about an album in the past, because our tastes are very similar in a number of ways. We don't plan albums, though, we record, and I think that if you can record freely, and then worry about whether it's going to be an album, single, tape or whatever afterwards, it's a better approach. When you've got to play music for something in particular, it becomes something else,' said Alvin.

'We wanted to be as relaxed as possible, which you can't get when you're paying £30 an hour. We're right out in the country here, and can play and record any time. There isn't even a clock in the studio, just so there are no time worries. Sometimes we'd go in during an evening and not come out until the middle of the next afternoon!

'When we started recording, and all these musicians started dropping in, it was amazing how well they fitted in to the music. George Harrison, Tim Hinckley and Ian Wallace all live locally and we go round to their music rooms and studios and play. Some live in London and like to come out here for a few days' rest, because it's so relaxing.

'It was very strange at times how everything worked out so well – at one point we ideally wanted a Nashville steel guitarist, and then we found there was one in town, and the next day he was up here!' – That was Bobby Black of Commander Cody and His Lost Planet Airmen.

'I think one of the reasons we like the album so much is the fact that it's completely home-made – recorded and mixed here, and even the sleeve shots and design done here. That makes you a lot prouder of something.'

Alvin has always divided his time between actually playing, and handling the production side of recording. His interest in the production side goes right back to when he had his first tape recorder.

'I like machines in fact – cameras, precise machinery – I get off on that. The production interest stems from wanting to have more control over what I play. It's frightening to think that 30 or 40 years ago it was all mono, with musicians playing into a horn and straight on to a disc – the facilities today, with a 16-track, are just amazing, and I'm still learning.

'I've also learned a lot just inviting people down here, because everybody has a different approach to making and recording music, and most people have one and stick to it. I'm seeing lots, and it's really interesting. I haven't co-ordinated anything yet because I'm still learning, but I'm very excited.

APPROACH

'On The Road To Freedom is an approach to music, but what I also want to get into in the future is using a 16-track almost as an instrument and supplying sound sources and taking them through pipes and round corners, but not like is done with a synthesiser, which is almost ready-made. I think a lot more can be done with recorded natural sound.

'One of my heroes in this field is a guy called Tod Dokstod, who does what he calls "organised sound", and he's even done an album with an orchestra – but what he did was record all the



Alvin at the desk in his home Studio.



Alvin and Mylon during sessions.

different instruments playing different notes, cut the tapes up, index them, and then fit them together for the "organised sound" – it's really amazing.

'Being a musician, I want to use all these advantages. The sky's the limit really, with the facilities in this studio. But you can't buy time, and that's what becomes the main factor.'

Although all this seems far away from his accepted role with TYA, the band's followers needn't worry:

'We'll keep Ten Years After together for the people more or less. I can't see the band as an object, though, because it's been going so long. A lot of bands say: "We'll do this or that", but TYA have always been very much into the validity of following through and progressing at the right pace – it's like finding a channel and exploring it, rather than trying them all. And that may be the success of TYA – we went out on a limb and stuck with it, whereas if we'd tried to play all the types of music we thought people would buy, it wouldn't have worked.

BOXING

'For me, Ten Years After is like a workout or boxing match with a guitar. I go on and do everything I can with the instrument, and the rest of the band do the same. It's quite mind-blowing, but it's not the sort of music I can sit in the living room and listen to.

'Playing fast is like a reaction really. When you learn to drive a car, using the steering wheel and pressing the brake and accelerator, it becomes automatic, and

when you get in you become a part of it. It's the same with the guitar – get in the groove and you're away.

'Some nights with TYA it's really silly – I can stand on stage and just listen to myself playing and think "Oh! that's amazing", and the guitar seems to be playing itself. The fans are pushing and I can really let it flow.

'I never really try to play fast – that just comes with time. I might try to play intensely, but I'm also trying to create whirlpools of sound – rather than just play notes. I play a lot of notes, but they're all based around patterns and chord formations up and down the neck.

FASTER

'There are a lot of faster guitarists than me – I've heard them. Olly Halsall is very fast and fluent, but people don't think it's fast because it sounds easy, and it slides around.

'Every musician, at some stage, has to decide which direction he's going to take, which is what I did when I decided to have these guitar workouts as my thing – and I've really enjoyed it – but the more ground you cover the less there is to do. Things have slowed down a lot now, and we do two major tours and an album a year, but that's because it gets harder the longer you go.

'It's the same with the instruments. When you start, in the first year you go from playing nothing to playing tunes, and the ground you cover is fantastic. Then you get into style and new licks, and it all slows down. That's the state I'm in now, with that side of my playing – I,

ALVIN LEE

Continued from page 7

maybe, pick up a new lick and work it into some phrases about once a month.

'That's why it's so good having Mylon here — he has all the enthusiasm that I lack and it seems anything we say "let's have a go at" we can do — it's the way our characters work together. On my own I probably wouldn't do so much, because the enthusiasm has been washed out of me a bit, but now I fiddle around on everything, playing harp, piano, bashing the drums — it's almost as if I've realised my own potential, which is quite frightening.'

RED TAPE

Alvin and Mylon also hope to go on the road with some of the musicians who played on the album, but as they explained, there's a lot of red tape involved before ten 'known' musicians can do it.

'It seems a crime really, not to get anything on the road — everyone wants to play, and as far as I know everybody who's heard it likes it. We might go on the road anonymously. Our attitude was to have something fresh and musical, and the fact that it comes across on a piece of plastic is fantastic.'

SPACE

Alvin's Space Productions company now allows him to

record other artists and have their albums and material released through Chrysalis and, although he's looking forward to recording and producing artists at his studio, he wants to be personally involved in all that's done there, and not use it as just another commercial studio.

It's situated in a barn near the main house, completely insulated, with the control room raised up at one end and the observation window high in one wall. Giant oak supports reach from the studio floor into the high roof — a nice 'down on the farm' touch, but there the similarity ends, for the desk and recording equipment are very sophisticated indeed.

CONTROL

The control room features an 18-channel Helios desk, with two channels for reductions. It also has monitor mix facilities, so that one can monitor mix recording while actually listening to it, band or 16-track, without switching to reduction.

There's also a remote box in the studio with a PPM meter and slider-fader, so that one man can go in and record himself. The desk also has direct injection sockets so that guitars and other instruments can be plugged straight in.

The recorders consist of a 16-track Studer with Dolby M16, a Studer two-track and two Revox machines, and both Tannoy and JBL monitor speakers are used. Alvin got the JBLs because most American musicians are used to them.



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Alice Cooper, the man who was responsible for bringing pythons, human toothbrushes and broken baby dolls on to the rock 'n' roll stage, has done it again!

Recently Alice was in New York City, recording his latest album, *Muscle Of Love*, an epic rock record based on a theme of teenage sexuality, and he had some special guests with him in the studio.

Last time he brought his friends into the studio to record *Billion Dollar Babies* he came out with a track featuring Rick Grech, Donovan, Marc Bolan, and Keith Moon, but this time the atmosphere was a little different. The recording of *Why Don't You Get Away* was in session at the Record Plant studios and the special guests were . . . Liza Minnelli and Ronnie Spector!

Yes, Liza Minnelli, whose last newsworthy feat was going out with Peter Sellers ('Aren't you bored with all that?' she asked of one news-hungry reporter at the studio), was singing background vocals for the new Alice Cooper record. Not to mention Ronnie Spector, former lead singer with the Ronettes (*Be My Baby*, and other Phil Spector hits of the Fifties . . . she married Phil six years ago), who is in the midst of making a comeback by way of Buddah Records.

Only Alice, himself, and guitarist Michael Bruce were present at the session (in addition to scores of engineers and production assistants), and the atmosphere was one of high camp. When Alice and the rest were besieged by too many questions to handle, a Press conference was convened, and explanations were given.

DRUNKEN ALICE

'Liza is the best at what she does — you know, the type of voice that she has,' explained a very drunken Alice, who averages between three and six packs of Budweiser beer a day, 'and Ronnie is the very best at being the Fifties' voice incarnate.' Ronnie really was in fine form at the sessions, with her 'whoa-ho, whoa-ho-ho-ho' sounding just as con-

What have Alice Cooper, Liza Minnelli & Ronnie Spector in common?



Liza, Alice and Ronnie — all 'girls' together!

Beat's Stateside Correspondent gives the answer, and also discovers what makes producer Phil Spector jealous!

vincing as ever. Everyone seemed to get carried away with the show-business side of the affair, with Ronnie wailing away over the guitar solo while Liza did a spoken-word bit that had everyone in stitches. After the main flash of action was over and they settled down to business, the hangers-on were bounced merrily out of the studio so that the real work could get done.

Afterwards, Ronnie Spector said: 'Philip just wants me to stay home and be a housewife, we have a four-year-old kid, but I get bored when I've got nothing to do. He doesn't know that I'm here today . . . and he didn't have anything to do with my new single, which is on a label which he's had nothing

to do with. We've got four songs recorded that could be hit singles, but if either the first or the second is a hit, we're putting out an album right away.

JEALOUS

'Philip is a little upset over the whole thing, because one of the reviews said that my new single is as good as anything I did with the Ronettes so he's a bit jealous. In fact, he might re-release some of the old stuff that we did just to prove himself . . . he's been saying that he was going to put together a collection of 20 Greatest Hits, and sell it on television like all those others, but he's never done it. This was a few months ago and I keep asking him when it's coming out and he tells me

not to worry, everything takes time.

'There are other people trying to recreate the Phil Spector Sound but as close as they may come, they'll never equal it, because everything was always perfect . . . he had this engineer who could listen to a track and tell if one violin was out of tune, even when there was all that music and four other violins. Phil was the best at that, and he still is, and we don't even listen to the imitations, although we do take it as something of a compliment.' Ronnie had to do some more vocals, so the interview was cut short, but watch out for her new single and Alice's brand new album, *Muscle Of Love*, out shortly.

• • • • •



PORTRAIT OF ROGER

Quadrophenia answers the biggest question that has ever hung over the future of The Who – how to equal, let alone top, the excellence of their rock-opera *Tommy*.

We made it Album Of The Month in the last edition of *Beat* and now, having seen The Who perform *Quadrophenia* live, we're even more convinced that it merits the accolade.

It has about it an epic quality, not only because it represents yet another great rock work from Pete Townshend, but also because it sees vocalist Roger Daltrey

giving what is possibly his finest performance.

Daltrey's talent seems to have blossomed at a new height, and it's probably due to the concept of the work being closely allied to his own experiences of life.

PERFORMANCE

Ask a singer to do any old song and you'll get a rendition, ask him to sing about something he knows and has experienced and you'll get a fine performance. Such is the case with Daltrey and *Quadrophenia*.

Tommy involved unreal characters, a miracle cure

The Who at full-bore, performing Quadrophenia (top). A shock of fair, curly hair, piercing blue eyes and a bronzed torso – nowadays, Roger Daltrey's image is that of a Riviera hippie ▼





HE ARTISTE... DALTREY

and wizardry (if only on a pinball machine!). *Quadrophenia*, however, takes a look at the London of 10 years ago when The Who began their auto-destructive rise to fame.

The scene is one of mods versus rockers; screaming, knicker-wetting fans; uppers and downers; ballrooms and the whole whirlwind of experiences heralding the dawn of rock music.

Young Jimmy (read Roger, or Pete, or John, or Keith) is the central character and the four members of the band take on the four various parts of his personality — hence

Quadrophenia. Surrealism played a big part in *Tommy*, but here the message seems to be one of a grim reality.

Keith Moon makes some notable vocal contributions, but it's Daltrey — the singer who at one time looked set to quit the band — who shines through it all.

The dynamics of his singing have to be seen to be believed and with that in mind we present a pictorial round-up of Daltrey's career. It's photographic evidence of a young mod who makes good, in much the same way that Jimmy does in *Quadrophenia*.



Remember the days? Roger is pictured above, both during and after one of his many *Tommy* performances — the first-ever, really successful rock opera. On the right he's caught in more of a 'mod' mood (note the back-combed, lacquered hair) at about the time of *My Generation*.



THOM BELL



MASTER OF THE PHILLY SOUND

Thom Bell's may not be the best-known name in music on this side of the Atlantic, but this pleasant, modest man can quietly boast that his productions have outsold even Tamla Motown during the past three years.

Over the past seven years he has been involved with hits whose total sales exceed 100 million copies, earning him 23 gold discs in the process. Now he is preparing to venture out of this safe niche to settle in England, a country which numerous visits have made him regard as his preferred home.

CLOSE FRIENDS

Already a regular trans-Atlantic commuter, he will soon be making the journey in the other direction – to the studios in Philadelphia where he works in close collaboration with close friends Kenny Gamble and Leon Huff.

'I've got my own companies, so have they, but we've always worked hand-in-hand and now we are pooling our resources in the Greater Philadelphia Trading Company,' Bell told me over lunch at his Kensington hotel. 'We've bought the old Cameo Parkway building and constructed a new studio.'

THE END

Would this then mean the end of the association with Sigma Sound, where Bell, Gamble and Huff have cut all those memorable classics of the Philly Sound for the Delfonics, the O'Jays, the Stylistics, Billy Paul and so many others? 'Oh no, actually Joe Tamsia, who owns Sigma Sound, designed the new studio which will be called Sigma Sound South. He's an electronics wizard and he'll become a partner in our operations next year,' he replied.

I asked Bell if he thought there was some special magic which made Philadelphia such a prolific source of hit records – pop as well as soul.

'Well, it certainly is a musical city. Charlie Parker lived there, so did Bessie Smith, Chubby Checker, Bobby Rydell, Frankie Avalon, and lots of others too, but as far as I'm concerned,

all towns are loaded with talent as long as you have people. Talent doesn't come out of bricks and buildings, it comes from the people. It's just that some towns have more outlets for such talent, more aware companies looking for it.

BIG

'Tamla Motown could have been just as big no matter what city Berry Gordy had decided to start it in, so could we.'

Bell's own musical career started as a member of Kenny Gamble and the Romeos: 'They cut one record, but I'd left before that happened.'

He maintained his contacts with Gamble and Huff (another member of the group), and in 1966 had his first experience as a producer with the Delfonics and *He Don't Really Love You*. Since then he's been kept busy with producing, writing songs (with lyricist Linda Creed), and doing arrangements for various acts.

Bell, modestly puts much of his success down to having been in the right place at the right time: 'There's always room for new things, new creative ideas and we just happened to get the right team of people together – imaginative musicians, an engineer who got the right sound and so on.'

'Every company has its own breakout region where they have particularly good relations with the media and the DJs are in tune with their ideas. For Motown it's Detroit, for RCA it's New York City, for us it's in Philly. That's where you test a record. With all that plus going for you on home-ground, if it comes up minus then you just haven't got it, so you forget that one and try again. We don't deal in minuses, for us every record's got to be a plus. We set ourselves a schedule. We know we've got to sell 10 million records a year to meet our target.'

ADVANCE

'We've done extensive market studies. We know New York, for example, is a

16 per cent buying market. That means 16 per cent of the population are regular purchasers of records. We also know the proportion of compulsive to impulsive buyers in each area and how long it should take a record by any one of our acts to break. For instance, the Stylistics, Blue Notes and Detroit Spinners happen almost instantly, while the Intruders and New York City need working on for several weeks before they start to take off.

'We're trying an album concept now because we've already got the singles' market the way we want it — nobody sells them like we do.'

Despite all this, the operation is still very small and on an essentially personal basis: 'The whole thing is still headed by the three guys who started it and we all still play on most of the sessions — I handle the keyboards from piano and organ to clavinet,' said Bell.

'We've recently put our publishing into a joint venture and did a deal with a major publisher to administer

'We've got the singles market the way we want it — nobody sells them like we do'

it for us. They paid us a big advance, but made it back in a couple of months.'

Bell and his associates also produce records for companies other than Gamble-Huff's Philadelphia International label — the Stylistics for Avco, the Detroit Spinners for Atlantic, the O'Jays, Johnnie Mathis and others for Columbia, New York City for RCA and so on: 'That way our product gets a much better spread.



'I try to understand and appreciate all kinds of music. I listen a lot to country at the moment. I can dig the Beatles and Brahms, too. You have to listen with an open mind and then develop the ability to distinguish what is good and what is bad in each style.

'Personally, I'm orientated towards so-called good music, you know, orchestras and so on. I've adapted myself to rock and R&B, but my stuff is cleaner. I remember

the time when they laughed at me and said: "That's like classical music, that ain't gonna sell", but gradually people's ears got attuned to it.'

Now 30 years old, Bell has firmly established himself: 'In this life each of us has to find the thing he can do well and enjoy doing. I remember my folks sweating and skimping so I could stay on at college, but I just couldn't get into maths and all that stuff. I didn't like it and I was no good at it.

'My old man told me I was a fool, said I ought to have a taste of his work, manual work with dust swirling about. So I said I'd rather do that and shocked him when he found I could actually enjoy it.

WASTER

'When I went into music they thought I was a waster, but then when I started bringing home royalty cheques for more money than he could earn in a month, they came to appreciate that I was doing what was best for me.'

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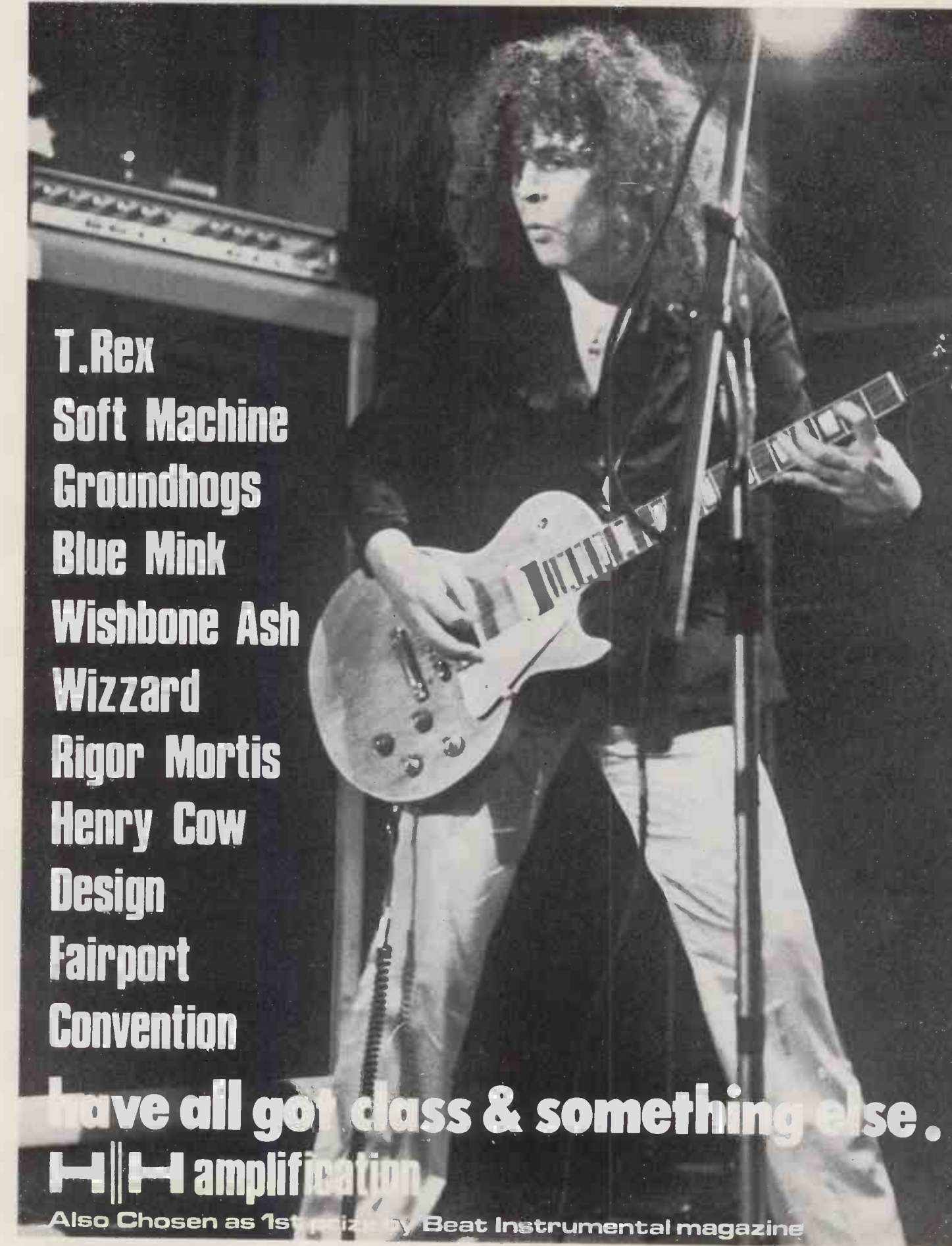
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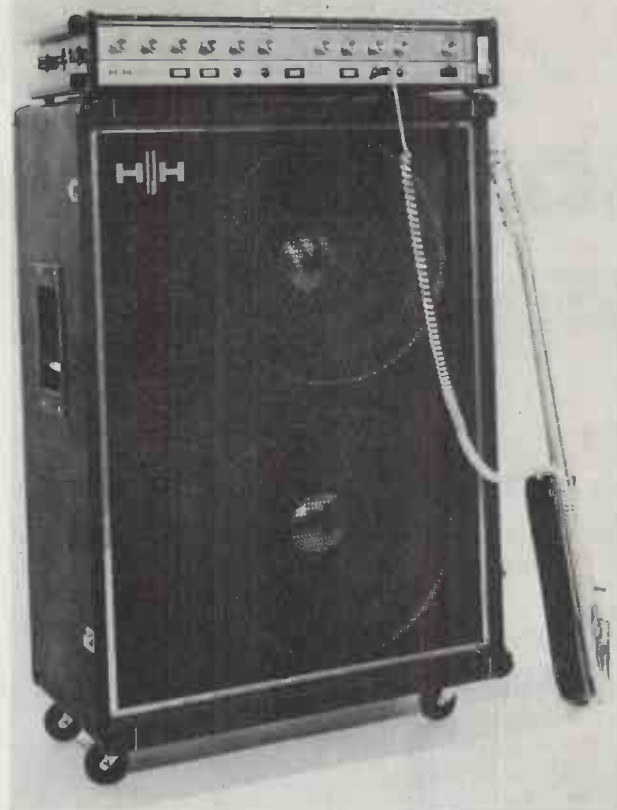
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For example, if you decide that a 'smart and durable finish' is the most important quality that an amp. and speaker must possess, then put a 'B' against No. 1 on the reply card in this issue. Go on to select EIGHT points in all. The competition will be judged by an independent panel of top professional musicians.



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TO ENTER

1. Once you have decided on your order of preference, insert your answers, using the appropriate letters (i.e., A for high power output; B for smart and durable finish), on the reply card you will find inserted in this issue, alongside the figures marked 1 to 8.
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6. The result will be announced in the March issue of *Beat Instrumental*. The judge's decision is final, and no correspondence can be entered into concerning this competition.

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LOVE, DEVOTION AND SANTANA... SOME REAL GOD ROCK

Remember when Peter Green of Fleetwood Mac gave all his money away and disappeared into hospital work? He was at the centre of a host of stories about how spiritual convictions had caused him to leave the commercial, music-making business for more worthwhile employment.

It happened with Jeremy Spencer, too. He made a similar – if less inspired – move to the Children Of God movement, taking his wife and his kids with him to do the Lord's work.

This was capped by the amazing rise to fame of John McLaughlin and his Mahavishnu Orchestra. In the Press, McLaughlin spoke

freely of how guru Sri Chinmoy had changed his life, ideas and music, and shown him a path through life.

COMBINATION

When CBS released an album in '73 called *Love, Devotion and Surrender*, which featured the combined talents of McLaughlin and Carlos Santana plus some of Sri's words on the subject, it became apparent that Carlos, too, had found a spiritual path that could be combined with his career in music.

Before his November gig, at London's Rainbow theatre, Carlos asked for, and got, 60 seconds of silence before the music started – so that he

and his band could 'tune into' the audience. There followed a most memorable set, even if it did lack some of the immediate impact that characterised the band up until about a year ago.

He was in this country to back up publicity for Santana's latest album, *Welcome*, which features John McLaughlin, vocalists Wendy Haas and Flora Purim and flautist Joe Farrell on certain tracks, in addition to the band.

Now, there's been a lot of talk about religion in music lately. Shows like *J.C. Superstar*, etc., and the collective religious ramblings of many artists eager to jump on the bandwagon (remember

flower-power?) have brought 'God-Rock' very much to the fore.

Even if it is a load of bulls...t, and however much one might object to being indoctrinated with one's daily dose of music, there's no denying the power that a new spiritual awareness has brought to Carlos Santana.

If it's done nothing else, it has taken the place of emotional crutches like cocaine and a never-ending stream of loose women – and the moral is self-evident as far as Carlos is concerned.

SHRINE

He even travels with his own shrine, made up of pictures, candles and No Smoking signs. We sat in front of it with him when we visited his London hotel room to find out what this new spiritual involvement means to the man and his music.

Much of Carlos' dialogue deals with abstract conceptions that would suffer at our hands if we tried to oversimplify them. We decided to let Carlos tell the story in his own words.

'Larry Coryell (another great guitarist) introduced me to the teachings of Sri Chinmoy,' he said. 'He showed me that transcendental picture (pointing to one pinned up in the 'shrine') but he never really told me what it was all about. I guess it was because I was into other things. That was about five years ago, and I was just getting loaded (stoned) all the time.

'But I know the first time I saw that picture I was petrified by it, man. I was very afraid, because psychologically, my mind knew it was going to be the beginning of becoming aware, and it's like a chain reaction – every time something good's going to happen, or every time a person says: "I know, I have to do this", the mind rebels.

'The mind is finite, it's animal, and it only deals with instincts.

'You don't really know what you're doing when you have an instinct, but when

◀ 'Santana is like a city, and everybody has a song' –

Carlos



you meditate and concentrate on your heart – which is like the house of your soul – and play, you're not playing anymore, everything's playing to you and there's no way people can't like your music.

'Even if their mind doesn't like it, if they're taping it right there and then, when they take it home and play it back, eventually they're going to say: "Man, I really like this thing" – why? Because they're playing it through you, and it really makes sense.

'When I'm really real and true to myself, I realise that music has now become secondary to me, and the primary thing is to serve the Supreme, and be as humble as I possibly can, and maybe help in inspiring people to take a path. I'm not really into making disciples for guru Chimnoy, I'm just into myself and just to inspire somebody to take a path, whether it's Jesus, Krishna, Buddha, or wherever they see God.

'To me, God is the Light, and Jesus, Buddha and Krishna are like windows. If you see through this window (pointing on a sunny day), you can see God through here. You have to be true to yourself and devote yourself to that window, so you can receive and give the light. I know it's wrong to say there's only one God – there is only one God, but there's not just one way to get to God.

DISCIPLINE

'To become a disciple is like being a soldier of the Divine – you have to serve a purpose. To be a soldier of a country is good because in a way it teaches discipline. Now discipline is sacrifice, sacrifice to the mind, which to the heart is joy. On a spiritual level, and being a disciple, this discipline is meditating, striving not to get angry, striving not to yield to temptation.

'Even when you're on stage and an amplifier blows out, or if this guy's out of tune – because that's a challenge all the time – or if you have a guy who doesn't like the music and starts screaming, you see all these things with compassion and

just go right through them and play the best you can.

'At other times, if I'm not in tune with myself and my amplifier blows up and I have a temper tantrum, or somebody's outa tune and it blows the whole set . . . it really helps.

It helps because in joy is discipline, and joy is to see our reflection, a perfect reflection, which is a work of the Supreme. Like when I see a Mona Lisa I see the Supreme. I see Da Vinci as a mirror reflecting perfection – I feel that everybody's a genius, whatever they do, except when that mirror gets blurred by their own ignorance and vanity.

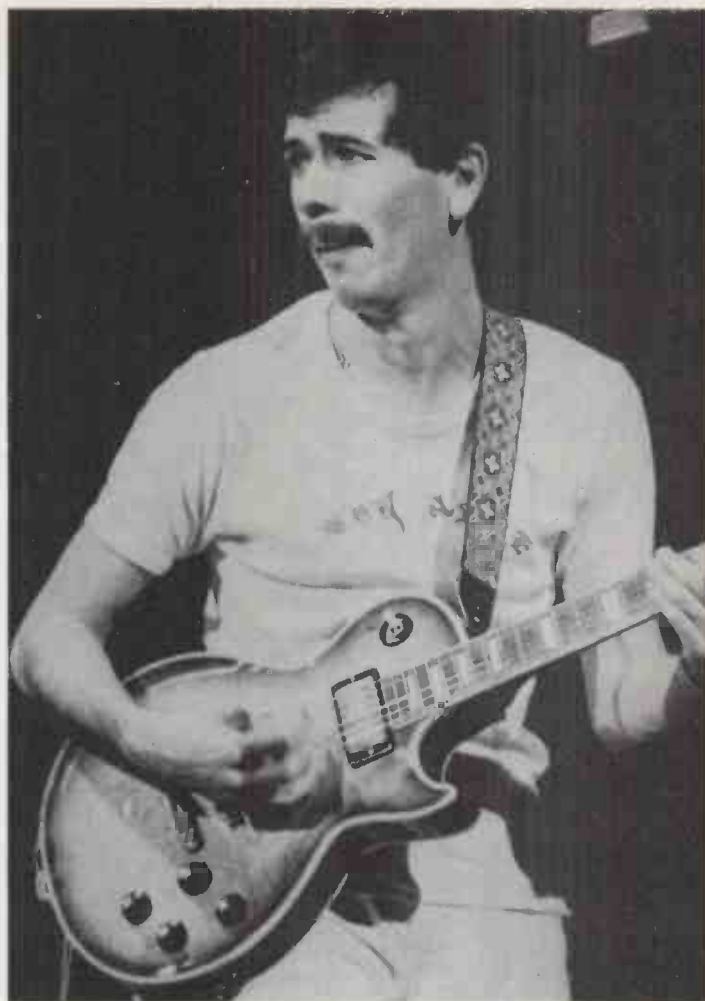
'The ego serves a purpose, it's like the carriage which is pulled by five horses, the senses. But the soul has to be the pilot, because if it's not those horses are going to pull you into dissolution, frustration and destruction.

'Now I didn't know these things until I became a disciple, I didn't really know how important it is to control those horses – it's not to compete or to impress, it's just to bring harmony, even make the policemen dance!

'Sometimes on stage there's a feeling of selflessness, a feeling of not feeling your fingers or body. I guess I just feel like holes, and all these things just come out of me. Sometimes, if I see someone in the audience and I don't see myself in him, or don't see guru on him, or the things that I'm standing for, and he's like flirting with me, daring me to do something else, and if I try to impress him, I start playing wrong notes, because it's my ego and mind playing. But if I'm concentrating on being unattached to all those things, the energy is incredible.

ABSOLUTE

'I've seen Mahavishnu play concerts man, where it's just unbelievable. I've seen Alice Coltrane play concerts where it's just . . . it's absolute! You don't feel the floor, you just feel like you're everything, in tune with everything, and it's such a beautiful feeling. It's a feeling that no woman or anything physical can give –



▲ Short hair, white clothing and a Les Paul – the new trademarks of Carlos Santana

only the soul of a woman can give it to you, in her eyes. You can never find this in the outer world, only in the inner world.

'At one time I witnessed the turn-on, drop-out Haight-Ashbury thing, and people fell right into it looking for that satisfaction.

'Until they are searching for illumination they're not going to find themselves and be really fulfilled. Being satisfied is temporary, illumination is eternal and infinite and mortal. I feel that the world is changing, and all the people who listen to outer music – people like Alice Cooper – they're going to wake up one morning and say: "Man, I'm diggin' this!"

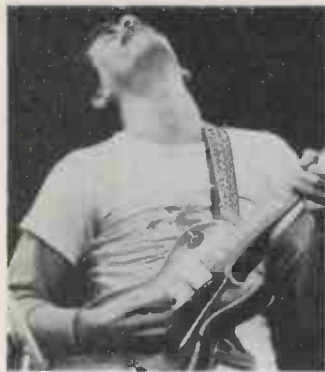
'Tomorrow's so temporary, and they're going to realise there's something much better than fad, something better than to live without a purpose, only to impress. Everybody has a purpose, man, and it's the same one – to

reap perfection out of this world – and that'll only happen when the power of love replaces the love for power, and then music will be music and the art will be art.

'Santana, the band, is like a city, and everybody has a song. Mike Shrieve, the drummer, he's a disciple of another guru, so we basically agree on what the purpose is, but we don't necessarily agree on music direction.

'It's very rare that Santana goes one way and I go another, on stage. The rest of the guys in the band . . . well, everybody has spiritual qualities, except when their mind gets in the way and some of them are closer to us spiritually, and others are just a product of their environment.

'If the environment is very soulful and nice they're right into it and fit in, if it's very outer and they're talking about girlie magazines, then they're right there too. Every-



thing has its own time, too, I guess.

'When I started doing *Caravanserai* (Santana's fourth album), I realised just how much the business people with Columbia care about nothing other than how many albums you sell. They see you as a product, which is natural for them, I guess, but it was then that I chose to do something about not feeling like a Marlboro pack.

'That's why a lot of people left, and why the people in the band are still fighting in their own minds, because most want to play just music and I can't be just like a juke-box. I still like to play some of the old songs, but I don't like to play in the same consciousness. I have to move, and if the people don't move with me, that's their hang-up, not mine.

'I know I have to live with myself, and every day I have to try to catch up with my soul, so I can write a new song, something that talks about something more than if my wife goes off with another man I'm gonna shoot her, y'know? Something that deals more with a solution rather than problems.

'Then, when I go to bed, I just feel right — and it's right to do these things rather than going on stage feeling weak and depending on dope or people to pat me on the back — I don't need those things anymore. I appreciate those changes of going through dope and everything, so that I know I don't need it now. I guess this is what's happening to a lot of musicians.

'One of the people who first really inspired me on a spiritual path was Peter Green. When I first went to his house, I mean when you see in his eyes you know where he's come from, and he definitely is a beautiful person. I don't know what he's doing now, but I respect him infinitely because he chose to take a stand and do what he believed was right.

'I tried to do the same and give up music altogether, and just serve people in a hospital or something, but I asked guru before I did it and he said for me it would be very selfish — because God has given me a mango (which is a fruit) and it's music, and if I go to a mountain and give away everything God gave me I would be very selfish, because I would want to eat this mango all by myself — whereas if I share the little bit that I know of music, then maybe I'll inspire someone to come over this way and help me out and help the world out. . . .

It became apparent that Carlos was much happier talking about himself and his spiritual involvement than about music, albums, and all the things immediately connected with it.

Another interest of his, outside music, is his health-food shop in San Francisco, which he runs with his wife, and they're now planning to open a boutique, selling spiritual books, candles and clothing. His ideas on how the world can be made better are very definite, but he thinks it all lies with children:

'I admire simplicity, and if you're really into being a musician, you can always play for musicians, just by going into a club and playing with the so-called hipsters . . . but to me the most hip people around are children, because they know when something's good and when something's put on, just to impress. And they know when something's really joyful, man, they know and they start dancing — whether it's Indian, Brazilian or English music — they just know. . . .

And so, it seems, does Carlos Santana.



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When jazz-guitarist Les Paul sat down to design a solid-body electric guitar, he had no idea that he was creating a world-beater.

He built a couple of prototypes and then, in conjunction with the world-famous guitar manufacturers, Gibson, produced the single-cutaway, gold-topped, 'fretless wonder' that has made his name a legend among guitarists.

Few other guitars can claim to have the same kind of universal appeal as a Gibson Les Paul – with the possible exception of the Fender Telecasters and Precisions – and no other guitar has ever been so highly fashionable.

To trace the history of this unique instrument, one has to go back as far as the mid-thirties to early forties when Les Paul and his trio were making hit records like *Lover* and *Brazil*, and turning a whole lot of people on to the sounds of electric guitars.

Les had a string of guitar-playing hits and was part of a 'new wave' of guitarists like Charlie Christian, Barney Kessel, Johnny Smith and Tal Farlowe, all of whom had guitars or pick-ups marketed under their names and some of whom became almost – but not quite – as well known as Mr. Les Paul.

CAREER

The early '50s saw his musical career going just as strong when he teamed up with vocalist Mary Ford to make hits like *How High The Moon* and *Tiger Rag*. By May of '52 he was taking delivery of the first production models of his guitar and everything in the garden looked rosy.

In a recent interview he explained why he built that first solid-body guitar: 'My reason for wanting a solid guitar was to get all the strings sustaining evenly and to get rid of any unwanted resonances, such as you get with an acoustic body. The experimenting that eventually led to the Les Paul guitar began early in my career.'

Les had two custom guitar makers, August Larson and

his brother, working on his first, semi-solid body guitar in Chicago around 1937.

It had a half-inch thick solid maple top, no F-holes, a cutaway design and two pick-ups – one at the end of the fingerboard and another near the bridge.

They built a second guitar at Epiphone's New York workshop in 1940 and they called it The Log because it was made from a solid 4 in. by 4 in. piece of wood with a neck. To make it look like a guitar they clamped on a pair of wings cut from the sides of an old guitar.

A hollow-bodied guitar that Les bought from a friend and then rebuilt as a solid within a hollow body turned out to be the Les Paul prototype and in the late '40s Les started discussions with Gibson as to the possibility of marketing such an instrument.

He was insistent about certain design features, such as the type of wood to be used, the pick-ups and the colour. To get the right kind of gold it was necessary to first spray the top of the guitar green and then cover that with a layer of gold. That green tinge is a good clue as to the age of a Les Paul, because later models were sprayed with a kind of metal-flake gold and there's quite a difference between the two finishes.

In June of '52 Les used the first production model on stage at the Paramount Theatre, New York, and a short time later, the first of the black models – commonly known as the Black Beauty – were brought out. They were much fancier than the original gold edition and caught on pretty quickly.

Everybody tries to get hold of old Les Pauls, and people talk in terms of hushed reverence about a '52 orig-

inal', but few guitarists realise that the best models to go for are those made around 1958 – after the introduction of the famous Humbucking pick-ups.

The early gold models had cream-coloured pick-up covers with non-humbucking pick-ups and adjustment screws protruding through the covers. Next came adjustable, rectangular magnets for each string – also non-humbucking – and the final edition had silver or gold covers with humbucking pick-ups, also with individual adjustment for each string.

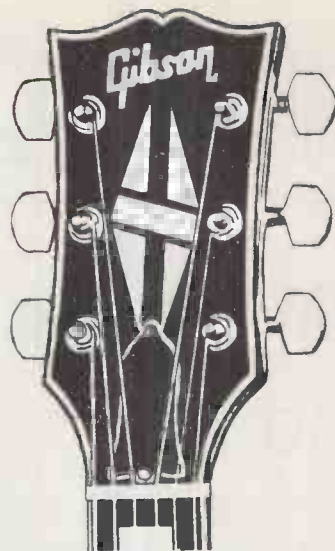
POPULARITY

The guitar enjoyed a popularity for about eight years, when musicians turned to other instruments for a while. At that time, second-hand Les Pauls could be had in junk shops for as little as 90 dollars (about £30) and it wasn't until the advent of guitarists like Eric Clapton, Peter Green and Jeff Beck, that a revival in interest took place.

This was at a time in the late '60s – about eight years after Gibsons had stopped building Les Pauls. Not enough of the original guitars were made, however, because when the fashion for high-output guitars came back and Gibson started building them again, they could hardly make enough to meet their orders.

Even Les himself had no idea that his guitar would become a collector's item – he didn't even bother to keep one of the original production models!

He was consulted again when production recommenced, and as a result, the later models featured several electronic innovations – the result of years of experimentation on Les' part. The most obvious of these were the



low-impedance pick-ups as featured on the Professional Recording model which give the Les Paul the sound of several guitars in one.

Informed sources have it that the sound produced by a combination of Marshall amplification – which was far and away the most popular gear in the sixties – and the high-output Les Paul was the reason for the guitar's enormous popularity.

It has remained the most fashionable of instruments since those halcyon days of '69-'70, and now you can have any one of a wide choice of Les Pauls.

There's the original gold-tops and black beauties; the post '56 versions featuring Tune-O-Matic bridges and, later, humbuckers; the late '60s versions, which were built with SG bodies and nicknamed the 'fretless wonders'; and the current versions such as the Les Paul Triumph Bass, the Les Paul Professional Recording model, the Les Paul Signature Gold, the Les Paul Custom Ebony or Sunburst and the Les Paul De Luxe Gold or Sunburst.

The Les Paul Recording Model retails for £399.50, and the cheapest of the range, the De Luxe Gold, at £307.50.

Those prices may amaze yer average Mums and Dads, but try telling them that back in the days when a pound was worth 240 old pence an original Les Paul was changing hands for anything up to £500, and you'll really boggle 'em!

1000=YET ANOTHER

At last 10cc have gone on the road, Graham Gouldman

10cc have — as the expression goes — done all right mate. Their first album has received unanimous praise from the critics on both sides of the Atlantic, and their first English tour, although beset by a few problems here and there, has been an eye opener for a lot of sceptics. They've stepped off the ground and on to the ladder.

Needless to say, things haven't been all that easy for the band. Their obvious advantages have, in some cases, turned into disadvantages. When they first leapt into the public eye with *Donna* and *Rubber Bullets*, the phrase 'Beach Boy rip off' and 'bubble gum' were bandied about quite freely until everyone had a chance to listen to the album. Their first Press write-ups seemed a bit confused. After all, they were on Jonathan King's label and yet John Peel liked them!

'Strange' said some. 'Weird' said others! After all Jonathan King, although tattooed liberally with the word 'success' does somehow have the 'bubble-gum' image. And Peely? Well, he just adds the stamp of respectability to any band he roots for.

SPLIT IMAGE

This split image problem has naturally followed them on tour.

'We've definitely had a mixture of audiences' said bassist Graham Gouldman, as he slumped into a seat at the George pub before a gig at LSE. 'But in many ways I don't think that has been a bad thing. We've had the progressive music lovers come along because of what they've read in the Press and the younger kids come along

because of *Donna* and *Rubber Bullets*. In most cases, both seem to have enjoyed the show.

'We have had problems though, there's no doubt about that. Our two main ones being equipment teething troubles, and promoters.

'You see, we had originally decided to just make records and not go out on the road at all, rather like CCS are doing now. But afterwards we decided that we all missed life on the road to a certain extent and anyway, that was the best way to promote the album. So what we did was sink a lot of money into some first-rate equipment that would give us virtually the same sound as we'd been accustomed to getting in Strawberry Studios. Naturally enough, various things went wrong — for instance in the first few gigs the vocals were distorted, but our engineer who is an electronics genius eventually managed to get everything sorted out.

HASSLES

'Then came the hassles with the promoters. We'd send down contracts saying that we needed a stage of so many feet by so many feet so we could get the equipment on. When we'd arrive there we'd find that there was no way we could fit it all on. All the promoter cared about was making a quick buck, he didn't give a damn about anything else. Then, of course, he'd turn round to us and say: "Listen, you've got to go on otherwise you'll disappoint all those kids". You have to say to yourself "would the kids rather hear us properly another time, or do we give them a vastly inferior show

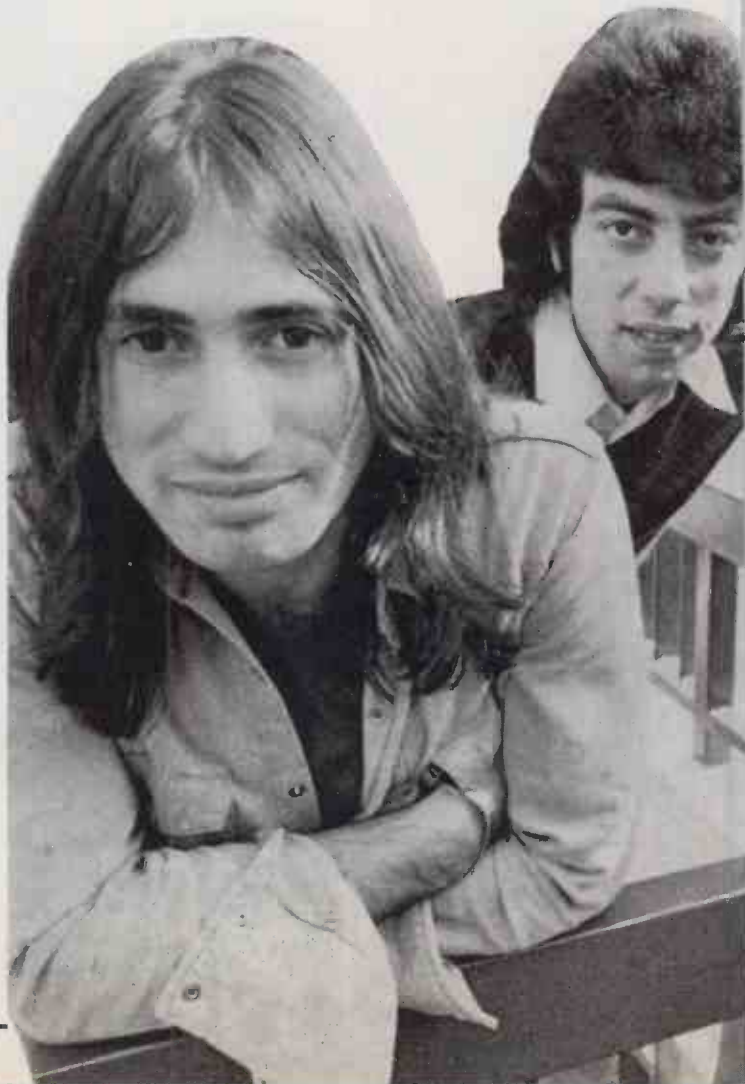
now". It's bloody difficult to decide. The kids don't know if we're there or not. All they get told is that 10cc didn't turn up! We got a few nasty letters in the music papers about that and they really hurt because it honestly was not our fault. In the Global Village for instance we worked all day building up the stage to give us an extra five

feet. In the contract, of course, we'd specified for a specific size — but what the hell can you do.'

