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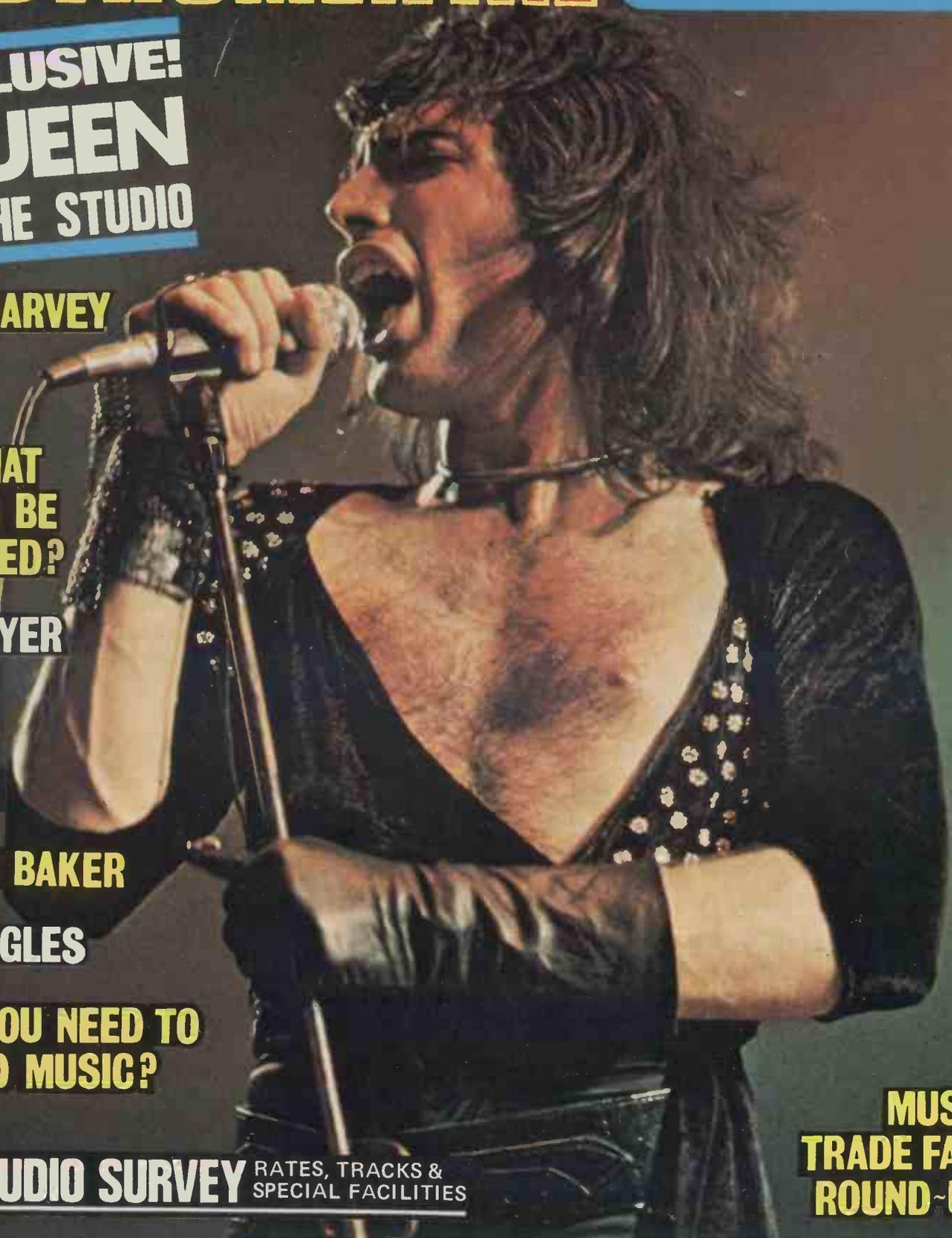
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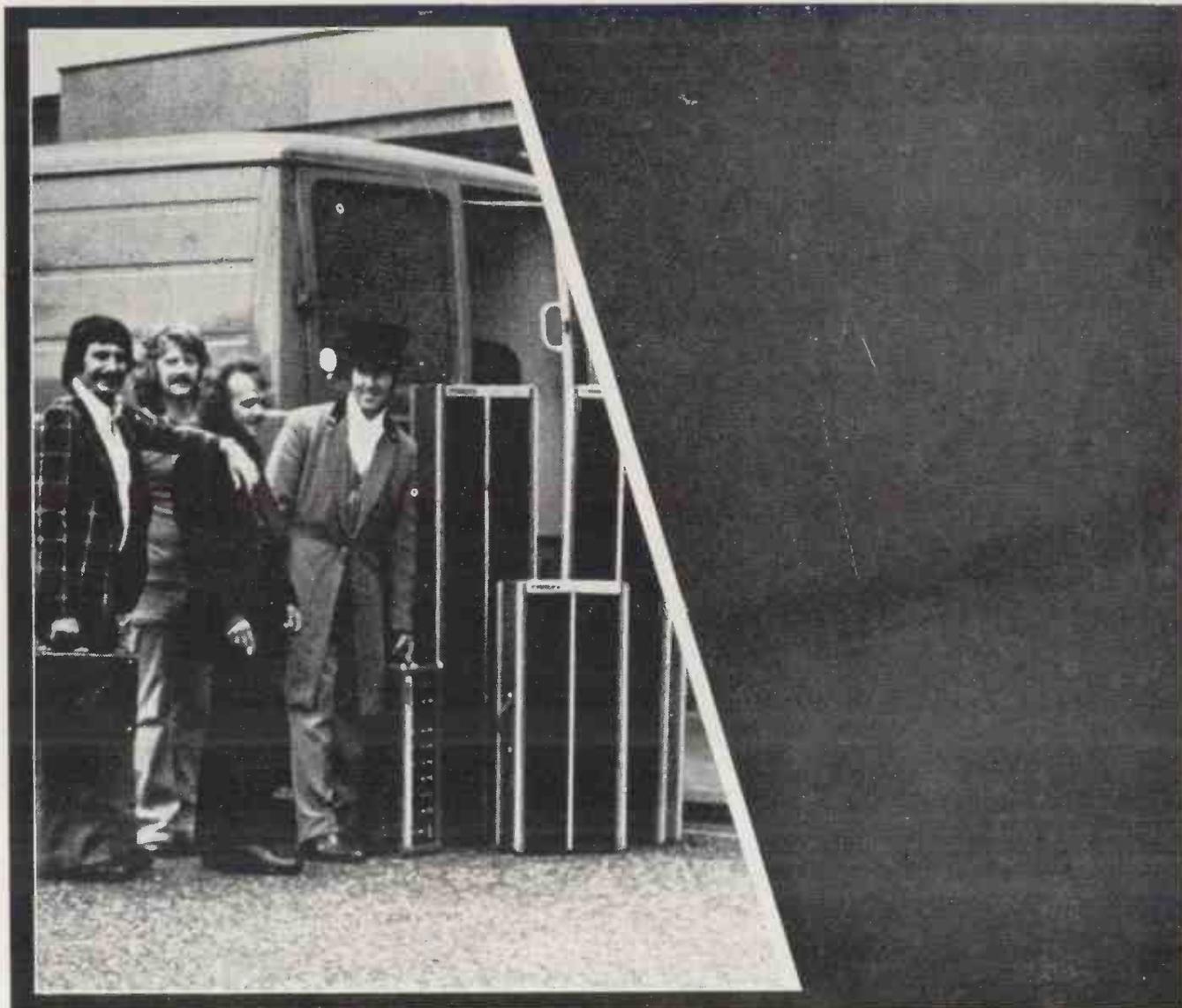
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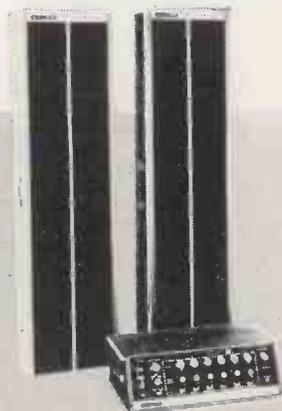
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BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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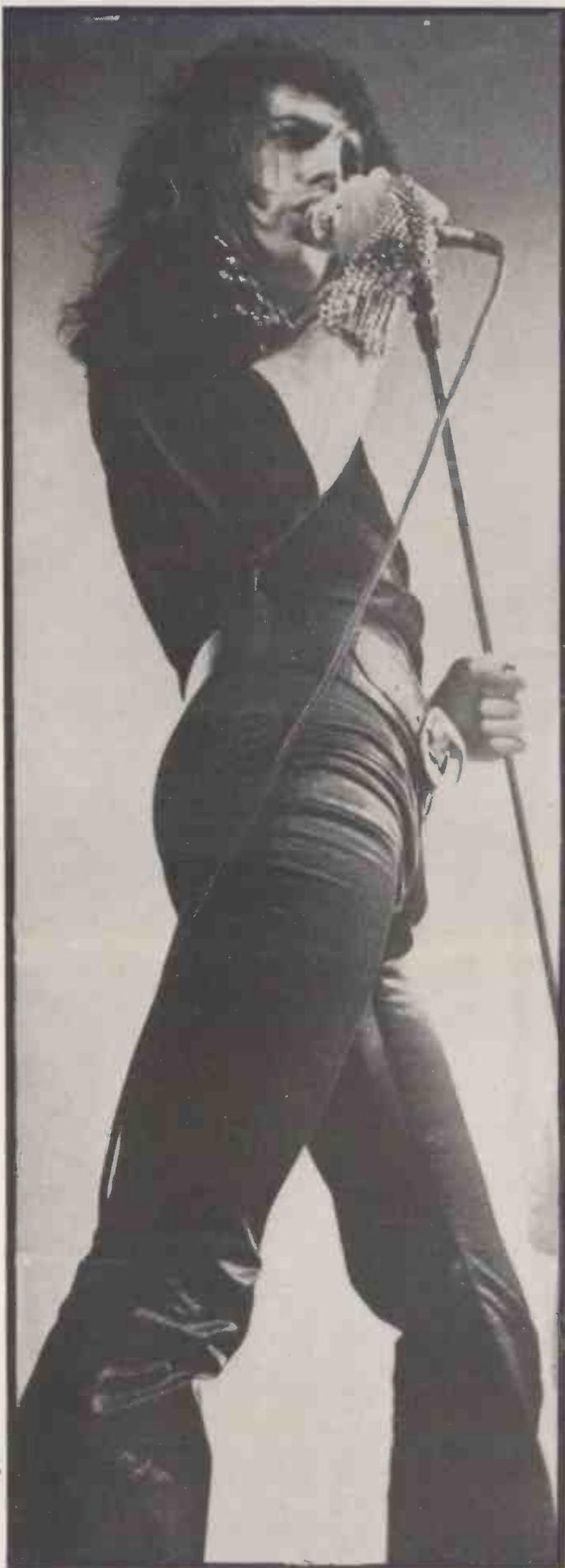
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QUEEN'S COUNCIL



"HELLO DEARSI" Freddie Mercury breezes into London's Olympic Studios with the traditional Queen words of greeting. It's 8 p.m. on a Friday evening and Queen are just getting down to work on the night shift for their next album. This is the second week of recording and so far they have the backing tracks laid down (no mean feat in the time taken). Freddie has turned up first to work on vocal backing tracks—the other members are expected later.

Olympic is an unlikely looking studio. It shares that factory image that some of London's older studios have — all long corridors and massive studios that are a far cry from the more modern 'inside of a spaceship' types we're beginning to see nowadays. Nevertheless, not only Queen use this studio; it has become a regular venue for many of our top bands. The reason is it has a damn good sound.

Queen's co-producer Roy Thomas Baker relaxes back in one of the chairs behind the not too modern mixing desk. Freddie waits for tea to arrive, downs a cup and and slinks off into the studio where he sits at a piano working out lines. Gradually things come together and the band drifts in one after another as Freddie gets down to work.

Gymnasium

I've often stood in studio control rooms and watched musicians at work—but seeing Freddie Mercury in action is something of a revelation about how good he really is. There he sits, alone in a studio the size of a school gymnasium laying down backing vocals in tight and difficult harmonies before the main vocal line has been recorded! Freddie knows exactly what he is going to sing and simply picks out the notes on the piano before laying them over the drum and piano track. He works very quickly and with astonishing accuracy, checking back with Roy to see that all is coming through on each take before the tape spins back for him to double or triple track the harmony.

Apart from having a high vocal range, Freddie seems to have a fine ear, hitting those Queen registered trade-mark 'oohs' and 'aahs' with no apparent effort. He's a star, make no mistake about it.

After a while guitarist extraordinaire Brian May mooches through the door. Brian is a tall gaunt figure whose quiet sensitive manner belies the raw aggression that he pumps out of his guitar. As well as being one of our better guitarists (see Player Of The Month in Beat's July feature), Brian can speak with rare good sense about the music business so I make my farewells to the control room ensemble and exit studio left to a quieter environment with him and drummer Roger Taylor in tow.

We find a battered room and sit down to talk. The obvious questions come first. What's the album like and how is it going?

"We've got all our backing tracks down at Rockfield without any trouble" Roger



answers. "The good thing about being down there is that the people are really pleasant and they've got a lot of rooms which you can use for different sounds." He goes on to add that this next album will be one of extremes. The material will contain numbers ranging from the heaviest things they've ever done to some of the softest. Perhaps this is why some people find Queen hard to take, I conjecture. The band have the ability to play so many different styles that you never get any one rut to groove along in.

"I think that heavy rock is the closest thing to our group mentality, but then we're always attracted to different avenues which we get a sudden desire to try out. We've even got a vaguely skiffle sounding track on this one," Brian adds with a smile, as if relishing in the confusion that sudden changes could cause in the brains of narrow-minded listeners.

Naturally, we get onto the subject of Queen's amazing production. *Sheer Heart Attack* was certainly one of the best produced albums in recent years. I tell them that many musicians I've spoken to are envious of the sound they get and both Roger and Brian seem surprised and gratified. I ask how they get their sound.

"I don't know really" Roger asserts, "I think it's just a matter of getting everything right at every stage. This is why Roy and Mike Stone are so good because they know all the technical details. We provide them with the aesthetics and some ideas and they control how we get those from a technical viewpoint."

Much of their ability is due to the intensity with which they approach each album. They immerse themselves in every detail, knowing what they want down to the finest point, even where studio equipment is concerned.

"We only really like 3M 24 track machines" Roger continues. "In our experience they're the most reliable and they also benefit from having the tape heads close together so that you can do very close drop-ins." Their love of 3M's machine is born of a bitter experience on *Sheer Heart Attack* when a complete 24 track master was ripped-up by a rogue machine of another make. Fortunately, the tape was recuperable (just) because



its loss would have cost a fortune and literally brought about heart attacks all round.

"We're also very fussy about monitors. Generally we reckon that Cadac give us the best sound, but it does depend where you are."

There is, though, still no secret that has crept out about Queen's sound. What we can discover is that each track has a hell of a lot more going on in it than may at first meet the eye. Drum sounds for example may have been recorded in many different rooms, even different studios, but may all go on one track. Giving a complex pattern of sounds which just are not obtainable in any one studio.

The next album will be mixed at Sarm studios. That much I did learn, because they know the equipment well (and it meets their high standards) and because they can relax with the people with whom they'll be working.

The Trident management days are of course over, the band now having split with them over "differences of opinion". With a degree of trepidation I ask Roger and Brian whether they'd be prepared to talk about the split. They were.

"A lot of bands have had management problems recently and some of them have let it go a lot further than we did. We broke with Trident because we

foresaw problems. Ever since we came back from Japan we've had problems coming and so we've engineered the best manager we could." That's Roger's view on the matter and the manager he's referring to is none other than John Reid, manager of Elton John.

Naturally, Queen aren't at all happy about their break with Trident. Brian admits that he feels particularly hurt by it as the band were very close to the company. Now they've left, and things are much more under their control — but not without some sacrifices as Roger points out.

"It does prove that we do believe in ourselves when we've been prepared to part with the amount that we have parted with to get with somebody we're happy with."

It's far too early in the life of the new album for any sort of preview, ideas are still being added as Brian works his way around lead solos. Queen are now preparing for the inevitable arguments about a title. Although they'd almost agreed on one when I was there, they are aware that their usual fights will take place before a final decision. On a cover, though, they seem remarkably unified, knowing exactly what they are looking for, as Roger pointed out when we spoke about the hideously bad taste cover of *Sheer Heart Attack*.

"That one was successfully vulgar — the idea being to get the best of bad taste. Perhaps it went too far but it didn't half get noticed! I think that we might go back into good taste this time."

Intelligent

Roger is by far the more forthcoming of the two Queen members (how can one say two Queens???) he's talkative, friendly, and like the rest of the band seems uncommonly intelligent and aware of what the band are doing to be your average drummer in a band. While he talks, Brian May sits quietly in the corner adding the occasional comment (you have to tackle Brian on his own to really get him talking I've discovered) and John Deacon (bass player, as if you didn't already know) utters one sentence during the whole interview.

When we head back to the control room before aiming in the direction of a local hostelry I see that Freddie is still hard at it. The track is progressing nicely and plans are afoot to break-up around 4 a.m.

Queen's music is a combination of different intensities. They approach their lyrics with a lot of intense subjectivity and tackle the recording side in a complex way, bouncing tracks down to get as much as possible to mix with and experimenting with as many different studios as they can book into to get as wide a sound range as they can. The result is astounding.

The next Queen album (if we can make a judgement based on just talking to the band) will be a killer. Hmm — Killer Queen, not a bad idea for a song title that . . .

YOUR LETTERS

GRAPHIC EQUALIZER

Dear Sir,

I am frequently coming across the term 'graphic equalizer' in Beat's interviews with musicians. What is a graphic equalizer?

Yours sincerely,
Andrew Thompson,
Leeds.

A Graphic Equalizer is a form of sophisticated tone control which should increase your ability to narrow down specific tones by boosting or cutting several frequency ranges. This unit usually comes in the form of a set of slide controls, each slider affecting only its particular tone range. Some amplifiers, notably Acoustic and the new Hiwatt, have built-in graphic equalizers. Graphics give you a Tremendous degree of tonal variation and a good one is a wise buy.

FEEDBACK

Dear Bl,

Firstly, thanks for the best rock magazine of them all! Now down to business. I've often wondered if feedback like that

used by Hendrix, Beck and now Robin Trower actually causes damage to your speakers. No-one seems to be able to give me a straight answer to this one so I've got to ask you (as the authorities!) what the true picture is.

Yours Sincerely,
Ian Thomson
Preston,
Lancs.

Feedback is caused by a microphone or pickup receiving a signal from the speakers and literally feeding it back again and again. This sets up a sort of loop effect giving you the screaming tone known as feedback. It can present a threat to the health of your equipment if you overdo it.

The main feedback victim is the speaker itself which overheats during excessive feedback use due to the restricted movement of the coil. This can result in a melting of various glues etc. etc. that are used in the coil or possibly the complete destruction of the cone. Also, feedback can sometimes damage components within the amp itself. However, amp and speaker manufacturers are well aware of the use of feedback and have taken a certain amount of precautions to prevent damage. Unless you go mad, you're unlikely to wreck

a good quality unit such as is found in Marshall, Fender, Acoustic, Peavey, HH and most top price brands.

STUDIO

Dear Sir,

Could you please tell me what qualifications someone would need to get a job in a recording studio?

Chris Gibbons,
Fulham.

Presumably you mean a job as an engineer, in which case there is, unfortunately no hard and fast way to enter the business. Most of today's producers and engineers began in a variety of ways. Perhaps the best way is to apply on the off-chance to every studio whose address you can obtain, and get in touch with them. You may be lucky—they might be needing someone at that particular time. You would at first be expected to do a variety of jobs—from making tea to odd jobs in the studio, but once you are employed in the studio you will soon become familiar with the equipment, and it should not be long before you are actually engineering sessions. Some studios have a short period of training for

engineers who know little about the equipment which usually lasts for about 6 weeks.

Obviously the more you know about recording equipment, the better your chances of getting a job. The music press occasionally has advertisements for studio staff and engineers is if you keep looking in these you may find something. Recently, however, The University of Surrey has begun courses which train people in various aspects of studio work and we suggest that you write to John Borwick, The Department of Music, University of Surrey, Guildford, for details. Best of luck!

DULCIMER

Dear Sir,

Having recently purchased a second-hand dulcimer and not being very good at playing it yet, I was wondering whether you can tell me if there is any music, tutors etc that I can buy for it so that I can improve my playing.

Thanks in advance.
Ian Francis
Croydon.

Put your mind at ease, Ian. Belwin-Mills publish a number of books of instruction in their Mel Bay series and the Dulci-

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For further details contact: Tony Gipp (0223) 66559.

AND QUERIES

mer is one of them. Belwin-Mills address is 250, Puley Way, Croydon CR9 4QD. Why not go round and give them a call! ...

SESSION

Dear Sirs,

My brother and I are aiming ofr the session world, We both know it's hard, but we still want to make it, which brings me to the purpose of this letter—please could you tell us if possible where we can get hold of some copies of sheet music that session players have in the studio (drums and electric guitar). We want to know what standard our reading has to be at before we can even approach or look at a studio.

Yours,

Mick and Vag Aristides,
Palmers Green
London.

Opinions differ on this one. A lot of people would say, that before you think of doing sessions you should be able to read anything—from classical to the most modern rock music, and be able to read it well. Others say that it is the ability you have to be able to interpret the producers wishes, whether in terms of reading or just feel, that is important. Any sheet music would be sufficient for your needs—any music shop will be able to supply you with what you require. This months article on the subject of reading music will perhaps give you some ideas.

ENO

Dear Sir,

Recently I have learned that Eno has, or will have, his own record label; 'Obscure Records',

marketed by Island. I wonder if you could give me any more information on this label, and whether you have to go through the same sort of channels when presenting demo tapes etc., as apparently Eno is the label's "editor and talent scout". Will it deal with a wider spectrum of music other than purely Avane-garde or experimental work?

Yours sincerely,
R. G. Scofield.

Island Records explained that Eno has, indeed started his own record label, called Obscure Records. Eno has about four or five albums in the pipeline at the moment, the first of which should be released around Christmas time. The address to contact if you wish to send demoes to Eno is that of E. G. London. Apparently, the material will be of an avant-garde or similar nature.

DEMO DISC

Dear Sir,

I live in Chatham, Kent and my friends and I who have recently formed a band, were wondering whether there were any studios in our area in which we could make a demo disc or tapes. Since we are not very well off, we weren't thinking of spending a great deal of money on the sessions. What would you suggest?

Mick Verity,
Chatham.

Say no more — one look in our studio survey should give you all the information you need. Prices for all services are given, so you should be able to pick out a couple of studios at least, that should fill your requirements. Good hunting.

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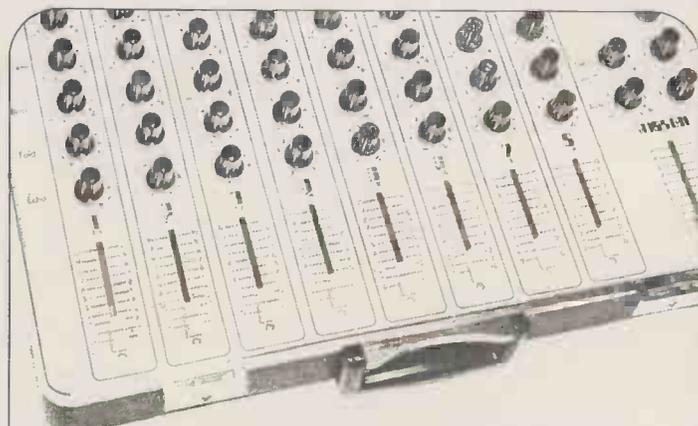
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GUITAR REPAIRS:

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Although price supposedly has something to do with the quality of the workmanship, no guitar is a hundred per cent indestructible, and whether you're talking about a Gibson Les Paul or an inexpensive Japanese copy, it's a near-certainty that it'll need a few minor adjustments (if not major repairs) at some point during its lifetime.

But then, the term "minor adjustment" often has more to it than meets the eye, since the guitar is, after all, a fairly sophisticated piece of machinery — a fact that many inexperienced, do-it-yourself repairmen have found out the hard way, by turning their treasured, three hundred quid Fender into a three hundred quid piece of junk.

Risk

While most of us have an inborn aversion towards paying someone good money to do something we could probably do ourselves, it all comes down to realising that there are really very few adjustments or alterations that can be made to a guitar without running the risk of ruining it altogether. At the same time though, the situation would get a bit ridiculous if every guitarist went running to one of England's relatively few guitar repairmen every time a string buzzed or a screw needed tightening, because there *are* one or two problems that even the least mechanically inclined among us can straighten out on our own.

One of the most annoying problems that any guitarist can come up against is the common-or-garden variety string buzz—which assuming that the strings are in good condition, can be due to any (or all) of four different causes. The first, and most easily corrected, is simply that the action (the height of the strings above the fretboard) is too low, so that the strings (particularly the heavier E and A) don't quite clear one or more of the frets at the nut end of the fretboard.

Since the action is determined by the height of the bridge, raising the bridge is the obvious solution. In the case of an acoustic guitar, this shouldn't be attempted by anyone but a qualified repairman, though most electric guitars have a fully adjustable bridge, which is usually raised and lowered by simply turning anywhere from two or four screws (depending on the instrument). The strings have to be loosened

before the bridge is raised, however — though they shouldn't be made so slack that they disengage themselves from the tailpiece or the tuning posts.

The bridge itself should then be raised *slightly*, and the strings tuned up again to see if the buzz has disappeared. If not, loosen the strings and repeat the process. It's really a trial and error thing, but then you probably won't want the action any higher than necessary, because it'll only make the guitar that much harder to play.

Then again, if your strings are of a relatively heavy gauge, it might be worthwhile to experiment with something lighter, since the heavier the gauge, the higher the action has to be, even if the guitar is in perfect condition.

The second common cause of string buzz is due to a warp in the guitar's neck (often due to weather conditions), which can be checked by holding the headpiece up to eye level (with the other end of the guitar resting on a table) and sighting down the fretboard. If there's a warp, some of the frets will be visibly out of alignment. It's a condition that can be corrected in all but the most extreme cases by adjusting the steel truss rod (or rods) that run through the length of the neck.

While some manufacturers include tools with their guitars for this purpose, *adjusting the truss rod should always be left to a reliable guitar repairman*. A truss rod moved a fraction of an inch in the wrong direction can place a tremendous amount of tension on the wrong area of the neck, and can result in severe damage to the fretboard.

Buzzing

Buzzing can also be due to a string rubbing against one or more frets that are visibly higher than the rest. Filing the culprits down with a file is the usual solution, though the trickiness of the operation makes it very easy to ruin the fret, so it's generally a better idea to send the guitar out for any fret repairs or replacements.

Of course, there's always the chance that a string will buzz even when the neck is fine and the strings appear to be clearing all of the frets. In a case like this, the trouble probably lies with the string grooves on either the nut or the block(s) in the bridge. The string won't

'Experimentation by trial and error is fine — but it can be dangerous'

give a clear intonation if it doesn't sit in the groove properly, or if the string gauge is too heavy, so it comes down to either using lighter gauge strings or making the grooves a bit larger.

Although this sort of thing should also be left to a repairman, the daring soul can make the grooves a bit larger by *gently and carefully* filing them with a very fine file—checking, and filing a tiny bit more until the string sits properly in the groove. Remember though, that the bits you file away are gone forever, and if your filing is too thorough, the nut or the bridge block will have to be replaced.

Cracks

In the long run though, it's far better to be safe than sorry, and leave any adjustments for buzzes to someone who knows exactly what they're doing. In the case of cracks in the body or neck, and especially in the case of the guitar's electrical parts (pickups, wiring, switches, etc.), this is a cardinal rule. If the pickups themselves are clearly stated as being movable (as on a Stratocaster, for example), then at-home adjustment is no problem. Where many guitarists lose out is when they start fooling around with the carefully wound pickup pole pieces—adjustable on some models, but not on others, where it's quite easy to destroy a pickup without realising it.

Although raising the pieces closer to the strings tends to make the guitar louder, the operation can't be done on all guitars and, once again, should be left to a repairman. The same goes for more extensive modifications as well — changing or adding pickups, tone controls, or whatever — though the real danger lies, not so much in ruining your guitar, but in creating a very real safety hazard to yourself due to improperly connected or faulty components.

At the same time, "experienced repairman" *doesn't* mean the kid up the road, though if you're taking your guitar to a repairman or sending it back to the factory, don't expect the work to be done overnight, as most places are eternally behind on their work schedule. Many people prefer to deal directly with the manufacturer for custom work or repairs, though a guitar should never be sent back to the factory without getting the firm's approval first.

Unless your local guitar shop is serving as the go-between, the best procedure is to write to the manufacturer (or the British representative, if it's a foreign make), explaining the trouble you're having with the instrument. If they can't fix it, they'll probably refer you to someone who can, otherwise they'll instruct you to ship the instrument to them (usually by parcel post, which you'll have to pay for).

Approval

A guitar should always be shipped in its case (and padded so that it doesn't shift around), placed inside a shipping carton (available at any guitar shop), and clearly labeled — with one sheet of paper taped to the outside of the case, the other to the body of the guitar, stating your name, address, telephone number, and exactly what sort of trouble you're having with the instrument. While most manufacturers and repair shops won't quote a fee until after they've inspected the guitar, they'll usually give you a rough estimate. Don't expect your warranty to cover it though, particularly if you've had the guitar for a while. Most warranties clearly state that only obvious factory defects are covered — and that doesn't include badly filed frets or pickups that've been tampered with.

Once the guitar comes back in perfect working order, one

of the things that'll help keep it that way is careful handling and regular cleaning and polishing. Sweat can ruin the finish and the strings, so the entire guitar should always be wiped down with a soft, dry cloth after playing. A more thorough cleaning job should be done periodically (easier when you're changing the strings) by removing the control knobs and pickup covers (providing they're removable) and *carefully* removing the dirt and dust that collects underneath them, which can effect the guitar's performance if left to build up. A bit of polish will help protect the finish too.

But as far as those "minor adjustments" and repairs are concerned, the guiding rule is, "If you're not 100% sure of how to do it, take it to someone who is." Experimentation by trial and error is fine, but it can be dangerous, and shouldn't be done at the expense of your prized possession.

If you have an uncontrollable urge to learn, do it on a cheap guitar, and buy a copy of one of the excellent guitar repair manuals that are now available, like Hideo Kamimoto's *Complete Guitar Repair* (published by Oak Publications, 33 West 60th Street, New York, N.Y., 10023, U.S.A. Price: Five Dollars and Ninety Five Cents). In the end though, it might cost a bit to send it out for repairs, but the results will be more than worth it.



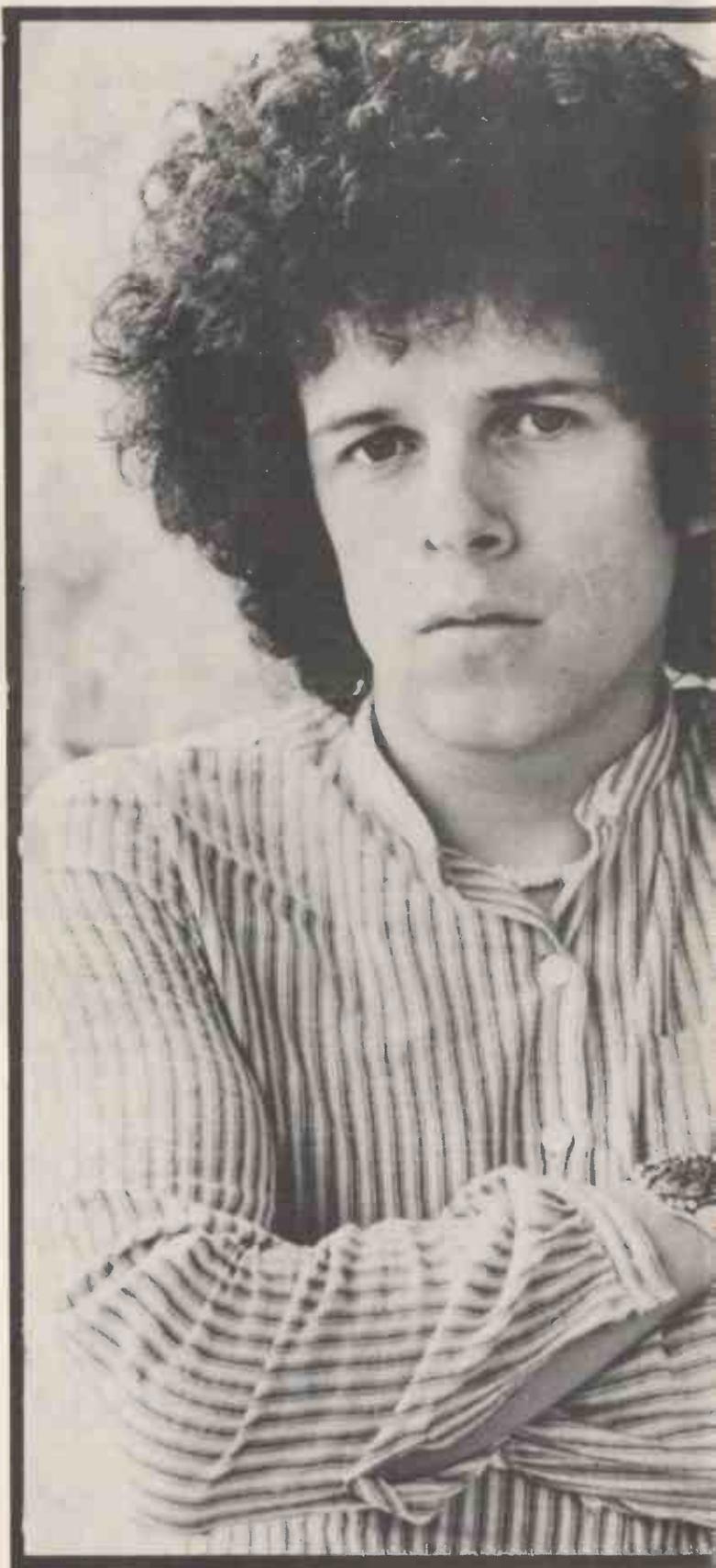
MOONLIGHTING WITH LEO SAYER

Following on the success of his latest single, 'Moonlighting,' Leo Sayer talks to Lorna Read about his songwriting and future plans.

FOR a long time now it's been difficult to get hold of Leo Sayer for an interview. This has happened partly because he went from a tour of Britain directly to great successes in America and Australia and then spent some time in Spain working on his new album, and partly because of the careful way this artist has been handled by his management, who have never allowed any over-exposure by the media.

This, plus the clown suit and later on the Gatsby gear, have led to the building up of the Leo legend, a writer and singer whose songs contained so much personal truth that he could hardly bear to face them himself save under cover of make-up and costume. But now all that has been swept aside. The props have gone and Sayer now admits that at first he was terrified of appearing on stage without his mask, of marrying the stage personality to what he calls the 'normal human being' who could walk down Oxford Street and remain unrecognised.

Not surprisingly, Sayer found that his somewhat schizoid existence was giving rise to inner conflicts that led to him writing two of his greatest songs. The real Leo turns out to be a sensitive, highly articulate, very polite guy who apologises for butting in on a question and is sincere to the point of admitting that he's won a battle with an ego





problem in order to keep writing what he feels to be the truth.

Leo began his writing career with poems. "In fact, *Silverbird*, my first album, was all poems of mine which I set to music. I used up all the rest of my old poetry when I was with Patches."

After working with Patches for a while, Leo wrote a few songs with David Courtney who became his regular writing partner. They made a demo, took it round to Adam Faith who lived nearby, and everything started from there. Yet Leo, although ambitious, was always a bit nervous as to how his work would be received—and still is.

"When I first started writing it was very hard for me to visualise taking my work to anyone. It was all cold, hard truth. *Silverbird* was all like that, even to naming names and places, something I really believe in doing because I believe in being honest and making things real. But when you do that, you start worrying about whether you're harming anybody."

After *Silverbird*, an album which he admits to being proud of, came *Just A Boy*, which although it went gold in several countries, he can see as being less successful than either *Silverbird* or his newest album, *Another Year*, in terms of letting his natural sincerity shine through.

"*Just A Boy* was an album fraught with problems. After you've had one success you tend to think, oh dear, I've got to stick to the winning formula, which means you're not creatively free because you think, 'I'll write this one like *The Show Must Go On*' etc. There was a conscious effort to make it the same feel as *Silverbird*."

It was at this point that Leo's identity crisis came to a head. He found himself caught in the middle of being the entertainer and being the man with a message for humanity and it was hard to reconcile the two.

Giving It All Away and *The Show Must Go On* are both songs which mean a great deal to Leo, although he condemns *The Show* slightly for obscuring the truth in an effort to write a commercial single.

"I don't want to come over as being just entertaining. I hope the songs on the new album don't come over like that. I try as hard as possible when I'm writing not to make my songs obscure but at the same time you have to make them literary enough not to appear dumb."

"I don't think I've got rid of all my personal subjects and feelings yet. Some of them are grouses against the business. *Giving It All Away* was about writing songs and the frustration of losing them to other people. *The Show Must Go On* was about the frustration of going on stage when that was the last place you wanted to be and you couldn't stand it any more."

"Now I quite enjoy being on stage because that song worked very therapeutically for me. It got the feeling out of myself of being worried about being unable to keep up the Leo Sayer myth, though I don't know if the myth really was that big. That song really helped me."

"The one person I would love to meet is Dylan!"

An examination of the writers Sayer admires gives one a good idea of where his head is. Mind you, he doesn't mind admitting in quite plain terms exactly what he is trying to do in his music. There's a driving force behind him, a motivation born of the things he sees and experiences, which compels him to try to reach people.

"The one person I would love to meet is Dylan. Someone reported seeing him at one of my American gigs but I don't know if it was true. I admire the artist who is organised and in control of his career, and knows how to use his talent. Steve Harley is a good writer but I don't think he knows how to channel it yet. 10cc are very talented, though it's a pity they feel they must use all those sound effects."

"I think Peter Green (ex Fleetwood Mac guitarist) is the most talented writer in

Britain. His song *Man of the World* just summed it all up, the artist and the ego problem. I heard he's got a job digging graves or something now."

"I like to use my music as, in the words of the old protest movement, weapons for good rather than just titillation or entertainment. I see myself as a serious artist in the end, although it was fun writing *Long Tall Glasses* and *The Show Must Go On*. My new album is much more serious than the last, a lot more in the vein of *Silverbird*."

"One song on it, *Bedsitterland*, is about when I had a flat in Nottinghill Gate. It's about considering suicide, the loneliness of the environment, all the things I went through. Yet although these songs are reality, I don't want just to work for me any more. I want to reach out and touch the listener, write for the people who sit in their rooms listening to Leonard Cohen and Paul Simon."

"I want to write serious songs that can be looked upon in more general terms than just the story of Leo Sayer's life, Part Three."

What advice would he give to budding songwriters? "I'd say the primary thing is never to be scared of honesty and do not create so much as report. I try to act like an outsider to my own feelings and write reports of them."

His future plans include pouring money, when he has sufficient, into a studio and other artists. "That's the only way I feel I can repay what Adam has given to me. I know how terribly hard it is for new artists to get off the ground and I'd like to do something to help them."

"There's a song on *Another Year* called *I Will Not Stop Fighting*. That's my philosophy, never give up. There must always be something to fight against if you're going to succeed, even if the fight is only against your own ego getting the better of you."

"I'm fighting to keep my feet on the ground, not to let this thing get a hold of me. I don't want to wake up one morning and think I'm the most important person in the world. I want to be human first and a star afterwards."

LIGHTING-UP WITH CAMEL

Ever wonder just how a 'concept album' is put together? Pete Bardens and Andy Latimer explain.

CAMEL have hit it big at last. The band have been around for some while now, but only recently, with the success of *The Snow Goose*, have they emerged into the ranks of the major groups.

All has not been smooth though with *The Snow Goose*. Legal action is in progress (at the time of writing) over the band's use of Paul Gallico's book as a basis for their album. When our interview was taped, however, Bardens was unaware of this unfortunate turn of events.

Pete Bardens, Camel's keyboard player, sat in front of a plate of cheese and crackers in a quiet room in Victoria peacefully contemplating their success and being aware, for the first time, of what it felt

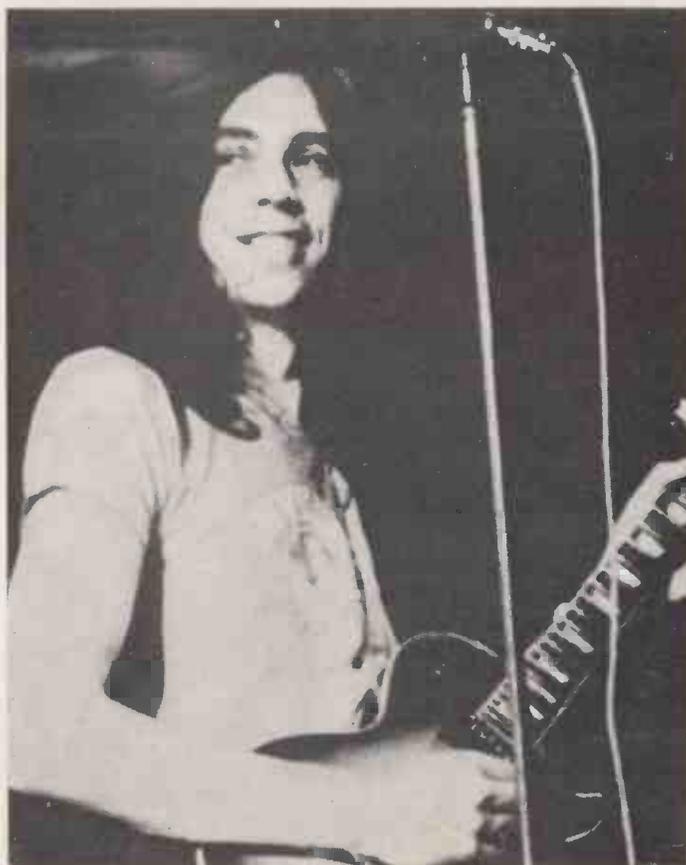
like to be riding on the crest of a wave.

It was just chance that Camel chose that particular book. "Our bass player Doug Ferguson was the first to read it and to suggest we composed something around it," explained Camel's guitarist Andy Latimer. "We first got the idea for writing something round a book two years ago and we read several, including Herman Hesse's *Siddhartha*, and Orwell's *1984*, but both Peter and I got the strongest ideas from *The Snow Goose*."

The album is their longest continuous work to date, forty minutes of instrumental music with no vocals to break it up, and the addition of taped sound effects to recall lonely marshes. Live, the music has a dramatic



Peter Bardens



Andy Latimer



Andy Ward

quality which is lacking on the album, a power and a poignancy which hold the audience at the Fairfield Hall, Croydon, riveted to their seats the night I went along to see the band perform it.

It's a difficult and complicated work to perform live, with no room for improvisation, with split-second timing between Latimer's flute and guitar playing, with a roadie poised behind an amp to aid the rapid swop-over of instruments. For Camel, it needed more loving care, research and detail than any of their compositions to date.

Development

Where do they see it in terms of their musical development?

"It is a natural progression from *Mirage*," explained Andy. "There was a track on that album called *Lady Fantasy* which was quite a long number and also based on a book. But with *Snow Goose* we spent a lot of time reading, discussing what parts best lent themselves to being illustrated musically, and then made a working plan."

The next thing was a stay of several weeks in Devon, for rehearsals until it took shape and by that time Peter and Andy, the joint composers, had decided it needed the addition of a full orchestra, so David Bedford, famous for his work with Mike Oldfield, gathered together forty musicians and worked out the orchestration.

"By that stage it had grown into a very expensive project," said Peter, ruefully. "We're just about beginning to break even now. We spent about four months in the studio, every day and night and when we began recording we were at the time waiting to hear when we were going to the States. It turned out to be the middle of September, right in the middle of recording. Yet it was a good thing really, because it gave us a break when we were getting a bit bogged down."

This album was the first time Camel had incorporated taped sound effects into their music. "At first we had plans to find a nice secluded spot on the Essex coast and tape our own, but in the end our producer David Hitchcock and I delved into the Decca sound library and unearthed a few tapes," explained Andy. Peter laughed and added, "we ended up with a mixture of about four different bird sounds. We got the odd woodpecker, chaffinch and a few nightingales but not a snow

goose in sight!"

Peter also used some new keyboard effects that he found quite exciting. "One was a steam driven pipe organ which was in the studio when we got there. I also used an ARP synthesiser, which was unfamiliar to me because I normally use a Mini-Moog on stage. I had to get a chart for it because there are sliders on the ARP as opposed to knobs on the Moog so I didn't have a clue how to work it! I used a grand piano and a variety of different Hammond organs, because no two models sound identical. On stage I use a Hammond with ordinary amplification but on the album I felt parts of it needed the Leslie sound so I used two or three cabinets."

A band like Camel, playing thoughtfully crafted, emotive music as opposed to rip-roaring rock, can't hope to draw the teenyboppers or the people who get their kicks from stomping and shouting. Where do they find most of their revenue comes from?

"Neither recording or gigs at the moment," replied Peter. "Right now we're lucky if we can break even on gigs even though we're going out for a lot more money, because the whole set-up's escalated. There are twelve people to pay at the end of each week, four band members, Geoff Dukes our manager, the agency, the roadies and lighting crews, the hire of three vans. It comes to at least £500 basic."

Difficult

Do the band think that the present time is the worst time ever for a new band trying to get off the ground? "Any time's the worst time!" said Peter, emphatically. "It was very, very difficult for us four years ago when Camel first started. But we all enjoyed playing together and that gave us strength to battle through all the rest."

The band reckon, even in spite of the present legal problems, that they would be inspired to write from a book again, if they read one which really turned them on. However, it's not likely that it will be their next album. "I think we'll do that more like a conventional album, with looser blowing and a chance for everyone to let off steam. I'll do more vocals on it, too," said Andy. "This one was very precise and called for an awful lot of concentration. I don't think we're quite ready to go through it again."

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PLAYER OF THE MONTH

GINGER BAKER

In some ways, making Ginger Baker our player of the month may seem strange. He is, beyond any shadow of a doubt the father figure of British rock drumming — a title which he may not altogether approve of as he will not accept any categorisation of his style (or anybody else's for that matter) as Jazz, Rock etc. When somebody is that well known, why make them player of the month?

The reason for Ginger being featured now is quite simple. In recent months he has been working with the brothers Gurvitz plus Snips on the new Baker Gurvitz Army album, and thus has come back into the glare of publicity which might leave some younger readers scratching their heads wondering what all the fuss is about. Even for us oldtimers, Ginger still has a lot to say.

We interviewed Baker in his manager's office in between his waking up and dashing off for a game of his favourite sport — polo! What, we asked him, (knowing nothing about polo) were his views about drumming these days?

"I don't know much about drumming really" was his ridic-

ulously modest response. "I used to but I've forgotten it all now. I went through all my rudiments inside-out, upside-down, I even used to practise for eight hours a day, but that was years ago and you do it all just to forget it in a way."

Are those rudiments of technique still important for younger drummers?

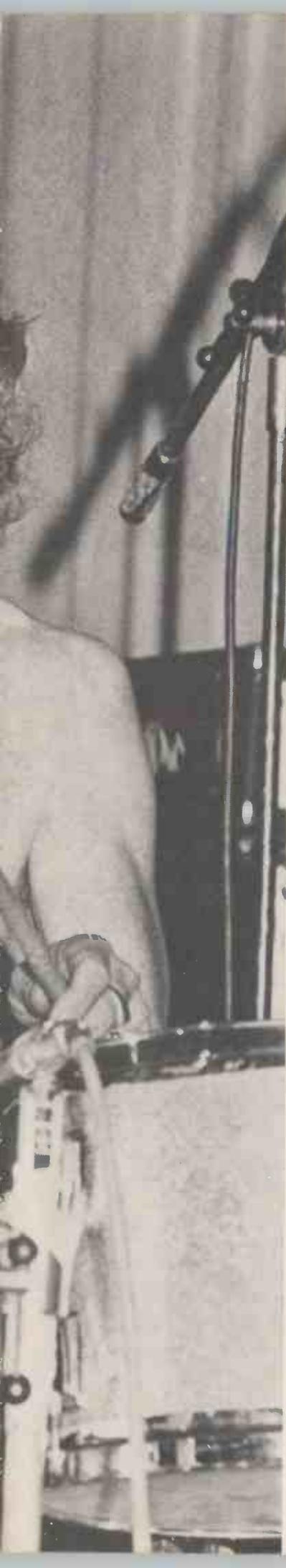
"Yes, of course they are. The problem with most drummers is that if they are either right handed or left handed, they have to start and finish on that hand. You've got to be able to lead with your so-called 'weak' hand. You've got to be able to play all the basics with either hand."

If basic ways of doing things were important, was reading necessary to a drummer?

"It was to me! I'd just got married and needed a gig. If I hadn't been able to read I wouldn't have got it. Again I taught myself and the thing that helped there was talking to other musicians. With written drum parts you've got to be able to interpret what's down there because, unless it's classical you don't get it written out for you note for note."

One of Baker's most import-





ant qualities is, of course, the actual sound he gets out of his drums set off Bruce's bass sound first came to most people's attention when he started with Cream—the now legendary outfit that set a complete new style of music off in motion. That band was driven by Ginger's powerhouse style. The constant battering of his drums set off Bruce's bass work and Clapton's guitar solos perfectly and he was followed by a thousand other drummers the world over, each one in search of that Baker batter.

Now he pushes that style further, the sound is still there as driving and positive as ever. The question next on our minds was, of course, how does he get it?

"The sound of a drum is the way you hit it," he asserts. "Where you hit it and how you hit it are what it's all about." Obviously, that answer isn't going to satisfy the ardent drum scholar, so we pushed the subject to get from Ginger some details of his kit.

"I've used Ludwig for years and I swear by them — they have to be the best drums made." It sounds like a straight advertising plug but Baker is sincere. He could have any drum kit in the world, but he chooses one brand. It says a lot about Ludwig!

Ginger's kit is not quite conventional Ludwig though, as he is fortunate enough to be able to go directly to the American factory and choose what he wants and how he wants it modified. As a result his drum sizes include unusual configurations like, 12x8, 13x19, 14x14, 16x14 and bass drum shells which are 11in rather than the normal 14in. Added to that he uses a hi-hat which is of his own design as he finds production models far too easy to break.

Calf

One of Ginger's key sounds is produced by the use of calf heads and calf patches rather than the more normal plastic heads which have become almost universal over the past few years, as he explained.

"On my bass drum I use a plastic head but I use a calf patch over it which is about five layers thick. Calf is superior tonally to plastic and I use it quite a lot. The advantage with plastic is that it isn't so easily affected by climatic conditions as calf but calf lasts a lot longer. After you've played

plastic for a bit it begins to crinkle where it's stretched. On a bass drum, if you use a calf patch like I do, it'll stretch with the head."

Ginger admits that this isn't a very easy thing to do and that various members of his road crew have tried and failed to get the calf to stay in place. For those anxious to try, however, the head is carefully sanded down and the layers of calf are applied with Evo Stick!

'Perhaps I'm getting old'

The advantages tonally are obvious, but it goes a lot further than that.

"The head doesn't wear out half as quickly and if it does begin to go, you just move it round a bit." One of Baker's calf treated heads is still in service now after four years. If you consider the hammering it's no doubt had, that's some testimonial to the idea in question!

His use of calf, however is not just limited to bass drums, because Ginger uses calf on his side drum. The type of calf is thick—thicker than that used for tom toms. Ginger has a wry laugh at the number of shops who've told him that he'll never get a sound out of it!

With many musicians of the stature of Ginger, there comes a period when they are approached by a manufacturer and asked to design an instrument for general sale. It has happened with a long line of people from Les Paul to Bill Wyman—had Ginger been thus approached, we asked?

"No, and I don't think that I'd really have the time to do it even if I was. I did actually make my own kit once." The kit in question must have been one of the world's first perspex kits which Ginger literally made by hand back in the 1960's. He recounts the tale of him bending the sheets of green perspex over a gas ring, quite graphical-

ly and adds the comment. "Jack Bruce always reckoned that it was the best sounding kit I ever had!"

Baker's views on other drummers are quite widely known. He has very little regard for the average rock drummer and tends to look for his favourites in the Jazz field. As one of the few drummers around who plays with a degree of feeling, his comments about his contemporaries come as no surprise.

"You've got to say something. You've got to communicate with your drumming and you can probably say more with the drums than any other instrument. There are a lot of young guys around at the moment who are very fast but what they're playing just doesn't mean anything. That's how I see it" and then he adds with a sly grin. "But then perhaps I'm getting old."

Baker's secret lies in the fact that he is a born drummer who has taken his natural talent a long way by improving his technique to the point where he admits that he doesn't find anything really difficult to do.

"I never have done really" he muses, "It's just something that I've always been able to do—I've always known that I'd be able to do it, even before I had a drum kit."

Perhaps the key to Ginger's style is the fact that it has a high quantity of emotional content. Like any instrumentalist, a drummer who has all technique and no feeling can become a fascinating bore. In fact, although the band is now long dead, maybe that's what happened with Cream where you had three superb technicians who also happened to be able to convey their emotions in a particularly brilliant way.

The basic need for a drummer, though, is a sense of timing and rhythm. Does Ginger think that you could learn to feel rhythm (as some 'experts' are now claiming)?

"There is no way that you can learn that. It's just something that you've either got or you haven't. That goes for people all over the world. People say that everybody in Africa's a fantastic drummer—that just isn't true. I'll admit that there's some ****ing good ones over there though!"

Baker was THE force in drumming from the mid-sixties onwards. Now with Baker Gurvitz we can see the signs that he's ready to inspire drummers the world over once again. That is very good news.

THERE are two ways of getting a band to the top. One is to have yourselves launched amid a blaze of publicity (which requires a lot of string-pulling and a pile of money) the other is to slog up the hard way paying your dues (and your bills) as you go. That second route is the one taken by Welsh rock maniacs Budgie.

With the Press currently waging a war against any form of heavy rock, Budgie have had a bit of a thin time of it over the past few months in terms of coverage, but having nailed our flag to the mast some months ago and come out well and truly in favour of rock we decided that it was time to have a look at the band. Quite by chance we had stumbled upon them during one of our visits to the very excellent Rockfield Studios in Monmouthshire and arranged the interview there and then.

By the time we finally met, the album that had been conceived at Rockfield had been with us for some days—and what a gas it is! Anyone who found earlier Budgie work rather predictable and imitative is in for a shock. *Bandolier* (the title) is a very good album indeed showing a sudden style that they've never had before coupled with a sensible rightening-up in all departments.

But, back to success and the routes to it. Guitarist Tony Bourge puts it down to the material on their albums having been limited by their conscience. "We've always thought that we shouldn't put material on albums that we couldn't do on stage. Now we've decided on the new one to go in that direction and bring in a ses-

BUDGIE: READY FOR TAKE-OFF

sion player to augment the guitars live." This doesn't mean that Budgie are doing a *Love Affair*, for Tony played all the guitars on the album but needs two parts played on stage.

Bread

Another factor in their slow takeoff has been a lack of money and a deliberate intention not to take advances and loans they can't pay off.

Bass player/singer Burke Shelley continues, "I don't think of music any more as being in a band in front of the birds and meeting a lot of big people. All I want to do now is just play. Personally, I don't give a **** whether I make a lot of bread out of the band or not as long as I can keep playing and keep earning a living."

Budgie are now in the fortunate position of not owing anybody a penny. All their gear is their own and they know that their small record company advances will be repaid by

Budgie's
new
album
is the hit
they
deserve!

Budgie l to r: Tony Bourge, Steve Williams, Burke Shelley.



their album sales. They know that they have been ripped off in the past by various people on the way and now only accept what they can afford to pay back and therefore keep control over their own destinies.

Drummer Steve Williams, though, is not quite sure that he agrees with the hard way they've chosen to do things. "My own attitude is quite a bit different. If I were in the position of being offered a big lump sum then I think I'd take it. I know that to get that money you have to sign a lot of control away but it's just a difference of approach. Budgie's way is a safer way of doing it."

Owning your own gear is important for a working band like Budgie and a fairly strange array of gear is what they've accumulated. Bassist Shelley uses four Vox Foundation cabs with one special 100 watt 18in Goodmans in each, powered by a Marshall valve 200 watt amp. Tony Bourge uses an SG Standard through a Marshall 100 and two Vamp cabs fitted with Celestion speakers and drummer Williams (fairly conventionally) employs a Ludwig Super Classic kit.

Careful

Currently they are in the process of buying a new PA. Again they are spending their money carefully and are buying 10 cc's old Midas mixer with a selection of Martin bins loaded with Gauss 15in speakers for bass and mid and Vitavox horns for the top end.

Budgie are, obviously a careful band and there's no doubt that their care has been at least partly responsible for holding them back from breaking very big in the past. No deals have been done to make them instant superstars (at the cost of their souls) and therefore they've had to wait for longer than most before really coming up with the goods.

Now, though, their new album shows the promise that we may have suspected. Already they have a solid following and tours of both Britain and the USA lined-up.

The band still intend to remain, at the moment, a three-piece but their session player may, if things work out, come along for a full time job if things work out well. Budgie deserve more recognition — let's hope that this next tour will repay them for their honesty.



"Alex doesn't bang them about, but they do get beer in them quite often"

Tam Fairgrieve
The Sensational
Alex Harvey Band



Tam's been around, he knows what he's doing. Here's what he says. "Well, one we've got is at least six years old. It's been flown about without a flight case for the last two yearsso it's robust. They do get the odd drink, but there's never

been anything wrong with any Marshall amp I've worked with, saye the odd valve".

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PHIL MANZANERA -QUIET SON OF ROXY

SOME musicians are just content to lay back within the security of a band's structure, others venture forth and let loose their musical aspirations in the form of solo recordings but Roxy man Phil Manzanera is a person who likes to take things one step further by involving himself in three separate projects.

First and foremost he is Roxy Music's axe wielder. Secondly comes his newly acquired role of solo artist with the release of his own offering on the Island label entitled *Diamond Head*, an album which reveals our Phil to be a man of many facets. And now we have the dawning of Quiet Sun, Manzanera's only professional musical stint before joining Roxy.

He has now been able to achieve one of his dreams by reforming the group and recording an album which is totally instrumental and reveals a more complex and aggressive side of his playing. Manzanera proceeded to explain why he decided to record a solo album.

"There are a variety of reasons, most of the material had been written quite a while ago and I wanted to get it recorded so I could get on with some new stuff. It's almost impossible to write new things when you've got a backlog of material."

Spanish

One track of particular interest is 'Frontera' featuring Spanish lyrics sung by no less a person than Robert Wyatt. "That was written four or five years ago and I always thought it would be perfect for Robert. I knew he had already recorded a song in Spanish, so I asked him to write some lyrics with something vaguely Spanish or

Latin American about them and he came back with the whole thing in Spanish.

"I was trying to bring over my Latin American upbringing I was bought up in Venezuela, Cuba and you tend to get influenced by that type of music. The real ethnic Latin American music was very much like rock music—it's all to do with dancing, excitement, having a good time. I obviously wanted to get this influence onto my album. On the five vocal tracks I did originally want to have mentions of Latin America or have an emphasis on the rhythm section."

Interest

In fact it was in South America that Manzanera first developed his interest in guitars. "It was out in Venezuela just before the Beatles started happening", he recalled, "There were a few groups consisting of guys who used to go to school in America and spend their vacation in South America getting bands together and playing at the local parties.

"My friend bought a guitar out there. It was an Italian electric guitar which was really incredible, all green and glittery with four pick ups and thousands of knobs and of course after seeing this I wanted one . . . this was when I was about eleven. There was this English guy who had a cello shaped guitar with Hofner pick-ups which I bought off him, and he showed me some chords and things sort of started from there."

Manzanera admits regretfully that he didn't really start playing seriously until he came to England a few years later. "The masters didn't like guitars or anything associated with rock music so you had to be very careful when practising so they wouldn't catch you.

Phil Manzanera talks to Pete Makowski about guitars, playing, influences and the Strat he bought from Eno's Milkman

Phil with three of his axes; Tele, Firebird and Strat

"I remember sending off for a postal course at that time and what came back was the theory of music, I was really brought down I thought there would be some nice pictures that I could learn things off. All I could do was study this thing for about three months which was really good in the long run because I learnt the theory of music.

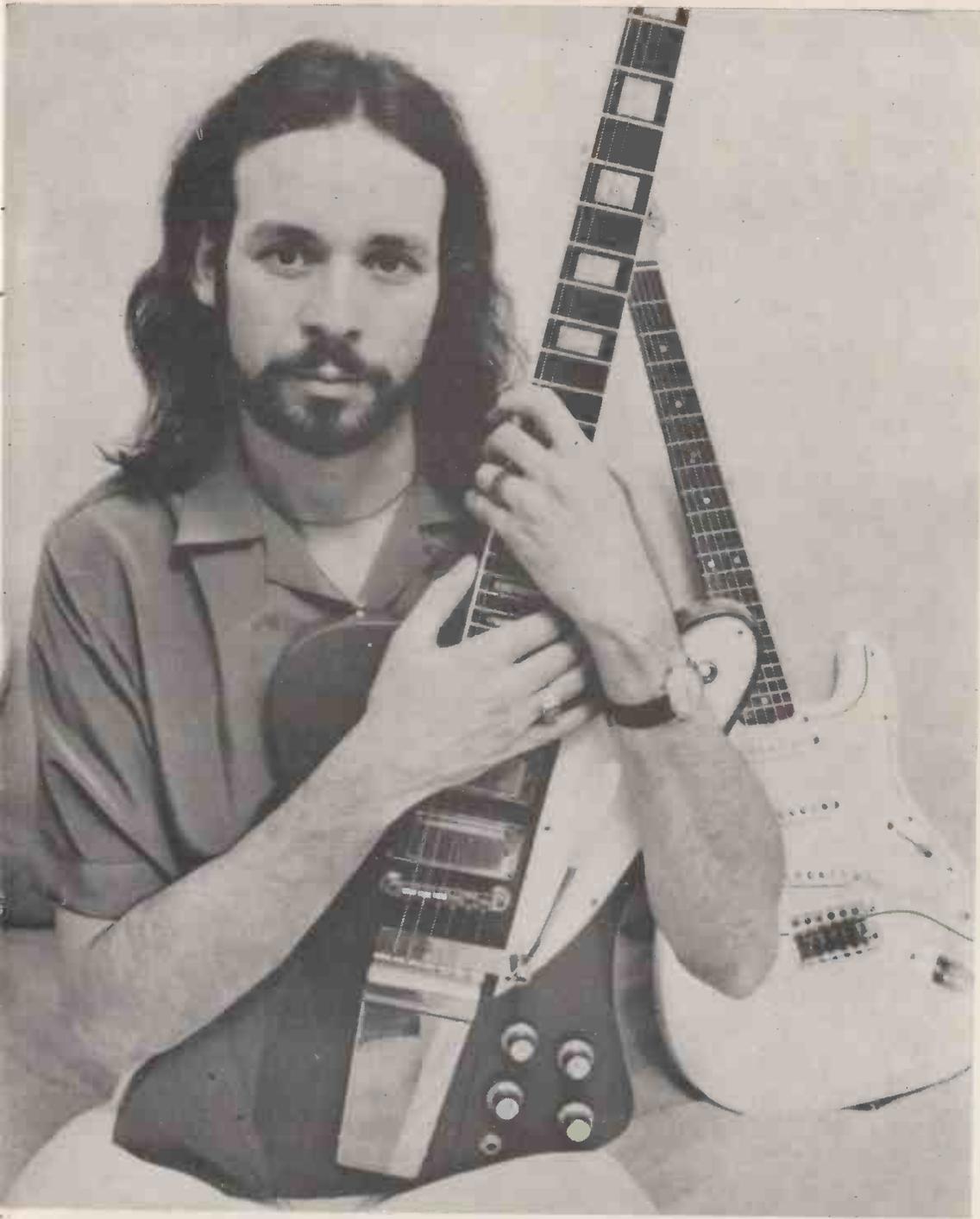
"I did go to some lessons as well, in fact one and a half lessons when I was about sixteen. It was so bad I just couldn't stand it. The teacher was really old and he wanted me to learn from music, which

I didn't want to do. I just wanted the freedom to let go. I had obviously developed some dreadful techniques and he kept on correcting me."

I asked Phil if there were any aspects of the guitar that frustrated him like for instance bar chords which have driven many a tutor to hand in his tuning forks.

"I never thought I'd get to play lead guitar actually", he revealed, "I got to the stage where I could play some chords and at that time all the groups had rhythm guitarists. It took me years to get into playing





lead and it wasn't until I was about seventeen that I discovered things like tremelo and bending strings . . . it seems incredible that I didn't discover that until then."

Those of you who have seen the inside sleeve of the L.P. will have witnessed the line-up of Roxy clutching onto a selection of interesting looking guitars all of which belong to Manzanera's ever growing collection.

"I started off with a Dallas guitar", he recalled with almost an air of nostalgia, "it was a cello model called the 'Laura

Li'. And then, when I was about eleven, I don't know how I did it, but I managed to sign an H.P. agreement and I bought a Hofner Galaxy guitar. My father didn't know what it was, he thought you plugged it into the wall. It was a great guitar, Brian's had it for the last three years, it's got the best tremelo in the world. That lasted me until just before Quiet Sun, when I got a Gibson 335.

"I kept that until I joined Roxy and I also bought a white Stratocaster and then I gradually started going through lots of guitars. I bought another

Strat off Eno's milkman and another Strat I had belonged to Hendrix. It was amazing that it was Hendrix's Strat but it was a useless guitar. Then I got a Firebird, that's a really beautiful guitar. It's got a great tremelo arm, 'cause I'm always breaking Fender arms.

"The last thing I got was a Rickenbacker twelve string, which is something I've always wanted, I used to draw pictures of it at school on my books."

Effects play an integral part of Manzanera's playing and it is hardly surprising that he has been dabbling with electronic

gadgetry since his early days with Quiet Sun.

"Then I used to get my effects with a Copi-cat going through a Revox and turning that off and on to obtain various sounds. When I first got into Roxy I used to get Eno to treat the guitar through a XCS3 which sounded really good. When he left I wanted to carry on doing that myself so I got Jerry Rodgers at RSE to build me this thing which is just a very superior filter and envelope shaper with a patch-board and you could link them up or use them separately.

I had them linked up to some pedals. I also had a Revox for ADT (automatic double track), normal echo and vari speed and I had all this linked up to a pedal so that by lifting it up I could start the Revox going and by putting it down I could stop it and in between you get this weird, eerie sound.

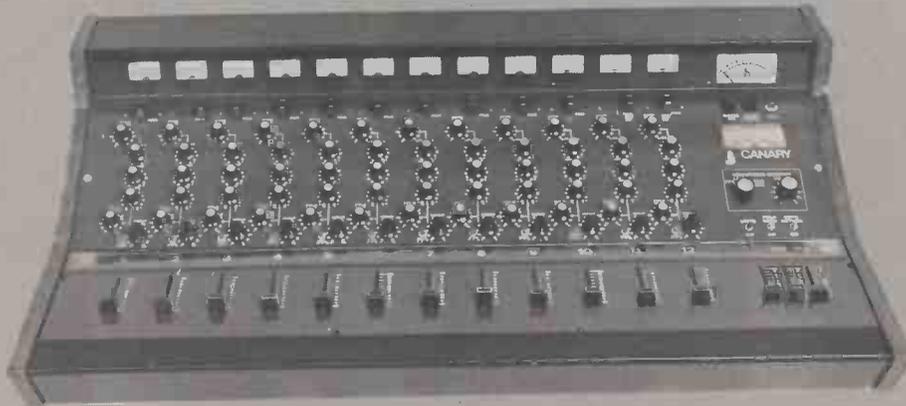
"The trouble was that it wasn't very reliable for stage—it kept on packing in at crucial moments—and eventually last year, it all blew up in Paris at a soundcheck. I had to go on just using a fuzz face and an MXR, which was so much better that now I just use that. So I've simplified my whole set up now. I'm also going to use a Revox, but with a much more reliable system."

Manzanera still feels that there's a lot for him to learn—"If you can play everything it must get a bit boring. You know exactly where you are, you know what your limitations are. I like to take things slowly, so I can enjoy playing guitar for X number of years more.

"Cause I really enjoy playing guitar", he concluded, "that's the whole point. If it wasn't fun there wouldn't be any point doing it."

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TO READ OR NOT TO READ?

That is the
question many
young musicians
ask — Beat
investigates

HOW important is the ability to read music in today's rock music world? Do you consider it of any importance at all? Essentially rock music is about feel—the most popular songs or pieces of rock music are those which have an indefinable quality that can only be described as atmosphere and which no amount of technical training can achieve.

Intuition and chance play a large role in the creation of most of today's newer sounds (although obviously the element of chance plays a far smaller role once a breakthrough, i.e. a hit, has been achieved) and no amount of training can teach one how to go about attaining this feel.

Most of the more popular songs of the past twenty odd years (and even earlier if one considers the music that was popular before the hit parade came into existence) have been written by musicians who are unable to read, yet they have produced music of the highest quality. It would seem then that the ability to read music is not very important to the rock musician—but is this the whole story?

It depends to a large extent on the type of music you are going to be playing. For the heavy metal merchants who are going to be banging out twelve bars or Black Sabbath riffs all night and who are quite satisfied doing that, there is no real need to learn to read. Even if you want to play a more complex type of music, such as

that performed by bands like Yes there is no need to be able to read music as long as there is perfect understanding between the various members of the band as far as their musical aim is concerned. They must also have the time and patience to perfect the more subtle or complicated parts of their music.

The use of tape recording has meant that the need for a more technical approach to the composition of music is no longer necessary. If a musician has a theme running through his head he no longer has to find his pen and manuscript paper. He has simply to reach for his cassette machine and within seconds his tune is committed to tape. This cuts out a lot of the donkey work involved in the process of composing, and is a far safer way of remembering a tune, particularly if one's knowledge of music is not especially good.

JAMMING

One note wrong on the manuscript and your beautiful tune will be ruined. On the other hand, if your masterpiece is not quite the unforgettable melody you thought it was, and you need to be reminded of it, you have only to reach for your tape recorder once more and the tune will instantly become familiar again.

Many bands have been known to keep tape recorders running while they have rehearsed or jammed in order to

recall anything that has come out of the spontaneous music-making. Often during jamming, someone will play a note or phrase which they might want to recall and which, without the aid of the tape, might have been lost for ever.

Having said earlier that it depended on what sort of music you wanted to play as to how important the actual reading of music was, it must now be pointed out that the instrument you play is of similar importance. The guitarist is lucky, due to the fact that most guitar tutors these days concentrate on chord work, some ignoring the technical side altogether. Many guitarists consider themselves to be musicians when they can just struggle to finger two chords in succession, and in some ways they have a right to do so as most folk songs, reduced to a very basic minimum, can be sung to an accompaniment of three chords.

In this respect reading music is not so important and this is also true to a large extent in the case of drums. And yet even though it seems as if anyone can get some sense musically out of the drums, just by sitting there and bashing away, many respected drummers know how to read music, or at any rate, can give some sort of technical expression to the rhythmic patterns they weave.

KEYBOARDS

If you wish to play a monophonic instrument, i.e. an instrument that only plays one note at a time, such as a saxophone, or a flute, it will be necessary to start with a tutor, firstly to ensure that your embouchure or mouth position is correct—you will not even get a note out of the instrument if this is wrong—and also to discover how to find notes, play scales, etc. You can discard the tutor as soon as you like, but you will get nowhere fast if you try to learn to play an instrument, particularly a wind instrument, without at least a cursory glance at a tutor.

Keyboards are something else entirely—one can sit down in front of a piano without ever having looked at one before, and without the help of a tutor, anyone with some musical ability will be able to bash out a tune. I know a number of people who cannot read a note of music, and yet who can



"You hum it and I'll follow—Okay?"

Continued on Page 22

READING MUSIC!

continued from page 21

play the piano really well. However this is the result of hours of trial and error, and the average person thinking of playing the piano will get a lot more out of playing if he can read music.

It is, of course, important to be able to read music if one wants to do sessions. Even though lots of producers and arrangers will leave the exact arrangement to the discretion of the individual musician, giving him just a basic idea of what he wants, most arrangers will be more meticulous, and the music will be written down to the last detail.

There are many musicians whose names crop up over and over again on people's albums, their names and styles of playing being well known and their reputations impeccable. A producer will know exactly what to expect of the musician, will know that the type of music that that musician usually plays will fit in with the overall sound he is looking for, and will have no trouble in coordinating the session. But for someone like Chris Spedding who plays all sorts of sessions, from the Wombles to John

Cale, the ability to read music is absolutely essential.

I was speaking to a jazz drummer recently who said that he could not get any sessions at all because he was not a good enough reader. It is only when your name and style are well known that sessions are easy to come by if you are not a good reader. Otherwise the only way to impress an arranger or producer if you want to start doing session work is to show him that you are completely at ease with any written score.

No feel

On the other hand some of the best trained musicians I know have absolutely no feel for rock music at all. Put a score in front of them and they can read it at the first attempt, but it will sound wrong somehow even though the notes are meticulously correct. The ideal is not only to be able to read the score but to get out of it the feel that the arranger tried to get across. One should try to obtain the best of both worlds.

In case one might think that for some instruments music is unobtainable I would suggest a good hunt in music shops for music for your favoured instrument. There are tutors, sheet music, and so on for any instrument, even dulcimers, mandolins, and Dobros, and it is just a question of going to a reliable shop and asking for it.

My final comment on the pros and cons of reading music would be that if you really want to get the most out of any instrument, you should learn to read—and learn to read well. "A little knowledge is a dangerous thing" — this is really so true as far as music is concerned. You will get infinitely more out of any instrument if you learn to read music for it. You will be surprised how chord sequences, tunes, runs will rub off on your improvised playing, and how that strange chord you discovered in a Stravinsky piano piece fits exactly into that new composition you've been working on.

It may be a hard slog, but I'm sure that in the end you will discover that the ability to read music is worth the effort taken in its learning.



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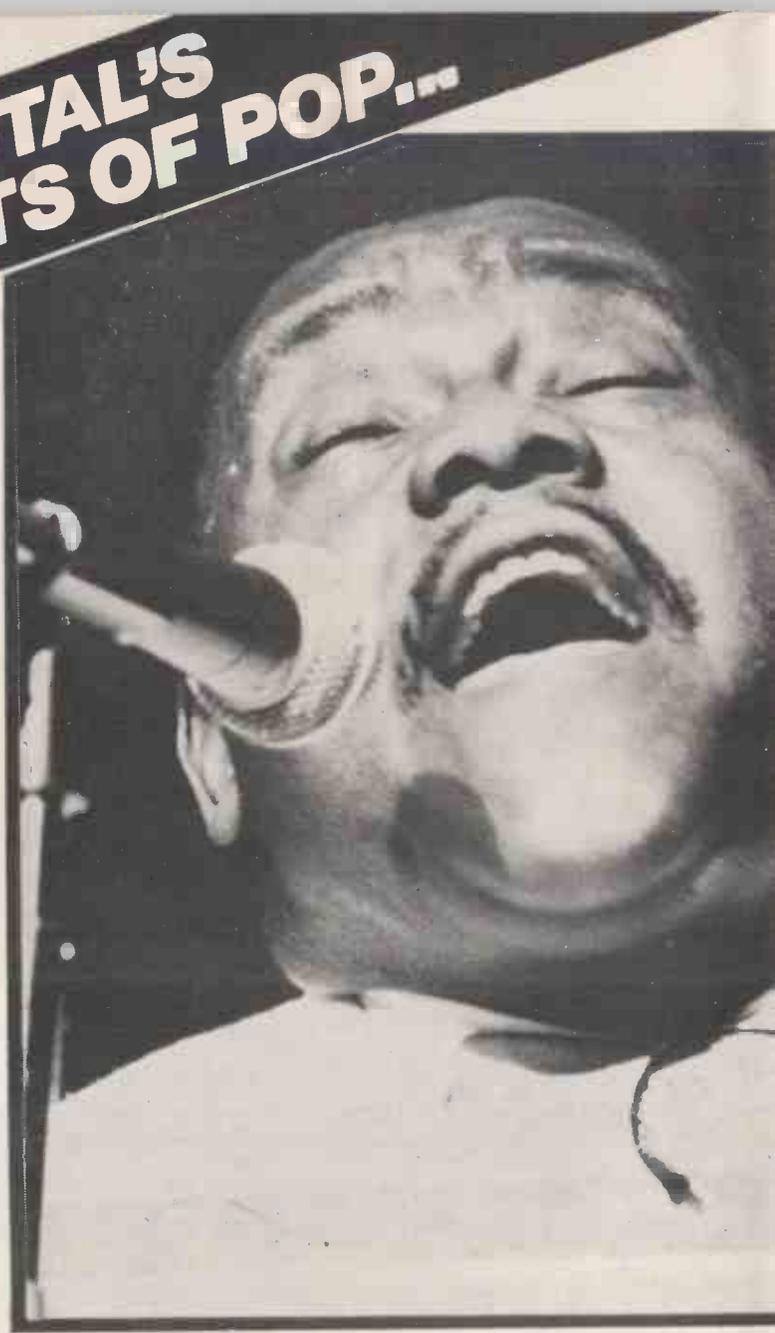
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**BEAT INSTRUMENTAL'S
LEGENDARY GIANTS OF POP...**

FATS DOMINO



FATS Domino, emerging from the world of rhythm and blues to help lay the foundations of rock and roll, is a happy-go-lucky sort of character. But if he walked around with a permanent scowl it would be understandable.

For of the handful of true rock and roll giants—a member of a clan containing Presley, Chuck Berry, Little Richard and Jerry Lee Lewis—Domino is the one who seems to get the least acclaim. Yet an analysis of disc sales figures puts Fats in the top ten of all-time big sellers. And despite several changes of style, to accommodate changing tastes in pop, nobody can accuse him of selling out . . .

The Fat Man was his first big hit. He emerged as a performer through the Imperial company, Los Angeles—based, and he had a fine partnership with Dave Bartholomew, who led and arranged his band. The hits, from 1949, just kept coming, starting with regional breakouts in black territories and moving into the white market with big ones around 1955—hits like *Ain't That A Shame*, *I'm In Love Again* and *Blueberry Hill*.

As a performer, the big man, jovial and fat, was in dozens of tours. Anybody making a hit record around the section

of the 1950's when Elvis Presley was emerging just had to go out on tour, and Fats worked with all of them. Jerry Lee, James Brown, Johnny Preston, Duane Eddy.

Films, too. Like *The Girl Can't Help It* and *Shake, Rattle And Roll*. He was still at the movie-making side of his work in 1972 with *Let The Good Times Roll*.

And yet despite the successes and the constant stream of big sellers, Fats just didn't seem to get the credit and acceptance he so obviously deserved. For some critics he was too predictable, with the basic rhythm set by his piano-pounding style. For others he was over-simplifying the whole rock and roll scene.

Maybe it was Little Richard's self-selling that cut off Fats Domino's supply of headlined praise. Whatever it was, there are many rock experts who are slow to own up that much of the essential spirit of New Orleans popular music stemmed from the unquenchable Mr. D.

However, with sales of more than 65,000,000 records, and a total of 22 Gold Discs, it is possible that Domino is happy enough. Maybe, indeed, he just counts himself lucky he was able to carry on towards the musical career he'd always wanted.

Fats was one of nine children. He had a musical background at home—his dad was violinist by trade and inclination and his uncle, Harry Verette, had played trumpet and cornet in jazzbands led by Kid Ory and Oscar Celestin. But Antoine, to give Fats his baptismal name, was the one kid in the family to show musical urgency.

At six he started on piano, after an uncle had left an old upright in the house. He had natural talent, that was for sure. But he had to earn money by day and took a job in a bedspring factory. And one day one of the heavy springs fell and crushed and gashed his hand.

Doctors instantly recommended amputation but Fats stuck out for a chance, at least, to play piano again. After two years of exercise and sheer willpower he regained the use

of his fingers and took up on piano again. As the confidence returned, he joined a band run by bass-player Billy Diamond.

Recording

But it was the link with Imperial Records and Dave Bartholomew that really got things moving. Fats says now: "I had influences like everybody else in the business, I knew rock was coming, with it's mixed white-and-black influences, but the kind of things that really turned me on were numbers like *Chicken Shack Boogie*, by a guy named Amos Milburn."

The recording side started in 1949. The Fat Man was written by Domino and Bartholomew and by 1951 Fats had formed his own band. He had to wait for the next break, but once he was "played" on white radio



stations the hits poured out. His own favourite record is *Blueberry Hill* and he rates the Louis Armstrong version the best ever of the song.

And one extra item on the purely statistical side of the Domino career: he had all those hits, but not one ever hit the number one spot in the American charts.

Fats says: "When I look back to when things started happening in New Orleans, I'm sure surprised at the sheer depth of talent we had in those parts. I mentioned Amos Milburn, but there were characters just as good, like Smiley Lewis and Guitar Slim and Roy Brown. One of the guys there was Roy Byrd, who appeared and recorded as Professor Longhair and His Shuffling Hungarians. He was somethin' else."

Pop-rock was a hazardous profession for all that. Domino

was one of the black guys who was plagued by plagiarists . . . that is, white singers who latched on to his recorded material, jiggered it around a bit and came out with the hit in certain parts of the States. Pat Boone did one such cover job, on *Ain't That A Shame*.

And Rick Nelson covered Domino's *I'm Walkin'* and sold a million copies in the States alone—and was eventually signed to the same Imperial label that nursed Fats along!

But New Orleans was an exciting place for Fats to grow up in, because of the various musical styles which were blended to make an identifiable NO style. There were Cajun influences and Zydeco trends. Zydeco came from southern Louisiana, and featured accordians. Cajun brought in the saxophone for the accordian, and Fats Domino carefully noted every last variation in style.

And Fats' own curious vocal style also reflected the different aspects of life in New Orleans, where there was, and is, a strong French influence. Fats as a kid was brought up to speak French first, and some of the pronunciation in his songs stems from the fact that it was French first, English second.

Though critics may find it hard to assess and explain the Domino style, the truth is that things like *The Fat Man* sound as good now as they did then. That, surely, is a tribute to the power and force of his style.

Certainly there is no argument that Domino really was in at the start of rock and roll. Any rock historian will saver that Cleveland disc-jockey Alan Freed was the first high priest of the rock movement, with his Moondog's Rock And Roll Party on radio. From radio to stage presentations was but a short step, and by 1953 Freed was taking top rockers around the country. Domino was an integral part of the proceedings.

Fats also deserves credit for the way he injected his rock exuberance into even old standard songs—*Margie* and *My Blue Heaven* are two examples. The familiarity of songs like that helped push the black-and-fat man into a white popular music area, which certainly did his sales royalties no harm at all.

Presley, naturally enough, topped Fats in terms of overall sales in the white areas, but that was no disgrace. The

emergence of Little Richard was no real hang-up either, because in terms of promotional publicity it seemed that Domino was painted as the amiable and likeable fellow while Little Richard was the mercurial performer invested with at least a hint of evil.

Strangely enough, the two giant performers often shared the same backing musicians. Talk to Domino today and he's a likeable mixture of the outspoken and the resigned. He says: "In terms of getting regular hit records, things slowed down after 1962, and the thing was that the Beatles were emerging in Britain. All those British groups that followed on made it real tough for a lot of the American entertainers.

"Yet we'd read, Little Richard and I and some of the other guys, how we'd influenced the Beatles and the rest—how guys like John Lennon and Ringo Starr were hoarding our records like crazy." Something ironic in the way that pop developed at that time.

However the fat man bided his time, and set up home with his wife and kids (eight at the last count) in New Orleans, and he made the occasional appearance at Las Vegas. Ironically again, it was Beatle manager Brian Epstein who finally got Domino to Britain, in 1967, to appear at the Saville Theatre, then a haven for rock fans.

Domino, like so many other rock artists, had learned to fear flying and that reluctance to travel by "silver bird", mainly because of the high air-crash mortality rate among rock musicians, had delayed his London entrance. But he did well by his fans. He created his own waves of nostalgia and devotion, and Domino is still very busy in the rock-revival movements in the States.

Play the early Domino and contrast it with today's Domino and the differences show through. The voice used to be high-tenor in pitch and now is lower and somehow more relaxed and relaxing.

For many of his records, a regular ingredient was a tenor-sax solo, and he used two guys, Lee Allen and Herb Hardesty, to do the job. Nowadays he still manages to get the old-style excitement, the rawness and roughness of rock, yet with a voice that has quite drastically changed direction.

The truth is that Domino was the original spirit of rock and

roll, and deserves the fullest credit for developing, from New Orleans, an industry that still is a money-spinner.

Domino says he always relies on his musicians to come up with the goods. "You gotta have a special kind of feel to be able to play rock and roll," he says. "So it was important to me to know that things would be capably looked after on drums, where I used Cornelius Coleman, and on bass, where Frank Fields was the guy'nor.

"If you're out front, and working, and creating your own moods, then you've got to leave what happens to the basic rhythm to other guys. You got to learn to trust them, depend on them. There may be a million good drummers, or bass players, but only a few are really into what rock and roll is all about."

Elusive

Fats now, perhaps, is looking for that elusive once-in-a-decade song that could restore him to the million-selling bracket. Maybe, if he ventured back to Britain and the continent, he could build up cult-appeal status again. At any rate, he left Imperial in 1962, and he tried a couple of other companies without really hitting it off.

Later, when he was packed to Warner-Reprise he showed his dignity and good grace by recording a couple of Lennon-McCartney songs, *Lady Madonna* and *Lovely Rita*—and working them almost to perfection. To John and Paul he remains one of the great legendary figures of rock and roll, and it gave them great personal pleasure when he recorded some of their material.

The Domino style with music is the same as his lifestyle. Plain and simple. Home-cooking rather than cordon bleu. He may, and often does, walk around with \$100,000-worth of jewellery scattered around his ample person in the shape of cufflinks, tip-clips and other accessories, but most of all he likes talking about the old days in New Orleans, when he was courting the girl who was to become his wife. And when a whole new era of pop music was opening up.

"Some called it rhythm and blues, and then it was rock and roll. I just calls it music with a beat."

RUBETTES- A GOOD TIME BAND

IT was one very depressed guitarist who came to the telephone to talk about how the Rubettes were managing to play three dates in France without him. Tony Thorpe was recovering from a painful operation to remove a cyst, making it impossible for him to play. "They've been practising for days to reorganise the numbers and think they can just about do it, but we're all very fed up about it," he admitted.

The Rubettes sell more records in France than practically any other British group. The Monday following our conversation with Tony, the rest of the band were due to have lunch with Prime Minister Giscard d'Estaing's son, who is apparently a great fan of theirs, an

honour which is just one of the rewards of success — in the Rubettes' case, five hit records in 18 months.

The band have just finished off their third album in Lansdowne Studios, a favourite with them because of its "excellent vocal and drum sound and beautiful piano." As with their previous albums they have what Tony calls "a gentleman's agreement" with songwriters Wayne Bickerton and Tony Waddington who have penned all their hit singles to date, allotting half the album space to their writers and half to the band.

"We all write," explained Tony. "I began when I was about sixteen and I'm working on bits and pieces all the time. I always have a guitar with me when we're on the road so that I can work ideas out wherever I am and then put them down on tape or paper."

Before the Rubettes were brought together to record *Sugar Baby Love*, they had all known and worked with each other in the past in various combinations. This is the first band to contain them all together. Tony himself started off groups when he was about his musical career in skiffle eleven — "We couldn't find a real washboard so we had to make do with a metal one" — and learnt his first chords on a £15 Tuxedo. "I always get very fond of my instruments and I like to keep them but that one just fell apart. I couldn't stay attached to it because it wouldn't stay attached to itself!"

OVERDUBS

Since then he has been a Burns freak, beginning with a Sonic, moving on to a Vista Sonic and now using on stage a ten-year-old New-Sonic.

"I call him George — don't laugh! — so I hope you don't mind me referring to him by name. I also have a Fender Statocaster and a Telecaster which I use in the studio, but for a raunchy rock sound with heavy overdubs I always use George because he has a very big sound.

"I'm having a guitar made by Dick Knight at present and I'm trying to roll the sounds of Gibson, Fender and George all into one instrument. I calculated that since George's sound is produced by Humbuckers on cheap wood, with George's electronics combined with really good wood I should get better sustain and a great sound."



Talking to Tony about his playing, it transpires that his great love is genuine American country music, which he practises madly in his spare time. "I'm almost undoubtedly the best country picker in Romford!" he joked. Although he can't use his technique within the Rubettes set-up at present he hopes that there might be room for it at a later date when they've reached a position whereby they don't have to consider each number is what the audience expects from them. "We had to throw out two really nice numbers we'd done for the new album because we knew people would say 'it isn't the Rubettes.'" he lamented.

One thing you couldn't call this band is pretentious. They admit to being a good-time band, all thorough pro musicians who are deliberately setting out to enjoy themselves, make money and fill a particular musical role, as Tony explained.

"We don't find it frustrating playing in the Rubettes because we've no desire to play heavy music. We've all been through progressive bands, heavy bands, jazz-rock. Frankly, if you

want a heavy-duty quote, the general rock scene in England and Europe today is a joke. It's drastic, tragic, from the point of view of the music coming out of it. One of the great disservices heavy rock things like Cream and Hendrix did to the world was that when they finished, everyone tried to emulate them but didn't have the genius.

"What's happened is that virtually every other band has become a heavy rock one and 90% are diabolical. They sing a short song then freak out on guitar for twenty minutes.

"That's why out and out pop stuff came in, to try and allviate the situation. I'm counting us as pop. Pop is still trying to fill the gap left by the Beatles. There's a musical vacuum at the moment with no-one leading the field."

What can Tony, in his position as a successful working musician, see happening in the near future?

"I'm tempted to doubt another phenomenon, Rock is now twenty years old. If something big comes along now, it won't be rock orientated. Rock's gone as far as it can go, with clothes,

fashions, smashing instruments on stage, going nearly all the way sexually on stage, there's nothing left that can shock. Maybe it'll be progressive country stuff that happens next."

As far as the Rubettes are concerned, Tony reports that they are developing as fast as their audience will let them. "Maybe if we didn't have that curb, we might progress at a runaway pace, but it would be nice for us to get to the position where we don't have to think of music in terms of 'is this us?' all the time.

TAX SITUATION

"We're going through a transition phase at the moment, one that all bands go through. The look and sound of you wears off and then people start coming along to see if we're any good as a band. What we'd like to do now is make it as an album band, not just a singles one. Britain is the only country where the two things, albums and singles, are so far apart."

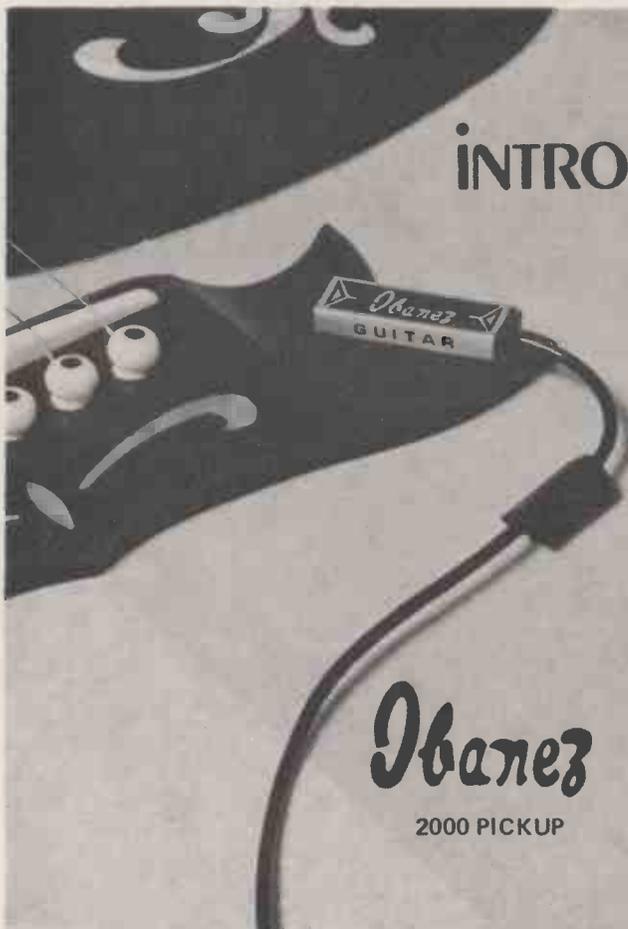
It sounds like Tony hasn't got too high an opinion of the music scene here. When further pressed, he admitted, "I know

it's a terrible thing to say, but I really don't think England is a terribly musical country. It seems that things don't catch on unless they have the hard-sell phenomenon behind them, or some strong image attached. When it comes down to just the bare, unadorned music, they lose interest."

So what advice would he give to aspiring musicians? "Move! Things are impossible here at the moment. I've never been to the States but if I go by what I've been listening to, the quality of music there is infinitely higher than here.

"I could see the Rubettes leaving Britain for two reasons. One is the gig situation. It's got so bad that, for a really big band it's down to three venues in the whole country, the Free Trade Hall, Hammersmith Odeon and Glasgow. For massive bands, there's only Wembley.

"The second reason is the tax situation. Politicians tend to treat rock musicians with the contempt they think they deserve, yet last year the rock business had a bigger turnover than the stock market. We're one of Britain's biggest exports, yet they can't see it."



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REGAL EAGLES RULE

Take it easy—this American band are on the border of the big time!!

Towards the end of the last series of 'New Faces' a band appeared singing their version of the Eagles first single, *Take It Easy*. At the time their choice of material surprised me. I'll bet that few of the regular 'New Faces' fans could have said who the song was by originally; many would not have heard it all before, and yet here it was sandwiched between unfunny comedians and female contortionists, and somehow sounding strangely familiar.

Fax and Info

Here was a song that had flopped as a single in Britain by a band who were anything but a household name in this country, yet this band on telly were staking their future on it, playing it on a family show at peak viewing time. Very strange. Could it be that the performers of the song were relying on quality rather than popularity of material in their quest for fame? If so, well done lads.

At roughly the same time the Eagles new album was released in this country and they made an appearance at the Crystal Palace Bowl. This summer being very hot and summer being THE time of year for Eagles music, the atmosphere was just right for them and both the personal appearance and the release of the new album were ideally timed. To many people the Eagles are a fairly new name, but the new album, *One Of These Nights* is in fact their fourth album to date, and although it has sold more than the others, Eagles

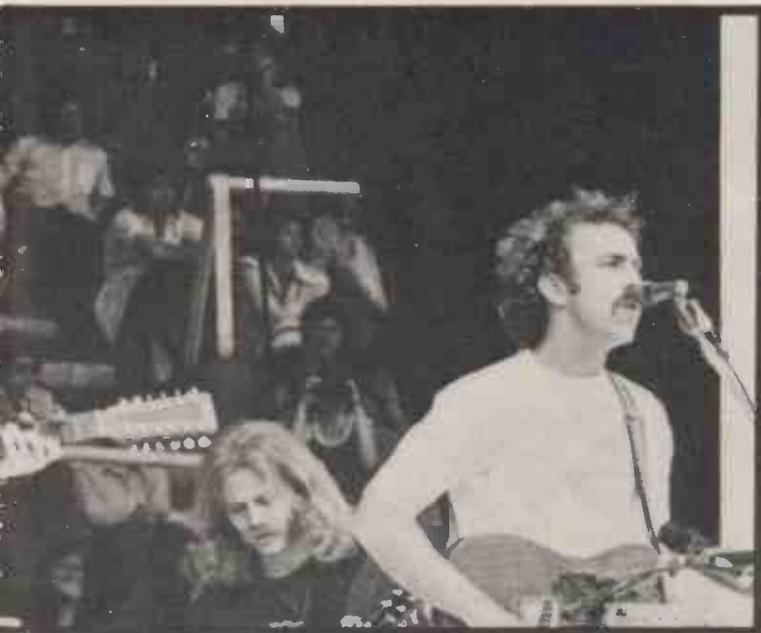
fanatics have been known to sit up all night discussing their personal favourite songs, some preferring the country side of the band, some the harder, rockier element.

Some fax and info:— As I have said, the Eagles have a long track record (if you'll forgive the pun) which goes back to 1972. All the members of the band had been playing in first rate American bands before teaming up together. Bernie Leadon, for example, had been in the Flying Burrito Brothers, Randy Meisner, the bass player, had been a member of Poco, and he, Glenn Frey and Don Henley, the drummer, had all been in Linda Ronstadt's backing group immediately before the formation of the Eagles.