SPEAKERS

'Not a hell of a bloody lot,' exclaimed lead guitarist Eric Stewart as he joined us. 'One of my speakers is acting up again,' he continued. 'It always seems to be mine

From left to right: Lol Creme, Graham Gouldman



MEASURE OF SUCCESS

& Eric Stewart discuss some of its pleasures & problems

that conks out.'

More equipment problems, but eventually the gig went well and the sound was near perfect. But back to the tour. Eric had run into some more problems a few days back. This time of a more violent nature.

'It was very heavy indeed,' he explained. 'We were playing in this club the day before

yesterday when suddenly this great, huge bloke standing in the front turned round and belted this young girl right in the face. I couldn't believe it and wanted to stop the show. I think he realised that because suddenly about 12 of his mates appeared. We thought they were going to leap on stage but they didn't, thank God. As it turned out

the girl was OK, but it's certainly the last time we play that place. That's been a bit of a problem on this tour — bad booking. Ideally, we wanted to just play concert halls or theatres where people could listen to us properly. But that just wasn't possible all the time. As a result we've found ourselves in some pretty weird places. For instance, we did a gig in a reggae club the other night and that was just ridiculous. I mean, I've got nothing against reggae, but I'm damn sure that the people who hang out in a reggae club don't particularly want to see us.

'I've just suddenly realised that it sounds as if we're moaning a lot but that's not true. The tour has been great and we're really looking forward to setting off again, around Xmas.'

The group recently came back from a trip to New York where they were sent to do interviews.

'That was fantastic' enthused Graham. 'The album had got fantastic reviews over there. Rolling Stone magazine, for instance, gave us a whole page review, which was amazing. On the whole, the music scene is so much more alive over there. In England I think a lot of people have become very disinterested and blasé about music. There's no excitement any more.

The journalists were so well informed, too. They seemed to know our past history (Hot Legs, Mindbender, etc.), as well as all about our sessions with Sedaka at our Strawberry Studios. It was well worth while, that trip. We went up to the top of the Empire State Building as well, which I've always

wanted to do!'

All in all then, the journalists sounded a completely different kettle of fish to the bloke who arrived at Strawberry, the other week.

BEWILDERED

'We couldn't believe this guy,' continued a bewildered Graham. 'He talked his way in by saying he was from some paper he didn't really work for and then proceeded to ask the most stupid questions. He didn't know anything about the band at all. The clincher came when, after we'd told him that we'd been recording with Neil Sedaka for a year, he turned round and said: "Oh, you must have been on *Breaking Up Is Hard To Do*. We couldn't believe it — that was recorded ten years ago, for Christ's sake! On top of that he was just plain rude. It was all we could do not to throw him out!'

While we're on the subject of unbelievability, try this one for size because I wouldn't be surprised if they eventually write a song about it.

'It happened when we were driving through Manchester,' grinned Eric. 'We'd stopped by this zebra crossing to let this old lady across when suddenly this coloured bloke appears from the other side — stark naked. We couldn't believe it. Neither could the old lady! Her eyes almost popped out of her head. The guy seemed completely unconcerned and continued walking along the road. The strange thing was that everyone pretended not to notice — and no, before you ask us — we hadn't touched a drop!'

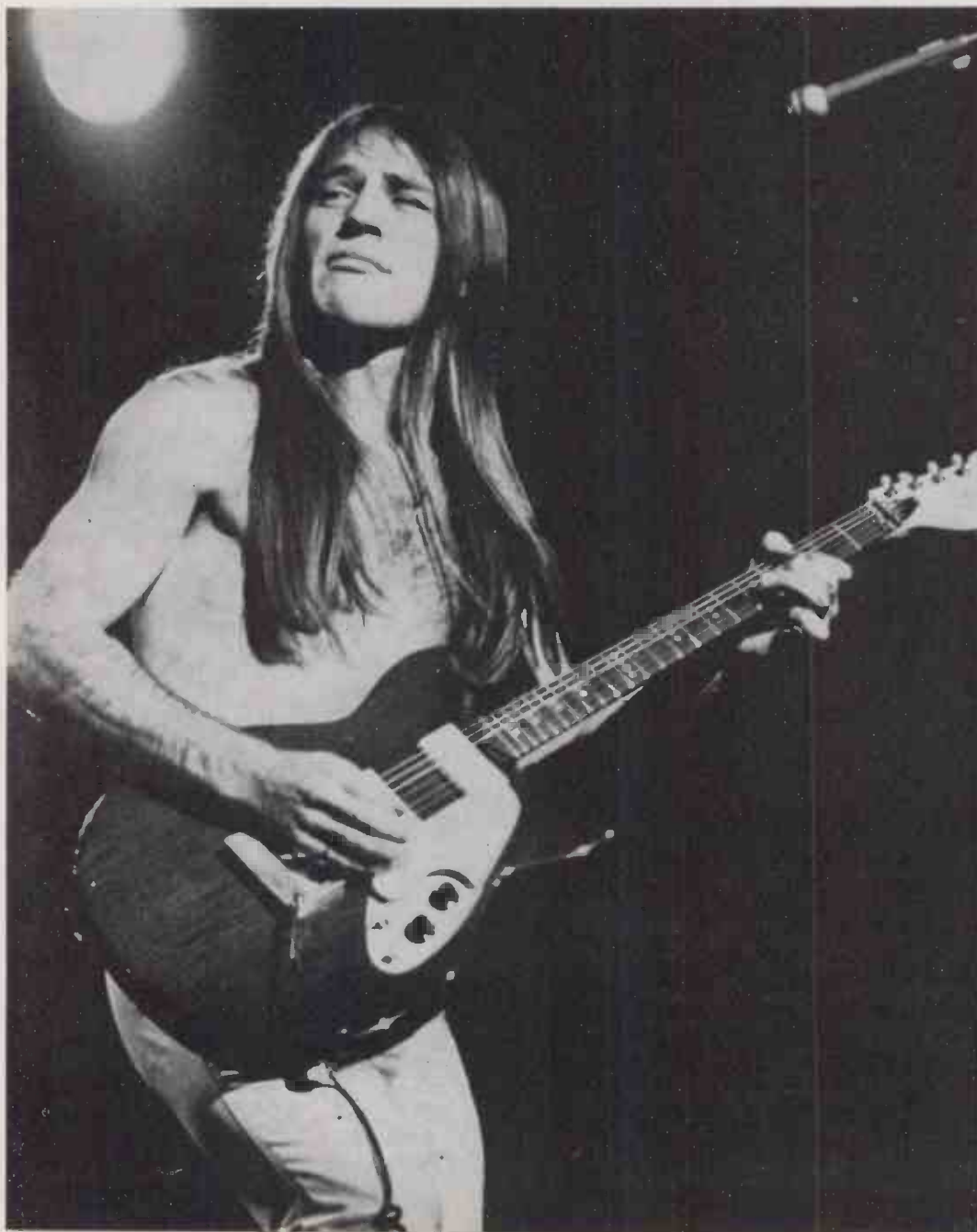
There's a pun there somewhere!

uldman, Eric Stewart, Kevin Godley



GRAND FUNK STEAM ON!

In spite of the multi-million-dollar lawsuits, they've got a new member & some new music. Mark Farner explains



Rock music, in case you didn't already know, is big business and Grand Funk Railroad have done more to remind us all of that than practically any other band.

Their history has been chequered with a series of management/agency disputes that would have crippled a lesser band yet, somehow, Grand Funk manage to steam on. Guitarist Mark Farner explained how, when he telephoned *Beat* from his ranch in Michigan.

He had, he explained, just been out to buy three head of cattle and was planning to go into cattle raising part-time. He already raises 'paint' horses and one of his mares just became the State Champion by winning first prize in all classes. Not bad for a rock and roll guitarist!

HOBBY

'It's a very satisfying and absorbing hobby,' he explained. 'Besides, it's helping me keep my mind off all the court cases.'

The aforementioned court battles are by no stretch of the imagination anything resembling a joke. As you've probably read somewhere under headings like 'The continuing saga of Terry Knight and Grand Funk,' there are legal claims on the band for 55 million dollars.

'It's ridiculous,' said Mark, his voice coming through clearly on the international line, 'because when Terry first filed the suit the three of us together didn't have one million dollars let alone fifty-five. The whole thing's been blown up out of proportion. We're pretty confident that we'll win though, but the whole affair does tend to prey on your mind a little. It just seems such a damn shame that everything had to end up like this.'

We pointed out that there seemed to be a certain amount of incongruity in the fact that Grand Funk were always known as the

'people's' band in the States and yet here they were busy proving to the world that rock and roll was big business.

'I couldn't agree with you more. I just don't like to think of it. I mean, we were all good friends once. For all Terry's faults, he was undoubtedly the best PR man in the business. He did bring us up out of nothing and make us one of the biggest bands in the States. That huge billboard in Times Square had its desired effect, as did his shielding us from the press and hiding us away all the time. The trouble was it went on too long. We wanted to speak to the Press ourselves and, perhaps, answer some of the criticism they were hurling at us, but we were never given a chance. If you did an interview with Grand Funk you did it with Terry Knight.

'He used to tell us that this is what Brian Epstein did with the Beatles, so we just sat back and said: "OK - go ahead".

'He ruled us completely. I often felt that he regarded us as his puppets. Eventually, of course, we began to feel shut up and restricted and we decided to split.'

The results of that became more and more complicated so let's just drop the subject by adding that the band appear to have more than a fifty-fifty chance of winning the case and thus regaining some of their past record royalties. If Knight wins, on the other hand, he stands to make 55 million bucks. Keep your fingers crossed!

MAJOR CHANGE

One major change in the band has taken place since the split and that's the adding of organist Craig Frost to the line-up.

'We'd always wanted him to join,' said Mark, 'but Terry felt that we should stick to being a three piece. Once we'd split, of course, there was nothing to stop Craig so he joined immediately. He adds a hell of a lot to the sound and for once the Press seem to be taking us a bit more seriously.'

Taking Grand Funk seriously is something that the press have never come anywhere close to doing. GFR have probably been the most slated band in the whole history of the music business. A lot of it was perhaps unfair, the main reason being that the press always like to do the discovering. They never like to have anything thrust at them by someone else.

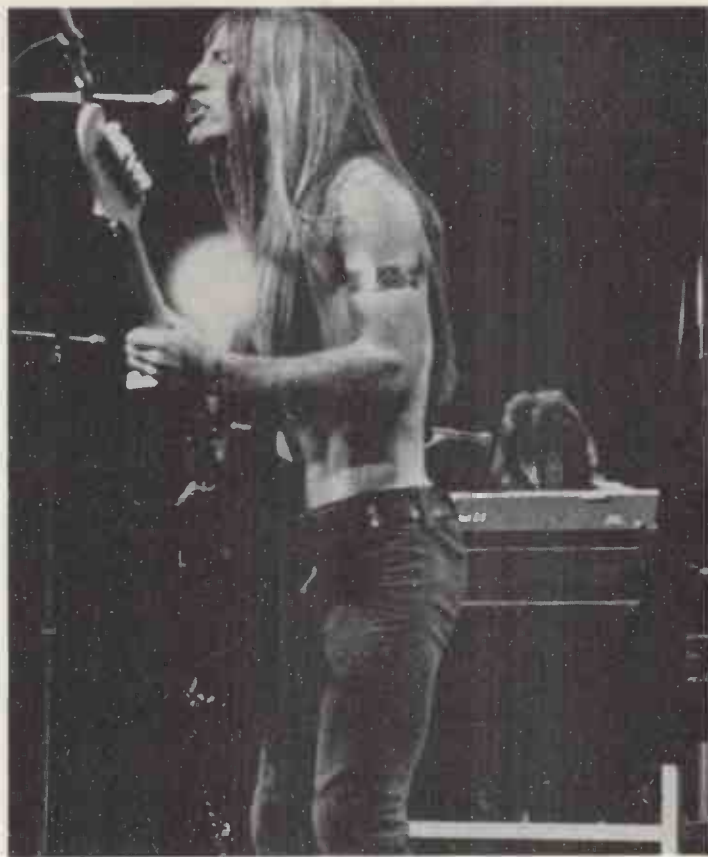
GOT MAD

'I never really got mad at all the slagging,' Mark continued. 'It meant that people were still talking about the band, at any rate. Let's face it, the old adage "Bad publicity is better than no publicity" is very true. The slagging certainly didn't stop the kids from turning up at our concerts or buying our albums. It's the public that control our future not the press. After all this business with Terry, we thought we'd be finished. It only goes to show how wrong we were because our last tour broke even more box office records and our latest album, *We're An American Band*, went gold before it was even released.'

There's no answer to that of course. Grand Funk arrived at the time when the 16-year-olds were looking for something new. They wanted music with more guts, more power and more sexual excitement. They wanted their own Mick Jagger and they found him in Mark Farner whose sheer abandonment on stage comes over as a violent sexuality. In many ways Grand Funk are serving the same role as Slade do over here, who also came in for their fair share of criticism at one time, remember!

But what's the point in knocking a band that have sold over eight million records and sold out Shea stadium, the largest hall in the world, in three days. (The Beatles did it in three weeks.) After all, they must have something!

'Our audience age bracket seems to have expanded as well,' Mark said happily. 'On our last tour it ranged from about 12 to 30. I remember



Mark Farner: "I've tried to be unique."

going out into the audience while the support band was on (Terry would never have allowed us to do that!) and chatting to people. It's really nice because it means that we're getting through to a much larger audience. Hopefully, some of my anti-pollution songs will cast a bit more weight now.'

STYLE

Mark insists that he doesn't style his playing on any other guitarist.

'I've tried to be unique. The Press have always said: "Oh, he's like a beginner if you compare him to Page or Clapton. Well, I've never tried to be like either of them. I've got my own style. I play what I feel so I couldn't give a damn what they say. I want to be considered different. Just playing on stage is the ultimate high for me.'

Equipment-wise Mark still tends to use his Micro-Frets guitar in preference to something like a Les Paul.

'I have a solid aluminium axe which I use a lot. Basically, I use it because it

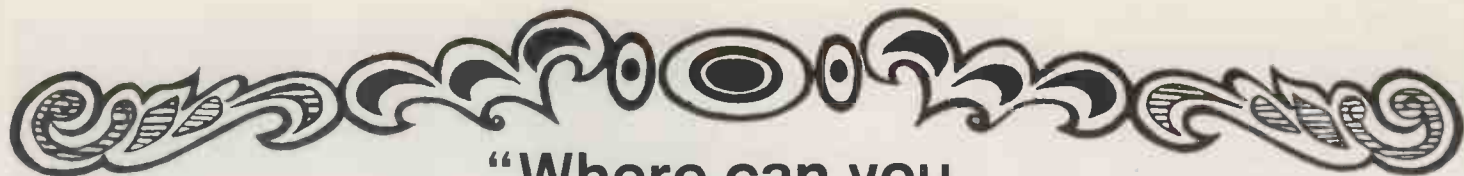
has an adjustable nut as well as an adjustable bridge.

'Musicians over here tend to use light-gauge strings which go out of tune very easily. On a Micro you can make allowance for this. I also use a volume pedal and a wah-wah.'

On their current album, *We're An American Band*, Grand Funk's music has made a definite step forward. Their lyrics have matured and the addition of Craig Frost on organ has certainly given their music more depth. Understandably, the critics have toned down on their criticism. We'd say: 'let's give the band another chance'. We can make up our minds when and if they tour here in the new year. At the moment it's still uncertain, however.

'It all depends on the court case,' explained Mark. 'Naturally, we're hoping to be able to make it, but we can't come over until the whole business is sorted out or Terry will slap another writ on us.'

Like we said, Rock is big business.



“Where can you
go after 8 years with the Faces?”

“Into Circus and Studios” says bassist

RONNIE LANE

There were a lot of people who probably underestimated Ronnie Lane when he was with the Faces. There he was, small, jovial and playing a funky bass guitar, but when he quit the tendency of fans was to concentrate on his replacement, Tetsu, and not worry about what was going to happen to Ronnie.

At the moment he's busy planning one of the most ambitious projects ever undertaken by a rock musician in this country and the rest of his time is occupied with recording his solo album and converting an old farmhouse in Wales.

'It's just bloody nice to have a steady home life for a change,' he explained. 'With the Faces there were no in-betweens. You worked your guts out for two or three months and then suddenly there was nothing to do for the next three. You were either worn out or bored and eventually that just gets to you.'

'I know it all sounds very glamorous flying all over the world and having limousines at your constant disposal once you are there, but after eight years I'd just had a gutful! At first I loved it and I don't regret any of it, but the stream of different hotel rooms, combined with the time I had to spend away

from my family, eventually got me down. When I realised I just wasn't enjoying it any more I decided that that was the time to quit.'

Once he'd made the decision to leave, Ronnie sat back and surveyed the situation. The first thing he

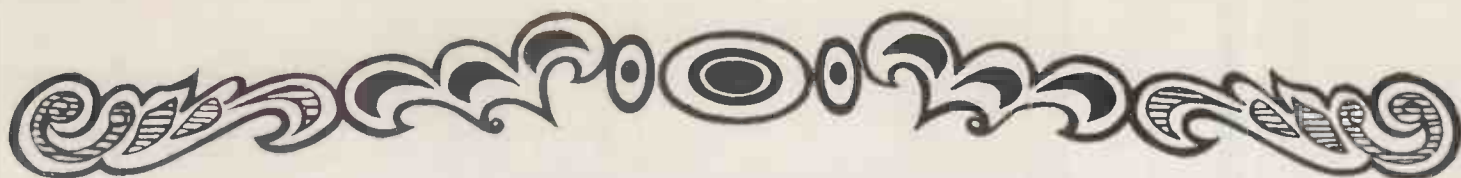
wanted to do was to get together some of his own material and start recording again.

'That was another thing that used to upset me,' he admitted. 'I never got as much opportunity to use my own material as I'd have

liked to. I've been writing stuff for ages but there was never an outlet. I recorded my first solo single *How Come* with a variety of friends, including Gallagher and Lyle and Bruce Roland from the Grease Band. They will probably be playing with me on the album which should be ready in the new year and I'm also hoping that they'll be available for this other project of mine – a rock and roll circus.

'It is the only answer. I decided that the only way I





could still perform, which is the only thing I love doing, and at the same time be with my wife and kids, is to live like the circus people.

'It started as a sort of vague idea a few months back and now, suddenly, it's a reality. This way my family will be able to come on the road with me and we'll also be able to reach towns which don't normally get much entertainment — like Hull, for instance. The only reason that not many top bands go there is because there's no suitable venue. This way you're carrying your own portable venue in the form of a big top and you can simply pitch it on a park or common. You've also got the added advantage of not having to worry about acoustics, because you're playing in the same venue each night. When I look back at the acoustic and equipment problems we used to have with the Faces it just makes me fed up. This way I'm designing the sound system to suit the tent, so we should have excellent sound the whole time.

'I'm buying a big top that will hold 2,500 people and I'll be sticking to the ring idea. There'll be a bar and a snack bar and the ring will be available for dancing. Hopefully, there'll be a couple of bands on, as well as a trapeze act and, perhaps, some dancing girls and a comedian. This will give the whole show some variety, much the same way as the old travelling players used to do. The idea itself is nothing new, it's just putting it into practice in the 20th century that's novel. I dunno, perhaps I'm being slightly optimistic in thinking there will be a demand for this type of show, but I think there will be.'

But how about the cost? You don't get a project like this together for peanuts, we thought.

'Well, I've been quoted £20,000 which, to be quite honest, I haven't got. I don't think I'll have any problem

• With the Faces I never got much opportunity to use my own material •



getting backing on it,' though. I reckon it should pay for itself reasonably quickly. I've already got a big top lined up. In fact I'm hoping to get the one that Chipperfield Circus were using this year, as they're getting another one.'

Mind you, if gambles are anything to go by, then Ronnie's already got a successful one under his belt. Namely, his mobile recording studio.

'That set me back about fifty grand,' he said, 'practically every penny I earned from touring the States went into that studio. Each time I came back I'd whip out and buy another piece of equipment. It's starting to pay off, as well. The Who used it to record most of *Quadrophenia* and Free have got it at the moment. Some of the money I earn from that should help pay for the circus.'

★ ★ ★ ★

Another project that looks as though it's finally coming to fruition is Ronnie's film soundtrack that he wrote with Ronnie Wood, the Faces' lead guitarist.

'It's taken one hell of a long time to go through, but it finally looks as though it'll be out in March. The soundtrack was for a film called *Mahoney's Estate* and I must say I think it worked out well. It was our first go at film music and was really satisfying. We finished it quite a long time ago, but there were problems with the film's distribution which finally seem to have sorted themselves out.

1974 is going to be a busy year for Ronnie Lane, then. His circus plans will, doubtless, take him all over the country, the running of his mobile studio will also demand some of his time and, perhaps what is most important, he'll be getting down to playing and writing more of his own compositions. If *How Come* is anything to go by, then we've all got a lot to look forward to.

REGGAE, SKA, BLUEBEAT
-IT'S ALL MUSIC TO

JIMMY CLIFF



With the possible exception of Desmond Dekker, Jimmy Cliff has done more to establish the commerciality of reggae on a world-wide scale than any other Jamaican musician.

The difference between Jimmy and Desmond Dekker, however, is that where Desmond did it by hit records Jimmy did it with a film. Sure, he did have a fair amount of success with Cat Stevens' *Wild World*, but it was his outstanding performance in *The Harder They Come* that really brought him international acclaim. The film, made with a small budget on location in Jamaica, has been an enormous box office success all over the world and has cemented Jimmy's reputation for being an outstanding performer both musically and dramatically. He has, as I think the publicists' cliché goes, 'arrived'.

VARIETY

Reggae music as we know it today has a variety of roots.

'It developed from all different sorts of music,' Jimmy explained. 'In Jamaica, our musical heritage stems from calypso, but at the same time has been influenced by everything from Latin American to blues, jazz and rock and roll. We had the same trouble with reggae, or Ska as it was then called, that America had with rock and roll - namely that nobody wanted to know. We couldn't get it played on the radio for love nor money. Eventually, of course, they came round but it took time.

BLUEBEAT

'It started off in the early 60s as Ska and bluebeat which is undoubtedly similar but lacks the hardness and punchy rhythm that characterises reggae. In '65 it evolved into "rock steady" which is very similar, but it's only in the past four years that reggae has evolved into the type of music that myself, Bob Marley and Desmond Dekker have brought to the public's attention.'

But why did he think it took so long for the rest of the world to latch on to it?

'I think, because it's such a

contemporary music and has so many different roots. There isn't a constant beat that immediately grips you. You have to be exposed to it for a while before you can get into it. It wasn't until some of the white kids over here started going to West Indian clubs that it came to everyone's attention.

DANCING

'But I think you have to see it performed to really appreciate it. Reggae is dancing music. If you can keep your body still while watching a reggae band then that band aren't playing it properly. You have to let yourself go and just dig the beat. It should take you over and make you forget your inhibitions.'

To see Jimmy on stage is an event in itself. He has that enviable knack of being able to communicate totally and absolutely. You can feel that he's happy and consequently you, too, get caught up in his mood. It's musical communication at its most basic and effective.

And it's live shows that Jimmy feels will break reggae in the States. He does, however, admit that it may not be that easy.

'The problem is that the black people over there have their own music. I don't think that you will ever "convert" them simply by records. They must be exposed to top-class reggae performers. I've been

over there a few times now and it gets better every time. I'm playing at the Troubadour club on this trip and that's broken a lot of acts, Elton John started his climb to the top there, for instance.

'The film has helped a lot, too. People who have seen the film can identify with what the roots of reggae are all about. Namely, poverty and depression, which is exactly where the blues stemmed from in the days of the slave trade.'

Jimmy's earlier life was similar to the role he played in *The Harder They Come*. He was born in the country and, like so many others, left in his teens for the 'glamour' of the city. Needless to say, he found a lot of other things, but by no stretch of the imagination, were any remotely glamorous.

TOUGH

'It was tough as hell to begin with,' he said reminiscing. 'In a way it's even more difficult to break through in Jamaica than it is over here. It's much smaller, you see, and there's so much talent. You've got to have a lot of talent and even more important, a lot of luck.'

'The only way you can break through over there is via the talent parades. That way you can go to an agent or record company and say, "listen, I've just won the talent parade so I must be



Jimmy (foreground) with a host of his reggae musicians.

good". That's how I started — that and playing in every vermin-ridden club on the Island. Eventually it paid off, though, so I'm not sorry for those days. I just feel sorry for all the talented people who are still struggling.'

The first inkling of what we could look forward to from Jimmy Cliff came when he recorded *Wild World*. It sold well and undoubtedly had a lot to do with his being offered the role in *The Harder They Come*.

'I'd never met Cat Stevens actually,' he explained. 'But we did have the same publicist and through him I heard the acetate of the song which was by someone else. I loved it and rang Steve up the same morning and we went into the studios the next day!'

It's difficult to say what

the future will hold for Jimmy. He says that he never wants to give up his music for a career on the screen but it could well depend on the right script appearing. At the moment he's busy establishing himself in the States as a performer but he's also investigating a variety of film offers that have poured his way since *The Harder They Come*.

'Up till now I haven't read anything I like,' he said seriously. 'They've wanted me to portray "super spades" hitching round the country and crap like that. That's not me. If I do do another film it must have a message. I'd like it to be based on reality rather than escapism. I'm in no hurry, though. Music is still the most important thing in my life.'

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HOW DOES A BAND LIKE SWEET MAINTAIN ITS RECORD OF CHART SUCCESS?

Phil Wainman is the sort of man who literally oozes self confidence. Mind you, this is understandable when you think of the financial stability he's obtained through his years in the music business. Primarily, of course, he's known for his production of the Sweet's hits, but he's also a highly successful publisher and at one time was one of the most consistently 'in-demand' session drummers in the business.

He started off his career as a child, touring across Europe with an act called The Nicholls Family.

'It wasn't a proper family,' he explained, 'but we did have some good times. Basically, it was a variety act interspersed with comedy and music. It was a very weird set-up really because the "mother" was living with the "father" but was married to one of the "sons". If that sounds confusing, you're right, but I always thought it would make a great plot for a film.'

FIRST HIT

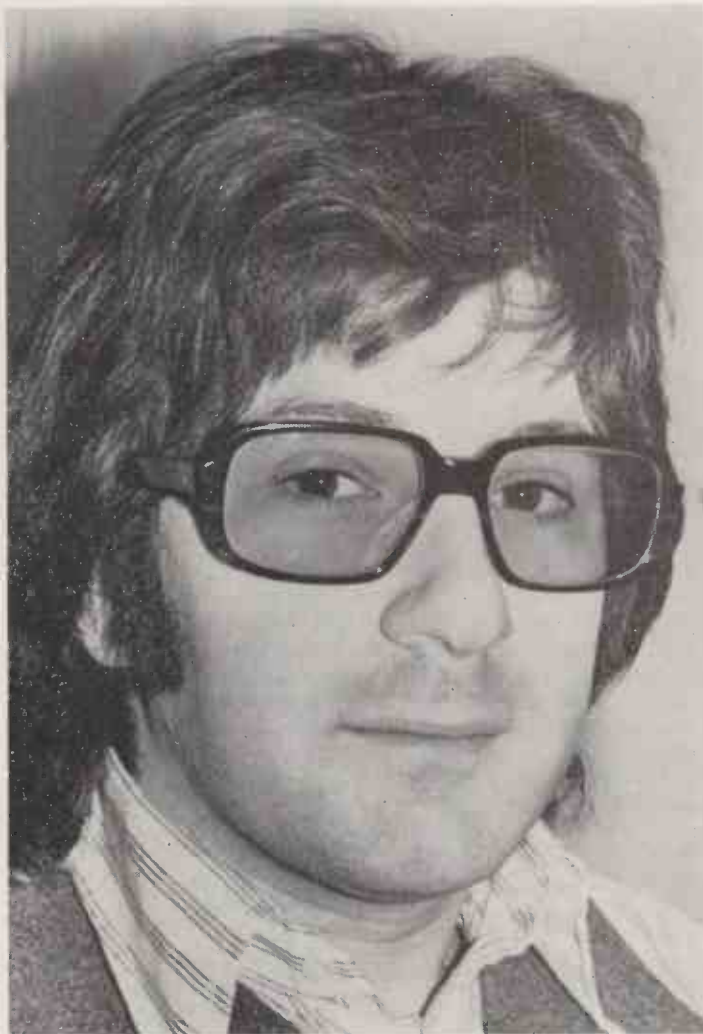
After the act broke up Phil went into session drumming before starting up a small publishing company. 'The first hit I had was Brotherhood of Man's *Where Are You Going To*, and I was over the world after that.'

Two of Brotherhood of Man, namely Sue and Sonny, have been in constant demand since those days. Although, as Phil states, they've probably now got the same problem as an actor gets when he's type cast.

'Their voices are so distinct that I don't think so many people are using them now. You can immediately tell "Oh, that's Sue and Sonny". The Ladybirds are in the same situation with "straight" voices. I used them the other week on a jokey, Xmas record I was

The answer probably lies with their 'fifth member'

producer **PHIL WAINMAN**



Russ Ballard and Bob Henrit. Both of them are doing really well with Argent now. I'd love to have a crack at producing them. I think they have been a bit hard done by lately.'

But let's face it, it's for his connection with the Sweet that Phil is best known. Many people have referred to him as the fifth member of the group, although I don't quite know how the Sweet would react to that statement. Phil first came across the group in 1967 when they were a band playing Motown medleys.

'They were a nice, little band even then,' he reminisced. 'I was actually taken down to see them by Paul Nicholas who, I guess, is better known as Jesus Christ Superstar. Andy Scott wasn't with them then, but basically the line-up was the same as it is now. I produced a single called *Slow Motion* with them, but although it was a good record it never got anywhere. After that, because we didn't have the money to keep them, they moved to Roger Eastaby who tried out various Cooke and Greenaway and Albert Hammond songs on them, but none made it.'

'Then about a year later I bumped into Nicky Chin and started writing and publishing with him. Nothing really came of it until one day Nicky came back and said he'd met Mike (Chapman) in Tramps and was going to have a shot at writing with him. A little while later they came up with *Funny Funny*.

'Originally, the idea was that Mike would sing it and I'd play drums and we'd get a few session people in. But

doing with Arthur Mullard though, because I wanted some straights to sing the tune.'

Originally, Phil branched from sessions into writing and producing on the advice of ace producer Denny Cordell who has since left our hallowed shores to work in the States.

'I had a song called *Little Games* which Denny persuaded me to take to Mickie

Most. Mickie liked it and gave it to the Yardbirds and it was a hit. Although after that I still basically earned my main living from sessions (I was doing about 10 a week), I started to produce jingles and demos about that time. I later became a contract producer and in fact produced The Roulettes, Adam Faith's old backing group which, incidentally, included two gentlemen by the name of

then we decided that we'd like to have a group to front it. I immediately thought of the Sweet. At the time, though, they were still signed to another company so they came in and sang it for a straight session fee. I played the drums on that one and all the Sweet did was to sing. After that I just couldn't get a record company interested in it. I must have worn out at least one pair of shoes traipsing round. Eventually I found a company, the record became a hit 12 weeks after its release and the Sweet, who were then free, were put on a royalty basis.'

Even after he'd signed up the group it wasn't until *Wig Wam Bam* that Phil finally allowed the band to actually play their own instruments on their records. Why?

IN AND OUT

'To be quite honest, it just seemed that everything was going so well that there was no need to change it. So, consequently, they didn't play on *Co Co*, *Alexander Graham Bell*, *Poppa Joe* or *Little Willy* either. Basically, it was because the company couldn't afford the studio time. We wanted to get into the studio and out as fast as possible.'

But why the change after



Steve Priest

Little Willy?

'The atmosphere was becoming really heavy and I'd had doubts about *Little Willy* which I didn't think was too good. (It sold two million.) The boys were all getting very fed-up so I eventually just said "OK, go ahead" and I must admit they knocked me out. In fact you can notice far more guts in Sweet's records since *Wig Wam Bam*. Perhaps I was wrong in not letting them play on the others but I don't think so.'

RESENTMENT

You'd think that the group would have harboured some resentment after this, but Phil says not.

'If they'd been going to change me as a producer they'd have done so in-between *Ball Room Blitz* and their new record, *Teenage Rampage*, when the contract came up for renewal. They trust me as a producer, so why should they change. Nicky and Mike wanted to produce them at one point but the Sweet said no. In any case, I think their records are getting better and better. Nicky and Mike are also writing better songs for them.

SUCCESS

But how much of the success did Phil feel was down to him personally?

'That's a difficult question to answer but I obviously have a say in what songs we record. I turned down *Dynamite*, for instance, which Mud released. Nicky and Mike went away and came up with *Blockbuster*, which was a number 1. The siren on the beginning was my idea and they were playing the siren before the record was released. I guess I have as much say as anyone in the success of the records.'

On top of his recording with the Sweet, Phil has just finished an Alex Harvey album which he describes as 'incredible' and he's hoping to go to America for a month or two to 'suss things out'. After that it'll be back to the studios for a week to record yet another Sweet single - or should we say 'hit'.

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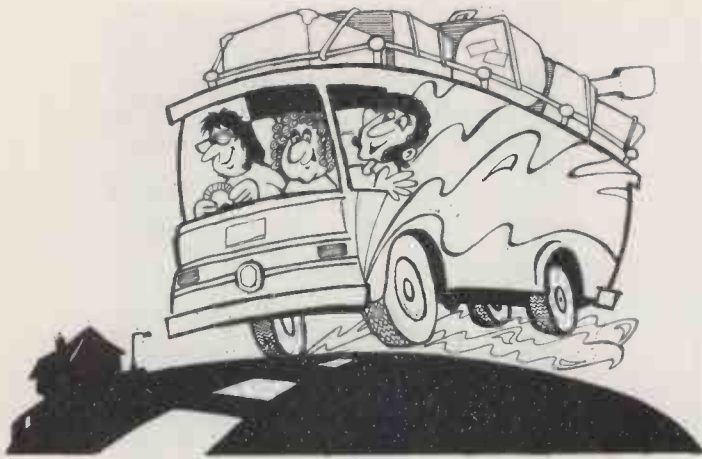
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ON THE ROAD

WITH MOTT THE HOOPLE

Preparation is the name of the game, but Mott run into some snags

Those kings of rock and roll, Mott The Hoople, have certainly blasted their way back into favour in style – none of yer toadying from Ian Hunter. He knew what he wanted, and he went out and got it. He wasn't afraid to learn from his past mistakes, either!

Two years ago there

weren't many people about who would admit that they even liked the band, let alone stick up for them. Then came Bowie and that short flirtation seemed to breathe new life into what had fast become a tired band.

The association gave Mott their first hit, *All The Young Dudes*, but more than that, it

gave them the energy and inspiration to continue when it became obvious that Bowie didn't have the necessary time to continue producing the band.

They went into the studios and produced what, to our minds, is one of the best albums of 1973. *Mott* had all the energy and flair that puts a band into that top notch league. The album also gave them their next two hit singles, *Honolulu Boogie* and *All The Way From Memphis*.

After four years of struggle Mott had arrived – when we interviewed Ian, in September's *Beat Instrumental*, he said that he didn't want to tour until he felt that the time was right. Back then he didn't think that the time would be right until at least the new year – he was a bit overawed at the prospect of the up and coming American tour, but as we now know, the American tour was a smash hit – Mott played to sold-out houses everywhere and their album got into the top 30, selling 250,000 copies.

New guitarist, Ariel Bender, fitted in a treat and Ian decided that a British tour was in order before Christmas. It certainly didn't look as though that would be possible when we last talked to Ian – such is the speed at which things move when things start to go well for a band!

It was with considerable interest, therefore, that we accepted the invitation to have a look at the new Mott

The Hoople.

We went down to Mantecore, Emerson, Lake and Palmer's rehearsal studio in Fulham, to see how rehearsals were progressing. It was a dismal sight, Mott had had all their equipment impounded by the customs, through no fault of their own, and as if that wasn't enough, the hired lights, to quote Ian, looked like: 'a few bloody biscuit tins strung up'.

Rehearsals were abandoned and the omens didn't seem to auger too well for the start of the tour – the first that Mott had undertaken for 18 months. The last tour wasn't exactly successful, and they couldn't afford to let things go wrong again.

Ian decided to abandon rehearsals altogether and hope that everything would be 'all right on the night'. We were asked if we would like to accompany the band up to Leeds for the opening night of the tour – how could we turn it down?

The Monday morning dawned and things looked very bleak and windy as we arrived at Ian's home in Wembley; the luxury coach was standing outside and we all piled in for the four-hour journey up the M.1 to Leeds. Ian sat huddled near the window in an Afghan coat and a new, woolly hat perched on his head – he always wears a hat off-stage.

Half the journey was spent discussing tactics for the forthcoming tour – Ian revealed that he was really excited about the tour despite the fact that they had only re-



Mott on arrival at Leeds: l.-r.: Ariel Bender, Ian Hunter, Overend Watts and Buffin

turned a week previously from the American jaunt. 'It's just not the same as England,' he told us. 'It's so much nicer here – the kids are so much better for a start. They are at least three years ahead of the kids in America. Over there they all sit there stoned out of their minds on dope and qualudes (an American sleeping pill).'

The talk turned to clothes, and the whole band chipped in with some ideas on what the 'image' should be when the band get down to some serious re-shaping at the end of this tour.

There are three new men in the line-up since the last time we spoke to Ian. Guitarist Ariel Bender, known until recently as Luther Grosvenor, late of Spooky Tooth and Stealers Wheel. He replaced Mick Ralphs midway through the American tour; and keyboard men Morgan Fisher (remember him from Love Affair) and Mick Bolton were drafted in to replace the lost keyboard man Verdun Allen. Verdun or 'Phal', left before the recording of *Mott*, but he had not been replaced. The band didn't originally intend to replace him, but Morgan and Mick fitted in so well that it was decided to keep them in.

We arrived in Leeds in time to get the sound-check together, before going on to the hotel. The band piled out of the coach into the mass of Leeds City Hall, it is certainly an impressive, if somewhat gaunt, edifice. Inside, the road crew – who had arrived at about lunchtime – had set up the gear and everything was ready for the band to balance the sound.

Mott had hired the 2,000-watt Turner PA that Bowie used on his last British tour – everywhere was the symbol 'Property of David Bowie' and 'Ground Control'. Somewhat ironic when one considers some of the accusations that have been levelled at the band of being Bowie copyists.

The system consisted of Crown power amps., a 24-track Alice mixer, while the JBL bins contained 10-inch and 15-inch speakers, plus

the 075 tweeters and Electro-wave horn units.

This sound check was the only chance that the band had had to rehearse with the lights that had been rushed in for the tour. Things went perfectly throughout and they got one tricky cue just right.

When it got around to gig time promoter Mel Bush had provided sandwiches, beer and wine for the band, which pleased them no end. 'They are beginning to get some idea over here,' said Ian. 'It's like this all the time over in the States. Mind you, Mel Bush has always been good to us, I think he believes in us as much as we do ourselves.'

There was time for a quick tune-up before the band were whisked on stage to a tumultuous reception. The audience were on their feet before the whole band was on the stage. The bouncers kept the kids back while Mott ran through most of the first album and some earlier stuff as well. Then as *All The Young Dudes* burst forth they let them go. The whole place was really going wild, while Ian cajoled and teased the chicks at the front.

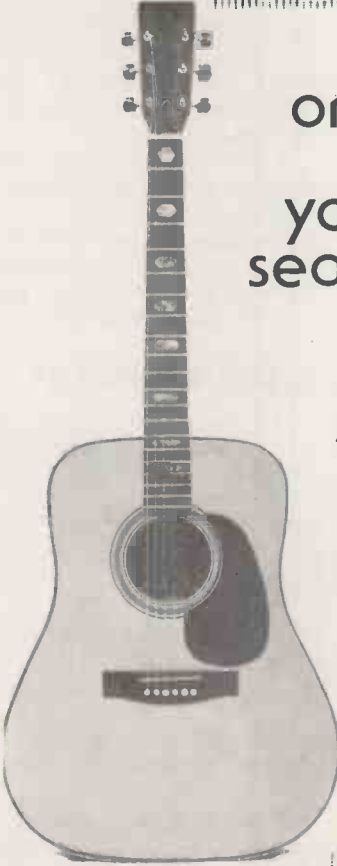
The one thing that really impressed us about the band was the way that they have learned stage craft. The last time we saw them, they were unimpressive live, and seemed to be trying too hard to whip the audience up. This time, however, it was a different story. They rode the audience, and were obviously completely in control. The sound was perfect that night as well.

It is obvious that Mott have come a long way in the past six months alone, and it is obvious that they have a long way left to go as well. They have, by no means, reached their peak, and are still bursting with creative ideas. We can see them in a year's time in that heady position reached by The Who and The Stones – at the top of the tree.

Meanwhile, it's road work and more road work for them. Just goes to show that even a successful band has to reach the people with more than albums alone.



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A LITTLE TASTE OF ANN ODELL



Trying to carry on two separate careers at the same time can be difficult – and frustrating.

It's bad enough for a semi-professional musician to have to gig in the evening and serve time at some office job during the day. But to devote equal time and energy to two separate musical careers is something which even superstars at the top of the constellation must find hard to handle.

Ann Odell, the keyboard lady with Blue Mink, is in just this position. Not only is she still doing a great deal of studio session work and arrangements, but she also works and records with the band. On top of this, she has just been launched on her own career as a solo singer/songwriter/keyboard player, with a debut album out on the DJM label.

Ann's a small, pretty, dainty girl, homely and friendly and very serious and knowledgeable on the subject of keyboards. In fact, to talk to, she seems as if she'd be much more in her element in the studio than on stage.

'I play all the keyboard instruments,' she informed us. 'Piano, harpsichord, organ, you name it and if it has a keyboard, I've played it at some time or other!'

Her transition from keyboard student at the Royal

Academy to recording artist and composer, happened quite by accident, as so-called 'lucky breaks' often do.

'A friend of mine was hitch-hiking one day,' she explained, 'and this guy picked him up and they started talking, you know, bla-bla, so you're a music student. Anyway, the conversation went along and the bloke said: "do you know anyone who's a good pianist? I'm looking for one to play for my dance troupe".'

'I went along to see him and as it turned out I wasn't suitable, but he said: "I've got a friend who's looking for a pianist for his summer season", so that's how I got my first professional job.'

OWN GROUP

The ensuing period of dance band work marked the first stage in Ann's keyboard career. Then she decided to form her own group by advertising in the musical press.

She picked out two musicians from the number who replied to her ad. 'I was so young and naive and hopeful,' she recollected, 'and they were a lot older than me and so cynical and hard-done-by.'

Needless to say, the band didn't work out and instead of performing live, Ann got

more and more into session playing.

The second stage of her career was her meeting with Blue Mink, which took place through some sessions Ann did with Roger Cook. When they knew their other keyboard player was leaving, they asked Ann if she'd like to join.

However, by this time she had started work on her own material and now finds she has her work cut out to successfully combine all sides of her music.

'I enjoy working with Mink,' admitted Ann, 'but it's really hard work. Contrary to popular belief – most people think Blue Mink are just a band of session musicians – we actually do a lot of live work.'

'It's not much in evidence in the South because we've been doing a lot of Northern cabaret clubs. But now we're starting to do concerts and colleges as well. I think you have to do different kinds of venues to get any satisfaction out of the music.'

Stage three of Ann Odell's career will begin when her solo career, apart from Blue Mink, really brings her into the limelight. At the moment she isn't actually singing with the band, but soon she'll be providing back-up vocals as well as keyboards and the more she has to do with the band, the less time she'll have to concentrate on her own career.

'I've got to be firm with myself somewhere along the line,' she confessed. 'I'm trying to record a new album myself at the moment, but it's progressing very slowly. I'm having to do a little bit at a time, which is very frustrating.'

That studio time certainly paid off, for Ann's first album, entitled *A Little Taste*, is sensitively arranged and nicely varied, showing traces of Ann's musical influences, particularly modern jazz and afro rhythms.

Perhaps it's because she has always been so steeped in the music side of things

that Ann finds writing lyrics more difficult. The thought of writing her own material never even crossed her mind until two years ago.

Why? 'Because I think I'm basically a lazy person,' she replied. 'I did write something when I was at school – I wrote a suite for piano when I was about 13 and everyone said: "Oh, isn't that marvellous", and then I never did anything else. I know it sounds stupid, but what put me off was the writing of lyrics. I suppose I didn't really have anything to say.'