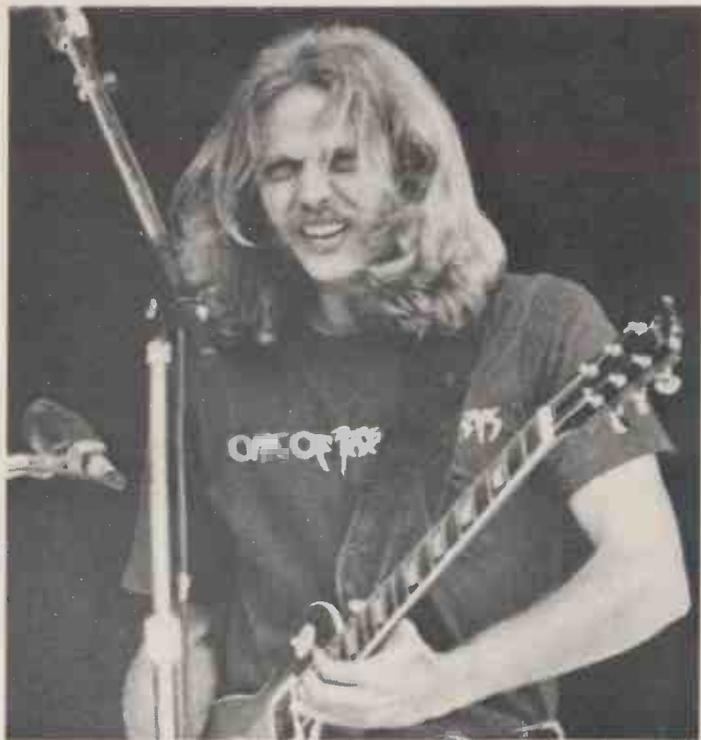
The band came together initially at the suggestion of producer John Boylan, who was also Linda Ronstadt's manager and after David Geffin had signed them to his newly-formed Asylum label and had sent them off to play a month of gigs at an obscure club in Colorado, they made their first album, *Eagles*. This album was produced by Glyn Johns, as was *Desperado*, their second album, and it may surprise some people to know that both these records were recorded in England.

Production

This might seem to be a strange move considering just how American the Eagles sound, and yet there is some logic in their wish to record in this country. They have said that they wanted to get the best producer possible—some-



◀ The Eagles left to right Randy Meisner, Glenn Frey, Don Felder and Bernie Leadon



Don Felder — The newest Eagles member

one who could handle both the acoustic country numbers and the heavier material. Glyn Johns was top of their list. Besides this, being away from home helped them to get a clearer perspective on their own country, and the American influences became stronger.

The first album opens with *Take It Easy* and a more typically Eagles song would be difficult to find. Electric and acoustic guitars play off against one another to the advantage of both, the song has doses of country and rock 'n roll in

equal proportions, a guitar solo that fits exactly, and those fabulous Eagles harmonies — as light as flaky pastry and just as enjoyable. This song contains the first of many brilliant production touches. During the guitar solo you slowly become aware of a banjo being picked furiously somewhere at the bottom of the mix. Slowly it becomes more apparent until by the end of the song it has gained equal status with the guitars.

The production is so good that on first hearing you aren't

really aware of the banjo at all, although it adds a lot to the pace and feel of the song. *Take It Easy* is a perfect fusion of the two elements of Eagles music; the softer, countryish material and the harder electric rock. *Chug All Night* and *Most Of Us Are Sad* are extreme cases — the one loud and brash, the other light and delicate — and since they are back to back on this album running order it is easy to compare the two extremes of Eagles music.

Energy

To my mind, the band has always seemed more at ease with the softer numbers, and it has always been my impression that their attempts at out and out heavy rock have not been entirely successful. They are far more adept at handling songs like *Already Gone* (from 'On the Border') which call for a sudden unleashing of energy in the chorus, rather than those like *Chug All Night* which go hell for leather from the word 'go'.

The second album, entitled *Desperado* is a collection of related songs (somehow 'concept album' doesn't sound right in this case) about the Doolin-Dalton gang of outlaws; the album doesn't have a strong story line as such, but deals in general terms with the ups and downs, trials and tribulations of those who live outside the law. From the confidence displayed in *Twenty-one* to the insecurity of *Desperado* ("You'd better let somebody love you before it's too late") the songs show the advantages and disadvantages of living dangerously.

For the first time one of the songs on this album (the title track) has a string arrangement. Often the use of strings can seriously mar the overall effect of this type of music, but here they give the track just the feeling of majesty that it needs.

Banjo-Pickin'

During the summer of 1974, *On the Border* was released. No overall theme this time, just a bunch of damn fine songs, but there were some changes. For a start a new guitarist Don Felder, had joined, in addition to the existing personnel, and a new producer had taken over. This was Bill Szymczyk, recently producer of *Wishbones There's the Rub*.

Inasmuch as any side of an Eagles album represents the different facets of their music, perhaps the first side of *On the Border* shows this better than any other. We begin with *Already Gone* a song in the *Take It Easy* vein. This is followed by *You Never Cry Like a Lover* which displays the piano-playing talents of Glenn Frey, whose guitar playing duties had been cut down slightly with the arrival of Don Felder.

Next comes one of my favourite Eagles tracks, *Midnight Flyer* a red-hot banjo-pickin' toon, which defies the listener to keep still. After this we have *My Man*, Bernie Leadon's tribute to Gram Parsons late of the Byrds. This is one of the most beautiful of the Eagles songs — really nice" as Bob Harris would say.

Funky

Leadons steel guitar swoops amongst the vocal harmonies, backed by clusters of acoustic guitars. The last track on this side is *On the Border* itself, which is the nearest the Eagles have come to funky. You will get a good idea of the variety of Eagles music by listening to any side of one of their albums, but if you are a newcomer to their sound you will get more out of listening to the first side of *On the Border* than any other. That's only my opinion, but as I said, everyone has their own Eagles favourites, and those are mine!

The band has just released *One of These Nights*. This album more than any of the others shows how the Eagles have progressed without losing any of the spirit that made the first album so successful. While there is nothing like *Journey of the Sorcerer*, a banjo tune bathed in an orchestra of strings, on any of the other albums, a song like *Lyin' Eyes*, (also from *One of these Nights*) could quite easily have been on the first album. The Eagles have not left their roots behind, though they are always developing their sound, each album being a definite progression on the last.

The Eagles is one of the most fitting names for a band that I've ever come across. Not only do they fly high and gracefully but they can pounce with deadly accuracy — and these birds certainly ain't no chickens!

WHAT THE A&R MEN WANT

PPETER Swetenham, head of Warner Bros' A & R department, has really done the rounds of the music business, having been involved in just about every aspect to date. He's been in groups, been a songwriter, worked as a producer for Decca, an engineer for Air Studios and has put that experience into the creative approach he takes to his present A & R job.

"I think my various experiences have certainly helped me. It means I can understand the problems of artists better and having been an engineer certainly helps me when it comes to producing records. Mind you, I was a producer before I was an engineer. Most people become a tape operator, then an engineer and finally a producer but I worked as a producer with Decca and found it frustrating not to know what was going on in the control room, so I found someone who got me in at the bottom, as a tape operator and I learned engineering the hard way."

While he was with Decca, Peter was very involved with finding new talent for the label. "There were half a dozen of us listening to tapes, going out and hearing bands. I was writing songs then and I used to find groups, give them one of my songs to do and then produce the record. Nothing very successful, though," he stated, modestly.

AMERICAN

Being basically an American company, Warner Bros. have an extremely large American catalogue of artists, including such people as the Doobie Brothers, James Taylor, Todd Rundgren, Little Feat, America and Gordon Lightfoot. Over here, they have a compact office where about thirty people work as a team, dealing with a fairly small stable of British artists such as Ralph McTell, Back Door, Fleetwood Mac, and Mike McGear. But it is a list which is expanding all the time and recent signings include Clancy, Liverpool Express, (a commercial pop band led by an ex member of the Merseybeats), Glider, a seven piece band whose average age is twenty and who write their own teeny-

PETER SWETENHAM HEAD OF WARNER BROS

'We only want to sign acts we really believe in. We're not really involved in quick one-off singles rubbish.'

bopper orientated singles, writer "personality" Eddie Howell and a duo made up of songwriter Tony Hazard and Jesus Christ Superstar star Richard Barnes.

Peter only joined Warners on June 1st, so he wasn't involved in the signing of all these musicians, but he did explain how a couple of them came about.

"Although we don't have talent scouts as such, we often find ourselves in a different part of the country on business of some sort, and while we're there we usually ask people if they have any favourite local bands. There are always little pockets of talent which you don't usually hear of.

"We found Glider through their management but they found them because there was a guy who didn't exactly go round the country looking but kept his eyes open in his local area and kept a contract in his pocket! They're very much aimed at the kids, a poppy kind of thing.

"We're being very selective on our signings at the moment. Right now I'm doing more pro-



Two of Swetenham's charges — Rod Stewart and Ron Wood.

duction of people who are already signed to us than looking for new people. But one thing I am working on is a couple of people who came to the label through this office, Tony Hazard and Richard Barnes. I really liked what they were doing as soon as I heard them because Tony is such a great songwriter. He's written things like *Ha Ha Said The Clown* and *Fox On The Run*, and *Getting Over You* which Andy Williams recorded.

"I like good songs with good melodies. The Hazard/Barnes album is an album of good songs rather than an album of good musicians with mediocre songs."

NANCY

However, Peter stresses that it isn't only songwriters that Warner Bros. are looking for. "Even though I wouldn't sit at home and play a heavy rock album out of choice, I still think I can tell what's good and commercial and what isn't. And Nancy's got a great pair of ears!"

The Nancy referred to is Nancy Moor, who makes up the A & R department. She has been with the company over two years now, working her way from more secretarial type duties to the enviable position she's in now. While Beat talked to Peter, she was busy opening the pile of a dozen or more tapes that had

come in that day. Some were on cassette, others on 16 track demo tapes. All were destined to be listened to on the office Revox.

"We get a pretty fair selection of music sent in on tapes," commented Peter. We do play everything, although we may not listen to every single minute of every tape. You can get a pretty fair idea without doing that. Mind you if anything really grabs us we'll play the whole thing and then play it again."

Is sending tapes by post the best way of approaching Warner Bros.? "Definitely," replied Peter. "Although we do see people who come in, I'm spending so much time in the studio and Nancy is so busy that we just haven't got much time to see anyone. So it's much quicker to send in a tape."

Does that tape necessarily need to be a big, expensive production? "I must admit I do feel put off when people send me those tiny little tapes. They're very hard to play on the Revox. But that sort of thing shouldn't matter. I was sent some music on a cassette, recorded at home on quite an ordinary cassette recorder, when I was at Decca and we ended up signing the group."

"A lot of people send in songs, which is a mistake unless you've got a specific artist in mind for it. I can't deal with songs here, they'd be better off approaching a publisher. We occasionally get

people walking in with songs and we just can't help them.

"I think that people should try to make really good demos. That doesn't mean you need to spend the earth because I've heard home demos that were almost as good as masters. What I mean is, you should put everything on that tape that the number needs. For instance, if you are thinking of doing a recording at home but your song really needs drums, which are difficult to put on at home, then it's worth going into a proper studio. You should have everything you think the music needs by way of arrangement, harmonies etc. If you've already got a demo that you're not quite satisfied with and think you could do better, then go and do it again, because you're giving yourself more of a chance."

It also helps if you have already got management laid on.

"It's very difficult to get started without any sort of management. It's very important in my opinion. But if we heard someone who was amazingly marvellous and they didn't have management, we would try to help them fix something up."

Of course the present economic situation is affecting Warner Bros. just the same as every other record company. It's a pretty depressing prospect for musicians who have yet to get a recording contract. "I think our intake is bound to drop over the next year because of the money thing,"

commented Peter. This has led to their current policy of signing some people on a singles basis only. "If after a few singles nothing has happened, then we'll probably part company. But it's silly to commit yourself to doing albums with new people and then finding that their singles aren't getting anywhere."

OPTIMISTIC

Peter also reckons that it's very important to have built up your own following before approaching a record company. "We're wary of signing a band that you know has to go out on the road for a year of two to build up a following. We have to think hard before signing a band in that situation. It's just on account of the effort involved in getting them off the ground. It's not that we're lazy or anything, but we'd rather put that effort behind the artists we've got already than sign up totally new things and diversify our efforts and not get anywhere. There's always the exception, but the days of big money have gone now although I think they may come back one day."

On that optimistic note, we asked Peter what in particular Warner Bros. were looking out for at present. Did they only follow the chart trends or did any sort of music stand a chance of being accepted by them?

"Every record company must follow the trends a little, if only subconsciously. We only want to sign acts we really believe in. There are a lot of good acts around but you can't sign them all. We're not really involved in quick one-off singles rubbish. On the other hand, we'd like to get more involved in getting good singles into the charts.

"When we're thinking about signing someone, the whole building gets involved. If I like something but the general consensus of opinion is against it, it wouldn't get signed. The whole of Warner Bros. signs an act, not just the A & R department! What we want is something that is original. I've no time for anyone who sounds like somebody else. At the moment there are a lot of bands in exactly the same sort of vein, white English groups playing funky music. It seems a bit illogical. I don't think it's the trend. Of course a few of these copy groups will get big but the rest of them are just cutting their own throats."



Todd Rundgren — his records are distributed by Warners.



Mike McGear — one of Warner's small British stable.

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Go into almost any recording studio in Europe (and in many parts of the world), peer into the studios of any television or radio company in Britain and you are bound to see one name proudly displayed among the masses of high-technology equipment that these people use. That name is AKG, a name as well known in acoustics as, say, Jaguar is in the world of the motor car.

In an attempt to examine the background of AKG Beat visited their Notting Hill, London, headquarters and spoke with managing director Peter Eardley, a man who has been largely responsible for much of the company's progress over the past few years.

AKG was founded back in 1945 and has since grown rapidly into one of the two major microphone manufacturers in the world. Currently they employ 800 people in their Vienna factory where they make dynamic and condenser mikes plus their very popular reverberation units. Vienna is also the headquarters of the company's extensive research unit where new ideas are continuously being dreamed up. Another 200 people work for AKG in Munich and there are associated divisions in Switzerland and London. Other areas of the world are covered by sole agents who operate in most major countries including the USA. AKG's sales even extend far behind the Iron Curtain.

Demonstrated

AKG were lucky in getting off to a very fine start with their first condenser mike, the C12, which they demonstrated to the BBC back in 1955. After that they also chose the right moment to introduce the C28 which coincided with the birth of commercial television. Since then the C28 has become very much the standard TV mike and AKG mikes are to be seen (and of course heard) on many television programmes.

Broadcasting has been a particularly fortunate area for AKG, a fact that was conveniently demonstrated while we were sitting in the reception area waiting for our interview with Peter. During the short wait a television company involved in news reporting came in to buy twelve mikes at one

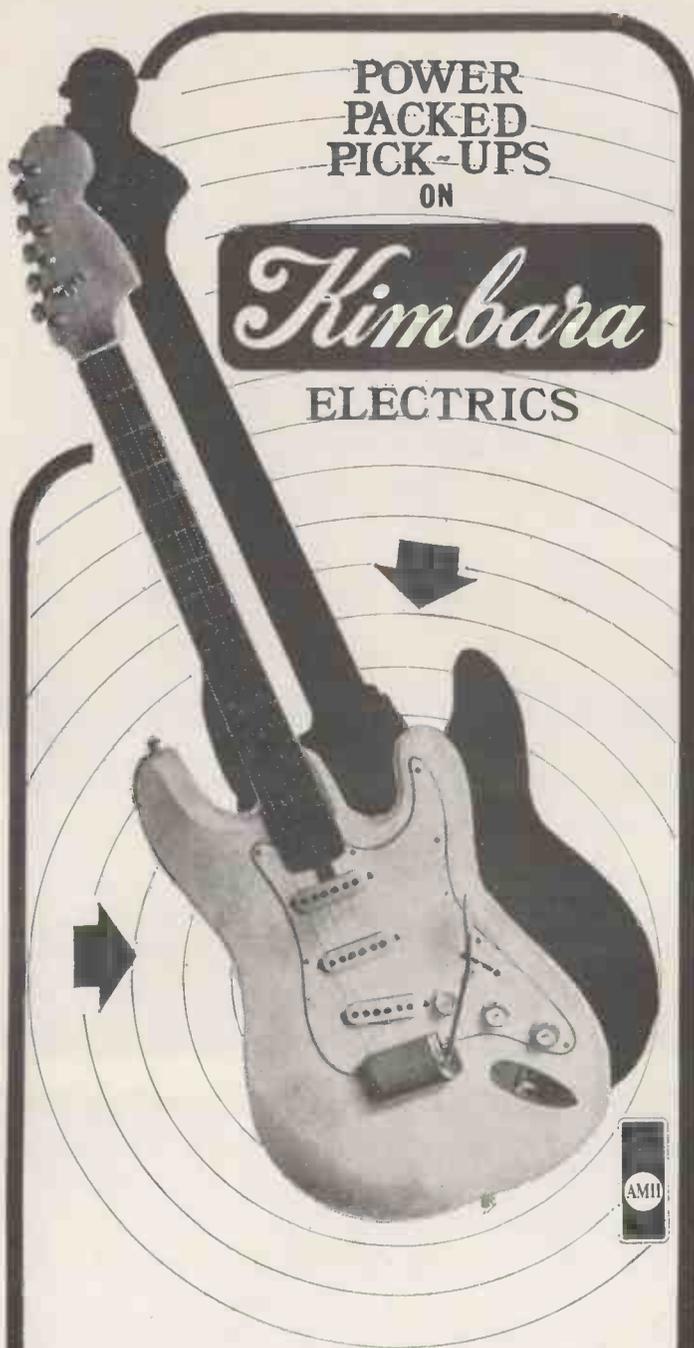
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THIRTY YEAR SUCCESS STORY.



Peter Eardley demonstrates one of his mic's.

Continued



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go. The order was fairly typical for them as they are frequently losing mikes when reporters have them knocked out of their hands and trampled underfoot! Besides offering more than adequate quality for the operation at hand, and being able to supply the mike needed from stock, one of the main factors in their choice of AKG was the fact that the nearest equivalent mike (a Japanese model) was significantly more expensive.

Price is, in some markets but not the very high quality one, quite an important aspect. Again, AKG, being largely made in Austria, have the advantage over other imported products in carrying no import duty due to a hangover from the time when Britain and Austria were in EFTA.

But, in the high quality market, AKG is very prominent and here you are judged in terms of pure quality.

Penetrating

As we've already said, AKG have massive markets in broadcasting and recording, but increasingly, they are penetrating into the live group market as Peter explained.

"We started in the studio field and then worked downwards. We did lose out a bit in the beginning when the Beatles came along because we were still making studio mikes when there was a very big outlet for ordinary mikes. Shortly after that though, we introduced the D1000 gold plated mike and became very much more involved in that market where we now have a lot of sales."

Yet another market is the industrial field, where AKG mikes are widely used for factory and general public address systems.

However, it would be a mistake to assume that mikes are all AKG are into. Shortly to be introduced is a digital delay unit which should follow on nicely from the large sales being made to studios throughout Britain of their rather excellent 13x20 reverb unit. This

latter piece of equipment is perhaps the first spring system to approach the quality of the standard EMT plate system.

Also planned soon is a headphone unit designed specially for organists. For silent practise work this should be a boon to neighbours the world over!

Friendly

At their London offices, AKG employ around 14 people and manage to combine a friendly atmosphere with the advantages that a manufacturer will always have over an importer in terms of quality control and experience. They carry around £150,000 of stock at any one time and are able to supply most items off the shelf.

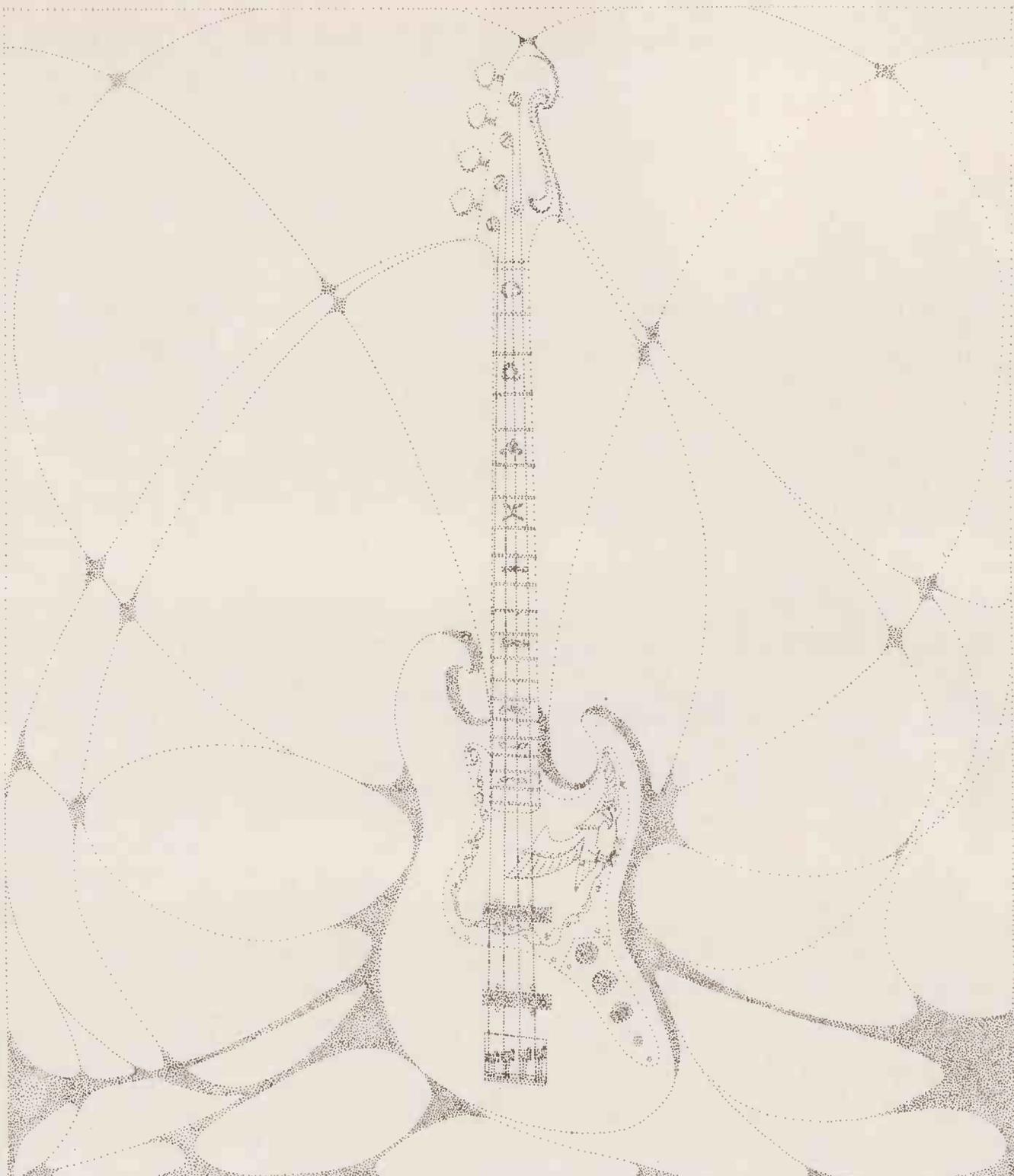
For anyone actually in the industry, one of AKG's most noticeable features has been the preponderance of Peter's beloved Bunny girls at almost every exhibition. Always cheerfully manning (womaning?) his company's stands they have certainly livened up many a dull show. Peter takes the glamorous image of the girls very seriously and was able to reassure us that the AKG Bunny girls will stay a part of the firm's promotional programme for many years to come!

As the microphone market becomes increasingly sophisticated AKG are uniquely poised to leap forward, as Peter explained.

Sophisticated

"I've found that the group market has become much more sophisticated. Groups know an awful lot about sound these days and they know what they want. More and more of them are moving onto condenser mikes to get that quality they're looking for. It used to be volume, volume, volume but now they want a nice quality of sound."

With a wealth of all sorts of condenser mike experience behind them in many differing applications, AKG look like they are in for at least another 30 years of success!



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M. J. Copcock

It appears with many groups that as soon as they achieve a certain degree of success, they want to cut all their previous ties and go off on a new thing. It's rather like kids who achieve maturity then can't wait to leave their parents. Sometimes it looks a little as if they're turning round and biting the hand that's fed them, but Mud's much publicised split with their writers, producers and record label wasn't a bit like that.

The Mud/Chinnichap situation must have been the only time a TV company put a programme out over the air fea-

turing the group and the 'other side' meeting and talking over what led up to their split. And there are, it seems, regrets on both sides. In fact, looking back on it now it all looks a little silly, a storm in a tea-cup.

This is how their manager Barry Dunning sees it, after the event.

"Chinnichap didn't rip off Mud. RAK made them stars. The fact that Mud didn't have to pay anything out of their own pockets doesn't alter the fact that Chinnichap made an awful lot of money out of Mud. That is fair commercial gain and I accept it as that totally

without any rancour or anything.

"Yet where I feel the whole situation went wrong was that they were too greedy for too long. If six months before the end of the contract they'd gone to the boys and said, look fellas, we know you don't get much percentage and we know your expenses are very high, go out and buy yourselves a car each and we'll lose it in the company, things might have been different. It would have been easy for them to do that but they didn't do a thing. We told them we were thinking of not renewing the contract with them and they could have done something then, but they didn't. They lost Mud through their own shortsightedness, not because we wanted to change labels."

While that contract was still running, the impractical situation developed whereby Rob Davis, Mud's guitarist, was not only a musician but a book-keeper, too, trying to balance the accounts, pay expenses and share any money left over four ways at the end of every week.

On July 1st this year, the day the old contract ran out, two important things took place for Mud. The first was that they went into the studio to record their first album containing material of their own, and the second was the setting up of their own company, Mudrock Ltd. Both things will have far-reaching effects on the future of the band. The money side will at long last be organised in a professional way, and with the onerous and worry-making task of keeping the books being no longer on the band's backs, they are at long last free to sit back, enjoy the greatest amount of musical freedom they've ever had, and know they'll get a steady income at the end of the week.

How does Mud feel about the change? "Happy about some things and unhappy about others," was bass player Ray Stiles' opinion. As the traumas of the whole thing are still only in the recent past, he has mixed feelings, as do the others.

Regarding the TV programme, Ray was not at all sure whether that kind of thing should be done. "It's rather like washing your dirty linen in public," he commented. He still has quite a high regard for the star-makers and it seems the whole thing has left a nasty taste in Ray's mouth.

"Obviously we were very successful in those three years

with RAK. They made us and along with that we did our fair share in that arrangement. A band needs the sort of experience they've got, and their ability to create people and they really know how to do it. That's why they're the best in the business, because they know what kind of thing is marketable and they do it very well.

"I don't regret in the slightest having gone with them in the first place. They didn't exactly create us but they brought us to the public by using what we are, what we've always been for the past six years or more. I would never knock them for the job they did. I've no regrets about having been there but I have regrets about the parting. As Chinn and Chapman said themselves, we had a great relationship going but it's one of those things that couldn't be avoided."

Dawdling

It transpires, in talking about Mud's new album, that Ray's biggest regret is the loss of Mike Chapman's influence in the studio. He greatly admires Chapman as a producer, though he also has good things to say about Phil Wainman who has produced their new album. Before Wainman, Mud had never worked with any producer other than Mike Chapman and thought the way Chinn and Chapman worked was quite normal. It completely boggled them when they entered the studio to record with Phil and found things totally different.

"Mud Rock One and Two were recorded and mixed in five days each. Yet our new album has taken four solid weeks of work," explained Ray. "We never realised when we were working with Chinn and Chapman that they worked particularly fast. We accepted their speed as normal and when we started working with Phil we felt we were dawdling. In fact he wasn't messing about, it was just his usual course of events when putting an album together. On this album, we put in fourteen hours recording work a day, five days a week and the standard is obviously a lot higher than on our previous albums.

"With Chinn and Chapman, there was no hanging about, everything was done straight through. Everything was given to doing singles really and sometimes on the albums I think we accepted second best. Like we spent two days re-

A MUDDY ROAD TO THE TOP

... Mud's break with Chinn and Chapman has set them on a new path. But not without regrets ...





Mud's Les Gray—doing his Elvis impression!

cording *Oh Boy*, yet *Tallahassie Lassie* was finished in three hours. Doing this album was like going from one extreme to the other and none of us knew whether we were coming or going."

Ray enjoyed working with Mike because he had each

member of the band figured out and "knew what each one of us was capable of, how hard he could push Rob to get a lead break together, what Dave and I could do, how to get a great performance out of Les."

Perhaps it's for a similar reason that Mud get on so well

with their personal manager Barry Dunning, a director of Evolution Management and himself an ex-jazz trombone player. Barry was originally introduced to Mud by Nicky Chinn about three years ago, at a time when he had no intention of ever getting involved in personal management again.

"I had no time for the blue jeans, I-don't-give-a-damn musicians who think they're carrying a message and they're doing the public a big favour in playing a gig. I admire showmen and that's what Mud are. I could see right from the beginning that they were my kind of people. They work themselves to a frazzle for the audience, to get over the feeling that everyone should be happy."

"A Scandinavian journalist once asked Les Gray what sort of message was in Mud's music and he replied, in a statement which for me totally sums up Mud's philosophy, 'We're all about entertainment, not education!'"

Soap powder

Barry is an articulate, energetic, bearded guy with a very positive approach to his job, which he views as being similar to marketing a product. "It's like marketing soap powder. I tell the boys sometimes, 'you're all soap powder and the only difference between you and normal soap powder is that you answer back!' I am trying to packet them in a way acceptable to the public. It's an age of specialists. I'm a specialist and Mud are specialist musicians and the knack is to know your audience. I think we know ours now."

Barry thinks that one requirement of a good manager is an understanding of human nature. "If I have a talent, it's that I think I understand people's motivations better than most. I can stand on a street corner and just watch people go by and find this as informative as reading a book. Being a manager is to me like being a do-it-yourself practising psychologist. And you could also say that a good manager is a shield, so that when the shit hits the fan it doesn't hit the artist."

His 'psychological' approach is what enables him to ride over and put into proportion the occasional squabbles that arise when any group of people are forced into the unnatural family relationship of life on the road.

"I once said to Dave (Dave Mount, Mud's drummer). 'I don't understand how you guys

can argue so incessantly' and he said, 'well, we're like four brothers, we hate each other's guts but we can't get away from each other.' In fact, Rob and Dave have lived in close proximity ever since they were children. Their gardens used to back onto each other and they can remember playing together when they were three years old!

Now it remains to be seen if Mud's material can stand up to Chinn and Chapman's in the singles charts, and whether the 'new image' will hold their audience. Barry Dunning is sure things will turn out fine because they've got what Barry refers to as "a loyalty buying public of about 120,000."

With regard to their own music, one thing that definitely can be said about Mud is that they have studied under the two guys who are probably the biggest professional hit makers in Britain at the moment. So they have a pretty good idea of what a hit sounds like, and they have no intention of dropping the sound they've become known for in favour of more introverted music.

"Our new album has five rockers on it and three of these are in the typical Mud rock vein with our instantly recognisable harmony guitar riffs," explained Ray. An integral part of that Mud sound is, of course, Ray's custom built John Birch 8-string bass, which is tuned in normal bass tuning but with the second lot of strings sounding an octave above the normal. "It's the equivalent to a 12-string guitar," Ray explained. "I use the normal E, A, D and G guitar strings for the extra strings, and I choose wire wound ones to give a twangy sound. Before I got this guitar I never played with a plectrum but with this instrument you have to in order to get a sharp sound."

Also on that album will be "a couple of funky-type things, a reggae number, a Jerry Lee Lewis type song and a number in which Les does a tongue-in-cheek impression of Adam Faith." That last, I can't possibly imagine! What's for sure, though, is that Mud struggled for a long time, were helped to the top by 'the best star-makers in the business', have passed through a traumatic period of earning and gaining their freedom, and out of the storm of confusion a new style band is emerging with a ready made audience waiting for them. As Barry Dunning reflected, "What price stardom?"

ALEX HARVEY

Schoolmaster of Rock and Roll-tells all

The Sensational Alex Harvey Band has made it big at last. Alex 'the teacher' explains how.

THERE was a yellow, post-gig, one o'clock in the morning haze hanging over the hotel lobby as Alex Harvey twirled his schoolmaster's cane and carefully placed it on the seat beside him. "It's like I'm the director," he was saying, gesturing wearily with drink in hand. "You see, the concept of this band was formed back when we first met. I said, 'Boys, every time we go out on that stage, we're making a movie. There don't have to be any cameras there, but we're making a movie—and playing the soundtrack at the same time.'"

Relish

The "boys", in case you've been away, are the other four-fifths of Alex's musical organisation—a collection of Scotsmen modestly dubbed The Sensational Alex Harvey Band, who've been quite effectively setting audiences and critics on their respective ears over the last few years, tossing a fistful of much-needed fireworks down the trousers of a music scene that threatens to slowly sleep its way into oblivion.

The scene is a familiar one by now—a striped polo shirt, a black tail coat, and the schoolmaster's cane—wielded with diligent relish by the 40-year-old Alex, to the delight of the frantic sea of faces swirling at his feet. To his left, the guitar-brandishing, chalk-faced hybrid of elf and satyr called Zal Cleminson slinks across the boards with a sardonic grin—tongue lolling, teeth leering with spasms of silent gibberish addressed to no one in particular.



On Alex's other side looms bassist Chris Glen—a brooding poseur-in-blue, eyeing the ladies through the footlights with a mixed display of lewd interest and bored contempt—the rooster in a spotlight barnyard. With cousins Ted and Hugh McKenna forming a strong rearguard of drums and keyboards, many of the aforementioned critics have the band tagged for Very Big Things in the wake of their fourth album, *Tomorrow Belongs To Me*, and the chart success of their recent single, *Delilah*.

Their stage performance has been compared with both the Marx Brothers and A Clockwork Orange, with terms like "tenement rock" and "slum theatre" turning up in the music press on a regular basis. Much of the band's inspiration undoubtedly comes from their individual backgrounds in the

generally hostile environment of Glasgow.

"I guess you could say it's pretty rough there," grins Alex, who grew up in the dreary Gorbals slum district of the city, and spent many years drifting from job to job before settling on music as his Personal Means Of Salvation.

Eight years with the Alex Harvey Big Soul Band made him a familiar face on the club circuit, backing rock legends like Gene Vincent and Eddie Cochran (as well as building up a strong following of his own) during the era that saw the emergence of people like John Mayall and Graham Bond. When the Big Soul Band split in 1967, Alex and his guitar spent the better part of the next five years backing the London company of Hair.

"I used to sit out there every night and watch what was

by Dan Hedges



going on," he remembers. "I learned a lot from working with the Americans — Galt McDermott, Rado and Ragni, and the others. The big thing that impressed me was that it didn't matter how stoned anyone was or anything, *the show went on*. Rehearsals started at nine o'clock in the morning and that meant *nine o'clock*."

Monstrous

In the meantime, Zal, Chris, Hugh, and Ted had joined forces in Glasgow as Teargas, and were going through the classic assortment of growing pains, local stardom, and bum contracts when Alex (out on his own by this time) spotted them in a club. "They were monstrous," he recalls in mock horror. "Unbelievably heavy—and I mean *heavy*. Capital H,

capital E . . . HEAVY." He was on the lookout for a band though, and the first thing that struck him about Teargas was "their *energy*. They didn't know what to do with it, but I did."

So the Sensational Alex Harvey Band came into being, and the energy Alex mentions was channeled into a head-turning audio-visual display, drawing heavily on the street tactics of the Glasgow slums, with a generous helping of Hollywood and Vine thrown in for good measure. Unlike many bands, however, nobody is really The Star. While Alex is the front man, the focal point constantly wavers through Chris's, and especially Zal's attempts to totally upstage Alex in a mischievous power-play.

"There's a very distinct 'Glasgow' thing about it. You get a gang, and you get two

studs, and they sort of sniff around one another to see who's gonna make it, to see who's gonna be boss. I can see an amazing amount of humour in that, and it could be that we've gotten hold of some of that humour—without any of the vengeance attached to it."

Many critics seem to view it differently though, because the alleged *Clockwork Orange* undertones have gotten more publicity than anyone bargained for, and Alex is at a loss to understand the reason why.

"We don't want to be violent to any of these kids who come to see us," he explains. "I mean, some of them are fourteen and fifteen years old. Are we going to be violent towards people like that? If I say, 'Don't rush up to the stage,' I *mean* it. I don't want them to get hurt. I don't have to do that—and if it went the other way

around, we could probably get them organised to the point where they'd take the place apart, brick-by-brick. I want to communicate though, and I'll go to any extent. Nothing's sacred, and I'll do anything at all to get through to them. I just want everybody to enjoy themselves."

Alex is pleased with the Marx Brothers comparisons, and feels that it's the greatest compliment anybody's ever paid to the band. "I'm beginning to see what they mean. We have 'situations' in our music. Sometimes I'm a teenage idol on stage, and Zal just happens to be the guitar player. But when I look at him, and I'm puzzled—I mean, what's he *doing* there anyway? All these people are down there staring up at you, it's *hilarious*."

Goal

The overall goal of the band, Alex explains, is to be able to reach an audience without words — using the elements of mime, expression, and the sheer face-value of the music to touch on the emotions, peculiarities, and shortcomings he feels all people have in common.

"Like the Vambo thing, that's from Glasgow too, though most people can identify with it—painting your name on a wall—because most people have done something like that at one point or another during their lives. At the same time, I'd have to say that if all the electricity was cut off, I'd consider all my time in the business wasted if I couldn't keep that crowd going until it came on again."

He thinks of the band and the people working behind the scenes as a tightly-knit clan. As the front man, he has to be completely confident in the capabilities and dependability of the people behind him.

"I need them," he smiles, finishing off his drink. "I'm naked out there on that stage, and if I didn't feel secure that they were all right there, I couldn't do it. It's a bit like war, actually, because we all have to work together or it just won't happen. It's very staunch, very traditional in a way. It really *is* a clan, though we're not being Scottish Nationalists. We don't believe in any of that. We want to communicate though, and to do that, there has to be strength. That strength only comes through unity, and I think you can hear it in the music."

ANY attempt to completely cover a show as massive as the AMII trade fair is doomed to failure. There are just too many people showing too many new and re-vitalised products to cover them all. What we've done, then, is to try to pick out what we think that you, our readers, will want to know about.

As far as the show itself was concerned let's just say that we were impressed. One always hears complaints that there are never enough new products on display, but this year that certainly wasn't true. Almost every stand had something new and interesting on offer in all fields, the biggest shock was that trade was very good. Prior to the opening some exhibitors had confided in us that they were worried that the poor state of the economy would really hit business hard. They were wrong. Business went well which all goes to show that optimism on the part of some of us was justified!

In all a satisfying show from our musical instrument industry . . . and one which is sure to keep us musicians busy throughout the next twelve months looking at the products!

THE visitor to the Cleartone stand was immediately struck by the enormous set of Slingerland drums that dominated their stand. This was purely a display item, and would have been out of reach (both in financial terms, and unless you happened to have extendable rubber arms, in terms of the physical strain of getting round the kit) of the average human being. This kit was basically made up of two separate kits, with the 11M kit, the biggest kit that Cleartone do, and a set

THE MUSIC TRADE FAIR ROUND-UP

"Almost every stand had something new and interesting on offer in all fields... trade was very good"

of concert tom-toms!

Cleartone do a number of guitar replicas — their TV Gibson copy being the most popular of these. This is an extremely good guitar for a very reasonable price. Cleartone also had a double neck on display and a copy of the Rickenbacker bass, which they say proved very popular.

Cleartone were also showing their ranges of brass instruments; these include the King and Getzen ranges which they have only just started handling, and they say that this too has proved a very popular line of equipment.

BOOSEY and Hawkes were exhibiting their equipment at the Bloomsbury Centre Hotel, both on the ground and first floors. On the first floor, in the City Room, Boosey and Hawkes range of amps and Arp synthesisers were on display — the new Axxe synthesiser making its debut at the show. This is a variable synthesiser, similar in idea to the Arp Odyssey. This new model is the first performance synthesiser to embody a new idea in synthesiser design called "system interfacing". The back panel of this model has seven jacks which allow the custo-

mer to expand his Axxe by adding other synthesisers, or accessories.

A completely new series of Diamond organs was on display also, together with new Ampeg, Laney, Hawk and Firehawk amplification lines.

Beat were fortunate enough to hear Bill Wentz demonstrate the new Arp lines, and to hear his ideas about synthesisers — he was adamant in his theory that the synthesiser is not just an instrument that can be played by any old keyboard player. An interesting discussion ensued!

The Boosey and Hawkes display on the ground floor of the Bloomsbury Hotel concentrated on brass and woodwinds. Two new models in the Sovereign Brass selection were on display. These were the Sovereign Bb large bore cornet and the Sovereign Eb soprano cornet. On the woodwinds side, Boosey and Hawkes were showing the new Edgeware Bb clarinet and the new range of Emperor flute, oboe and bassoon instruments.

RESLOSOUND had a number of interesting items on display at the exhibition; besides their continually expanding microphone range they were showing a good deal of other equipment. For example the Magnus Reed and Electric organ, which is one of their newest lines. The Roxburgh Stereo Disco is another of their interesting items.

Besides these things, Reslo also had on display their vast range of microphones, including the Elect S91. Another interesting new item was the Reslo Cabaret, which is a self-contained, fully integrated hand-held radio microphone transmitter unit. The receiver for this mike is a free-standing



Boosey and Hawkes series of ARP synthesisers.



Reslosound's display of microphones.

unit which comes in a compact, executive-type briefcase.

This unit was being demonstrated when we were visiting the stand — the receiver remaining at the stand while the microphone was held and spoken into at a distance, the instrument having a working range of 1,000 feet — very impressive it was too!

HH had two items of particular interest on display at the exhibition. These were the new Echo unit, and the 100 watt monitor. Taking the echo unit first, the most important feature of this model is the method of tape transport. Some of the echo units on the market suffer from high tension on the tape and as a result the tapes often snap or deteriorate with time. This model uses a special cassette system which has a long, bunched tape, which cuts down the tension problem.

In fact HH say that provided the tape transport and tape heads are kept clean, the tape will run without perceptible loss of performance for at least 300 hours or more. This represents over a year of normal use.

The echo unit has two separate inputs that can take guitar or microphone etc. In effect this has added two extra input channels to a PA amplifier. The method of connecting the echo unit results in splitting the clean-feed and echo into two separate component signals. The resultant sound is a very exciting stereo image, with clean-feed produced by the stage amplifier delayed echo signal delivered through the main PA system. In fact it is possible to add effects to the stage amplifier in the normal

way without affecting the echo signal at all, as the two signals retain a totally separate identity once through the echo unit.

HH had a new monitor combo on show which features a 100 watt amplifier with pre-amp controls for Bass, Treble and anti-feedback. It has a low input for connection from the slave output from MA 100 or for connection from guitar or microphone, and the high input allows connection direct from the power output stage of any amp or from the back of loudspeakers for use on stage in monitoring applications.

HH say that besides its normal use as an onstage monitor, the new model can be used as a practice amp, or small PA amp for Cabaret or similar use.

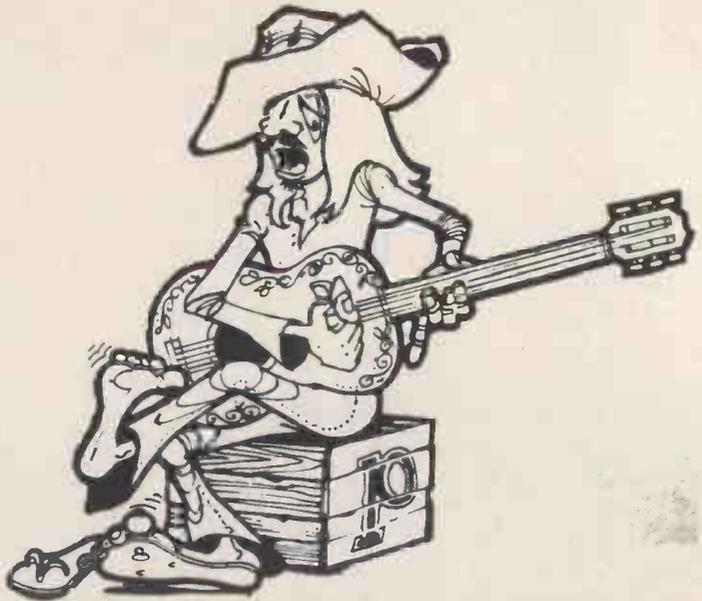
BOTH sheet music and the famous Chappell range of pianos were on display at the Fair. Chappells have been making pianos since 1811, and their range now includes three professional uprights in a number of finishes. Possibly the most famous of these is the Chappell 'C' which is found in many colleges throughout the world. It is particularly popular with classical musicians also as its responsive touch and reliability are very relevant to this type of music.

The Chapelette is a more compact version of the Chappell 'C' but one is assured that all the qualities to be found on the larger instrument are available on this model also. The finishes offered both on this model and on the 'C', include mahogany, walnut and teak. Another interesting feature is that the materials used in the construction of these models are resistant to both

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A good view of HH equipment.



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THE MUSIC TRADE FAIR ROUND-UP

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central heating and climate problems.

On the sheet music side, Chappells have a very large selection of all types of music, but of particular interest to the rock musician are their selections of the music of Paul McCartney, 10cc and Bachman-Turner Overdrive.

Chappells also had a series of acoustic guitars, both classical and steel strung models, at the Fair. These are inexpensive yet very reliable instruments.



A view of the Chappells range of pianos.



Yamaha — their display of amps and guitars.



James How (rt) and his son Martin — with the new range of Rotosound guitars.

ALTHOUGH Solasound are above all renowned for their effects pedals, they were showing a lot more than this at the exhibition. Particularly in the keyboards market, they will certainly not be left behind. Their Instapiano, and Instastrings instruments are extremely good value, the former especially, as one can get a really funky clavichord sound from it as well as an ordinary piano tone. This instrument should be investigated by anyone seeking a truly flexible range of tones from a single keyboard.

As I said earlier, Solasound concentrate mainly on effects and they had some interesting models on show. Solasound manufacture the Coloursound range of pedals, and the particular one that they wanted to show off was the sustain module, which can provide sustain without fuzz. Many different sounds can be simulated with this unit. For example one can get the sounds of strings, organ or woodwind, and long passages can be played with comparative ease. The module has two control knobs for various sustain combinations.

Another pedal on show was the Chuck-a-wah, a unit which is housed in a steel pedal case and has a special type of sound filter which is triggered off by the output of the instrument—the harder you play, the more effect obtained.

JAMES How Industries distribute Rotosound strings, of course, but at the moment they seemed to be concentrating on the new line of guitars that have been specially made for them by John Birch. There is both a bass and an ordinary electric model, and both were demonstrated for me. The whole body of these instruments is made of a single piece of wood, so in the true sense of the word it is a solid guitar.

To know more about John Birch's theories on guitar-making one has only to turn to last month's *Beat*, but briefly, these particular guitars are stereo models, with a detachable pickup. They have a great range of tones, particularly as far as the treble is concerned; you can get a very sharp sound from the ordinary electric, while the bass can produce a reedy, thick sound, the sort of sound that is clear and yet sturdy.

As well as the guitars, James How were displaying their ex-

cellent Rotosound strings which are used by such notable musicians as Queen, Doctor Feelgood, P.F.M. and E.L.P. One of the finest types of string on the market today, Rotosound have had a very good reputation for a long time, and although their stand concentrated on the display of the new guitars, James How are anxious to point out that they are in no way neglecting the importance of strings (especially of this calibre) in today's market.

I was given a quick demonstration of the new Kemble stand. This is a small yet very comprehensive machine, and it has no less than twenty six instrument voices which are easily obtainable each being clearly marked on the instrument. This means that any sound you require is within easy reach — a flick of a switch and you have exactly the effect you require, not like on many similar machines where you have to be aware of a certain amount of technical jargon to get the most out of the instrument.

I also saw the YC-45D, organ, a very robust machine, which can be used in conjunction with the SY-2 synthesizer, but which is, of course a complete instrument in its own right. It is a two manual model with the facility for playing many kinds of special effects, such as slide trombone, bird sounds etc. While I was there, all the keyboards were whisked away for a Keith Emerson recording session!

Besides the keyboards, I was given a demonstration of the G100-115 combo. This is a very fine amp indeed, with a lot of poke—and the G100B-212 which was recently reviewed in *Beat*. These combos were among the best combos at the exhibition — sturdy and reliable instruments. Yamaha are proud of the new electric guitar the SG 175, and who can argue when it is demonstrated by Mick Abrahams, who was looking very fit, and is about to start performing again.

All in all, a very impressive display from Kemble-Yamaha—it is a shame that space won't allow a more detailed look at their products.

ORANGE were the proud exhibitors of the first fully digital amplifier that I have seen. It would take longer than the time I had to see it to master the principals of this amplifier, but I was assured that

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THE MUSIC TRADE FAIR ROUND-UP

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once you had the hang of it, it would be much easier to use than the conventional machine.

Although this amp won't be on the market for about six months the demonstration model I saw provided a good insight into the possibilities that it provides and the differences between this and other types of amp. There are four channels on the amp, and each can be pre-programmed by remote control.

The user can specify the optional effects he requires, but the beauty of this machine is that you can obtain a sound and always be sure that you can repeat *exactly* the same sound night after night, as there is no problem of having to remember exactly where you set your controls—a couple of buttons pressed and you are away.

Basically, to get the sound you require, you have to programme the amp by pressing the buttons in order i.e. volume, treble, distortion etc. As I say, there is much more to it than that, but more information would be obtained by contacting Orange.

Orange were also showing their new Jimmy Bean amplifier. This solid state model runs at half the temperature of the usual amp, and the hum and noise levels were remarkably low. It has dual tone controls on each channel making four completely separate tone circuits, any combination of which can be selected by illuminated push buttons.

HORNBY Skewes concentrate on the entire spectrum of group equipment, from keyboards, through guitars to drums. The Kasuga range is quite comprehensive, covering everything from classical guitars to replicas of established models. I was told that one shouldn't think of these models as copies though; "These are not copies, they are Kasugas" is the catch phrase that Hornby Skewes would like to see in common use. And, what ever way you look at it, these guitars are very good value. The models LG-2000V and SG1800V

both have carved decorations on the face—an added bonus to a fine pair of guitars.

Hornby Skewes, of course, distribute a good deal of different types of equipment, EKO organs, picato strings etc. This year they have added the Logan String Melody to their catalogue. This is a really good string simulator, as good as any of the others I tried at the exhibition.

Hornby Skewes are also marketing the new Tivoli electronic chord organ. This model has 37 full-sized piano keys and 18 chord buttons. It also contains a built-in rhythm box with five different rhythms, any two of which can be mixed. Although not a pop or rock instrument this should be of interest to anyone attempting to learn the keyboard for the first time.

LESLIE were showing their latest equipment at the Connaught Rooms, and were showing a good deal of interesting information about the history of the Hammond Organ firm.

Two of the most interesting of the Leslies on display were the 760 and 910 cabinets. The 760 is the smaller of the two, measuring 45x28x20in. It has two horn and wood bass rotors, and the amplifiers are 90 watts RMS from two separate channels of amplification.

The 910 on the other hand is 54x28x20½in, has one 15in heavy duty bass, two 6x9in speakers and one treble driver. This is a two module model, the upper module weighing 60 lbs approximately, and the lower 106lbs approximately. Leslie also had a series of pre-amps on display, each pre-amp being specially engineered to work with specific Leslie speaker models. The Standard Pre-amp which is for use with

Leslie models 145, 147 and 147RV has two inputs, and a single channel output.

The Pre-amp II which is for use with Leslie models 825 and 760 also has two inputs and a single channel output. The De-Luxe Pre-amp, which is for use with Leslie models 910 and 950 is another two input model, but this has a double channel output.

Other speakers of interest were the Model 60 electronic piano speakers, each cabinet having a 10in extended range space generator for each cabinet. A cross-referenced pair of these can connect to any electric piano.

As well as these, Leslie were showing the Model 18 speaker cabinet, which uses a foam rotor, and which has no built-in amplifier, using the amplifier of the combo instrument.

CARDIFF Music Strings relaunched the Sound City series of strings at the Exhibition which were originally designed for Eric Clapton. This is a new addition to their full range which now includes Cathedral, St. David, Londoner and Summitt. They have also introduced a new wirewound set of bass strings.

A new range of Kay guitars was also on show the range including a three piece back classic model, a similar Jumbo, and the Kay electrics which feature the new multi-ply neck.

There are also a lot of other new accessories on show at the Cardiff Music Strings stand, including the new Kay mike range, and the Man-handler, a very new machine which Cardiff Music Strings say is the answer to the piano mover. This machine makes life a lot easier for people attempting to move bulky equipment up and down

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John Horney (Lt) with the Logan string machine on top of the Eko 'Tiger' organ.

stairs by automatically climbing them with the equipment loaded! That could be a great boon for any roadie as well.

FLETCHER, Coppock and Newman cover a wide range of equipment, all the way from guitars to drums. Fletcher, Coppock, and Newmans drum series is the Kent, which would be ideal for the newcomer to drumming as these sets are economical, both in money terms, and in spacial terms, (in other words they don't take up much room!) These kits, as I have said, are in the lower price range, but are extremely good value as most of the fittings have been adopted from other models.

As far as guitars are concerned, Fletcher, Coppock and Newman showed two main ranges. These are the Kimbara, and the Columbus ranges, both of which concentrate on copies of well known makes. The Kimbara range covers all types of guitar, from spanish to electric models, and one of the top Kimbara classical models shown was the N76 concert classic which has rosewood sides, a two piece rosewood back with inlay, an ebony fingerboard, ivorine rollers and comes complete with a lined case.

The Columbus range is of more interest to the rock musician, and also to the folkie, as there are two very fine jumbos, the N78 and the N197 which are both excellent instruments. In the electric range the N85 is a very popular model, as is the N66, an excellent bass which has twin pickups with separate tone and volume controls. Another good replica is the solid body jazz bass, the N77, which is another popular instrument.

The company say that this

range of guitars represents "a combination of contemporary styling, fine quality, and remarkable value for money." True words.

PREMIER had a very interesting display at the Fair. This included a vast range of tuned percussion as well as the conventional kits and accessories. The tuned percussion on display included the Premier 715 Vibraphone, which now incorporates a new low-noise motor with electronic speed control that is infinitely variable from 0 to maximum speed. A new range of chimes was also on display, the 864 and 865 models replacing the existing 860 and 861 models.

As far as drum kits are concerned, Premier have a new outfit on the market; this is the 717 Outfit a seven drum outfit, important features of which are the four single headed tomtoms, new spurs on the bass drum, the new snare drum with a beaded shell, and the conventional snare throw off. Besides the normal range of colours this kit is available in a brand new colour—polychromatic blue.

Another innovation to the Premier catalogue are their new cymbal boom stands which are lockfast stands and enable the drummer to reach the cymbals with ease, instead of having to reach right over the kit.

All in all, a very interesting display from Premier, who while concentrating on older lines as well, have always something new to show.

GENERAL Music Strings were showing their continually developing range of Picato



Fletcher, Coppock and Newman's Kimbara range of guitars.



Alan Marcuson of Cardiff Music Strings.

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An overall view of the Sola Sound display.



Beat's Howard Rosen tries Premier drums for size.

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THE MUSIC TRADE FAIR ROUND-UP

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Strings at the Exhibition. They now have a complete range available which includes the new additions of Hawaiian Guitar, banjo, Tenor banjo, mandolin, and ukelele. These new additions complemented the popular 'round box' packed guitar strings.

Another interesting range is the new Westerner series of strings. These have an American type finish, which appears to be more popular with customers and which is certainly very attractive. The Picato bass guitar strings are now available in round boxes which have proved very popular as well.

Besides this General Music Strings had a good display of accessories, including the complete display of P & N range of microphone stands which are exceptionally sturdy units suitable for all professional uses.

BARNES and Mullins were showing a good deal of equipment at the Trade Fair, including their ranges of Spanish guitars and brass instruments, but the most interesting new development was the range of Sheregold guitars, which Barnes and Mullins are now distributing.

There are two main Sheregold guitars, the Meteor and the Modulator. Both are extremely good models, being inexpensive and yet quality machines. Of these the Modulator is the more interesting model, having five different modules which can be interchanged, as the guitarist requires. In other words one module, or set of tone, volume, etc. controls, can be taken out and another inserted in its place according to what sort of sound or control the guitarist requires.

Although there are five of these modules so far there are plans afoot for more, and the developments on this new guitar will be very interesting to follow.

CHARLIE Watkins had a mixture of the latest and the oldest of his equipment on show. Representing the old

guard was the Watkins Copycat, still one of the most respected echo units on the market. On the amplification side, Watkins had a number of interesting items on show.

Perhaps the most interesting of the amps was the Dominator 50 combo, a 50 watt valve amp which Mr. Watkins claims is capable of producing more volume than a 100 watt transistor model! This particular amp has two 12in speakers and there are models for both lead guitarist and keyboard. Another interesting item was the X.39 Reflex Bin, which is a 100 watt bin with one 15in horn in bass reflex, two 12in in middle flare and H.F. horn. Watkins say that this is the best P.A. reproducer that WEM have ever made. This model used the space behind the horn to attain an overall better sound.

Watkins were also showing the Aggressor, a multi-coned instrument cabinet giving a smooth and powerful response by virtue of a mixture of eight 8in speakers with different weight magnets and one 12in. Another item on display was the Intruder, a P.A. system type cabinet.

Watkins seemed to be doing as good a trade as ever, and it was good to see that while WEM are continually bringing new items onto the market, they are still concentrating on their older lines as well.

ALEEDS based firm, Coppock concentrate mainly on the rock market, and their equipment covers the whole spectrum of the market. Their Elgam P.A. systems are renowned, and these were demonstrated upstairs in the Russell Hotel, but I concentrated my attention on the equipment they were showing downstairs, especially the new Talisman electric organ.

This compact, beautifully de-

SELLER

signed instrument should be a really big seller, and I expect that it will be very popular with all keyboard artists. Combined with the Match 12 rhythm machine, which has twelve different rhythms, as well as automatic bass and chords, this keyboard should fulfill any demands made of it. Coppock are also marketing an electric piano, the Snoopy, which comes complete with legs.

On the guitar side we have the Antoria models, which are well known for their reliability



Charlie Watkins talks to Beat's Paul Taylor.



The General Music Strings display.

and price. These guitars should be well within the price range of any self-respecting musician, especially the Antora Stereo, which is a very nice machine. Coppock concentrate on replicas of other well-known makes of

guitar, but their models should be valued on their own merits. Many copies are simply inferior

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THE MUSIC TRADE FAIR ROUND-UP

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models of a superior guitar—not so with Coppock; the instruments they produce are excellent value for money.

The Black Eagle bass is another fine instrument. It is a

hefty machine which can pack a hell of a punch, though perhaps it is a little on the heavy side.

I would have liked to spend more time at the Coppock stand, as they had many guitars that I would have liked to try.

We are reviewing Coppock's Les Paul TV Copy in this issue and this was one guitar that particularly impressed me as did the double neck Antoria, which is a fine instrument at a very reasonable price.

Although as I have said, Coppock concentrate on the rock market as a whole, it was their range of guitars particularly that impressed me and I suspect that the Antoria range will continue to do very well.



Coppock's Antoria range of guitars.

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ROSETTI were showing a number of different lines at the Exhibition. These included the Kiso-Suzuki and Tatra guitars, the Epiphone guitar range, which is, of course one of their most famous and successful ranges, and the Corton Brass and woodwind selections which had a special display area. Also on display was the Dynelectron range, which was examined in last months Beat, with special emphasis on the fretted bass model.

Shure Amplification and microphones also had a special display area. Shure were showing a number of different types of mike, from the SM58 self-widescreened unidirectional Dynamic to the SM76 3/4in Diameter Omnidirectional Dynamic.

Beat spent a good deal of time at the Simms-Watts part of the Rosetti stand. Simms-Watts were showing the Tritone Super Bass cabinet which is fitted with 4x12in High Power Bass Speakers, together with a 3-position Equaliser unit which produces the required tonal changes instantly at the flick of a switch, and without the need to alter either instrument or amplifier controls

Disco

Another new model was the 4x12in Ported cabinet which was designed for the guitarist "who needs a powerful and penetrating sound projection to really show what he can do".

Another line on which Simms-Watts were concentrating their attentions was the Sapphire range of disco units.

This range provides an excellent sound at an extremely reasonable price. These are very light-weight, compact models, the Compact 20 coming complete with a pair of Compact 20 1x10in speakers and headphones, and having a built-in 20 watt amplifier. The Compact 30 has a 30 watt amplifier, with the added extra of an override button for talk-over. Both these models have twin decks, and retail for under £160.

SELMERS were displaying their equipment at the Imperial Hotel by themselves, and although there were obvious disadvantages about this arrangement, it gave Selmers a chance to really show off their very wide range of equipment.

Quality

From Gibson guitars to Moog synthesisers, Selmers deal largely in the higher price and quality bracket. It is incredibly difficult to pick out anything outstanding to talk about in the Selmer range, simply because everything they produce is outstanding. Some interesting guitars on display, however, were the Ripper Bass (L9-S) which combines a great variety of sound.

It has two new design Super Humbucking pickups, a four position pick-up selector switch mid-range control and a new solid maple body designed for superb sustain and easy playing access to all 20 frets. Another bass of interest was the Les Paul Triumph Bass, which has two humbucking, low impedance pickups.



Rosetti spanish and acoustic guitars.

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Selmers keyboard display.



Dave Roberts and Bruce Bolin with a Gibson.

Some rather interesting prototype Gibson guitars were being demonstrated by Dave Roberts and Bruce Bolin of Norlin and we hope to be able to cover these in more detail when they are released.

On the keyboard side, Selmer were showing the Lowrey series of organs, as well as the series of Moog synthesizers, which has been developing strongly over the years.

The Lowrey range covers all kinds of organs from the home market to the group range. One interesting model is the Stereo Theatre Console, with the new Brass symphonizer (GAK25H-1). The Brass symphoniser is, according to Selmer "an electronic marvel that lets you introduce a complete brass section with a mere push of a button." Other interesting models are the Venus Stereo and Holiday models.

You can tape your own performance on the Play-along cassette recorder. Another fea-

ture is the Automatic Organ Computer (AOC) which converts one note melodies into chords. This model also features a Genie, a rhythm machine, that supplies eight rhythm patterns at the touch of a button.

SUMMERFIELDS were showing 12 new electric, four new acoustic/electrics and 14 new acoustic guitars at the Trade Fair. The main brands that were shown were Ibanez, CSL, Levin, Sumbro, Cimar and Matsuoka. The most important of these for the rock musician is the new Ibanez double-neck, which is a hand-made model. Paul McCartney has already bought one so it seems likely to be a very popular model.

One of the most interesting features on the Summerfield stand and indeed of the whole exhibition was the appearance of Mario Maccaferri, the de-

continued on page 50



Maurice Summerfield playing an Ibanez guitar.



Terri Haines at the Marshall stand.

THE MUSIC TRADE FAIR ROUND-UP

Continued from page 49.

signer of Django Renhart's original Gypsy guitars. Maccaferri has redesigned the original models and they were among the finest acoustic guitars on show. He has retained the original design, and was to be seen giving demonstrations both of his own technique, and of his guitar.

An important accessory exhibited by Summerfields was the Bug 2000 piezo-ceramic pick-up. This has been specially designed for the amplification

of acoustic stringed instruments. No pre-amp is needed with this pick-up — the high gain and flat response, which picks-up the true sound of the instrument, eliminates the need for pre-amps.

DRUM RANGE

Another interesting item in the same mould was the Instrument Contact Mike No. 38. This is made of plastic for light weight and easy handling, and

has a volume control and plastic plug with 10 foot cord. Summerfields were also giving special attention to their string ranges Darco and D'Addario from the USA.

They were also showing the new Tama/Star drum range and accessories.

HOHNER had a large display area at the exhibition, and they needed it to show off their very large range of equipment.



Hohner's range of accordians.



Roy Morris presents Bill Ludwig II with a replica antique drum.

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Their range of Marlboro amplification was one of the most interesting lines that they had on display. These are mostly small, but very reliable models ranging from the GAS 10 watt guitar amp to the 100 watt six channel P.A. amp with reverb, which has six individually mixed channels with 12 inputs. Channels 1-5 feature individual volume, bass-treble, reverb on/off switch, and two inputs. All channels have a space provided where a label may be placed with the name of the performer or instrument that is using that channel.

Another interesting amp in the Marlboro range is the 1500B 80 watt piggy back guitar, bass and organ amp. This model features a 15in extra heavy duty speaker, and a special bass-treble boost control to provide extra deep bass or "glass shattering high".

KEYBOARDS

Hohner are also distributing the Korg range, which I have already mentioned in connection with Rose-Morris. Hohner cover the whole range of keyboards, and another of the most important models on show was the Hi-piano, which is an electronic keyboard, with voicings ranging from the traditional piano tone to steel guitar. Other basic sounds obtainable are honky-tonk, harpsichord, and Hawaiian guitar. Other features which this keyboard offers are vibrato speed and decay controls and a sustain pedal.

Another new item that Hohner had on display was a new harmonica which contains a special plastic cone a new development. Besides

these instruments, Hohner had a wide range of all types — everything from Sonor drums to electric accordians.

As usual, Rose-Morris put on an impressive show in the Bloomsbury Centre, taking both an upstairs room where Marshall amps were available for trial and a downstairs stand where there was a display of their wide range of equipment.

To look at Marshall first, it's well worth noting that they had two very interesting new lines. The first was a transistorised combination unit — very suitable for miking-up on stage or during rehearsals! The other was a great idea, a monitor unit equipped with its own amp. This unit should put paid to musicians screaming at sound engineers to raise their monitor volume during the middle of a set! All they have to do now is adjust their own level to suit themselves. Also on show were the new Marshall 100 watt transistor bass and lead amps, which drew a lot of attention. Beat had a chance to listen to them and they have come so very close to that Marshall valve sound that they are sure to be a massive seller.

PEDALS

Downstairs Rose-Morris were displaying various ranges including the long awaited MXR range of effects units from the States. These pedals are quite pricey but are probably the best available. Also shown was the



Jim Marshall stands in front of the mighty Marshall Stacks.

Continued on page 52.



Ann Branson on the Rose-Morris stand.



The Orange display.

THE MUSIC TRADE FAIR ROUND-UP

Continued from page 51.

Conn range of brass and woodwind instruments including the Director 16-Mb tenor sax and a large range of others.

The Ovation family was also present including their acoustics and the Breadwinner and Deacon guitars. These last two electrics are becoming quite popular on account of their built-in FET pre-amp and unusual shape which makes for easy handling.

RANGE

One of our own favourites was the Eko guitar display. These Italian guitars are well known in the music business as being worth far more than their price and they seem to be really developing their range of

acoustics now to take in higher price models offering quite surprising tone and feel.

The Shaftesbury range was also there and continued to prove its popularity as one of the biggest selling replica ranges.

On the keyboards side, Rose-Morris showed their Europa and Caravan organs. The stars of the show though were the new Korg synthesisers.

There are currently three Korg synthesisers available, the Mini-Korg 700 (Model 280), the Mini-Korg 700S (Model 281) and the altogether more complex 800 (Model 279). The Korg range has an awful lot going for it at the moment offering very reasonable prices plus an amazing range of tones at the player's disposal. For us, they were some of the nicest machines on show.

On the drum side, Rose-Morris were showing the Ludwig range which they are now distributing. Ludwig need absolutely no introduction whatsoever as every drummer will know of their drums and accessories anyway. One interesting feature in the Ludwig range was the new Vistalite acrylic see-through models. With these kits, you can almost



Carl Palmer talks to Bill Ludwig III.

build-up your own customised design as they are made up of strips of the acrylic — the possible colour combinations are endless!

Needless to say, Rose-Morris had a successful show!

slide controls: attack, delay, sustain, and release. The portamento glide also has a push-button switch and a speed control.

Other items of note were the Vedette Piano which has three basic voices — piano, clavichord, and honkie-tonkie, which is obtained by mixing the clavichord and piano voices. The model also has a pedal for long delay.

HAMMOND ORGANS

Hammonds supported the H.E.O.D.A. with a static exhibition in the Grand Hall of the Connaught Rooms. However, they provided an additional hospitality facility at the Hilton for dealers, where several new models were previewed. These included the Monarch, the Phoenix 1200, and the Hammond Synthesizer SY 100.

Hammond are currently celebrating a fortieth anniversary and an album is being released featuring Robin Richmond, Harold Smart, Bryan Rodwell, Keith Buckingham and Tony Back with a narrative by Raymond Baxter (of televisions 'Tomorrows World'). Additionally Hammond, in conjunction with local dealers will be sponsoring four major promotions telling "The Hammond Organ Story."

SUSTAIN

Another model of interest is the K.O. (Key Orchestra) which is one of Welsons most important new keyboards. This model has four voices: cello, violin, piano and harpsichord, with piano and harpsichord delay control and cello and violin sustain control. All these models have extremely simple controls, are compact and easily portable.

The Welson Winner 45 has such features as a control for volume on the lower manual, pedal volume, reverb intensity, and a 12 button rhythm selector with magic master.

THE main item of interest from Top Gear was their new guitar synthesiser board. This is an extremely easy to handle, light machine, and in fact its weight belies its capabilities. It is very easy to use, each set of controls being simply set out. Basically it consists of a lower section which entails signal, top boost, fuzz, sustain and tracking oscillators. A vibrato on-off switch and depth control is provided for these oscillators, and each has independent output volume control and coarse and fine tuning controls.

WOODS of Bolton had a number of different lines on show at the exhibition, but our attention was concentrated on the Welson Organ range, an Italian range which Woods distribute in this country. The most interesting of these items was the Syntex, a portable synthesiser, with 15 pre-set voices; these include flute, wah-wah, spinet and musical saw. This model also has an envelope generator, with four

ZENTA

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John Grimaldi of Argent.

The features of the upper section are as follows: an output which includes reverb, master volume and tone controls, an envelope shaper which has controls to change at the rate of rise, sustain and release times of the signal routed to its input, an attack filter and a cyclic format and harmonic sweep. Speed and depth controls of two independent slow-speed controlling oscillators give rise to a wide range of possible effects.

The five lower sections give a certain type of output signal which may be routed via the appropriate select switch to one of the upper sections for processing.

You can put any instrument

through this synthesiser, and the machine is supplied with a protective lid for easy portability.

Top Gear also had a new phaser, the Funky Fazer. Four rotary controls operate the input sensitivity, speed (of phase sweep) presence (which varies the "phased" tone) and output volume to enable a balanced volume when a "bypass" footswitch is used.

Also on display were Hi Watt and Peavey amplification systems, Rickenbacker and Guild guitars plus a wide selection of accessories and equipment.



Continued on page 54.

Hammond's fortieth anniversary display.



Barry Welch of Woods of Bolton walks amidst the Wilson range.

THE MUSIC TRADE FAIR ROUND-UP

Continued from page 53.

PETER LEGH concentrated on acoustic guitars, both steel string and Spanish models, although they showed many accessories as well. All their models should be well within the price range of anyone who is thinking of taking up the guitar for the first time, and indeed anyone who is thinking of improving his fingerstyle technique.

In the Diastone range, the Plaintop Jumbo (PW7) is a fine instrument, as is the Hummingbird Copy (PW 2H). Although Peter Legh concentrate on the lower end of the market, their instruments are very good value for money, and the Diastone range is one that any musician should investigate.

I almost forgot to mention the PW 20, a twelve-string model. Peter Legh were also showing the Lluquet range of spanish guitars, and once again I would recommend this range for anyone thinking of taking up the guitar for the first time. They were also demonstrating their new range of microphone stands, which are very attractive, being brightly coloured and well made.

ELECTRIC

Although electric guitars are not a main line of Peter Legh's equipment, they were showing the Randle electric model, which, although I didn't get a chance to try it looked a fine instrument.

Peter Legh is, of course, the distributor for T & I amplification, some examples of which he was showing along with the French made Seimatone steel guitars. A good show from Peter, who made an impressive impact with his value for money instruments.

EKA-ORLA manufacture keyboard instruments. They concentrate on the home market, their Orla range from, say,

the Dixie 37 to the Fantasy 27 covering the whole gamut of this class of instrument.

Of more interest to the pop musician however, is the Elka 55, a lightweight, very compact organ which cuts any real transport difficulty. As well as this, it is extremely simple to use, its drawbars being economical in number yet varied in tone range. Besides this, an interesting feature of the Elka 55 is the special chrome-plated support which enables the player to install another keyboard on top.

Another important instrument that Elka-Orla were showing on their stand was the Elkarhapsody 610/A. This, like the Elkarhapsody 610 (which can be fitted on top of another keyboard, such as the Elka 55) is basically a string simulator, but one can get a clavichord or piano sound out of it. This model has two register sections both including 'cello, strings, piano and clavichord. The first one on the left controls the first two octaves on the manual whilst the second one, on the right, controls the three remaining octaves. There are also outlets for headphones and tape recorder besides the usual amplifier output.

All in all, although Elka-Orla concentrate on the home market to a large extent, they have

Continued on page 56.



The Peter Legh stand—showing Diastone and Lluquet guitar ranges.



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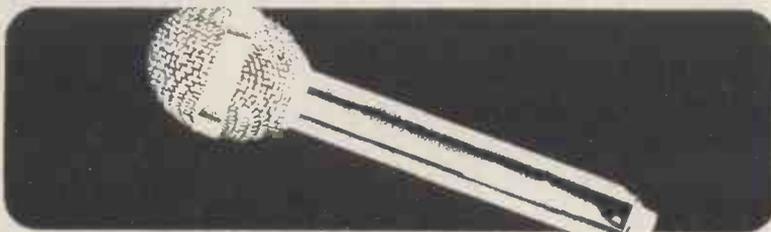
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THE MUSIC TRADE FAIR ROUND-UP

Continued from page 54.

also produced these models above and others which the pop musician should investigate.

FARFISA concentrate on keyboards so one can always be sure of something special from them in this line, and we were not disappointed. We were given a demonstration first of the Buckingham, which, although not really a rock instrument, is of great interest for any musician in any sphere because of its versatility.

You can get all manner of sounds from it, and used in conjunction with the Super Partner, a rhythm box which adds a lot more than the average machine of this type, having the facility to add not only chords—so that with just one finger one can add a chordal backing—but also a great variety of rhythms which can be mixed and added to as the player requires. An excellent machine then for the solo performer who needs to be able to provide some tonal and rhythmic variety in his playing.

Of much more interest to the pop or rock musician, however, is the Syntorchestra, one of the few polyphonic synthesizers in the show. There are four preset tabs for the polyphonic section of the instrument, Trombone, Trumpet, Piano and Viola, so one can not only get the usual massed string sounds, but one also has a brass section at one's fingertips. The temporary portamento tab was of parti-

cular interest as one can simulate the sound of, say, a violinist's slight slide up to the note required.

Used in conjunction with the V.I.P. 345 Electronic Organ, one can get a lot more sounds. One could go on for ever about this instrument but just one point of interest is this instruments facility for playing a honky-tonk piano which is obtained by using the harpsichord and the piano drawbars together.

Altogether, these instruments seem capable of producing any of the sounds required for pop musicians today.

CARLSBRO put on an interesting show at the Trade Fair. They concentrated largely on their extensive range of solid state combo amps, the most interesting of these being the Scorpion. This is a 35 watts R.M.S. amplifier output into 2x12in 20 watt speakers. It has two inputs — bright and normal, and volume, treble, bass and presence controls. Besides these it also has tremelo, depth and speed controls — a very compact reliable amp

Another of the combo amps that Carlsbro were showing was the Stingray Super Combo MK. II, which is a twin channel combo with tremolo, reverb and sustain. The Pre-amp and power amplifier specifications are the same as the Stingray Super plus two heavy-duty Carlsbro (Powertone 60) 12 in. speakers matched to the power amplifier to give 100 watts R.M.S. output. The total power output capability is 130 watts R.M.S. when using extension speakers. This combo has a double foot-switch a single foot-switch and castors.

Besides these Carlsbro were showing their range of sound effects pedals, and their reverb unit, which has mixing facilities for microphones, mixing desks, tape recorders etc.

All in all a very good exhibition from Carlsbro.



Farfisa's Buckingham and Balmoral organs and Syntorchestra.



The Shergold modulator guitars.



INSTRUMENT REVIEW 1

ANTORIA 2343



As can be seen from our photo, the Antoria 2343 is a good replica of the beloved Les Paul TV. As such praise or criticism is as much of the

original design as of this newer model.

The 2343 is a one pickup guitar with one tone and one volume control that both work

remarkably well. As a one pickup guitar there certainly is an expectedly limited tonal variation, but the wide sweep of the tone control does compensate for this to some extent. In fact the Antoria is far happier at the treble end of the frequency range giving a fine clang—much like a good Telecaster in fact. This would have to be the ideal guitar for anyone who likes the Francis Rossi sound but doesn't get on with Teles!

The body is of dark cherry coloured mahogany and the non-detachable neck of some unidentifiable wood—the fingerboard is rosewood and here we had our first (and only) problem. In an attempt to give the fingerboard a rich dark finish the factory had dyed it to an almost black tone. The result of this is that you get your fingers mucky when the guitar is new.

That small fault aside, the 2343 is a nice machine—even at its price of £141 including case and VAT. It has an extremely fast flat fingerboard which is accessible right up to the 22nd fret, and is perhaps one of the best balanced guitars we've ever handled. It's light too. Not too light, but fine for long sessions.

The positioning of the single pickup right near the bridge does give the 2343 something

of a treble response as we've already remarked, but it is possible to counter this on the amp or the tone control when a sweet 'woody' sound can be coaxed from this instrument.

Machine head action is good—giving a nicely controllable tuning, and the bridge is easily adjustable by screws at either side. Individual adjustments for string length at the bridge are not possible and this is a great pity. The criticism here though is one of any replica instrument which must copy faults as well as good points!

For those who want a copy of a rare guitar, this Antoria has to be a must. It offers great playing ease with a nice sound and will prove very tempting for anyone in the market for a slightly unusual guitar.

If we seem a little more critical than usual this is due to the fact that we are dealing here with a guitar which is in a much higher price bracket than the usual run of the mill 'copy' and deserves a little more harsh examination.

For £141, the Antoria represents good value for money. It's a one pickup guitar with a very wide sound range for an instrument of that configuration, and looks very well made and finished. Its case is also worthy of recommendation we should add.

Tested with Yamaha G100 B212. Vox AC30.

INSTRUMENT REVIEW 2

DHARMA SOUND PHASER

With there being a number of interesting effects pedals on the market at the moment, some far superior in quality to others, it can be difficult to choose one or two in your attempts to alter your basic sound. The Dharma Sound Phaser should be investigated by anyone who wants to achieve one of the more fascinating yet still somewhat undeveloped sounds. By this I mean that although the wah-wah pedal and the fuzz box are pretty standard pieces of equipment, phasers are still comparatively rare. This is a shame as the sound one can get from a good phaser unit is one of the most satisfying in rock music. Being an attractive Hendrix/

Trower effect.

The Dharma Sound Phaser is a small, yet very sturdy model. The weight of a unit like this is important as they can get kicked around the stage by accident if they are not heavy enough to withstand the crash of the lead guitarist's boot as it lands on the off/on switch. One should experience no problems with The Dharma Sound model on this score.

It consists of a 4" X 3" X 1½" box with a very simple on/off switch, and a phase speed control, both on the top face of the box. Many units like this can overkill the sound, which may become distorted and destroy the whole effect sought. This phaser does not; it

provides just the right amount of phase without going too far, a very nice sound indeed.

Some specifications — the gain into 100K load on this unit is -3db; the supply is +9 volts and -9 volts stabilised. Two VT3 batteries or the equivalent should be used. You should allow thirty seconds to elapse before use to let the capacitor charge. At £24.95, you can have hours of fun imitating Robin Trower in your front room! A very interesting piece of equipment at an economical price.

Available From: Dharma Sound, 105, Bellegrave Road, Welling, Kent.

Tested with: Yamaha G100B212 (amp) Vox AC30 (amp) Saxon



830 solid 6 string & Gibson Les Paul Junior.

INSTRUMENT REVIEW 3

MELLOTRON MK 5

HOW the hell do you review a Mellotron? The basis of a review being largely a comparison between the object reviewed and others of its type and the Mellotron being a unique instrument... what can you do?

I can start by giving a few details of improvements on earlier models. For a start this new model is far more sturdy than previous Mellotrons. This is due to the construction of the cabinet which takes the form of a chassis made of 1" plywood on which the mechanics are built up. The outer panels are then bolted to the chassis; this means that the whole instrument is protected from the constant buffeting that it will get on tour.

Another feature of interest is the SMS 2 Servo motor system which gives a stable pitch over a temperature range of 10° to 55°C. This should cut down the problem that has always plagued the Mellotron — the difficulty of keeping them in tune



in extreme conditions of temperature.

Possibly the most important new features of the Mellotron Mk 5 are the two completely independent keyboards which have independent output channels. Each keyboard has its own controls so that one can easily

adjusts the levels and cross mixing. This model has a dual foot control unit which not only controls volume for each keyboard, but which can also pan the sound from side to side, one keyboard at a time or both at the same time. You can get fully stereophonic re-

verb on this instrument, and the reverb time can be altered by the special controls provided.

The most exciting new feature about the new Mellotron is its ability to incorporate literally any sound the user should wish to play. The possibilities are endless—Jack Bruce and Paul McCartney have made tapes of their own voices to use as choral effects.

Mellotronics can also provide a special effects tape. Each key provides a different special effect, and these vary from running water, gunshots etc. etc. If you use the special effects tape, you can have, say, a running gun battle on the one keyboard, and an appropriate musical accompaniment on the other!

All in all, a totally unique machine, and although rather costly, who wouldn't want all this instant film sound track machine in his front room or on stage! R.R.P. £1,975 inc. VAT. P.F.D.

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INSTRUMENTAL NEWS

FENDER TRAGEDY — EQUIPMENT RUINED BY BLAZE

TRAGEDY struck the Fender Soundhouse of leading wholesalers and retailers CBS Arbiter in Tottenham Court Road in September when nearly £2,500,000's worth of stock was destroyed and damaged in a blaze which swept through their showrooms and stock departments. The fire came immediately after the company's massively successful show when dealers from all over the country had come to the Soundhouse to place orders for the busy months ahead.

Damaged in the blaze were 2,000 Fender guitars and 1,000 Fender amps, plus Rogers drums and much of CBS Arbiter's stock of other equipment.

Fortunately, the company has been able to switch supplies from their German division and by the time of our going to press expected to be back on top of the supply situation.

Currently, CBS Arbiter are operating from their Shoebury-ness department whose address is Dallas House, Vanguard Way, Shoebury-ness (telephone Shoebury-ness 4121). Beat readers who had instruments at the Soundhouse awaiting repair should make a written claim to the Shoebury-



Linda McCartney, Harold Rhodes, and Beat's Paul Taylor and Gary Cooper.

ness department who will deal with all queries.

The company hopes, shortly, to be able to set-up another Soundhouse in London and we will print details as soon as a venue is announced.

During their Show, CBS Arbiter were in the fortunate position of being able to have

demonstrations of their Fender Rhodes electric pianos by their inventor Mr. Harold Rhodes. Mr. Rhodes (a onetime keyboard teacher we were interested to discover) gave visitors to the show a run-down on the ideas behind this most successful piano and proved to be a charming and extremely

knowledgable host.

Also on show the new Fender PA units mentioned in our review last month and a very welcome return of Vox amps, which we hope to be testing soon.

Beat wishes CBS Arbiter a speedy return to full-scale operations.

LUDWIG PRESENTATION

ONE of the highlights of the AMII trade fair was the presentation of a replica of an antique military drum to visiting Bill Ludwig II of Ludwig Drums by Roy Morris of Rose-Morris, who is also President of the AMII.

Bill Ludwig inherited a large collection of military drums from his father, the founder of the company, and the presentation of this drum (a type used in the 1776 War of Independence) made a fitting commemoration of the bi-centenary of the war.

BRODR-JORGENSEN AT THE MORTON

DURING the AMII Brodr-Jorgensen were holding their own show at the Morton Hotel. Their emphasis was on keyboards and sound systems, Brodr-Jorgensen having many new lines in both these fields.

As far as keyboards are concerned, instead of the Roland EP10, they now have two new models, the EP20, and the EP30. The former is a combo piano combining the EP10's simple design and the EP30's portability — it is light weight,

and stable in pitch. The EP30, on the other hand has a sensitive keyboard, which allows complete variation of volume level. It also has independent control to a separate bass section in the keyboard. It has built-in vibrato, and four mode selection — two piano and two harpsichord tones.

Brodr-Jorgensen also had a brand new synthesizer, the SH 2000. This model, which has 30 pre-sets, is aimed at the home market. Another key-

board on display was the Rolandstrings, a portable instrument with complete string and brass orchestral sections.

Brodr-Jorgensen also had their range of Revo Sound Systems on display, including the Revo 30 which has two speakers that look like stereo speakers, but which boost the sound considerably. The other two sound systems are the Revo 120 and the Revo 250, both of which are brand new. Studio Playback

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INSTRUMENTAL NEWS

BALDWINS AT THE WALDORF HOTEL

DURING the AMII, Baldwins were exhibiting at the Waldorf. They were showing a wide range of equipment, from their Fun Machine to Gretsch drum kits complete with new finishes.

The Fun Machine is a super new organ—an incredible versatile machine based on the home market which can do almost anything the player requires. The instrument has an amazing rhythm machine, which not only plays one basic rhythm, but on which one can superimpose different rhythms, so the possibilities are endless.

Not only this but you can obtain chords by using the automatic key selector, which automatically programmes the right chords of all twelve keys. So you can play the right chords for the scales of all twelve keys, just with one finger. Another feature of this instrument is the ASR (or Automatic Solo Registration) which automatically programmes an appropriate solo instrument for each of the seventeen rhythms.

Besides this, Baldwin were also demonstrating the Gretsch Broadcaster drum kit, which includes the new finishes, a new high tomtom, and the tri-tom



Baldwins impressive display at the Waldorf.

and the famous Gretsch range of guitars. A new range of pedal steel guitars is also being manufactured by Baldwin, in an attractive range of colours.

NEVE SELL TO GREECE

RUPERT NEVE and Company Limited report two orders from Greece. The company has sold a 'Kelso' 10 channel transportable sound mixing console to the Greek National Theatre for installation later this year. In addition, Neve has recently completed delivery of a 'Melbourn' 12 channel transportable console to the Greek Ministry of Agriculture for use in the production of films on

agriculture.

Both multi-purpose consoles are particularly suitable for location and studio recording, film dubbing and editing. They have comprehensive facilities including microphone and line amplifiers with equalisation and pan pots on all channels, solo, talk back, line up oscillator and tape playback facilities and stereo monitoring and metering with 2 PPM or VU meters.

CERWIN-VEGA AVAILABLE IN U.K.

REGULAR readers of Beat may have noticed mentions by musicians of the famous Cerwin-Vega range of PA systems, amps, speakers etc. Cerwin-Vega systems and American components are now available in the UK.

The small-time user can start off with a system of, say, 2,000 watts and eventually keep adding to this till he gets up in the 50,000 watts range—the system is very flexible!

The amp range released includes the A1800, rated at 400 watts RMS and A3000 rated at 700 watts. Similar amps to these are currently being used to provide the earthquake effects in cinemas throughout the world during the run of the film of the same name.

In the speaker range, Cerwin-

Vega are offering the ER 124 series 12in units, ER 158 15in units. Power ratings are from 100 to 500 watts RMS.

Mid range horns include the Type MF 50 series plus high-frequency Piezo-Electric units.

Also released over here are enclosures designed for lead, bass, vocal reinforcement and studio playback.

Cerwin-Vega (UK) at 281 Balmoral Drive, Hayes, Middx are also offering full technical help and service on a 48 hour basis and have reached an agreement with both Turner Industries and Klark-Technics for mixers and graphic equalisers to be supplied respectively.

The man to contact for further information is Don Purkiss on 01-573 1566.

ZB Custom

THE WORLD'S FINEST PEDAL STEEL GUITAR
ZB GUITARS (UK), 2 UPPER FANT ROAD, MAIDSTONE. KENT. 673355

Isn't it time you looked into an H/H echo unit?



The new H/H Echo Unit takes the lid off . . . just to show you that the construction of this remarkable new effects unit is just as gutsy as the sounds you'll get from it.

H/H have built in the kind of quality you'd never expect at so low a price and all the features of units costing very much more. H/H quality control starts with the choice of the most reliable components, and we keep on being fussy right through to the final construction stages — which is why a crashproof chassis and a proven tape life of over 500 hours under rigorous test conditions is built into every H/H Echo Unit. Which means the kind of reliability that has made H/H leaders in modern music electronics.

Why not call into your local H/H dealer today and hear for yourself the new things that the H/H Echo Unit can do for your music.



PROFESSIONAL
AUDIO
ELECTRONICS
INDUSTRIAL SITE
CAMBRIDGE ROAD MILTON
CAMBRIDGE CB4 4AZ
TEL. CAMBRIDGE 65945/6/7

H/H
Sounds a lot
better

Where to record. That is always a major problem for people in the music business whether they're superstars or just beginners cutting their first demo.

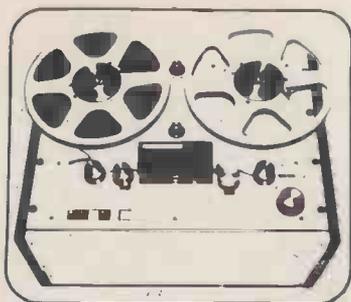
This year's Beat Studio Survey shows-up one of the biggest trends over the past twelve months — the movement of the biggest studios over to 24 track recording. For those that need it 24 track is a fantastic innovation. But, if you're only in the small league, don't despair because many of the smaller studios featured here are moving up into the 8 track league. Remember, Sergeant Pepper's Lonely Hearts Club Band was cut 4 track so the possibilities for you on 4 track may not be as limited as they seem!

Don't forget, you don't always need to come to London to find a good studio these days. There are some very, very good outfits all over the country now and many of them are offering extremely good rates.

Recording may not be as expensive as you think. Check out some of the rates here and you will see that it is quite possible for you to make a reasonable demo at a low price.

At the other end of the scale, the growth of both mobile studios and 'country house' studios is very rewarding to see. If they provide the atmosphere you need to work in then they certainly have a lot going for them. At the same time though, there's still a lot to be said for the large London studios who offer years of technical experience, superb equipment, and accessibility for session men and artists alike.

Whatever you are thinking of doing, we are sure that you'll find our survey helpful!



STUDIO SURVEY

Rates, tracks and special facilities

ROUNDHOUSE RECORDING STUDIOS

Address 100 Chalk Farm Road, London NW1 8EH.

Studio Manager Peter Gallen. Engineers Peter Gallen, Ashley Howe, Pete Osborn (Technical Engineer).

Bookings Rosie Farrell Tel. 01-267 4499.

Studio Capacity 40 musicians 43 ft. x 22 ft.

Control Room CADAC desk 36 inputs 24 outputs. It has some unusual features. The complexity of each equaliser is such that extensive control of any sound may be exercised throughout the audio spectrum. Quadrophonic Monitoring system. For E.M.T. systems for reverboration. Specially prepared natural echo chamber. Six Studer tape machines: a 24 track, a 16 track and a 4 track for quadraphonic mastering, also three stereo machines. All machines have varispeed capability. Neumann, A.K.G. and Sennheiser mikes.

Instruments available free of charge 7ft 4inch Model Steinway grand piano and a selection of percussion instruments. Instruments available for hire Hammond organ, mini Moog,

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Peter Gallen at the Roundhouse desk.



The Roundhouse staff in the control room.

electric piano and amplifiers. Other specialised instruments can be hired.

Special Facilities Closed circuit television. Lounge with arm-chairs, colour television and telephones, deep freeze, microwave oven and tea and coffee making facilities.

Rates Per Hour 24 Track recording and reduction: £35.00. 16 Track Recording and reduction: £32.00. Tape charges: 2 inch reel: £25.00, ½ inch reel: £10.00, ¼ inch reel: £5.00. Copying and Editing by arrangement. **Overtime** is charged at 20% within 48 hours after 6.00 p.m. up to 8.00 a.m. and all day Saturday and Sunday and public holidays. Cancellation is charged at 100% within 48 hours of the session and 50% within 96 hours and up to 48 hours of the session.

THE MANOR

Address The Manor House, Shipton-on-Cherwell, Oxfordshire.

Bookings Barbara Jeffries. Tel. 08-675 5851/2128.

Studio Manager Barbara Jeffries.

Engineers Mike Glossop, Steve Cox.

Studio Capacity 30 musicians approx.

Control Room Helios 32 input, 24 output, quadrasonic mixing. Alison computer mixdown. Quadrasonic pan-pots. EQ Parametric. AKG, Neumann mikes.

Special Facilities For the rates given below, bands can record for as many hours a day as they wish. There are special rates for groups who book for longer periods and for bulk company bookings. The Manor offers West End facilities in rural countryside setting, together with swimming, tennis, billiards, table-tennis and TVI 50 acres of parkland, fishing, practise room, sound effects and record library.

Instruments available free of charge Davoli electric piano, Lowrey Organ, Steinway Grand Piano.

Instruments available for hire Anything with prior notice.



The Manor — West End facilities in rural setting.

Manor Mobile 24-Track (rates vary — average cost of recording a London concert from £250 to £450).

Rate (inclusive of accommodation, food, engineers and producer's services) £490 for 24 hour day.

Tape costs 2in. £32, ¼in. £7.50.

NEST STUDIOS

Address 78 Bristol Street, Birmingham B5 7AH.

Bookings Tel. 021-622-3417

Studio Manager Kim T. Holmes. **Studio Engineer** Jake Commander.

Control Room Tenknik 8 track master recorder, Teknik SM2 Stereo Recorder, 14 into 8 Allen and Heath Mixing console with compressors and noise gate, mikes include AKG 491s Calrecs and Beyer.

Special Facilities Session musicians usually available, tea and coffee.

Instruments available free of charge Three amplifiers, drums, piano, organ and congas.

Instruments available for hire A Hammond Organ and Leslie or Wurlizer piano can be supplied at £1 per hour, and a Mellotron at £2.50 per hour. For other instruments ask for quotation.

Rates per hour Eight Track recording £10.00 Four Track recording £6.00 Two Track

recording £4.50 Four Track mixdown mono or stereo £5.50 Eight Track mixdown mono or stereo £8.50 Eight Track Eight Hour Budget session including VAT and Tape charges £72.00. Eight Track Four Hour Budget session including VAT and Tape charges.

Tape Charges 2,400' x ½" tape on 10½" spool £8.00 or £2.00 usage. 2,400' x 1" on 10½" spool £5.00 or £2.50 usage. 2,400' x 1" tape on 10½" spool £5.00.

SELIDOR MOBILE STUDIO

Address 16a Walpole Road, Surbiton, Surrey, KT6 6BU.

Bookings 01-399 7704.

Studio Manager Roy Gwinn.

Control Room 4-channel Teac Recorder, 2-channel Akai Recorder, Mics AKG, Calrec etc, Graphic Equaliser.

Instruments available ARP 2600 Synthesizer, 100 watt guitar amp, Mellotron Mk. II available subject to negotiation.

Rate Per Hour £2.50 recording time (min. 3 hours). 8p/mile transport. Tape at cost.

EDEN STUDIOS

Address 20-24 Beaumont Road, London, W.4.

Telephone 01-995 5432

General Manager Philip Love.

Engineers Piers Ford-Crush, Mike Gardner.

GROSVENOR STUDIOS

Hollick & Taylor Recording Co.

16 Grosvenor Road, Handsworth Wood,

Birmingham B20 3NP

Tel. 021 356 9636

You name it — we've recorded it.

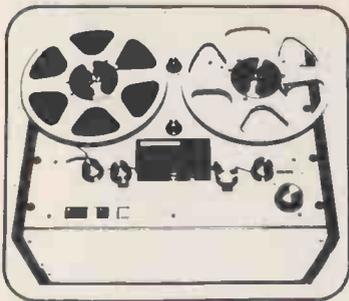
Reggae to Rachmaninoff

Big Band to Bach

A Complete Recording Service

in the heart of the U.K.

FILM — MOBILE — TWO STUDIOS



Studio Accommodates 35 musicians, plus large separation room. Fully air-conditioned, incorporates lighting console for varied atmosphere. Instruments and session musicians can be booked.

Control Room Custom built 20-channel, 16 track quadrophonic sound desk. 16 track Ampex MM-1100 with auto tape location. M16 Dolby system. EMT plate echo. Quad monitoring on Tannoy/Lockwoods. Plus Am-

The Nova Desk.



pex AG440 4 track for quad reductions and small sessions. Disc cutting facilities.

Special Services Lounge bar, showers, can arrange hotel and transport for overseas clients. **Rates Per Hour** Recording and reduction: 16 track £28 plus VAT. 4 track £12 plus VAT. Copying, editing, playback: £8 plus VAT. Overtime: between 11 p.m. and 9 a.m. and public holidays £5 plus VAT. **Bookings** Philip Love.

NOVA SOUND RECORDING STUDIOS LTD.

Managing Director: Leonard M. Greene.

Assistant Manageress: Ann Wall.

Bookings & Reception: Pat O'Connor.

Engineers: Steve Allan and Aldo Bocca.

Asst. Eng.: Perry Hope and Howard Cross.

Technical Engineer: Ken Attwood.

Facilities:

STUDIO 'A': Capacity up to 30 Musicians. Steinway 'B' Grand piano, AKG, Neumann, Beyer, Telefunken, STC Microphones. Vocal separation booth.

CONTROL 'A': 24 channel into 16 group custom Neve desk, 3M 79 16TK with 'Selectake', 2 x Studer A80 MK2 2TK, full Dolby 'A' system Cadac Monitors, all machines with Veri-Speed.