'Then, about two years ago, I got so fed up with all this singer/songwriter business, it was getting so boring, that I thought surely, with my background, I could write some good songs for myself.'

DIFFICULTY

Although the words come easier now, she finds the most difficult part is getting firstly the idea for a song, and secondly, the time to sit down at a piano and work it out.

'Every spare minute I get I've got to be writing songs, but I find it very difficult to get it on in hotel rooms,' she told us. 'I realise I shall have to get a very small keyboard instrument of some description to take around with me.'

That will make one more instrument to add to the Blue Mink roadie's nightmare, because Ann, in her own words, is 'fast approaching the Rick Wakeman stakes!'

The next thing she hopes to acquire is a Fender Rhodes 88. 'I've already got the stage model, but the 88 has a concert grand keyboard. I've got a Hammond A100 organ which I've had modified and I've got two Leslie speakers which are souped up to 100 watts each.'

'There's all sorts of organs that I'd like to get into which just wouldn't be practical to have on the road. I mean, I've got four as it is, I use organ, Hohner Clavinet, electric piano and synthesiser on stage, which is a lot of gear!'

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GEORDIE-

WHAT'S IN A NAME?



▲ Brian Johnson, vocalist with the band



▲ Brian Gibson, busy with his gigging band

'I think our name's holding us back,' sighed Vic Malcolm, Geordie's lead guitarist and songwriter, as we listened to some unmixed tracks from their latest album. 'I bet you that if we put this album out under a different name and with different publicity, we'd have the 'phone ringing and it would be, "Hello, this is Bob Harris. Old Grey Whistle Test here!"'

The album's called *Don't Be Fooled By The Name*, which makes it clear what's uppermost in the minds of the group at the moment — the need to create a wider market for their music. Not to quit the teeny-bopper scene altogether, because, as Vic explained, 'We love playing to kids, I love to see their faces. If we've got a teeny-bopper audience, we can play that sort of music and enjoy ourselves and if we're at a college we can put a bit more variety in.'

No, they just want to dispel the impression that Geordie are purely a singles band and give the heavier, more inventive side of their music an equal chance. After all, France and Scandinavia place them in the Humble Pie/Zeppelin bracket and Britain is the only country they've played that doesn't place them in the heavy rock league.

SINGLES

Mind you, looking back over the group's record releases to date, the singles, *All Because Of You*, *Can You Do It* and *Electric Lady* and their first album, *Hope You Like It* which, although it contained some good songs, was definitely not in the 'heavy' bracket, it becomes clear that this is not all the British public's fault.

People who weren't attracted by these numbers to go to a Geordie gig just wouldn't guess that behind the teeny-bopper facade is a heavy band just screaming to get onto vinyl.

'The trouble is that when you're too versatile, it's difficult to get any of your various audiences to believe in you,' Vic remarked, sadly. 'That's the thing with us. I mean, we can do *Lift-Off* with Ayshea, we can do *Top of the Pops* and we could easily do *Old Grey Whistle Test*. There aren't many groups around who can please everyone.'

'But it doesn't matter what you play or how good it is if people don't like it. It's the people who make it.' And so far, the people have made Geordie into a singles band.

Their new single, *Black Cat Woman*, the most instantly commercial-sounding number off the new album, is a kind of stepping-stone, paving the way between their old stomping numbers and the more progressive material on the second album.

Don't Be Fooled By The Name, like their first album, was recorded in odd days, snatched between gigs, at Lansdowne Studios.

'It was like two days here, then start gigging, then come in for a day and put a track on. When Humble Pie and Zeppelin go into the studio they're there for as long as they want,' complained Vic. 'I'd really like to be in the studio for about a month. I'm really unhappy with our first album because we did it in two days. We weren't even there for the mix.'

And, once again, they're so busy that they've had to miss out on the mix of this album, too. As we listened to the tape of *Ten Feet Tall*, Vic remarked, regretfully, 'If only I'd been at the mix I would have brought the bass out more and the drums out more...'

Problems like this affect Vic more than the other band members, because he is a serious songwriter who, like all songwriters, is both sensitive and perfectionist about the way his material is presented.

'I can sit down and bounce off a rock song, but I need peace and quiet to write songs which really mean something,' he explained.

Of course, being such a busy gigging band means that he gets very little time to write new material. All the numbers on the album were written a while ago and, while he has a reserve of old material which will last the band for a while, he isn't getting much chance to add to it.

SERIOUS

If you haven't been able to take Geordie seriously so far, give the album a listen. Songs like *Look At Me* are, both lyrically and musically, quite complicated and not at all the thing you'd expect from the *Can You Do It* boys.

'I'd really like to get this album off the ground,' said Vic. 'We've been on the same bill with other groups and they've thought, "Geordie? We'll blow these off the stage". These are the really good, heavy bands, I mean, at college gigs.

'And when we come on, people expect us to start singing, "I can remember the day", etc. But instead we start off with the "B" side of *All Because Of You*, which is *Just Like A Woman* - we've rearranged it a bit and one journalist who wrote about it said it was so heavy that it's a wonder the stairs didn't collapse!

'We start with that. I come on in these black trousers with all diamonds and stuff down the sides and Brian comes on in his Newcastle gear and everyone's astounded and thinks, "they can't play", and Brian starts singing and the whole thing just lifts.'

Colleges have been Geordie's favourite venues to date, the places they feel they've been given a chance to show what they can do.

'If we play a university,' Vic added, 'we can do all sorts of fast licks and Brian can sing really well. The group, live, has got much more rawness and energy. It's also got a sort of humour.

'There's other groups that play a certain kind of music all night and have a certain kind of following. But we can play a really heavy song, a clever song and laugh about it while we're playing. The audience think, "oh, that's good, but hey, what's he lifting his leg up there for?" and we all have a laugh about it.

MIXING

'That's mixing the two and that's what's scarce on the music scene.'

Geordie know where they want to go all right. They're staking a lot on this album, so don't be fooled by the name, give it a listen, because chances are that if it was by Aurora Borealis, the brilliant new band from Brighton, you would!



▲ Geordie's bassist, Tom Hill



▲ Vic Malcolm: 'We love playing to kids'

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TALES FROM A TOP BAND

Product – one double album; title – *Tales From Topographic Oceans*; time spent in studio – five months; estimated cost – £35,000, the most expensive album ever made in Europe. Question – where can Yes go from here?

'I suppose everybody must be asking you that,' we prompted, as an exhausted-looking Alan White faced *B.I.*, over a mug of mint tea. 'Yeah, it's really hard,' he replied. 'I can't see it myself at the moment.'

Six weeks of rehearsals, then five months eating, sleeping and breathing a single piece of music. One wonders if Beethoven ever laboured that hard! As a matter of fact, there were times during the first gig of their recent British tour, at London's Rainbow theatre, when it didn't take much stretch of the imagination to make believe one was inside a classical concert hall.

There was the same air of hushed reverence amongst the audience, the same kind of audible sigh when a tricky musical passage was successfully navigated.

'There were a lot of teething troubles on the first night at the Rainbow,' Alan admitted. 'We were all pretty nervous. All the Press were there, scattered around in little bunches, our bank manager was there and some executives from Hemdale, who own us and that's what created a kind of cold atmosphere.'

Most groups consider that the Rainbow is a hard gig to play. Even for a band of Yes' status apparently, because, in Alan's opinion, 'the Rainbow audience seem to think, "we're the Rainbow audience, you've got to really turn us on". Not individually, but as a whole, everyone trying to be cool.'

Yet Yes, only three weeks out of the studio after over-running their time schedule in order to perfect the album, deliberately chose the Rainbow to kick off their longest British tour for over two years.

Not just one gig, either, but a series of *five* at the Rainbow before an unsuspecting audience who had never heard

the music from their heaviest album to date.

Alan explained the reason for this was that they had tried to think of a bigger place in London to play, but 'we all decided we really did like the vibrations at the Rainbow and we decided that we'd do more nights there, instead of two big concerts somewhere else, we'd do five with an audience of three thousand.'

As Alan mentioned, there were teething troubles that first night. Roger Dean's amazing scenery wouldn't all fit on the stage, didn't work exactly as planned and, the worst thing was that Rick Wakeman had a terrible night owing to power failures in his equipment. He hovered over his mass of keyboards in a silver lurex cloak looking like a disgruntled angel Gabriel in drag.

REVIEWS

In retrospect, Alan commented: 'I thought the Rainbow was far too early in our tour to play that piece of music to a London audience. Hence, we got reviews like this.' He passed us a copy of a well-known daily paper.

'I mean,' he continued, 'the album wasn't out either, so people didn't know the music. We've never done a tour before, without an album being out, because the music is so different that it's always nice if the audience do know certain parts, so that they can communicate with it.'

Did he think that perhaps a massive work such as *Tales From Topographic Oceans* might be a bit too much for an audience to take at one sitting?

'No,' replied Alan. 'This is the ultimate in playing, one piece of music, a double album, that's like one song with four movements. But it is a heavy thing to lay on an audience.'

WHERE TO NOW? BEAT ASKS THE YES MEN



▲ Steve Howe (left) and Jon Anderson

How about the atmosphere it creates at live gigs? The night *B.I.* went to see the band, not a finger or toe was tapping in the audience, there was just a sea of wandering faces. The only time the audience stirred was when a couple of familiar numbers from earlier albums were played as an encore, though apparently there were ravier people at some of the other gigs.

'The whole new album is a very serious piece of music,' answered Alan, in reply to our comments. 'It does create an aura of seriousness which we're going to try to overcome. It's a very serious thing for Jon and we're going to have to try to overcome it because it does make the whole thing sound sinister.'

Particularly the second movement, we suggested. 'Did you like the next movement after that?' he inquired. We did. 'The primitive section – I really like that. That's the one the band likes as well. We find difficulty getting into the swing of performing parts one and two on stage. It'll come eventually, it always

does.

'It has been freaking the audience out, this big, long number,' he continued. 'Their mouths are open, gaping, "how on earth do they remember every little piece of all that?"'

'Well, how do you?,' we inquired. 'I don't know,' he replied. 'We've lived with it for about five months and it's just another part of life now. I don't even think about some of the sections which would be very difficult for some other people.'

NATURAL

'It's kind of natural for all of us, we've lived with it for a while and it's got pretty easy. But if I'd just joined the band and someone said, "look, you've got to learn this", I would really freak out.'

White has been in the band for a year-and-a-half now. Does he find it fulfilling, we wondered, compared to the things he's done in the past for Cocker and Lennon.

'Yes, I'm really getting a lot of enjoyment out of play-

ing with a band that's as adventurous as Yes. For my personal satisfaction, too, as far as being a musician is concerned. I was known as a funky drummer, I played with a lot of people and I got hired as a funky drummer and I still have basically the same feel, which is what I wanted to adapt into Yes.

'This is kind of happening now, after I've been in the band a year-and-a-half. You see, I'm not a very technical drummer, at least, I wasn't before.'

We commented that we'd heard him referred to as a good technician. 'It's strange,' he replied, 'because I'm basically a "feel" drummer. I really feel a lot of things more than other drummers.'

'That's what Bill Bruford had, the technical part of drumming and I've got the feel part and Yes wanted to move in the feel kind of direction which is why they asked me to join. Plus, I knew a couple of them and we were very good friends, so it all fell together.'

He is now getting into tune percussion and is also developing his skill on keyboards, which he studied for many years. How much say does he, as a musician, have in the evolution of a work like *Topographic Oceans*?

'I'm only the drummer,' he said with a grin. 'At least, that's what I keep saying to everybody. Jon conceived the whole idea but I was around while it was being done.'

'I wrote the section in part two where Rick plays by



▲ Alan White

himself with the Moog and strings and I wrote a couple more pieces here and there which I just put into the whole thing. But Jon wrote most of the songs.

'I don't know what to say, really, about what I feel about it. I speak my mind a lot but everybody listens to everybody else. Jon is such a strong person that he is Yes. He is the creator of the music for Yes and he is the whole concept of the band doing what he's completely into. He doesn't want to be a solo performer leading a band. Everybody has their say, everybody has their opinions about what we do.'

PERFECT

One thing that the band have sometimes been criticised for is being, if anything, too perfect on stage. This happened last time they appeared at the Rainbow, during their previous tour. 'All the reviews said: "note perfect, sounds just like the record". I mean, what do they want?' complained Alan.

Do they, in fact, try to reproduce the exact studio sound, a note-for-note rendition of every recorded number?

'No, not personally,' Alan replied. 'Being a "feel" drummer, as I said before, I like to add a lot of things on the spot. I do change a lot of things from the album, breaks and things, but basically the arrangement's exactly the same.'

'It makes it more interesting for me to mess around with a couple of things. The arrangements are pretty tight.

Jon sticks to what's on the record pretty much. Steve improvises a little here and there and Chris and Rick, too, but I think I improvise the most.

'I like to change something and freak out somebody else in the band who's not expecting it. I definitely believe in the moment and if I want to do something like that that's not on the record, I'll damn well do it!'

The band are now in the States, with their arrival at every venue heralded by a hot air balloon moored above every town. There, they'll be faced by rather more knowledgeable audiences, for the album has been on sale in the U.S.A. for a month and, in fact, earned a gold disc on advance sales before they'd even finished recording the second movement.

It's their fifth American tour. 'The band's reached such a status now that we can control where we play, what we play and how we play it,' Alan informed us. They have clauses written into the contract with the promoter stipulating that health food must be on sale at every gig (Alan and Steve Howe own a health food store in Hampstead) and setting down the size of stage needed to accommodate their extensive equipment and scenery.

They are taking over with them all the scenery they used for the British tour and we were particularly interested in the kind of 'temple' Alan was enthroned in on stage.

'The reason I had it built

was nothing to do with the stage set or anything, but because in America, with the different size of auditoriums, the acoustics affect the drum sound every night,' he explained.

'It really used to hang me up, like I'd get on stage and because the people had come in, the drum sound I'd had in the afternoon had completely changed. So I had this kind of hood built over me so I'd get the same drum sound every night in every place I played.'

'I've got my own acoustics, it's all miked up inside the hood, which is made of fibreglass. And then, of course, Roger Dean got into it and designed this thing which opens up.'

Five months in the studio, three weeks' rehearsal, the British tour, six weeks off, then straight into the American tour. No wonder Alan remarked that the band needed a holiday. Will they be prepared to go through it all again for the next album?

'Not in the next couple of years,' he replied. 'This has been a very heavy thing.'

Has Jon Anderson, then, come to the end of a theme he has been pursuing throughout his work with Yes? Obviously not, because as Alan informed us, 'Jon's solo album will represent more of that theme than anyone else's solo album. Next year we're all doing solo projects. I doubt whether you'll hear another album from the band for a year at least....'

It certainly seems as if Yes are getting further away from the kind of songs they started out with and more into orchestral rock music. What, then, can we expect from their next album if, as Alan mentioned, they are not intending to record another major piece of work for some time?

Alan thought a moment, then replied, 'I think the next album by the band will be like nothing you've ever thought of. It'll possibly be about eight tracks of rock and roll or something like that, really strange, but done in a Yes kind of fashion, short numbers instead of one big, massive one.'



▲ Chris Squire



▲ Rick Wakeman

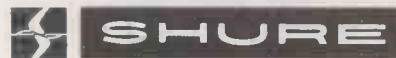


This picture tells a story.



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B.I. INSTRUMENT REVIEW

THE ZB CUSTOM STUDENT PEDAL-STEEL GUITAR

Throughout 1973 *Beat* reviewed all kinds of guitars – ranging from a Les Paul Bass to a Micro-Frets Swinger. We figured, therefore, that we'd kick-off in 1974 with a very special, and not very well-known instrument, the pedal-steel.

With the help of Eric (The Godfather) Snowball, proprietor of ZB Guitars (U.K.) of Maidstone, we took a close look at the ZB (pronounced Zee Bee) Custom Student pedal-steel guitar.

C, S, N & Y

So little is known about the pedal-steel in this country – even though thousands of fans enjoy its sound through the music of Crosby, Stills and Nash, the Flying Burritos, etc. – that we felt a straightforward review would be of little use.

We've chosen to explain the workings of it, in layman's terms, in order to dispel the myth that it's a complicated and difficult instrument to play.

MECHANICS

The mechanics of a pedal-steel are pretty sophisticated, it's true, but the rewards of playing the instrument, i.e. its delightful sound and the fact that it's almost impossible to play anything on it that is not melodic, far outweigh any initial difficulty in understanding what it's all about.

And while we're busy dispelling myths, let's make it clear that a pedal-steel is nothing like a slide (i.e. Hawaiian or Dobro guitar) and nothing like a conventional guitar, apart from the fact that it's tuned to the same pitch.

The ZB Custom Student has 10 strings (most commonly tuned to an open E₉

Chromatic) three foot pedals and one knee lever, thus providing the beginner with all the most commonly-used pedals, levers and strings. When the student has improved his basic playing, the guitar can be easily modified to take a number of extra pedals and knee levers.

EXCLUSIVE

A specially-designed pick-up (an exclusive feature of ZB guitars) feeds the string signals to any amp./speaker set-up, and volume is controlled by a foot pedal with the right foot (leaving the left free to deal with the 'playing' pedals). There's no tone control on the instrument because professional steel players go for a natural, uncluttered sound and don't want the string signals passed through any tone circuitry before reaching the amp.

The player's right hand picks the strings, using two

metal finger-picks and a plastic thumb-pick, while his left holds down a steel bar on the fretboard which, basically, determines the key in which the instrument is played.

The three playing pedals alter any string, or combination of strings by anything from a semi to two tones, either up or down in pitch. The knee lever does exactly the same job and thus a three-chord trick in any key (including the relative minor) can be played by use of the pedals and lever alone.

It's a popular misconception that steel-guitarists zoom up and down the strings with their steel rather like slide players, but it just ain't so. The tunes that can be had out of the 10 strings and the pedals alone make yer average guitar solo sound as inspired as a wet rag. Just half-an-hour's instruction from either the Godfather, or one of his recorded tutorials, is enough to demonstrate the relative simplicity with which even a beginner can start making steel music.

SUSTAIN

The point about any steel guitar is its sustaining power, i.e. the length of time for which a note will sound, and

most of the development of the guitar has been concerned with improving this factor. The other area in which design and construction is critical is in that of the machinery – the system of bars, springs, rods and changer head which manipulate the strings.

DURABILITY

It's important to consider these factors when buying a pedal-steel because good ones are, by no means, cheap and the mechanics have got to be good for maximum durability. The ZB is reckoned to be the best of them all, and even the student model, which retails with case and volume foot pedal for just over £440, features an alloy frame with wooden and fibreglass top, and a stainless steel changer head.

The guitar itself can be had for just £345.50, but it's best to go the whole hog and get a ZB foot volume pedal and case. The legs are adjustable, machine heads are made by Kluson (the same firm that supplies Fender) and the whole instrument just smacks of quality in both sound and finish.

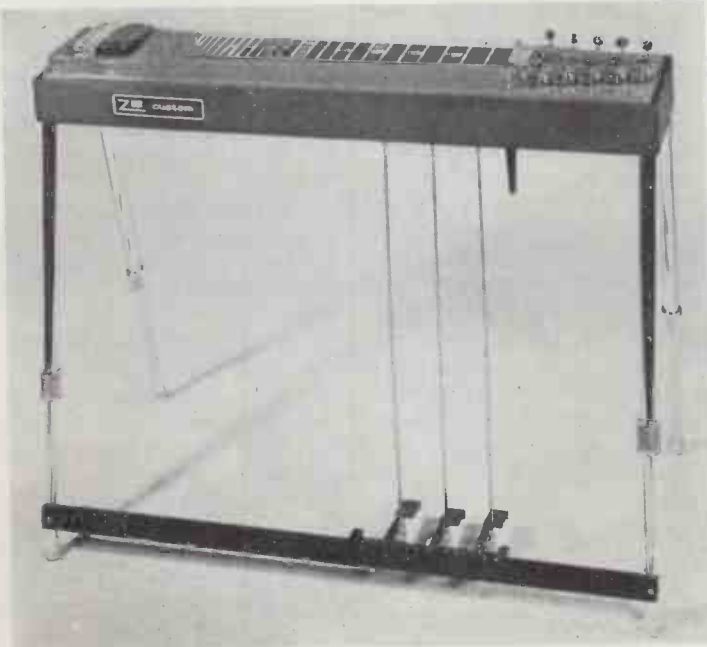
TUITION

ZB also offer a course of tuition with books and records designed to take the beginner through his first year of playing. After that he can get into sophisticated stuff like an infinite number of tunings and two, or even three 'decks' of 10 strings on the same instrument.

'Anybody can play,' said the Godfather, 'all that's needed is the desire to play – and remember, the best steel-guitarists – like Tom Brumley and Al Perkins – don't play a million notes, they're just tasteful.' We'll go along with that.

INFORMATION

Eric invites anyone who requires any further information to write to him at ZB Guitars (U.K.) 2 Upper Fant Road, Maidstone, Kent.



Probably the best beginner's model – the ZB Custom Student

The first time ever . . .

Some do's and don'ts for that important first studio session

One's first working visit to a modern recording studio can be pretty awe-inspiring.

Space-age mixing desks, professional recording machines and all the other sophisticated paraphernalia can easily strike terror into the hearts of the uninitiated – especially when they know that every minute spent there costs money.

It therefore becomes essential for any up-and-coming band to have some idea of what to expect and how they can prepare themselves for that all-important first album.

We asked John Alcock, a producer of note and Managing Director of Hardrock Music (a company dedicated to finding and helping new talent), to explain the key roles of people concerned in a recording situation and how they can best help each other.

After the record company has agreed that an album should be prepared, certain decisions have to be made, i.e. the choice of producer; of studio and engineer; of budget allowed; and the consideration of recording techniques.

The producer's role is quite simple. He is there to extract the best possible performance of the songs both musically and technically. He is responsible for the co-ordination of the entire pro-

ject and takes care of all problems.

His loyalties must be split, to some extent, between the artist and the record company; to the latter he also has to ensure that the recording is completed on time and within budget. He will book the studio, supply any equipment necessary, find suitable session musicians and generally act as midwife to the project.

Sometimes artists see no need for a producer, but it is important to remember that a producer should have a large store of experience in a wide variety of situations, and will be able to resolve any problems at once.

A good producer will, invariably, associate himself with all aspects of a project as well as the recording and mixing. This will include attending rehearsals, gigs, cutting the master lacquer, checking trial pressings, supervising processing stages at the plant and supplying label and cover information.

For these services a producer will receive a percentage royalty on record sales, such as 2 per cent of 90 per cent of the retail selling price of a record. In addition a fee, or an advance against royalties, is normally paid.

If a producer is appointed, he will be able to advise on the choice of studios from his previous experience. However, the basics are as follows. Most London studios are equipped for 16-

track operation, although some have converted to 24 track. These tracks are recorded on 2-inch wide tape; each track entirely independent of the others. This allows complete flexibility in recording and mixing, and odd tracks may be re-recorded without effect on other parts of the song.

Because of the complicated nature of the recording chain, a noise-reduction system is incorporated to reduce tape noise and other random effects. These are usually Dolby or DBX units, the latter being a new American system. The tape machines in most major studios will be Studer or 3M, although MCI, Ampex or Scully machines may be encountered.

Mixing consoles accept all the microphone inputs from the studio floor, and via the faders and equalisation controls, control the levels and tone of the signals and route them singly, or some mixed together, to the relevant track on the tape machine. The mixing together of all these tracks is undertaken as the last process before transfer to disc.

The monitoring system is of vital importance. Only if all sounds can be accurately heard, assessed and modified will the results be satisfactory. Therefore, select studios that seem to have paid considerable attention to monitoring and room acoustics, and if in doubt obtain expert advice.

In selecting studios, ensure that sufficient room exists for all musicians to be accommodated comfortably, especially if the use of brass and string sections are planned. Studio rates are between £30-£40 per hour, plus about £25 for each reel of 2-inch tape. Remember that one hour in a recording studio costs more than a day in a rehearsal studio, so keep experimentation out of the studio as far as possible.

EXPERIENCE

If a producer is used, he will either select an engineer from past experience in whichever studio is selected, or bring in his favourite free-lance.

In either case, do not underestimate the engineer's importance. They have been known to 'make or break' a session, and it is upon their ears and attitudes that you are investing time, effort and money.

Experience counts in the rock business, therefore, an engineer who has worked for years with a wide variety of artists is less likely to have difficulty in achieving the right sound on your session, even under trying conditions.

Try to establish a working rapport with the engineer and, whenever possible, heed his advice; after all, he will know the limitations of the equipment and the studio acoustics, and be aware of the best way of using the studio facilities.

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All recordings will have a budget. Enormous variations are made but an average figure for an initial rock album might be £7,500. Broadly speaking, this will pay for 12 days of recording plus 3 days of mixing plus an allowance for equipment hire, session musicians, mastering and tape.

As most albums have 10 tracks, it will be seen that each track would take about one day with a couple of days extra for overdubs. When discussions take place with record companies, try to present a factual, carefully-thought-out proposal regarding time needed, and include a large contingency for things going wrong.

TECHNIQUES

When first recording, many techniques developed through stage performances will have to be altered or even dropped completely. For instance, to obtain clarity and good separation in the eventual stereo mix, it is often necessary to reduce the volume of amplified instruments so as not to interact with acoustic instruments – such as drums, piano or acoustic guitar.

Should it be necessary to use volume in order to achieve a sound, such as feedback or distortion, it is preferable to overdub after the basic track is complete.

Because of the ease with which modern foldback systems provide each musician with an ideal mix, each will hear the others without difficulty, unlike most smaller gigs with limited P.A. and monitoring equipment.

This, in itself, can cause problems and many bands have become aware of themselves for the first time in a studio, not always to their satisfaction! It can be very useful to rehearse at low levels before recording, trying to simulate a recording environment.

Another frequently-encountered problem is an unsatisfactory performance during a song, resulting in having to do many takes to achieve an improvement. The danger is that by trying too hard the track becomes technically correct in a musical sense but at the expense of feel and emotion – so necessary to the end result.

It may be found that by leaving a particular track for a couple of days and moving on to another title, later assessment will immediately show the fault, or that in fact one of the earlier takes was, after all, satisfactory.

Constant re-recording of a song is almost always a mistake, as is the quest for perfection. The test to be applied always is to examine the intention of the song and objectively decide if the atmosphere is right. Forget about the odd bum guitar note; the listening audience will hardly ever notice, but they will always notice a dreary, precise track, lacking in feel.

When basic backing tracks are completed, the time has come for overdubs.

Frequently, when listening to albums, a general confusion is noticed detracting from the important features of a song. This can be caused by pouring loads of unnecessary musical twaddle over a perfectly good backing track, with the hope of creating an impressive overall sound.

Phil Spector did this with great effect but the whole formula was worked with care and was based on a lot of experience. Generally, it is the quickest way to failure.

Whatever is dubbed on to a multi-track machine has eventually got to be mixed and, therefore, any instruments working in the same frequency band have got to be used with care to make sure that they do not confuse each other and diminish the

whole effect of the song at that stage.

A really fine song will always stand up on its own and, therefore, whatever extra is used must add to the basics, contribute to the overall feel and accentuate the important aspects of the song's structure.

Regarding the sessions themselves, certain points are worth remembering. Arrive on time with spare picks, strings, sticks and other expendables. If you intend using your own amplification, check very carefully that it is of sufficiently low noise and without crackles or hum.

CHECK

Remember to check that all leads and connections are sound. In studios, check tuning frequently and allow instruments to acclimatise, particularly in summer when air-conditioning can play havoc. Make sure that before each session the piano is tuned and make sure that the studio knows if it is not, to

allow you time.

Whenever possible, exclude all people on a session who aren't directly connected with the recording. They are usually a distracting element and can cause friction by tactless comments to the artists, engineer or producer. Also, watch the intake of dope and booze, as recording can get tough and to be in possession of most faculties is considered an advantage.

Avoid imploring the engineer to provide rough mixes at the end of each day. Listening to tapes at home immediately after recording is not a good idea.

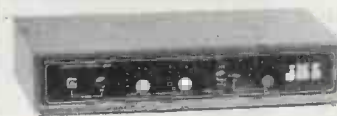
After relaxing, tapes can then be listened to with a fresh ear, when comments and ideas for the mixing can be pieced together. Try to mix in the same control room that was used for the recording. You will, by now, have become used to the sound in that room and as mixing may only take two or three days you will not have enough time to get used to another environment.

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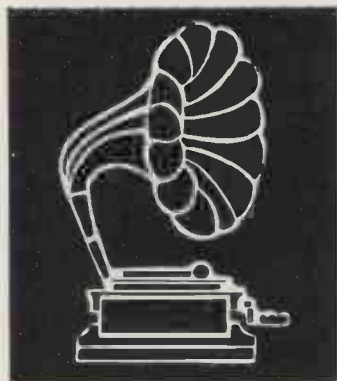
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album reviews

ALBUM OF THE MONTH

SMOKEY ROBINSON

SMOKEY

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Smokey Robinson is a beautiful freak. He's enjoyed years of success as lead singer with the Miracles (perhaps the finest black harmony group of all time), has a voice that is almost unnatural in its range and quality, has written some notable songs and, to cap it all, has made *Smokey* his first solo album since quitting the Miracles. For a man to make so much use of his talent for singing is incredible and this album shows it all. His wife, Claudette, backs him on vocals, he's produced the record in association with Willie Hutch and it's hard to pick out any individual track for special mention – they're all that good. For me, the highlights are the Goffin/King standard *Will You Love Me Tomorrow* and a track called *Just My Soul Responding*, which Smokey co-wrote with Marvin Tarplin. The album covers a wide range of subjects, all of them close to Smokey's heart, and I can think of no other black singer/songwriter who has captured and explored the plight of his people with such power, compassion and understanding. With albums from The Who, Roxy Music, Max Bygraves and other such 'notables' currently in the charts, *Smokey* may well go relatively unnoticed. He can rest assured of selling at least one more copy, however, 'cause I'm getting through the grooves on mine at an incredible rate!

Tracks: Side One – Holly; Never My Love; Never Can Say Goodbye;
A Silent Partner In A Three-Way Love Affair;

Side Two – Just My Soul Responding; Sweet Harmony.
Will You Love Me Tomorrow? Wanna Know My Mind;
The Family Song; Baby Come Close.

MICHAEL CHAPMAN

MILLSTONE GRIT

DERAM SML 1105

Michael Chapman is a boozing, guitar-playing Yorkshireman (not always in that order) and proud of it! *Millstone Grit* is an affirmation of the fact (it's what Yorkshire's built on) and contains not only some new Chapman compositions but also numbers such as *Wellington The Skellington* with which he's been delighting live audiences for some time. If there's one thing that makes this album worthwhile – quite apart from the songs and fine guitar playing – it's the fact that Chapman is a musical loner. He started off on that best of all testing grounds, the folk circuit. It will always stand to his credit that he now acknowledges no particular label on his music and has done so without thumbing his nose at that area of the music scene that has made him. Contemporary folk music can all too often be pretentious, but just occasionally someone comes along who manages to override all that. Michael Chapman is one of those musicians and doubtless *Millstone Grit* will become something of a milestone for both him and his audiences. Mention must be made in passing of the backing musicians on the album, namely Alex Atterson (piano), Keef Hartley (drums), and Rick Kemp (bass). Thank heavens that they were all sufficiently into Chapman to add, rather than distract, from his music. All fully-qualified survivors will not need to be told about buying the album, but to those who are tired of much of today's pre-processed, pre-packaged and pre-digested music, we'd say 'try a bit o' Grit'.



Tracks: Side One – Firewater Dreams; Sea Of Wine; New York Ladies.

Side Two – Champion; Sundamental; The Hero Returns;
Wellington The Skellington; Expressway In The Rain.



VARIOUS

GUITAR WORKSHOP

TRANSATLANTIC (D) 271

If you play guitar, or just like guitar music, this double album set is for you: 80 minutes of acoustic and electric guitar music in every conceivable style, played by 11 very proficient but largely unknown musicians. Inside are four pages of information on the players, their instruments and pieces played, complete with photos, tuning details, discography, sheet music available, and other albums worth listening to – very well thought out. The solo acoustic pieces cover bottleneck, flemenco, country, ragtime, jazz and every pickin' style imaginable, and the only part I didn't enjoy was side four – a long and boring interplay between two violently-discordant electric guitars. Guitarists featured are Simon Boswell, Chris Hardy, Philip John Lee, Pete Berryman, Willy Barrett, Davey Murrell, Steve Tilston, John and Mike Rogers, Mark Warner and Graeme Taylor, and whether you're a guitarist or not, you'll learn something new about the way the instrument can be played.

Tracks: Side One – Trout Joins The Cavalry; Nefarious Doings; Black Scrag;
One Blue Guitar; The Loneliness Of The Long Distance Acoustic
Guitarist.

Side Two – Ferdinand The Spider; Rock Salmon Suite; South Devon Atmosphere;
Mica; Trout Sundae.

Side Three – Stalks And Seeds; The Entertainer; Kenneth's Riverbank Song;
Hair Across The Frets; Brother Nature.

Side Four – Eighteen Bricks Left On April 21.

JIMI HENDRIX**IN THE BEGINNING****EMBER NR 5068**

A most peculiar album, this. Inside, one Jeffrey S. Kruger sanctimoniously explains how Hendrix had 'mixed feelings' about these recordings — 'At the time he liked the sounds . . . three years later he felt they suffered by comparison, but which great artist doesn't? We, at Ember, feel we are helping to perpetuate the name of the music of a legend in his time. . . . If you're a Hendrix freak you'll probably be interested, but only two tracks, first on each side, really show anything of his fiery blues guitar work — the rest are R&B workouts, with very little happening. We're told it was recorded at London's Flamingo Club in Wardour Street, although at the beginning of *You Got What It Takes*, the singer says: 'We're being recorded live, tonight, here at the fabulous Club Twenty, Hackensack, New Jersey . . . like to carry on with a little number called *Some Boys Say*' — very strange. The inside sleeve — full-price album, incidentally — even features a rather unique shot of Jimi playing right-handed — with a left-hand Strat hung upside down! I never knew he did that 'in the beginning'.

Tracks: Side One — *You Got Me Running*; *Money*; *Let's Go, Let's Go, Let's Go*; *You Got What It Takes*.

Side Two — *Sweet Little Angel*; *Walkin' The Dog*; *There Is Something On Your Mind*; *Hard Night*.

**ALAN STIVELL****CHEMINS DE TERRE****FONTANA 6325 304**

Alan Stivell will, doubtless, go down in music history as the champion of Celtic music. He'll certainly go down in my book for making something as immediately off-putting as the traditional Breton harp so palatable. He does that by a unique blending of electric guitar, bass and drums, a dash of piano and fiddle and a generous measure of tuneful vocals. Admittedly, it's a bit of a specialist's album, but the lovely songs, and Stivell's amazing harp playing should assure it of a place in any comprehensive record collection.

Tracks: Side One — *Susy MacGuire*; *Ian Morrisson Reel*; *She Moved Through The Fair*; *Can Y Melinydd*; *Oidhiche Mhaith*.

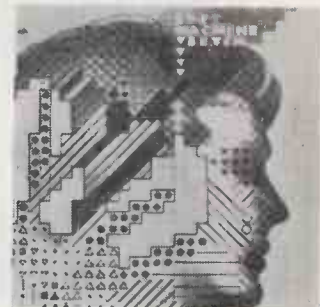
Side Two — *An Dro Nevez*; *Maro Ma Mestrez*; *Brezhoneg Raok*; *An Hani A Garan*; *Metig*; *Kimiad*.

SOFT MACHINE**SOFT MACHINE SEVEN****CBS 65799**

Their last album, *SM6*, was voted Jazz Album of '72, but although this one's well worth adding to your Softs collection, I don't think it will make number one this year. Although the ideas are strong and superbly played, it sounds rather like it was written and recorded in a hurry, and this has lessened the overall impact. This doesn't mean it's sub-standard — it just depends on what you hoped would follow the tremendously innovative *SM6* studio album. This one is a lot easier to appreciate on first listening, and much more accessible than a lot of their previous work, with basic rhythm playing a much larger part (the opening track, for example). Mike Ratledge's strange keyboard work is one of the highlights, and his solos in *Day's Eyes* (which he also composed) are amazing. If you don't know this band, *Seven* is an interesting album to start with; if you've got the other six this is the one you've been waiting for.

Tracks: Side One — *Nettle Bed*; *Carol Ann*; *Day's Eye*; *Bone Fire*; *Tarabos*; *D.I.S.*

Side Two — *Snodland*; *Penny Hitch*; *Block*; *Down The Road*; *The German Lesson*; *The French Lesson*.

**GORDON GILTRAP****GILTRAP****PHILIPS 6308 175**

If the prophecies of various visionaries in the business are correct, the time is right for a big revival of interest in folk music. This being the case, Gordon Giltrap should be one of the first to win the general acclaim that has eluded him for so long. This latest album is in no way adventurous. It projects Giltrap as a family man with his little boy, the subjects he sings about are homely rather than great cosmic meanderings. Yet, without any glitter or flash, it has a warmth and sanity about it which grows on you. He plays some pretty incredible guitar, too, particularly on *Wideyed*, where he dances around the fretboard with such speed and agility that you hold your breath waiting for his fingers to trip themselves up. He's got a lot going for him, including a voice that has traces of Bowie, Elton and Cat Stevens. We've got a feeling that 1974 could be his year.

Tracks: Side One — *When I See My Son*; *Far Beyond*; *Touch And Sound*; *Royal William*; *The Passing Of A Queen*; *I See A Road*.

Side Two — *The Loser*; *Wideyed*; *Miracle*; *Spellbrook Meadow*; *No Way Of Knowing*.

ROXY MUSIC**STRANDED****ISLAND ILPS 9252**

Roxy Music, the nation's number-one posers have come up with a very polished album. The cover's good — a dolly bird pictured in some far-away exotic place. Inside we are treated to multi-coloured (Kaleidoscopic) pictures of the band, looking as though they have just crossed the channel on a bad day. *Hors d'oeuvres* over, now the main course. Straight into *Street Life* — the current Roxy single. A good track to open with but the group are only just moving out of first gear, the highlights of the album come later. *Psalm* on side one, *A Song For Europe* and *Mother Of Pearl* on side two. Musicians who excel are Eddie Jobson, who replaced the Intergalactical genius Eno and adds some nice touches to his first contribution to Roxy. Paul Thompson, a very underrated rock drummer, is his usual brilliant self. And to Mr. Roxy himself, Bryan Ferry — his voice you either love or hate — he is like good Champagne, which matures and goes on bubbling. But too much champers and the bubbles go up your nose! Large portions of Mr. Ferry could affect you in the same way. In all, a very enjoyable album and one to easily convert you to the Roxy faith.

Tracks: Side One — *Street Life*; *Yust Like You*; *Amazona Psalm*.

Side Two — *Serenade*; *A Song For Europe*; *Mother Of Pearl*; *Sunset*.





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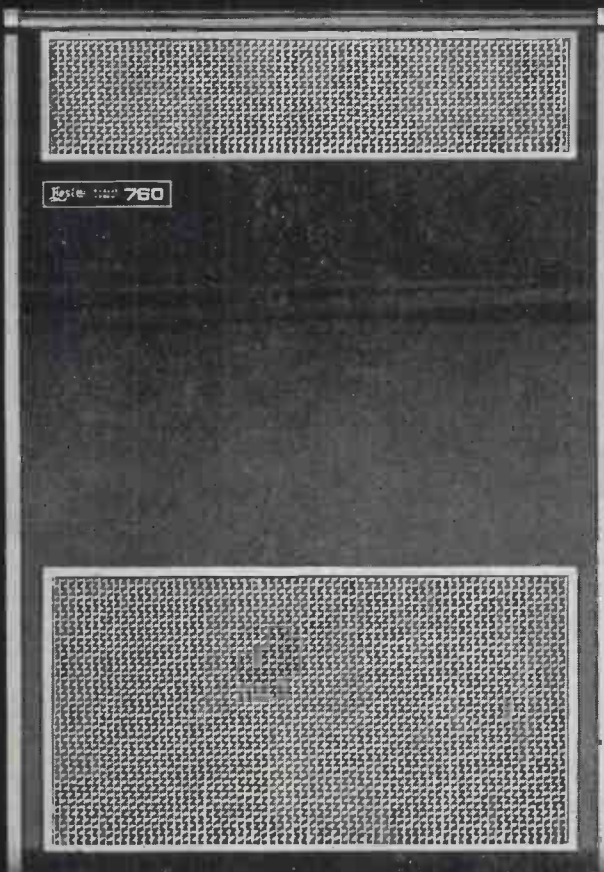
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INSTRUMENTAL NEWS

WIZZARD DRUMMERS DOUBLE-UP

Roy Wood's Wizzard is one of only a handful of bands employing two drummers. Both Charlie Grima and Keith Smart play double kits, so when it comes to buying new drums for the band, there's quite a shopping list.

Charlie and Keith visited the Fender Soundhouse in London's Tottenham Court Road recently to pick up their new sets of Rogers drums.

Between them they took away more than 14 drums featuring large sizes such as 24-in. bass drums, 14 in. by 10 in. and 18 in. by 16 in. tom-toms.

Business at Fender's, it would appear, is booming indeed!



EX-SPIDER PROBES DEAFNESS PROBLEMS

John Hutchinson, one-time guitarist with Bowie's Spiders, has now accepted an appointment with the Scarborough-based Castle Associates sound-level measuring specialists.

It's as a result of playing with high-powered P.A.s. and realising the seriousness of noise-induced deafness, that Hutch has decided to 'lend an ear' to Castle Associates and become their stylist and consultant.

The firm manufactures Electronic Orange and Electronic Lighthouse units, which are designed to limit noise levels in clubs. They

operate by measuring the noise level, and if a certain pre-set level is exceeded, the Electronic Orange, or a coloured light band on the Lighthouse is illuminated – warning that danger levels have been approached. If the level continues to rise a computer in the equipment cuts off the group or discotheque power – thus controlling the level.

The Electronic Orange is priced at £100, and the Electronic Lighthouse at £400, but the latter has 10 warning levels, giving large bands easier reading and better hall balance.

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INSTRUMENTAL NEWS

MORE STUDIO SUCCESS FOR ARP SYNTHESISERS

ARP in the Top-Ten again! Here's Edgar Winter with his Arp 2600 synthesiser set-up which he used to great effect on his hit single, *Free Ride*, which made the charts during the summer. Earlier in the year their *Frankenstein* single made the charts, again featuring the 2600. For further listening try the Edgar Winter Band's latest album, *They Only Come Out At Night*.

Another American musician who extensively uses Arp instruments is Joe Walsh. His very successful single *Rocky Mountain Way*—taken from his album *The Smoker You Get The Drinker You Play*—featured the top-line studio synthesiser, the 2500, as well as the 2600. One of



A ghostly-looking Edgar Winter with his ARP 2600

the reasons for Arp's popularity with rock musicians is their combination patch cord and slider systems, which make the equipment equally suitable for live and studio work.

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INSTRUMENTAL NEWS

ORANGE

The back-room boys may have done it again! Orange, in conjunction with Brimore Plastics and Chemicals, have developed a new and 'virtually indestructible' covering material for exclusive use on their amplifiers and speaker cabinets.

The material bonds itself around the cabinets, rendering them unmarkable, and Cliff Cooper, managing director of Orange, hopes that only a slight price increase will result.

If you saw Ike and Tina Turner on their recent tour, you may have noticed some of the new Orange gear — they made the first 'road-test' with it. If you missed that, the sales debut will be held at February's Frankfurt Trade Fair, and after that all Orange equipment will have the new covering — very handy for rough roadies!

EVENTIDE PHASER FROM FELDON



Feldon Audio Ltd have introduced the new **Eventide P101 Instant Phaser** unit into their range, a unit for use in recording studios, scientific communication and industrial applications, where there's a need to either generate or eliminate phase-shift.

In the past, phase-shifts were usually obtained manually, using two tape recorders, a variable speed oscil-

lator, a number of patch-cords and some system of setting the signal back in sync. with the main track — a rather inaccurate method. Now, with the Instant Phaser, specific calibration figures can be noted and repeated at will. The unit gives more than 1,200 degrees of phase-shift at 1kHz, and is fitted with an integral variable frequency oscillator, an internal envelope follower and can be

operated either manually or automatically.

It's also compatible with Moog and Arp synthesisers, and features interface remote control capability for foot-pedal or joy-stick operation.

It measures 19½ in. by 3½ in. by 10 in. deep, is priced at £260, and is obtainable from Feldon Audio Ltd., 126 Gt. Portland Street, London W1N 5PH.



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INSTRUMENTAL NEWS

SOUND EFFICIENCY

One firm doing a roaring trade in hiring equipment is R.S.D. Systems, of 58 Turners Hill, Cheshunt, Herts, who, for the past three years, have handled all the Kinks' road equipment.

The firm, which is run by Paul Dobson, has also handled tours by Black Sabbath, Osibisa, Uriah Heep, Man, E.L.O., and Sha Na Na (on the last British tour).

Apart from manufacturing P.A. equipment, RSD's hire service covers road crew, sound engineer, trucks, stage equipment and mixing equipment. The P.A.s are built by RSD and available as two- or four-bass-bin systems, with 10- to 20-channel mixing facilities. The stage gear offered is usually H/H and Acoustic equipment, and there's even a Hammond C4 organ available. Trucks used

are 5-ton Luton vehicles.