REDUCTION SUITE: 24 channel into 4 group custom Neve desk, 3M 16TK, 2 x Studer A80 MK2 2TK machines, full Dolby 'A' system, Cadac Monitors, all machines with Veri-Speed.

PLUS: 2 x EMT Stereo Echo Plates, 2 x Master Room Stereo Reverb Units, 2 x Pandora



Nova's large studio 'A'.

A.D.T., 8 channels Kepex, 8 x Neve Compressors, 4 x Urei LA 3A Compressors, 2 x Urei Little Dipper Filter Sets, DBX 160 Complimiter, Audio Graphic equalisation, Neal Cassette machine, Comprehensive phasing facilities.

INDEPENDENT COPYING FACILITIES: 2 x Studer C.37.

Special Remarks: Always a good sound from Nova the friendly studio, professionals like to use.

SOUND DEVELOPMENTS LTD.

Address Spencer Court, 7 Chalcot Road, London, NW1 8LH.

Telephone 01-586 1271.

Studios Studio A: Accommodates up to 15 musicians. Steinway grand piano. Studio B: for assembly of programme material for radio or audio-visual producers. Studio C: copying and dubbing.

Control Room Studio A: 8 track facilities, Neve 12 chan-

CRAIGHALL Sound Recording Studios

The Studio is situated in a quiet residential area of Edinburgh, making for easy parking with no traffic problems. Spacious windows within the studio, looking out on trees and shrubs, create a relaxed and tension-free atmosphere.

CRAIGHALL SOUND RECORDING STUDIOS, 68 Craighall Rd., Edinburgh EH6 4RL Tel: 031-552 3685

FLOOR AREA:

30ft x 20ft approx

VOLUME:

9,000 cu. ft. approx.

CAPACITY:

20 Artists

EQUIPMENT:

Neve 16 channel Sound Control Console. Studer 16, 8 and 2 track recorders. EMT Reverb plate. Tape echo system. Neumann and AKG microphones. Tannoy Monitor Speakers. Sansui Quadrophonic synthesiser. Ortofon Disc cutting console.

Mobile Unit:

A specially fitted-out Mercedes van, capable of acting as control centre for location recordings. 14 channel 8 Output control console, 8, 4 and 2 track recorders.

nel console, Ampex 8 track, 4 track, 2 track and mono recorders, Studer 2 track with Dolbys, I.T.C. stereo cartridge recorders, EMT stereo echo plate. Studio B: Sound Developments 10 channel stereo broadcast console with full EQ and echo facilities on every channel, Ampex 4 track, 2 track and mono recorders, Studer 2 track recorders with Dolbys, I.T.C. stereo cartridge recorders, EMT stereo echo plate, 2 Gates turntables with Grays arms, twin Kodak carousel SAV 2001 35mm slide projection equipment.

Additional facilities 10 channel mobile recording console with full studio facilities, Ampex stereo re order etc. Full radio production service for advertising agencies.

Rates Studio A: 8 track £18 per hour, £120 per day, 4 track/2 track/mono £15 per hour, £100 per day. **Studio B:** with an engineer £12.50 per hour, £90 per day. Self-operated £10 per hour, £75 per day. **Studio C:** copying, dubbing £8. per hour. **Tape charges:** 1 inch NAB reel £16.50, ½ inch £10, ¼ inch £6, ¼ inch 1200 ft reel £3. **Spools/boxes:** 7 inch 30p, 5 inch 25p, 3 inch 20p. **Broadcast standard cartridges (recorded)** £3 each. All prices subject to VAT.

KONK STUDIOS

Address: 84-86 Tottenham Lane, Hornsey, London N8 7EE.

Bookings: 01-340 7873/4757.

Engineer: A new Engineer is being appointed. No name available at present.

Studio Capacity: Approx. 20 musicians.

Instruments available: Yamaha Grand Piano.

Rates per hour: £28.00.

Tape cost per reel: 2" tapes £30.00.

Overtime: No overtime.

Hours: 10.00 a.m.—10 p.m. No Sundays.

MUSHROOM STUDIOS

Address 18 West Mall, Clifton, Bristol BS8 4BQ.

Bookings Tel. 0272 35994.

Studio Manager D. W. Ackerman.

Control Room 8-Track 3M machine, AKG mikes, DBX and Dolby A.

Instruments available Fender Guitar, Broadwood Grand Piano, Vox organ, Mellotron, V.C.S. 3 Mk. 2 synth and keyboard.

Studio Capacity 17.

Rates per hour 8-Track £10.50 per hour for first two hours. £9.50 per hour for further two hours. £8.50 per hour onwards. Half hour setting-up time free of charge. 2-Track £6.50.



A session at Advision.



The control room — Advision.

Two of us — Nova again.



ADVISION SOUND STUDIOS
Address 23 Gosfield Street, London W.1.

Telephone 01-580 5707.

Studio Manager Roger Cameron.

Studio One Accommodates 60 musicians. Separate drum booth with adjustable sound diffuser. Two separate rooms of different size and acoustical environment for isolating vocalists or small instrumental sections. Also studio 2 and post production suite, featuring Europe's first integrated mix-down desk. Dubbing theatre.

Control Room Quad Eight 32 input 24 out quad recording console, with full equalisation, quad panning and automatic logic control of line in, line out switching to every channel. All desk faders voltage controlled. Facilities for 24 and 16 track recording using MCI and Scully 2 inch recorders plus Studers for ¼ inch, 2 track and mono masters. Music to picture facilities, JBL monitoring, Dolby noise reduction system, graphic eq., phasers, EMT platt echo etc.

Rates Per Hour Multi-track studio hire £43. Mono and stereo studio £35. Music to picture additional £5. Multi track copying £25. Stereo or mono copying £12. Editing £12. **Tape costs:** Full reel ¼ inch £8.50, ½ inch £15, 1 inch £20, 2 inch £30.

Overtime Mondays to Fridays outside 9 a.m. to 6 p.m. £10 per hour.

IMPULSE

Address 71 High Street East, Wallsend, Tyne and Wear NE28 7RJ.

Bookings Tel. 0632 624999.

Studio Capacity 25 musicians.

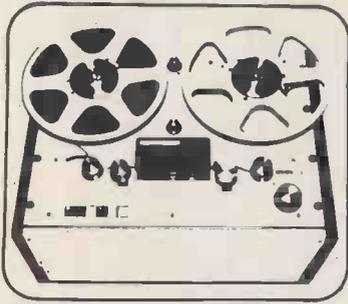
Control Room Studer A80 8-Track tape machine on 1 in. magnetic tape. Studer B62 2-Track Stereo Re-mix machine. Neumann, Calrec, AKG mikes, Sound Techniques System 12 desk.

Mobile Unit 2-Track recording. **Instruments available free of charge** Amplification for bass, lead etc.

Instruments available for hire Hammond M100 Organ with Leslie cabinet.

Rates per hour 8-Track recording and reduction: £10.00. 2-Track Stereo: £6.00. Editing, Dubbing, Copying etc.: £5.50. **Tape costs per reel:** 1 in. (8-Track) 2500 ft. 10½ in. spool: £20.00. ¼ in. (2-Track) 2400 ft. 10½ in. spool: £6.90. 1200 ft. 7 in. spool: £2.70.

Overtime 18.00 to 24.00 and Saturdays 25 per cent overtime rate. After midnight and Sundays 50 per cent overtime rate.



Advison control room.

MAYFAIR SOUND STUDIOS
 Address 64 South Moulton Street, London W1Y 1HH
 Bookings Tel. 01-499-7173/4/5
 Studio Manager Alan Phillips
 Engineers Trevor Wallis, Richard Mainwaring.
 Consultant Engineer John Hudson.
 Maintenance Engineer Charles Hall.
 Assistant Engineers Vaughan Rogers, Lawrence Diana.

Studio Capacity Studio One—20 musicians, Studio Two—10 musicians. Vocal Booth — 5 musicians.

Control Room Full 16 Track facilities, Dolby noise reduction, Studer 16 Track, Close circuit television, Copying facilities, Studer 2 Track.

Instruments available free of charge: Hammond M102 with Leslie. Steinway Grand Piano. *Instruments available for hire.* All instruments available at 24 hours notice.

Rates per hour. Recording: 16 Track £28.00, 8 Track £23.00, 2 Track £15.00. Mixing: 16 Track £22.00, 8 Track, 2 Track £13.00. Copying and playback: £10.00. Editing and Mastering £10.00.

Overtime 25% Monday to Friday 6 p.m. to midnight. 30% midnight to 8 a.m. and all day Saturday and Sunday.

Cancellation 100% will be charged on twenty-four hours notice and 50% charged on forty-eight hours notice although every effort will be made to rebook the time.

ZEL-LA RECORDING STUDIOS
 Address "Walker Hall" Ampton Road, Edgbaston, Birmingham, B15 2UJ.

Bookings Tel. 021-455 0645.
 (Telephone Bookings must be



The drum booth at D.J.M.



confirmed in writing within 48 hours).

Studio Capacity. 25-30 musicians.

Control Room "Klark Teknik" one-inch 8-Track recording machine. Solid state multi-channel mixing console with comprehensive equalisation, reverberation and echo on each channel, panpots, compression limiting, three direct-injection boxes for bass etc. Calrec,

RADIO EDINBURGH LTD.

MANY HAPPY RETURNS!

now we are sixteen
 (track)



Get your slice of the cake
 - now!

R.E.L.

RADIO EDINBURGH LIMITED

7a ATHOLL PLACE, EDINBURGH EH3 8HP

Tel. 031-229 9651

Beyer, STC and AKG mikes.
Instruments available free of charge. Chappell Baby Grand Piano.

Rates per hour 8-Track recording and reduction: (Daytime Monday-Saturday 10.00 a.m.—8.00 p.m.) £10.00, Mono/Stereo recording £8.00, 8.00 p.m.—Midnight (and all day Sunday) 8-Track recording and reduction £12.50, Mono/Stereo recording £10.00. Midnight—10.00 a.m. 8-Track recording and reduction £15.00, mono/stereo recording £10.00. Editing, spacing, tape to tape transfer, playback and timing etc. £4.00.

Tape Charges per reel. 1" tape 8-Track duration up to 30 mins. £18.00. ½" tape mono/stereo duration up to 30 mins. £5.00. ¼" tape half-reel duration up to 15 mins. £2.50.

Cancellations. Cancellations of sessions must be made 48 hours beforehand in writing, whereupon £10.00 deposit will be returned otherwise deposit is forfeited.

D.J.M. STUDIOS

Address: James House, 71-75 New Oxford Street, London WC1A 1DP.

Telephone: 01-836 4864 Cables Dejamus London WC1 Telex 27135 (Dejamus London).

Studio Manager: Mark Wallis.
Secretary: Vivienne Simpson (Bookings) Studio night line 01-836 8505.

Studio Capacity: Studio 1-12 musicians. Studio 2—6 musicians.

Instruments available: Steinway piano, Moog 3C with sequencers available with programmer on request.

Special Facilities: Adjoining the control room is a copy room with the following services available — copying tape to tape, copying tape to cassette, copying tape to 8 track cartridge, copying disc to tape.

Rates per hour: 24 track recording/reduction £35.00. 16/8 track recording / reduction £28.00. Stereo recording £20.00. Copying, editing and playback £10.00.

Tape Cost per reel: 2" Scotch 206 £28.00. ½" Scotch 206 £6.00.

Overtime: Overtime is charged at £5.00 extra per hour after 18.00 hours, and all day Saturday and Sunday.

REGENT SOUND

Address 4 Denmark Street, Charing Cross Road, London WC2.

Bookings Tel. 01-836 6769.

Studio Manager James Spenceley.

Engineers James Spenceley, Andrew Clevin.

Instruments available free of charge Piano.

Rate per hour £12.00 from 10 a.m. till 6 p.m., £14.00 from 6 to 12. After 12 p.m. £16.00.



D.J.M. — MCI JH24 track recorder.

LINGUAPHONE TECHNICAL SERVICES

Address 108 Cromwell Road, London, S.W.7.

Telephone 01-370 1442/3/4.

Director Graham Stephens.

Studio Manager Henry Morris.

Chief Engineer Dave Humphries.

Services Specialists in speech recording, commercials, etc.

Studio Capacity 5 musicians / speakers.

Control Room Lander 10 in 4 out mixing console. Bias & Leevers Rich tape recorders. AKG microphones, Tannoy

monitor speakers, HH monitor amplifiers. Audio & Design limiters, compressors and expanders. Dolby noise reduction system.

Special Facilities cassette duplicating and record pressing.

Rates Per Hour Mono/Stereo recording £8.00. Multi-tracking £10.00. After 6 p.m. + 25%. Weekends + 50%.

R. G. JONES LTD.

Address Beulah Road, Wimbledon SW19 3SB.

Bookings Tel. 01-540 4441.

Studio Capacity 1000 sq. ft.

Control Room Neve 32 input 16 group console. JBL 4350 monitor loudspeakers bi-amplified by Amcron Power amplifiers. 3Ms M79 Multi-track Recorders, Studer mastering machines.

Instruments available free of charge Yamaha Grand Piano.

Instruments available for hire Instrument hire can be arranged.

Special Facilities Easy unloading with direct access to studio from own small car park.

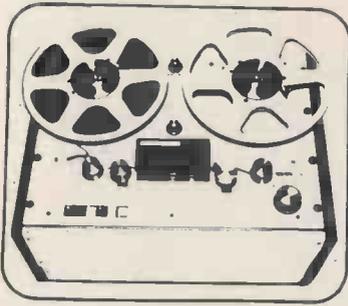
Rates Per Hour 16-track recording and reduction £25.00. 24-track recording and reduction £32.00.

Tape Costs 24 and 16-track tape (Scotch 250) £35.00 per reel.

Overtime £30 per hour surcharge after 6 p.m. and all day Saturdays. £5 per hour after midnight, Sundays and Bank holidays. A special rate of £29.00 per hour for 24-track recording and reduction (£22.00 per hour, 16-track recording and reduction) is available when full settlement is made immediately after the session.

D.J.M.'s desk.





EMI ABBEY ROAD STUDIOS

Address 3 Abbey Road, St. John's Wood, London, NW8 9AY.

Telephone 01-286 1161.

Bookings Vera Samwell.

Studio Manager Ken Townsend.

Senior Pop Engineer Peter Bown.

Studios Studio One, Two and Three all contain Steinway grand pianos and Studio One also has a concert grand. Also available are Hammond organs, Fender electric pianos, harmoniums, an electric harpsichord

and jangle pianos, all by arrangement.

Control Rooms 24 track customised Emineve desk in control room Three. EMI 16 track desks in rooms One, Two and Four. All most up-to-date equipment and facilities.

Special Features Mobile Recording Unit, also available for foreign locations. Disc cutting facilities, Cafeteria and bar.

Rates Per Hour Recording in Studios One, Two and Three: any 24 or 16 track facility £39, 8 or 4 track £37, 2 track £35. Reduction Room Four — any facility except 2 track copying £30. 2 track tape copying £12, 78 r.p.m. disc to tape transfer £15, editing £10, playback £10. Mobile Unit charges: recording or remixing £220 per day, rigging, de-rigging, travelling, standby or playbacks £110 per day. Tape costs: 2,400 ft. ¼ inch £6, 2,400 ft. 1 inch £15, 2,400 ft. 2 inch £27. C60 cassettes £1.10 each. All prices are subject to VAT.



E.M.I. at Abbey Road.

TPA STUDIOS LTD. 22 Denmark St. W.C.2 - 836 1783

Chief Engineer:
COLIN THURSTON
Second Engineer:
STEPHEN PICCO

STUDIO "A" CAPACITY 30
16 Track 3M Tape Recorder. Midas Custom Built 24/16 Mixer. Automatic Double Tracking. Altec & Tannoy Monitors. Neumann & A.K.G. Microphones.

STUDIO "B" CAPACITY 18
8 Track 3M Tape Recorder. Helios Custom Built 16/8 Mixer. 8 Track to 16 Track Transfers. Tannoy Monitors. Neumann & A.K.G. Microphones.

Decibel Studios

"For Your Masters"

16 Track Ampex, 8 Track Ampex, 24 Channel Mixing Stereo Ampex, Audio & Design Compressors, Limiters, & Noise Gates, Tape Delay, ADT, Eventide Phasing, Master-Room Reverb, Full Range AKG & Neuman Microphones, Grand Piano, Musicians Available.

16 Track £15 per hour
8 Track £8 per hour

TELEPHONE US ON 802 7868 or 807 2146

T M C
Sound Recording Studio

Full 16 track — Sound Techniques desk — 26 into 16 — Scully 16 track machines — EMT plate echo — Capacity 40 musicians.

Use of drums, amplifiers, vibes, electric piano, grand piano, etc.

Thanks to: Gary Glitter — Glitter Band — Mud — Hot Chocolate — Osibisa etc. for confidence in the studio.

24hr service — parking no problem — Rates on application.

118 MITCHAM ROAD, LONDON, SW17 Tel: 01-672 4108



RECORDING STUDIOS

"10 years old this summer and still growing strong!

Many thanks to all our clients and friends for their continued support."

WRITE OR PHONE FOR DETAILS:

ZELLA RECORDS (BIRMINGHAM) LIMITED

"Walker Hall", Ampton Road, Edgbaston, Birmingham.
Tel: 021-455 0645 (24 hr answerphone)

PHILIP DRAKE ELECTRICAL

We make the best-value electronic crossover units for P.A. that you've ever heard.

We manufacture a foot volume control pedal guaranteed for three years against noisy operation.

We also design and install Recording Studios and all types of sound systems.

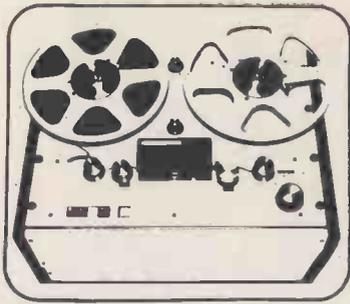
Phone 01-445 1144 and see if we can help you.

THE WHO
PINK FLOYD
STEVIE WONDER
ELTON JOHN
IKE & TINA TURNER
STEPHEN STILLS
RICK WAKEMAN
EAGLES
WERE HERE!

BASING STREET



BASING STREET STUDIOS & THE ISLAND MOBILE TELEPHONE 01-229 1229



CBS RECORDING STUDIOS
Address 31-37 Whitfield St.
London W1.

Manager Dave Carey.
Engineers Mike Ross, Bernie
O'Gorman, Steve Taylor,
Richard Palmer.

Bookings Gloria Luck.

Studio Capacity Studio 1, 70
musicians, Studio 2, 20 musi-
cians, Studio 3, 12 musicians.

Rates Per Hour Studio 1, 16
track £38.00, 8 track £34.00, 4
track £32.00. Mono and stereo
£30.00. 16 track Quad on appli-
cation. Studio 2, 16 track
£33.00, 8 track £29.00, 4 track
£27.00 Mono and stereo £25.00.

Studio 3, 16 track £32.00, 8
track £27.00, 4 track £26.00
Mono and Stereo £24.00.

Special Facilities Four stereo
echo chambers, parametric
equalisers, Vari-speed ADT.

Overtime 25% extra between
6 p.m. and 9 a.m. Monday to

Friday and all day Saturday,
Sunday and Bank Holidays.

Bookings Written confirmation
is requested. Cancellations
made less than 48 hours before
booked time 50% of booked
time is charged. If less than
24 hours full rate.

Comments Disc cutting service
offered including mastering and
and acetates + tape copying.
**INDEPENDENT RECORDING
STUDIOS**

Address 39 Harmer Street,
Gravesend, Kent.

Telephone Gravesend 65687.

General Manager and Studio
Manager Mike Carroll.

Chief Executive and Chief En-
gineer John Oram.

Studio Accommodates 8-10

musicians. Has two acoustic
pianos (an upright and a
grand), an American Rogers
drum kit, Natal percussion and
a bass speaker system, all
available free of charge. Also
string synthesiser for hire at
cost of £6.00 plus VAT per
session.

Control Room 10 channel cus-
tom built desk featuring full
equalisation, echo, reverb, pan,
limiting and compression. Full
range of professional micro-
phones and two modified Re-
voxes plus facilities for cassette
and cartridge transcription.

Special features Fully equipped
audio and electronics labora-



C.B.S. studio 2 control room.

Recording Tangerine Dream — Studio 2 C.B.S.



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RECORDING & REDUCTION
FULL STUDIO SERVICE

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Chicory Tip—Edison Lighthouse and other
name bands use us 'cos we give them the

Big 'Ballsy' Sound they want, for only

£5 per hour, £17 per 4 hours,

£32 per 8 hours

we can get it for you

Contact:

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16 The Broadway, Maidstone, Kent.

Telephone: 670326

P.S. Large range of equipment always available
for hire at very low rates

tory from which John Oram
runs his consultancy business.
Artwork, sleeve and pressing
service. Independent Produc-
tions also provides agency and
recording contract outlets for
artistes signed to them, to-
gether with production of
master tapes for leasing
arrangements. Also have pub-
lishing outlet, Marrow Music.
Rates Per Hour Studio is 4
track and costs £7 per hour
plus VAT. No overtime
charges.

Mobile Recording 8 and 16
channel desks, radio micro-
phones, equalised Sound rein-
forcement without affecting
tape.

Rates Per Hour 4 Track £12.00.
Reductions £8.00. 2 Track
£10.00. Master Transfer Suite
£7.50.

Overtime 25%.

Cancellation 48 hours notice

The desk — C.B.S.

S.A.V. STUDIOS LTD.

Address 34 Cricklewood Broad-
way, London NW2 3ET.

Bookings 01-450 4455.

Control Room Studio A 4 Track
with clock pulse readout, Ait-
chison 16: 4 channel desk. EMI
professional tape machines.
Neumann, AKG microphones.
Vari-Speed phasing and elec-
tronic effects. Full broadcast
standard commercial radio
equipment.

Special Facilities Projection
Facilities for 35mm and super
slides.



It makes sound sense to invest in Neve's new 8024



This is the year when money really counts. You want to get the best that money can buy. That is why it makes sound sense to invest in Neve's new 8024.

We have put a lot of value in to this console. The 8024 has the standards of technical performance, reliability and quality that you have come to expect from Neve. It is designed to provide comprehensive recording and mixdown facilities for up to 24 tracks in a minimum of space with a maximum of flexibility that makes sense to the smaller as well as big studio concerned about real economy.

A few sound points about the 8024

- 24 fully equalised input channels with outputs for up to 24 track recording
- 8 auxiliary mixed outputs for reverberation, cue, sub-grouping and other auxiliary functions
- Individual channels providing comprehensive overdub facilities
- Channels switched by single control from record to playback
- Every channel equipped with a quadrasonic panning system

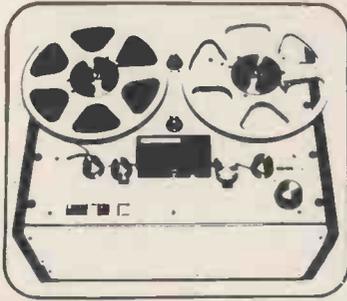
- Comprehensive metering and monitoring for 24 track, and simultaneous quadrasonic, stereo and mono outputs
- Solo system automatically switched to the auxiliary meter
- A console of modular construction with all amplifiers enclosed and shielded for maximum reliability and performance.

The 8024 is a lot of value for the money. It is an investment backed by Neve's reputation for service to people whose business is sound everywhere.

Neve

The Sound of Neve is Worldwide

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Tel. (203) 744-6230 Telex 969638
Hollywood: Suite 616, 1800 N. Highland Ave., Hollywood, Ca. 90028.
Tel. (213) 465-4822
Rupert Neve of Canada Ltd., 2719 Rena Road, Malton, Ontario, Canada.
Tel. (416) 677-6611 Telex 0696 8753
Rupert Neve GmbH 6100 Darmstadt Bismarckstrasse 114 West Germany.
Telefon (06151) 81764



SARM STUDIOS

Address Osborn House, 9-13 Osborne Street, London E1. Telephone 01-247 1311.

Studio Manager Suzi O'List. Engineers Gary Lyons, Mike Stone, Geoff Earley, Gary Langhan, Ric Curtin, Nick Godfrey. Studio Holds up to 30 musicians.

Instruments available Steinway piano, anything else on hire with notice.

Rates 24-Track £35.00, 16-Track £30.00, 8-Track £25.00.

Overtime Not charged.

Comments Very technically sophisticated including computer mixing, parametric equalisation etc., etc. Coffee, tea and cold drinks available. Nice atmosphere.

MARQUEE

Address: 10 Richmond Mews, Dean Street, London, W1.

Bookings: Clare Rickards 01-437 5731.

Managing Director: Gerry Collins.

Engineers: Geoff Calver, John Eden, Steve Holroyd.

Technical Engineer: Jerry Browse.

Studio Capacity: 35 musicians.

Instruments available free of charge: Steinway Grand Piano.

Instruments available for hire: Any with prior notice.

Special Facilities: Live recording facilities for adjoining Marquee Club. Dolby Equipment, digital delay, Keepex, Full air conditioning, Lounge, Refreshments available.

Rates per hour: 24 Track £37.00 per hour (recording and reduction). 16 Track £28.00 per hour (recording and reduction).

Tape Charges: 2" tape £28.00 per reel. ¼" tape £6.00 per reel.

Overtime: £6.00 per hour extra after 6 p.m. and all day Saturday and Sunday and Bank Holidays. Engineers' travelling expenses charged after 10 p.m. Recording Hours: 24 hours 365 days a year.

Cancellation Arrangements: 48 hours notice—50 per cent. Less than 24 hours notice—100 per cent charged.

Note: 24 track Re-mix Studio planned for November 1975.

LANSDOWNE RECORDING STUDIOS

Address Lansdowne House, Lansdowne Rd. London W.11. Telephone 01-727 0041/2/3.

Studio Holds approximately 40. Director and General Manager Adrian Kerridge.

Engineers John Mackswith, Robert Butterworth, Dave Burns, Christopher Dibble, Hugh Pagham.

Bookings Jannet Evennett.

Instruments available Steinway Baby Grand and jangle pianos free of charge. Others on hire at short notice.

Rates Per Hour Studio 1: 24 track £37.00, 8 and 16 track £34.00. Re-mixing:— 24 track £32.00, 8 and 16 track £32.00. Copying, Editing, Playback £29.00.

Night Service From 12.30 a.m. minimum 4 hours, maximum 8 hours £26.00 per hour.

Rates Per Hour Studio 2: Copying, Editing, Playback £14.00.

Overtime £7.00 per hour charged after 6.00 p.m. and all weekend and Public Holidays. No overtime charged on night service sessions.

Tape Cost Scotch 206 Low Noise 2 inch £30.00, 1 inch £17.00. ¼ inch £6.25.

RIVERSIDE

Address Riverside Recordings Ltd. 78 Church Path, Fletcher Road, London W4.

Bookings Simon Mortimer at the above address.

Studio Capacity 11 musicians plus separation booth.



David Cassidy at Sarm.

Control Room 8 Track, 18 channel Audio Development Desk, Comprehensive Signal—processing equipment. Quadraphonic Monitoring by Tannoy.

Instruments available free of charge Bechstein Grand Piano. Studio Rate 21 days £10.00 61 days £12.50 per hour.

FERNLEA STUDIOS

Address Mid-Essex. Bookings taken at 41 Charing Cross Road, London, WC2H 0AR. Telephone 01-437 1448.

Sound Engineer Brian Couzens. Maintenance Engineer Ralph Couzens.

Studios As well as Studios One and Two, Fernlea have a mobile Mercedes van and specialise in mobile recording work. They are also specialists

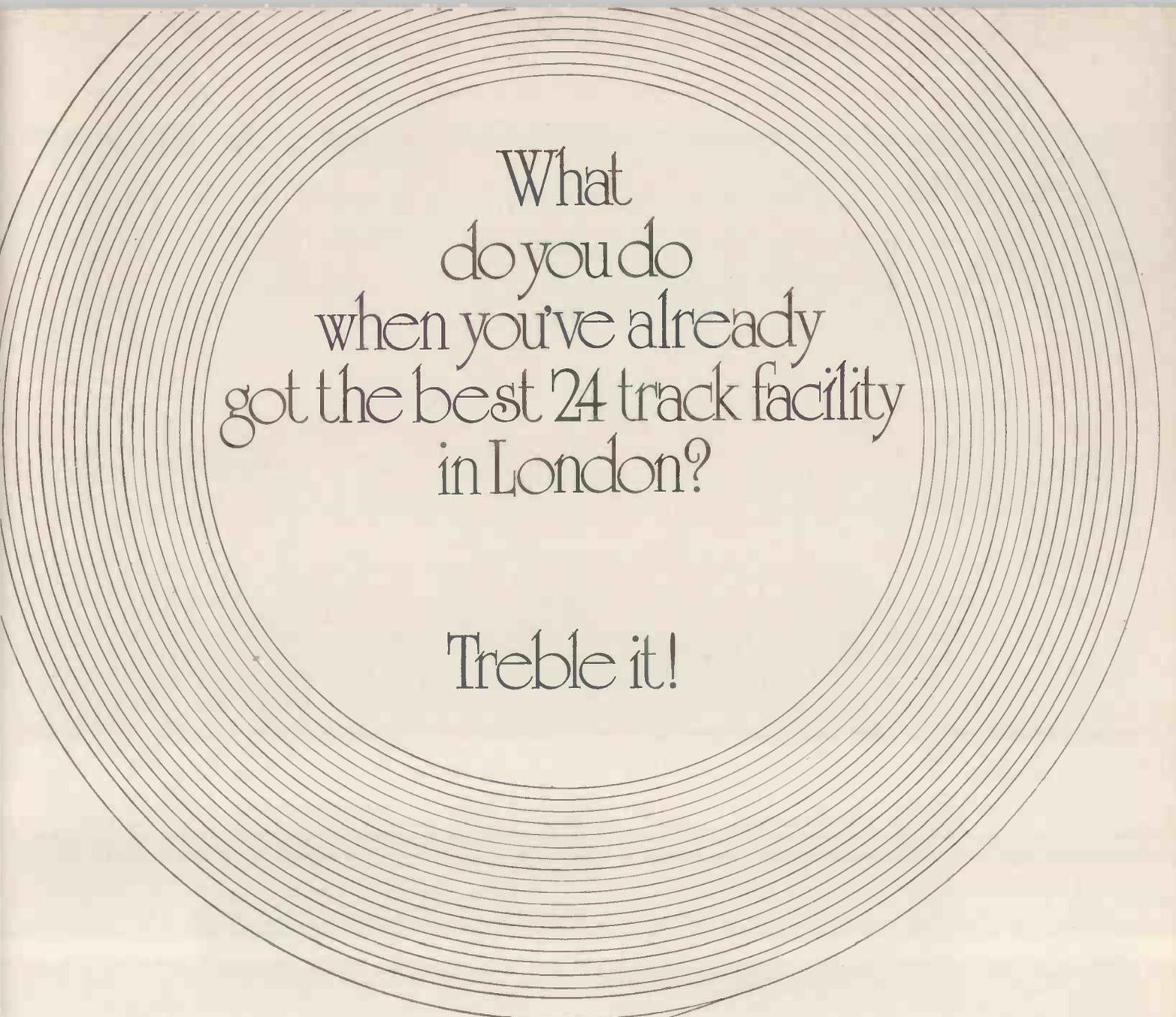
in synthesiser albums and country and western music for Polydor, Contour, RCA, CFP and MFP. They also do many recordings of classical, brass and military band music, choirs and concerts.

Recording Equipment Quad mixing desk, 16 inch, 4 out and delta stereo on 16 out. Two smaller mobile mixers, 8 inch, two out. 8 track Studer A80, 4 track Studer A80, 2 track Studer stereo A80. Crown amplifiers, Tannoy monitoring, echo and full EQ facilities, 22 Neumann and Schoepps microphones, ancillary equipment and cables to tackle any project. Full editing and mixing facilities.

Rates Mobile £250 per day, Studio £16 per hour.

Marquee's control room and studio area.



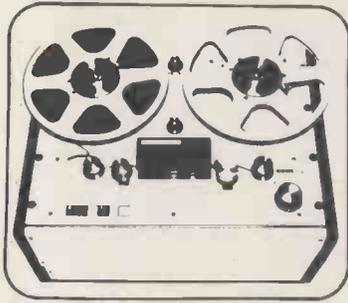


What
do you do
when you've already
got the best 24 track facility
in London?

Treble it!

And we don't intend to stop there. October 6th this year sees the fifth anniversary of the opening of Air Studios, and marks five years of unqualified success. We have just installed a new 24 track desk in our number one studio, and come the new year we'll have four fully operational 24 track studios. This shows that with our superb team of talented engineers and expert technicians we intend to continue to be the foremost studio anywhere. Air Studios — the leader of the field.

Air Studios. Built for producers by producers.
214 Oxford Street, London W1. Tel; 01-637 2758. Cables DISCAIR London W1.



AIR STUDIOS

Address 214 Oxford Street, London W1.

Bookings 01-637 2758 Patti Holder.

Studio Manager David Harries. Engineers Bill Price (Chief Recording Engineer), Geoff Emerick, Denny Bridges, Steven Nye, Mike Stavro, Peter Henderson.

Studio Capacity Studio 1 65/70 musicians. 1900 sq. ft. Studio 2 900 sq. ft. 30/35 musicians. Studio 3 150 sq. ft.

Control Room Control Desk: Neve. Tape machines: Studer and 3M. Monitor speakers: Tannoy. Mag film: Albrecht. Projectors: Philips. E.M.T. echo plates. Neumann and A.K.G. Microphones.

Instruments available free of charge. Piano.

Instruments available for hire. Various instruments available for which a moderate charge is made.

Rates Per Hour Studio 1: Any

facility £35, Except 24 track: plus £5.00 and Film Recording: plus £5.00: Studio 2: Any facility £35 except 2 track: plus £5.00. Studio 3: Any facility £25. Studio 4: Any facility £28. Editing, Mono-stereo, Copying, Film transfer: £10. Multi-track Copying: 16 Track £35, 24 track £40. Terms: New clients—cash in advance. Established accounts—monthly statement. All charges are subject to VAT. Overtime Between the hours of 6.00 p.m. and 8.00 a.m. and all day Sat. and Sun. and public holidays a surcharge of 20 per cent is made.

TPA STUDIOS

Address: 22 Denmark Street, London W.1.

Telephone: 01-836 1783

Studio Capacity: Studio A: 20 musicians. Studio B: 15 musicians.

Instruments Available: Studio A: Bluthner grand piano. Studio B: Seidel grand piano.

Equipment: Studio A: Midas 24 into 16 custom console, stereo echo plates, ADT etc. Crown/Altec monitoring 3M 16 track recorder with Varispeed. Studio B: Helios 16 to 8 console, Stereo echo plates, 3M 8 track recorder with Varispeed, Crown Lockwood Monitoring.

Rates Per Hour: Studio A: 16 track recording £25.00. Stereo/Mono £20.00 Reduction/Editing/Copying etc. £20.00. Studio B: 8 track recording £15.00.

Stereo/Mono £14.00. Reduction / Editing / Copying etc. £14.00.

Overtime: Charged at £2.00 per hour after 6 p.m. and £3.00 at weekends and Bank Holidays. Tape Cost: 2" £30.00, 1" £17.50, ½" £6.00, 7" £2.50, 5" £1.50.

REL STUDIOS

(Radio Edinburgh Ltd)

Address 7 Atholl Place, Edinburgh EH3 8HP.

Telephone 031-229 9651.

Studio Manager Neil Ross.

Bookings Michelle.

Engineers Chris Giles, Neil Ross, David McCowan-Hill.

Capacity 11 musicians.

Instruments Bechstein upright free. For hire, anything from REL's own hire dept.

Rates 16-Track £18.00, 8-Track £15.00, everything else is £12.00 per hour except track mixing which is £18.00.

Overtime No overtime.

Special Features Associated with company who produce advertising for radio, TV, cinema etc. called Choral music. Also offer 35 and 16 mm sound transfer. Transfer onto NAB standard TV and radio cartridges.

Tape Cost ½ in. £6.00. 2 in. £30.00.

KINGSWAY RECORDERS

Address: 129 Kingsway, London WC2B 6NH.

Telephone: 01-242 7245

Bookings: ring Jeanette.

Directors: Ian Gillan, Roger Glover, Louie Austin and Terry Yeadon.

Chief Engineer: Louie Austin.

Equipment: 24/16 track, 4 track stereo recorders by Studer. 30 in 24 track — Raindirk Major range console. Monitoring by JBL 4350 speakers/Amcron amps. Microphones by Neumann, Beyer, AKG and Calrec. Full Dolby facilities—DBX upon request. Lim/Comps by Universal Audio, DBX, Altec and Fairchild. Comprehensive echo facilities inc. live chamber, EMT 140 and AKG BX20. Cassette and 8 track cartridge recorders. Studio: Area 1200 sq. ft.—35 musicians. Steinway piano — other instruments available on request.

Remarks: C.C.T.V. link between studio and C.R.

Rates: 24 track recording £38.00 per hour. 16 track recording £34.00 per hour. 24 track mixing £30.00 per hour. 16 track mixing £28.00 per hour. Copying/Editing/Mastering £12.00 per hour. Tape cost: 2" (10½" NAB) £28.00. ½" (10½" NAB) £6.50.

Another photo of the Air control room.

Geoff Emerick at the Air desk.



ELECTRIC LIGHT ORCHESTRA

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KIKI DEE

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PRINCIPLE EDWARD THEATRE

WIZZARD

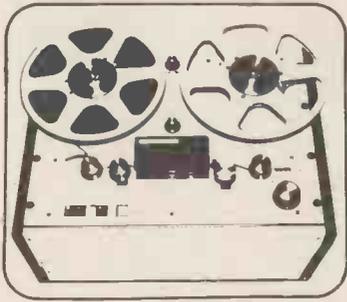
AYSHEA

FUMBLE

LABI SIFFRE

BARRY BLUE





ZODIAC SOUND STUDIOS
 Address 59 Dean Street, London, W1V 5HH.
 Telephone 01-439 1827.
 Chief Engineer Mike Cooper.
 Studio Capacity 25 musicians.
 Control Room 16 track recording; MCI Mixing console, MCI tape machine, full Dolby, limiters, compressors, expanders etc. Monitoring Lockwood HPD, Amcron 300D.
 Rates per Hour £32.

GROSVENOR STUDIOS
 Address 16 Grosvenor Road, Birmingham B20 3NP.
 Bookings Tel. 021-356 4246.

Studio Capacity 30-40 musicians (Studio 1), 6 musicians (Studio 2).

Control Room Control 1—Trident Audio Developments Mixing Desk 24 inputs, 16 outputs, Studer A80 16 Track recorder. Studer A62 Stereo machines (2) Century II amplifier. Control 2—Trident Audio Developments Mixing desk, 10 inputs, 4 outputs. Studer A62, and Sony TC 850 machines (2). EMT instant start turntables (2) plus many other facilities, including mobile location unit.

Special facilities Hotel accommodation close by. Refreshments available.

Rates Per Hour 16 Track Recording £22, (Studio 1) Reduction £18.00 (Studio 1), 8 Track Recording £18.00. Reduction £14.00. 4 Track Recording £18.00 (Studio 1) Reduction £14.00. Stereo: Recording £12.00 (Studio 1), £12.00 (Studio 2) Reduction £12.00 (Studio 1) £12.00 (Studio 2). Copying 20p/minute (min. Charge £2)—£10/hour.



The Air desk.

RONNIE LANE'S MOBILE RECORDING STUDIO (LMS)
 Address: 2 Cambrdge Court, Clevedon Road, East Twickenham, Middx.
 Telephone: 01-891 2856.
 Equipment: 16 track Studer A80 recorder. Dolby Noise Reduction. 2 track Studer B62 recorder. 2 track Revox recorders.

Helios desk with 26 inputs. Universal Audio limiters, Levers Rich Graphic Equalisers. Crown and HH power amps. JBL monitoring. Sony 1/2" videotape recorder. AKG BX20 Reverb unit. Teap A350 cassette recorder. Mains generator. Neumann, AKG, Sony, Beyer Mikes. EMT Master Mike Cables. Hannay

What has 16-track Scully recording, an advanced 24-input desk with auto-reduction and computer logic, BX20 reverb, ADT, Dolby, Moog, Mellotron, a smile on its face, and costs only £10 an hour?
 Acorn Records, Stonesfield, Oxford. Stonesfield 444

MAGRITTE MUSIC offer for short time only. **SPECIAL RATE £12 per hour for 8 or 16 track**
 This offer is available prior to us moving to larger premises and 24 track. Inclusive in rate—Mellotron, Electric Piano, Synth, Amps and Cabs.
 15 Holloway Lane, Harmondsworth, West Drayton, Middx.
 Tel: 01-897 9670

LEADER SOUND LTD

Recording in the North?
Contact BILL LEADER

Elland (042 27) 6161

HAPPY 16 TRACKING

WE GAVE A WARM WELCOME TO...
 TRINI LOPEZ - NAZARETH - NEW SEEKERS.
 ALVIN STARDUST - BAY CITY ROLLERS -
 MANDALA BAND - LYNDESEY DE PAUL
 PILOT - BARRY BLUE - WIGAN'S OVATION
 LYNN PAUL - TWO WHEELS - & many more
WE'LL DO THE SAME FOR YOU,
 INDIGO STUDIOS (MANCHESTER) Tel: 061 834 7001



Bookings: MARY HOW
 Telephone: 01-836 6699 Ext.280

16 track - £24.00 per hr.
 8 track - £20.00 per hr.
 2 track - £15.00 per hr.

Duplication Suite, Magnetic
 Transfer Suite, Disc Cutting Services

21 Denmark Street, London WC2H 8NE

FREE RANGE STUDIO

Special opening offer - all 8 TRACK recording £7 per hr. till October 1

NAP 22 Tavistock St. WC2 836 7608

motorised rewind cable reels.
Special Comments: Air conditioned, Closed circuit TV monitoring, 12V, 110V or 240V mains selection. Fully R.F. filtered isolated and automatically stabilized mains supply. Each input can be split for PA during live recordings.

Rates: Basic Rate £1,750 per week. 1st day, £375.00, 2nd day £325.00, 3rd day, £275.00, 4th day £225.00. £225.00 per day thereafter.

Overtime: No Overtime charges at all.

Special Remarks: LMS provide a maintenance/operator and offer free delivery within 50 miles of London.

MORGAN RECORDING STUDIOS LTD.

Address: 169-171 High Road, Willesden, London NW10.

Telephone: 01-459 7244.

Studio Manager: George Nicholson.

Engineers: Roger Quested, Robin Black, Mike Bobak, Greg Jackman, Martin Levan and Harry Davies.

Studio: 30 musicians in Studio 1, 12 in Studio 2, 35 in Studio 3, 50 in Studio 4.

Instruments: Hammond Organ, Leslie Cabinet, Steinway Grand, free of charge. Anything on hire within 24 hours notice.

Rates per hour: Studio One: £31.00 per hour 16 track. Studio Two: £31.00 per hour 16 track. Studio Three: £35.00 per hour 24 track. Studio Four: £39.00 per hour 24 track Quad.

Overtime: £6.00 per hour after 6.00 p.m. weekdays and on Saturdays, Sundays and Public Holidays.

Tape Cost: 2" £29.00. 1" £16.00. ½" £10.00. ¼" £7.00. 2" Scotch 25 £35.00. ¼" Scotch 250 £8.00.

MAJESTIC RECORDING STUDIOS LTD.

Address 146, Clapham High St. London S.W.4.

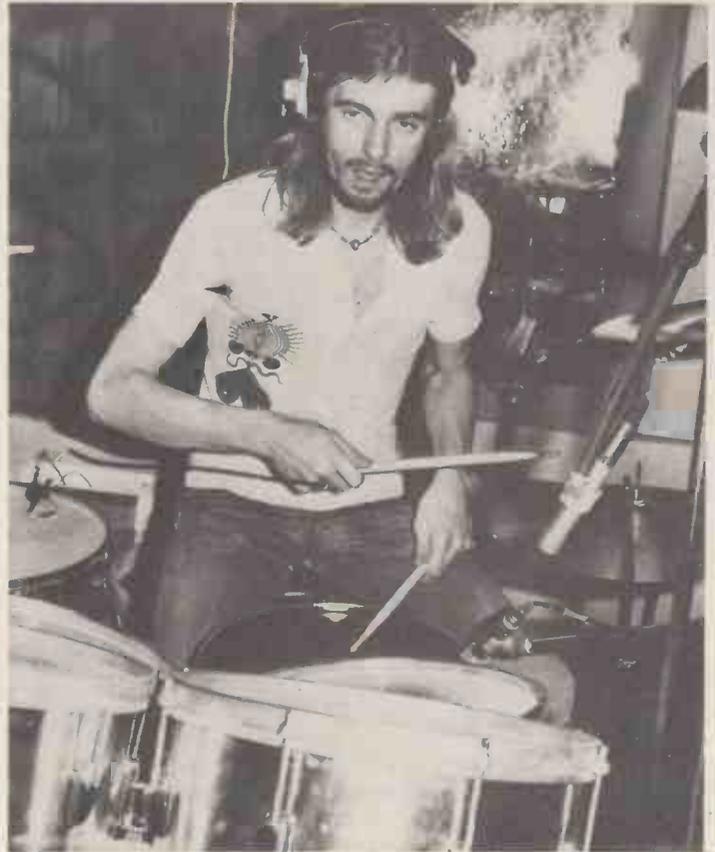
Telephone 01-622 1228

Studio Capacity 50 musicians
Equipment Combination of equipment from Triad, Cadac, MCI, Ampex, Neuman etc.

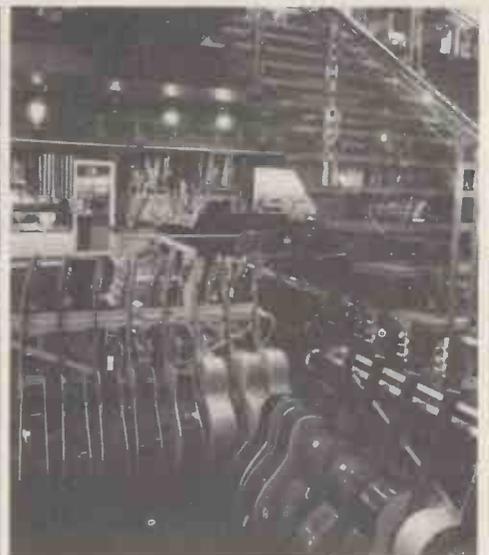
Rates Per Hour 24 track Recording/Reduction/Editing £24.00 if paid at end of session, otherwise £34.00 per hour. 16 track Recording / Reduction / Editing £20.00 if paid at end of session otherwise £30.00 per hour. Stereo/Mono recording £14.00, editing £10.00.

Overtime £3.00 per hour charged after 6.0 p.m. weekdays and all weekends and Bank Holidays. Taxi fares for engineers are charged for work after 11.0 p.m.

Tape Cost 2" £26.50, ¼" £5.00.



Alan White in Morgan Studios.



Chappell's new showroom has everything for the professional musician.

Buffet Crampon, Selmer, Yamaha, King, Chappell, Gibson, Guild, Ovation, Antoria, Dobro, Epiphone, Yamaha, Ibanez, Matsuoka.

Muramatsu, Sankyo, Rudall-Carte, Armstrong, Selmer, Gemeinhardt, Pearl.

You name it—we've got it.
 Not to mention London's best selection of new and reconditioned pianos and over 20,000 sheet music titles.

Chappell's

50 New Bond Street, London W1A 2BR.



Part of Indigo's recording area.

INDIGO SOUND STUDIOS
 Address 72 Gartside Street,
 Manchester M3.
 Bookings Laura 061-834 7001.
 Studio Manager David Kent-
 Watson.
 Engineers David Kent-Watson,
 David Rohl.
 Studio Capacity Studio 1: 10
 musicians. Studio 2: 25
 musicians.
 Instruments available free of
 charge Ibach Grand Piano,
 Noeske Upright piano with
 jangle, and Laurenson Piano,
 EMS synthesizer.
 Instruments available for hire
 Full range.

Control Room 16 Track Ampex,
 MM 1100 with remote control
 and digital read out. Studer
 B62. Devox A700s. Mics —
 AKG, Sennheiser and Calrec.
 Rates 16 Track Recording:
 £19.00, Stereo: £12.00, Mono:
 £10.00 per hour. Reduction:
 £16.00.
 Tape Cost per reel 2 inch £30,
 ½ inch £5.50.
 Overtime £3 an hour.
 Recording Hours 24 hours a
 day, 7 days a week.
 Cancellation arrangements Full
 rate charged for less than 24
 hours notice, and 50% charged
 for less than 48 hours notice.

SUTTON SOUND STUDIOS
 Address 80 Queensway, London
 W2.
 Bookings Tel. 01-727 6681.
 Studio Manager Mark Sutton.
 Engineers Mark Sutton and
 Tony MacMillan.
 Studio Capacity Dependant on
 location.
 Control Room Sutton Audio
 Console, 20 channels in, 8 out.
 16-Track monitoring (Tannoy)
 Neumann, AKG mikes, Dolby.
 Rates per hour From £25 with-
 in 10 miles from Marble Arch.
 Cost of tapes per reel ½ in. £6.00,
 ¼ in. £12.00, 1 in. £18.00, 2 in.
 £24.00.

**CRAIGHALL SOUND
 RECORDING STUDIOS**
 Address: 68 Craighall Road,
 Edinburgh, EH6 4RL.
 Telephone: 031-552 3685.
 Studio: Accommodates 20
 musicians, Floor area 30 ft. x
 20 ft. approx.
 Equipment: Neve 16 channel
 console, Studer 16, 12 and 8
 track machines. EMT reverb
 plate, tape echo system. Neu-
 mann and AKG mikes. Tannoy
 monitors Sansui quad synthe-
 siser. Ortonfon disc cutting con-
 sole.
 Mobile Unit: Specially fitted-out
 Mercedes van, 12, 8 and 4 track

Hit

People make tracks for the
 music world



...via the CBS Studio  Whitfield Street, W.1. 01-636 3434

machines, 14 channel 8 output console.

Instruments: Steinway grand piano. Mellotron, Haven organ/Electric piano. Steinway free.
Rates per hour: 16 track £30.00, 8 track £24.00, 4 track £18.00, Mono and 2 track £14.00.

Overtime: Weekdays after 6 p.m. all day Saturday and Sunday and Public Holidays, 25 per cent over normal rates and 33½ after 11 p.m.

Mobile Charges: Setting up, £24.00, Mono and 2 track £14.00 per hour, 4 track £18.00 per hour, 8 track £24.00 per hour. Plus 10p a mile outside Edinburgh and hotel costs if overnight stay required.

Ancillary Services: Reduction from 4 track £12.00, from 8 track £16.00 from 16 track £24.00 per hour. Editing/Dubbing £10.00 per hour.

Tape cost: 2" £30.00, 1" £16.00, ½" £12.00, ¼" £6.00.

WORCESTER MUSIC CENTRE

Address Russell and Dorrell, High Street, Worcs.

Bookings Wal Exall. Tel. 0905-20279 and 0905-21112.

Studio Manager Muff Murfin.
Engineers Muff Murfin, Lawrence Frayne, Colin Owen, Control Room Leversich 8-Track, Scully 4-Track, 2 Revoxes, Klark-Technic Stereo Mixdown machine, Lockwood Monitor Speakers.

Instruments available free of charge Piano, drums.

Instruments available for hire Moog, Bentley Eminent Organ, Electric Piano, plus others by arrangement.

Rates per hour £8.00 (recording) £6.00 (reduction).

Tape costs per reel Tape at normal retail price.

Cancellation arrangements 7 days, previously or full rate to be paid.

Wigan's ovation in Indigo's studio one.



Trini Lopez with Dave Roal and Stan Silverberg at Indigo.

IBC STUDIOS

Address IBC Sound Recording Studios Ltd. 35, Portland Place, London W.1.

Telephone 01-637 2111.

Telex 264413.

Studio Director Michael Claydon.

Engineers Michael Claydon, Hugh Jones, Andy Miller, Keith Bessey, Gary Shepherd.

Technical Director Dennis King.
Disc Cutting Melvyn Abrahams, Dave Tucker.

Bookings Angela Peberdy, Lesley Warmisham.

Studio Capacity 45 Musicians.
Instruments Bechstein ¼ grand piano and Challon Multitone piano, free. On hire. Mellotron MKs and Hammond C3. Others available if needed.

Rates 'Per Hour Studio A £38.00 per hour accommodates up to 45 musicians for recording on Mono, Stereo, 8 track and 16 track.

Studio B Under re-construction opening end of Autumn 1975 accommodating vocal and instrumental overdubbing, multi-track mixing, Mono speech recording. Mono, Stereo, 8 track and 16 track.

Special Remarks Offer Disc Cutting (Mono/Stereo) and music and audio/visual cassette duplicating facilities — prices on application.

Overtime Chargeable after 6 p.m. Monday-Friday and weekends at £8.00 per hour.

STRAWBERRY STUDIOS

Address 3 Waterloo Road, Stockport, Cheshire.

Studio Manager Peter Tattersall.
Engineers Peter, Eric and Martin.

Bookings Cathy Tel. 061-480 9711/9712.

Studio Capacity 35 musicians (45' x 30').

Instruments available on hire Any instruments hired on request.

Special Facilities Many.

Rates Per Hour 24 track £30. 16 track £25. 24 track reduction £30. 16 track reduction £20. **Tape costs** 2 inch tape £28/reel. ¼ inch tape £5.50/reel.

Overtime After 6.00 and all day Saturday and Sunday.

ORANGE RECORDING

STUDIO

Address 3/4 New Compton Street, London WC2.

Bookings Jill Freedman Tel. 01-836 7811, 7812/3; 01-836 2137.

Studio Manager Keith Allen.

Engineers Steve Churchyard, Keith Allen.

Technical Engineers Peter Jeffries, Peter Hamilton.

Studio Capacity 20/30 musicians.

Instruments available free of charge Hammond C3, William de Blaise harpsicord, Knight piano, percussion instruments.

Instruments available for hire ARP Odyssey synthesizer, other

instruments available on request.

Special Facilities Video link to studio.

Rates Per Hour 16 Track recording: £20.00. 16 Track reduction: £10.00. 4 Track recording: £16.00. 4 Track reduction: £12.00.

Tape costs per reel Scotch 201 £28 2 inch. Scotch 262 £7 ¼ inch.

Cancellation Less than 48 hours 50% charged. Less than 24 hours 100% charged.

Hours 24 hour service.

A written confirmation is requested on all bookings.

BASING STREET STUDIO (ISLAND)

Address: 8-10 Basing Street, London, W.11.

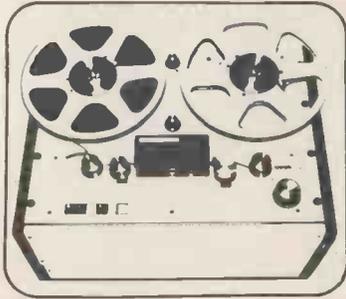
Telephone: 01-229 1229.

Managing Director: Muff Winwood.

Engineers: Phil Brown, John Burns, Frank Owen, Rhett Davies, Howard Kilgour, Phil Ault.

Bookings: Penny Hansen.

Studio One: Helios Console 32 input 24 output, JBL 4350 speakers, 3M 24, 16, 8 and 4 track recorders, 2 Studer A80 stereo recorders, Amcron DC 30A amplifiers, 24M series dolbys, 6 audio design compressors, 4 UREI limiters, UREI graphic equaliser, UREI filter, 2 Pultecs, EMT digital delay, 6 Keepex expanders, Keepex gain



brain. Eventide digital delay, Eventide Phaser.

Size: 60 ft x 40 ft. x 25 ft. Capacity 80 musicians.

Studio Two: Helios Console 32 input 24 output, Tannoy speakers, 3M 24, 16, 8 and 4 track recorders, 2 Studer A80 stereo recorders, Amcron DC 30A amplifiers, 24M series dolbys, 6 audio design compressors, 4 UREI limiters, UREI graphic equaliser, UREI filter, 2 Pultecs, EMT digital delay, 6 Keepex expanders, Keepex gain brain, Eventide digital delay, Eventide Phaser.

Size: 20 ft. x 30 ft. x 10 ft. Capacity 20 musicians.

The Island Mobile: 12 KVA generator. Helios custom console 30 inputs 24 outputs, twin JBL 4311 speakers, Amcron DC 30A amplifiers, EMT goldfoil reverberation plate, EMT digital



The massive Round House desk surrounds a smiling Peter Gallen.

delay unit, 2 Studer B62 stereo recorders, 6 UREI limiters, UREI graphic equaliser, 1 Pultec, 8 Keepex, 24M series dolbys, 2 3M 24 track recorders with synchronisation unit for film or TV. **Rates:** Studio One and Two: Weekday to 6 p.m. £35 per hour other time £40 per hour. Mobile: £400 per day.

TRIDENT

Address 17 St. Annes Court, Wardour Street, London W1. **Bookings** Debbie Constable 01-734 9901 and 01-439 4177. **Studio Manager** Bob Hill, Peter Booth.

Engineers Peter Kelsey, Jerry Smith, Nick Bradford. **Studio Capacity** 35 musicians.

Instruments available free of charge Ludwig Drum kit. Bechstein Grand piano.

Instruments available for hire. Hammond C3 and ARP 2500 at studio. Any other instruments available with notice.

Special Facilities Reduction room, remix and dubbing

24 Track Quadrophonic Studio Now open to the World

Ring 01-267 4499



ROUNDHOUSE
RECORDING STUDIOS

ing, emergency power supply installed.

Rates Per Hour Recording 24 Track: £39. 16 Track £35. Reduction 24 Track £35, 16 Track £26. Multitrack playback: £20. Editing and Assembly: Multi-track, £18, ¼ inch tape £12.

Disc Copying and Tape Copying Wide ranging, including Masters and Acetates. Hourly Rates: Disc cutting, £15.00, Copying, £14.00 Overtime, +25%.

Tape Costs per reel ¼ inch tape £6.50.

Overtime £7 per hour.

Recording Hours 24 hour service 365 days a year.

Cancellation Arrangement 4 days notice — 50%, 2 days notice — 100%.

ACORN STUDIOS

Address: Acord Records Ltd., Church Road, Stonesfield, Oxford OX7 2PS.

Telephone: Stonesfield 444 (STD code 099389).

Studio: Accommodates 6 or 7 musicians.

Equipment: 16, 4 and 2 track Scully and Studer tape machines. 24 Channel Solid State Logic Ltd custom desk (designed by Acorn). Full equalisation on 3 frequency bands. 4 echo machines and ADT. Compression and expansion on every input channel. Phasing under music control via electronic modules. 4 independent foldback mixes. Dolby A noise reduction system. AKG and Neumann mikes.

Rates per hour: 16 track recording and reduction £12.00 (£10.00 if paid at end of session) 2 track recording and reduction £10.00 (£8.00 if paid at end of session).

Instruments: Moog Satellite Synthesiser and Mellotron 400. **Mobile Cost per hour:** 16 track £180.00 for first day—£120.00 thereafter. 2 track £120.00 per day—£90.00 thereafter. Plus travelling at 10p per mile.

Tape Costs: 2" Ampex 406 £27.50. ¼" Scotch 262 £5.50. ¼" Scotch 202 £1.75.

Special remarks: Friendly atmosphere, disc cutting, pre-recorded tapes and cassettes.

PHONOGRAM STUDIO

Address Phonogram Ltd., Stanhope House, Stanhope Place, London W2.

Bookings Angela Barnard. Tel. 01-262 7.

Studio Manager Tom Stephenson.

Engineers Peter Olliff (Senior Balance Engineer), Stephen Lillywhite, Stephen Brown, Robert Golding, Richard Ashley,

Studio Capacity 44 musicians. **Control Room** Phonogram International 32 input Console. Ampex 24-Track machine. Studer 8-Track, Philips 4-Track, Studer and Philips 2-Track. Full Quad Mixing facs. Polygram limiters.

Instruments available Bechstein Piano.

Rates per hour See under Chapel Recording Studio.

CHAPPELL RECORDING STUDIOS

Address 52 Maddox Street, W1. **Bookings** Tel. 629 7600.

Studio Manager Tom Stephenson.

Chief Engineer/Senior Balance Engineer John Iles.

Balance Engineers Chris Stone, David Richards.

Electronics Engineer Colin McLeish.

Studio Capacity Studio 1: 50 musicians and large separation booth. Studio 2: 6 musicians. **Control Room** 30 Channel Quad Neve Console. Studer 24-Track Tape machine. Ampex 16/8/4/2 track. Studer 2 Tracks. E.M.T. Stereo Echo Plates. Dolby.

Island Studios control room



Neumann, AKG, Westrex, STC, Electrovoice microphones.

Rates per hour Recording: 8-Track, £28.00, 16-Track, £34.00, 24-Track, £36.00. Reduction: 4 and 8-Track £25.00, 16-Track, £28.00, 24-Track, £32.00. Editing: £16.00. Dubbing: Mono/Stereo £16.00. Multi-track: £20.00.

Tape Costs per reel ¼in. £5.50, ½in. £10.00, 1in. £17.00, 2in. £26.00.

Overtime For all sessions outside normal hours i.e. Monday-Friday, 9.30-18.00 — £6.00 per hour.

Mobile Sessions Quotations on request for two or four track. VAT will be added.

P.S.L. STUDIOS

Address 1a, Salcott Road, London S.W.11.

Telephone 01-223 2544.

Managing Director Brian Goodman.

Engineers Brian Goodman, Bob Smith, Colin Bland.

Studios Studio One — upright piano, Premier drum kit, AC30 amps, grand piano and Moog by arrangement. Mood Light-

ing. Studio Two — rehearsal studio.

Control Room Customised E.M.I. desk, 4 track ½ inch Teac, Revoxes, reverb unit, eq., limiters etc. Neal for cassetting. Eight track facilities coming very shortly.

Rates Per Hour Rehearsals: Studio One £3, Studio Two £2.50. Four track recording: ¼ inch £7, ½ inch £8. Eight track 1 inch £12. Stereo/mono recording £7. Tape charges (10½ inch reels). ¼ inch £5, ½ inch £10, 1 inch £18. All rates are subject to VAT. No overtime charges.

LEADER SOUND

Address 209 Rochdale Road, Greetland, Halifax, W. Yorkshire.

Bookings Tel. 04227-6161.

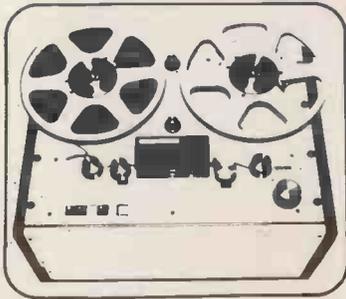
Studio Manager Bill Leader.

Engineers Bill Leader, John Gill.

Studio Capacity. 8 musicians. **Control Room** Raindirk mixer, Lockwood monitors, AKG mikes.

Rate per hour £7.00.

Tape Cost £6.00, 2,400ft.



KPM STUDIOS LTD
 Address 21, Denmark Street,
 London, WC2H 8NE.
 Telephone 01-836 6699 Ext.
 280.

Bookings Mary Howe.
 Studio 16 track, capacity 10
 musicians. Floor area 88.25 m.
 (470 sq. ft.) Neumann/Beyer/
 AKG microphones. Steinway
 grand piano.

Control Room Neve 20 x 8/8
 mixing console. Studer A80 16
 track, 4 x Studer B62 2 track,
 Altec/H&H monitoring. EMT
 Stereo echo plates, Dolby A
 noise reduction. Graphic equal-
 iser, Neve limiter/compressors,
 phaser, vari-speed.

*Duplication, Disc Cutting, Mag-
 netic Transfer Suite* Custom
 matrixing console, 2 x Studer
 C37, Studer B62, Telefunken
 M28C master recorders, Magna
 Tech 16/35mm magnetic trans-

fer recorder. Teac A450 stereo
 Dolby cassette recorder, tran-
 scription turntables, Mono MSS
 disc cutter, graphic equaliser,
 Tannoy/quad 303 monitoring.
Rates Per Hour Recording: 16
 track £24, reduction £18. 8
 track £20, reduction £15. 2
 track £15, reduction £15. Dup-
 lication Suite: copying £10,
 editing £10, cassette copying
 £5. Disc Cutting 7 inch s/s
 £1.25 each, 7 inch d/s £1.75.
 EP s/s £1.75, EP d/s £2.25. 12
 inch s/s £3.50, 12 inch d/s
 £5. Film Transfers £12 per hour.
 Overtime £25%. Tape charges:
 2 inch £28 per reel, 1 inch
 £20 per reel, ½ inch £6.50 per
 reel. 7 inch spool £0.35, 5 inch
 £0.25.

**GOOSEBERRY SOUND
 STUDIOS**

Address 19 Gerrard Street,
 London W1.

Bookings Tel. 01-437 6255.

Proprietor Peter Houghton.

Engineers Ron Eve, Mike Day,
 John Simpson.

Control Room Richardson Custom-
 built Console; Bias, Bren-
 nell and Revox tape machines,
 Dolby 'A' Noise reduction.
 Lockwood/Tannoy Monitoring.

*Instruments available free of
 charge* Stronmenger Grand
 piano Farfisa s/m Organ,
 Slingerland drums, Fender



The Orange recording console.

amplifiers.

Instruments available for hire
 Mini-moog

Rates Per Hour 8 Track record-
 ing and reduction £12.00. 2

Track recording £10.00. Edit-
 ing/Copying/Playback: £7.50.

Tape Costs per spool 1 inch
 2500 ft NAB £15. ½ inch 2500

ft. NAB £5.50. ¼ inch 1200 ft.

7 inch Spool £2.50. C.60 Cas-
 sette (each) 60p.

Overtime No overtime charges.

THE MUSIC CENTRE

Address Engineers Way, Wem-
 bley, Middlesex.

Bookings Elaine Dyer, Tel. 903
 4611.

Chief Executive Louis Elman.

Technical Director Peter Harris.

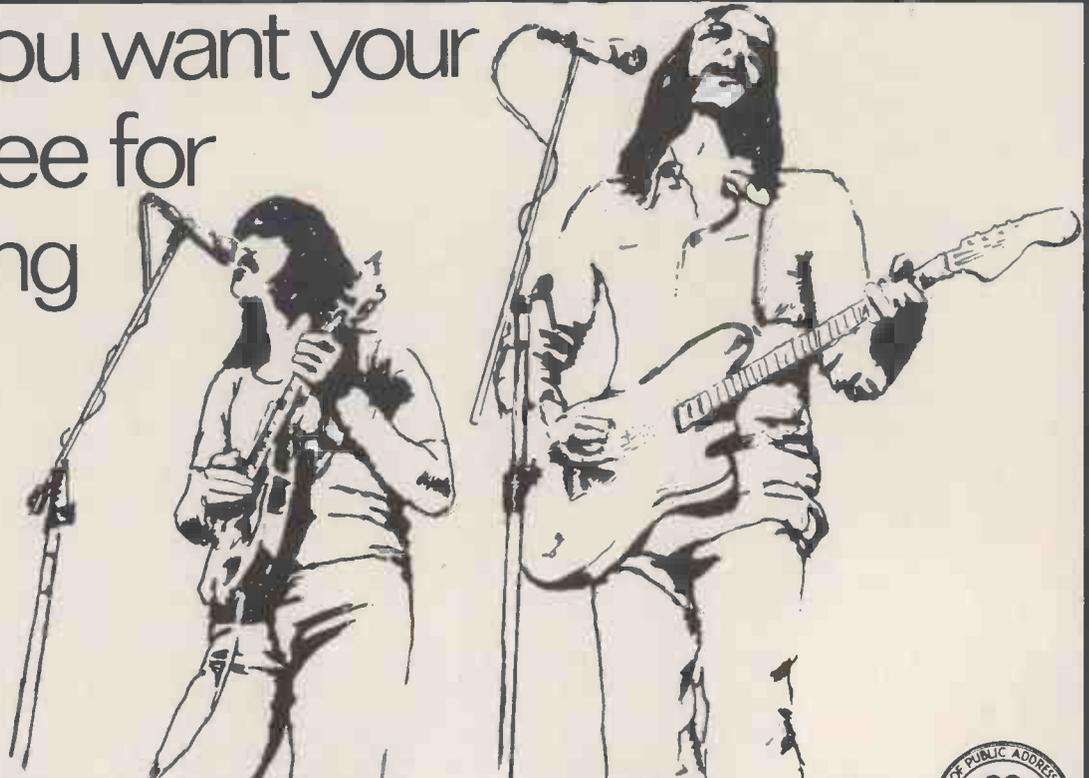
Engineers John Richards, Dick

Plant, Dick Lewzey, Dave Hunt,

Richard Goldblatt, Keith Dickins.

Studio Capacities Studio One:
 125 musicians, Studio Two: 40

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 hands free for
 something
 else...



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 microphone stands
 and booms**



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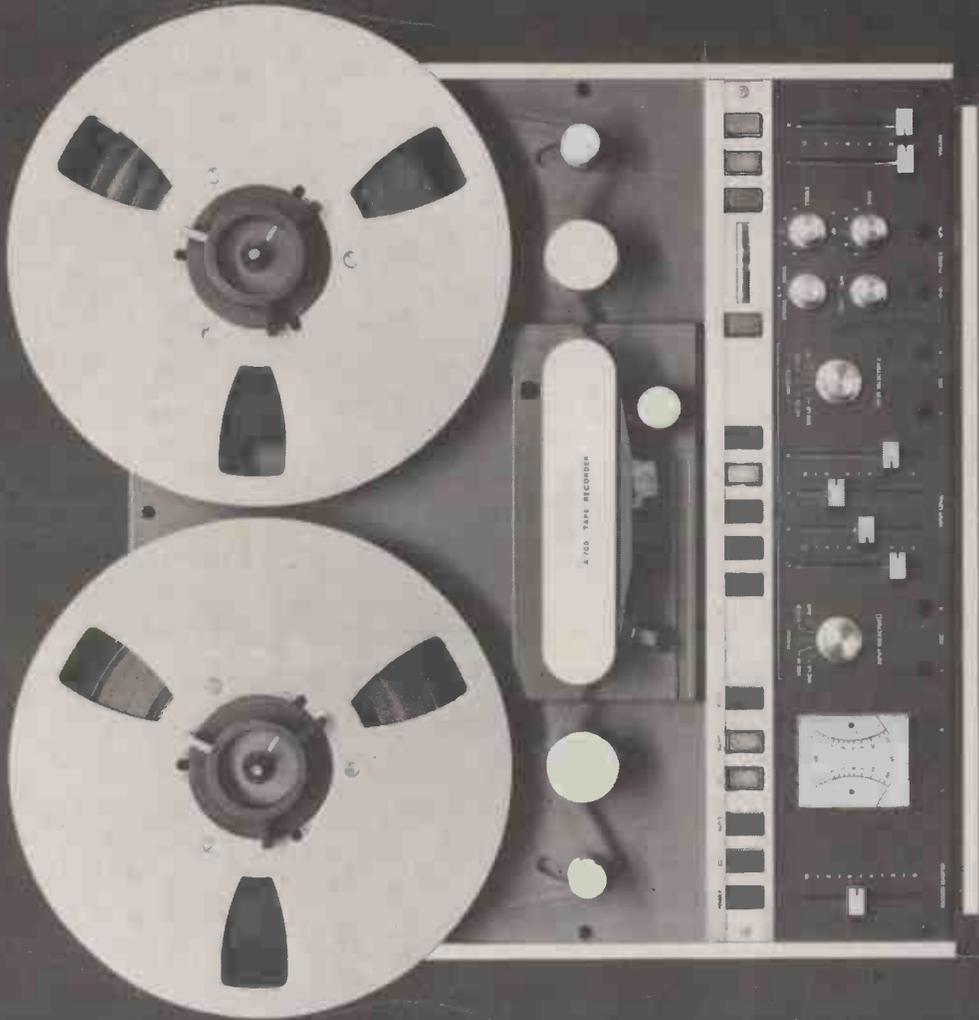
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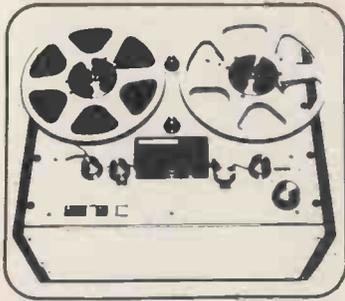


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Three Speeds (15/7 1/2/3 1/4)
quartz crystal controlled
Electronic tape tension, all modes.
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Repeat Control, Auto rewind.
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Memory circuits (2 LST,
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7 FW rectifiers).
4 input slider controls plus
master fader with 4
balanced mic. inputs
Bass & Treble Controls
Multiplay and Echo (even in Stereo)
Timer in minutes and seconds
— and of course a truly
professional specification.



musicians, Studio Three: 20 musicians, Studio Four: 10 musicians.

Control Rooms Studio One: Neve 30 input, 24-Track Desk, Neumann microphones, E.M.T. Plates. Studio Two: Neve 26 input 24-Track desk, Studer, Neumann mikes. Studio Three: Neve 30 input, 24-Track desk, etc. Studio Four: Neve 20 input 16-Track desk, etc.

Special Facilities Conference Room, Licenced Bar Lounge.

Instruments available for hire Details available on request.

Rates per hour Studio 1: £44.00, Studio 2: £38.00, Studio 3: £36.00, Studio 4: £31.00. Editing, mastering, playback (Mono and Stereo) £12.00. Copying (Mono and Stereo) £13.00. Editing, mastering and playback (multi-track) £20.00, Copying £22.00.

Tape Costs per reel 2,400ft. 2in. £28.00, 2,400ft. 1in. £16.00, 2,400ft. ½in. £10.00, 2,400ft. ¼in. £1.50.

SUN STUDIOS

Address 34-36 Crown Street, Reading.

Bookings Tel. 0734 595647.

Studio Director Martin Maynard.

Engineer Rob Broughton.

Studio Capacity 15-20 musicians.

Special Facilities Mobile 4-Track (going 8-track soon) Studio.

Control Room 16 into 8 Allen and Heath 8-Track Itam Recorder, 4-Track Tiac, Mics are AKG and Beyer.

Instruments available free of charge Grand Piano, EMS synthesizer, 2 Acoustic guitars.

Rates per hour 8-Track recording: £8.00, 4-Track recording: £5.00 for over three hours, otherwise £6.50. £120.00 weekend (8-10 hours a day).

Tape Charges per reel ¼in. £7.50.

Cancellations Unless notified 48 hours before, a percentage is charged.

CENTRAL SOUND

Address 9 Denmark Street, London WC2H 8LP.

Bookings Tel. 01-836 6061.

Studio Manager Matt Geddes. **Engineers** Simaen Skolfield, Freddie Packham.

Studio Capacity 22 musicians. **Instruments available free of charge** Ascherberg - Perzina Grand Piano.

Special Facilities Monitoring on Tannoys. All Ampex recorders. Ampex Varispeed unit.

Rates per hour Recording: 16-Track and 8-Track £25.00. Editing, Remixing, Tape playback, Copying £25.00.

Tape Cost per reel 2in. £25.00, 1in. £12.50, ½in. £5.00. Minimum charge 50 per cent reel of ¼in. tape.

Overtime £3.00 per hour extra after 6 p.m. and on weekends and public holidays. **Engineers' cab fare** will be charged after 11 p.m.

Cancellation Arrangements 100 per cent will be charged for less than 24 hour's notice.

T.M.C. RECORDING STUDIOS **Address** 118 Mitcham Road, London SW17.

Bookings Tel. 01-672 4108.

Studio Manager Bernard Proctor.

Engineers Ricky Norton, Peter Hammond.

Studio Capacity 40 musicians. **Special Facilities** Tea and Coffee machine.

Control Room Sound Techniques 26 into 16 Desk. Scully 16-Track Tape Machine. 4 Tannoy Monitors. Amtron monitor amps.

Instruments available free of charge Full kit of drums, Hammond M102, Grand piano, Hohner electric piano, Ampeg and Fender Amps, Vibes.

Rates per hour Recording: 16-Track £18.00; 8-Track £14.00; 4-Track £10.00.

Tape charges per reel 2in. £32.00, 1in. £16.00.

Cancellations If not within 24 hours 100 per cent must be paid.

DECIBEL

Address 19 Stamford, N.16.

Bookings Tel. 01-802 7868.

Studio Manager Dave Sanger.

Engineers Roger Beale.

Studio Capacity 15-20 musicians.

Control Room 16-Track Ampex. 24 channel Allen and Heath mixer, 2-Track Ampex for mix-

downs. 2 High speed Revoxes for tape delay and A.D.T. Eventide phaser. AKG and Neumann mikes.

Instruments available free Grand Piano.

Special Facilities Session musicians available.

Rates per hour 16-Track recording and mixing £15.00 (6 p.m. to midnight), 12 p.m. to 9 a.m. £4.00 extra. 8-Track and reduction £8.00, subject to the same overtime rate.

Cost of tape per reel 16-Track 2in. tape: £30.00 to buy, £10.00 to hire. 8-Track 1in. tape: £17.00 to buy, £7.00 to hire. ¼in. tape spool: £5.00.

Cancellations 48 hours or more no charge, 24-48 hours or less: 100 per cent.

ARNY'S SHACK

Address 15 Apollo Close, Parkstone, Poole, Dorset.

Bookings Tel. 0202-743394.

Engineer Tony Arnold.

Studio Capacity 6 musicians.

Control Room JBL Monitor Quad Amps. Ampex 4-Track. Revox A700 for copying.

The massive console at Island Studios



JBL's K Series. Six speakers. Each built to do something perfectly:
electric bass, organ, lead or rhythm guitar, voice.
Some of the finest musical instruments ever made are loudspeakers.

JBL



**Build your own
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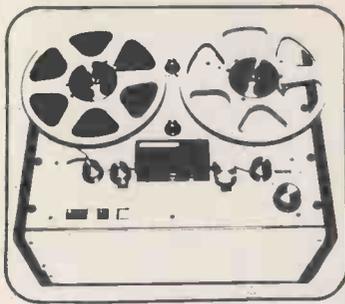
That's right. (Only your lumber yard will know for sure.) Here's how:

See your musical instruments dealer. He has a JBL Loudspeaker Enclosure Construction Kit that covers enclosure theory, materials and assembly techniques. The kit also includes complete blueprints, baffle board layouts and porting information.

Then the next time someone asks, "Are those your JBL's?" you can say, "Are those my JBL's!"



Distributed by: C.E. Hammond & Co Ltd
Lamb House, Church Street, Chiswick, London W4 2PB
Telephone 01-995 4551 Telex 934047



Instruments available free of charge Fender amps, Moog synthesizer. Complete range of Ovation guitars — acoustic and electric. Maestro foot-pedals, complete drum kit. John Birch Bass. Gibson Switchmaster guitar.

Rates per hour £4.00. £36.00 per 10 hour day.

Tape charges per reel ½ in. tape: £8.00 for 15 mins at 20 I.P.S. ¼ in. tape: £8.00 for 35 mins at 15 I.P.S. Copying: £2.00 per hour.

Cancellations Within two days — no charge.

Special Facilities Special bus service to ferry musicians from Bournemouth Station to the studio and back. Session musicians available.

MORTONSOUND

Address: G. L. Morton & Co., Ltd., B.I. House (2nd Floor), Carloli Square, Newcastle upon Tyne NE1 6UF.

Telephone: Newcastle 26902 & 20142.

Studio Manager: Roy Hartnell.
Studio Engineer: Frank Caffrey.
Bookings Clerk: Maureen.

Studio Capacity: 6 Musicians.
Instruments Free: Bechstein Upright Piano.

Instruments available for hire: None.

Special Features: i.e. Mono disc cutting, tape to tape, Cassette and 8 track cartridge.

Rates per hour: 4 track 9 a.m.-6 p.m. Mon. to Fri. £6.00 per hour.

Overtime: 6 p.m.-11 p.m. and Weekends £8.00 per hour.

Rates for Mobile Recordings: £10.00 per hour plus mileages.

Four track Mix Down: £6.00 per hour.

Copying/Dubbing charges 5p per Recorded minute plus Tape cost.

MAGRITTE STUDIOS

Address 15 Holloway Lane, Harmondsworth, West Drayton, Middlesex.

Bookings 01-897 9670.

Studio Manager Daniel Priest.
Engineers Daniel Priest, David Fairington.



Another picture of Island Studios

Studo Capacity 8-10 musicians. *Instruments available free of charge.* Mellotron, Synthesizer, electric piano, acoustic piano, amps.

Instruments for hire Any instrument can be hired.

Special Facilities The studio is situated in a large farmhouse, in 4½ acres of ground.

Control Room Helios 28 channel desk, 3 Ms 8/16 track machine, Lockwood monitjors with reeds. Full echo facilities including natural echo chamber.

Rates Per Hour 16 Track £16. 8 Track £8. Tape cost 2 inch reel £28. 1 inch reel £16. Special rate of £12 for 16 track preparatory to going 24 track. *Overtime* No overtime rate — open 24 hours a day.

SCORPIO SOUND

Address: 19/20 Euston Centre, London NW1 3JH.

Telephone: 01-388 0263.

General Manager: P. Dallas.

Technical Engineer: Peter Hoskins.

Studio: Accommodates 26, vocal/drum booth. Yamaha grand piano, AKG, Neumann, STC, Shure, Electro Voice Mics.

Control Room: 24 track Telefunken recorder, Audio Design limiters, compressors, expanders and phaser. Universal Audio limiters and graphic equaliser. Keepex and Gain Branis, N.T.P. Mutli-Level channel indicator. Acoustic delay line. Dolby noise reduction, EMT stereo and quad echo plates.

Special Comments: Specially large control room. Three months notice usually required for bookings.

Rates per hour: Recording: 24 track £44.00, 16 track £36.00, 2 track £26.00. Reduction: 24 track £40.00, 16 track £30.00. Copy/Edit/Playback £12.00.

Overtime: Overtime is charged at £6.00 per hour after 6 p.m. weekends and Public Holidays. Transport expenses are charged after 11 p.m.

Tape Cost: 2" £30.00, ¼" £5.50. *Spool Cost:* 5" £0.35, 7" £0.45, 10½" £1.75.

COUNTDOWN SOUND STUDIO

Address 104 High Street, Manchester M4 1HQ.

Telephone (061)-832 3339.

Studios Studio 1: 8-Track recording. Studio 2: rehearsals.

Control Room Allen & Heath mixing console, Brennell, Otari and Revox tape machines, Altec and H/H monitoring, microphones include AKG, Neumann and Beyer.

Special Facilities The following are available on request: grand piano, synthesiser, Mellotron. Services studio can arrange include composers, arrangers, scriptwriter, session musicians, session singers including female backing vocals.

Rates Rehearsal Studio: £5.00 per day, double time after 10 p.m. Studio 1: 8-Track recording — £12.00 per hour, stereo — £8.00 per hour, mono —

£8.00 per hour. Reduction: 8-Track — £10.00 per hour, 8-Track master tape — £20.00 per reel. Stereo reduction copy tape — £3.00. 6 hour booking £66.00, 12 hour £120.00 Stop press — a full day's recording (8 hrs) inclusive of V.A.T. and master tape, mixing and reduction, for £75.00. All other prices mentioned exclusive of V.A.T. Overtime — £3.00 per hour after 10 p.m.

D.T.S......
Address 16 The Broadway, Maidstone, Kent.

Bookings Tel. 0622-670326 or 92-401467.

Studio Owner/Engineer Dave Tewes.

Studio Capacity 15 musicians. *Instruments available free of charge* Piano, Fender Stratocaster, Telecaster Bass guitar, amplification.

Instruments available for hire. Anything available with prior notice.

Special Facilities Emergency power supply (own generator) Good parking facilities.

Rates All Facilities 4 Track/Stereo/Mono £5 per hour £32 for 8 hours.

Tape Cost Scotch 207 ¼ inch tape approx. £6 per reel (including VAT).

So there we are — possibly not a complete list — but a certainly wide-ranging one. We at Beat hope you find what you're after here — Best of Luck!

AMCRON POWER

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album reviews

ALBUM OF THE MONTH



BLACK SABBATH SABOTAGE

If Hitler had needed music to invade Poland by and if Sabbath had been around then this would have been the album he'd have used. Sabotage is the heaviest album that I've ever heard. The sheer towering might of the bass lines (how the hell did they record that bass guitar???) coupled with frenetic torture-chamber cries of Ozzy and the maniac drums and guitar work from Bill and Tony make this Sabbath's best plastic deafness machine to date.

I make no apologies for being a Sabbath fan. I consider the snobbishness that frowns on their brand of gorilla rock as being contemptible. I also consider Sabotage to be the definitive example of how to use a recording studio to the fullest possible advantage. Yes, folk music lovers, even you will be amazed at the production here. The skill with which really tight overdubs have been handled and the dynamic range captured is out of this world (full credits to Morgan Studios here). Somehow they have caught the guts of live rock (especially on those bass lines) and compressed them onto 12in. of plastic. Great stuff!

There's little point in doing a track by track here, as Sabotage must be heard right through to appreciate just how versatile this band has become. Not even the hardened anti-rocker could accuse them of formula as they sweep from atmospheric misery (*Megalomania*) to out and out guts

(*Thrill of it all and Hole in the Sky*).

Whatever people say about Sabbath, they are honest. Their troubles and problems spill out in their music and they keep nothing back — making certain lyrics especially real and poignant.

Yes, I have to own-up, Sabotage is the best thing I've heard this year and it stands as a tribute to one of our most maligned yet most talented bands. Sabbath are alive again — Sabotage is out at last — lesser mortals beware!

G.R.C.

THE OLYMPIC RUNNERS "OUT IN FRONT" LONDON RECORDS

The year is 2100. You are a research student in 20th Century Rock Music Studies, and your tutor has asked you to find the most perfect example of white soul (with special emphasis on 'funk') that you can. With all the available material going slowly mouldy in the Rock Music Institute (Archives Section), you should have a very tough job sorting through all the Average White Bands, etc. But wait, what's this? Amid the dust you find a copy of the Olympic Runners album . . . your prayers are answered. That's the trouble with this record — it's as precise as a good exam answer and just as predictable.

The Olympic Runners are a bunch of highly respected musicians, including Pete Wingfield and Jo Jammer, who obviously went into the studio with the intention of making an album that was almost a parody of this type of music. The trouble is that they obviously liked what they were



playing so much that the element of parody i.e. the clichés and the humour, come over with a great deal of conviction, and one is left wondering just how much their intention was to make a mockery of the music they are playing.

In terms of actual ability these guys are among the best, the arrangements are superb, the playing, particularly of Pete Wingfield, is of the highest quality, and the production by Mike Vernon, is very fine — clear and crisp, with each instrument subtly blended in the mix.

It is a very amusing album at times, as well. The opening track is entitled *100 Yard Dash*; it opens with a voice shouting, 'Get set, GO', and they're off — a frantic burst of music bounces out of the speakers and after a few seconds stops as abruptly as it opened with the sounds of the runners trying to catch their breath. No sweat! The lyrics all the way through are amusing also — 'Who's the skunk who put the freeze on funk', from *Freeze On Funk* being just one example.

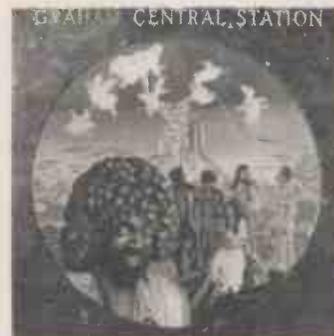
The only trouble is that, as I have said before, the Runners seem to be going through the (e)motions, and this album is just too precise, and cold.

The cover's a winner, though!
P.F.D.

GRAHAM CENTRAL STATION "AIN'T NO 'BOUT-A-DOUBT IT" WARNER BROTHERS K56147

Sly Stone's loss was Warner Brothers gain when Larry Graham, Sly's old bass player, decided to form his own band, Graham Central Station. This, their third album, is a mixture of the magnificent and the mediocre. *The Jam*, the opening track on Side One, comes into the first category. As an introduction to the band, it features solos from everybody; from the aptly named David Dynamite, on guitar, (who soaks just about everything he does in buckets of fuzz), to Chocolate (mmm . . . she certainly looks tasty anyway!) who belts out vocals on most of the other tracks. The epitome of funk, this track—if only the other songs had been as exciting!

It Ain't Nothing But A Warner Brothers party comes close, but most of the other material is lacking the spark of these — even their version of *I Can't Stand The Rain* which isn't, to my mind as good as the original.



For bass men, however, this album is a must. Graham's bass plays a leading role in creating the Station sound, and he has a knack of using fuzz at key moments to boost the whole atmosphere.

However the final track, *Luckiest People* is a bit duff, with a schmaltzy feel supplemented by a rather sickly-sweet orchestra.

A shame—if they'd stuck to the funk of the opening track, they'd have had a really superb album here.

P.F.D.



JIMI HENDRIX CRASH LANDING POLYDOR SUPER 2310 398

All record reviews are subjective and none more so than a review of any work by Jimi Hendrix — the greatest rock guitarist in history! Either one seems to like the later, more soul influenced, Hendrix work of the *Cry Of Love* variety or, like me, you're into his *Electric Ladyland* explorative material. If you are a devotee of this more experimental work then you'll probably find this album a bit of a disappointment apart from side two's astoundingly raw and powerful *Peace In Mississippi*. However, if you like later Hendrix then this album will really get you off something rotten.

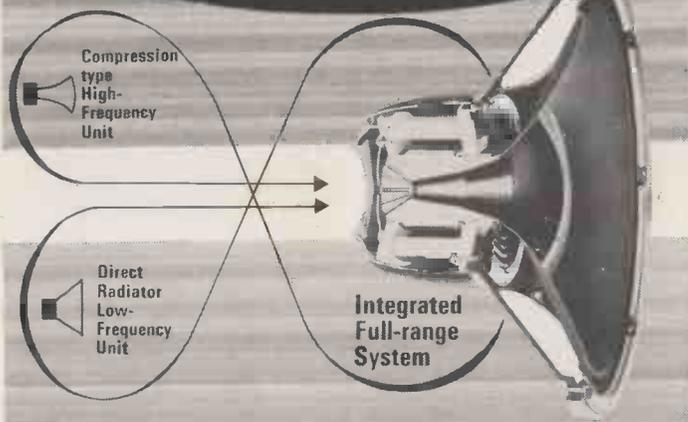
I don't want to go into the ethics of re-working Hendrix demo tracks after his death — let's just say that it seems fairly acceptable as it works quite well. What I would say though is that I have doubts about the authenticity of some of the

Continued on page 90.

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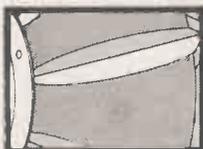
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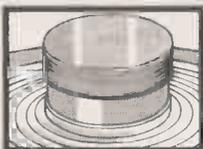
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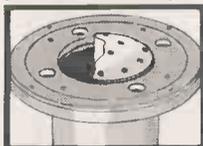
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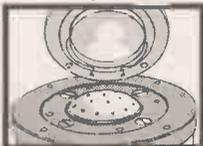
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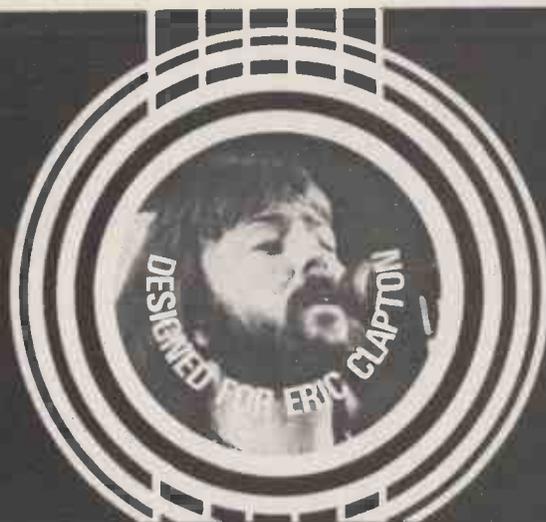


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Continued from page 88.

solos which sound like the work of a close Hendrix copier. If these tracks were just studio warm-ups and jams then it would seem likely that Hendrix wouldn't have added a solo, leaving his successors with the unholy task of guessing what Hendrix would have put down. It would have been nice, therefore, if Polydor had said who played which solo as one or two just don't sound like Jimi.

Nevertheless, this album is an object lesson in Hendrix's sly vocals and brilliant guitar—far far better than others that have come out since his death and even, for me, more palatable than *Cry Of Love*—buy it!



**THIN LIZZY
FIGHTING
VERTIGO 6360 121**

This album is as near an Album of the Month as you can get without actually making it. Lizzy have at long last fulfilled their live promise on an album that displays their rocking talent to good advantage.

As a vocalist/bass player, Phil Lynott is a star, as a songwriter, he's going to go a very long way. Somehow he manages to impart into his songs (even the most rocking ones) a strange kind of wistful atmosphere in both his careful phrasing and in the melody lines themselves.

The rest of the band follow along in fine style providing a sound which is neither too heavy (for those with delicate ears) nor too light (for those like me!)

However the nothing out of ten award must go to Lizzy's record company Vertigo (ie Phonogram) for an example of the worst album cover in the world. If they can't do better than that, then for heaven's sake they should issue them in a brown paper bag and knock 20p off the album price!

Having, by all accounts, played a first rate set at Reading, it is to be hoped that Lizzy will have at last broken through

and will be accepted as being one of Britain's very best rock bands. America seems to be where they'll end up (simply because that's where everyone goes) so let's enjoy a really fine band now before we lose them.

Lizzy are perhaps one of the most easily recognisable and distinctive bands around and this album should put them firmly in the charts combining a good tight live rock sound with some fresh ideas. Nice one!

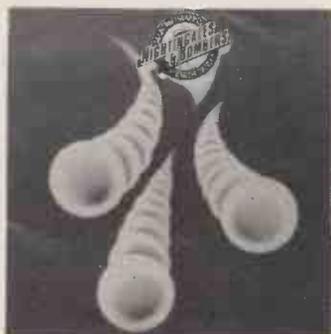
G.R.C.

**MANFRED MANN'S
EARTH BAND
NIGHTINGALES AND
BOMBERS
BRONZE RECORDS ILPS 9337**

This is an album that we've been waiting on for a few months now, since we last interviewed Manfred and Earth Band at their Workhouse Studios during the sessions for it. The resulting album is, to my ears at least, a vindication of that wait.

Nightingales and Bombers has a sort of double meaning. As well as being the title of a track it does sum up the band's style rather well. They can be remarkably heavy and, at other times, quite light. The style ranges from their latest single *Spirits in the Night* which is pretty much middle-America rock to the jazzier, heavier more experimental styles of *Crossfade* or *As Above So Below*. Personally, I find the band far preferable when they are not doing other people's material and, therefore, don't really find either '*Spirits*' (a Bruce Springstein number) or *Visionary Mountains* (by Joan Armatrading and Pam Nestor) very interesting at all. My own opinion is that they should trust their own ability to write far more than they do and keep along the track set by *Solar Fire*.

Nevertheless, *Nightingales and Bombers* is a better album than *Good Earth* and must wake the British public up to one of our better bands. Some-



how, they've suffered through lack of attention and deserve more than they've been getting. A chart placing for this album (quite likely I'd reckon) should see to that nicely. Good varied material with some specially good playing from a band of first rate musicians.

G.R.C.

**GENTLE GIANT
FREE HAND
CHRYSALIS CHR 1093**

To anyone but a long-time fan of Gentle Giant the music on this album would be extremely adventurous and highly unpredictable. It is... but with every album Gentle Giant seem to become more stereotyped,—although they mix the most extraordinary styles of music, blending them together with great skill, it is becoming more and more easy to predict when the medieval sounding recorders are going to turn into electric guitars and when the band is going to go crashing off in an entirely different direction.



It's a shame to criticise Giant as their music is highly original, and dare I say it—they are one of the only bands ever to have created a sound that has merged both rock and classical music in a successful way. But somehow this album seems to have been recorded either in a hurry or without the care that the Giant usually take. Most of the tracks sound like alternative versions of other tracks from previous albums—perhaps it has all become too easy for the band to write material; it doesn't sound fresh on the first listen anymore—they have almost begun to sound like automatons composing music with the aid of a computer.

There are some really nice moments on this album, however; there is a beautiful mellotron/guitar passage on the opening track, *Just The Same* and the next song begins with unaccompanied vocal harmonies—highly complex stuff that only Giant could handle. Most of the other tracks have their highpoints as well. The lyrics are nonsense as usual, but that

is part of Giant's charm!

If you have any of Giant's previous albums then you won't be surprised in any way by this one—if you've not heard them at all before then do yourself a favour and get this album—they'll turn your ears inside out!

P.F.D.



**JETHRO TULL
MINSTREL IN THE GALLERY
CHRYSALIS CHR 1082**

Could this be the album Tull fans have been awaiting for so long? I'm not sure — there is obviously a lot to recommend this album, but I can't help feeling that a number of the criticisms levelled at the previous couple of Tull albums could also be levelled at '*Minstrel in the Gallery*'. Tull have given us the usual obscure lyrics, wrapped in an intriguing mixture of wispy acoustic and harsh electric material. The most successful tracks on the record are those in which both the electric and acoustic sides of the band's music merge.

The acoustic songs, mainly featuring Ian Anderson on guitar, and accompanied by pretty string arrangements are quite nice and I particularly like John Evans contributions to these, but they all sound very much alike to me and in fact a lot of the tunes served up here are very reminiscent of previous Anderson efforts.