Pete Coggins is RSD's sound engineer, and Brian Spencer is engineer. On tours he is assisted by Road manager John Dobson in setting-up and checking the equipment.

Paul Dobson told *Beat*: 'This year we're producing a completely new range of equipment, which is very compact, and with increased sound efficiency, and which will be incorporated into the hire side of the business. This way, more musicians will hear the sound that we're offering, and having gear on the road is the best way to demonstrate it.'

Other items that RSD hire are phasing units, limiters, and a large range of microphones, including the Shure, AKG, Sennheiser and Electrovoice makes.

FIRST LINES FROM MUSICAL ENTERPRISES

Musical Enterprises of 55 Camberwell Church Street opened their shop just over a year ago and apart from building up a good trade locally, are supplying equipment to customers in such diverse locations as Birmingham and Dover.

They handle a wide selection of instruments, amplification and discotheque equipment, and also have a speedy repair service.

Manager Ric Huxley — himself a musician and formerly with The Dave Clark Five, told *Beat*: 'Although we don't have cut prices and discounts, we do try and offer a fair after-sales service, and we feel very strongly about this.'

Folk guitars seem to be proving very popular at the moment and Ric told us that this was certainly the case at Musical Enterprises, particularly in the average price range of £25-£85.

Musical Enterprises are also manufacturing 'M.E.' amplification equipment and benefit from the experience of Ric's partner, Doug Jackson, formerly commercial manager of Vox Sound. Their first line, which is just on the market, is a 12-watt practise amp. It incorporates a 13 x 8-inch speaker and tremelo, and retails at approximately £25.50. 'We hope, by the middle of 1974, to develop larger amplification units with a range of power and slave amps,' said Ric.

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INSTRUMENTAL NEWS

tone innovations on new acoustic amp

One of the best-designed guitar amplifiers available at present is Acoustic's new 475 Guitar/Bass amp., which features one of the most comprehensive tone effect systems we've come across.

The 170-watt amplifier has two channels, each with volume, bass, mid, treble and bright controls, but in addition, the channels are switchable. This allows a guitarist to pre-select a lead guitar sound on channel A, and a clean rhythm sound on channel B, and then switch at will while playing – a great idea!

CHANGES

On top of that there's a five-band graphic equaliser, affecting both channels, with 32 dB boost/cut range, 70 Hz and 1,800 Hz. Again at the tap of a footswitch, the guitarist can change instantly

from an Eric Clapton sound to a Wes Montgomery tone – as long as he's mastered the technique!

The amplifier has been specifically designed to handle both six-string and bass guitars, and there's a switch featured which changes to the amp. from an extended range unit for guitar, to a frequency range which gives cleaner and stronger bass tones.

Other points well worth mentioning are a direct recording output, a booster amp. output, and an in/out to master jack which allows anything from a wah-wah to a phase-shifter to be built in.

The amp. is operable on 170-, 120-, 214- and 240-volt systems, so you can take it around the world without worries. The speaker cabinet shown is the 405 model, which contains four 12-inch Acoustic speakers coupled

with two re-entry horns to emphasise highs. The horns have an attenuator which switches them off for small

halls and increases the power to them for larger concerts.

An amazing spec., but wait for the crunch – £1,095!



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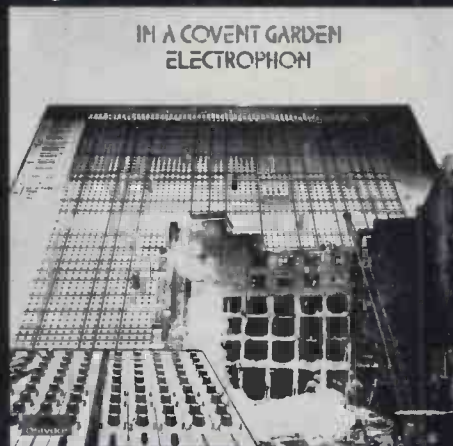
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Electrophon: What happens when Grieg, Chopin and Tchaikovsky meet a Synthesiser



In A Covent Garden Electrophon Record: 2383 210 SUPER

A sixteen-piece orchestra on an electronic album! Brian Hodgson and Dudley Simpson present Handel, Debussy, Rimsky-korsakov, Tchaikovsky, Mozart, Schubert, Paganini, and Greig, care of £20,000 of electronic equipment.

After doing a multitude of unlikely jobs, including being guest conductor at the Royal Opera House Covent Garden, Musical Director to Margot Fonteyn, Dudley Simpson fell to writing theme music for television and met Brian Hodgson.

They soon built a joint reputation in BBC Television.

They were the first to provide 10 minutes of pure electronic music a week for "Dr. Who", and later developed their own techniques of combining electronic and instrumental music.

Both firmly believe that the synthesizer is an extension of, not an alternative, to the orchestra and on this their first disc together have tried to use the best of both.

This is an exciting unusual album!

"Quite startling but very entertaining"

The GRAMOPHONE



Musical Instruments Limited



STUDIO PLAYBACK

NEW FACES FOR TOMMY

TV's Dr. Who is to star in *Tommy*, the rock opera made famous by his musical namesakes – The Who.

Actor, Jon Pertwee will trade his Tardis time-machine for a stethoscope when he portrays, coincidentally, the Doctor in Lou Reizner's production of *Tommy* at London's Rainbow on 13th and 14th December.

Pertwee plays the part filled in last year's stage presentation by Peter Sellers. And in *Tommy* he sings *Go To The Mirror* – the number from the Ode soundtrack album released as a Richard Harris single on 7th December. (Harris played the Doctor on the *Tommy* album.)

Dr. Who joins *Tommy* newcomers Roy (Wizzard)

Wood, as the local lad; Elkie (Vinegar Joe) Brooks, the mother; David Essex, the narrator; and Marsha Hunt, the nurse.

CHARITY

Tommy, the musical story of a deaf, dumb and blind boy, was master-minded by Who man Pete Townshend. The Rainbow concerts, also featuring the London Symphony Orchestra and London Chamber Choir, are in aid of the Richmond Fellowship charity for emotionally-disturbed children.

Tommy is to be recorded by London's Capital Radio for exclusive broadcast on Boxing Day.

Composer, Pete Townshend, will not be appearing

in the 1973 *Tommy* – but his Who colleagues Roger Daltrey and Keith Moon are cast as Tommy and Uncle Ernie respectively.

And Daltrey (plus Steve Winwood) also appears on the Richard Harris single *Go To The Mirror*.

The *Tommy* line-up is completed by Richie Havens (the hawker), Graham Bell (the lover), Merry Clayton (the acid queen), and Viv Stanshall (Cousin Kevin).

Once again the LSO and Choir will be conducted and directed by David Measham.

The *Tommy* rhythm section musicians comprise A&M's Rick Wakeman (keyboard), Jim Sullivan (guitar), and ex-Wings man Denny Seiwell (drums).



▲ David Essex



▲ Elkie Brooks



▲ Keith Moon

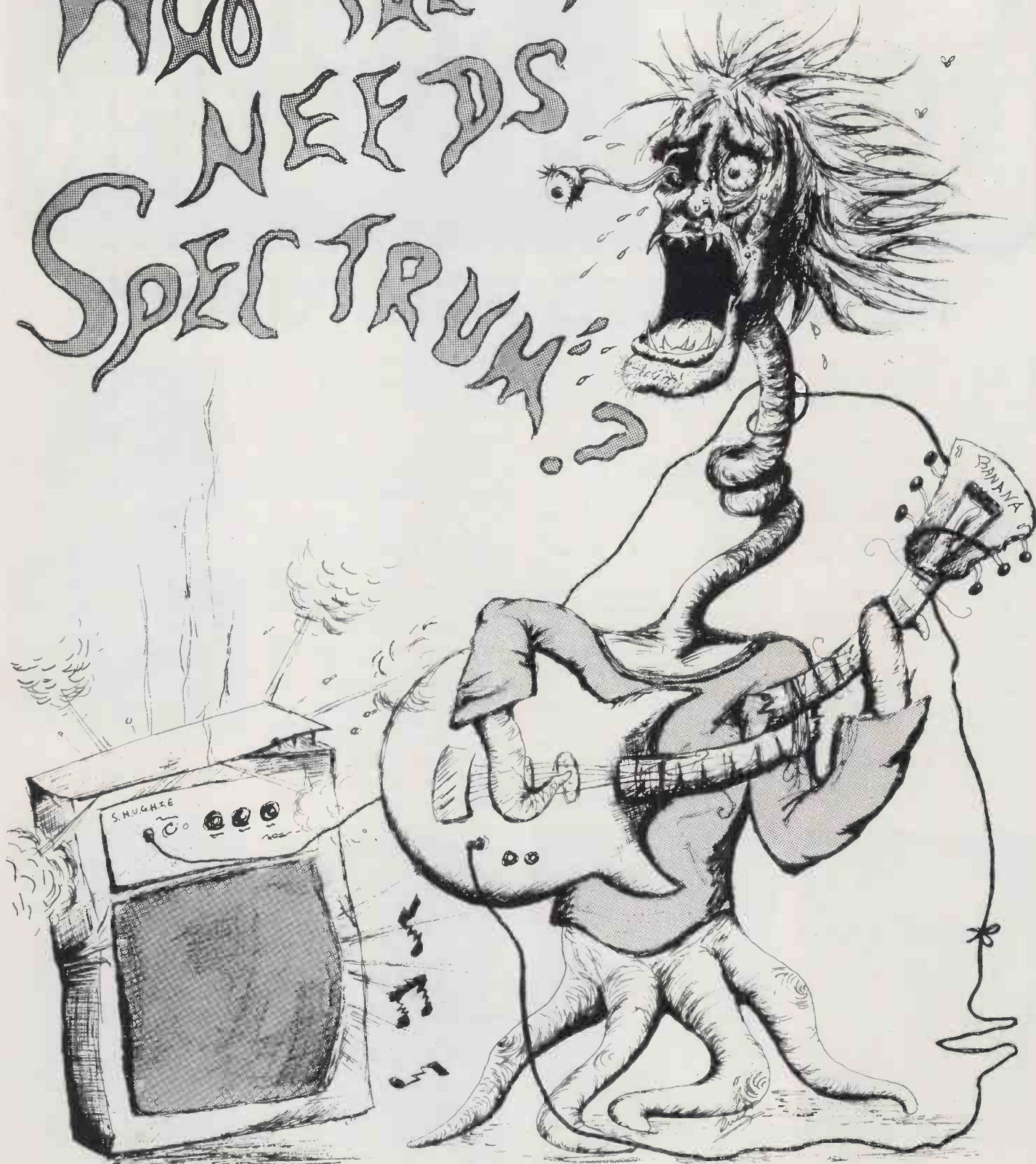


▲ Marsha Hunt



▲ Roy Wood

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SPECTRUM



STUDIO PLAYBACK

SYNTHESISER ALBUM SEES FRUITION IN COVENT GARDEN

Down in London's Covent Garden, among the fruit stalls and weathered streets and alleys, is perhaps the most modern and specialised synthesiser studio in the country – Electrophon Music.

The studio itself is small, and not designed for musicians to record in, but contains some of the most sophisticated sound equipment in the world, much of it built by EMS and RSE. Most of the work there is done by Brian Hodgson and Dudley Simpson, who in late '73 released an album, *In A Covent Garden* (Polydor Super 2383 210), which is an interesting and tasteful example of how synthesised and instrumental sounds can be blended.

THEME

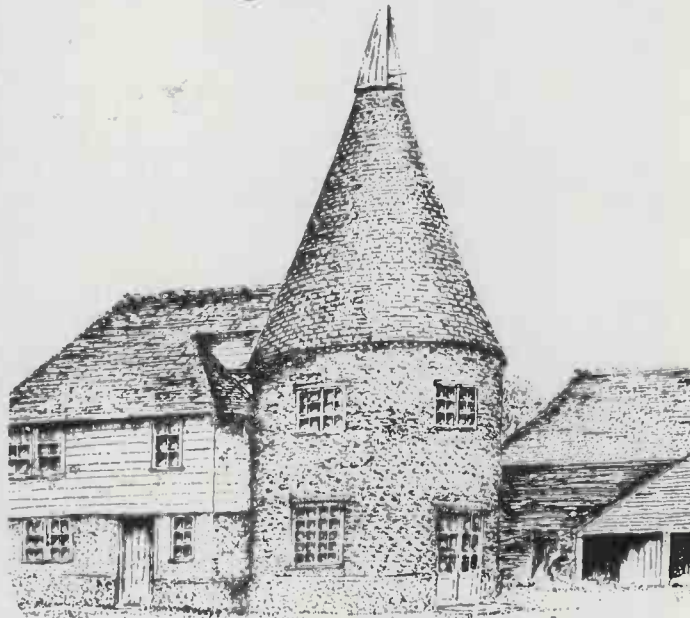
Brian and Dudley have worked together for many years, and as part of the BBC Radiophonic Workshop, produced the unforgettable *Dr. Who* theme. Since then they've produced many sound effect tapes for stage and television shows, and in '73 finished work on the effects and music theme for the spine-chilling *Hell House* cinema film.

Beat visited the studio shortly after the album's release, and surrounded by banks of synthesisers and recording equipment, Brian explained some of the details and work involved in the album. The 12 tracks featured are all well-known classical and popular pieces and were played by a 16-piece orchestra, recorded at Olympic Studios, with the synthesised parts recorded and added at Electrophon.

EFFECTS

'After choosing the tracks we wanted, which are mostly non-copyright pieces, we wrote the arrangements and recorded the orchestra. The tapes were then brought here and we set about adding our parts. I usually know how to programme the sounds I want quite rapidly, but in the case of the melody line for *Greensleeves*, it took a whole day and a lot of work to get the sound – which has been described alternately as being like hundreds of flutes on a windswept moor or a muffled oil-drum band! That was the hardest sound to produce on the album, and took a lot of equipment juggling and calculation.'

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NOTES

Brian makes careful notes with every sound and idea he gets, which helps him to understand the equipment better. In many cases, away from the studio, when he thinks of a sound, he can visualise the synthesiser settings required to produce it.

'I don't see the synthesiser in any way as an alternative to other instruments, more of an extension. That's what we tried to show on the album.'

The tracks featured are (on side one) *Arrival Of The Queen Of Sheba*, *The Girl With The Flaxen Hair*, *The Flight Of The Bumble Bee*, *Allegro*, *Greensleeves*, *Sabre Dance* (from *Gayaneh*) and on side two: *Skaters' Waltz*, *Serenade*, *Moto Perpetuo*, *Anitra's Dance* and *Hall Of The Mountain King* (the last two being from *Peer Gynt*). All are well-known pieces, and with the way Brian and Dudley have treated them, they're going to be popular for a long time to come. Have a listen.

MARQUEE BEAT THE CRISIS!

Winter draws on and it looks like being a cold, dank one with power cuts looming all round. But, session bookers, don't despair! Marquee Studios have installed their own generating plant and all sessions will run with full studio facilities, irrespective of the power crisis.

PERSONALITY

Generating her own personality at the studio recently was lovely Lindsey De Paul, who was working with Barry Blue on some new material. Ann Odell, the glamorous Blue Mink lady was in, too, recording her second solo album.

The Handley Family, of *Wham Bam* chart fame, have just completed their follow-up single with producer Dave Christie.

INTERNATIONAL RECORDING STUDIO NEWS AND VIEWS



STUDIO PLAYBACK



▲ Lynsey De Paul at Marquee

Peter Noone spent a couple of weeks in Marquee recently, recording a new album for Phonogram, with producer Tony Atkins and engineer Geoff Calver. All

three have been busy since, working on the mixing. Amongst others at the studios last month were Mahatma, Canton Trig and Granny Grunt.

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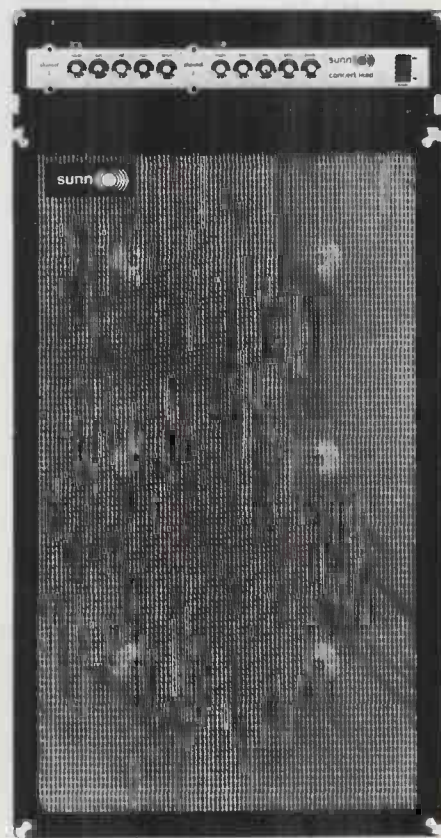
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STUDIO PLAYBACK

'MAD RUSH' AT THEATRE PROJECTS

Theatre Projects seem to be involved in dozens of things at the same time, these days! Amongst albums completed there recently were the latest in the Music for Pleasure series, entitled *Speedy Gonzales*, the new one by Bill Oddie and the Goodies, plus tracks on the new Labi Siffre and Swingle Singers albums. The Settlers have also just been in to record their latest single.

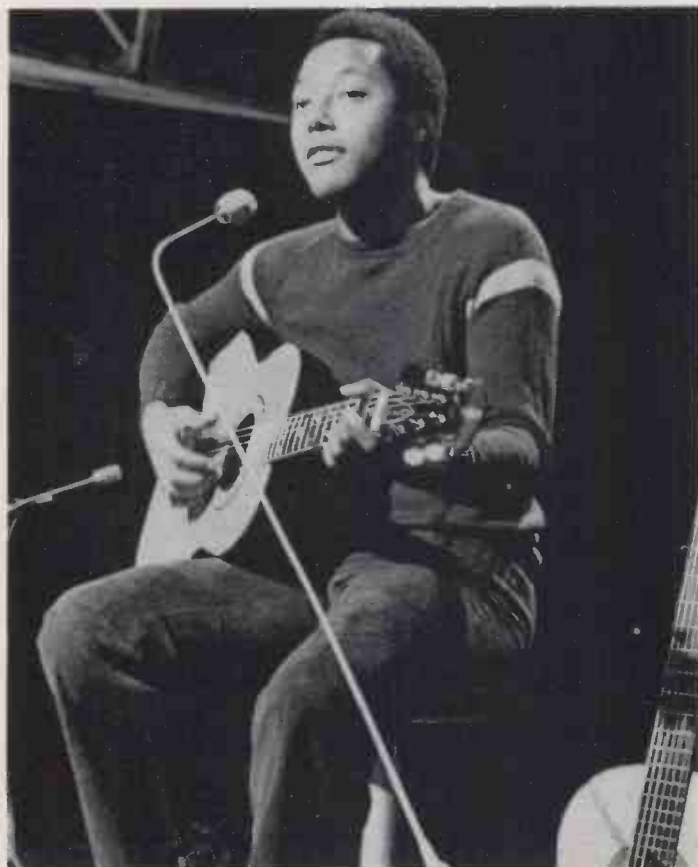
There's been a mad rush of people to record demos for

the Eurovision Song Contest and there's an increasing amount of work going on for Capital Radio commercials.

CONTRACT

Theatre Projects inform us that they have just been awarded the contract for Altec Studio Monitors and have recently supplied Ireland with a number.

Theatre-wise, they are currently involved in sound for *Grease*, *Pippin* and *The Rocky Horror Show*.



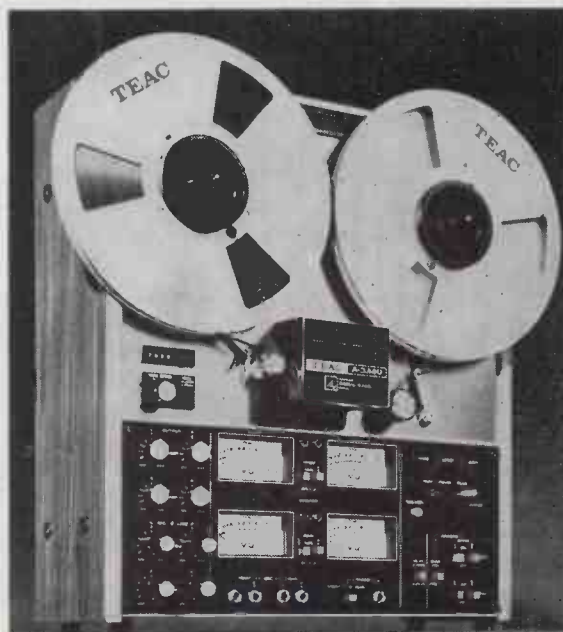
▲ There'll be a new album soon from Labi Siffre

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SARM SINGLE FOR MARMALADE



▲ *The re-formed Marmalade*

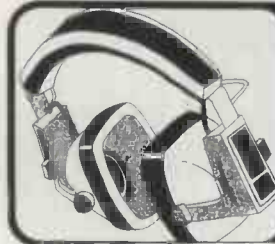
Last month Sarm, England's first 24-track recording studio, reported their busiest month to date. The reformed Marmalade were in, cutting their latest single and frequent visitors Roger Greenaway and Tony Macauley have been finishing off several projects. Roger Greenaway has also booked in several days to record a new band called Madrigal.

A lot of work is being done on jingles for Air-Edel and Sue Manning Music.

Sarm's copying service has now been expanded and they have taken delivery of two Studer A80 machines to re-equip their copying room.

Sarm would like to wish everyone a Happy New Year and would like to thank all their clients for making this, their first year, so successful.

INTERNATIONAL RECORDING STUDIO NEWS AND VIEWS



STUDIO PLAYBACK

NEW STUDIO FOR WORCESTER!

New Year wishes for a new studio! – Radio Worcester Productions up in Worcestershire.

The studio, built underground at the Worcester Music Centre, opened two months ago, and has already had some interesting visitors – Daniel Boone, who laid down some material, and Emperor Rosko, who recorded some jingles.

Studio manager is Mr. Muff Murfin, who also shares the engineering with Gary P. Charman. Administration and bookings are handled by Wally Exall.

The studio itself has capacity for up to 20 musicians and facilities for four- and two-track recording, at £8 and £6 an hour respectively. Reduction is available at £6 an hour, and other facilities are copying, editing, overdubbing and radio work. There's also a mobile record-

ing unit available, which contains Revox equipment. The studio itself contains a Scully four-track recorder.

Instruments available in the studio include Bentley piano, drums, Moog synthesisers, Bentley Eminent organ and an electric piano, but many other instruments can be hired (with notice) from the main shop, which stocks guitars, amplification, percussion, keyboards and accessories.

In the new year the studio hopes to do a lot more work for local radio – Radio Worcester in particular being close at hand.

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STUDIO PLAYBACK

WONDER WINS

Stevie Wonder has emerged America's top-selling album artist in Cashbox magazine's end of year survey. Results of the survey are based on chart positions and length of time on the chart. Stevie reached the No. 1 position through his two million selling albums, *Talking Book* and *Innervisions*, both of which topped the chart. Second in the album section was Elton John.

Stevie also figures prominently in the Singles' category, holding second place to Elton John. Stevie has scored three No. 1 singles during the year with *Superstition*, *You Are The Sunshine Of My Life* and *Higher Ground*, all million sellers.

At the same time Stevie has just been named the 1973 recipient of the Netherlands' prestigious Edison Award, for his *Talking Book* album. The Edison Award is widely known in international circles, and is presented annually to members of the recording industry for 'excellence in recording and production', after a polling of independent jurors that includes record critics, radio



▲ Stevie Wonder

and television producers, disc jockeys, and record retail experts.

Stevie is currently on his way to his fourth consecutive gold record with his new single *Living For The City*, released in the U.K. on 30th November, 1973.

Meanwhile, Stevie is back in the studio following his near-fatal accident in August, and he is expected to make a concert comeback at New York's Madison Square Garden in January.

STUDENTS SAY THANK-YOU

We have heard from the University of Surrey that the Industrial Stage of their 1973 Tonmeister Course was completed very successfully. The Tonmeister students were employed during the period from April to September in a wide variety of situations.

Amongst the organisations who were good enough to participate in the scheme by employing students were Advision Studios, AIR Studios,

BBC Transcription Service, Stagesound, Precision Tapes, and Fraser-Peacock Associates.

Plans are already going ahead for the 1974 Industrial Stage, and studios who would like to discuss the possibility of employing a student should contact John Borwick at the Department of Music, University of Surrey, Guildford, Surrey. The telephone number is Guildford 71281, ex. 679.

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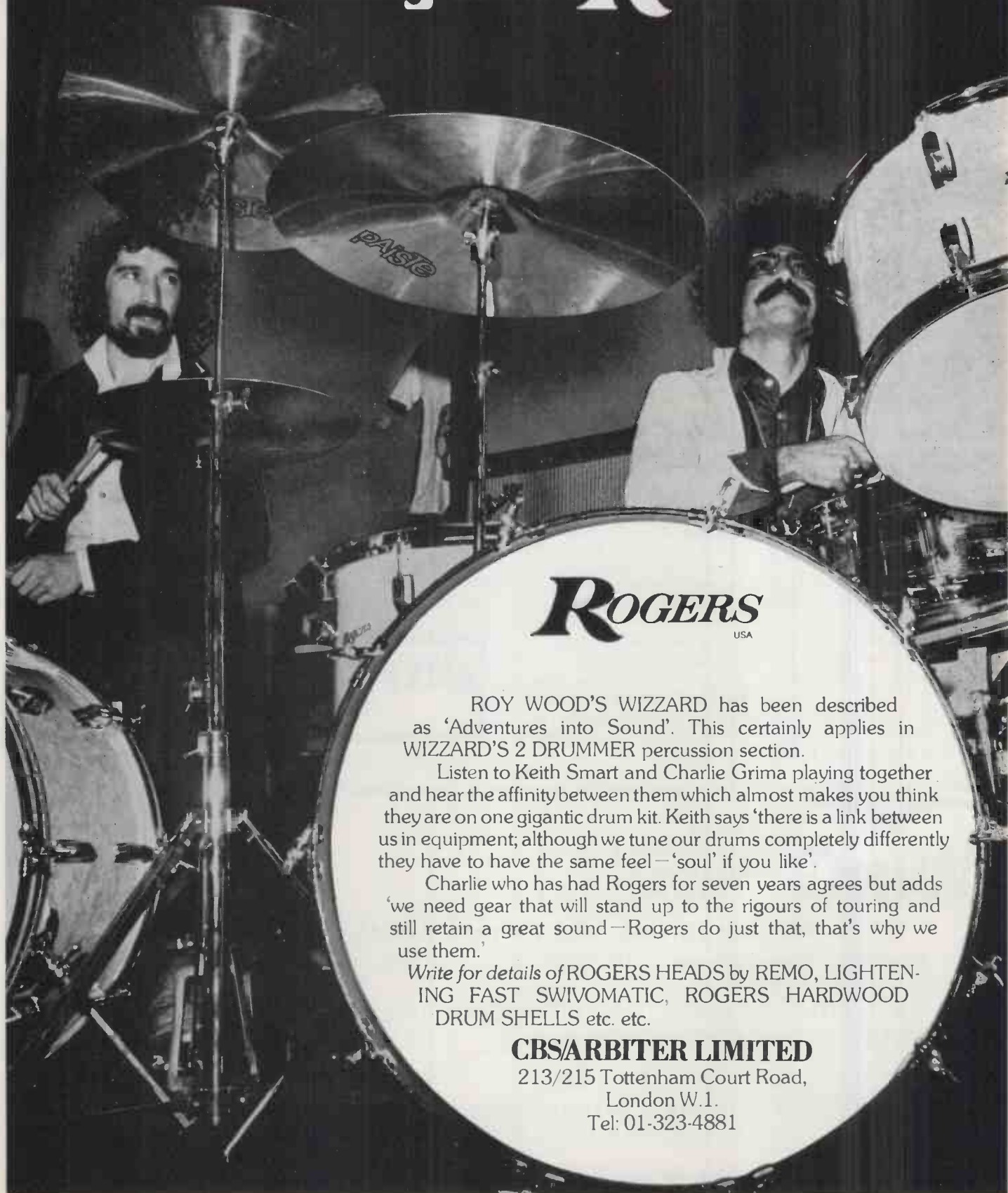
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USA

ROY WOOD'S WIZZARD has been described as 'Adventures into Sound'. This certainly applies in WIZZARD'S 2 DRUMMER percussion section.

Listen to Keith Smart and Charlie Grima playing together and hear the affinity between them which almost makes you think they are on one gigantic drum kit. Keith says 'there is a link between us in equipment; although we tune our drums completely differently they have to have the same feel — 'soul' if you like'.

Charlie who has had Rogers for seven years agrees but adds 'we need gear that will stand up to the rigours of touring and still retain a great sound — Rogers do just that, that's why we use them.'

Write for details of ROGERS HEADS by REMO, LIGHTENING FAST SWIVOMATIC, ROGERS HARDWOOD DRUM SHELLS etc. etc.

CBS/ARBITER LIMITED

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Tel: 01-323-4881



LMIE GOES TO MANCHESTER

The London Musical Instruments Exhibition is leaving its home town this month to travel to Manchester.

It's being held at the Midland Hotel, Peter's Street, Manchester 2, from Sunday, 27th January through Monday, until Tuesday, 29th. It's open from 10 a.m. until 6 p.m. and we believe it's the first time such an exhibition has been held outside London.

There's a bar inside, in which musicians, visitors and exhibitors can relax, but the exhibition itself will be held in two large rooms — one for viewing and the other for audio demonstrations and tests.

So if you want to see and play the latest '74 instruments and equipment, make

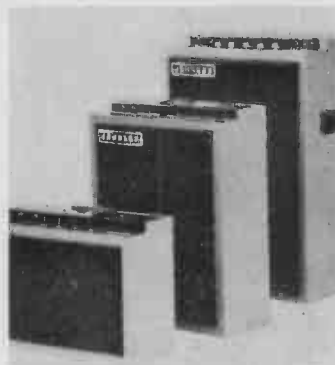
your way to Manchester — the hotel is adjacent to the local railway station, and very easy to find.

Here are the exhibitors and what they'll be showing:

Bob Anderson Music, 18a The Arcade, Aldershot, Hants. Tel.: 26390.

Guitars will be one of the main features of the Anderson stand, with the Hagstrom, Pearl and Dyelectro ranges, for whom Anderson are sole U.K. agents, available for viewing and demonstration.

The Hagstrom range includes both electric and acoustic models: the Japanese Pearl range consists of 11 acoustic guitars and the Dyelectro range is all electric instruments.



▲ The Johnson 'Studio' range

In amplification they'll be showing the well-known Johnson amplification range,

which created a lot of interest at last year's Exhibition in London. This range covers everything from a tiny battery-powered, portable practise and tuning amplifier, all the way up to large, stage amplifiers and P.A. equipment. Another member of the range, which is very popular, is their Echomaster tape-echo unit, and all these units will be set up for visitors to play on.

Percussionist visitors to the show needn't wander around empty handed either,

Continued on page 64



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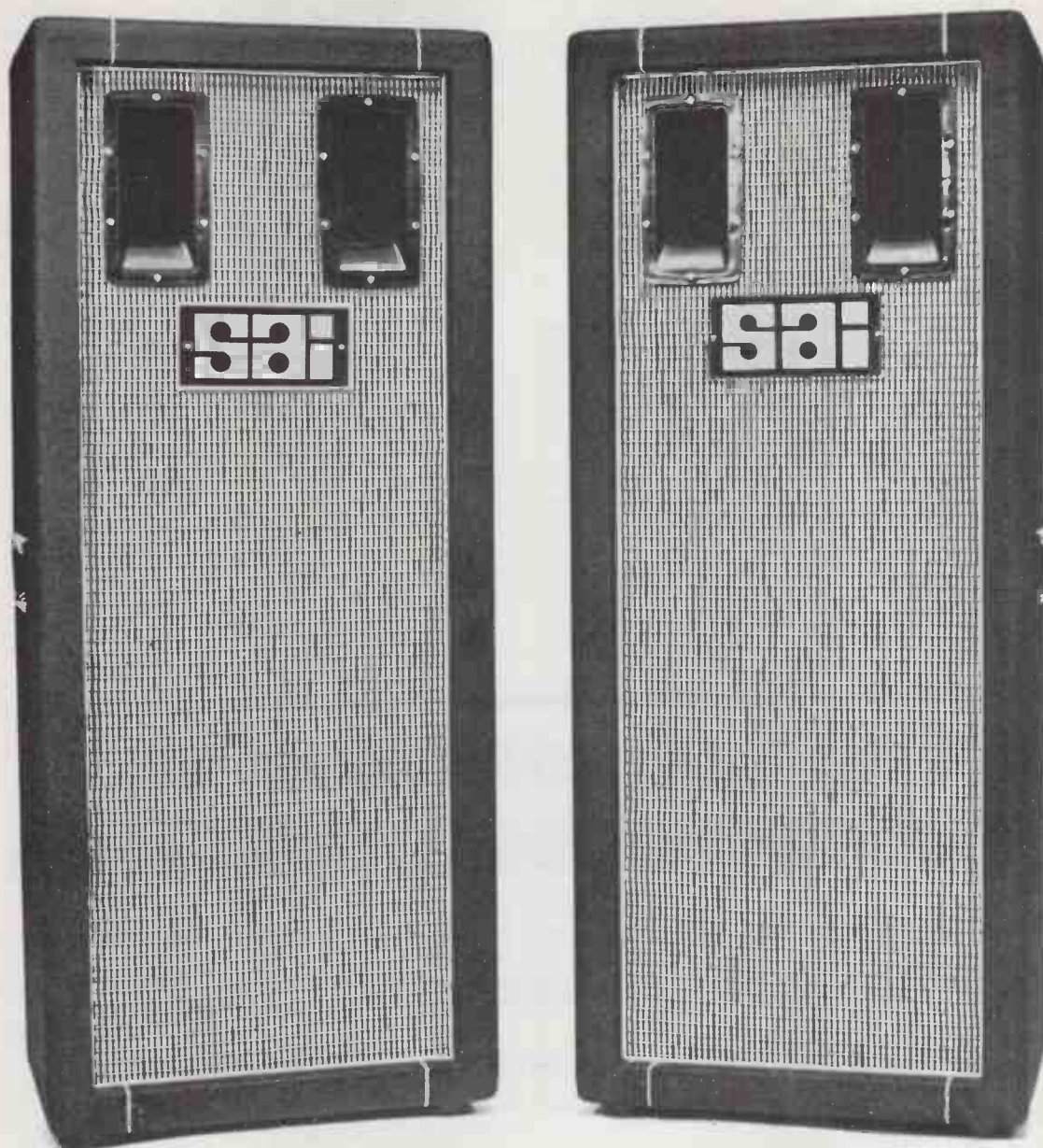
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Tel. 0257 422372/421603



Continued from page 62

for Meazzi drum kits will also be set up for use – there's something for everybody!

Sound Advice Installations Ltd., 358 Preston Road, Standish, Wigan. Tel.: 0257 421603.

SAI are rapidly becoming one of the best-known discotheque and lighting firms in the country and their stand at the Midland will have lots to interest retailers, P.A. installation engineers, disco operators and the general public.



▲ The SAI 50 watt combo amp

Following their success at the LMIE's London debut in August, they'll be showing their complete range, with demonstrations as well, it should be an exciting display.

Professional P.A. equipment, aimed mainly at the middle market, will also be strongly featured, but when *Beat* spoke to SAI, they explained that everyone will be welcome at their stand to see and try the range. SAI are looking forward to meeting many dealers and trade contacts at the hotel, and will welcome all inquiries.

Spectrum Sound Equipment, 6-8 Macadam Place, South Newmoor Industrial Estate, Irvine, Ayrshire, Scotland. Tel.: Irvine 75091/2/3.

The 'Scottish Lords' will be at the exhibition, together with their army of speaker cabinets and columns, and when *Beat* spoke to Spectrum before the show, we were told that they'd probably be unveiling a new 'top secret' weapon (the whisper

is that it's 'something new in bass-bins').



▲ Spectrum's Eighteen-12 bass cabinet

We've been sworn to secrecy, so if you're interested in their 'top secret' design, you'll have to get along to the show. But that's not all – Linda, the Spectrum Girl, may also be there, and if what the Spectrum directors tell us is true, she's worth seeing!

On the other hand, if you're not a voyeur and a serious musician instead (or

as well), Spectrum's vast range of speaker units and equipment will probably be of interest. The range includes everything from equipment suitable for a semi-pro. band, all the way up to a top professional band – like Middle of the Road, who have used Spectrum equipment on many of their English and Continental tours. Aye! it's bonny gear a' right!

Thor Amplification Ltd., Pinecrest Works, Linslade, Leighton Buzzard, Bedfordshire. Tel.: Leighton Buzzard 4629.

Thor's exhibition display will have two new instrument cabinets as the focal point – 300-watt lead and bass cabs. But these, on which a lot of design time has been spent, are part of a complete new range which Thor are showing for the first time.

The cabinets incorporate two 15-in. Altec speakers, which both handle 150 watts

Continued on page 66

The London Musical Instruments Exhibition

has hired two suites at

THE MIDLAND HOTEL, PETERS STREET, MANCHESTER, FROM SUNDAY 27th JANUARY - TUESDAY 29th JANUARY 1974, OPEN 10 a.m. TO 6 p.m.

THIS IS AN INVITATION for you to see some new and exciting companies presenting their products. It is the first time the L.M.I.E. has gone to Manchester and the Exhibitors invite you to test and see their equipment.

★ ★ ★ ★ ★

THE EXHIBITORS ARE:

ARC MUSICAL INSTRUMENTS

Bob Anderson's company will show HAGSTROM, PEARL & DYNELECTRO GUITARS, JOHNSON AMPLIFICATION, MEAZZI DRUM KITS, etc.

SOUND ADVICE INSTALLATIONS LIMITED

SAI, best known for their discotheques & lighting, introduce the new SAI PROFESSIONAL SERIES including bass bins – horn loaded cabinets, etc. SAI are now UK agents for STRAMP and invite you to test the gear that Rory Gallagher uses.

SPECTRUM SOUND EQUIPMENT LIMITED

The new Scottish amplification company are launching their equipment in Manchester. Already used by Middle Of The Road, Spectrum promises to be one of the biggest manufacturers of Sound Equipment from 1974.

THOR AMPLIFICATION LIMITED

Terry Marshall and Dave Roberts (ex: VOX, SOUND CITY, SIMMS WATTS) have formed Thor Amplification Limited. With two men with their knowledge of the amplification business, their gear has got to be worth seeing and hearing.

TRAYNOR YORKVILLE SOUND LIMITED

Traynor is Canada's top selling amplification, and is now sold through music shops in the UK. It is well priced and well built and at Manchester they have some new items which Traynor's Rex Bray invites you to see.

WESTERN ORGAN STUDIOS LIMITED

UK distributors for KUSTOM amplification, CAMCO DRUMS, PARI ELECTRONIC ORGANS, will be at Manchester showing their quality-built instruments which many top musicians are now using.

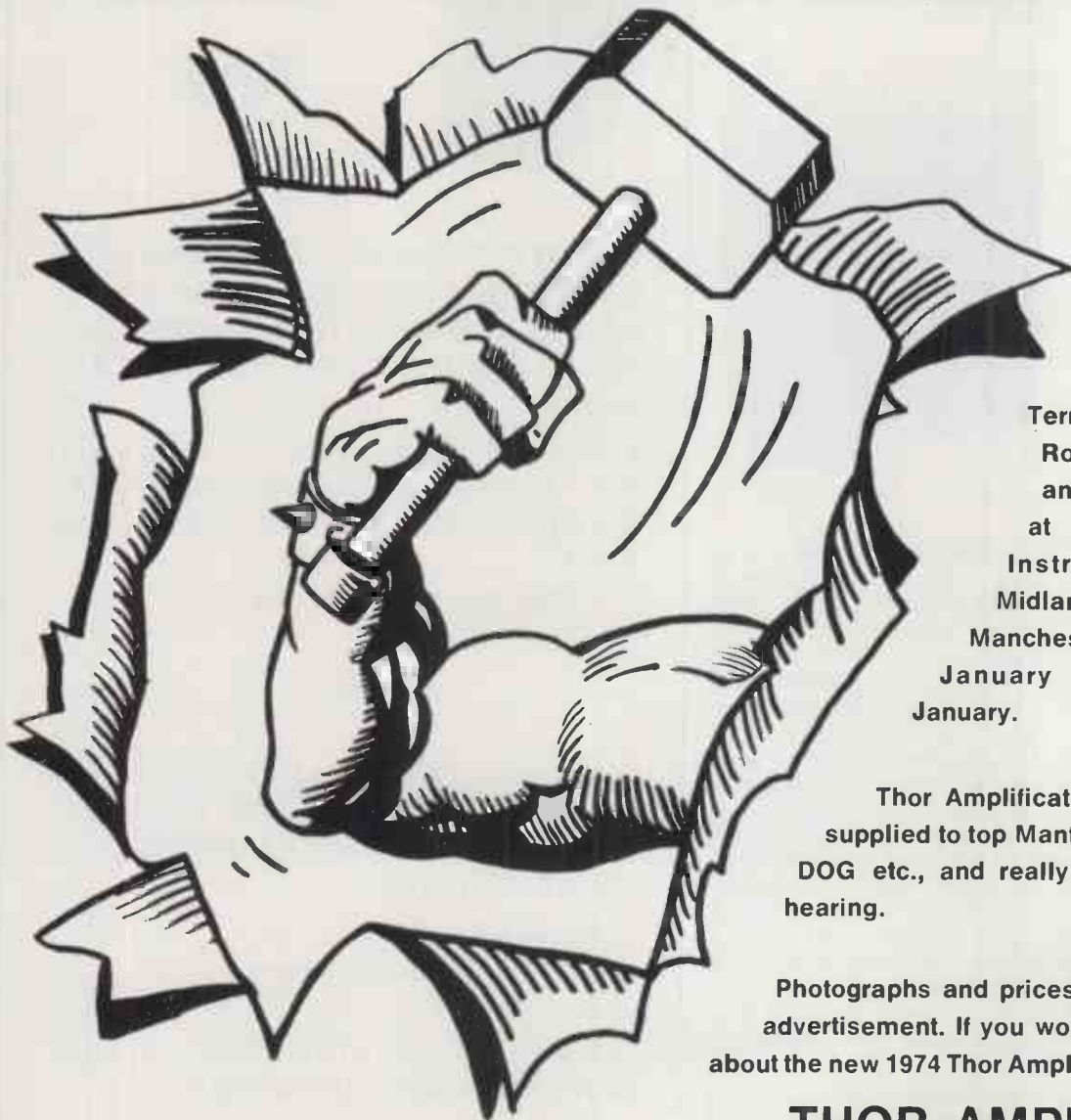
★ ★ ★ ★ ★

ADMISSION IS FREE and is open to all Guitarists, Discos, Vocalists, Keyboard players, etc., as well as, of course, top musical instrument Dealers.

The London Musical Instruments Exhibition is at The Midland Hotel, Peters Street, Manchester 2, from Sunday 27th January - Tuesday 29th January, 10 a.m. - 6 p.m. Daily, and invites you to

come, relax and try out tomorrow's gear today. . . .

THOR AMPLIFICATION



Terry Marshall and Dave Roberts invite you to see and test their equipment at the London Musical Instruments Exhibition, Midland Hotel, Peters Street, Manchester from Sunday 27th January until Tuesday 29th January.

Thor Amplification has already been supplied to top Manticore Acts, i.e. STRAY DOG etc., and really is worth seeing and hearing.

Photographs and prices will be in our March advertisement. If you would like to know more about the new 1974 Thor Amplification, write to us at:

THOR AMPLIFICATION
THOR WORKS, TAVISTOCK STREET,
BLETCHLEY, MILTON KEYNES, BUCKS.

Happy New Year to all the groups who are going to use THOR AMPLIFICATION!



Continued from page 64

with ease and are mainly designed for the large, professional-type bands – Stray Dog, a very exciting three-piece, use Thor equipment, and Emerson, Lake and Palmer, an act on the Manticore label, will also be using the gear shortly. One interesting feature on the cabs. are the skids underneath – after seeing how roadies always dragged cabinets sideways, Thor have put the skids across the bottom instead of from front to back.

They'll also be showing 100- and 50-watt slave units, and a lead guitar amplifier on which more than one input can be used on one instrument.

Thor's top men, Terry Marshall, with sales director Dave Roberts, will be at the show, giving details and information on the equipment, which will all be available for demonstration.

Traynor, Yorkville Sound Ltd., Toronto 2, Ontario, Canada.

Traynor amplification, built in Canada, is a successful brand in their home country and America, and now that it's available in England, another success story seems sure to follow.

The equipment is brought to England and then delivered direct to shop retailers around the country, and this 'missing out' of the middle-men, is one of the reasons that the prices are not too steep.



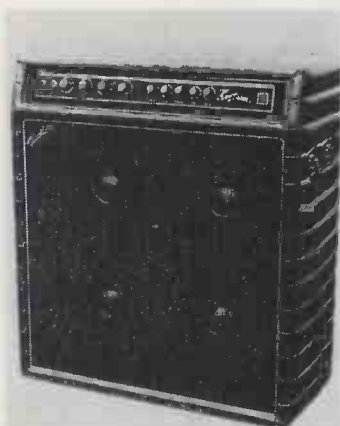
▲ The Traynor 25 watt YVM-2 (top) and Reverb YVM-30

The range consists of amplifiers, cabinets and col-

umns for every application, as well as a series of compact and effective mixer units. An interesting feature on the valve amplifiers with more than a 90-watt output, is a 6-in. diameter cooling fan for the tubes. All Traynor equipment carries an unconditional warranty of 90 days on tubes and speakers and one year on all other components.

Apart from the existing range, some new items are also expected.

Western Organ Studio (Bristol) Limited, 19 Union Street, Bristol BS1 2DF.



▲ Kustom's 'Hustler' amplifier

Although they'll be a long way from home, Western Organ Studios, one of the largest music dealers in the South West, won't let this worry them in Manchester, where they'll be showing their American-made Kustom amplification, Mosrite guitars, and Camco drums and percussion equipment.

Kustom amplification, immediately recognisable with the heavy-coloured external padding, is being used by many semi-pro. and professional musicians in all musical fields, because with such a large and variable range, there's something to suit every type of vocalist and instrumentalist.

Pari electronic organs will also be on show.

Western Organ Studio have asked us to point out that prices for several of their products have been misquoted. See February's *Beat* for correct information or write direct to the company.



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for the
select
few**

QUALITY THROUGH CRAFTSMANSHIP IS THE ONLY WAY TO ACHIEVE GREAT SOUND AND HAGSTROM'S LONG HISTORY PROVES THEY REALLY CARE ABOUT THEIR CRAFT. WE KNOW YOU CARE ABOUT YOURS, SO DISCOVER THE 'SWEDE' AT ONE OF OUR EXCLUSIVE DEALERS AND MOVE OUT OF THE PACK

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BEAT'S BIGGEST EVER ROUND-UP OF

PA EQUIPMENT & MICROPHONES

In recent years, tremendous advances have been made in the field of rock music involving the use of more complex and advanced equipment. As the club scene has diminished, venues have become larger, and bands have had to demand more and more powerful equipment from the manufacturers.

In a large concert hall, for example, a 1,000W amplifier, used at half-power, will sound much better than a 100-watt job, cranked right up and distorting like mad.

Five years ago, the struggling semi-pro. group would be lucky to have any old 50-watt PA system for the vocalist. Nowadays, no self-respecting band can hope to get worthwhile gigs without a good PA – preferably with an on-stage mixing facility, to provide a balanced sound.

The old idea of each instrumentalist having his own amplification stack with the vocalist using his own PA system and each person adjusting his own volume to what he thinks is right, is now being outmoded.

The new concept is to use smaller amps and cabinets on stage, miked up in the same way as for the vocalist and fed via an off-stage mixer through a much larger PA system. For those that can afford it, an on-stage mixer for stage monitoring is a useful advantage.

Of course, large PA systems and monitoring equipment will be well beyond the budget of many bands, and in

this survey *Beat* has attempted to cover both the complicated systems and those in the lower price range which the amateur or semi-professional may be able to afford.

Microphones, being an integral part of any PA, have also been included in the feature. Although there are other types, the majority of microphones used on stage fall into one of three categories which we will briefly describe.

Firstly, there is the crystal mike, which has a high impedance output and is the least expensive to manufacture. It transmits sound by the action of sound waves on a diaphragm, bending the crystal which generates a minute voltage. The disadvantages of crystal mikes are their high feed-back characteristics when compared with other types and their vulnerability to heat and humidity.

The ribbon microphone, which can produce a very good response, usually incorporates a thin strip of aluminium foil which vibrates within a magnetic field, which it cuts, thus producing a voltage. The ribbon, though, is easily damaged and, therefore, the mike is often considered more suitable for studio rather than stage work.

The moving coil, or dynamic microphone, which is the most popular type, is built in a similar way to a loudspeaker except in miniature

form. The principle on which it operates is by sound waves acting on a diaphragm. But unlike the crystal mike, the diaphragm is connected to a coil which moves through a magnetic field to produce the signal voltage.

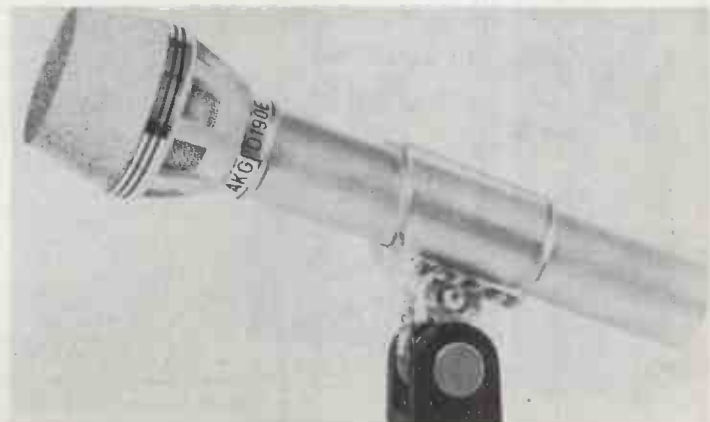
A microphone's pick-up characteristics are usually described as either omni or uni-directional. The omni-directional mike will pick up sound from a complete 360° radius, and the uni-directional, otherwise known as the cardioid mike, from a sound source directly in front of it.

It would be impossible for us to describe in detail the complete ranges of all the manufacturers we've mentioned, but we have selected what we consider to be the most outstanding or representative items available. A letter to the firms whose equipment interests you will obtain more detailed information.

A.K.G. Equipment Ltd., of Abacus House, Gutter Lane, Cheapside, London, have had a tremendously successful year in the T.V. and broadcasting industries, with their C451 FET condenser microphones. The modular system of these, with its separate extension tubes for stage work, was an original A.K.G. concept evolved from the famous C28 series.

The latest pre-amplifier C451 EB offers a bass roll-off facility which enables the microphone to be used for recording in the flat position and as a hand-held instrument.

In the electret field, A.K.G. will have a number of new models on the market in 1974, also based on the modular system principle. In the dynamic field A.K.G. have introduced the D2000, which has an elastically-suspended, high-quality directional system.
(continued on p. 68)



The D 190, a popular, general purpose, medium priced dynamic microphone from AKG

PA EQUIPMENT & MICROPHONES

(continued from p. 67)

tem, ideal for vocalists.

The pattern selector switch used in the current D1200 series is also incorporated in this new model, offering a flat response and extra bass response. The general purpose D190 microphone is also still available.

Alice have been engaged in the design and manufacture of high-quality recording and PA mixing equipment for five years, during which time they have introduced three ranges of mixing systems to fulfil the requirements of large studios, small recording installations and public address installations.

The AM models are highly sophisticated mixer systems which are fully modular and suitable for a wide range of applications, including radio and television broadcasting, recording studios and large PA systems. The AM range includes a 16-quad PA mixer which costs £4,450.

Alice SM units are designed for use mainly in smaller recording studios and with medium-size PA systems, but they incorporate every main

feature of the more sophisticated units. Prices range from £544 for a six-channel, two-group unit, and a 16-channel, two-group PA mixer costs £1,360.

The AD series are smaller, professional units. The AD62 for example, is designed for use as a non-expensive, semi-professional mixer. It is a six-channel, two-group unit with full equalisation, pan, echo-send, two limiters, VU meters, mike and line inputs and is priced at £190.

Among those using Alice PA desk systems are Jethro Tull, Virgin Records, Elton John, Ian McClaggan, David Bowie, the Groundhogs, Steeleye Span, the Who, Mecca, and most major West End theatres.

Further information is contained in our Mixer feature which appeared in the November issue, or contact **Alice (Stancoil Ltd.), Alexandra Road, Windsor, Berks.**

Allotrope Ltd., 90 Wardour Street, London W1 are U.K. representatives for AB Pearl Mikrofona-laboratorium of Astorp in Sweden, who manufacture a wide

range of quality mikes with dynamic condenser and ceramic capsules, which are much in demand for recording studio work.

They have just introduced a new model, the DC73, which has a rubber-mounted capsule for hand-held vocal work. It is a 48u condenser mike and is priced at £71.10.

The famous Italian Meazzi microphones are now distributed in the U.K. by **Arc Musical Instruments, 119 Portsmouth Road, Frimley, Camberley, Surrey.** Star model of the range is the M14 Professional microphone, which is suitable for both voice and musical instruments and for use indoors or out. It comes complete with a line transformer to convert the mike from low to high impedance if required and costs £49.78.

The Meazzi Progress mike is especially suitable for use indoors as it has been designed as an anti-feedback microphone giving a high sound level. It has a special joint release allowing fast removal from the mike stand and is priced at £32.45.

Both the M14 and the Progress models are magnetodynamic cardioid mikes with built-in on/off switches.

Another popular Meazzi model is the competitively-priced M26 which is a high impedance cardioid mike with on/off switch, costing

£19.21.

Arc also distribute the Johnson range of amplification, which includes the J100PV 100-watt amp. top. It has six high impedance channels, each with volume, bass and treble controls, and also a master volume control. The J100 PV costs £123.46 and can be supplied with reverb if required.

A £1,800 Johnson PA installation has recently been supplied to Mecca's Leicester Palais ballroom. The system, which uses the new Johnson 150-watt PA amps. includes three separate mixers, eight speaker cabinets, a total of ten microphones and a discotheque.

The German-made Neumann transistor condenser microphones are distributed in the U.K. by **F. W. O. Bauch Limited, 49 Theobald St., Boreham Wood, Herts.** Most popular model in the range is the U87i solid-state mike which incorporates three switches for selecting the three directional characteristics.

Owing to a high demand, Neumann have recently introduced an up-dated version of the famous U47 mike. The U 47, which was in production from 1947 to 1960, has been credited with revolutionising the world's recording and broadcasting industries. Its successor, the U 47 Fet, has a 'bump' built

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N. E. Read & Sons, 24 Church St., Oswestry, Salop



100 w. stack



100 w. combo



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A Neumann U47 Fet mike

into the frequency curve to produce a 'warm' sound and is protected against wind and pop interference. The capsule is elastically-mounted to isolate it against mechanical shock disturbances.

Beyer Dynamic (G.B.) Ltd., 1 Clair Road, Haywards Heath, Sussex, have a very large range of microphones of both moving coil and ribbon types. Beyer microphones are, of course, world famous for quality and performance.

The M 88 N(C) dynamic moving coil microphone is popular with broadcasting and T.V. studios, recording artists, bands and instrumentalists. It has unusually high sensitivity and due to a very good front to back ratio it is less subject to feedback, providing excellent elimination against unwanted sound. The M 88 N(C) costs £86.76.

A less pricey but unusually sensitive Beyer mike with outstanding cardioid characteristics is the M 69 N(C) dynamic moving coil model which costs £36.68. It has been designed to make high-quality transcription possible even under acoustically unfavourable conditions. A version is also available with voice-music switch – M 69 SM(C) – which is priced at £38.66.

A wide range of acces-

sories are made by Beyer, including stand, clamps, thread adaptors, goose necks and headphones.

Beyer Dynamic (G.B.) Ltd. also distribute the comprehensive range of Calrec microphones and accessories. There are four series of Calrec mikes: the 400 range, which are the moving coil dynamic type; the 600 series, which are unbalanced capacitor microphones, the 1000 series professional capacitor mikes and the 700 series internal battery-powered condenser mikes. Prices range from £32.23 to £40.66 for the 400 series; £42.13 to £51.15 for the 600; and the 1000 series mikes are priced at £56.65 each.

The new CM655 cardioid capsule mike is ideal for PA and close, vocal work and costs £51.15.

An attractively-styled and comprehensive range of PA equipment is available from Laney, distributed by **Boosey & Hawkes (Sales) Ltd., Deansbrook Road, Edgware, Middlesex HA8 9BB.**

There are two amps., the L60PA, 60W, four-channel unit and the L100PA which has six channels, each with independent volume, bass and treble controls, overall master volume and presence plus echo input.

Laney offer a choice of four types of column speaker, starting with L212 PA50 which has two Celestion 12-inch speakers and has been designed for use with the 60-watt amp. The L412 PA 60 cabinet incorporates four Celestion 12-inch speakers, with a total handling capacity of 120W per pair. The L412 PA100 also features 4 x 12s, but a pair of these columns will provide a handling capacity of 200W. Laney's most sophisticated cabinet is the L215 HPA, which has been designed to cover the full vocal frequency range. Two 15-inch speakers are enhanced by two mid-frequency horns and a crossover network protects against overload.

Laney also manufacture a
(continued on p. 71)

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EQUIPMENT LTD.

PARK WORKS, 16 PARK ROAD, KINGSTON ON THAMES, SURREY.

PA EQUIPMENT & MICROPHONES

(continued from p. 69)

reverb unit with facilities for mixing four microphones, a 100W power slave, and a compact 35W PA system called the Cabaret.

Complete microphone kits are available in the 600 series and these are housed in three sizes of grey, rexine-covered wood presentation cases. The cases are also available separately.

Calrec mikes and accessories are manufactured by **Calrec Audio Limited, Hangingroyd Lane, Hebden Bridge, Yorkshire HX7 7DD.**

Carlsbro Sound Equipment, Lowmoor Road Industrial Estate, Kirkby-In-Ashfield, Notts, manufacture a range of high-quality PA equipment.

There 200/7 7-channel, 200W PA amp. incorporates a master set of treble, bass and volume controls, slave output, input and output for use with echo, 4-speaker outputs and stand-by switch. It is a valve amp. with full facilities for speaker impedance matching: 100-volt line, 15, 7.5, 3.75 ohms. The price is £192.40.

The basic amp. can be built up to a 2000-watt system using 200-watt slave units which cost £154.90. They have the same speaker matching facilities as the 200/7. The new Carlsbro slave amps. have an extra sensitive input included which will accommodate disc and mixer units.

Carlsbro also make a 100-watt amp, 100-watt slave, 60 watt amp. with reverb, and a 60-watt, 5-channel mixer PA.

2 x 12 and 4 x 12 speaker cabinets are available from Carlsbro, using JBL speakers and supplied with or without horns. Prices range from £154.80 to £177.50.

CBS Arbiter, who recently opened the impressive **Fend-**

er Soundhouse at 213/215 Tottenham Court Road, London W1 are stocking Altec PA equipment, including the Voice Of The Theatre system, which has proved to be very popular with bands. The Altec 1225A/1215A system is composed of bass bins each containing a 150-watt folded bass horn, and 100-watt, high frequency multi-cell horn, rated at 250W each.

These can be used in conjunction with the 9477B rack mounting, 130-watt slave amps. and the Altec 1214AX six-channel control console which has a built-in 100-watt power amp. with reverb.

Also available from the Fender Soundhouse is the much in demand WEM PA gear, including Vendetta columns, Reverb Master mixers, Band mixers, B columns, SL100 slaves, and add-on, high-frequency horns.

Two series of equipment are available from **Cleartone Musical Instruments, 27 Legge Lane, Birmingham B1 3LD.**

The CMI range is designed to provide good-quality gear at a reasonable price. There are two CMI 'Master' PAs comprising of an amp. and two column speakers: a 50-watt model with two 2 x 10s, and a 100-watt system with two 4 x 10s.

There are three Park PA systems: a 75W with two 2 x 12 columns, a 150W with two 4 x 12s, and a 250-watt system. The latter comprises a slave amp. and eight-channel mixer teamed with two 4 x 12 HF cabinets, including a twin drive horn unit. This system can be built up by adding another slave amp.

Priced at £62.06 and £36.31 respectively, the Park six-channel reverb mixer and four-channel mixer are particularly attractive buys. They

(continued on p. 72)



Services available to Clients

PRE-PLANNING

Market survey, one studio or two? The type of sound character required? Number of tracks? Separation? Your budget? Future expansion? These are just a few of the questions discussed at this stage. From the answers we'll provide you with a clear, comprehensive proposal covering our recommendations, and the cost for the entire project.

DESIGN

Acoustical design is the key to the success of a studio. PRIOR TO CONSTRUCTION, we will guarantee the performance of your studio and control room, with respect to isolation, response, decay time in various frequency bands, and dispersion.

EQUIPMENT SELECTION

We have carefully evaluated the many products on the professional audio market to provide our clients with a selection of the finest recording equipment available (listed in alphabetical order). From consoles: CADAC, HELIOS, NEVE and QUAD EIGHT. Automation and tape machines: M.C.I., STELLAVOX, STUDER and TELEFUNKEN. To monitors: CROWN D.C.300A, QUAD 303, GAUSS, J.B.L. and TANNOY. Microphones and auxiliary support equipment.

WIRING

Our technical crew will install all the audio and electrical wiring throughout the studio complex.

SYSTEM INTERFACE

Our engineers will install all the recording equipment and interface the entire system to the console. A total system checkout is performed from microphone phasing to monitor equalisation or balancing.

The area covered at present is all of Britain with future plans to expand to Europe.

INTERESTED? Call JOHN MACKSWITH or GERALD CHEVIN on 01-534 1207.

CHADACRE AUDIO

63 Stratford Broadway, London E15 4BQ

PA EQUIPMENT & MICROPHONES

(continued from p. 71)

are built to plug into existing amps. which have no mixing facilities.

J. T. Coppock (Leeds) Ltd., Royds Lane, Leeds 12, market Elgen amplification, popular with many touring bands and used by **Brewers Droop**, among others. There are two Elgen PA amps. The 100-watt model has four channels with separate volume controls and eight inputs, separate bass and treble controls and master gain and presence control. The 50-watt model has the same specification but with two channels and four inputs.

Elgen also make a 100-watt slave amp. which can be used in any quantity to build up the PA, 4 x 12 columns, and folded horn cabinets fitted with Altec Lansing speakers.

Custom Sound Equipment, Unit D2, Rosehill Industrial Estate, Tern Hill, Market Drayton, Salop, have developed some new PA stacks designed primarily for use at concerts and festivals. The front and rear-loaded cabinets can be supplied with JBL speakers or any other on application. Price of a 1 x 15 bass bin with JBLs is £165. There is also a mid-range cabinet to the same design with a multi-cellular horn on top and a power handling capacity of 300W R.M.S. Fitted with a 12-inch JBL, it costs £154. A special cross-over is supplied with any two stacks.

Custom Sound have also introduced a new slave amp. which, they say, has been designed to give sharpness and attack to the sound. Their range also includes combos and lead amps. up to 200W. The Mighty Atom 25-watt unit, complete with 12-inch speaker is available for use as a lead or bass

amplifier, and at £37.40 is proving to be very popular.

Dallas Ltd., Dallas House Clifton Street, London EC2P 2JR, distribute PA systems by Sound City, Acoustic, and JBL speaker enclosures.

Sound City have three six-channel PA units rated at 50, 120 and 200 watts. All are available with or without reverb, and each channel has its own volume, treble and bass controls. Additionally, the ten-channel Mix-master is available, which drives 120-watt slave units. Speaker enclosures to complement the amps. consist of 2 x 12 and 4 x 12 columns, and add-on horn units are available to special order.

Dallas recommend JBL horns for a tight and accurate mid-range. A single 12, single 15 and 2 x 15 form the basis of the portable range.

The eye-catching American Acoustic amplification includes their 854 portable PA system, which has an eight-channel mixer amp. and two 2 x 12 speaker columns. The 851 model uses the same mixer with two front-loaded horn cabinets, and a 275-watt slave amp. is available as an optional extra.

Davoli Sound Equipment Ltd., of Davoli House, 859 Coronation Road, London NW10, are the English distributors of this popular Italian equipment, used by Keith Emerson, amongst others.

Their mixer range includes the Mixer 12, a professional P.S. stereo mixer, with 12 channels, 15 inputs, sensitivity which is adjustable in six positions, level reverb control for every kind of effect, slide level control and a key for hearing all 12 channels together.

(continued on p. 76)

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FOR DETAILS OF YOUR LOCAL DEALER, contact The Sales Director of:

Flame Electronics (A division of NB Amplification)
31 Haselrigge Road
Clapham, London SW4

or telephone for immediate service: 01-622 0872

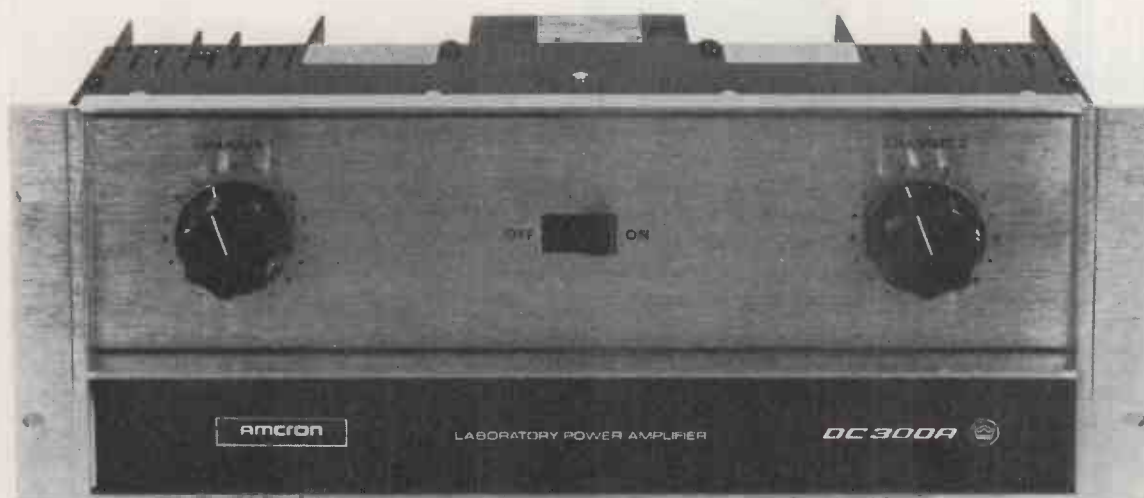
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Our London stockists for all AMCRON equipment are REW (Audio Visual) Ltd., 146 Charing Cross Road, London WC2. Tel. 01-240 3883, and also at 10-12 High St., Colliers Wood, London SW19. Tel. 01-540 9684.

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DAVOLI

Generally speaking, each brand of amplifier has its own characteristics, its own 'sound'. Because of this, certain amplifiers are preferred for their 'clean' sound, whilst certain others are chosen for their 'dirty' sound. Not any more. An Italian company has come along and changed all this completely, giving everyone's personal prejudices a kick up the tailgate.

Davoli, a new company to England, make amplifiers that sound clean or dirty, or anywhere in between. They can make a bass cabinet sound like a Fender twin, or thump across like a cattle stampede. They can sound scarifi- ingly electric through a small cabinet at low volume, or positively clear and delicate through a large cabinet at maximum. Or vice-versa in all cases. In any case, they must surely be the loudest amps., watt- for-watt, on the market. This

versatility is achieved by a unique combination of controls which divide the sound spectrum into equalised frequency ranges, and provide ideal matching or mis- matching of input signal to output signal. The amps. have a matching, switchable treble booster built in, with its own effects control. Some amplifiers come with their own effects foot-switch, which plugs into its own input on the front. Davoli work closely with musicians on their products, and these ampli-

fiers bear that out.

MUCH MORE

With such sophisticated ampli- fiers, one would expect high- quality speakers . . . and these certainly are. Davoli design and make their own speakers, which are very strong and clear, and up to the best American equipment. The complete line includes all the standard configurations, but also quite a few unusual ones. Some



. . . or so we hope. Our amplifiers have no 'particular' sound, they have 'all' sounds. It's up to you. The same goes for our speakers, microphones, and amplified instruments: they all reproduce faithfully; but if you want to colour the sound, we provide the controls which give you unprecedented versatility.

When we are designing a new amplifier, for example, we work closely with the musicians who will be using it. We

therefore design the basic unit which will make any signal louder, without colouring it in any way. Then we translate everyone's ideas (including our own, of course!) into circuits that will enable the amplifier to bend in all directions. After exhaustive tests, scrutiny and further discussion, we arrive at a tentative final design which satisfies everyone. We then hone *that* down until we arrive at a pure, integrated

of the PA cabinets can be mounted on sturdy 'sky' stands which can gracefully elevate a 100-watt cabinet 10 feet off the ground. These Davoli combinations will separate the men from the boys.

ITALIAN JOB

Davoli are a well-known company in Italy, designing and producing not only group amplification, but 8-track stereo decks, domestic amplifiers and hi-fi

speaker enclosures, electric organs, drums (stainless steel), lightshow lights and effects, rhythm boxes, octave dividers, studio mixers, a synthesiser, a beautiful and foolproof electric piano, full range of microphones, discotheques, and all the hardware to support their equipment (mike stands, speaker stands, etc.). They have a huge factory complex in Parma, the home of Italian opera, where all the equipment is designed and manufactured.

On our side of the Channel, Davoli have moved into a large warehouse in Park Royal, which is on the Piccadilly line and right opposite Guinness. Part of the building is being converted into demonstration rooms, one large, one small, where individual musicians and whole groups will be invited to sample all the gear at realistic volumes. Repair facilities are also located in the same building. This facility will be for repair, consultation and demonstration

only; all sales will be handled by authorised dealers, and all full-blown demonstrations will be booked through those dealers. After the initial settling-in, Davoli look to grab a fair share of the market . . . considering their approach, they will.



and sensible piece of equipment and go into production. That's just the beginning . . . we are always open to suggestion and we try to keep with the changes and demands of the market.

P.S. Look out for our new Bin and Horn System (Altec) coming out in the near future.

For additional information on Davoli Amplification, please write to us directly, or tick the appropriate box on the Reader's Inquiry Card in this issue.

DAVOLI

DAVOLI (U.K.) LTD., Davoli House, 859 Coronation Road, London, N.W.10. Tel.: 01-965 8646/7

Dealer Inquiries invited

PA EQUIPMENT & MICROPHONES

(continued from p. 72)

There's a comprehensive range of complementary PAs, the most powerful of which is the DK 180 (watt) bass reflex cabinet. The K100 sharp cardioid microphone and the K695 are also available.

D.N.A. Electronic, Worlds End, Sowerby, Thirsk, Yorkshire, specialise in making high-quality amplification at a reasonable price. After Gene Pitney had played at the Heart of the Midlands restaurant-theatre club in Nottingham recently, he wrote to congratulate them on the quality and performance of the DNA 12-channel PA installed there.

The Eliminator E150 speaker cabinet is rated at 150W RMS, and 300W peak, and at £187 it is, claim D.N.A. 'the most inexpensive dual-channel, folded-horn cabinet on the market'.

Besides the Eliminator, the D.N.A. bass bin range includes a 2 x 12-inch, 150-watt compact double-folded horn model and a 2 x 15 inch, 300-watt, double-folded horn bin with H/F sections and crossovers to match.

Other H/F units available are the 100-watt, add-on horn unit, the 100-watt 2 x 12-inch line transmission cabinet, the 300-watt RMS dual 15-inch cabinet, and the 150-watt, 1 x 15-inch cabinet. The latter is also made with a horn.

D.N.A. have a very reasonably-priced mixer module which has bass, treble, echo, reverb-send, pre-fade listen (for individual channel monitoring), left or right pan control, channel sensitivity control and slide channel fader. At an approximate price of £25, this is a useful piece of equipment for the up and coming band to invest in.

New power amps in the pipeline from D.N.A. are as

follows: 200-watt stereo slave amp., 100-watt single-channel slave amp., 200-watt stereo slave amp. with electronic crossover for dual-channel speaker systems, and 100- and 200-watt, five-channel mixer amps. Prices are to be announced, but D.N.A. tell us that all will be high-quality units, economically-priced to cater for the medium price range market.

All D.N.A. cabinets use Electrovoice speakers, and D.N.A. are also distributors for the North and Midlands of Electrovoice speakers and mikes.

The comprehensive range of facilities offered to bands by **Electrosound Productions Ltd.**, are used by a vast number of top performers and bands which include Chuck Berry, Black Sabbath, Rory Gallagher, Humble Pie, Nazareth, Uriah Heep and Roy Wood's Wizzard.

On 7th January Electro-sound will open their new 15,500 sq.ft. premises which will contain two large, luxury rehearsal studios with full stereo PA systems, equipment repair facilities, including tool hire, a huge equipment hire dept., insured storage space, Artic lorry hire and Genie Hoist lighting rigs. Electro-sound can also arrange full touring facilities, and in March will open their Electromart discount stores.

Electrosound Productions are at **New Hibernia House, Winchester Walk, London SE1.**

An important factor to be taken into account when buying a mike is the amount of rough handling it is likely to receive, particularly if a band is constantly on the road. **Electrovoice** quality mikes are designed with this in mind. There are two ranges, Semi-Professional and Pro-

(continued on p. 78)



Who's Arp?

That's Pete Townshend's Arp. Pete Townshend of the Who. That's Who! Pete uses our Arp 2600-P because he knows what this Arp Synthesizer can do with the sounds you've heard before... and sounds like your wildest dreams!

The Arp 2600 is electric. With the speed and power you need plus all the versatility of big studio synthesizers... at your kind of price.

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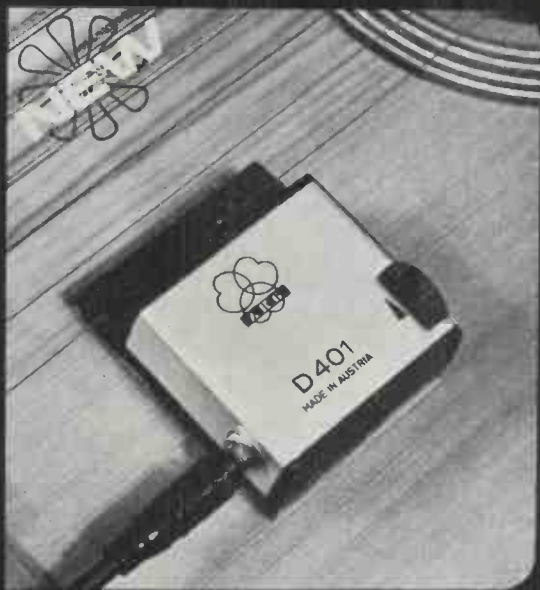


DYNAMIC MICROPHONES for MUSICIANS

D1200.



The D1200 was developed in co-operation with musicians, singers and PA engineers. The three positions (Tri-sound-pattern-selector) first introduced in the highly successful D1000 series is further improved making the D1200 an ideal microphone for the modern entertainer.



D401. The guitar mike you have been waiting for! Compare the sound using the D401 to your guitar pick-up! Eliminates feedback to a large extent and being a contact mike allows plenty of movement on stage. Reproduces the sound of any guitar naturally.

D190.



The top model in our medium price range. Professional general purpose dynamic microphone for musicians, public address installations, reporters, high quality tape recording.

D2000.

A top-class model for the professional entertainer — designed to meet the most stringent acoustic requirements. This microphone exemplifies the modern trend by incorporating a two-position frequency response selector, and on/off switch.

AKG 182 CAMPDEN HILL ROAD
LONDON W8 7AS. 01-229-3695.



PA EQUIPMENT & MICROPHONES

(continued from p. 76)

fessional, and the latter have a two-year guarantee which, say the makers, is entirely unconditional.

The new Electrovoice 671 mikes are designed to emphasise low frequencies when used close up and are ideal for PA and recording applications. There are three models, the standard 671 at £40.15, the 671P with phone plug at cable end at £43.45, and the 671PC with plug and in carrying case at £46.75.

Electrovoice are also well known for their high efficiency quality speaker systems, for example, the Eliminator system, which is made specifically for the performer, and the Sentry for the recording studio.

Electrovoice speakers range from 22 kHz tweeters to a 30-inch, 16 Hz woofer so, whether you want to reproduce 32-foot pipe organ notes or just frighten dogs, there is an Electrovoice unit which is suitable! Distributors of Electrovoice are **Gulton Europe Limited, Brighton, Sussex BN2 4JU,**

E.S. Electronic, 2 Upper Fant Road, Maidstone,

Kent, build up custom PAs and mixers to order using H.H. and Crown amps., the latter being used as main drivers for the loudspeaker systems.

The mixers have full fold-back, echo, stereo panning and grouping facilities. They have six compressors, and out of the 30 channels there are 12 group outputs for sub-mixes or any four from 10 channels.

E.S. Electronics will make multicores up to the customer's requirements. Altec speakers and horns are used in their speaker bins and their systems are fitted with switchcraft audio connectors, and all-round delivery time for a complete PA is usually 1-2 months.

There is also a hire service available, which includes a complete PA, A.K.G. and Shure mikes, a Mercedes van and two roadies. Fees range from about £50-£80 per day.

E.S. Electronics tell us that they are currently working on a 4-kilowatt quadraphonic system.

The famous range of JBL speakers are marketed by **Feldon Audio Ltd., 126 Gt. Portland St., London W1N 5PH.**



▲ *A JBL PA System*

A typical JBL system which will handle up to 1000 watts and can be used anywhere where a full music range is required at high pressure sound levels is as follows: 4550 bass bin with 2220 bass drivers, 2395 acoustic lens-horn with 2482 mid-range driver, 2 x 2075 super tweeters and 3180 and 3105 crossovers. This would cost £689.

A new JBL loudspeaker is the K151, which is an 18-inch unit with a 4-inch voice

coil. It will handle a 300-watt programme, and is ideal for reflex or horn loading. The approximate price is £120.

Also new from JBL is a 300-watt PA column in a portable case, containing 4 x 100W bass drivers and a 60-watt, wide angle horn. This will be available in 1974 and cost about £350.

JBL are producing a new booklet containing details of their range, plus hints and tips, and this should be out early in the year. It is obtainable from **Stephen Court, JBL Technical Manager, Feldon Audio Ltd.,** at the above address.

Feldon Audio also market the German-made Shoeps microphones, well known for their usage in broadcasting and recording. Feldon Audio stock the complete range from £140 upwards.

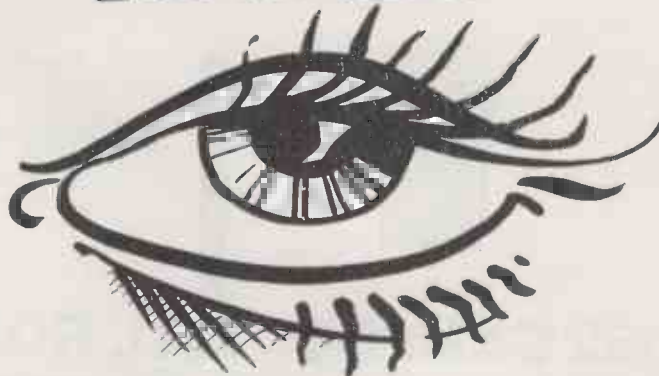
A comprehensive range of PA equipment is manufactured by **Hiwatt Equipment Ltd., Park Works, 16 Park Road, Kingston-upon-Thames, Surrey,** and marketed by **Top Gear, 5 Denmark Street, London WC2H 8LP.**

Hiwatt gear is used by many top artists, and the Hiwatt range caters for both the semi-pro. and professional.

There are three six-channel PA amps. rated at 50, 100, and 200 watts, a ten-channel, 400-watt amp., and

(continued on p. 80)

R.S.D



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For full details contact

Boosey & Hawkes

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118 Colindale Avenue, The Hyde, London NW9 5HB. Tel: 01-205 8814



PA EQUIPMENT & MICROPHONES

(continued from p. 78)

a range of four matching slave units. Hiwatt also make several PA columns incorporating 2 x 12-inch and 4 x 12-inch speakers, an eight-channel reverb mixer, and horn units. Their PA horn stack system incorporates a Hiwatt bass bin with 2 x 15-inch and 2 x 12-inch speakers, and a horn unit to handle the treble range.

H/H Electronic of Cambridge Road, Milton, Cambs., are well known for their instrument amplifiers, mixer amps., and loudspeaker systems. The leading PA amp. in their range is the MA100, 120-watt, five-channel model with full tone and volume controls and reverb on each channel. The MA100 also has a master volume and master reverb

control.

The MA100S offers the same facilities except for the reverb on each channel. H/H amplifiers are specifically designed to keep distortion to the minimum, and both of the above-mentioned models have compact aluminium and injection-moulded ABS cases.

For general purpose, high quality sound reproduction, H/H recommend the 2 x 12 dual concentric wide range speaker system, which has a power-handling capacity of 150W RMS.

Beat has chosen the H/H 1C100 twin reverb amp. with 2 x 15 200-watt speaker cabinet as the major prize in this month's *Win An Amp.* competition.

Peiker is a name synonymous with quality when speaking of microphones.

Made in Germany, they are distributed in the U.K. by **M. Hohner Ltd., 39/45 Coldharbour Lane, London SE5 9NR.** There are nine mikes in the Peiker range suitable for general, studio and stage use.

A popular model with bands is the TM 102 N/K, which is a dynamic supercardioid Hi-Fi directional microphone with satin chrome-plated, all-metal body. The TM 102 N/K costs £31.45.

The TM 40 N is a superdynamic cardioid Hi-Fi all-metal directional microphone which is particularly suitable for use in the studio. It has a satin chrome finish, features built-in windshield, speech and music control, and is priced at £50.65.

In the lower price range the DD 105 is an attractive slim-line omni-directional mike costing £15.60. It comes complete with a dual impedance screened lead fitted with a standard jack plug.

John Hornby Skewes & Co., Ltd, Salem House, Garforth, Leeds LS25 1PX, distribute Miles Platting

amplification equipment and microphones. Two PA amps. are available, both with six inputs, each with separate volume, treble and bass controls, and fitted with Master Fader control. They are contained in robust wooden cabinets with well-designed control panels.

Miles Platting column speakers use Celestion speakers, 2 x 12s in the 50-watt model, and 4 x 12s in the 100-watt model.

Miles Platting also produce a high quality and attractively-priced cardioid microphone outfit which includes a quick release stand bracket and adaptor. The microphone is of the high impedance type and is designed to give good quality vocal, instrumental and general PA reproduction. The cost of the outfit is £15.95.

Hornby Skewes carry a wide range of microphones for every requirement, from crystal mikes upwards. A popular model is the Foster MDF.619 Cardioid stick microphone, constructed for professional requirements. It

(continued on p. 82)

FOR GOOD P.A.

*Start . . 'Right' . . at the beginning
with*

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P.A. MICROPHONES and ACCESSORIES



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M64 5H

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**From the Range of Carlsbro Combination Amplifiers
FEATURED THIS MONTH IS THE
60 T.C. COMBO**

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



For further details contact:

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

PA EQUIPMENT & MICROPHONES

(continued from p. 80)

has a built-in mesh protective windshield and comes complete with a 16-foot, heavy-duty lead, jack plug, and leather carrying wallet. It is priced at £20.67.

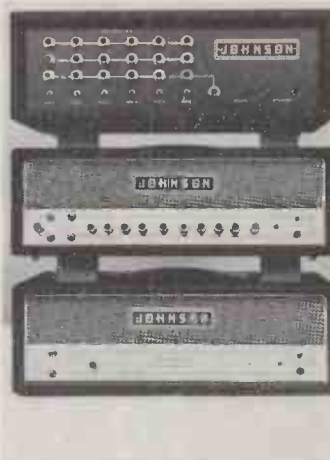
A solid-state, six-channel PA system is made by **J.E.I. (Jennings Electronics Industries)**, 119 Dartford Road, Dartford, Kent, which features switchable reverb on each channel and reverb and master volume controls. The 2 x 12 speaker cabinets which are of the front-loading type can be supplied with or without horn.

Johnson of Triumph House, 122 Brighton Rd., Purley, Surrey CR2 4DB (Tel.: 01-660 2327), make amplification which is acknowledged as one of the best-designed ranges avail-

able, and although the number of units available is not tremendously large, between them they cover practically every instrument and PA requirement.

At present they're doing a lot of work in permanent installation of PA systems, the latest being an £1,800, 600-watt, PA system for the Leicester Palais, a Mecca Ballroom. This system incorporates their 150-watt silicon PA amplifier and three 150 slave amplifiers, coupled to four 4 x 12 cabinets, four 2 x 12 cabinets with horns, and four 1 x 12 foldback monitors, as well as one of the Johnson tape-loop echo units, which are suitable for all instrument and vocal applications.

Geoff Johnson, managing director, told *Beat* how they got the order: 'The organist at the Palais has used John-



son amplification on his Hammond since '67 or '68, and it's never gone wrong in all this time - we think that's one of the reasons we got this order.'

Johnson also custom-build mixers to any configuration, and have just received an order from Hamburg for a 12-channel stereo mixer with complete panning facilities. The mixers are built to any specification from prefabricated modules assembled in cabinets and chassis designed and manufactured for the individual

orders.

Other members of their range, not directly connected with PA, are their small combo practise amplifiers, available as battery- and mains-powered units.

Kemble (Organ Sales) Ltd., Mount Avenue, Bletchley, Buckinghamshire, are the U.K. distributors of Yamaha PAs.

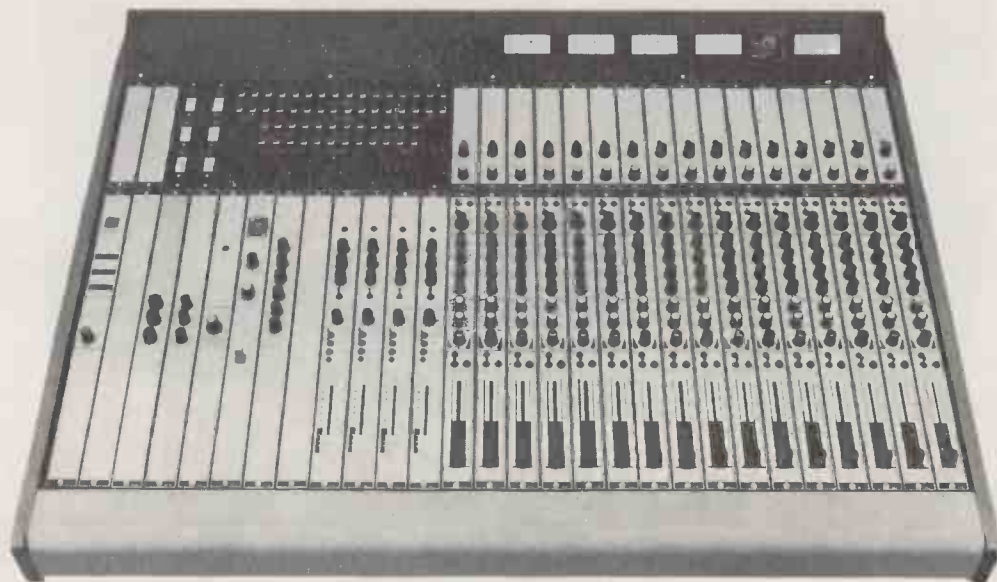
The PM 200, eight-channel mixer is the base unit of the range and has three-way individual input matching. Each channel has a slide fader and rotary bass, treble and reverb/echo pots, with switching from internal reverb to external echo. Master echo/reverb and volume sliders, a switched VU and Equalisation Board complete the desk.

The EM 130, available in 1974, is a six-channel stereo mixer amp. with two 30-watt outputs, all rotary pots including a panpot on each channel, twin VUs and a variety of outputs. The matching ES 130 speakers use 4 x 8-inch drivers.

(continued on p. 84)

Alice TRANSPORTABLE P.A. MIXERS

MIXERS OF ANY SIZE AND COMPLEXITY ARE AVAILABLE FROM OUR COMPREHENSIVE PRODUCT RANGE



16 CHANNEL TO FULL QUAD OUTPUT P.A. MIXER (righthand unit of a pair)

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WHO'S WHO IN SOUND

AIR STUDIOS

KEITH SLAUGHTER:

"Playback and recording automatically includes the appropriate noise reduction unit."

PETER SULLIVAN:

"Capacitor microphones are used to provide high quality signals for talkback and foldback circuits."

GEORGE MARTIN:

"The channel amplifiers have sufficient equalisation to meet all advanced recording techniques."

BILL PRICE:

"There are 32 input channels mixing down to 24 groups for multi-track recording."

JOHN BURGESS:

"With the Neve unit we can produce high quality quadrophonic tapes for disc or film sound tracks."



Who's Who in sound know what's what when it comes to a sound recording system. Only the best is good enough for AIR Studios. Which is why they chose Neve. This 32 input, 24 track quadrophonic music recording console was specially designed to fit AIR's most advanced studio at Oxford Circus. It looks magnificent. The results speak for themselves.

 **Neve** internationally sound people

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Berkshire Industrial Park, Bethel, Connecticut 06801, U.S.A. Telephone: (203) 7446230. Telex 969638. Hollywood Office: Telephone: (213) 465 4822.

PA EQUIPMENT & MICROPHONES

(continued from p. 82)

Most Yamaha cabinets have built-in slaves. The YHS100, four-way sectoral horn is driven by either of the TS slave bins. For extended bass response the BS100 (watt) reflex slave is the ideal unit.

There are numerous permutations from the Yamaha range providing complete systems for between £340 and £1,600, including an 800-watt RMS, eight-channel PA, and an 860-watt RMS, six-channel stereo set-up. Suitably matched they will handle any electronic sound source from straight vocals, through electric guitar/bass to brass and percussion.