Parts of this album rock like hell, but they haven't really been recorded with enough bite, and these louder passages seem slightly half-heartedly played.

O.K., so this sounds like a massive put-down of Tull — the fact is that being so unique in their approach to music (and lyrics) it's impossible to remain impartial. This album is far superior to the bulk of records being released, and its more enjoyable than the last two Tull albums. No matter what this smartarsed reviewer may write, this album will sell by the truckload, and that's what matters!

P.F.D.

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ROADIES PAGE-



HEEP'S BIG ROADIE RICK FORD

THE reason why Rick Ford works for a band is simple. It's because he is hooked on the job. Even after being away from Uriah Heep for a year owing to a nervous breakdown, he couldn't wait to get back. He's seen many a fellow road crew member fall by the wayside, overcome in either head or body by the sheer physical exhaustion of the job. But he wouldn't swap it for anything in the world.

"I come from Plymouth and I was originally a marine engineer," Rick explained. "I've never been a musician myself, but I always liked the idea of working with a band, because I love music and travelling. I got a job with Man for three months as a replacement for a roadie who was off sick and then I heard that the guy was coming back. It was just pure luck that I was in their manager's office while he was talking on the telephone to Heep's drummer of that time, Ian Clark. Ian asked if anyone knew a roadie who was looking for a gig and the manager turned round and said, 'Want a gig?' to me and I was in.

"I've now been with Heep for three and a half years out of four and a half, counting the year I had off when I was ill. I started off in charge of the equipment, just me and one other guy doing the lot. But now I'm road crew manager, tour manager, whatever you like to call it, responsible for a whole host of things like travel arrangements, hotels, making sure everyone gets to the gig on time, seeing that the limos

are there to pick the band up, checking the gig out, stage security and keeping them all happy on the road. That last job is a full time occupation in itself!"

Five permanent roadies belong to the Heep crew, including Del Roll who is in charge of the lights; and electronics genius Tom Schlum, the American who actually designs and builds a lot of the band's sound gear.

In Europe, Uriah Heep use Electro-sound P.A. equipment, E.S.P. lighting and Edwin Shirley trucking, and for the U.S., Showco sound and lights. The complete list of the band's gear can't possibly be fitted into this page, but it includes Ken Hensley's Hammond B3 organ and Gibson Flying V guitar, John Wetton's Fender Jazz and Precision basses, Mick Box's many and varied guitars, numbering amongst their ranks Fender Stratocasters and Telecasters, a Les Paul, and an acoustic Black Widow, plus Lee Kerslake's Slingerland chrome finish drumkit incorporating a Hayman snare drum, Ludwig stands and pedals, Avedis Zildian cymbals and his own custom made drum sticks.

Uriah Heep's monitor system is composed of one pair of Electro-sound side monitor, one pair of wedge (floor) monitors, one pair of Showco wedge monitors and one Seneca Sound Superbox. These are all powered by two Crown DC 300 amps, one Altec Bi-amp through a Sound Craftsman equaliser and are controlled by an Allen & Heath quasi mixer.

Rick reckons that they've now got pretty near the perfect system for Heep's needs. He is really into their music, something he thinks is a pre-requisite for anyone who intends working with a band.

"It would be disastrous to have to work every night with a band whose music you hated, it would drive you round the bend! Another thing you need for this job is to be able to understand musicians, their sensitivities, their moods. You've also got to love travelling and be prepared to work any hour of the day."

It is true that the drop-out rate of roadies on tour is pretty frightening. "On our last American tour we lost three," said Rick. Not dead surely? "No, one collapsed at the very first gig and had to be flown home the next day, the replacement we got in went down after two weeks with some wierd tropical disease and we lost our keyboards man towards the end of the tour. He just couldn't handle it any longer. That's something else you need for this job, you've got to know how to discipline yourself, not go off your head and overdo anything."

Sometimes it must be pretty difficult to handle some of the situations that bands can find themselves in. Scenes like the one that Uriah Heep encountered in Italy once are enough to send the strongest man rushing for the Southern Comfort—at the very least.

"It was towards the end of a tour and we arrived at a gig,

got to the stage and there was no room, we couldn't even get the drum kit on, let alone all the equipment. What had happened was that there was a resident band who had already put their stuff on stage and refused to move any of it. So we said there's no way we can do this gig. That's when things started getting a bit heavy. The promoters shot up the tyres of the truck and beat up a couple of the roadies so we couldn't leave. Then they broke open the truck and got all the gear out to make sure we did the gig. So we just had to do it as best we could."

In spite of the occasional nasty incident and all the sheer physical and mental exhaustion involved, Rick Ford is, as I mentioned at the beginning, absolutely hooked on his job. "I'm married and have a kid and it's a hardship for me never to be able to see my kid. I feel guilty about it sometimes, but that's life. My wife knew what business I was in when she married me.

"After my breakdown I had no intention of going back on the road, but after a few months of doing nothing I found I was getting very restless. So when Ken phoned me up out of the blue and told me the band needed me again, I couldn't wait to get back in. I can't see me still doing this job at sixty. You can't go on the road for ever because you'd just burn yourself out. But right now I can't stop I need this job to keep my head straight."

Heep's David Byron, his pa needs a lot of care.





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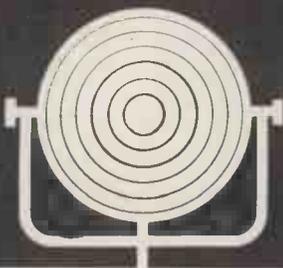


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STUDIO



SPOTLIGHT

MANOR STUDIOS

It must be said, right from the start, that you just can't write about the Manor Studio in the same terms as you do any other. It's not simply that the technical features are outstandingly advanced (which they undeniably are), it's the atmosphere and appearance and facilities of the place that put it in a world almost of its own.

Let's start with a look at the concept itself. Country studios are not a particularly new idea in themselves and we now have quite a few that offer the benefits of sufficient peace and quiet and time to work quickly in a relaxed way. What the Manor has though is Atmosphere with a massive capital A. That atmosphere is a direct reflection on the staff at the studio who seem to combine the typical Virgin Records warmth and interest with a thoroughgoing knowledge of what bands and producers need to give of their best.

The Manor was originally opened four years ago as part of the rapidly expanding Richard Branson/Virgin Records empire. The concept was simply to have a good studio in the country offering all the usual country attributes of peace and quiet. As usual with Richard's exploits though, the Manor grew organically and has developed a reputation in the music business for its attainment of perfection in the initial concept.

Now the studio has re-equipped with a Westlake Audio designed studio and control room, boasting some of the world's most up-to-date equipment.

Westlake offer a little more than just studio design, being a company passionately devoted to the finicky detail needed for total sound perfection. The studio and control room now reflect that passion directly. The Studio itself is a split-level effort looking more like something out of 2001's Ideal Home exhibition than the usual bare-room recording studio.

The control room is relaxed



The main house: bedrooms face out to gardens and open country.



Westlake's unusual designs strike again! This is the studio.

and designed with more than usual taste. The equipment installed therein is something else altogether. The desk is the latest 32 channel Helios the shape of which was specified by Westlake who go to extremes as chief engineer Mick Glossop explains.

"They insisted on the shape of the desk being as it is because everything in the whole room is symmetrical so that it's possible to maintain

an even sound distribution at both sides of the room. The idea is that if you have something on one side of the room that you don't have on the other you get a different sound from one speaker than you're getting from the other." That sort of attention to detail is what finally swung the rebuilding contract in Westlake's favour. Another example is given by Mick.

"Every single detail in the

room was specified by them—the rock that's set into the wall, for example was chosen by them as it has certain specific qualities that scatter the high frequencies. The real reason we went for them though was that they were the only people who would guarantee us a flat response to within 2 Db from 30 cycles to 16-18,000 cycles. Everybody else was just too vague."

Equipment

The studio's equipment is pretty impressive. The Helios desk has parametric equalisation which is four bands of controls each with continuously variable frequency. This provides for a continuously variable sweep over the frequency range rather than just set positions. The set-up also offers complete 24 track routing and separate Quad routing providing effectively a 28 group installation.

Everything that a band or producer could need is provided, from the usual items like an Eventide Clockworks phaser through to the highly advanced Allison computer that runs the computerised mixing system. Each channel has an automatic API fader that ties in with the computer and memorises the charges made in each mixing session. Total recall is available from the memory bank which makes quick work of mixing.

All the usual features are there including: Full Dolby and DBX systems, UA Compressor/Limiters, DBX Compressor/Expanders, Keepexes, Varispeed units, in fact a full house of electronic goodies. Tape machines are all Ampex, ranging from an MM 1100 24 track unit, two 440 C's and an

continued on page 97



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Studio Spotlight

continued from page 94

old 300 series 4 track which is kept on account of its speed potential. Coupled with the Varispeed unit, the 300 can be taken up to 80-85 i.p.s. on account of a capstan sleeve that has been fitted.

Monitors are Westlake units containing Gauss for bass and JBL for highs. Curiously, the H.F. comes out through a wooden horn — a strange idea but you should hear the sound! Driving the monitors are pretty much standard Amcron DC 300 A's. One could carry on waxing enthusiastic about the Manor's equipment for hours but a studio depends on far more than equipment for its success.

The actual studio is contained at the side of the main house itself which is, quite literally a 15th Century Manor House. The facilities of the house are open for use — and what facilities they are. Apart from fabulous surrounding walks through the Oxfordshire countryside there is a music room, billiards room, television room, and bedrooms for the musicians that look like something out of the brochure of a really first rate country hotel/retreat.

While on the subject of hotels it's worth pointing out that the food at the Manor is some of the best you'll get. On the staff is Mike the Chef, a superb master of the fine arts of nosh who saw to it that we left with a longing to stay and sample the way that real food should taste.

Family

Running the whole show at the Manor is Barbara Jefferies who somehow manages to combine being a human being with having a full grasp of what a professional studio should be. Barbara handles everything from bookings to seeing that the overall operation runs smoothly, not only for the main studio but for the excellent Manor Mobile as well. Assisting Mick Glossop on the technical side are Steve Cox and Steve Cater.

In fact, a visit to the Manor seems far more like an entrance into a floating family where you can actually relate to the people there rather than just having them around.

Assisting Barbara on the office side is Lynne and on the general helping side are Penny



The Manor's superb new Helios desk — everything within reach and a clear view of the studio.

and Sandy who showed us round the grounds. These people aren't just employed to do a job, they take a great interest in what the bands are doing and contribute to (in fact are almost completely responsible for) the extended family that the Manor has become.

As with EMI's Abbey Road there has been a past tendency to look upon the Manor as a record company house studio, but, in fact, the majority of the bands using the studio aren't in fact Virgin artists (if you see what we mean).

While we were down there City Boy a new Phonogram signing were laying down tracks for their first album. A quick chat with them showed one of the major advantages to using the Manor as opposed to more conventional studios. They have found that by using the studio for 15 hours a day, it actually works out cheaper than the equivalent time spent in an ordinary location.

We asked Barbara what had led them to re-design the studio to such an extent. It had, after all, been the place where Tubular Bells was recorded and so must have had a lot going for it.

"We bought the 24 track machine and we'd ordered the desk but we thought that it would be so incongruous to put them in the old studio. Phil Newell our projects manager and various other people in the company had seen Westlake studios before and we decided



The dining room is like something from — well — a manor!

around February to go ahead with the complete job."

The actual conversion work took seven weeks to complete but not without some shocks both for Barbara and Tom Hidley of Westlake as Barbara explained.

"When we signed the contract Tom and I spent the whole day phoning around the building material suppliers and we found that they were quoting prices that were twice the American figures for timber and sand and whatever. In the end we just got everything together over there and put it in two big containers — everything right down to staple guns — it was all cheaper over there."

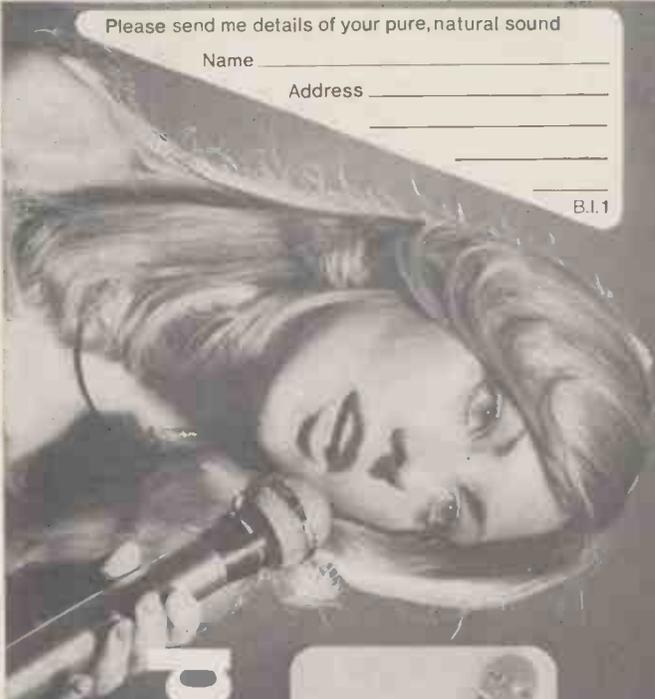
Although it has only been open for a few weeks since the conversion job, the Manor Mk. 2 looks like it's going to be a massive success. The attractions of working on your albums in such a warm environment where everything is laid on to help you concentrate on the project in hand are so massive as to far outweigh any disadvantages which might come about through being outside of a major city. Making records is far too costly a business to be tackled when you are tense and strung out — the Manor seems to have the right balance between intense professionalism and relaxation to make it work!

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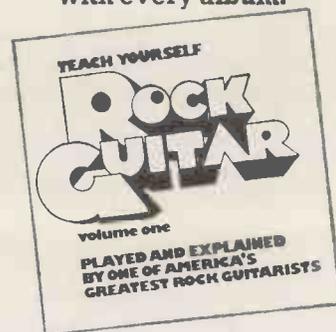
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STUDIO PLAYBACK

D.J.M.'s NEW STUDIO MANAGER

WE'D like to extend our congratulations to Chris Lewis, who has just been appointed D.J.M.'s new Studio Manager, after following a career in commercial radio. Chris tells us that the studio has been unbelievably busy recording both in-house and outside artists.

Amongst the bands who have been in recently are Bees Make Honey, who have recently been signed by D.J.M. They came in with producer Hywell Davies. Kaplan Kaye both produced and played keyboards on an album and single for David Oliver. All the vocals and other instruments were provided by the versatile Mr. Oliver himself.

Sue Glover, who recently had a single out, came in to record tracks for her new album, scheduled for a November release date, with her husband and producer John Glover. Kind Hearts and English are a new group from Bristol and they were in to put down a single with producer Philip Samson, whilst from up north, Scotland in fact, came the five members of a band called Frenzy to do

their first ever recording in London. Frenzy, who have also appeared on Radio Clyde, recorded three of their own compositions for a future single.

Graham Layden came in to demo one of his songs and to finish off mixing work on an album of his own numbers and another singer/songwriter, Alan Blakeley, was in to put down two future singles.

Ex-Tremelo member "Chip" Hawkes came in to record backing tracks for use on his next tour and a group from North London, Bearded Lady, also came in to record some of their numbers. Flame are a group who may or may not be the youngest recording group in Britain! The youngest member of the band is only twelve years old. Three of the songs that they put down in D.J.M. recently will be heard on future Maggie programmes and they should have a single out any time now.

Engineer on all these sessions was Mark Jay Wallis, and tape operator was John Cooper.

WAKEMAN AT ISLAND

THE ghost of Franz Liszt stalked the floors of Island Studios recently, raised by 20th Century keyboard genius Rick Wakeman who was putting down tracks for Ken Russell's forthcoming film about the composer. Rick produced the sessions himself and the engineer was Frank Owen.

Carl Palmer booked in to record and produce his solo album, engineered by Andy Hendrickson. Also doing his own production was Eno, whose album was engineered by Rhett Davies. Snafu have been getting a new album together, produced and engineered by Bob Potter and Gonzales, with producer Mike Finesliver, have been doing sessions for a future album.

Muff Winwood has produced three albums, all recorded at Island recently. The first was for Noel Redding, the second for Russ Ballard and the third for Graeme Grace, and all three were engineered by Rhett

Davies. Fruupp have been in to record a new album, produced by Ian McDonald and Chris Kimsey, and Jess Roden has just finished his new album, produced by Steve Smith and engineered by Richard Digby Smith, who have also been involved with Jim Capaldi's new solo album. Steve Smith has also produced albums recently for Trapeze and for ex-Vinegar Joe member Robert Palmer who has just completed his second solo album, using the Island Mobile.

Ike and Tina Turner took time off during their recent visit to Britain to put down a new single, produced by Brian Hat and Guy Bidmead, Andy Mackay came in to record a session for the Thames Television production, Rock Follies, on which the engineer was Frank Owen, and the musical soundtrack of The Black Mikado has just been completed at Island,

REGULAR MAGNET

MAGNET Records are continuing to be regular visitors to R. G. Jones Studios in Wimbledon and amongst their artists who were booked in recently was Peter Shelley himself, putting down some new numbers.

Clifford T. Ward has spent a lot of time there lately, getting together his latest album of new songs, which should be released soon. Alvin Stardust

put down his new album, and Nick Curtis and lovely lady singer Shona also came in to put down tracks.

The Swarbrigg Brothers, suppliers of this year's British entry for the Eurovision Song Contest, came in to record some more numbers and also in recently were a band by the romantic name of Ruby Lips & the Kisses.

EAMONN ANDREWS STUDIOS

THE Indian showband were at Eamonn Andrew Studios and mixed several tracks for their fourth album which is on the Hawk label. Danny Fontana recorded a single called *A Fool Such As I*, the session was produced by Jerry Hughes. Top session musicians Jim Doherty, John Wadher and Des Moore provided the backing. Brian Harkin & The Plainsmen completed tracks for their album. Cromwell remixed a new single and also did more work on

their new album. The New Blues, and Tony Malone have also visited the studios recently.

Trend Studios have fully installed a M16 Dolby noise reduction unit to their recording system. Brendan Quinn, Dermot O'Brian and The Sands, have completed work on singles. Buckshot The Indians, and The Mighty Avons have been working on albums at the studios. Whisky Styll, Teddy Palmer and The Times have also visited the studios.

Dublin Sound Studios (formerly Aisling studios) are now under new management, continued work with visits from Donal Lunny & the Bothy Band, Tony Kenny, The Dave Prim Band, and The Brannigans. Johnny McEvoy, Margo, and Frank Patterson recorded tracks for their forthcoming albums. Ray Lynam, Pumkinhead, Joe Cuddy, and The Memories have been to the studios to record singles.

LANSDOWNE

AT the beginning of August, Lansdowne Studios completed a new 24 track installation, which comprises a Cadac desk, with 28 inputs and 24 outputs. Besides the desk, a new item of interest is the Instant Flanger, which provided phasing and other effects. They are using 24 track Studer tape machines, with the new set up. Artists who have used the new facilities have included The Rubettes and Gondales. Other changes at Lansdowne can be found in the Studio Survey.

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Secondhand Hammond L100	£650.00
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Secondhand Gibson EB3L Bass (cherry)	£175.00
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Secondhand Fender Stratocaster (sunburst/tremolo)	£195.00
Secondhand Rickenbacker 360 (stereo, as new)	£225.00
Secondhand Rickenbacker 480 (as new)	£195.00
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Marshall 100 (12" powercell cab)	£195.00
Fender Twin Reverb	£325.00
Fender Pro Reverb	£245.00
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Fender Bassman 100	£350.00
Fender Bassman 50	£275.00
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All the above prices include VAT. P/X and H/P always available.

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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.) In the absence of a final ruling from the Government on the new VAT increases, prices listed here (unless marked otherwise) are those applicable prior to the Budget.

GUITARS

BALDWIN

GRETSCH

Fk, s/burst.....	119-75
Fk, natural.....	124-96
Sunvalley, s/burst.....	163-66
Sunvalley, natural.....	174-30
Rancher.....	206-24
Deluxe.....	250-17
Supreme.....	283-41
Electro classic.....	158-35
Clipper, s/burst.....	158-35
Double Anniversary, s/burst.....	343-44
Streamliner, s/burst.....	250-17
Streamliner, cherry.....	331-56
Country Club, s/burst.....	315-34
Country Club, nat.....	331-32
Viking, s/burst.....	441-74
Viking, natural.....	457-71
White Falcon.....	613-39
White Falcon stereo.....	693-22
Roc Jet, black.....	325-08
Roc Jet, porsche pumpkin.....	250-17
Roc Jet, red.....	250-17
Roc Jet, walnut.....	325-08
Bass, mahogany.....	250-17
Tennessee, cherry.....	347-76
Nashville, red.....	365-04
Country Gentleman, walnut.....	405-00
Deluxe Chet, red.....	471-02
Deluxe Chet, walnut.....	471-02
Super Chet, walnut.....	534-88
Super Chet, red.....	534-88

SHO BRO	
Hawaiian, 6-str.....	250-17
Hawaiian, 7-str.....	267-44
Spanish.....	250-17

SHO-BUD	
Steel guitars:	
6138.....	264-60
6139.....	434-16
6140.....	544-32
6152.....	231-12
6153.....	783-00

BOOSEY & HAWKES	
DI GIORGIO (BRAZIL)	
No 16 Sfgnorina.....	39-15
No 28 Classico.....	47-00
No 36 Bel Som.....	71-50
No 30 Amazon.....	55-00

TAKEHARU	
GT30A small.....	52-95
GT30B small.....	52-95
GT85 full size.....	34-95
GT120 full size.....	39-95
GT180 full size.....	52-95
WT100 jumbo.....	39-30
WT200 jumbo.....	54-95
WT100-12 jumbo.....	43-50

VITTORO	
570 small.....	12-75
575 full size.....	19-95
2851 full size.....	15-75

CBS/ARBITER	
FENDER	
Electrics:	
Jazzmaster Sunburst.....	370-44
Jaguar Sunburst.....	401-76
Stratocaster S/bst.....	275-40
Ditto, tremelo.....	318-60
Telecaster d/l.....	334-80
Ditto, tremelo.....	358-56
Telecaster Ctm.....	262-44
Ditto, tremelo.....	316-44
Telecaster Std.....	230-04
Ditto, tremelo.....	284-12
Bronco, red.....	150-12

MIAMI	
FTI Elec.....	25-36
FT2 Elec.....	29-93
FT1 Bass.....	32-64

TANTARRA	
4195 Classic.....	18-28
GUYATONE	
HG91 Steel.....	20-66
HG306 Steel.....	55-52
HG188C Steel.....	85-72
KLIRA	
Westbury Jumbo.....	64-79
310 Electric.....	64-79
360 Bass.....	68-20

Musicmaster.....	138-24
Mustang.....	213-84
Telecaster Thinline.....	340-20
Ditto, tremelo.....	376-92
Precision bass.....	249-48
Ditto, narrow neck.....	265-68
Precision bass, fretless.....	249-48
Jazz bass.....	299-16
Telecaster bass.....	263-52
Mustang bass.....	235-44
Bass VI.....	370-44
Musicmaster bass.....	119-88
Pedal steel 2000.....	1140-48
Pedal steel 1000.....	948-42
Pedal steel 800.....	719-28
Pedal steel 400.....	513-00
Stringmaster steel.....	306-72
Dual Six steel.....	221-40
De Luxe Six steel.....	135-00
De Luxe Eight steel.....	150-02
Studio d/l steel.....	113-40
Champ steel.....	87-48

Acoustics:	
FC-103 Classic.....	29-43
FC-10 Classic.....	32-56
FC-20.....	39-85
FC-30.....	51-08
FC-40.....	58-21
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F-25.....	44-50
F-35.....	48-87
F-45.....	49-90
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F-65.....	60-86
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F-95.....	132-19
Elec. Violin.....	241-92
Elec. Mandolin.....	159-84

ARBITER	
Acoustic:	
C-10 Classic.....	22-68
C-15 Classic.....	34-56
C-20 Classic.....	48-82
J-10 Jumbo.....	31-30
J-15 Jumbo.....	39-42
J-120 Jumbo.....	42-66
J-125 Jumbo.....	45-36
J-130 Jumbo.....	78-86

Electric:	
E-250 1 p/u solid.....	24-30
E-255 2 p/u solid.....	27-54
E-260 bass.....	37-26
Elec. (w/cs.)	
E-210 L.P. S/B.....	81-00
E-215 L.P. S/B.....	90-72
E-220 S.G.....	112-32
E-225 Flying 'V'.....	104-76
E-230 S.G.....	93-96
E-325 MM copy (no cs.).....	97-20

CLEARSTONE	
MELODY	
1200 12/s Folk.....	34-86
1250 12/s Folk Elec.....	43-72
500 Folk.....	30-81
525 Folk Elec.....	38-10
325 Folk.....	13-00
460 Classic.....	29-95
450.....	21-82
350.....	15-34
600.....	34-48
1300.....	39-38

MIAMI	
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FT2 Elec.....	29-93
FT1 Bass.....	32-64
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GUYATONE	
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HG306 Steel.....	55-52
HG188C Steel.....	85-72
KLIRA	
Westbury Jumbo.....	64-79
310 Electric.....	64-79
360 Bass.....	68-20

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Blue Hill 12.....	62-17
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SM9 Solid.....	90-58
Westside.....	113-81
SM19 Bass.....	97-18
355 Bass.....	75-87
149 Classic.....	27-62
C.M.I.	
CMI Custom VI.....	109-96
CMI Custom IV.....	122-76
CMI Salisbury.....	109-96
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SG10B.....	44-52
ST300.....	67-49

HASHIMOTO	
G100.....	38-73
G130.....	44-18
G160.....	51-42
G200.....	57-79
G250.....	68-68

J. T. COPPOCK	
ANTORIA	
2355 Big John S.Ac. Sunburst.....	110-00
2355M Big John S.Ac. Maple.....	115-00
2357 Mr. Strad Violin Bs.....	51-00
2350 Memphis Custom.....	83-50
2350 Memphis std.....	77-50
2350ctm Custom Sunburst.....	83-00
2350L Memphis std l/h.....	83-50
2351 Memphis d/l.....	86-50
2351DX Memphis d/l.....	99-00
2351M Memphis Original.....	93-00
2391M Memphis Natural.....	83-50
2405 Memphis Original d/l.....	133-50
2350B Memphis bs.....	78-50
2354 Woodstock.....	73-50
23545 Woodstock std.....	70-50
23545L Left-Hand.....	80-50
2377 Woodstock pro.....	88-50
2382 Woodstock d/l.....	93-00
2383 Woodstock ctm.....	119-00
2388 Woodstock std.....	102-00
2347 Woodstock jun.....	104-00
2394 Woodstock nat.....	83-50
2354B Woodstock bs.....	76-50
2354LW Woodstock long bs.....	86-50
2352 Clipper.....	54-00
2352M Clipper d/l.....	61-00
2352 De Luxe.....	90-00
2352 Custom.....	77-50
2353 Clipper long bs.....	63-00
2353LDX Clipper long bs black.....	75-50
2368 Clipper Fireball.....	70-00
2365 Dixiemaster.....	63-00
2365B Dixie bs.....	83-50
2366B Marksmen.....	81-50
2366FLB Fretless bs.....	81-50
2375 Rocketman Rosewood fb.....	87-50
2375 Rocketman Maple fb.....	93-50
2375W Rocketman White.....	98-00
2375L Sunburst l/h.....	97-00
2375N Rocketman Natural.....	105-00
2375 Ash.....	128-50
2376 Dixie Fireball bs.....	106-00
2386 Memphis ctm d/l.....	130-50
2386L Left-Hand.....	137-50
2384 Clipper d/l ll.....	118-00
2385 Clipper Talboys.....	116-00
1912Twincaster.....	59-00
1917Twincaster bs.....	51-00
1755 Soundmaster II.....	52-00

1752/4 Soundmaster bs.....	42-50
2370Semi-Acousticld.....	85-50
2371 Semi-Acoustic bs.....	81-50
2374Semi-Acousticld.....	94-00
698EGt. Westernelec.....	78-50
684E Super Electric.....	61-00
698 Gc Wstrn jbo.....	66-50
698M Gc Wstrn jbo.....	77-50
696 Gentleman Jim.....	54-00
693 Gentleman Jim d/l.....	57-00
684/12 Super Jumbo.....	61-50
684/6 Super Jumbo.....	54-00
684/6L Left-Hand.....	58-00
628/12 Californianjbo.....	58-00
628 Californian jbo.....	51-00
79 Californian jbo.....	37-50
627/12 Bronco jbo.....	52-00
627 Bronco jbo.....	44-00
627L Left-Hand.....	51-00
62 Bronco fk.....	39-00
357 Folk.....	41-00
697 Dreadnought.....	75-50
695 Nashville 6.....	50-00
758 Gc Wstrn Artiste jbo.....	112-00
757 Gc Wstrn std.....	63-00
756 Herald.....	80-50

YAMAKI	
112 6-str fk.....	47-00
115 6-str jbo.....	68-00
120 6-str jbo.....	87-50
215 12-str jbo.....	81-50
220 12-str jbo.....	90-50
225 12-str jbo.....	101-00

TAMA	
3550S Grand Concert.....	96-00
3550P Grand Concert.....	93-00
3558S Jumbo.....	129-50
3560S.....	144-00
3561S.....	130-50

ANTORIA CONCERT	
F2871 Flamenco.....	102-00
2858 Solo Grnd Concert.....	102-00
2855.....	58-00
2851.....	53-00
2850.....	43-00
2841.....	51-00
2840.....	49-00
2839.....	42-50

ANTORIA CLASSICAL	
RA2.....	33-50
361.....	32-50
HAWAIIAN	
2391 Outfit.....	70-50
2390 Guitar only.....	23-50

NATIONAL DOBRO GUITARS	
0 Gold enamel finish.....	189-00
33D Diamond Etch design.....	250-00
36 Hand-engraved design.....	285-00
DOBRO GUITARS	
'Bluegrass', round neck.....	177-00
'Hound Dog', square neck.....	177-00

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

L/2 mahogany.....	88-56
G2 Bass, natural.....	91-80
G/S Bass, cherry.....	89-64
G/2 walnut.....	84-24
G/2 ivory.....	79-92
G/3 Tremolo, ivory.....	89-64
L/2 Bass, sunburst.....	89-64
L/2 Bass, black.....	87-48
Jazz Bass, cherry/sun.....	88-56
Jazz Bass, natural.....	91-80
Jazz Bass, l/h.....	102-60
L/2F.R., l/h mahogany.....	113-40
L/2 mahog. (chrome).....	86-40
L/2 black.....	88-56
G/2 Tremolo, walnut.....	54-00
G/2 Tremolo, ivory.....	86-40
G/2 Tremolo, cherry.....	88-56
G/2 cherry.....	84-24
G/3 Tremolo, walnut.....	91-80
G/3 Tremolo, cherry.....	91-80
L/2 Bass, gold/mahog.....	91-80
G/2 Bass, walnut.....	89-64
G/2 Bass, ivory.....	87-48

All with hard case, strap and lead case

FLETCHER, COPPOCK & NEWMAN	
KIMBARA	
N105 Classical.....	24-25
N106 Classical.....	26-50
N169 Classical.....	29-95
N175 Classical.....	32-49
N28 Classical.....	34-85
N29 Classical.....	39-85
N81 Classical.....	45-00
N108 Classical.....	49-85
N74 Classical w/cs.....	70-00
N75 Classical w/cs.....	82-30
N76 Classical w/cs.....	94-60
N30 Folk.....	29-95
N71 Jumbo.....	36-25
N72 12 st.....	38-50
N73 Jumbo.....	47-50
N107 12 st.....	49-75
N109 Jumbo.....	51-95
N95 Custom C&W w/cs.....	94-65
N96 Custom C&W w/cs.....	94-65
N114 solid elec blk w/cs.....	89-95
N115 solid gold w/cs.....	89-95
N116 solid sun w/cs.....	89-95
N117 solid nat w/cs.....	89-95
N118 solid mahog w/cs.....	78-95
N119 solid sun w/cs.....	98-40
N120 solid white w/cs.....	98-40
N121 solid nat w/cs.....	106-80

RESONATA	
N87 Classical.....	17-90
N89 Classical.....	24-55

VICTOR GARCIA	
N187 Spanish.....	21-60
N118 Spanish.....	23-60
N189 Spanish.....	27-45

LORENZO	
N98 Student.....	11-95
N111 Classical.....	14-95
N99 Classical.....	16-49
N100 Classical.....	18-79
N101 Classical.....	22-45
N110 Folk.....	14-45
N102 Folk.....	21-35
N103 Jumbo.....	23-50

COLUMBUS	
N78 Jumbo.....	29-38
N167 C&W Jumbo.....	35-95
N36 Semi Ac 6 st.....	42-50
N113 Solid.....	39-95
N85 solid blk.....	47-95
N85/S solid sun.....	47-95
N54 Solid.....	46-95
N66 solid bass.....	48-95
N77 solid bass.....	48-95

N82 solid 3 pu.....	49-70
N1129 Elec mandolin.....	29-95
N83 solid.....	34-95
N84 solid bs.....	39-95

SHELTONE	
N5010 Folk banjo.....	35-55
N5015 Solo bjo w/cs.....	67-45
N1140 Lute 6 str.....	73-95
N1141 Lute 15 str.....	212-00
N1100 Balalaika 6 str.....	13-95
N5009 Uke banjo.....	9-25
N1124 Mandolin.....	13-30

G.M.S.	
PICATO STRINGS (sets)	
ES77 elec.....	1-88
UL77 Sock & Roll.....	2-00
77 lt. gauge, elec.....	2-00
P750 med. gauge, elec.....	2/25
735L Bass, round wnd.....	5-43
735M Bass, rnd. wnd.....	4-90
736L Bass, nylon wnd.....	5-43
736M Bass, nylon wnd.....	5-43
738L	

MORIDAIRA BANJOS

FB 1R 4-String	38-75
FB 2R15-String	39-85
GB 1 6-String	41-10

HONDO

H 130 Folk	26-95
H 150 Folk	26-95
H 155 Jumbo	29-30
H 160 12/s Jumbo	34-50
H 175 Jumbo	29-60
H 180 Jumbo D/L	31-70
H 200 Folk	31-80
H 210 Jumbo	34-05
H 220 12/s Jumbo	38-60
H 305 Classic	15-25
H 310 Classic	23-10
H 320 Classic	30-15

HORNBY-SKEWES

PALMA

M5309	7-26
500	9-13
300N	11-07
ST1612	11-89
580	14-80
C103N	18-10
WF5	22-22
FW301	32-41
FW301-12	40-28
203.7	46-25

KASUGA

G100L	29-63
G200	39-81
F140	37-90
D200	42-29
T250 (12-str)	47-22
D350	71-30

TERADA

G306	35-19
G307	40-91
G310	50-53
F604	42-59
FW650	50-93
WF624	50-93
FW654	82-41

KASUGA ELECTRICS

SG360	97-60
PA420	100-80
LG380B	102-40
SE480S	104-80
EB750	134-40
LG770V	139-20
SG1800V	169-60
LG2000V	214-40

ZENTA ELECTRICS

ME20TS	39-00
EG501	21-60
EG502	23-92
EB511	25-20
HEG5006	30-40
HEG5004	38-40
HET5001	32-80
HE5500	34-00
HEP5002	42-40

IVOR MAIRANTS

MARTIN

D.18	235-00
D.28	300-00
D.35	330-00
D.12-28	325-00
O16NY inc case	245-00
D.41 inc case	550-00
0021 inc case	285-00

AROSTEGUI

No. 2	20-00
No. 4	22-00
No. 6	24-00

OSCAR TELLER

748	75-00
77 inc case	105-00
8P inc case	180-00

CALABERT

OS	20-00
A	22-50
B	26-00
C	33-00
E	75-00
Palosanto inc case	100-00

MITSUMA

JG.101	21-00
JW.304/12	40-00
JW.305/12	45-00
JG.102	28-00
JG.103	32-00
JC.42	35-00
JC.43	48-00
JC.45 inc case	100-00
JC.46 inc case	120-00
03	80-75
OF.201	19-00
JF.202	22-50
JF.203	27-50
JW.303	30-00

SAKURA

C.136S	70-00
C.113A	17-00
LS2B	48-00
LS25/B	44-00
LS2GD	55-00
F.339R	42-50
F.340	35-00
MD.25	30-00
C132S	45-00
C136S	70-00
CG.30	26-00
TG.10	20-00
TG.20	23-00
CI13A	17-00

JOHN BIRCH

SCSL Elec

SCDL Elec	259-20
Twin-neck	239-50
Strat copy	248-40
*Rickenbacker bsfrm	259-20
SVL (Flying V)	259-20
Custom gtrs to order	

KEMBLE

YAMAHA

Classics:

G55	32-80
G60	28-47
G65	36-53
G85	29-95
G90	39-36
G120	44-58
G150	50-77
G180	60-03
G220	73-33
G280	90-40
GC3 handmade	108-00
GC10 handmade	156-10
GC10 handmade	212-07
S50A Steel Scr	26-82

Folk:

FG75	38-59
FG110N	42-67
FG150	45-99
FG160 Jumbo	52-96
FG170	54-17
FG200	54-67
FG200N Jumbo	66-00
FG260 jbo 12-str	76-69
FG280 Jumbo	77-98
FG300N Jumbo	103-46
FG360 Jumbo	110-00
FG580 Jumbo	133-70
FG630 jbo 12-str	172-08
FG1500 handmade	343-63
FG2000 handmade	391-75

Inc. 25% VAT

Folk w/p.u.	
FG110E	61-36
FG160E	75-00

Semi-Acoustic:

SA30	97-73
SA60	219-50
SA90	276-52
SA75 Bass	229-81

Solids:

SG30	96-58
SG35	117-04
SG40	130-66
SG45	136-38
SG85	201-11
SB35 Bass	117-04
SBL55 Bass	170-46
SBL75 Bass	198-86

Acoustic-Electrics:

AE11	170-44
AE12	250-40
AE18	328-77

TOP TWENTY

1970 6-str	33-43
1971 bs	50-40

AVON

3403A 2 p/u	56-77
3403B 2 p/u w/bg	59-55
3404A 2 p/u	58-91
3404B 2 p/u w/bg	61-69
3405A 1 p/u bs	55-56
3405B 1 p/u bs w/bg	58-33
3407A 2 p/u	64-71
3407B 2 p/u w/bg	72-41
3440 West One	40-51

ACOUSTICS]

OVATION

Balladeer 6-str w/bg	242-70
Balladeer 12-str w/bg	334-50
Glen Campbell 6-str w/bg	303-90
Glen Campbell 12-str w/bg	372-70
Folklore w/bg	273-30
Classic Balladeer	242-75

SHAFTELSBURY WESTERNS

3190 Jbo w/cs	105-04
3191 Jbo w/cs	123-74
3192 Jbo w/cs	140-43
3193 Jbo w/cs	159-08
3194 Jbo w/cs	176-76
3167 6-str Jbo	31-80
3168 12-str Jbo	39-77

SIGMA

3170 Dreadnought	55-50
3171 Grand Concert Flk	46-15
3172 Grand Concert Flk	60-87
3173 Dreadnought	73-66
3041 Classic	44-18
3042 Classic	67-75

EKO

3131 Rio Bravo	57-00
3132 Rio Bravo 12-str	63-00
1780 Ranger	39-95
1894 Ranger elec	54-25
1793 Ranger 12-str	46-65
1893 Ranger 12-str elec	60-39
3135 Colorado flk	16-71
3137 Studio L flk	16-40
3140 Navajo	28-95
3141 Navajo 12-str	33-95
3151 Sombbrero-6	47-12
3152 Sombbrero-12	54-40
3153 El Dorado-6	79-35
3154 El Dorado-12	88-64
3143 El Paso	67-71
3142 El Gaucho	89-14
3138 Studio R-M	22-10

Left-hand to order 15% extra

MICRO-FRETS

Calibra	165-00
Calibra I	184-08
Signature	211-20
Signature Custom	211-20
Swinger	211-20
Swing II	224-40
Swinger Customised	244-20
Spacetone	277-20
Huntington	330-00
Baritone 6/s Bass	198-00
Signature Bass	184-80
Seage II	184-80
Husky	211-20
Thundermaster	264-00

B. L. PAGE

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

ROSE-MORRIS

Including 25% VAT

ELECTRICS

SHAFTELSBURY

Ned Callan Cody

w/bg	124-00
Ned Callan Cody Bs w/bg	124-00
Ned Callan Hombre w/bg	117-80
Ned Callan Hombre Bs w/bg	124-00
3413	90-91
3414 6-str	111-37
as above w/cs	132-66
3415 Bs	96-58
as above w/cs	121-58
3417	85-21

OVATION

Breadwinner	325-23
Deacon	387-11
Artist Elec Ac	404-80
Country Elec Ac	404-80

TOP TWENTY

1970 6-str	33-43
1971 bs	50-40

AVON

3403A 2 p/u	56-77
3403B 2 p/u w/bg	59-55
3404A 2 p/u	58-91
3404B 2 p/u w/bg	61-69
3405A 1 p/u bs	55-56
3405B 1 p/u bs w/bg	58-33
3407A 2 p/u	64-71
3407B 2 p/u w/bg	72-41
3440 West One	40-51

ACOUSTICS]

OVATION

Balladeer 6-str w/bg	242-70
Balladeer 12-str w/bg	334-50
Glen Campbell 6-str w/bg	303-90
Glen Campbell 12-str w/bg	372-70
Folklore w/bg	273-30
Classic Balladeer	242-75

SHAFTELSBURY WESTERNS

3190 Jbo w/cs	105-04
3191 Jbo w/cs	123-74
3192 Jbo w/cs	140-43
3193 Jbo w/cs	159-08
3194 Jbo w/cs	176-76
3167 6-str Jbo	31-80
3168 12-str Jbo	39-77

SIGMA

3170 Dreadnought	55-50
3171 Grand Concert Flk	46-15
3172 Grand Concert Flk	60-87
3173 Dreadnought	73-66
3041 Classic	44-18
3042 Classic	67-75

EKO

3131 Rio Bravo	57-00
3132 Rio Bravo 12-str	63-00
1780 Ranger	39-95
1894 Ranger elec	54-25
1793 Ranger 12-str	46-65
1893 Ranger 12-str elec	60-39
3135 Colorado flk	16-71
3137 Studio L flk	16-40
3140 Navajo	28-95
3141 Navajo 12-str	33-95
3151 Sombbrero-6	47-12
3152 Sombbrero-12	54-40
3153 El Dorado-6	79-35
3154 El Dorado-12	88-64
3143 El Paso	67-71
3142 El Gaucho	89-14
3138 Studio R-M	22-10

Left-hand to order 15% extra

ACOUSTIC GUITARS

1512 Kansas 6-str	8-54
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79703/72 Large Jbo

40-75	
79704/73 12/s	44-65

KYOTO

K9765 Classic	15-25
K9766 Classic	20-65
K9767 Classic	26-00
K9768 Classic	30-45
K9769 Classic	32-90
K9770 Classic	44-15

PEREZ CLASSIC

9510	14-95
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DYNELECTRON

Guitar	149-00
Bass	149-00
Fretless Bass	149-00

SELMER

GIBSON

Howard Roberts Custom, sunburst

698-00	
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Howard Roberts Custom, cherry

698-00	
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Johnny Smith DN, Double Pickups, natural

1190-00	
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Johnny Smith D, Double Pickups, sunburst

1190-00	
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Johnny Smith N, Single Pickup, natural

1149-50	
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Johnny Smith, Single Pickup, sunburst

1149-50	
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Super 400 CES, natural

1240-00	
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Super 400 CES, sunburst

1240-00	
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Byrdland, natural

990-50	
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Byrdland, sunburst

990-50	
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L-5 CES, natural

1074-00	
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L-5C, Single Cutaway Acoustic, natural

773-50	
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L-5C, Single Cutaway Acoustic, sunburst

773-50	
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Super 400C, Single Cutaway Acoustic, natural

883-50	
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Super 400C, Single Cutaway Acoustic, sunburst

883-50	
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ES.175D, sunburst

451-00	
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ES.175D, natural

463-00	
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ES.150 DC, walnut

417-50	
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ES.150 DC, natural

417-50	
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ES.345 TD, cherry

519-00	
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ES.345 TD, sunburst

536-00	
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ES.345 TD, walnut

519-00	
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ES.355 TD-SV, cherry

686-00	
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ES.355 TD-SV, walnut

686-00	
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ES.335 TD, cherry

416-50	
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ES.335 TD, sunburst

439-00	
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ES.335 TD, walnut

416-50	
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ES.325 TD, cherry

340-00	
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ES.325 TD, walnut

340-00	
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Les Paul Recording

476-00	
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Les Paul Triumph, bs

448-50	
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Les Paul Custom, ebony

489-00	
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Les Paul Custom, cherry

506-00	
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Les Paul Custom, sunburst

506-00	
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Les Paul De Luxe, gold

397-50	
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Les Paul De Luxe, cherry sunburst

422-00	
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Les Paul Signature, gold

440-50	
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Les Paul Signature, sunburst

452-50	
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Les Paul Signature, Bs, gold

426-00	
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Les Paul Signature, Bs, sunburst

440-50	
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Les Paul Special 1955 Ltd, Ed, s/burst

345-00	
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SG Custom, walnut

464-00	
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SG Custom, w/Bigsby walnut

476-00	
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SG Standard, cherry

321-00	
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SG Standard, walnut

321-00	
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SG Standard, Sunburst

321-00	
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SG Standard, w/Bigsby, cherry

328-00	
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SG Standard, w/Bigsby, walnut

328-00	
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SG Standard, w/Bigsby, Sunburst

328-00	
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SG Special, cherry

279-00	
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SG Special, walnut

279-00	
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L5-S outfit

679-00	
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L6S Custom Black

344-50	
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L6S Custom, natural maple</