Lem and Gem Amplification of Viscount House, Ashfield Estate, Royston Road, Baldock, Herts., are part of the GEM UK group of companies. Their range of amplification and sound equipment is claimed to be the 'B&O of the PA world', and ensuring that the gear gets to the people are 25 company reps., covering every corner of England.

Carl Spencer, Sales and Marketing Manager — remember Carl Spencer's Washboard Kings? — told *Beat* that the reps. all carry stocks, so that quick deliveries will be possible.

'I was in Italy recently, looking around the factory, and they've got some really interesting things being made ready. One is a 4 x 18-inch bass cabinet, which I saw being designed. There's also a new LEM amplifier with reverb coming,' he said.

One interesting model, now available, is a nine-channel studio mixer, with equalisation sliders, volume sliders and hi-lo switchable inputs. It has no external wiring bar the mains lead. Amplifier modules can be slotted in, being either 100-

or 180-watt units, the total capacity being four.

Another module is the Voltage-Variac, a transformer allowing equipment to be operated from any mains source. Mains output voltages vary in Europe and the States, and with this device a travelling band doesn't need to change its equipment. This module can also be fitted to the Pro Lem mixer.

Another popular unit in the range is the 150-watt Baby Lem amplifier, and these, too, are available. The Baby Lem, LG, Pro Lem and Studio Lem all feature built-in tape echo units, and with the new and innovative ideas already featured in these equipment ranges, the New Year should have many surprises in store.

Available from **Macaris, 122 Charing Cross Road, London WC2,** the eye-catching Colorsound high impedance dynamic moving coil mike comes in a choice of attractive colours, including blue, red, yellow, black and orange. It is supplied with a permanently-attached lead for £14.85, or with a detachable lead for £18.15.

Macinnes Laboratories Ltd., of Macinnes House, Carlton Park Industrial Estate, Saxmundham, Suffolk, are the sole U.K. distributors for the American-made Amcron amplifiers.

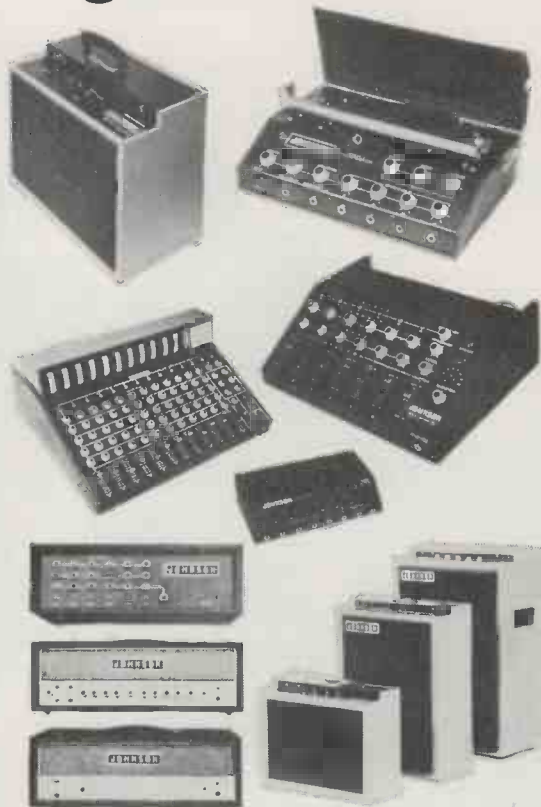
They concentrate on three models, the D60 solid-state stereo amplifier, which is very popular for driving mid-range horns, the D150 and the new DC300A.

The D150's components are put through the most exhaustive tests both before and after assembly, and the two massive, specially-designed heat sinks, plus chassis, are utilised to prevent thermal fatigue.

The DC300A succeeds the

(continued on p. 86)

Johnson's the Big Name in Big Electronics



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

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

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PA EQUIPMENT & MICROPHONES

(continued from p. 84)

famous DC300 power amplifier and carries on Amcron's tradition of reliability and freedom from distortion. Two important London theatres, Sadlers Wells and Covent Garden, employ Amcron amps., as do Jethro Tull and Elton John, who uses two DC300A amplifiers driven by one D60. This model is particularly favoured for use as a bass amp.

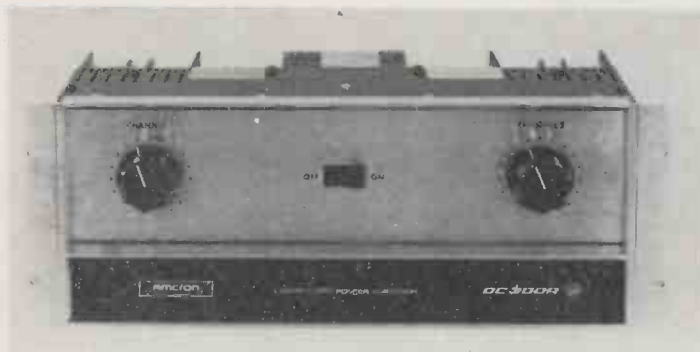
Marshall make a wide range of PA equipment for semi-professional and professional alike. For the artist who needs a really compact system, their 2080 model, designed for ease of transportation has a 30-watt, fully-

transistorised amplifier incorporated in one of the speaker columns.

There are three larger Marshall PA set-ups: the Unit 25 has a 50-watt amp. combined with a pair of front-loaded horn columns containing 1 x 10 inch and 1 x 12-inch Celestion speakers. The same columns are used in Unit 26, but with a 100-watt amp., and Unit 27 is comprised of a 100-watt amp. and two front-loaded horn columns containing 2 x 10 and 2 x 12 Celestion speakers. Both amps. and speaker columns are available separately. A compact, six-channel mixer is available for use with the 100-watt slave amp.



▲ Marshall's 2080 Model 30-Watt PA



▲ The famous Amcron DC300 power amp

The range of Marshall Professional PA includes two mixers: the 2050 is a nine-channel model which comes complete with master-monitor and power supply boards, but up to six extra channels can be added to this unit. The 2070 is a 12-channel, solid-state mixer with full stereo facilities. These mixers should be used in conjunction with the Marshall 250-watt PA slave amplifier and the Marshall Powercel PA Speaker cabinets which contain 2 x 15-inch speakers. Also avail-

able is a double flare horn unit.

Marshall equipment is distributed by **Rose, Morris & Co. Ltd., 32 Gordon House Road, London NW5.**

Rupert Neve & Co. Ltd., Cambridge House, Melbourn, Royston, Herts, are well known as manufacturers of professional mixing desks for use in recording and broadcasting studios.

(continued on p. 88)

Professional P.A. Systems by **TURNER**



"Turner are particularly well known for the exceptional stereo stage systems that they have built for a number of name bands. These systems are built together in modular units and provide the very best in reproduction at a not exorbitant price."

B.I. & R.S. Jan. '73

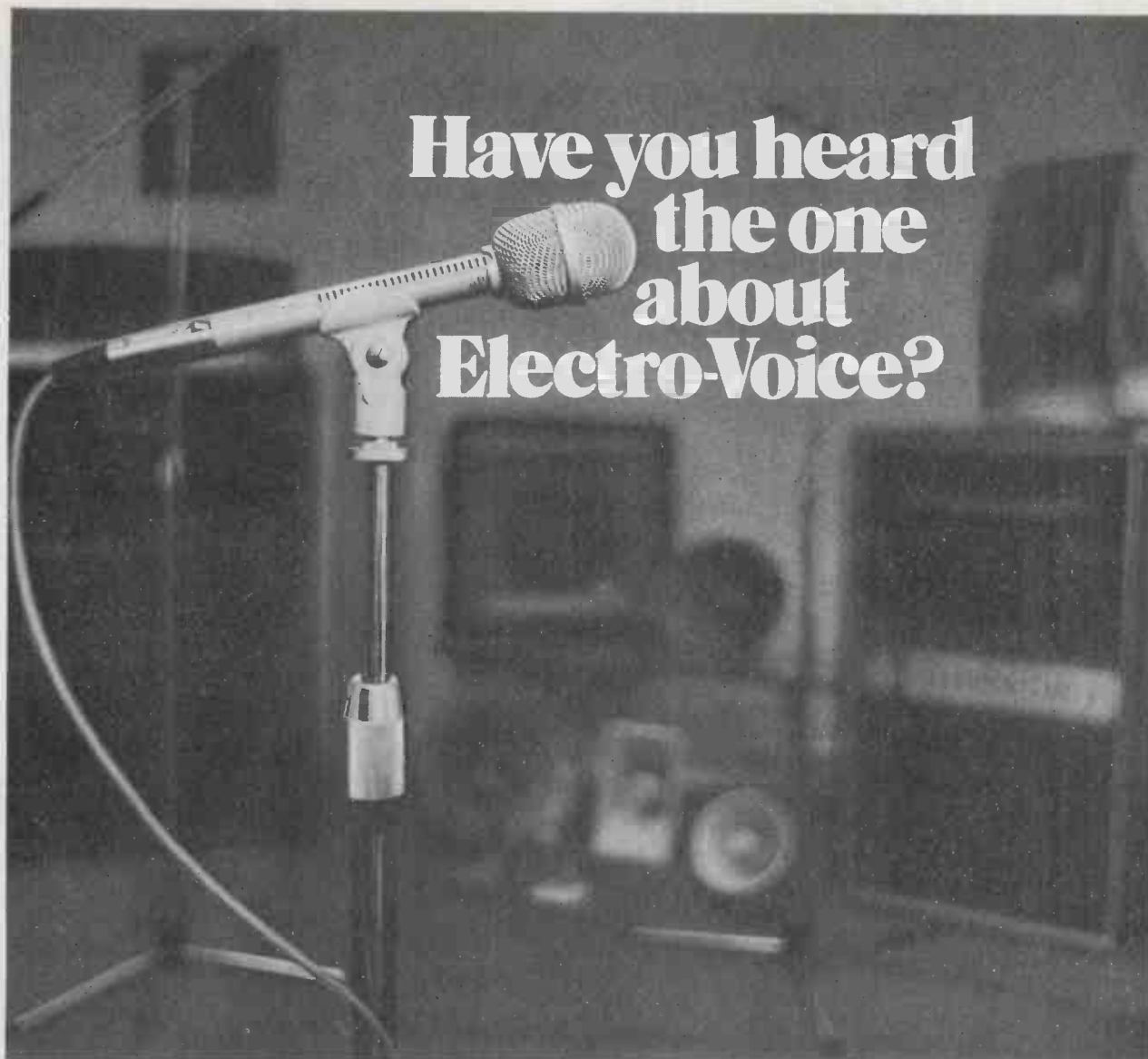
The new stereo p.a. system incorporating the Professional Series James B. Lansing transducers and our own electronic technology is designed specifically for ultimate sound reproduction and is available for sale or contract hire.



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Gulton Europe are now manufacturing and marketing Electro-Voice broadcast,

p.a. and recording microphones together with a range of sound reinforcement speakers.

This most important development means that Electro-Voice and their customers are already benefiting from Gulton's wide, technical and electronic experience.



ELIMINATOR 1



FC100



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RE85



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RE20

As an expert you really do need a copy of our new product information brochure, so why not contact Gulton Europe for yours.

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The Hyde, Brighton BN2 4JU
Telephone: 0273 66271 Telex 87172



PA EQUIPMENT & MICROPHONES

(continued from p. 86)

Selling extremely well at the moment is their BCM 10-input, two main group mixer, with two auxiliary groups.

A model which is very popular with mobile recording units is their transportable mixer. This is available with an optional stand and with P.P.M.s in place of VU meters.

Neltronic (U.K.) Ltd, 422 Bath Rd., Slough, Bucks., market the range of high-quality mixers manufactured by Tweed Audio Electronics.

They will design and deliver mixing consoles built to individual requirements, and for bands they have a range of six-, 10- and 24-channel mixers. The T.A.E. 6/2 six-channel mixer is of modular design and suitable for both stage and studio use. Units are available with any number of inputs to two-, four- or eight-track outputs.

The T.A.E. 6/2 features two VU meters which are switchable to all channels and outputs, horizontal faders, a comprehensive filter covering low, mid and high frequencies, panning facilities between groups 1 and 2 on all channels, two built-in reverb units for stereo operation, and internal speaker for cueing from all channels and outputs.

Orange Musical Industries, 3-4 New Compton Street, London WC2 were one of the first firms to manufacture large PA systems with horns, and at present claim to be the largest equipment hire company in Europe. Orange told *Beat* that they have just finished handling four tours in Europe and the U.K., for Ike and Tina Turner; Ritchie Havens; Cliff Richard; and Billy Paul and The O'Jays. They have also provided PA equipment for the Olympic Games and supply gear for the annual Midem Music Festival in Cannes. Their

main PA unit is a horn cabinet with Electrovoice speakers which carries four inbuilt horns, as used by Rosko's Road Show. Orange told us that this cabinet is ideal for disc jockeys, and just two units can fill a Mecca dance hall with sound.

Orange PA amps. have built-in six-channel mixers and they also manufacture mixers up to 24 channels with a choice of transistor or valve slave units.

Reslosound Limited have had over 30 years' experience in the electronics field, designing and manufacturing audio equipment to extremely high standards.

The Reslo range includes both ribbon and moving coil mikes. The four most suitable for stage work are the Superstar 80 cardioid, the UD1 super cardioid and the Resloglo, which are all of the moving coil type, and the MR1 semi-cardioid ribbon microphone. The Resloglo is styled for showmanship, as it is designed to glow under ultra-violet stage lighting. It is available in blue, green or orange. The UD1 and S80 mikes are also ideally suited for general recording purposes.

Further information on these and other Reslo mikes, and also mike stands, is obtainable from **Reslosound Limited, Spring Gardens, London Road, Romford, Essex.**

Probably the largest stock of microphones in the West End of London is available at **R.E.W., 146 Charing Cross Road, London WC2**, who can supply up to 200 types 'off the shelf'. Mikes at competitive prices are available to callers and on large orders, for example to studios, R.E.W. will offer special trade terms. They specialise in, and also distribute, A.K.G. and Shure,

(continued on p. 90)

SNS introduce their new OLYMPIAN radio microphone... -the last word in sheer professionalism!

From the professionals, for the professionals, comes the wide band radio microphone that provides complete freedom of expression and absolute reliability. No awkward leads or connections whatever, rechargeable batteries, incredibly lightweight (only 7½ ozs) - and a truly professional standard of audio quality. High stability. High quality AKG Electret microphone head. Non-slip satin anodised finish. The Olympian transmitter, with receiver incorporating an integral battery charger, travels complete in a shoulder slung, fitted, carrying case.

MORE THAN A MICROPHONE - A SYSTEM -

The new SNS wide band radio microphone is the perfect complement to a complete SNS entertainment system which embraces the Chorale high quality vocal mixer amplifier and the Distinctive Strauss range of column or cabinet speakers.

Find out more about the big sound of SNS



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SNS ENTERTAINMENT SOUND SYSTEMS
Tick the items that interest you, and return the list to the
address above. No strings attached.

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| <input type="checkbox"/> High quality CHORALE Vocal Mixer Amplifiers | <input type="checkbox"/> DISCO High Power Sound Systems |
| <input type="checkbox"/> Distinctive STRAUSS Cabinet and Column Loudspeakers | <input type="checkbox"/> Professional Graphic Instrument Amplifiers |
| <input type="checkbox"/> Heavy Duty Loudspeakers | <input type="checkbox"/> Other |

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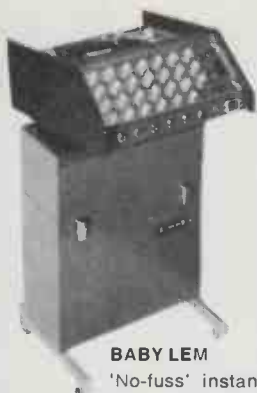
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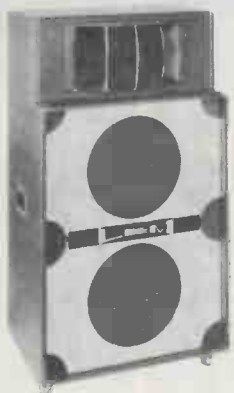


BABY LEM

'No-fuss' instant set-up of 150 watts power. With built-in mixer (6 channel) and variable echo.

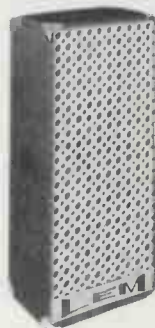
LG300 with cover

200 watts 2 x 15" 1HF horn, 6 way variable crossover. 4 ohms.



THE STUDIO-LEM MIXER

9 channels with equalisers, slider volume controls, in/out level meters, high/low inputs, echo unit, three heads. Also available, 8 channel stereo model.



LP60 with cover

60 watts 2 x 12" and 2HF tweeters. 16 ohms.

Also available LG100 with cover

120 watts 4 x 12" 4HF tweeters. 8 ohms. (Column stands available for LP60 and LG100.)

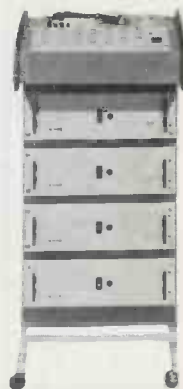
THE UNBELIEVABLE INSTAPIANO PLUS GEM G20 AMP.

Grand piano, Harpsichord, Honky-Tonk and String Bass. Fully portable with case, stand and sustain pedal PLUS the hairy little G20 amp. 2 inputs, vibrato etc.



PRO-LEM MIXER

6 channel with built in variable echo. (With the STUDIO and the PRO-LEM the amp modules available are 100 or 180 watts. Illustration shows 4 x 180 watts = 720 watts)



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A great road piano equally at home in club or theatre. Direct built-in pick ups, so no sound board required, therefore light and portable but with real piano action and touch response. Plugs into any amp or PA (but superb through LEM gear of course!)

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Also available 911S and cabinet (Bass). 2 channel four inputs 150 watts 2 x 15".



MARS B30

Bass amp which folds away inside speaker cabinet.

Also available MARS G30

Guitar amp which folds away inside speaker cabinet. Also available with reverb as in GR30.

MARS GR30

Guitar amp with reverb.



COMING SOON! SUPER SEPERATE ECHO UNIT Retail Approx £130^{INC VAT} Phone to arrange demo.

PA EQUIPMENT & MICROPHONES

(continued from p. 88)

and are the Greater London trade distributors for the Reslo Radio Microphone. Calrec and Sony condenser mikes are also stocked, along with a large selection of mixers.

R.E.W. are the London distributors for Keith Monk's large range of 60-70 variations of mike stands, and have just fitted out the new Capitol Radio studio with them.

Roxburgh Sound, 22 Winchester Road, Rye, Sussex, who are well known for their fine disco units, are about to introduce a new 100-watt PA amplifier. It has four microphone inputs, each with separate level, bass and treble controls and switchable reverb via a master control. It also has a slave output, and will be on the market for £107.80. Matching line source columns will also be available.

RSD, 58 Turners Hill, Cheshunt, Herts, are manufacturers of top-quality PA equipment as used by Wizzard, Argent, Geordie, Gentle Giant, Kinks, Babe Ruth, Ellis, Mungo Jerry and Wolf.

The RSD stereo mixer is of modular type and can be expanded from six channels up to 20 channels. Echo, fold-back, monitor control, phasing, limiters and three-way switch-board electronic crossover are available as standard units if required. The aluminium flight case power section and lighting strip costs approx. £250, and mike modules are £45 each. The crossover is approx. £100, and master modules with left- and right-hand side control cost £45 each.

Each mike module has presence, bass, treble and echo control for two echo units, foldback attenuator, pan from left to right and a

grouping switch. There is a master slider and VU meter on each channel.

RSD make several horn units. For PA, their main units are the 215, 300-watt RMS folded hyperbolic bass horn which costs £270, and the 115, 150-watt RMS folded conical horn at £225. Mid-frequency longthrow horns (direct horns), high frequency tweeter units, stage monitors and a stage monitor mixer are also available.

The RSD power amplifier section is rated at 1,600W RMS, and costs approx. £750 with cooling.

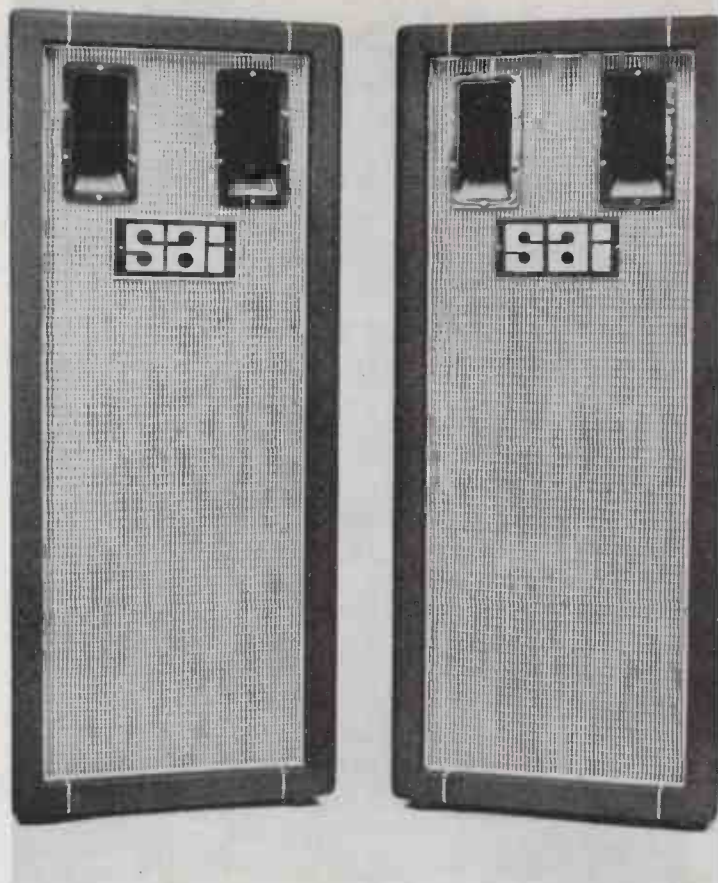
RSD will supply with their systems, mikes by Sennheiser, Shure, A.K.G. and Electrovoice and also A.K.G. mike stands and booms. These are offered at discount prices and can be tried out before purchase to find which is most suitable.

SAI (Sound Advice Installations Co. Ltd.), 358 Preston Road, Standish, Wigan, market a range of professional PA cabinets and bins for the working band. Their stage gear includes a folded horn 18-inch bass unit, rated at 200W and fitted with a Gauss speaker. Another useful addition to the SAI range is their front-loaded, 15-inch cabinet.

Recent developments at SAI include a wide range of eliminator-type bins with matching FM acoustic, Electrovoice, and Vitavox H/F dispersion units. Two examples are the SAI Eliminator 100W Type M and the Eliminator type C.

With the increased activity in the PA field, SAI are to introduce new mixers with multi-way cables and stage-boxes and also monitor systems.

New from SAI are their stage monitor cabinets with crossover networks and the introduction to the U.K. of the Stramp flight-case stereo



▲ PA Columns from SAI

mixer. Details are also available from SAI on suitable mikes, stage gear and fold-back monitoring, as well as slave amps., stands and accessories.

Exciting news from **Selmer** is the introduction of the SG 812 PA system which features a six-channel, 100-watt RMS amp. with master volume, reverb and monitor controls and four half-columns, each with two 12-inch whizzer cone PA speakers. Price is £690.

Selmer's PA 100 amp. is a solid-state unit with six independent channels each with separate treble, bass, volume and reverb depth controls. It is designed to work with the Selmer PA 60H column speakers which contain three 12-inch heavy-duty speakers. Each column also has separate horns.

Selmer also have a range of inexpensive speaker col-

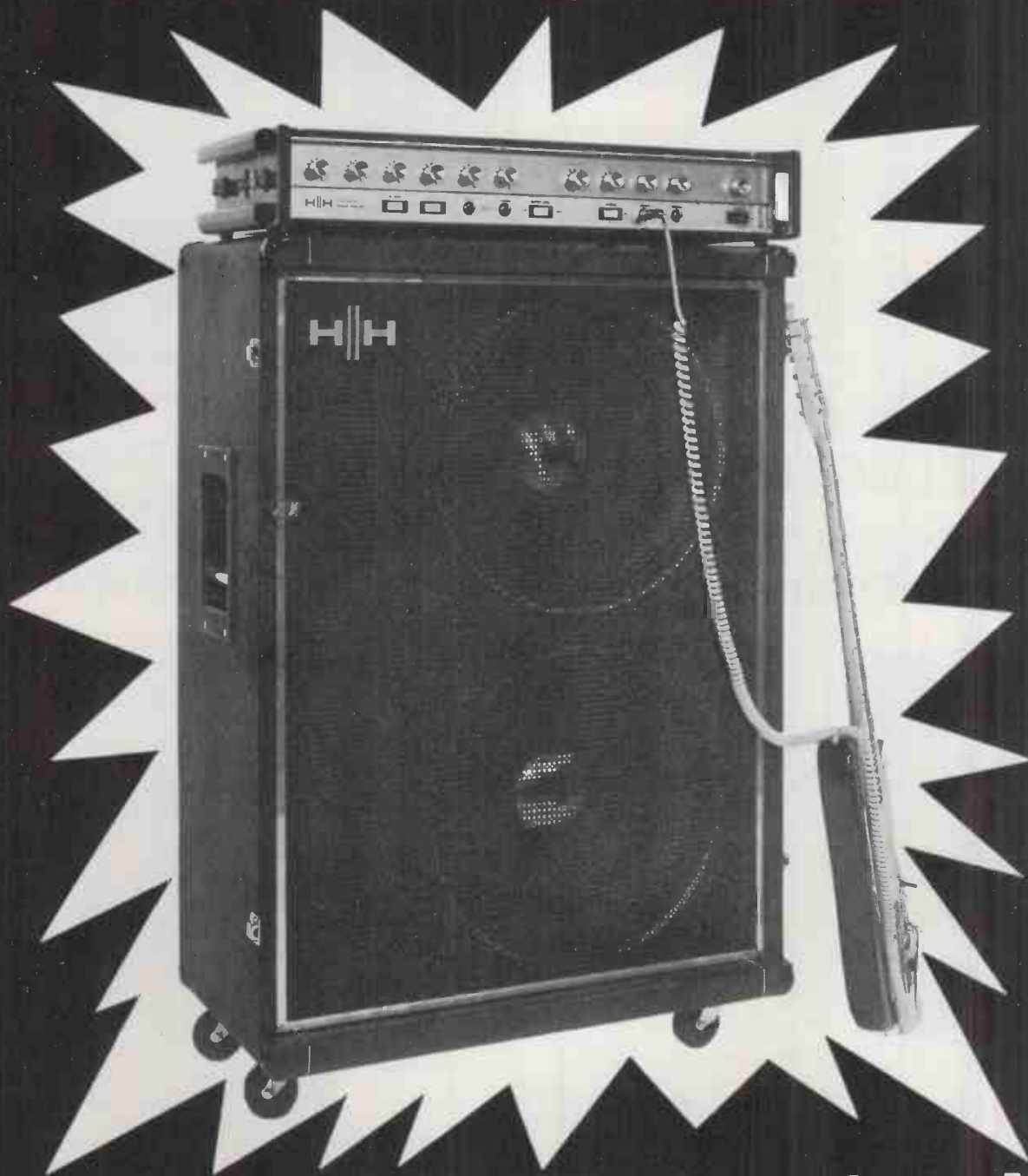
umns, the TV series. There are three models, the TV-20 PA which has two 8 inch and one 13 inch by 8 inch speakers per column, the TV-35PA with 3 x 10 inch and one 13 inch by 8 inch, and the TV-60 PA which has 4 x 12s. Further information from **Henri Selmer & Company Limited, Woolpack Lane, Braintree, Essex CM7 6BB**.

Shure is a name that should need no introduction, for their top-quality mikes have long been the choice of many top professionals.

There are three ranges, the Studio, which features four models from £41.58 to £100.98; the Unisphere with three basic models from £27.06 to £46.20; and three Unidyne mikes from £17.82 to £46.86. Both the Unidyne and Unisphere series are made with a variety of detail

(continued on p. 92)

Flick that Sustain Switch and any
pawnshop "special of the week
guitar" sounds like a
Les Paul Fire eater!



Transcendental Bliss Machines from **HH**
1C100 amplifier 2x15 BL Speaker

PA EQUIPMENT & MICROPHONES

(continued from p. 90)

differences making a total of 22 mikes, which should provide the vocalist or musician with exactly the right mike for his requirements.

Shure also manufacture two five-channel stereo microphone mixers at £54.56 and £69.30.

The Vocal Master, claim Shure, is the first total voice projection system designed to meet the professional vocalist's 'in concert' amplification, projection, arrangement, balance and anti-feedback requirements. The system, which consists of a control console, amplifier, and two column speakers, delivers up to 300 watts of peak available vocal power, and is rated at 100W RMS. It features four anti-feedback switches which help to over-

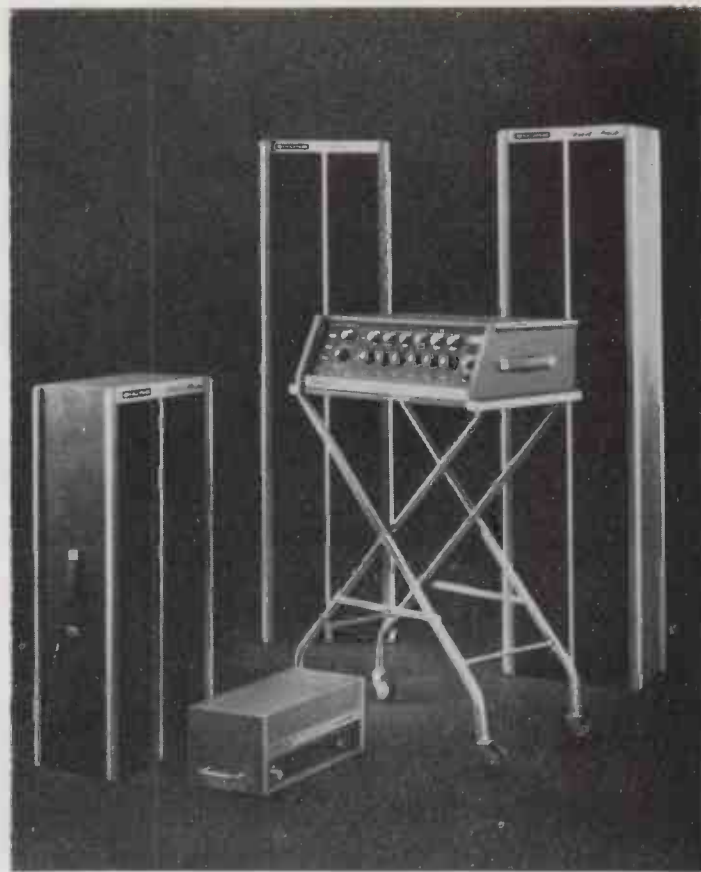
come feedback, even when the reverb is used, and is priced at £657.

U.K. distributors of Shure are **Rosetti & Co. Ltd.**, 138-140 Old Street, London, EC1V 9BL.

Simms-Watts offer the would-be purchaser top quality equipment at a reasonable price, backed by E.M.I. research and know-how.

Latest developments are in the solid-state field. The new Simms-Watts Vocal Blender is a complete mixer with a built-in 100-watt, six-channel, solid-state amp. A very useful feature is the individual switching facility on each channel which enables any combination of high and low impedance microphones

(continued on p. 94)



▲ The Shure Vocal Master system

DNA ELECTRONIC

proudly present the

ELIMINATOR E150



Developed for the group market at home & abroad in conjunction with Electro-Voice from the immensely successful Eliminator 1 and 2 series, combining 150-watt rms power handling & peak power capability of 300 watts with small physical size and a sensible price tag, it adds up to the most sophisticated speaker system on the market today.

Using the Eliminator E150 with your present amp is like using 3 times your current amp power with conventional speaker systems. You compare the cost, sound, and the 2-year guarantee. Don't take our word for it, ring for a demonstration NOW.

Size: 37" high; 22" wide; 23" deep.
40" with castors.

Price (inc. VAT) £187

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Authorised **ElectroVoice** Distributor
and Service Agency

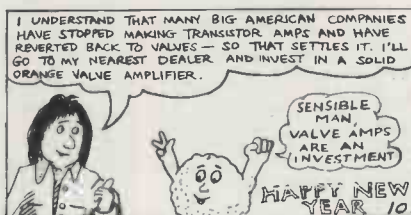
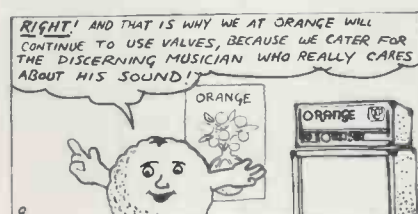
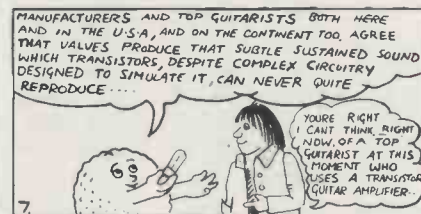
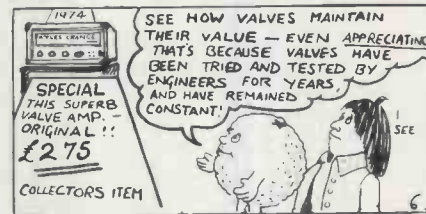
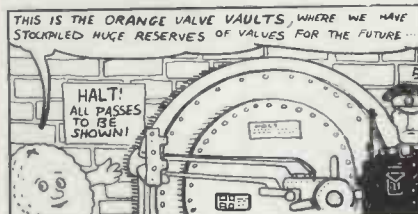
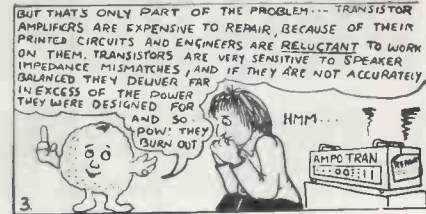
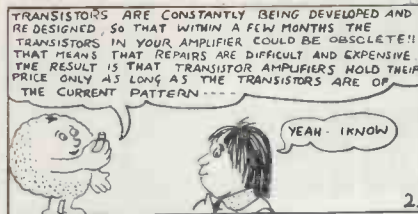
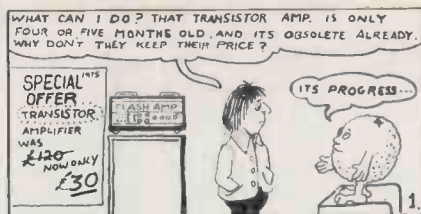
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PA EQUIPMENT & MICROPHONES

(continued from p. 92)

to be used. There are also sockets for tape recording and monitoring, and with separate volume, bass, treble, presence and reverb controls for each channel, the unit represents excellent value for money at £128.90.

The Vocal Blender can be combined with 100-watt slave amps. (£75.20 each) and column speakers to produce up to a 1,000-watt system.

The Simms-Watts A.P.100 Tri-Sound amp. is a particularly useful unit. It can be used for both PA and instruments and has solid-state circuitry which gives very good top response. The price of this four-channel, 100-watt amp. is £89.50.

Designed to work in pairs with 100-watt amps., the Simms-Watts twin-horn PA

columns have a capacitive crossover which is used with the wide dispersion horn units. There are two 12-inch American speakers in each cabinet, and these sell at £148 a pair. The price has actually been lowered on Simms-Watts' standard 4 x 12 instrument cabinet to £116.80, a saving of approximately £30 on the previous price, and this, too, is now fitted with American speakers. The Tri-tone 4 x 12 bass speaker cabinet, which costs £127.87, has a special built-in, three position equaliser unit giving three distinctive and separate bass sounds.

S.N.S. Communications Ltd., 851 Ringwood Road, Bournemouth, Hants BAH11 8LN, manufacture a wide range of equipment, including amplifiers, speakers

and microphones.

The Chorale and PA vocal mixer amps. are available in 12W, 40W, 100W, and 125W ratings. Prices range from £71.50 for the PA112 to £302.50 for the Chorale 125.

S.N.S. also produce instrument amplifiers suitable for bass, rhythm and lead guitar, such as the Sound Shaper pre-amplifier, which costs £225.50.

The S.N.S. speakers are supplied in strong, wooden cabinets, singly or in pairs, from £64.90 for the 1M12 to £167.20 for the 2M15, as used by Slade.

On the microphone front, the Olympian Wide Band Radio microphone which is a hand-held system avoiding the use of a trailing lead, is proving to be very popular. It costs £247.50.

A custom building service is offered by **Spectrum Sound Equipment, 6-8 Macadam Place, South Newmoor Industrial Estate, Irvine, Ayrshire, Scotland,** who have supplied PA equipment to Middle Of The Road. They will build up a bin system

using Altec-Lansing speakers, starting with a basic 1,200-watt unit, with a 12-channel mixer which has echo and reverb.

Spectrum also market an 'off the peg' range of amplification which they will supply with a choice of three different speakers, Goodmans, Celestion, or Altec. 4 x 12, 4 x 10, and 2 x 12 columns are available, and fitted with Goodmans speakers, these are respectively priced at £225, £134, and £120 a pair. Especially interesting is the Spectrum 200-watt DH2/215P de-luxe horn cabinet, which has a twin-drive power horn and two 15-inch speakers. Spectrum have also just introduced a new, six-channel, 120-watt PA amplifier.

Thor offer a range of ready-built PA equipment and can also custom-build PAs in mono or stereo, with or without reverb and with as many channels as required. Matching speaker systems are also available.

The Thor standard amplifier is rated at 147W RMS

(continued on p. 96)



▲ The Simms-Watts A.P.100 Tri-Sound

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The Guitarist's Dream Machine

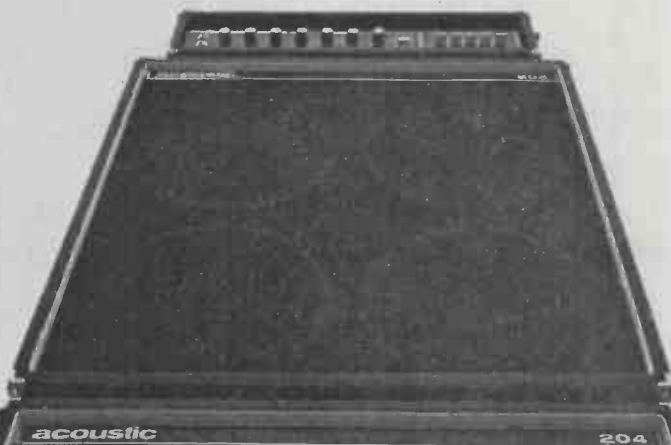


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PA EQUIPMENT & MICROPHONES

(continued from p. 94)

and has two channels, one normal for bass and organ, and one brilliant for lead and mikes. Each channel has high and low gain inputs and volume control. The Thor Push Button amplifier is a similar model, but with a unique push-button input selector which enables the user to pre-select a wide variety of tones and gain sensitivities.

There are also two slave units; a 147-watt model and a transistorised 85-watt unit which weighs only 13lbs.

Thor manufacture two standard speaker cabinets; the 215/3B which is a horn-folded bass unit fitted with two Altec 421/8H speakers, and the 215/3L which is a lead cabinet fitted with two Altec 418/8H 15-inch speakers. Both cabinets are rated at 300W RMS.

Thor Amplification Ltd. are at **Pinecrest Works, Linslade, Leighton Buzzard, Bedfordshire.**

Mixers are indispensable to the modern PA system and **Top Gear of 5 Denmark**

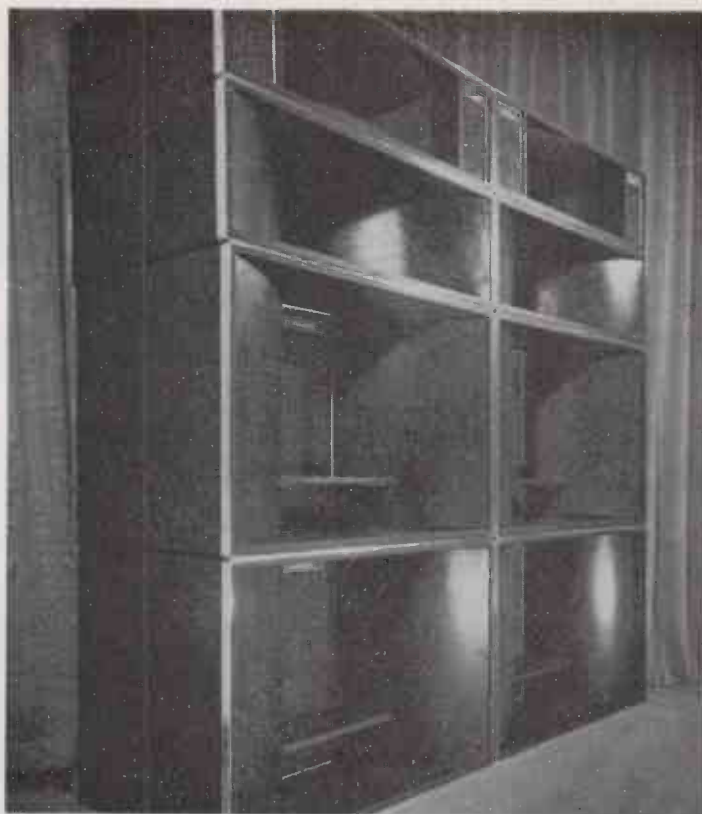
Street, London WC2H 8LP, offer five units from the TGM Mini Mixer, a small, yet practical four-input, battery-powered volume mixer, to the sophisticated TGCRM mains reverb unit. The latter has a separate reverb level control on each channel, plus an overall master control linked to an additional VU meter for reverb level indication.

Other units in the range are the TG4M four-channel mixer, the TGCM six-channel mixer, and the TGRM four-channel volume reverb mixer.

A firm of PA specialists with a high reputation for top-class systems is **Turner Electronic Industries Ltd., 175 Uxbridge Road, London W7 3TH.**

Their PA systems are fully modular, so they can be added to as required, and the components can be selected by the customer to suit his individual requirements. Speaker enclosures are of the front-loaded horn type and fitted with JBL speakers.

A typical 100-watt Turner system would use five stereo power amps. capable of de-



▲ *Turner PA bins*

livering 1,500 watts (£209 each), racking case (£100), 24-channel stereo mixer (£2,420) and four speaker stacks (£950 each). Each speaker stack consists of five cabinets: low frequency bass, extended range bass, low mid-range, upper mid-range and high frequency.

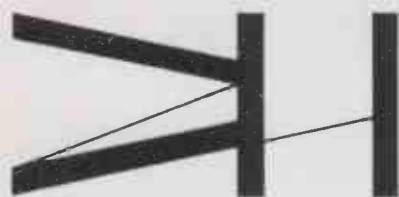
Mike Turner told *Beat*: 'The Turner PA is wired for tri-amplification, which means that the bass, mid- and high-frequency speakers

have their own independent power amplifiers and cross-overs. This type of system achieves maximum speaker efficiency without distortion, for high sound fidelity.'

Further details of Turner mixers are included in our 'Mixing It' feature which appeared in the November issue.

For the band that wants a PA tailor-made to their personal

(continued on p. 98)



ZOOT-HORN

Sound Equipment

MIXING DESK from £600 + VAT
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15 INPUT CHANNELS.
STEREO OUTPUTS.
4 FOLD-BACK OUTPUT CHANNELS.
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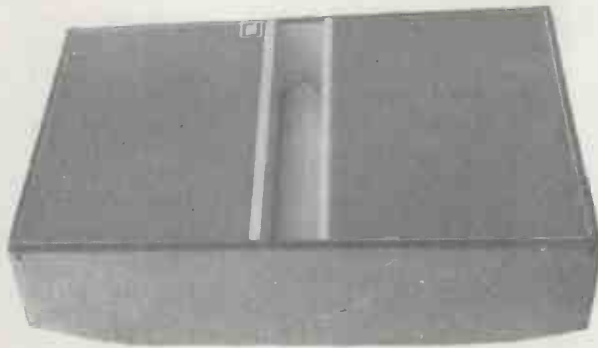
MEET CLAUDIO — THE SOUND EXPERT

He's the guy you should have a word with before you decide on your sound; if you don't, you could end up with a hell of a messy P.A. He'll tell you what's best for you, because he chooses only the best components for his P.A.s and cabinets: things like JBL speakers, MI amplifiers and mixers, and other good things. After all, he's a specialist in American equipment — the best — and his approach in designing sound is American too. The name: Synergetic Audio Concept, the world's most sophisticated sound technique yet devised. You'd be amazed how complex your sound becomes with it — and your system will be perfect. Inside or outside, loud or quiet, the same quality is there: punchy, crisp and beautiful. And all because Claudio likes perfection.

SKIPPER CLAUDIO P.A. PACKAGE DEAL £800 + VAT

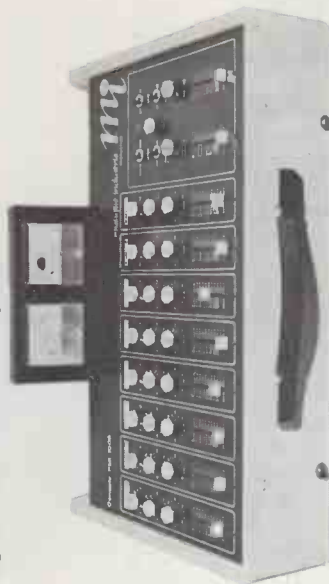
Professional 300 Wrms P.A. package comprising two 250 VE cabinets, 250 Wrms each, Folded horn with 2 x 15" Eminence & Vitavox horn, two APK 150 amplifiers, 150 Wrms each, in rack mounting case, one MI 1008 SA mixer 8 channels, 2 outputs, VU meters, reverb, Fold-Back.

This basic system can be extended up to 4,000 Wrms by the addition of modular units.



LK 300 — A superb 300 Wrms lead cabinet with 2 x 15" JB Lansing speakers. The high dispersion reflector provides a superb brilliance of tone at thundering volumes.

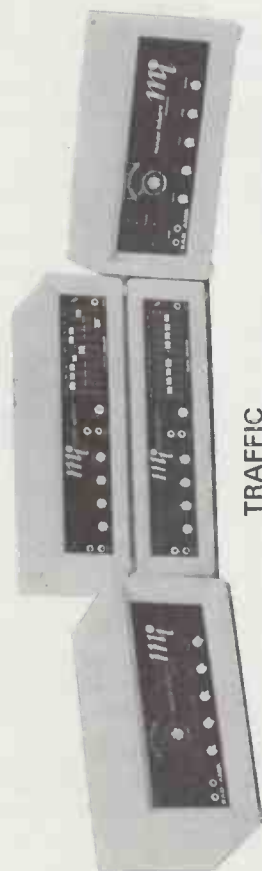
MI 1008 SA mixer is just one of MI extended range of mixers, amplifiers and original designs. Ask for a catalogue.



★ The **LEAD AMP**, 60 Wrms, includes a power alternator allowing feed-back and saturation at low or high volumes.

★ The **BASS AMP**, 100 Wrms, features a compressor-limiter emphasising the attack on bass notes and producing unusual tones throughout the entire range.

★ The **TRAFFIC AMPS** feature 2 channels, one with graphic equaliser, permitting a full control over the tonal response. Available as pre-amplifier, 150 or 300 Wrms.



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TRAFFIC

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- ★ Manufacturer of Skipper Claudio Sound Equipment.
- ★ European Representative of Synergetic Audio Concepts.
- ★ Sound Consultants and Audio experts.

PA EQUIPMENT & MICROPHONES

(continued from p. 96)

requirements, **Claude Venet Enterprises, California Ballroom, Whipsnade Road, Dunstable, Beds.**, offer a custom building service second to none. The sole proprietor is Claude Venet, European representative for Synergetic Audio Concepts, who has a Master's degree in maths and electronics and has been working for about 12 years with some of the leading sound manufacturers in the country. Claude designs his cabinets to a degree of accuracy within 1/8th inch, and has all his calculations double-checked by computer in the States. For example, Claude told us that he spent no less than 36 hours perfecting the design of his BB300, double-folded horn bass bin. Claude will recommend, design and supply a sound system constructed to employ maximum efficiency of performance in any situation.

Claude has recently introduced his new Skipper Claudio PA Package Deal, the concept of which is to provide groups with the best PA possible within a price limit of £800, plus V.A.T. This professional 300-watt RMS package comprises two 250 VE cabinets rated at 250W RMS each, a Folded Horn with 2 x 15-inch Eminence speakers and Vitavox horn, two APK 150-watt amplifiers in rack mounting case and one Mi 1008 SA mixer with eight channels, two outputs, VU meters, reverb and fold-back. The basic system can be extended up to 4,000 watt RMS by the addition of modular units.

Many top groups and recording artists use Claude Venet equipment, and Giorgio Gormelsky, who has managed the Rolling Stones, Yardbirds, Julie Driscoll and Brian Auger, has recently ordered a £9,000 PA for his new band, Magma.

Vitavox Ltd., Westmoreland Road, London NW9 9RJ, long a celebrated name in the area of industrial public address systems, also offer a 100-watt PA system.

The complete system consists of four units, also marketed separately; the 100-watt S3 High Frequency Pressure Unit; a High Frequency Dispersive Horn; the Power Range 500 Filter, which features two networks with crossovers at 500 Hz and 1,000 Hz; and the Power Range Loudspeaker, capable of handling up to 100 watts.

The advantage of this PA system is that the units can be bought as a whole or singly, thus permitting their insertion in other systems.

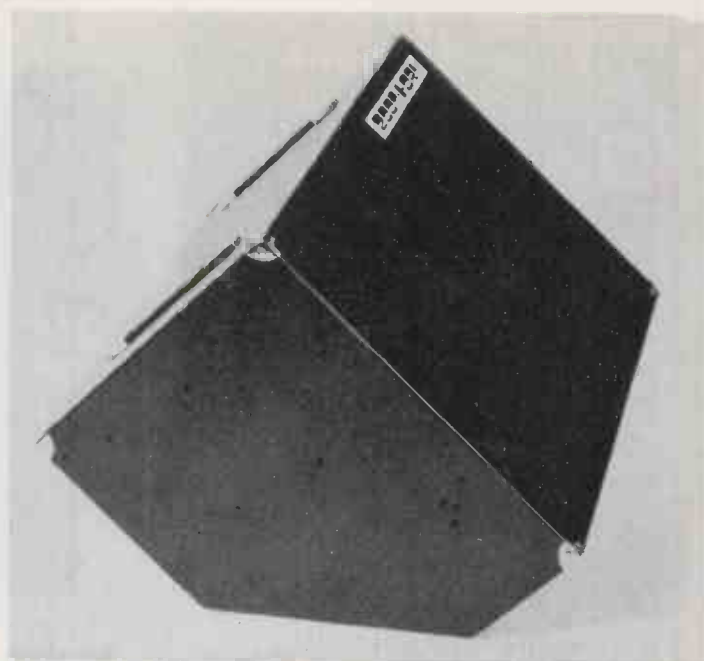
The distinctive padded American Kustom sound equipment is distributed in the U.K. by **Western Organ Studios, 19 Union Street, Bristol 1**.

Kustom equipment carries a life-time guarantee, and their PA range starts with a 150-watt system which has eight inputs on four channels, and two columns with eight 8-inch speakers.

The 303PA is a 300-watt system with six channels, all with reverb, 12 inputs, and full master controls, including anti-feedback control. The columns have 4 x 15-inch speakers and matched H.F. horns.

Western Organ Studios also handle the smoothly-styled Kasino mixer PAs, which have pushbutton control, allowing the operator to monitor each channel, all channels, or any combination. They are available with high or low impedance.

The Lounge model is an eight-channel system with four 10-inch and four 12-inch speakers in two cabinets. The Theatre model is similar, but uses four 15-inch speakers and two high-frequency horns in two cabi-



▲ A Zoot Horn foldback cabinet

nets.

There are two 16-channel, 1,000-watt models. The Arena has eight 10-inch and eight 12-inch heavy-duty speakers in four cabinets, and the Stadium has eight 15-inch heavy-duty speakers and four high-frequency horns in four cabinets.

White Sound Equipment of 3 Albion Place, Sunderland, County Durham, are manufacturers of high-quality amps., mixers and speaker systems.

There are three standard mixer models: a 6-channel at £189, a 12-channel at £478, and a 16-channel at £822. White Sound Equipment will also custom-build any mixer from six to 18 channels.

Their folded-horn bins are priced from £149.50 and use JBL and Electrovoice speakers. Horn units start at £132 and use Vitavox, Electrovoice or Altec horns. W.S.E. have produced their 150-watt small bin to supersede columns. They told *Beat* that although it is approximately the same size, it is 1/3 again more efficient. It costs £183.

Speaker cabinets from W.S.E. include a 1 x 12 monitor for PA at £45.80, 2 x 12 160-watt PA columns at £70.35 each, and their 4 x 12 Custom cabinets at £119.25 each. The latter have speci-

ally-designed twin-cone speakers made exclusively for White Sound Equipment.

Also available is the MGW6/SL 6-channel, 120-watt PA mixer amp. at £247, and the SL110 120-watt slave amp. at £121.25.

Zoot Horn Sound Equipment, 31 Station Road, London SE25 5AH, supply a variety of component parts for PA systems, but also specialise in the supplying of complete systems. They have developed a sophisticated PA and stage fold-back system designed to give great clarity of sound. It utilises special stage cabinets and a comprehensive mixing desk. Prices for a 500-watt RMS complete system, including Mixer, Multicores, Bins, Horns, Amps. and foldback cabinets start at around £2,500. A 1,000-watt RMS system is around £4,000.

Zoot Horn back-up each system they supply with a specialised after-sales service to ensure that it remains in top working condition. The systems are also designed to be speedily set up and easily operated.

Demonstrations can be arranged and a hire service is available. Zoot Horn will also recommend and supply microphones and stands of various types to compliment their PA systems.

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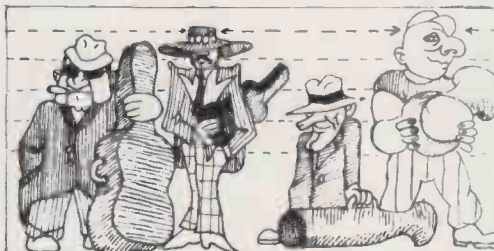
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RESULT IN **UNIFORM
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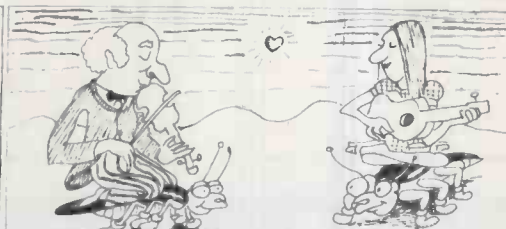
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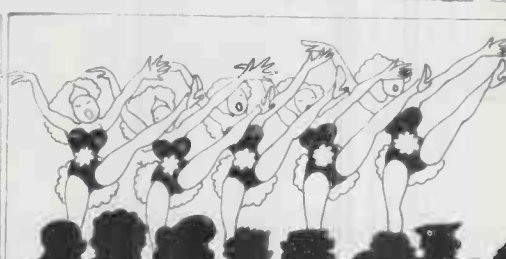
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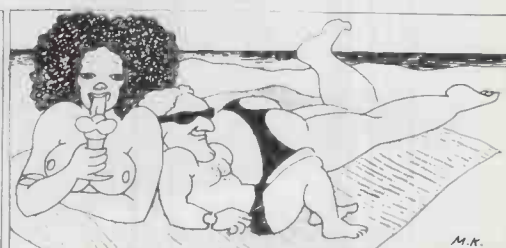


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SIGNALS
BIG AND
BIG ONES
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The sound is Yamaha



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BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

Please note: All prices are recommended retail prices and are subject to alteration without notice (Whilst every endeavour is always made to ensure that all prices listed here are correct at the time of going to press; it is always advisable to check with your local dealer.) All prices include VAT

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BJ6 6 String	53-70
500 Acoustic w/tail-piece	8-50

HORNBY-SKEWES

Neuschmann H/made	
Baroque	42-04
417 Lute	138-58
Dietrich DG15 H/made Classic	156-95
Thesdor Dungor 15 TD H/made Classic	148-98

KASUGA

F.200 Folk	50-29
T.20 12/s Western	48-46
T.300 12/s Western	64-67
G.312 Classic	35-83
G.314 Classic	40-07
G.316 Classic	45-73
G.318 Classic	54-87
F.310 Classic	78-71
F.211 Folk	39-39
D.212 Western	43-92
T.213 12/s Western	49-89
F.411 Folk	55-56
D.412 Western	59-80
T.413 12/s Western	66-07
F.611 Folk	66-78
D.612 Western	73-07
T.613 12/s Western	81-53
F.811 Folk	91-33
D.812 Western	96-29
T.813 12/s Western	108-96
KSG.2 Electric	89-25
KSG.2T Electric	96-29
KL.2 Electric	104-04
KL.2G Electric	107-57
KJB.2 Bass	108-96
KCG.3 Electric	111-07
KL.2S Electric	121-58

PALMA

M5309 Folk	5-83
MUS.1522 Folk	7-68
MG.101 Folk	8-56
500 Folk	8-78
MG.010 Folk	11-20
30.N Classic	9-68
40FD Folk	10-33
60N Classic	12-90
WJ127 Western	19-89
S1612 Folk	12-89
ST1612 Folk	13-30
N1612 Classic	13-35
C103N Classic	17-71

TERADA

G.306 Classic	32-30
G.307 Classic	36-77
G.309 Classic	42-16
G.310 Classic	44-54
G.330 Classic	93-27
F.602 Folk	40-26
FW.613 Western	47-43
W.623 12/s Western	51-93
FW.614 Western	50-78
FW.615 Western	56-18
JW.835 Western	106-77

ZENTA

FT.1 Electric	27-98
FT.2T Electric	35-22
FT.20B Electric	46-43
GE.1 Electric	30-07
GE.2T Electric	35-87
ME.20TS Electric	38-43
SC.33T Electric	48-95
L.216 Electric	47-86
LE.200 Electric	80-80
LE.200B Electric	88-45
P.1 Electric	17-67
EB.2 Bass	39-00

GUYATONE

HG.91 Hawaiian	22-78
HG.106 Hawaiian	64-36

IVOR MAIRANTS

MARTIN	
0021	Prices on request
0018	"
D18	"
D28	"

D35	"
D41	"
D12-3	"
D45, 018, 0018, 00028, 0045, D12-28, D12-20 and D12-45 avail	to order only.

SAKURA

Breadwinner Electric	195-00
Deacon Electric	249-00
Artist Electric Acoustic	208-00
Country Electric Acoustic	208-00

SHAFESBURY

00 Electric	77-60
65 Electric	65-64
66 Electric Bass	67-70
61 Electric	63-03
63 Electric Bass	65-80
Ned Callan Cody	145-00
Ned Callan Cody Bass	155-00
Resonator	41-67
Resonator Jumbo	45-47

AVON

3404A Electric Guitar	34-90
3404B Electric Guitar w/bag	38-85
3404C Electric Guitar w/case	49-45
3405A Electric Bass	36-75
3405B Electric Bass w/bag	39-50
3405C Electric Bass w/case	51-15
3406A Electric Guitar	34-25
3406B Electric Guitar w/bag	36-45
3406C Electric Guitar w/case	46-20
3407A Electric Bass	45-15
3407B Electric Bass w/bag	46-20
3407C Electric Bass w/case	57-75

SUZUKI

1663 Classic	21-95
1664 Classic	24-35
3054 Classic	31-75
3055 Classic	65-00
3066 Classic	27-00
3067 Classic	29-50
3068 Classic	39-00
3069 Classic	49-00
3070 Classic	93-00
3071 Classic	153-00

ROSE-MORRIS

Kansas Folk	7-95
15-11 Folk	5-90
Dulcet Classic	13-60
Constanta Classic	8-95
Top Twenty Electric	29-40
Top Twenty Bass	30-05
Guyatone Steel Guitar w/case & stand	43-05

ROSETTI

FT145E Folk	62-99
FT147 Folk	69-99
FT150E Folk	75-50
EC22 Classic	56-25
FT165E 12/s Folk	85-10
EC23 Classic	53-20
FT130E Folk	48-33
FT135E Folk	59-25
EA260E Bass	74-35
EA250E Bass	81-85
ET278 Elec	86-50
ET280E Elec	63-40
ET275 Elec	80-99
ET285 Bass	86-25
ET270E Elec	56-45

EROS

9578 Elec	59-99
9579 Elec	56-25
9587 Elec	68-20
9585 Bass	68-20
9586 Bass	68-20
9353 Folk	36-95
9353E Folk Elec	45-00
9356 12/s Folk	45-00
9356E 12/s Folk Elec	53-00

GEISHA

9645 Classic	9-70
9646 Classic	10-90
9644 Classic	16-60
9648 Folk	18-95

KISO-SUZUKI

9502 Classic	28-75
9503 Classic	33-00
9583 H/made Classic	67-50
9651 Folk	34-70
9582 Folk	35-20
9653 12/s Folk	45-95
9507 Folk	44-00

ROSETTI

Raver Elec	27-20
Raver Bass	27-20
Rudi Classic	8-25

TATRA

9198 Classic	15-50
9225 Classic	17-45
Hi-Spot Nylon	10-99
Hi-Spot Steel	10-48

LANDOLA

9700/23 Classic	14-95
9701/71 Folk	32-50
9702/66 Smaller size Jumbo	29-90

9703/72 Large Booming Tone Jumbo	39-98
9704/73 12/s	44-25

SELMER

GIBSON

Howard Roberts Custom, Sunburst	519-00
Johnny Smith DN, Double Pickups, Natural	769-00
Johnny Smith D, Double Pickups, Sunburst	759-00
Johnny Smith N, Single Pickup, Natural	739-00
Johnny Smith, Single Pickup, Sunburst	729-00
Super 400 CES, Natural	797-00
Super 400 CES, Sunburst	787-00
Byrdland, Natural	609-00
Byrdland, Sunburst	599-00
L-5 CES, Sunburst	677-00
L-5 CES, Natural	688-00
L-5C, Single Cutaway Acoustic, Natural	553-00
L-5C, Single Cutaway Acoustic, Sunburst	543-00
Super 400C Single Cutaway Acoustic, Natural	639-00
Super 400C Single Cutaway Acoustic, Sunburst	629-00
ES 175D, Sunburst	347-50
ES 175D, Natural	358-50
ES 150 DC, Walnut	307-50
ES-150 DC, Natural	307-50
ES-345 TD, Cherry	385-00
ES-345 TD, Sunburst	398-50
ES-345 TD, Walnut	398-50
ES-340 TD, Natural	350-50
ES-340 TD, Walnut	350-50
ES-355 TD-SV, Cherry	569-00
ES-355 TD-SV, Walnut	575-00
ES-335 TD, Cherry	316-50
ES-335 TD, Sunburst	329-00
ES-335 TD, Walnut	316-50
ES-325 TD, Cherry	235-00
ES-325 TD, Walnut	246-00
Les Paul Recording	399-50
Les Paul Triumph Bass	313-50
Les Paul Signature, Gold	349-00
Les Paul Signature, Bass, Gold	319-00
Les Paul Custom, Ebony	379-50
Les Paul Custom, Sunburst	307-00
Les Paul De Luxe, Gold	307-00
Les Paul De Luxe, Sunburst	319-00
SG Standard, Walnut	349-00
SG Special, Cherry	225-00
SG Special, Walnut	235-00
SG-2, Cherry	235-00
SG-2, Walnut	164-60
SG-1, Cherry	136-00
SG-1, Walnut	141-90
SG-3, Cherry Sunburst	173-50
EB-0, Cherry	215-00
EB-0, Walnut	225-00
EB-3, Cherry	252-00
EB-3, Walnut	259-00
EB-3L, long scale, Cherry	249-00
EB-3L, long scale, Walnut	254-00
EB-OL, long scale, Cherry	212-00
EB-OL, long scale, Walnut	217-00
SB-350, Cherry	169-00
SB-350, Natural	169-00
SB-450, long scale, Natural	169-00
EB-4L, long scale, Cherry	236-50
EB-4L, long scale, Walnut	245-00
L9-S, Cherry	289-00
L9-S, Natural Maple	295-00
EB-2D, Cherry	297-00
EB-2D, Sunburst	272-25
EB-2D, Walnut	272-25
J-250R, Sunburst	429-00
J-200 Artist, Sunburst	399-00
J-200 Artist, Natural	409-00

Dive Custom, Cherry	339-00
Dove Custom, Natural	348-50
Gospel, Natural Top	289-00
Heritage Custom, Natural Top/Rosewood Back	285-50
Hummingbird Custom, Cherry Sunburst	257-00
Hummingbird Custom, Natural	267-00
luBe Ridge Custom, Natural Top	239-00
SJ De Luxe, Natural	223-00
SJ De Luxe, Sunburst	205-50
SJ De Luxe, Natural Top	193-50
J-45 De Luxe, Sunburst	189-00
J-40, Natural Top	172-00
J-55, Natural Top	223-50
J-160E Custom, Natural Top	239-50
B-25 De Luxe, Sunburst	169-00
B-25 De Luxe, Natural	175-00
LG-0, Natural Top	108-90
B-20, Natural Top	157-00
Blue Ridge 12 Custom, Natural Top	279-00
B-45-12N De Luxe, Natural Top	232-00
B-25-12N De Luxe, Natural Top	205-00
LG-ZX, Natural Top	124-30
Citation, Sunburst	1428-90
Citation, Natural	1429-90

HOFNER

HS-4580 Electro-Acoustic, Double Cutaway	118-25
Congress Acoustic	45-10
Hawaiian Artist	51-70
Hawaiian Standard	40-15
HS-173V Solid	98-18
HS-174 Solid	199-15
HS-175 Solid	112-75
HS-164V Solid	73-15
HS-4579 Solid	141-90
Galaxie Solid	107-80
HS-185 Artist Solid Bass	69-10
HS-186 Solid Bass	106-15
HS-189 Solid Bass	122-10
HS-182 Solid Bass	79-64
Violin Bass	97-35
Professional Solid Bass	67-10
Western Jumbo 6/s	63-25
Western Jumbo 12/s	70-40
Western Jumbo Electro-Acoustic	80-30
Arizona Jumbo Flat-top, 6/s	52-80
Arizona Jumbo Flat-top, 12/s	56-10

SAXON

811 Classic	19-80
813 Classic	22-39
814 Classic	26-40
815 Classic	35-75
816 Classic	49-50
812 Folk	22-39
817 Folk	26-95
818 Folk	32-89
819 Jumbo	30-25
820 Jumbo	34-65
821 Jumbo	35-75
822, 12/s Jumbo	32-45
823 Jumbo	34-65
824 Jumbo	37-40
825 Jumbo	47-30

SELMER

Rancher, 6/s, C & W	22-55
Rancher, 12/s, C & W	26-95

VIVA

Viva 1	7-87
Viva 2	8-42
Viva 3	9-13
Viva 4	11-50
Viva Super 6 Classic	10-50

YAMAHA

F50A Folk	24-00
SG 75 Flattop	24-31
FG 75N Flattop	36-50
FG 110 Flattop	31-46
FG 110N Flattop	40-83
FG 140 Jumbo Flattop	37-90
FG 150 Flattop	40-26
FG 170 Flattop	50-00
FG 180 Jumbo Flattop	50-68
FG 200 Jumbo Flattop	55-68
FG 230, 12/s, Jumbo Flattop	55-00
FG260, 12/s, Jumbo Flattop	68-20
FG 300 Jumbo Flattop	89-22
FG 300N Jumbo Flattop	101-96
FG 580 Jumbo Flattop	136-18
FG 630 Jumbo Flattop	156-00
G50A Classic	26-00
G60A Classic	29-00

G85A Classic	30-50
G100A Classic	36-00
G130A Classic	40-00
G170A Classic	46-50
GC-3 Hand-made Classic	110-00
GC-5 Hand-made Classic	159-00
GC-10 Hand-made Classic	216-00
MSA PEDAL STEEL CS-10 Pedal Steel (Rosewood) w/case	759-00
Side Kick Pedal Steel (Black) w/case	343-20

SIMMS WATTS

NED CALLAN Long / Med-length Neck Bass	129-00
Custom Elec	114-50
Salisbury Elec	114-50
Cody Special Elec	150-00
Cody Special Bass	163-50

SUMMERFIELD

IBANEZ CLASSIC 361	24-99
328	26-99
333	28-99
362	29-99
336	32-99
370	34-99
375	39-99
*391	79-99
*392	89-99
*2858	110-00
*2862	220-00
ASN 101	11-50
AP701	13-99

TAMURA HAND-MADE CONCERT P35	120-00
P45	150-00
P55	175-00
P60	190-00
P80	220-00
P100	275-00
P150	400-00
F40	150-00
F150	400-00

MITSURU TAMURA H/MADE CONCERT

*P700	210-00
*P800	250-00
*P1000	310-00
*P1200	375-00
*P1500	450-00
*P2000	600-00
*IOP1200 (10 string)	375-00
*IOP3000 (10 string)	850-00

R. MATSUOKA CLASSICS

M20	62-00
M25	72-00
M30	92-00
M40	118-00
M50	145-00

R. MATSUOKA D/NOUGHTS

D40	115-00
D50	140-00
D60	165-00
*D80	220-00

IBANEZ WESTERN & FOLK

60	29-99
610	34-99
65	32-99
615	38-99
615/12	43-99
620	42-99
647	42-00
647/12	44-99
753	89-99
755	46-00
755/12	50-00
*754	82-00
*754M	92-00
J7200	55-00

CSL FOLK/JAZZ ACOUSTICS

MAC 1	90-00
MAC 2	90-00
MAC 3	110-00

CSL & IBANEZ ELECTRIC

2020	43-99
2030	45-99
*2350	82-00
*LH2350 (1/handed)	92-00
*LH FG360S (1/hnd'd)	92-00
*FG360S	82-00
*2355	97-99
*2355M	108-00
*2356	108-00
*2364	100-00
*2364B	115-00

*2372	115-00
*2372L (1/handed)	130-00
*2372DX	150-00
*2373	127-50
*2380	165-00
*2380L (1/handed)	180-00
*2381	180-00
2363R	59-99
*2368F	72-99
*2387	150-00
*2387B	160-00
*2388B	150-00

SUMBRO ELECTRIC

FG11	19-99
DS1	22-99
FG2T	27-99
LP2G	48-00
LPGC	52-00
LPSCG	52-00
TF200	45-99
SG200	51-99
SG200B	55-00
JB200	68-00
SC3	45-00
SG6M	42-99
SG6T	46-99
SG63T	65-00
SG42M	43-99
M2	39-99
FBI	150-00

STUDENT GUITARS

P.S.I.	8-50
P.S.I/A	8-99
P.S.2	7-50
P.S.2A	7-50
E.G.I.	8-50
K.P.I.	9-50
K.P.2	7-50

HAWAIIAN GUITARS

2391	72-00
2390	23-99</

KCL-110 Intermediate size - spruce top classic 8-91
KCL-112 Wildwood intermediate size - classic 9-99

KCL-265 Concert size - spruce top - classic 10-81
KCL-465 De luxe wildwood concert - classic 12-98

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EMMONS
Pro. D10 859-00
Pro. S10 605-00

Pro. S12 705-00
SS8 248-00
SS10 400-00
ES8 198-00
ES10 210-00
GS10 395-00

FUZZY
S10 327-80
ZB GUITARS
Student S10 434-50
S10 660-00

S11 726-00
S10 on D10 cab. 746-90
S11 on D11 cab. 821-70
D10 902-00
D10-11 968-00
D11 1023-00

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

BECK
4 channel, 70w amp. TBA
4 channel, 100w amp. "
6 channel, 125w amp. "
6 channel, 150w amp. "
6 channel, 200w amp. "
PA/L cab. "
PA/2L " "
PA/4L " "
DV/L " "
SV/L " "

BOOSEY & HAWKES

LANEY
L.60 l/b/o amp. 95-48
L.100 l/b/o amp. 109-12
L.100 100w multi-p. "
Slave amp. 102-30
L.412 M60 l/b/o cab 97-18
L.412 L100 lead cab. 119-35
L.412 B100 bass/organ cab. 119-35
L.412 S120 l/b/o cab 132-98
L.118 B100 bass/organ cab. 105-60
L.60 PA P/A amp. 97-18
L.100 PA P/A amp. 131-28
L.212 PA50 P/A cols (pair) 124-46
L.412 PA60 P/A cols (pair) 196-07
L.412 PA100 P/A cols (pair) 245-52
L.215 HPA P/A cols (pair) 332-47
C.30 PA P/A Ensemble 124-46
K.15 'Pan' 15w combo 51-97
K.30 'Odin' 30w combo 112-53
K.60, 60w combo 163-68

BURMAN

GPA/SLA100 mixer plus amp. 138-60
MPA/SLA100 mixer plus amp. 150-41
MPA/SL100 mixer plus amp. 165-82
M2000 mixer 327-96
GPA module 36-30
MPA module 52-80
MPA/R module 75-90
SL100, 100w slave 115-50
LS212 100w 2 x 12 70-95
LS412 200w 4 x 12 126-72
GBO412 200w 4 x 12 127-71
GBO215 100w 2 x 15 108-24

CARLSBRO

LEAD, BASS, ORGAN AMPLIFIERS
60 TC 90-20
100 TC 125-40
200 TC 163-90
60 TR 112-20
100 TR 136-40
60 TC twin 145-20
60 TR twin 174-90
60 TC Combo 128-70

PUBLIC ADDRESS:
60/5 PA 104-50
60 PA reverb 111-10
100 PA reverb 129-80
100/7 PA 141-90
200/7 PA 174-90
100 PA slave 108-90
200 PA slave 140-80

LEAD, BASS, ORGAN SPEAKER UNITS:
4 x 12 small, 80w 96-80
4 x 12 small, 120w 122-10
4 x 12 large, 80w 101-20
4 x 12 large, 120w 127-60
1 x 18, 100w 90-20
1 x 15 twin horn, 50w 105-60
2 x 12 60w 92-40

PUBLIC ADDRESS:
2 x 12 PA, 80w pair 104-50
2 x 12 PA, 120w pair 126-50
4 x 12 PA, 160w pair 181-50
4 x 12 PA, 240w pair 238-70
1 x 15 twin horn, 100w pair 211-20

2 x 12 one horn, 120w pair 159-50
Horn Unit (2), 120w pair 93-50
Horn Unit (4), 240w pair 156-20
SS II RANGE
Prices available from your local dealer
1 x 15 (JLB 130F) "
1 x 15 (JLB 130F) "
1 x 15 Twin horn (JBL 130F) "
1 x 15 (JBL 140F) "
1 x 15 twin horn (JBL 140F) "

C.B.S. ARBITER

ALTEC
1214 AX console with 100w amp. 445-50
771 BX amp. (60w bass, 30w treble) 227-70
9477B amp. 130w 243-10
1211A Monitor 50w 114-40
1207B Column 75w 130-90
1217A Column 75w 201-30
1218A Voice of the Theatre system 308-00
1215A Folded bass horn 150w 297-00
1225A Portable HF horn, 100w 401-50
FENDER
Dual Showman, 100w Bandmaster, 45w 662-99
Twin Reverb, 100w 338-53
Twin Reverb with J.B.L.'s, 100w 448-43
Quad Reverb, 100w 427-61
Super Reverb, 100w 401-54
Super Reverb, 45w 298-37
Pro Reverb, 45w 275-69
Vibrolux Reverb, 40w 223-18
De Luxe Reverb, 20w 186-61
Vibrochomp, 6w 61-38
PS400 Bass amp 821-46
Bassman 100, 100w 426-25
Bassman 50, 50w 329-15
Bassman 10, 50w 265-03
Musicmaster Bass, 12w 93-77

CIRCLE SOUND

AP, 100w amp 64-90
Mixers per channel 7-70
LBI, 4 x 12, 100w cab 64-90
PA1, 2 x 12, 50w cab 38-50
PA2, 4 x 12, 100w cab 64-90
BL, 2 x 15, 150w cab 97-90
LBI, 4 x 12, 200w cab 97-90
PA1, 2 x 12, 100w cab 57-20
PA2, 4 x 12, 200w cab 97-90
FRI, 2 x 12/1 x 18/2 horns 100w cab 174-90
HCL1, 2 horns 50w cab 42-90
PA1-H, 2 x 12/2 horns, 100w cab 93-50
PA2-H2, 4 x 12/2 horns, 100w cab 134-20
PA2-H4, 4 x 12/4 horns, 200w cab 170-50

CLEARTONE

PARK
1001, 75w amps 97-74
1002, 150w lead and Bass amp 162-31
1003, 150w PA amp 169-47
1005, 100w lead and Bass amp 132-45
1006, 250w slave 202-89
1007, 8 channel mixer 214-83
1008, 4 x 12 lead cab 116-04
1009, 4 x 12 bass cab 116-04
1010, 2 x 15 cab 105-02
1011, 1 x 18 cab 85-93
1014, 4 x 12 HF. cab 180-45
1015, Horn cab 71-61
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1017, 2 x 12 cols 124-12
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1019, 50w combo amp 164-70
1025, Minimizer mains 36-31
1041, Minireverb Mixer 62-06

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1038, CM1 100w 105-02
1039, CM1 lead cab 94-28
1040, CM1 bass cab 90-75
1044, CM1 10w 29-97
1050 CM1 2 x 12 cab 76-81
1046, CM1 100w PA 136-05
1047, CM1 50w PA cols 69-22
1048, CM1 100w PA cols 109-80

J. T. COPPOCK

ELGEN
100w Lead 119-00
100w Bass 119-00
100w Stereo 132-00
100w Stereo Slave 88-00
100w, 4 channel PA 132-00
100w PA Slave 88-00
50w G/P 82-50
50w combo. w/reverb 151-00
50w Bass combo 151-00
Folded Horn Altec cab. 164-00
1 x 15 Lead/Bass Altec cab. 153-00
1 x 15 Bass cab. 92-50
2 x 15 Bass cab. 126-50
4 x 12 cab. 126-50
2 x 12 cab. 74-00
4 x 12 cols. (pair) 164-00
2 x 12 cols. (pair) 111-00

CUSTOM SOUND

150w lead amp 86-25
110w combo 115-50
40w combo 90-75
150w 6 channel PA amp 121-00
350w PA stack 214-50

DALLAS

SOUND CITY
8300, 20w PA 36-66
8301, 50w Lead 71-61
8302, 50w Bass 71-61
8324, 50w Organ 71-61
8303, 50w PA 84-32
8304, 120w Lead 100-81
8305, 120w Bass 100-81
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8306, 120w PA 120-97
8307, 200w Lead 142-97
8308, 200w Bass 142-97
8326, 200w Organ 142-97
8309, 200w PA 161-29
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8316, Lead cab, 140w 121-48
8317, Bass cab, 140w 121-48
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8331, 3-faced PA 60 cab. 51-15
8332, 3-faced Horn cab. 55-33
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8327, Concord Reverb 147-70
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8336, Concord Bass 147-70
8335, Concord GT 80 215-25
8351, Bass Slider 51-15
8340, Mixmaster 286-44
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8346, Echomaster 2 345-53

J. B. LANSING

D120F, 80w speaker, 12" 71-37

D130F, 80w speaker, 12" 79-55
D140F, 100w speaker, 15" 81-84
SB110, 50w Enclosure on app. 131-34
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BB140, 80w Enclosure 285-12
BB240, 160w Encl. 285-12
PA130, 80w Encl. 259-25
PA230, 160w Encl. 269-60
PAL, 80w Horn cab. 187-70
PAL, 160w Horn cab. 330-00
PA075, Tweeter 70-40
IMPACT
1015, 60w amp. 76-73
1017, 120w amp. 100-82
1011, L/O cab 105-50
1016, PA col. pair 189-26
1016A, cab 59-25
1018, Bass cab 85-25

DAVOLI

Lied organ bass, 50w 111-06
Lied organ bass, 100w 157-50
Lied organ bass, 200w 246-35
Super lied dual, 50w 121-16
Super lied dual, 100w 167-60
Super lied dual, 200w 256-45
Lied super effects/R 50w 127-22
Lied super effects/R 100w 185-77
Lied super effects/R 200w 278-66
B50/N cab 58-56
B75 cab 111-96
B150 cab 160-53
Combo-amp, J5 29-88
Combo-amp, tempest 25 66-63
Tempest 25 tremelo 73-16
Tempest 50 130-90
Tempest 50 tremelo 138-69
Combo-amp, Super studio S5500 159-53
Combo-amp, super studio S51000 227-17
Combo-amp, didactic 6 108-90
8092/K, 50w 105-00
8092/K, 100w 145-39
8092/K, 200w 199-91
Mixer 6, 100w, w/case 303-79
Mixer 6, 200w, w/case 394-66
Mixer 12 + multi-core (20 mt) 1041-95
DK45 cab 57-55
DK90 cab 113-09
DK120 cab 171-64
DK180 cab 197-89
Compact mixer 6 131-26
Transistorized slave 200w 201-93
Microphone K695 34-32
Microphone K700 38-16
Didactic 6 108-90

DJ ELECTRONICS

DJ Group 300, 150w amp. 132-00
DJ Group 300, 150w slave amp 121-00
DJ 100, 100w slave 54-45
DJ 105, 30w p.a. amp 49-61
DJ 705, 70w p.a. amp 69-30
DJ 500, 50w p.a. amp 59-40
DJ 700, 70w p.a. amp 72-60
DJ 1000, 100w p.a. amp 79-20
Discmaster, 100w slave 72-05
Prince, 50w cab. 44-00
Consort, 100w cab. 66-00
Majestic, 100w cab. 88-00
Sovereign, 100w cab. 99-00

ELECTROSONIC

Custom-built, prices on application

ELECTRO-VOICE

FC100 Compound diffraction horn 31-50
1823, 110w re-entrant driver, 8 ohms 33-50
1829, 60w convertible driver, 16 ohms 33-00

848A CDP speaker, 8 ohms 48-00
Eliminator I, Three-way system 235-00
Eliminator II, Two-way system 180-00
Sentry IV 131-34
AR Professional loudspeaker system 380-00
SRO 12, 12" instrument speaker 49-50
SRO 15, 15" instrument speaker 55-00
SP 8B, 8" coaxial 25-50
I2TRXB, 12" integrated, 3-way 58-00
T25A, Mid-range driver 40-00
T350, VHF Compression driver 46-50

E. S. ELECTRONICS

I01 GA10 29-98
I002 N/S 195-80
I003 PA100/R 162-20
I004 AP150 152-90
I005 AP200 187-00
I006 S/L 150 117-70
I007 PA200/R 204-60
I010 PA100T/C 132-00
I011 PA100S, 120w 132-00
I012 PA60TC 85-80
I013 PA60S 85-80
I014 B125 119-90
I015 B125/PC, 150w 156-20
I016 HF100 158-40
I017 FH100 127-60
I018 S120 152-90
I019 S/D, 1 x 18, 2 x 12 horns 259-60

FARNISA

RSC 350 Rotating sound cabinet, 160-watt amplifier 599-50
RSC 180 Ditto, with 80-watt amplifier 346-50
OR 200, 160-watt amplifier and two speaker cabinets 522-50
TR 70, portable, 60w, two channels 236-50
S 50, 35-watt amp. with two speakers 121-00
GS 42R, pre-amp. 159-50
CL 20, Leslie speaker designed for the Cordovox 220-00

GEN. EL. MUSIC

Baby Lem mixer amp. 231-00
LP.60 cab. 95-70
LG.100 cab. 158-40
LG.300 cab. 247-50
Power Module, 100w 181-50
Power Module, 180w 99-00
Lem 911, bass amp. 133-65
Lem 912, guitar amp. 310-20
Venus G20 57-75
Mars G30 75-90
Mars GR30 94-05
Saturn GR50 168-30
Saturn B50 148-50
Bass 80 158-40
Explorer 80 156-75
Vanguard 60 154-00
Varisound R80 294-80

HAMMOND

Leslie Speakers:
Model 110 117-00
125 259-00
225 270-00
145 376-00
147 403-00
147RV 457-00
247 420-00
247RV 468-00
122 403-00
122RV 457-00
222 420-00
222RV 468-00
251 418-00
610 463-00
700 439-00
710 528-00
18 205-00
60 367-00
625 363-00

760 combo 445-00
760 Walnut 457-00
910 616-00
950 1115-00
9420 combo pre-amp Deluxe (Model 910/950) 83-00
9370 combo pre-amp II (Model 825/760) 76-00
9340 combo pre-amp (Model 825/760) 46-00
9875 combo pre-amp (Model 145/147) 59-00

HH ELECTRONICS

IC.100 l/b/o, 100w twin 142-73
IC.100-S, l/b/o, 100w 105-60
IC.100 combo amp 75/120w, 2 x 12 speakers 174-90
IC.100-S combo amp. 149-60
MA.100, 100w, 5 chan PA 130-90
MA.100-S, 100w, 5 chan PA 110-00
S.130 slave, 130w 84-70
Amplifier prices include zip-up, black, water-proof cover.

LOUDSPEAKER SYSTEMS

412 BL Minor, 200w 118-80
4 x 12 71-50
2 x 12, 70w PA stand 71-50
2 x 12, 70w PA dual concentrics 86-90
215BL, 200w, 2 x 15 144-10

HOHNER

Orgaphon 33 MH 258-65
Orgaphon 55 MH 288-40
Orgaphon 60 N 312-60
Super Reverb 62 368-45
CP Pianet amp. 82-60
Schaller Solo Uni 57-60

HORNBY-SKEWES

MILES PLATTING
V.100, 100w amp. 102-64
V.50, 50w amp. 82-80
PA.50, p.a. amp. 94-92
PA.100, p.a. amp. 114-73
V.50-S, 50w 2 x 12 in. cab. 70-36
PA.50-S, 50w 2 x 12 in. cols, per pair 115-39
PA.100-S, 100w 4 x 12 in. cols, per pair 189-51
C.30, 30w combo and 1 x 12 in. 114-95
C.50, 50w combo and 2 x 12 in. 137-71

ZENTA

Z.50, 50w combo and 2 x 12 in. 115-75
Z.50.R as previous plus reverb 152-71
CD.15.SN, 10w combo and 1 x 12 in. 60-85
PL.TK.15, 10w combo and 1 x 12 in. and light show 59-70
CD.6.SN, 6w combo and 1 x 8 in. 30-06
CD.6.STD, as previous and term 36-15
Z.3, 3w combo and 1 x 6 in. 22-75

ICELECTRICS

PAU 3030, stereo, 30w p.c. 73-26
PAU 6060, stereo, 60w p.c. 84-26
ADM 60/3, 60w p.c. 86-68
SMP, 101, stereo mixer pre-amp 108-68
MMP 202, mono-mixer pre-amp 83-60
P 50, power amp 44-00

JENNINGS

V15, 15-watt Valve Combo 55-00
V30, 30-watt Valve Combo 159-50

A.P.50, 50-watt Solid-state Combo	165-00
V100, 100-watt Valve amp.	148-33
A.P.100, 100-watt Solid-state amp.	124-30
FR50, 50-watt Flat Response amp.	79-20
FR100, 100-watt Flat Response amp.	102-30
Speaker Cabinets:	
B1, 1 x 18" speaker, 100 watt	95-70
B2, 2 x 15" speakers, 100 watt	115-50
B3, 1 x 15" Speaker, 50 watt	77-00
D4, 4 x 12" speakers, 120 watt	134-20
T50, 2 x 12" speakers, 60 watt	80-30
P.A. Equipment:	
P.A.100 Amplifier	123-20
2 x 12" column with horn, 60 watt.	104-50
2 x 12" column less horn, 60 watt.	85-80

JOHN BIRCH

CABS	
Penetrator 12"	88-00
Penetrator 15"	130-00
100w Slave built in	55-00

MACINNES

CROWN INT/AMCRO	
IC150, stereo pre-amp	140-80
D60 amp, 60w per channel	123-20
D150, 140 amp, 140w per channel	237-60
DC300 A, 500w per channel	418-00
M600, 1000w amp.	803-00
M2000, 2000w amp.	1606-00
M12A, 50w driver	17-60
M12C, 50w driver	17-60
M15C, 100w driver	29-15
M15E, 100w driver	29-15
M18A, 200w driver	86-90

MAURICE PLAQUET

AMPEG	
Ampeg V4 stack	565-00
Ampeg V4 B system	575-00
Ampeg B 15N portabass	315-00
Ampeg V2 system	395-00
ACOUSTIC:	
371 system	630-00
3721 system	675-00
Traynor 100 lead sys.	245-00
Traynor 100 bass sys.	310-00

M.I.

INSTRUMENT CABINETS	
100G, 100 Wrms. 2 x 12 Mi custom spkrs. Guitar	175-00
100B, 100 Wrms. 2 x 15 Mi custom spkrs. Bass	186-00
200GB, 200 Wrms. 4 x 12 Mi custom spkrs. Guitar/Bass	285-00
315G, 300 Wrms. 2 x 15 J.B. Lansing spkrs. Guitar	340-00
315B, 300 Wrms. 2 x 15 J.B. Lansing spkrs. Bass	347-00
400H, 400 Wrms. 2 x 15 Gauss spkrs. Guitar/Bass	382-00

INSTRUMENT AMPLIFIERS	
SR80, 80 Wrms. combo, Hammond rev.	
2 x 12 Mi custom spkrs.	335-00
Lead, 60 Wrms. Valve Power Attenuator	174-00
Bass, 100 Wrms. Transistor, Compressor Limiter	174-00
T 902, Preamp, Transistor, Graphic Equaliser	143-00
T 915, 150 Wrms. Transistor, Graphic Equaliser	214-00
T 930, 300 Wrms. Transistor, Graphic Equaliser	318-00

PA MIXER CONSOLES	
T 901, Preamplifier, Graphic Equaliser for any Mixer	120-00
1008 SA, 8 Ch. 2 o/p direct mixing	282-00
1008 B, 8 Ch. 2 o/p 150 Wrms. amplifier	345-00
1010 T, 8 Ch. 3 o/p. Gr. Equ.	593-00
1020, 8 Ch. 3 o/p. Gr. Equ. Stereo, Sig. Generator	802-00
1040, 12 Ch. 6 o/p. Gr. Equ. Quadraphonic, etc.	2185-00

PA CABINE	
RCL 400, 60 Wrms. monitor, 2 x 13 ellip. tilt back	96-00
RCL 700, 75 Wrms. 2 x 12 Twin cone Mi custom spkrs.	120-00
RCL 1200, 150 Wrms. 4 x 12 Twin cone Mi custom spkrs.	174-00
RCL 1200, Same, with 150 Wrms. Fitted power module.	239-00
RCL 150, 250 Wrms. 2 x 15 Mi Custom spkrs. and 24" horn	318-00

ORANGE

CABS	
114 Bass 60w, 1 x 15" inv. horn	140-80
114/110 Bass, 100w, 1 x 15" inv. horn	198-00
113 Reflex Bass, 2 x 15", 120w	198-00
113/200 Reflex Bass, 2 x 15", 200w	264-00
109, 4 x 12", 120w	130-90
107, 2 x 12" Monitor, 60w	82-50
114/4H, 1 x 15" inv. horn, 4 horns and cross	231-00
106, 4 x 12" anti-feed-back col.	130-90

HORNS	
106/HO Horn units for col. (pair)	154-00
108/H Horn unit, 100w	148-50
108/V Horn unit de luxe, 100w. inc. Vitavox S3	198-00

AMPS	
104B, 6 chann., 120w, PA	217-80
105, 6 chann., 200w, custom PA (prof.)	429-00
102, 120w, graphic PA	129-80
102/80, 80w, graphic PA	123-20
104/TX150, 150w, 6 chann. PA	231-00
103, 200w, Slave	288-75
111, 120w, graphic Slave	118-80
111/80, 80w, graphic Slave	110-00
1500w, Slave	825-00
110, 200w	321-75
112/120, 120w	123-20
115, 80w combo	181-50
115/R, 80w, combo with Hammond reverb	217-80
115/120, 120w, combo	231-00
115/120R, 120w, com.	267-30

B. L. PAGE

DYNACORD	
Twen 17w combo	85-80
Perfect combo	273-90
Bassking T Bass amp.	125-40
Imperator Bass amp.	165-00
B.1001 b/o amp.	273-90
HiFi Favorit II	204-60
G.2002	303-60
Eminent I	174-90
Eminent II	204-60
Gigant	396-00
A.1000	254-10
D.310 H, 80w cab	201-30
D.350, 80w cab	194-70
D.3000, 160w cab	290-40
D.520, 80w Bass cab	194-70
D.580, 80w Bass cab	198-00
D.380, 80w cab	277-20
S.46 Vocal cols.	108-90
S.60 Vocal cols.	115-50
S.101 Vocal cols.	171-60

ECHOLETTE	
Stentor amp.	310-20
ET.5005 combo	561-00
ET.1005 combo	445-50
LE.55/H combo	201-30
A.150 Slave amp	151-80
M.150 PA amp.	227-70
M.120 PA amp.	224-40
M.70 PA amp.	201-30
LE.5 PA col.	171-60

LE.4/H PA col.	115-50
LE.2/H PA col.	75-30
LE.60/H PA col.	201-90
LE.50/H PA col.	108-90
LE.30/H PA col.	151-80
LE/HT Tweeter cab	95-70
PA 200 amp.	313-50
CS.50 PA amp.	115-50
Mustang amp.	244-20
B.200 amp.	158-40
Profi amp	273-90
Junior amp.	85-80
GA.200 amp.	383-80
GA.200 E amp.	383-80
BA.200 amp.	264-00
BA.200 E amp.	264-00
ET.600 cab	102-30
ET.500 bass cab	102-30
GC.100 A cab	102-30
GC.100 B cab	102-30
BC.100 bass cab	108-90

ROSE-MORRIS

MARSHALL L/B/O AMPS:	
1967, 200w lead	disc.
1959, 100w lead	148-70
1987, 50w lead	102-60
1959T, 100w lead trem	disc.
1987T, 50w lead trem	disc.
2062, 250w bass	213-10
1978, 200w bass	disc.
1992, 100w bass	148-70
1986, 50w bass	148-70
1989, 50w organ	102-60
L/B/O CABS:	
1980, 150w	disc.
1990, 8 x 10, 100w	132-30
2038, 4 x 10, 60w	disc.
2032, 4 x 12, 100w	"
2033, 4 x 12, 120w	"
2045, 2 x 12, 60w	79-00
1935-1935B, 4 x 12, 100w	132-30
1960-1960B, 4 x 12, 100w	132-30
1982-1982B, 4 x 12, 200w	162-00
1979-1979B, 4 x 15, 200w	190-70
2056, 250w	302-60
2052, 125w	176-30
2064, 1 x 12 cab 100w	126-00
2065, 1 x 15 cab, 125w	147-40

SET-UPS L/B/O	
Unit 1, 50w lead	181-50
Unit 2, 50w lead	288-90
Unit 3, 100w lead	413-30
Unit 4, 100w lead	325-00
Unit 5, 100w lead	296-00
Unit 6, 200w lead amp	disc.
Unit 7, 200w lead amp	181-50
Unit 8, 50w organ	296-00
Unit 9, 100w lead	296-00
Unit 10, 100w lead amp	disc.
Unit 11, 100w lead	401-30
Unit 12, 200w lead amp	disc.
Unit 13, 200w lead amp	"
Unit 14, 50w lead amp	"
Unit 15, 50w lead	234-90
Unit 16, 100w lead	275-00
Unit 17, 100w lead	310-70
Unit 18, 100w lead	325-00
Unit 19, 200w lead	592-40
Unit 20, 50w bass	181-50
Unit 21, 100w bass	300-70
Unit 22, 100w bass	413-30
Unit 23, 200w bass amp	disc.

OTHERS:	
2040, 50w combo	184-20
2041, 50w two piece	230-30
2048, 50w reverb amp	118-40
2059, 100w two piece reverb	317-00
2068, 100w Artist reverb amp	164-40
2049, 50w 2 x 12 cab	112-00
2069, 100w 4 x 12 cab	152-60
2003, 100w P.A. 4 inputs	154-80
1968, 100w, 8 inputs	disc.
1985, 50w 4 inputs	120-60
2043, 200w 2 x 12, 2 x 10 pair	215-80
2047, 100w 1 x 12, 1 x 10 pair	142-20
2070, PA mixer, 12 channel	1088-80
2071, PA mixer, 6 channel	74-00
2077, 100w combo Bass	217-20
2078, 100w combo lead	217-20
1983, 100w 2 x 12 pair	disc.

Unit 24, 20w P.A. amp	disc.
Unit 25, 50w P.A. amp 2 col.	244-80
Unit 26, 100w P.A. amp 2 col.	296-90
Unit 27, 100w P.A. amp	disc.
2080, 30w P.A.	137-90

2050, P.A. mixer, 9 channel	315-80
2051, 250w P.A. slave amp	223-60
2056, 250w P.A. cab	302-60
2055, 125w speaker and horn, pair	463-20
2057, double flare horn unit	157-90
2052, 125w cab bass boost	176-30

ROSETTI

SHURE	
VA300S Speaker Column	138-60
VA301S Monitor Speaker	99-00
VA302E-C Control Console	369-60
PM300E Booster amp.	171-60
A3PC-C Console cov.	8-36
A3PC set of covs.	29-48
A3PC-S Speaker cov.	10-56
A3S-C Console stand	26-84
A3S-S Speaker stand	10-56
A3IPC-S Monitor cov.	8-36
P300R rack mount kit	6-60

RSE

RSE 200-watt P.A.	1067-00
RSE 600-watt P.A.	3053-00
RSE 50-watt Wedge	262-00
Monitor	534-00
RSE 100-watt Upright	1623-00
RSE 10-channel Mixer	2063-00
RSE 20-channel Mixer	2420-00
RSE Extension Cables from	250-00

S.A.I.

Disco IV/s Professional	173-80
Disco IV/s Standard	151-80
Disco IV	136-40
Disco IV Chassis only	57-20

P.A./STAGE	
Eliminator 100w, Type M	147-40
Eliminator Type C	132-00
Mini Bass Bin	99-00
Front Loaded, 15"	108-90
18" Folded Horn, 100w, Type C	151-80
18" Folded Horn, 200w, Type G	198-00
4 x 15 Slope or Std., 200w	165-00
Slope front monitor cab.	42-90
Monitor System: 2 cabs, plus slave.	151-80
Vitavox S3 for electronic crossover	126-50
Celestion Budget Horn, 100w	82-50
2 x 12 + 2 H Mini.	204-49
2 x 12	117-37
2 x 12 + 1 H	172-70
4 x 12 Columns	203-50
4 x 12 Guitar cab.	117-59
Matching Horns.	102-30
4 x 10 Columns	93-50
3 x 10 Columns	72-60

AMPS.	
'50' Combo	169-13
'50' Top (Twin channel)	74-25
60 Slave	66-00
100 Slave	103-07
100 PA (6 channel)	130-02

SELMER

L+B 100	174-90
SL 100 Slave	127-60
PA 100	184-80
Compact 155S	38-50
Compact 305S	75-90
Zodiac 100 S.V.	108-90
Compact 30 S.V.	91-30
Compact 50R S.V. Reverb	141-90
P.A.100/6 S.V. Reverb	141-90
P.A.100/4 S.V.	104-50
Treble 'N' Bass, 100 S.V.	89-65
Treble 'N' Bass, 50 S.V.	71-50

Treble 'N' Bass 50 S.V. Reverb	82-50
Chieftrain 200 Amp. Unit	163-90
Chieftrain 100 Horn Enclosure unit	104-50
Chieftrain 100 Bass cabinet	108-90
Chieftrain Unit, complete	361-90
Lead 100 speaker	109-45
Bass 100 speaker	80-85
P.A. 60 H column speaker	97-90
Goliath 50, Mk. II	68-75
All-purpose 100 speaker	108-90
All-purpose 50 speaker	74-80
TV-60 P.A. col. speaker	80-30
TV-35 P.A. col. speaker	48-48
TV-20 P.A. col. speaker	60-50

GIBSON	
G-10	71-50
G-10	97-90
G-20	115-50
G-40	139-70
G-50	163-90
G-60	242-00
G-70	253-00
G-80	270-80
Thor Bass amp.	284-90
Super Thor Bass amp.	

GIBSON SG SYSTEMS

SG212, Guitar amp with two 12" speakers	419-00
SG212A, Guitar amp with two 12" Altec Speakers	519-00
SG1151, Guitar amp with one 15" JBL speaker	479-00
SG410, Guitar amp with four 10" speakers	433-00
SG610, Guitar amp with six 10" speakers	490-00
SG215, Bass amp with two 15" speakers	346-00
SG812, Six-channel, P.A. four 2 cols, with two 12" speakers in each	690-00
SG812HD, P.A. Head only	346-00
SG812COL, Half P.A. col, with two 12" speakers	87-00

SHARMA

ORGAN SPEAKER CABS.	
Model 500	116-60
Model 500 Professional	154-00
Model 500 de luxe	165-00
Model Sharmette	220-00
Model 2000 Chorister	258-50
Model 2000 Traditional, de luxe	297-00
Model 2000 Professional	297-00
Model 5000	390-50
Model 5200, de luxe	456-50
Model 5300, de luxe	495-00
Combo Pre-amp.	33-83

SIMMS-WATTS

AMPS (Valve)	
AP 100 l/b/o	126-00
GE 100 Graphic	160-00
AP 200 l/b/o	190-00</

amp	130-20
147w, Slave amp	104-65
85w, Slave	77-50
300w, Horn folded	
bass cab	262-70
300w, 2 x 15 lead cab	187-50

TOP GEAR

HIWATT	
DR-504, A.P. 50 amp	103-95
DR-103, A.P. 100 amp	136-95
DR-201, A.P. 200 amp	180-45
DR-405, A.P. 400 amp	292-00
DR-512, P.A. 50/6 amp	120-45
DR-112, P.A. 100/6 amp	140-25
DR-203, P.A. 200/6 amp	209-55
DR-406, P.A. 400/10 amp	432-30
STA-50, Slave 50 amp	79-20
STA-100, Slave 100 amp	107-25
STA-200, Slave 200 amp	168-30
STA-400, Slave 400 amp	267-30
SE-4121, Lead 50w 4 x 12" Cab	108-90
SE-4123, Lead 100/ Bass 50 4 x 12" Cab	123-75
SE-4122, Lead 150/ Bass 75 4 x 12" Cab	136-95
SE-4129, All Purpose 200w 4 x 12" Cab	178-15
SE-260, 2 x 15" 100w Horn Bin	198-00
SE-320, 4 x 12" 100w Horn Bin	198-00
SE-4124, 4 x 12" P.A. Col, 50w single	150-60
SE-4125, 4 x 12" P.A. Col, 100w single	125-40
SE-4126, 4 x 12" P.A. Col 150w single	140-25
SE-4127, 4 x 12" P.A. Col 200w single	186-45
SE-2123, 2 x 12" P.A. Cab 25w single	64-35
SE-2124, 2 x 12" P.A. Cab 50w single	79-20
SE-2125, 2 x 12" P.A. Cab 100w single	108-90
Mixer, Type 'A' 8 Channel Reverb/ Mixer	297-00
SA-212, 50w 2 x 12" Lead combo amp	151-80
SE-412, 50w 4 x 12" Bass combo amp	196-35
SE-2150, 100w 2 x 15" Bass Reflex Cab	141-90
SE-4151, 200w 4 x 15" Bass Reflex Cab	217-80
SE320, 4 x 12 p.a./ bass, 100w	180-00
SE260, 2 x 15 bass, 100w	180-00
PEAVEY U.S.A.	
P-C212 Classic, 50w Comb. Amp., 2 x 12" speakers	TBA

P-C410 Ditto, with 4 x 10" speakers	
P-V212 Vintage, 110w Comb. Amp., 2 x 12" speakers	
P-V410 Ditto, with 4 x 10" speakers	
P-SA Standard, 130w amp	
P-BA Bass, 210w amp	
P-MA Musician, 210w amp	
P-BA215 Bass System, 210w, Bass amp with 2 x 15" speakers	
P-MA412 Musician System, 210w, Musician amp with 4 x 12" speakers	
P-MS112H Monitor System, 130w, Monitor amp with 2 cabs 1 x 12" plus horn	
P-MS410 Monitor System, as above but with 2 x 10" speakers	
P-PA Standard PA, 130w, 4-channel PA Mixer/Amp.	
P-WA400 PA 400, 210 watt, 6-channel PA Mixer/Amp.	
P-CSP Commercial Sound Projector, bass reflex ported 3-way BIN. 1 x 15" 1 x 12", 90° radial horn	

TRIUMPH

JOHNSON	
J5, 5w combo	28-64
J15V, 15w combo	51-33
J30, 30w combo	103-19
J50V, 50w combo	110-28
J100 UV amp	112-66
J100 PV p a amp	123-46
J100 SV slave amp	94-55
J100 SS slave amp	62-78
J100 SS, C slave amp	56-10
Echomaster	72-11
J4SM	25-11
J4SB	25-11
J4SMT	26-73
J4SBT	26-73
Reverbmaster	*19-10
Mixmaster	*19-10
Tonemaster	68-72
Soundmaster	121-91
J/412 M cab.	106-57
J/412 H cab.	123-62
J/412 F cab.	87-78
J/412 G cab.	113-48
J/412 SM cab.	105-55
J/412 SH cab.	121-50
J/412 SF cab.	86-79
J/412 SG cab.	112-00
J/212 M cab.	66-55
J/212 H cab.	76-04
J/212 F cab.	56-78
J/212 G cab.	71-28
J/50 SSLs cab.	138-97

T.B.A.

TURNER

TA 150 st. power amp	165-00
LH 1501, bass horn cab	165-00
MRH 1001 mid range cab	137-00
HFR 503 h/f horn array	275-00
MON 15 H monitor	N/A
M 24/8/2/6 mixer	P.O.A.
Tri-amplification syst for Tri-amplification	2970-00

VITAVOX

Bass bin 2 x 15"	412-77
Bitone 6200 6-cell h.f. unit	296-45
Major Bitone 100w Power Range Kit	393-14
	125-00

VOX

Complete range being revised at present will be inserted as soon as possible.

WALLACE

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

W.E.M.

Copicat Echo	64-50
Clubman 6w, valve amp	30-80
Westminster 10w, valve amp	38-50
Dominator Mk. 3	61-60
Dominator Bass Mk. 1	72-60
Power Musette Mk. 2	61-60
E.R.4U	66-00
P.A.40	66-00
S.L.40	56-00
Monitor reverb comp.	154-00
Monitor reverb amp, top	88-00
E.R.100	88-00
P.A.100	88-00
S.L.100	74-80
Band Mixer 100, Mk. 2	115-50
Audiomaster Mixer	264-00
Reverb Master 100	159-50
Super Dual 12	62-70
Super 40	62-70
Starfinder 100 Bass	77-00
Starfinder 100 Twin 15	93-50
Super Starfinder, 4 x 12", 150w	126-50
Super Starfinder, 4 x 12", 80w	88-00
X.40 Reflex Bass	148-50
1 x 12" P.A.	35-20
4 x 10" column	47-50
6 x 10" column	77-40

Club system	63-80
Club 2 x 12"	44-00
Band system	76-00
Band, 2 x 12"	66-00
Foot Monitor 2 x 12" + Horn	80-00
Vendetta	126-50
4 x 12", A column	83-50
4 x 12", A super col.	96-80
4 x 12", B col.	121-00
4 x 12", C col.	115-50
2 x 12", B cab.	66-00
X.32 Horn col.	253-00
X.29 Stack	77-00
Horn cluster	528-00
Festival stack	

WESTERN ORGAN STUDIOS

AMPS/ENERGIZERS:	
150-1	147-00
150-2	186-00
250-1	219-00
250-2	270-00
250-4	322-00
150-PA energizer	252-00
300-PA energizer	252-00
300-PA energizer	321-00

150 GUITAR SYSTEMS:	
IG + IH-1 (complete)	357-66
IG + IH-2	393-96
IG + IH cab	209-00

250 GUITAR SYSTEMS:	
4-12G-1 (complete)	428-00
4-12G-2	479-00
4-12G-2	479-00
4-12G-4	530-00
2-15G-1	428-00
2-15G-2	479-00
2-15G-4	530-00
2-15L-1	530-00
2-15L-2	522-00
2-15L-4	606-00
2G + IH-1	505-00
2G + IH-2	557-00
2G + IH-4	608-00
2L + IH1	608-00
2L + IH-2	659-00
2L + IH-4	710-00
4-12G cab	209-00
2-15G cab	209-00
2-15G cab	209-00
2-15L cab	312-00
2G + IH cab	287-00
2L + IH cab	389-00

250 BASS SYSTEMS:	
2-15B-1 (complete)	428-00
3-15B-1	505-00
2-D140F-1	556-00
3-D140F-1	698-00
1-18B-1	491-00
2-15B cab	209-00
3-15B	287-00
2-D140F	337-00
2-D140F	337-00
3-D140F	272-00
1-18B	272-00

COMBO AMPS:	
Commander	317-00
Charger	250-00
Hustler	273-00
Stidwinder with J.B.L.	273-00

PA SYSTEMS:	
150 PA	503-00
300 PA	738-00
302 PA	673-00
303 PA	893-00
305 PA	1098-00
150 PA cols (pr.)	251-00
300 PA cols	418-00
303 PA cols	573-00
305 PA cols	778-00
X2G + IH PA col with power module	393-00
X2A + IH	470-00
X2L + IH	496-00
Monitor module	199-00

KASINO PA SYSTEMS:	
8 channel mixer, high imp	467-00
8 channel mixer, low imp	549-00
16 channel mixer, high imp	582-00
16 channel mixer, low imp	745-00
Lounge/arena single col	239-00
Theatre/stadium single col	340-00
Monitor module	199-00
Complete lounge system high	944-00
Complete lounge system, low	1026-00
Complete theatre system, high	1145-00
Complete theatre system, low	1127-00
Complete arena system, high	1536-00
Complete arena system, low	1700-00
Complete stadium system, high	1938-00
Complete stadium system, low	2102-00

WHITE

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

JW.151, 1 x 18, 150w RMS, Folded Horn Guitar/Bass Enclosure	174-90
M.40, 1 x 12, 40w RMS, Angled Monitor Enclosure	42-90
PAW.80, 2 x 12, 80w RMS, P.A. Enclosure (pairs)	151-80
PAW.160, 4 x 12, 160w RMS, P.A. Enclosure (pairs)	269-50
PAR.152, 1 x 15, 150w RMS, Folded Horn Bin	166-10
H.100A Altec Horn/Driver/Crossover	171-60
H.101V Vitavox Horn/Driver/Crossover	115-80

W.M.I.

Amplifiers:	
CM-6, 6" speaker	11-99
CM-66, 8" speaker w/ tremolo/horn vent	23-10
K-850 Bass, 12" speaker	26-95
K-66 De Luxe Junior	26-95

ZOOT-HORN

BB.1, 1 x 15" 150w Bass Bin	155-00
BB.2, 2 x 15" 300w Bass Bin	285-00
FB.1, 2 x 12" Reflex Wedge Monitor	164-00
FB.2, 1 x 12" Reflex Wedge Monitor	91-00
HU.1 H/F Horn unit, IC.1/1 Reflex 1 x 15" Standard	133-00
IC.1/2 Reflex 2 x 15" Standard	186-00
IC.1/1B Reflex 1 x 15" Heavy-Duty Bass	135-00
IC.1/2B Reflex 2 x 15" Heavy-Duty Bass	190-00
IMC/1, 1 x 12 Reflex Stage Monitor	93-00
10-channel Mixer	600-00
15-channel Mixer	775-00
20-channel Mixer	1020-00
25-channel Mixer	1195-00
Reeling machine for 17-channel Mixer	153-00
Reeling machine for 25-channel Mixer	187-00
P.A. complete systems:	
Two examples given on a P.A. guide sheets G.I. and G.2	
500w P.A. system (complete)	2574-00
1000w P.A. system (complete)	4532-00

PERCUSSION INSTRUMENTS

D. H. BALDWIN

GRETSCH

Outfits:	
4027 Rock 'n Roll	TBA
4029 Avant Garde	
4028 Black Hawk	
4015 Name Band	
4025 Progressive Jazz	
4002 One Nighter Plus	
4007 One Nighter Plus	
Snares:	
4160G, 14 x 5	
4160, 14 x 5	
4157, 14 x 5 1/2	
4153, 14 x 6 1/2	
4109, 14 x 5	
4102, 14 x 5	
4103, 14 x 5 1/2	
4190, 14 x 6 1/2	
4191, 14 x 6 1/2	
4192, 15 x 8	
4193, 15 x 8	
4105, 14 x 5 1/2	
Bass Drums:	
4259, 26 x 14	
4260, 28 x 14	
4262, 30 x 16	
4263, 32 x 16	

4264, 34 x 16	
4265, 36 x 16	
4271, 26 x 14	
4272, 28 x 14	
4273, 30 x 16	
4274, 32 x 16	
4275, 34 x 16	
4276, 36 x 16	
4110, 22 x 14	
4111, 24 x 14	
4115, 26 x 14	
4117, 28 x 14	
4244, 18 x 14	
4249, 20 x 14	
4247, 22 x 14	
4269, 24 x 14	
4271, 26 x 14	
4272, 28 x 14	
Tom Toms:	
4415, 12 x 8	
4416, 13 x 9	
4420, 14 x 10	
4421, 15 x 12	
4417, 14 x 14	
4418, 16 x 16	
4422, 16 x 18	
4419, 18 x 16	
4423, 18 x 18	
also in walnut	

BOOSEY & HAWKES

BEVERLEY	
Panorama 21	223-85
Panorama 22	303-05
Panorama 24	264-66
Galaxy 18	183-70
Galaxy 21	197-12
Galaxy 24	200-97
AVEDIS ZILDJIAN	
7386, 8"	8-15
7387, 10"	10-10
7389, 12"	15-80
7390, 13"	17-65
7391, 14"	20-30
7392, 15"	22-80
7393, 16"	25-25
7394, 17"	27-75
7395, 18"	30-35
7399, 19"	32-85
7396, 20"	35-45
7400, 21"	36-60
7397, 22"	39-00

AVEDIS ZILDJIAN BRILLIANT	
7387B, 10"	14-10
7390B, 13"	21-70
7391B, 14"	24-30
7392B, 15"	26-80

7393B, 16"	29-20
7394B, 17"	31-90
7395B, 18"	34-50
7396B, 20"	39-45
7397B, 22"	44-40
7395MC, 18" mini-cup cymbal	30-35
7396MC, 20"	35-45
7390HH, 13" Hi-Hat cymbal	35-30
7391HH, 14"	40-60
7392HH, 15"	45-60
7393HH, 16"	50-50
7391NB New Beat Hi- Hat, 14"	40-60
7392NB, 15"	45-60
7391KC Kenny Clarke Hi-Hat, 14" on 15"	43-10
7395R, 18" rivet	30-35
7396R, 20"	35-45
7395PT, 18" flat-top	30-35
7396P, 20" "Pang"	35-45
7396T, 20" "Trio"	35-45
7400R M 21" Rock	36-60
7397S, 22" Swish	37-80
7398, 28" Gong	127-80

Pear Drums and Accessories:	
70 Big Shot outfit	204-60
67 Thunda-King outfit	144-93
68 Dyna-Max outfit	127-88
4514 Snare drum	18-75
4714 Snare drum	17-05
710 Bass pedal drum	6-27
709 Bass drum pedal	6-27
708 Bass drum pedal	4-77
805 Hi Hat pedal	8-66
700 Hi Hat pedal	5-69
704 Snare drum stand	3-75
706 Snare drum stand	4-16
706 Snare drum stand	5-42
702 Cymbal stand	3-09
703 Cymbal stand	3-50
721 Bass drum anchor	1-31

HOHNER

SONOR

Outfits:	
K120	135-40
K130	186-70
K132	227-80
K162	298-80
Snare Drums:	
D421	64-45
D426 (metal)	80-90
D431	38-85
D431	64-45
D444 (metal)	38-45
D454 (metal)	38-45
Tom Toms:	
T628	34-25
T629	34-25
T630	34-25
T631	40-50
T632	40-50
T648	57-55
T649	57-55
T650	57-55
T651	68-45
T652	70-10
T652 (air tuned)	88-65
Bass Drums:	
G230	66-90
G231	66-90
G240	110-50
G241	110-50
Bongos:	
L823	73-15
L824	66-90
L841	27-10
Z6205	5-05
Hi-Hats:	
Z5451	14-00
Z5452	29-60
190291	1-55
Zyn (standard):	
Z72	3-25
Z74	4-50
Z75	5-20
Z76	6-40
Z78	8-45
Z685	8-55
Z80	10-55
Z695	10-75
Z82	13-15

HORNBY-SKEWES

BEVERLEY

Outfits:	
Galaxy 18	183-70
Galaxy 21	197-12
Galaxy 24	200-97
Panorama 21	223-85
Panorama 22	303-05
Panorama 24	364-66

HOSHINO

Outfits:	
HM1000	135-84
HK600M	25-15
HM2000	158-19

ORANGE

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

PREMIER

Snares: Metal Shells:	
2000, 14 x 5 1/2"	41-80
2003, 14 x 6 1/2"	43-34
2006, 14 x 12"	46-86
2011, 14 x 4 1/2"	40-59
37 Hi Fi, 14 x 5 1/2"	32-78
38 Hi Fi, 14 x 6 1/2"	34-65
Wood Shells:	
2001, 14 x 5 1/2"	39-71
2010, 14 x 4 1/2"	39-71
31, 14 x 5 1/2"	31-02
Outfits:	
707, 20" b.d.s	430-43
B707, 22" b.d.s	434-17
303, 20" b.d.	323-29
B303, 22" b.d.	325-16
202, 20" b.d.	277-75
B202, 22" b.d.	279-62
111, 20" b.d.	197-12
B111, 22" b.d.	198-99
Bass Drums:	
127, 18 x 15"	40-92
129, 20 x 15"	42-79
130, 20 x 17"	44-00
131, 22 x 15"	44-99
132, 22 x 17"	45-87
121, 24 x 15"	48-40
125, 24 x 17"	51-48

ROSE-MORRIS

SHAFTESBURY

Outfits:	
Module 5050	177-65
Module 5055	146-25
Module 5060	141-90
5030 Acrylic (20")	197-00
5035 Acrylic (22")	220-00
5040 Acrylic (24")	274-00
Drums:	
5420 Bass Drum 20 x 12 wood shell	53-27
5420 Bass Drum 20 x 12 wood shell	57-23
5422 Bass Drum 22 x 14 wood shell	54-50
5422 Bass Drum 22 x 14 wood shell	58-46
512 Tom Tom 12 x 8	25-57
513 Tom Tom 13 x 9	27-21
514 Tom Tom 14 x 15	34-08
516 Tom Tom 16 x 16	37-04
422 Snare Drum, aluminium shell	29-97
423 Snare Drum, wood shell	29-15

POWER DRIVE	
5409 Twin Bass drum pedals (per pair)	62-25
5410 Hi-Hat stand	24-30
5411 Snare Drum stand	18-00
5412 Cymbal stand	15-85
5413 Tom-Tom Mounting	16-70
5416 Drum stool	17-50

Cymbals:

AYEDIS ZILDJIAN	
5241, 8"	8-15
5242, 10"	10-10
5243, 13"	17-65
5244, 14"	20-30
5245, 15"	22-80
5246, 16"	25-25
5247, 17"	27-75
5248, 18"	30-35
5248WVC, 18" wide cup	30-35
5248FT, 18" flat top	30-35
5248S, 18" sizzle	30-35
5248T, 18" trio	30-35
5248MC, 18" mini-cup	30-35
5249, 19"	32-85
5220, 20"	35-45
5220P, 20" pang	35-45
5220S, 20" sizzle	35-45
5220MC, 20" mini-cup	35-45
5261, 21"	36-60
5221, 22"	39-00

AYEDIS ZILDJIAN

BRILLIANT	
5333, 10"	14-10
5334, 13"	21-70
5335, 14"	24-30
5336, 15"	26-80
5337, 16"	29-20
5338, 17"	31-90
5339, 18"	34-50
5340, 20"	39-45
5341, 22"	44-40

KENNY CLARKE PAIRS

5215, 13"-14" High Hat	37-95
5216, 14"-15" High Hat	43-10

HIGH HAT MATCHED PAIRS

5243/2, 13"	35-30
5244/2, 14"	40-68
5245/2, 15"	45-60
5246/2, 16"	50-50

SIMMS-WATTS

ASBA

Wood Shell Series:	
613, 22 x 14 b.d.	121-50
633, 20 x 14 b.d.	119-00
505C, 16 x 16 Tom	119-00
502C, 14 x 14 Tom	103-00
511C, 13 x 9 Tom	70-25
509C, 12 x 8 Tom	64-75
743W, 14 x 5 Snare	119-00
Metal Shell Asbasteel Series:	
615M, 24 x 14 b.d.	138-75
613M, 22 x 14 b.d.	138-75
633M, 20 x 14 b.d.	138-75
505M, 16 x 16 Tom	133-00
501M, 14 x 9 Tom	74-58
511M, 13 x 9 Tom	74-58
743M, 14 x 5 Snare	119-00
Fibreglass Series:	
614, 22 x 14 b.d.	111-75
512C, 13 x 9 Tom	58-50
507C, 16 x 16 Tom	109-00
Gongas:	
904/57 Twin gongas on stand	159-50
900 Bongoes (pair)	55-50

Mark 1600 models:

1600S	
1600L	
1600T	
1600TL	
Mark 200 models:	
2000S	
2000L	
2000T	
2000TL	

BOOSEY AND HAWKES

9817 Diamond Piano, portable	275-00
9818 Diamond Piano, rhythm unit	399-30
9819 Diamond Piano	352-00
9820 Diamond 800 Organ	495-00
9821 Sustain Pedal Board	49-50
9824 Diamond 600 Organ	151-80

SELMER

SELLOND LATIN PERCUSSION

Single Quinto	53-35
Case for above	9-79
Single Tumbador	53-35
Case for above	10-89
Single Tumbador	53-35
Case for above	12-10
Double stand	9-79
Triple stand	16-50
Pair of Bongo Drums	26-95
Standard Guiro	44-35
Horn-shaped Guiro	4-95

STATUS MUSIC

RODGERS

Outfits:	
43-0100 Celebrity	TBA
43-0700 Citadel	
43-1300 Constellation	
43-1900 Headliner	
43-2500 Londoner	
43-3100 Starlighter	
43-4300 Twin Bass	
43-4900 Ultra-Power	
Bass Drums:	
44-0100 Powertone 14 x 18	
44-0400 Powertone 14 x 20	
44-0700 Powertone 14 x 22	
44-1000 Powertone 14 x 24	
Mounted Tom Toms:	
45-2081 Powertone 12 x 8	
45-2381 Powertone 13 x 9	
42-2681 Powertone 14 x 10	
Floor Tom Toms:	
45-3283 Powertone 14 x 14	
45-3503 Powertone 16 x 16	
45-3884 Powertone 18 x 18	
Snare Drums:	
45-8285 Skinny (Satellite) 2 1/2 x 13	
45-8485 Dyna-Sonic Metal (Wire) 5 x 14	
45-8885 Powertone Metal (Wire) 5 x 14	
Timpani:	
47-9502 Accu-Sonic 26 and 29" (pair)	
47-9503 Accu-Sonic 23 - 26 - 29" (per set of 3)	
47-9504 Accu-Sonic 20 - 23 - 26 - 29" (per set of 4)	
47-9520 Accu-Sonic 20"	
47-9523 Accu-Sonic 23"	
47-9526 Accu-Sonic 26"	
47-9529 Accu-Sonic 29"	

SUMMERFIELD

IMPERIAL & ROYAL STAR

5245, Outfit	200-00
5820, Outfit	258-00
5255, Outfit	225-00
8588 Metal Shell Snare	60-00
8588S Snare	70-00
8258 Metal Shell Snare	26-50
3386 Snare	22-00
2216, 16" tom tom	30-00
2213, 13" tom tom	20-00
2222, 22" bass	50-00
8622S, 22" bass	75-00
8620S, 20" bass	68-00
8612S, 12" tom tom	32-00
8613S, 13" tom tom	33-50
8611S, 16" tom tom	50-00
8622, 22" bass	68-00
8620, 20" bass	61-00
8612, 12" tom tom	29-50
8613, 13" tom tom	30-50
8616, 16" tom tom	45-00
1045 Cocktail outfit	62-00
348 Bass Anchor	1-30
725 Bass Pedal	11-99
720 Bass Pedal	10-99
800 Bass Pedal	30-00
71 Bass Beater	0-90
73 Bass Beater	1-40
1263 Conga set	80-00
1301 Fibre glass conga	78-00
1302 Fibre glass conga	82-00
1303 Profes. conga	75-00
1304 Profes. conga	80-00
5000 Timbales	43-99
108 Bongoes	10-99
109 Bongoes	12-99
885 Hi Hat stand	16-50
885D Hi Hat stand	16-50
850 Snare drum stand	5-50
880 Snare drum stand	11-99
882 Cymbal stand	10-99
886 Tom Tom stand	23-99
86 Snare stand	10-00
872 Cymbal stand	7-50
875D Hi Hat	11-50
76 Oriental temple blocks	39-99
1106 Oriental temple stand	11-99
602 Finger cymbals	1-10
780 Rail console/holder	5-99
783 Twin Tom Tom holder	12-99
263 Cow Bell 3"	1-25
264 Cow Bell 4"	1-50
265 Cow Bell 5"	1-75
266 Cow Bell 6"	1-85

DRUM HEADS BY STAR

1514, 14" snare	1-95
1014, 14" snare/batter	2-20
1012, 12" Batter	1-85
1013, 13" Batter	2-35
1016, 16" batter	2-75
1020, 20" bass	4-20
1022, 22" bass	4-40
900 Cymbal sizzler	0-90

WESTERN ORGAN STUDIOS

CAMCO

Astro 22 Kit	374-68
Double Tom Tom	453-95
Triple Tom Tom	521-68
Big Band	601-85

Snare Drums:	
No. 99 Super	77-25
No. 701-M	66-16
No. 450	61-96
Tom Toms:	
1412, 8 x 12	49-19
1413, 9 x 13	55-27
1410, 10 x 14	58-78
1415, 12 x 15	61-21
1414, 14 x 14	66-78
1416, 16 x 16	74-48
1418, 18 x 18	87-12
1420, 18 x 20	102-51
Bass Drums:	
1118, 14 x 18	92-72
1120, 14 x 20	97-35
1122, 14 x 22	102-80
1124, 14 x 24	104-39
Bass pedal:	
High Hat	18-45
Buck Rodgers snare stand	
Cymbal stand (high)	15-32
Cymbal arm	6-87
Spurs	6-87
Tom Tom holder, single	
Tom Tom holder, double	19-26
Tom Tom holder, triple	
Tom Tom holder, stand, double	34-58

Super Zyn Cymbals:	
352, 12"	11-55
353, 13"	13-42
354, 14"	15-40
354F, 14"	30-80
355, 15"	17-27
355P, 15"	34-54
356, 16"	19-25
358, 18"	23-21
358S, 18"	24-09
360, 20"	26-95
360S, 20"	27-94
362, 22"	33-77

Zyn:	
272, 12"	3-41
273, 13"	4-07
274, 14"	4-79
274P, 14"	9-57
275, 15"	5-45
275P, 15"	10-89

13-note pedalboard	93-50
VIP 233	435-60
13-note pedalboard	41-80
VIP 345, incorporating Synthesalor	451-00
13-note pedalboard	41-80
Matador R	308-00
Matador R Console	308-00
Professional electronic piano	456-50
Super piano	825-00
Cordovox CG6, incorporating Super IV accordion	1600-50
Cordovox CG7, incorporating Super V accordion	1842-50

GEN. EL. MUSIC

Audio electric piano	385-00
Insta-Piano G20 amp	229-90

HAMMOND

VS 150	345-00
VS 350	425-00
F 2000	535-00
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Bass Z	118-15
Bass Z stand	137-60
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Organet 240	408-16
Organet 240RA	506-15
Contessa Electronic	
Hohner rhythm player	199-50
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Contessa Mini-Pop 3	107-65
Contessa Mini-Pop 7	121-20
Atlantic IV Musette	574-85
Atlantic IV de luxe	586-40
Electravox A piano	578-75
Electravox C Button	679-00
Electravox de luxe piano	810-15
Sonovox piano	710-30
Sonovox button	722-65
Organetta N w/bench	28-45
Organa 12	96-85
Organa 249	173-35
Organa 249K	173-35
Organa 354	242-15

HORNBY-SKEWES

Dewtron	
DGS.I Gipsy Synthesiser	468-29
EKO Electronic Organs	
Tiger	213-44
Tiger Mate	268-28
Tiger 61	267-06
Tiger 61R	307-48
Tiger Duo	324-21
Tiger Duo R	372-04
Tiger Duo A	407-58
Tiger Junior	94-48
Tivoli	99-99
Cantorum 44	289-23
Cantorum 44R	326-59
Cantorum 44A	361-54
Cantorum LD-R	381-38
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Ducal RCT	630-96
Corale LT	749-96
Majestic R	657-86
Majestic RCT	773-29
Majestic Auto TC	1258-42
Crumar Electronic Pianos	
CEP.1 (with legs)	215-55
CEP.2 (without legs)	199-65
Synthesisers	
DGS.I Dewtron	
Gipsy	468-29
Hillwood Blue Comet	499-00

JENNINGS

J70 Two manual portable	495-00
J71 Three manual portable	605-00
J72 Two manual console	792-00
J73 Three manual console	913-00
POI Two-speed pulsation unit	201-30
TS11 Twin speed horn pulsator	247-50
PB13 13-note pedal board and case	40-70
VCI Foot volume control	11-00

KENTUCKY

Challenger Organ & Bench	608-30
ditto, w/rhythm unit	679-25
ditto, w/tape recorder	657-44
ditto, w/rhythm unit and tape recorder	728-39
Explorer	TBA
Adventurer Organ	1023-99
ditto, w/rhythm unit	1094-94
ditto, w/tape recorder	1073-13
ditto, w/rhythm unit and tape recorder	1144-08

LIVINGSTON

Chorister 1/61 (Melodic Bass)	562-65
Chorale (Melodic Bass)	696-96
Chorale with 29-note pedalboard	874-50
Chorale with 32-note pedalboard	928-39
Chorister 2-69 (A)	1072-50
Chorister 2-69 (B)	1122-00
Chorister 2-72 with pedal speaker cabinet	1119-20
Chorister 2/72 with Pedal/manuals	1254-00
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570 reed	63-80
Magnus Electronic 1550 portable	108-90

MACARI

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Crumar Mistral	693-00
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E.M.S. Synthi AKS Synthesiser	464-00
E.M.S. VCS.3	385-00
E.M.S. DK.I keyboard	154-00

ROSE, MORRIS

GEM	
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290 Europa	79-11
282 Jumbo Gem	157-45
293 Jumbo 61, 5 oct.	181-87
297 Intercontinental	675-00

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LOWREY	
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I.C. Genie Walnut	
I.C.-G	599-00
LC88 SG.I Super Genie with Leslie	852-00
LC-98K Walnut	959-00
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Spinet	1475-00
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CHI-50	383-90
CHI-50P Portable	383-90
CHO-30	193-60
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Minuette 99CRA de luxe	394-90
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Ancona 701CREA	797-50
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Expression pedal for portables	8-25

ORLA

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California	85-25
Venice Console	143-00
Woburn	111-00

VISCOUNT

Napoli Series:	
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Napoli Duo	327-80
Napoli Duo inc. Leslie	426-80
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C130, inc. Leslie	632-50
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Viscount (X) Series:	
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X150	852-50
Spectravox Series:	
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Model 20, w/tape rec	544-50
Model 30 w/Leslie and tape rec.	698-50
Model 40 w/Leslie and tape rec.	825-00

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Insta-Piano	118-80

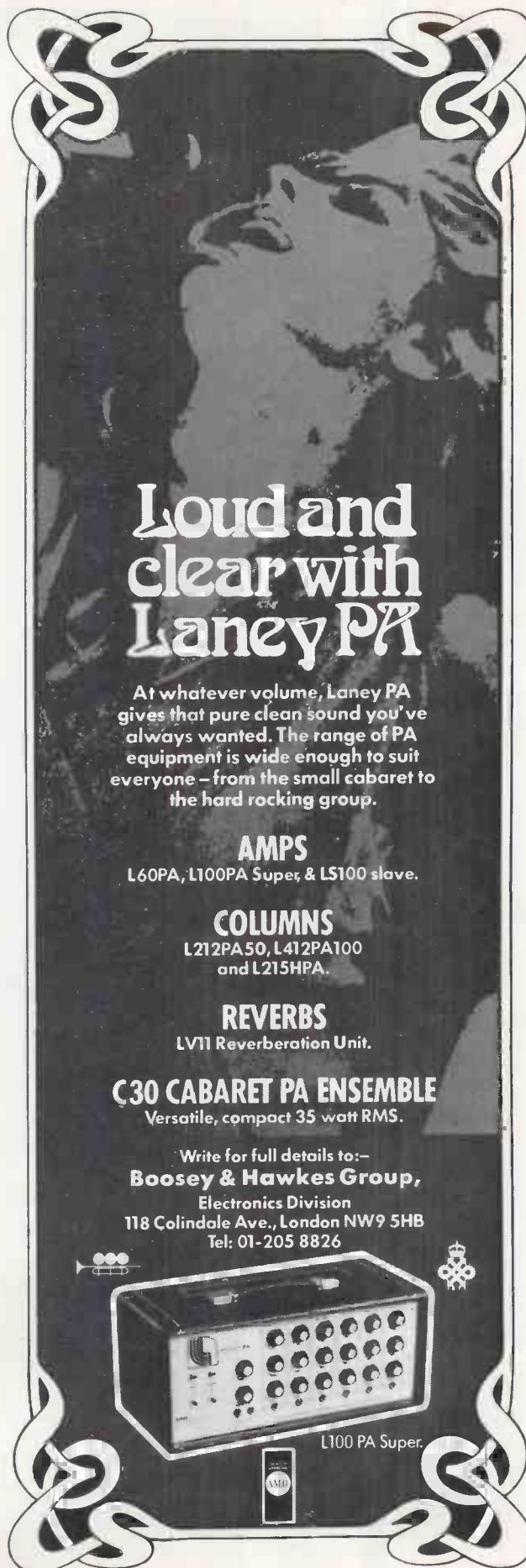
WESTERN ORGAN STUDIOS

DART	
XTOS, split mode	944-00
XTOL, built-in Leslie	986-00

WURLITZER

4401R walnut	732-60
4401CR walnut	768-90
4019 Ebony	407-00
4020R walnut	506-00
4020D mahogany	525-00
4023C	616-00
4026 mahogany/wlnt	823-90
540 mahogany/walnut	840-40
550 mahogany/walnut	1086-80
4080R walnut	1147-30
4370 mahogany/wlnt	1133-00
4373 mahogany/wlnt	1412-40
4570 walnut	1555-40
4572 (Church) walnut	1555-40
4573 walnut	1824-90
4700 walnut	2802-80

Pianos	
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Woburn 3' 6", mahogany/teak	514-80
Electronic Piano, Black/Beige	343-20
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