P45..... 150-00	CSL & IBANEZ ELECTRICS	SC3..... 67-12	2 p/u Deluxe stereo solid..... 328-00	Navarre Maple 17" Jbo..... 368-00	flk..... 11-95
F45..... 150-00	2350..... 102-43	JB200..... 90-86	Left-hand version of model '4001'..... 384-00	Navarre Maple 17" Jbo, S/burst..... 360-00	K.320 Concert flk..... 13-95
R. MATSUOKA CLASSIC*	2350DX..... 102-43	STUDENT GUITARS	8-Str version of model '4001'..... 448-00	Navarre Mahogany 17" Jbo..... 312-00	K.135 Concert flk..... 14-95
M20..... 87-50	2351DX..... 126-74	PS1..... 9-99	Deluxe hollow body 2 p/u..... 376-00	Navarre 17" Jbo..... 312-00	K.155 Concert flk..... 14-95
M25..... 97-50	2351DXCS..... 123-84	EG1..... 9-50	Rickenbacker Twin Neck Guitars..... 27-78	Bluegrass 15 1/2 Folk..... 272-00	K.440 Auditorium flk..... 17-95
M30..... 115-00	2341..... 118-05	KPI..... 9-99	Thin body semi-ac models 360 & 360J 12 guitars..... 784-00	Bluegrass 16" Folk..... 272-00	K.240 Auditorium flk..... 17-95
M40..... 140-00	2341DX..... 155-09	HAWAIIAN GUITARS	Solid inc. models 480 & 4001..... 672-00	Aragon 15 1/2 Folk, Nat..... 176-00	K.450 Auditorium flk..... 17-95
M50..... 165-00	2350V..... 112-26	2391..... 62-50	GUILD	Aragon 15 1/2 Folk, S/burst..... 168-00	2 scratch plates..... 18-95
MITSURU TAMURA HAND MADE CONCERT*	2452B..... 144-68	2390..... 27-78	Artist Award..... 640-00	Troubadour 13 1/2 Folk, Nat..... 144-00	KD28 Jbo wstrn..... 23-50
P700..... 210-00	2452..... 109-37	HG308..... 92-59	S-Ac 2 p/u..... 504-00	Troubadour 13 1/2 Folk, S/burst..... 136-00	K.520 Jbo wstrn..... 27-50
P800..... 250-00	2343..... 123-84	UK18C..... 115-74	S-Ac 2 p/u..... 336-88	Twelve-String: Custom Rosewood 17" Jbo..... 480-00	K.520 Jbo wstrn..... 27-50
10P1200..... 375-00	2337DX..... 132-52	UKULELES	Extra Large Mahog 17" Jbo..... 320-00	Custom Flamed Maple 17" Jbo..... 424-00	K.530 Jbo wstrn..... 28-50
MASARU KOHNO CONCERT*	2344..... 136-57	S.L.I..... 1-99	Mahog 16" Folk..... 280-00	Mahog 16" Folk..... 280-00	KDG.77 D/I flk w/cs..... 58-95
M.K.10..... 375-00	2402..... 196-76	U.K.I..... 2-40	Standard 15 1/2 Folk..... 208-00	Rosewood 16" D/nought..... 336-00	KDG.70 D/I jbo..... 34-50
M.K.15..... 540-00	2402DX..... 219-90	U.K.99..... 6-50	Rosewood 16" D/nought..... 336-00	Mahog 16" D/nought..... 280-00	KDG.88 D/I jbo w/cs..... 66-00
M.K.20..... 720-00	2404..... 196-76	PP5..... 0-70	HONDO	HONDO	KDG.812 D/I 12 str w/cs..... 69-95
M.K.30..... 950-00	2364..... 115-74	BANJOS	Grand Concert Folk..... 26-94	Grand Concert Folk..... 26-94	Classic: KC.265 Student..... 10-95
IBANEZ & CIMAR WESTERN & FOLK	2364B..... 150-46	FB1R..... 37-50	D/nought..... 29-28	D/nought..... 29-28	K.I.12 Student..... 11-95
60..... 38-60	2372..... 150-46	FB3R..... 40-00	Deluxe D/nought..... 34-06	Deluxe D/nought..... 34-06	KC.333 Concert..... 14-95
610..... 45-00	2372DX..... 179-40	FB5R..... 42-00	Concert Classic..... 23-10	Concert Classic..... 23-10	KC.366 Concert..... 16-95
65..... 44-00	2373..... 150-46	DX80..... 75-00	Deluxe Concert..... 30-13	Deluxe Concert..... 30-13	KDG.60 D/I w/cs..... 47-50
615..... 50-00	2381..... 190-97	D91..... 200-00	Classic..... 30-13	Classic..... 30-13	Electric: KEB.130 Bs long scale..... 24-95
615/12..... 55-00	2399DX..... 202-55	712..... 33-50	30 brkt w/res..... 45-00	30 brkt w/res..... 45-00	K.28 D/I bs long scale..... 44-50
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647..... 55-00	2387B..... 144-68	MANDOLINS	EMMONS	EMMONS	KE.100 Single p/u..... 18-50
647/12..... 60-00	2388B/S..... 156-25	524..... 200-00	Pro. D10..... 843-38	Pro. D10..... 843-38	KE.100 Single p/u..... 18-50
684BK..... 58-50	2388B/DX..... 173-61	523..... 190-00	Pro. S10..... 594-00	Pro. S10..... 594-00	KE.100 Single p/u..... 18-50
755..... 55-00	2388B/DXS..... 196-76	522..... 165-00	SSB..... 243-49	SSB..... 243-49	KE.100 Single p/u..... 18-50
755/12..... 60-00	2388..... 144-68	516..... 62-50	SS10..... 392-72	SS10..... 392-72	KE.100 Single p/u..... 18-50
369..... 45-00	LH2388B/S..... 173-61	511..... 30-00	ESB..... 194-40	ESB..... 194-40	KE.100 Single p/u..... 18-50
370C..... 39-50	2613..... 112-26	510..... 35-00	ES10..... 206-18	ES10..... 206-18	KE.100 Single p/u..... 18-50
370/12..... 42-50	2616CS..... 151-62	812..... 35-00	GS10..... 387-81	GS10..... 387-81	KE.100 Single p/u..... 18-50
371..... 42-50	2368F..... 77-55	810..... 35-00	SHO-BUD	SHO-BUD	6155 Pro. II..... 860-55
355..... 36-99	2453..... 156-25	810..... 35-00	6143 Pro. D10..... 837-44	6143 Pro. D10..... 837-44	6150 Lloyd Green..... 654-90
355/12..... 38-50	2455..... 158-56	810..... 35-00	6148 Pro. S10..... 552-08	6148 Pro. S10..... 552-08	6148 Professional..... 553-08
LH620..... 57-50	2457ST..... 177-08	810..... 35-00	6138K Maverick..... 284-32	6138K Maverick..... 284-32	6138 Maverick..... 258-46
LH647..... 59-50	2355..... 121-53	810..... 35-00	ZB GUITARS	ZB GUITARS	Student S10..... 314-09
LH647/12..... 62-00	2355DX..... 156-62	810..... 35-00	Student S10..... 314-09	Student S10..... 314-09	S10..... 601-85
LH615..... 55-00	2355M..... 138-89	810..... 35-00	S11..... 652-90	S11..... 652-90	S11 on D10 cab..... 649-96
LH615/12..... 59-50	2352C..... 90-28	810..... 35-00	S10 on D11 cab..... 697-09	S10 on D11 cab..... 697-09	D10..... 808-09
R. MATSUOKA WESTERN DREADNOUGHT*	2352DX..... 104-17	810..... 35-00	D11..... 854-17	D11..... 854-17	D11..... 901-30
D40..... 130-00	2369B/W..... 147-57	810..... 35-00	ASS	ASS	1 x 12 60W wedge mt..... 48-60
D50..... 150-00	LH2352C..... 99-57	810..... 35-00	2 x 12 120W wedge mt..... 97-20	2 x 12 120W wedge mt..... 97-20	2 x 12 120W flare plus 2 hrs..... 162-00
D60..... 175-00	LH2352DX..... 112-85	810..... 35-00	4 x 12 240W lb bs..... 139-32	4 x 12 240W lb bs..... 139-32	1 x 18 100W bs reflex..... 129-60
D80..... 220-00	LH2350..... 109-31	810..... 35-00	1 x 18 100W fld hn..... 178-20	1 x 18 100W fld hn..... 178-20	2 x 12 200W Crescendo Tractrix..... 194-40
LEVIN	LHFG360S..... 109-31	810..... 35-00	2 x 15 200W Gauss Reflex..... 149-04	2 x 15 200W Gauss Reflex..... 149-04	1 x 18 150W Crescendo fld hn..... 197-64
W36..... 130-00	LH2351DX..... 135-42	810..... 35-00	2 x 15 400W Gauss Tractrix..... 324-00	2 x 15 400W Gauss Tractrix..... 324-00	1 x 18 200W Gauss Reflex..... 186-30
W32..... 185-00	LH2372..... 162-04	810..... 35-00	1 x 18 200W Gauss fld hn..... 259-20	1 x 18 200W Gauss fld hn..... 259-20	Twin Horn Cab plus X/O..... on app
WR34..... 145-00	LH2380..... 208-33	810..... 35-00	Ass Gauss P.A..... ,	Ass Gauss P.A..... ,	Ass Crescendo P.A..... ,
W12-36..... 165-00	2348..... 167-82	810..... 35-00			
LG17..... 90-00	2348B..... 173-61	810..... 35-00			
LG19..... 110-00	2671PRO..... 248-84	810..... 35-00			
MACCAFERRI REPLIC*	2671..... 648-14	810..... 35-00			
MAC.1..... 100-00	J.S.Artist..... 240-00	810..... 35-00			
MAC.2..... 100-00	S.400..... 225-00	810..... 35-00			
MAC.3..... 105-00	SUMBRO ELECTRICS	810..... 35-00			
MAC.2 Special..... 120-00	GEI..... 34-14	810..... 35-00			
	SC6M..... 67-13	810..... 35-00			
	SC42M..... 67-13	810..... 35-00			
	LP2C..... 71-76	810..... 35-00			
	LPGC..... 71-76	810..... 35-00			
	LPSGC..... 71-76	810..... 35-00			
	LS200..... 78-70	810..... 35-00			
	SC36W..... 69-44	810..... 35-00			
	SC36DW..... 75-23	810..... 35-00			

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

ASS	BOOSEY & HAWKES	AMPEG SPEAKERS	Freight Cases	Bass Bin Emin 100W..... 113-00	speakers..... 758-16
1 x 12 60W wedge mt..... 48-60	HAWK	EXSVT 240 8x10..... 327-00	12 Ch..... 31-00	Mini Bin 100W..... 115-00	Twin Reverb, 2 x 12-inch speakers..... 386-64
2 x 12 120W wedge mt..... 97-20	9860 Little 'un 5W..... 33-50	EX84B 240 2 x 25 dble fld horn..... 501-00	18 Ch..... 38-75	2 x 12" P.A. 80W Pr..... 111-00	Twin Reverb, 2 x D 120F speakers..... 481-68
2 x 12 120W flare..... 103-68	FIREHAWK COMBO AMPS	EX825B 120 2 x 15..... 169-00	'A' Series Custom Mixers..... 44-00	4 x 12" P.A. 120W Pr..... 140-00	Bandmaster, 2 x 12 in Bandmaster, 2 x D 120F..... 379-08
2 x 12 120W flare plus 2 hrs..... 162-00	9875 15W..... 62-35	EXV4 120W 4 x 12..... 238-00	20/6/2..... 2860-00	4 x 12" P.A. 240W Pr..... 268-00	Bandmaster, top..... 483-84
4 x 12 240W lb bs..... 139-32	9876 30W..... 79-50	EXV42 120 4 x 12..... 235-00	16/8..... 2600-00	2 x 12" I Hn 80W Pr..... 146-00	Bandmaster enclosure..... 245-16
1 x 18 100W bs reflex..... 129-60	9877 50W..... 118-95	EXV6B 240 2 x 15..... 271-00	24/2..... 1700-00	Horn Unit (2)..... 99-00	Bandmaster enclosure..... 167-40
2 x 12 200W Crescendo Tractrix..... 194-40	AMPEG GUITAR COMBOS	AMPEG PA EQPT.	Crossovers	ACCESSORIES	Super Reverb, 4 x 10-inch..... 333-72
2 x 15 200W Gauss Reflex..... 149-04	V740 60W valve..... 336-00	SR6 120 s/state 6 ch. amp +2 spkr cols..... 688-00	2 way Stereo..... 68-19	Twin Deck..... 140-00	Super Reverb, 2 x D 110F JBL..... 498-96
1 x 18 150W Crescendo fld hn..... 197-64	V722 100W valve..... 394-00	CSR6 Mixer..... 366-00	3 way Stereo..... 79-04	Reverb Unit..... 56-00	Pro. Reverb, 2 x 12 in. Vibrolux Reverb, 2 x 10 inch..... 255-96
1 x 15 200W Gauss Tractrix..... 194-80	G212 120W s/state..... 397-00	A120 slave..... 199-00	CARLSBRO	Fuzz Unit..... 14-00	De Luxe Reverb, 1 x 12 inch..... 204-12
2 x 15 400W Gauss Tractrix..... 324-00	G410 120W s/state..... 442-00	S48 cols..... 161-00	VALVE AMPLIFIERS	Wah Wah Pedal..... 14-50	Princeton Reverb, 1 x 10 inch..... 153-36
1 x 18 200W Gauss Reflex..... 186-30	G412 120W s/state..... 471-00	CALREC	60 TC..... 97-00	Wah Swell Pedal..... 15-00	Princeton, 1 x 10 inch Vibro Champ, 1 x 8 in. Champ, 1 x 8 inch..... 60-48
1 x 18 200W Gauss fld hn..... 259-20	AMPEG BASS COMBOS	Cardioid Condenser mics.	100 TC..... 138-00	Wah Fuzz Pedal..... 21-00	Bassman 100, 4 x 8 in. Bassman 100, top..... 226-80
Twin Horn Cab plus X/O..... on app	B115 120W s/state..... 353-00	CM652D..... 45-20	60/5 P.A..... 111-00		Bassman 100, enclosure..... 213-80
Ass Gauss P.A..... ,	B410 120W s/state..... 412-00	CM654D..... 45-20	60 P.A. Reverb..... 125-00		Bassman 50, 2 x 15 in. Bassman 50, 2 x D 140F..... 430-92
Ass Crescendo P.A..... ,	AMPEG PIGGYBACKS	CM655D..... 49-70	100/7 P.A..... 151-00		Bassman 50, top..... 173-88
	B155 60W valve..... 415-00	CM656D..... 49-70	SOLID STATE		Bassman 10, 4 x 10 in. Bassman 10, 4 x D 110F..... 430-92
	B15N 30W valve..... 336-00	CANARY	Stringray..... 104-00		
	AMPEG AMPS	'B' Series Mixers	Stringray Super..... 132-00		
	HD5VT 300W valve..... 451-00	12/1..... 496-00	Stringray combo..... 173-00		
	HDV4B 100 bs valve..... 288-00	12/2..... 573-00	Stringray Supercombo..... 201-00		
	HD825B 55 bs valve..... 244-00	15/2..... 697-00	Wasp, 10W combo..... 42-00		
	HDV4 100W gtr valve..... 319-00	18/2..... 857-00	Hornet, 25W combo..... 59-00		
	HDV2 60W gtr valve..... 300-00		Marlin 1042..... 140-00		
	HDV6B 240W s/state..... 333-00		Slave 1000..... 89-00		

Musicmaster bass, 1 x 12 inch	95-04
PA100 PA system	425-52
PA100 top	282-96
PA100 column	182-52
Hl Freq. Horn	56-16
Cover set	21-00
ARBITER AMPLIFICATION	
25-50 Combo	100-44
25-50 Cab.	58-52
25-50 Cab w/hn	88-56
50-100 Combo	166-32
50-100 Cab.	88-56
50-100 Cab w/hn	118-80
50-100 Cab w/hns	149-04
FG120 Amp top	150-12
FG100 Cab 4 x 12	149-04
W120 Amp top	150-12

CERWIN VEGA

Amps	
A1800 400W + 400W (Led meters)	450-00
A1800/I 400W + 400W VU meters + LF/HF c/over	550-00
A3000 500W + 700W Led meters	795-00
A3000/I 700W + 700W VU meters + LF/HF c/over	895-00
A3000/RS 850W + 850W stab. P/s	TBA

PA Systems—complete with Amps	
900W 3 way system	
35-1800 Hz + 2 amps x 4 ch.	1718-00
1800W 2 cols 3 way	
35-1800 Hz + 4 amps x 8 ch.	3295-00
2800W 4 way system	
32-20000 Hz + 2 amps x 4 ch.	2796-00
5600W 2 cols 4 way	
32-20000 Hz + 4 amps x 8 ch.	5281-00
11,200W 4 ch x 4 col array 4 x 4 way	
32-20000 Hz + 8 amps 16 ch.	9942-00

2800/5600/11200 are designed for expansion up to 50,000 watts.	
Vocal Reinforcement systems	
V.30A 150W	226-18
V.32B 300W	315-74
V.34 300W	325-70
VH.36 400W	527-74
VH.48 600W	652-14

Musical Inst. systems	
G.32 200W	256-03
GB.38 400W	453-09
BF.36 300W	305-79
B.36 300W	285-89
B.48 400W	405-82
B.36MF 300W	347-59
B.48MF 400W	455-05
Sound Reinforcement systems	
L.48CF 500W	418-25
L.48CFD (L.48CF w. horn ext op)	517-77
L.48DD 2000W	1027-84
RMH.1 100W	293-84
M.36 300W	375-00
M.48 600W	430-69
HMF.4 200W	403-31
HF.6 100W	244-09
MLT.4 250W	305-79
PZ.12 35W	181-87

Sound Reinforcement systems	
L.48CF 500W	418-25
L.48CFD (L.48CF w. horn ext op)	517-77
L.48DD 2000W	1027-84
RMH.1 100W	293-84
M.36 300W	375-00
M.48 600W	430-69
HMF.4 200W	403-31
HF.6 100W	244-09
MLT.4 250W	305-79
PZ.12 35W	181-87

CLEARTONE

CMi	
1037, 50W L&B.	119-23
1038, 100W L&B.	138-70
1039, 2 x 15 cab., 120W, id.	122-21
1040, 2 x 15 cab., 120W, bass.	118-62
1050, 2 x 12 cab., 50W, id.	97-50
1062, 1 x 18 cab., 100W, bass.	98-81
1063, 4 x 12 cab., 100W, d.	129-00
1064, 4 x 12 cab., 100W, bass.	129-00
1047, 2 x 10 cols., 60W, pr.	110-11
1048, 4 x 10 cols., 120W, pr.	142-26
1065, horn cabs.	81-57
1066, 2 x 12 cols., 100W, pr.	158-57
1067, 6 x 10 cols., 300W, pr.	127-87
1068, 250W slave.	191-60
1069, 8-ch. mixer.	257-41
Solid State Amps:	
1071 50W, L & B.	118-84
1072 100W L & B.	127-57
1073 50W PA.	118-84
1074 100W PA.	153-50
1075 100W Slave.	111-36
1070, 50W combo.	173-05
1060, sound/light control.	43-47
1061, lighting cabs., set 3.	50-60
1049, fuzz sound	10-36
1041, minireverb mixer, 6 chan.	66-50
1041F, footswitch.	2-88
Celestion spkrs.:	
1051, G12M, 25W.	15-33
1052, G12H, 30W.	18-28
1053, G15M, 50W.	22-98
1055, G18C, 100W.	41-23
1056, S10, 15W.	5-49

UP 200, solid state, 200W.	132-00
UP 100 + 100, stereo, 200W.	145-00
P.A. Cabinets:	
VP 25, 1 x 12", 40W.	44-80
VP 40, 1 x 12", 40W.	53-50
DK 45, 1 x 12", 45W.	58-50
DK 75, 2 x 12" 75W.	92-50
DK 90, 2 x 4" twtrs, 1 x 12" m"range, 1 x 12" bs, 90W.	115-00
DK 120, 1 x 15", 2 H.F. horns, 120W.	150-00
DK 180, 4 x 12", 4 x 4" twtrs, 180W.	196-00
DK 200, 2 x 15" wfrs, 2 x m/range horns, 2 x H.F. horns, 200W.	TBA
P.A. Horns:	
Boxed unit, 100W driver & flare.	110-00
P.A. Bins:	
Exponential, full rnge bs reflex cab, 2 x 12" spkrs, 100W.	145-00
Titan 100, reflex cab, 1 x 15" spkr, 100W.	164-00
Titan 150, as above w/ Altec 150W spkr, 150W.	195-00
Microphones:	
K 700.	36-00
K 695.	35-00

J. T. COPPOCK

ELGEN	
100W Lead.	124-50
100W Bass.	124-50
100W Stereo.	137-50
100W Stereo Slave.	113-00
100W, 4 channel PA.	129-50
100W PA Slave.	86-50
50W G/P.	86-50
50W combo w/reverb	172-00
50W Bass combo.	148-00
Fid Hn cab FHI150A.	210-00
Fid Hn cab FHI100A.	179-00
1 x 15 cab 150W.	181-50
1 x 15 cab 100W.	158-00
4 x 12 cab.	124-00
4 x 12 cols. (pair).	191-50
2 x 12 cols. (pair).	122-50

CUSTOM SOUND

CS 700A.	160-50
CS 700B.	133-50
CS 700C.	97-50
CS 700D.	172-50
CS 7212D.	58-50
CS 7212G.	58-50
CS 7115D.	90-00
CS 7215G.	135-00
CS 7412G.	97-50
CS 7H.	58-50
CS 700.	846-00

DAVOLI

DAVOLI Amplifiers:	
Lead org bs, 50W	106-00
Lead org bs, 100W	140-00
Lead org bs, 200W	210-00
Cabinets:	
B50 1 x 12" 50W	59-50
B60 1 x 15" 60W	85-00
B80 2 x 12" 80W	92-00
B150 4 x 12" 150W	TBA
Combination Amps:	
16, 6W.	33-00
Tempest 25, 25W, 1 x 8"	63-00
Tempest 25T, 25W	67-00
Tempest 50, 50W	130-00
Tempest 50T, 50W	134-40
Super Studio 500, 50W, 1 x 12"	141-00
Super Studio 1000, 100W 1 x 15"	205-00
Storm 25, 25W, 1 x 12"	62-00
Storm 50, 50W, 2 x 12"	133-00
Mixers:	
8092K, 6 inp solid state mixer amp, 50W.	85-00
Clubman, 6 chan rev. 50W.	160-00
Mixer 6, 6 chan, 12 inp, 100W amp inc 100W.	310-00
Compact Mixer, 6 chan basic w/out power.	125-00
Stereo Mixers:	
Mixer 12 Echo F, 12 chan, 15 inps.	420-00
Mixer 12+5.	992-00
Multicore, for 12+5 mixer.	
160-00	
Slave Amps:	
UP 100, solid state, 100W.	108-00

UP 200, solid state, 200W.	132-00
UP 100 + 100, stereo, 200W.	145-00
P.A. Cabinets:	
VP 25, 1 x 12", 40W.	44-80
VP 40, 1 x 12", 40W.	53-50
DK 45, 1 x 12", 45W.	58-50
DK 75, 2 x 12" 75W.	92-50
DK 90, 2 x 4" twtrs, 1 x 12" m"range, 1 x 12" bs, 90W.	115-00
DK 120, 1 x 15", 2 H.F. horns, 120W.	150-00
DK 180, 4 x 12", 4 x 4" twtrs, 180W.	196-00
DK 200, 2 x 15" wfrs, 2 x m/range horns, 2 x H.F. horns, 200W.	TBA
P.A. Horns:	
Boxed unit, 100W driver & flare.	110-00
P.A. Bins:	
Exponential, full rnge bs reflex cab, 2 x 12" spkrs, 100W.	145-00
Titan 100, reflex cab, 1 x 15" spkr, 100W.	164-00
Titan 150, as above w/ Altec 150W spkr, 150W.	195-00
Microphones:	
K 700.	36-00
K 695.	35-00

DISCO GLITTER SYSTEMS

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

DH ELECTRONICS

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

ELECTRO SOUND

Custom-built, prices on application

ELECTRO-VOICE

FC100 horn	37-48
1823, 110W driver	36-18
1829, 60W driver	36-83
848A CDP speaker	60-70
Eliminator I.	280-80
Eliminator II.	237-60
Sentry IV system	448-20
EVM12L speaker	66-42
EVM15B speaker	74-52
EVM15L speaker	74-52
EVM18B speaker	85-86
SP8B, 8 coaxial.	29-70
I2TRXB.	67-50
T25A driver	43-20
T350, VHF driver.	50-22
8HD horn.	16-63

ELKA-ORLA

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

E.S. ELECTRONICS

1006 S/L 150.	126-90
1007 PA200/R.	220-86
1010 PA 100T/C.	143-64
1011 PA100S, 120W.	143-64

1012 PA67TC.	92-07
1013 PA60S.	92-07
1015 B200.	142-78
1016 FH100.	169-56
1017 HF100.	138-24
1018 FH200.	251-10
1019 FH400.	367-20
1020 PA3 & 4.	167-40
1021 PA60M.	100-44
1022 S120.	165-78
1023 SID disco cab.	279-72
1024 Unit 63 disco.	180-36
1002 N/S.	211-68
1003 PA100/R.	180-36
1004 AP150.	165-78
1005 AP200.	202-50

FM ACOUSTICS

SSH E-1 df pedal.	72-00
SSH Vdf super pedal.	89-00
SSH Phaser-filter.	57-00
SSH Distort. booster	57-00
FM C5EST horn.	23-00
FM C8 H.F. horn.	48-00
FM C35 15 cell horn.	31-00
D2 Multicell driver.	304-00
D4 Driver.	57-00
D5 Driver.	62-00
E2-E4 Network 3-way	42-00
E2-E4 Network In housing.	60-00
Dest double entry.	11-00

FAL

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

FARFISA

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

FELDON AUDIO

JBL 4311 Control mt.	TBA
4311WX Control mt.	"
4320 Studio mt.	"
4320WX Studio mt.	"
4330 Studio mt. 2-way.	"
4330WX Studio mt. 2-way.	"
4331 Studio mt.	"
4331WX Studio mt. 2-way.	"
4332 Studio mt., 3-way.	"
4332WX Studio mt., 3-way.	"
4333 Studio mt., 3-way.	"
4333WX Studio mt., 3-way.	"
4340 Studio mt., 4-way.	"
4340WX Studio mt., 4-way.	"
4341 Studio mt., 4-way.	"
4341WX Studio mt., 4-way.	"
4350 Studio mt., 4-way.	"
4350WX Studio mt., 4-way.	"
4375 Line Array.	"
4380 Colinear Array.	"

GARDNER

Loudspeaker units	
1 x 12" + hn 60W pr.	127-50
2 x 12" + hn 100W pr.	176-25
1 x 15" + 2 hns 100W pr.	202-00
2 x 12" bin 400W pr.	416-00
1 x 15" bin 200W pr.	253-08
4 x 12" ld cab 100W ea.	130-00
2 x 15" bs cab 100W ea.	130-00
2 x 12" ld cab 60W ea	90-00
4 x 12" p.a. cols 200W pr.	270-00
2-hn unit pr.	90-00
1-hn unit pr.	65-58
Amplification	
100W combo.	182-50
6 ch 100W p.a.	128-12
100W slave.	75-00

G.M.S.

P&N microphone stands:	
GM102F, floor.	13-19
GM167, floor.	7-78
GM19F, boom stand	20-25
GM139, boom stand.	15-54
GM102F + GM115, boom stand.	20-71
GM115, boom.	7-52
GM120, boom.	9-02
GM121, boom.	10-00
GM137, boom.	6-60
GM109, table top.	7-73
GM111, table top.	8-89
GM148, low level.	9-02
GM149, low level.	10-02
Accessories:	
GM150 triple mic bar	5-49
GM127, adjuster.	1-80
GM166, mixer*amp. stand.	12-50

G.P. ELECTRONICS

Inc VAT	
I.C.	

PA and Ensemble:	
EM 60A.....	115-85
EM 90A.....	179-67
EM 130A.....	235-33
PM 200.....	211-09
PM 400.....	399-00
PM1000.....	P.O.A.
Cabinets:	
ES 60A Pr.....	68-73
ES 90A Pr.....	98-18
ES 130 Pr.....	117-82
PS 75 Pr.....	343-63
PS 100 Pr.....	468-32
TS100 PR.....	390-76
TS200 Pr.....	618-16
YHS 100 Pr.....	331-84
BS 100 Pr.....	534-10
PS 400 Pr.....	949-00

Complete Systems:	
YES 600.....	184-58
YES 900.....	277-85
YES 1300.....	353-15
YPA 150.....	554-72
YPA 200.....	679-49
YPA 206.....	506-61
YPA 206H.....	838-45
YPA 208.....	601-85
YPA 208H.....	933-69
YPA 406.....	734-01
YPA 406H.....	1065-85
YPA 408.....	829-25
YPA 408H.....	1161-09
YPA 606.....	1124-77
YPA 606H.....	1456-61
YPA 608.....	1220-01
YPA 608H.....	1551-85
YPA 800.....	1348-00
Yamaha Disco Systems:	
YDS 200.....	390-76
YDS 200H.....	722-84
YDS 400.....	667-62
YDS 400H.....	999-46
YDS 600.....	1058-18
YDS 600H.....	1390-02
YDS 602H.....	1721-86
YDS 600B.....	1201-72
YDS 600BH.....	1533-56
YDS 800.....	1335-24
YDS 800H.....	1667-08
YDS 802H.....	1998-92

LEM

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

L.S.E.

Sound Units	
Jinglemaster.....	120-00
STAK S.L.....	72-35
STAK I.....	87-00
STAK 5.....	115-00
RAK S.L.....	66-00
RAK I.....	79-50
RAK 5.....	102-83
RAK Cab.....	P.O.A.
Slave Pwr Amp 100W	
Chassis.....	49-00
Disco Mixer Type 145	
Disco Mixer Type	
145/5.....	60-00
Disco Unit w 100W	
Amp.....	132-00
Disco Unit Deluxe	
(Double T).....	190-00
Mixer 8000/M.....	370-00
Mixer 8000/MP.....	450-00
Lighting Units	
Discatron MKII 3-	
1000.....	90-75
Discatron MKII 3-	
2000.....	120-00
Strobe Super (self-	
contained).....	39-00
Strobe Super 6 (set	
of 6 with control	
unit).....	196-00
Exclusive of V.A.T.	

MACINNES

CROWN INT/AMCRON	
IC150 stereo pre-amp	210-60
D60 amp.....	167-40
DI50, 140W amp.....	280-80
DC300 A.....	453-60
M600, 1000W amp.....	896-40
M2000, 2000W amp.....	1792-80
M12A, 50W driver.....	19-36
M12C, 50W driver.....	19-36
M15C, 100W driver.....	32-07
M15E, 100W driver.....	32-07
M18A, 200W driver.....	86-90

MAINE

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

MAURICE PLACQUET

AMPEG	
Ampeg V4 stack.....	565-00
Ampeg V4 B system.....	575-00
Ampeg B 15N portab-	
ass.....	315-00
Ampeg V2 system.....	395-00
ACOUSTIC:	
371 system.....	630-00
271 system.....	675-00

MME

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

N.B.

Nolan 100 amp.....	105-00
Nolan 50 amp.....	75-00
Flame 50 amp.....	67-50
Flame 50 combo.....	115-25
Nolan Session Master	
straight 50.....	132-75
As above + tremolo.....	135-00
As above + reverb.....	164-25
Nolan 4 x 12 Celest-	
ion cab.....	123-75
Nolan 2 x 12 dual	
cone cols, pair.....	117-00
Nolan 2 x 12 plus	
horn cols pair.....	162-00

NICHOLLS

Item Amplification	
120W SL.....	130-08
200W SL.....	175-76
6-channel, 120W PA.....	187-00
120W Slave.....	124-33
200W Slave.....	165-66
6-channel Mixer.....	164-88
Speaker Systems	
4 x 12, 100W C cab.....	115-19
4 x 12, 200W G cab.....	144-97
4 x 12, 200 5 C cols	
per pair.....	228-10
4 x 12, 400W G cols	
per pair.....	255-92
2 x 12, 100W C cab.....	88-83
2 x 12, 100W G shaped	
cab.....	98-62
1 x 18, 100W G Bass	
cab.....	99-53
2 x 15 Bass reflector.....	166-60
Horn systems	
4 x Middax horn cab.....	129-39
2 x 12 shaped cab,	
two Middax horns,	
150W.....	143-40

NOVANEX

Combas	
(25% VAT)	
Aut 3.....	37-50
Aut 6.....	44-00
Aut 10.....	63-00
POP 15.....	87-00
FU22.....	31-00
WA44.....	24-75
(8% VAT)	
G25.....	98-50
G30.....	109-00
RG30.....	125-00
U30.....	129-00
U40.....	140-00
RG50.....	159-00

U50.....	169-00
U60C.....	185-00
U70 Studio.....	239-00
U80.....	199-00
U80N.....	299-00
U100N.....	375-00
U120N.....	399-00
Power/Generators, mixers	
L30.....	93-00
LM30.....	93-00
LM40.....	111-00
L50.....	140-00
L60C.....	160-50
L70.....	175-00
L75N.....	185-00
L100N.....	245-50
L125.....	315-00
X41.....	149-00
X61.....	199-00
X81.....	242-00
X82.....	324-00
X101.....	294-00
X102.....	363-00
X123S.....	669-00
X163S.....	855-00
X124S.....	1050-00
X164S.....	1338-00

ORANGE

CABS	
115 Bass 60W, 1 x 15"	
inv. horn.....	152-25
114/110 Bass, 100W,	
1 x 15" inv. horn.....	214-20
113 Reflex Bass, 2 x	
15", 120W.....	214-20
113/200 Reflex Bass,	
2 x 15" 200W.....	285-45
109, 4 x 12" 120W.....	144-96
107, 2 x 12" Monitor,	
60W.....	89-25
114/4H, 1 x 15" inc.	
horn, 4 horns and	
cross.....	249-75
106, 4 x 12" anti-	
feedback col.....	144-96
HORNS	
106/HO Horn units	
for col. (pr).....	169-40
108 Horn unit, 100W	
108/HV Horn unit de	
luxe, 100W, inc.	
Vitavox S3.....	217-80
ANOS	
104B, 6 chann., 120W	
PA.....	285-75
105, 6 chann., 200W	
custom PA (prof.).....	472-95
102, 120W, graphic PA	
102/80, 80W, graphic	
PA.....	139-80
104/TX150, 150W, 6	
chann. PA.....	254-10
103, 200W, Slave.....	327-45
111, 120W, graphic	
Slave.....	134-70
111/80, 80W, graphic	
Slave.....	124-80
1500W, Slave.....	907-50
110, 200W.....	353-92
112(120, 120W.....	142-35
115, 80W combo.....	203-85
115/R, 80W, combo	
with Hammond re-	
verb.....	244-65
115(210, 120W, combo	
259-50	
115(120R, 120W, com.	
300-30	

PA:CE

Excl. VAT	
6-chann. mixer amp	
w graphic eq.....	200-00
F.P.R. Slave 200W.....	118-00
(350W varison).....	132-00
Stereo 5-way graphic	
eq.....	80-00
10-way Parametric	
eq.....	250-00
12 chann mixing desk	
18 chann mixing desk	
Bass bins.....	120-00
Radial and sectorial	
hns.....	165-00
Disco console.....	180-00
Twin reverb unit.....	120-00
Phase unit std mono.....	70-00
Phase unit std stereo	
Phase unit std deluxe	
Electronic crossovers	
from.....	30-00
Custom built prices	
on application	

B. PAGE & SON

DYNACORD	
Perfect combo.....	362-88

BasskingT Bass amp.....	174-96
Imperator Bass amp.....	233-28
H.1001 b/o amp.....	388-80
HiFi Favorit II.....	285-12
G.2002.....	427-68
Eminent 100.....	641-52
Eminent II.....	291-60
Gigant.....	557-28
Gigant II.....	592-92
A.1000.....	359-64
D.310 H, 80W cab.....	268-92
D.350, 80W cab.....	262-44
Magic HS.....	90-72
Echord Mini.....	262-44
Echord Super.....	359-92
SUNN	
Self-Contained Units	
Studio lead.....	240-00
Studio bass.....	228-00
Guitar Amplifiers	
190L.....	330-00
Model T.....	420-00
Concert lead.....	330-00
Coliseum lead.....	570-00
Coliseum 880.....	597-00
Bass Amplifiers	
190B.....	276-00
Model T.....	420-00
Concert bass.....	276-00
Coliseum bass.....	570-00
Coliseum 880.....	597-00
Mixer & Mixer Amplifiers	
Studio PA.....	228-00
Concert Controller I	
Concert Controller II:	
Model 80.....	747-00
Model 81.....	897-00
Model 80P.....	897-00
Model 81P.....	1047-00
Speaker Enclosures:	
312S.....	216-00
412S.....	258-00
610S.....	216-00
610M.....	504-00
115S.....	168-00
115M.....	186-00
215S.....	210-00
215M.....	246-00
215SH.....	268-00
415M.....	330-00
118M.....	318-00
118MH.....	360-00
212S.....	150-00
410S.....	156-00
410M.....	348-00
CONTROL AUDIO-	
CONTROLLER	
OPTIONS	
Model 40.....	1257-00
Model 41.....	407-00
Model 42.....	1557-00
Model 60.....	407-00
Model 61.....	1557-00
Model 62.....	1707-00
Model 80.....	1557-00
Model 81.....	1707-00
Model 82.....	1857-00

ROOST

AMPLIFICATION	
Inclusive of V.A.T.	
(Valve)	
50W 2 chann + over-	
drive fac.....	88-72
50W 2 chan +	
integral reverb.....	115-51
150W 2 chan + over-	
drive fac.....	113-83
150W 2 chan +	
integral reverb.....	140-62
150W PA 6 chan +	
indiv echo controls.....	159-03
150W Slave.....	97-09
Session Master 50W	
comb 2 x 12".....	155-68
Session Master as	
above w reverb.....	180-79
Session Master 50W	
comb amp 4 x 12".....	214-27
Session Master as	
above with reverb.....	239-38
Session Master 50W	
Bass comb amp.....	169-07
8 chan mixer.....	187-04

CABINETS

Styled as support cabinets	
for Master combinations	
2 x 12" 100W.....	82-02
2 x 12" 120W.....	86-21
Standard range:	
2 x 12" 100W.....	82-03
2 x 12" 120W.....	86-21
4 x 12" 200W.....	132-25
4 x 12" 240W.....	140-62
1 x 12" 30/60/90	
stage monitors, pr.	
1 x 15" 100W Folded	
hn bass bin.....	163-22
JBL, Gauss, Crescendo	
etc, speakers can be	
supplied in above units.	
Prices ex covers	

ROSE-MORRIS

MARSHALL	
Amplifiers:	
1959 100W lead.....	167-90
1987 50W lead.....	118-42
2068 100W Artist.....	177-58
2048 50W Artist.....	136-60
1992 100W Bs.....	167-90
1986 50W Bs.....	118-42
1989 50W Org.....	118-42
2098 100W Ld Trans.....	143-00
2099 100W Bs Trans.....	143-00
Speaker Cabinets:	
1982-1982B 4 x 12 ea.....	159-00
1960-1960B 4 x 12 ea.....	145-60
1935-1935B 4 x 12 ea.....	145-60
2045 2 x 12 60W.....	86-85
1995 1 x 12 50W.....	67-96
1990 8 x 10, 100W.....	145-60
2064 1 x 12 Powercel.....	142-63
2065 1 x 15 Powercel.....	166-40
2052 1 x 15 Powercel.....	162-40
Bs Boost.....	199-09
2049 2 x 12 Artist.....	123-06
2069 4 x 12 Artist.....	149-82
2056 2 x 15 Powercel.....	341-71
2097 8 x 8 Pair.....	180-45
2095 100W Folded	
Hn. Bs.....	145-60
Combination amplifiers:	
2040 Artist Reverb.....	212-51
2041 Artist Reverb.....	259-69
2059 100W Artist.....	327-45
2077 Transistor Bs.....	243-13
2078 Transistor Ld.....	243-13
PA Amplifiers:	
2003 100W 6 i/p.....	185-35
1917 20W Set-up.....	141-82

12068 PA Bin.....	169-90	1 x 15" plus hn Gtr cabs (Gauss/Altec) TBA
12054 2 x 12 PA cols, twin hn, pr.....	165-75	4 x 12" Celestion G12H cabinets. 125-57
12063 1 x 12 PA cob, hn, pr.....	135-00	4 x 12" Custom 60 cabs. 128-32
12028 Add-on hns.....	49-95	4 x 12" Custom 60 bass cabs. 129-85
12067 50 amp.....	99-50	2 x 15" Ported cabs... TBA
12011 AP100 amp.....	155-00	2 x 15" Ported Bass cabs. TBA
12013 Super AP200 amp.....	186-75	4 x 12" Celestion G12H PA cols pr... 237-21
12014 Super 200 PA.....	212-00	4 x 12" Custom 60 PA cols pr..... 242-74
12016 GE100 amp.....	165-75	2 x 12" Celestion cols 2 x 12" Custom 60 cols. 74-52
12055 2 x 12 cab.....	84-95	2 x 12" Celestion cols with hns..... 102-20
12062 1 x 12 cab, hn.....	95-00	2 x 12" Custom 60 cols with hns..... 103-58
12065 1 x 16 cab, hn.....	89-50	Boxes of 4 hrs—as add ons to the 4 x 12" cols pr..... 162-38
12065 1 x 15 Bs cab.....	79-50	Boxes of 2 hrs—as add ons to the 2 x 12" cols pr..... 104-60
12075 60/100 Pro-combo amp.....	199-00	Inc 8% VAT
12008 Disco Dex MkIIIA.....	229-00	
12010 Disco Dex MkIII.....	155-00	
12009 Disco Dex Pro.....	225-00	
11001 Echo Dek.....	79-50	
12019 Guyatone Rev.....	27-25	

SONDCRAFT

16/2 mixer.....	1080-00
12/4 mixer.....	1053-00
16/4 mixer.....	1209-00
Soundcraft/Court PA's prices on application	

SOLA SOUND

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

SOUNDOUT

Series IIIa, mono.....	239-76
Series III, mono 100W.....	302-94
Series IIIa, stereo.....	301-32
Series III, stereo 200W.....	408-24
Series IVa, mono.....	199-26
Series IV, mono 100W.....	255-96
Series Va, mono.....	199-26
Series V, mono 100W.....	255-96
Loudspeakers:	
HE1c, 1 x 12, 50W.....	48-60
HE2c, 2 x 12, 100W.....	81-65
DL3, 100W Frng.....	176-58
DL5, 200W Frng.....	218-66
DL6, 100W Frng.....	97-20

STRAMP ★

2100-A, 100W amp, top.....	213-60
2120-A, 120W amp, top.....	199-30
3120-A, 120W, 4-chn amp, top.....	192-30
SL100, 120W slave amp.....	127-90
SL200, 240W slave amp.....	177-90
MP10, 10-chn, mixer.....	577-15
MP-16, 16-chn, mixer.....	1427-90
EX-2 cross-over.....	113-60
K-85 Power Baby combo.....	256-45
K-95 Bass Baby combo.....	285-00
2050-BB, 100W cab.....	163-60
2100-GB, 200W cab.....	206-60
2100-BB, 100W bass cab.....	213-60
370-B, 70W horn p.a. cab.....	142-15
3140-BH, 140W horn p.a. cab.....	186-45
3140-B 140W p.a. cab.....	156-45
3200-B, 120W bass horn cab.....	427-90
H-50, 70W tweeter horn.....	156-45
H-100 120W tweeter horn.....	227-15

SUMMIT

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

Horn units pr.....	85-00
Bins, each.....	120-00
Disco 1 x 12", each.....	30-00
PA 2 x 12", pr.....	108-00

TOP GEAR

Exc. VAT.	
AXAMP	
Batt, Port.....	13-95
PEAVEY	
Combinations:	
Pacer 45W w/reverb 1 x 12.....	127-50
TNT 45W 1 x 15 Bs.....	142-50
Classic 50W Rev 2 x 12.....	172-50
Classic 50W Rev 4 x 10.....	195-00
Vintage 110W Rev. 2 x 12.....	270-00
Vintage 110W Rev. 4 x 10.....	300-00
Deuce II 110W Rev. 2 x 12.....	255-00
Session 200W Rev. 1 x 15 JBL.....	367-00
Session 200W Rev. 2 x 12 EV.....	382-50
Heads only:	
Festival 110W Dual Channel Reverb.....	210-00
Roadmaster 200W 3-Chan.....	285-00
Century 60W all-purpose.....	135-00
Bass 210W Dual Chan Musician 210W Dual Chan Reverb.....	225-00
Standard 130W Rev. all-purpose.....	157-00
F-800G 410W Rev./effects.....	375-00
F-800B 410W Bass with equaliser.....	330-00
Speaker Cabs (Instruments):	
All purpose 80W 1 x 15.....	90-00
Gtr/K/Board 100W Cab, 2 x 12.....	112-50
All-purpose 150W, 2 x 15.....	150-00
Gtr/K/Board 150W, 6 x 10.....	Special order
Gtr/K/Board 200W, 8 x 10.....	Special order
Gtr/K/Board 200W Large, 4 x 12.....	150-00
Gtr/K/Board 200W Large, 4 x 12.....	150-00
Gtr/K/Board 200W Stackable, 4 x 12.....	150-00
Gtr/K/Board 150W Cab, 2 x 15 (+Hn).....	165-00
Bs/Org 100W Stackable, 1 x 18.....	210-00
Gtr/K/Board 200W 6 x 12 + Hn Special order.....	
Bs/Org 100W Folded Hn Cab 1 x 18 Special order.....	
4-Chn 60W Rev. amp with 2 x 10 cols.....	268-30
Standard 130W Rev. mixer P.A.....	178-20
PA400 210W Rev. 12 Inp P.A.....	243-00
PA600 210W Rev. 18 Inp P.A.....	437-40
PA900 400W Rev. 27 Inp P.A.....	567-00
800M 8 Chn Hi-Lo Rev. mixer.....	259-20
260 Booster 130W Slave.....	145-80
800 Booster 400W Slave.....	275-40
Monitor 130W w. Equalisation.....	153-90
Monitor System Amp w. 2 1 x 12 + Horn Tiltback spkrs.....	299-70
PA Cabs:	
4 x 10 50W.....	72-90
1 x 12 + Hn 50W Tiltback.....	72-90
2 x 12 75W Col.....	105-30
2 x 12 + Hn Col.....	105-30
4 x 12 150W Col.....	129-60
2 x 15 + Hn 150W Col.....	202-50
Festival Ecl 2 x 12 & 2 x 15 Spkrs.....	243-00
Festival Projector Hn Adjustable Cross-over Network.....	145-80
Vocal Projector Enclosures:	
2 x 15 + Twin Hn Encl 75W.....	To be announced
2 x 12 + Hn End 75W.....	"
1 x 15 + Hn End 75W.....	"

Microphones:	
Low Imp.....	35-64
High Imp.....	35-64
412 col., 4 x 12.....	153-90
412H, 4 x 12 + hn.....	186-30
215H col., 2x15 + hn.....	259-20

HIWATT	
AP50 Amp.....	115-50
AP100 Amp.....	150-00
AP200 Amp.....	192-00
PA50/6 Amp.....	132-00
PA100/6 Amp.....	157-50
PA200/6 Amp.....	216-00
Slave 100 Amp.....	118-50
Slave 200 Amp.....	174-00
Slave 400.....	276-00
Ld 75W 4 x 12 cab.....	123-00
Ld 100W/Bs 70W 4 x 12 cab.....	136-50
Ld 150W/Bs 100W 4 x 12 cab.....	153-00
AP 2 x 15 hn, bin, 100W.....	190-50
AP 4 x 12 Hn, Bin, 150W.....	190-50
150W 2 x 15 Bs Ref. cab.....	154-50
4 x 12 PA col., 75W.....	117-00
4 x 12 PA col., 100W.....	141-00
4 x 12 PA col., 150W.....	157-50
2 x 12 PA/Mt. cab, 20W.....	72-00
2 x 12 PA/Mt. Cab., 75W.....	88-50
Twin-Turntable Disco Type B 8-ch. mixer.....	253-50
Type A 8-ch. mixer.....	460-50
50W 2 x 12 Comb. amp., Ld.....	289-50
50W 4 x 12 Comb. amp., Bs.....	168-00
100W 4 x 12 Comb. Amp.....	211-50
	235-50

TRIUMPH ★

JOHNSON	
J5, 5W combo.....	32-00
J15, tremolo.....	36-00
J15V 15W combo.....	51-33
J30, 30W combo.....	103-19
J50V, 50W combo.....	110-28
J100 UV amp.....	112-66
J100 PV p.a. amp.....	123-46
J100 PVR p.a. amp.....	136-65
J100 SV slave amp.....	94-55
J100 SS slave amp.....	62-78
J100 SS, C slave amp.....	56-10
Echomaster.....	72-11
J45M.....	25-11
J45B.....	25-11
J45MT.....	26-73
J45BT.....	26-73
Reverbmaster.....	*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

TURNER

1 x 15 Bs Hn.....	194-40
2 x 15 Bs Hn.....	345-60
1 x 12 Mid Rng. Hn.....	162-00
2 x 12 Mid Rng. Hn.....	270-00
1 x 10 Mid Rng. Hn.....	145-80
Hf Rad. Hn. + VHF Tweets.....	297-00
Wedge Mts, pr.....	280-80
Hexagonal Mt.....	226-80
B200 Pro. Power amp.....	116-00
B300 Pro. Power amp.....	216-00
A300 Pro. Power amp.....	283-50
A500 Pro. Power amp.....	432-00
TPS 16/2 mixer.....	1620-00
TPS 24/2 mixer.....	2268-00
TPM 16/2 mixer.....	2154-60
TPM 24/2 mixer.....	2964-60
TPM24/8/2/5 Ultimate 5 Way Crossover.....	4781-16
Belden Multiway Cables.....	162-00
Cables.....	on app.
Cannon Plgs — Stg. Boxes.....	"
Gauss Spkrs.....	"
J.B.L. Spkrs.....	"

VITAVOX

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

VOX ★

AC30.....	170-75
AC50.....	T.B.A.

W.E.M.

Copicat Echo.....	70-20
Clubman 6W, 12" spkr.....	44-20
Clubman 6W, 10" spkr.....	36-80
Westminster 10W.....	
Westminster 10W amp, 12" spkr.....	50-10
Westminster 10W bass amp, 12" spkr.....	56-00
Westminster 10W Accordion amp, 12" spkr.....	50-10
Westminster 10W amp, 10" spkr.....	42-20
Dominator MkIII.....	69-50
Dominator Bass Mkl.....	81-00
Power Musette Mkl.....	69-50
Halle Cat.....	245-50
E.R.40.....	77-00
P.A.40.....	77-00
E.R.100.....	98-25
P.A.100.....	98-25
S.L.100.....	83-70
Bandmixer 100 MkII.....	140-00
Reverbmaster.....	192-50
Audiomaster Mixer.....	292-70
Super Dual 12.....	72-15
Super 40.....	72-15
Starfinder 100 Bass.....	86-90
Starfinder 100 Twin 15.....	105-55
Starfinder Super 80.....	120-30
Super Starfinder 200.....	137-15
Twin 15 Reflex Bass.....	174-80
1 x 12".....	42-20
1 x 12" w/vol control.....	50-10
4 x 10" Column.....	56-45
6 x 10" Column.....	97-20
Club System.....	71-15
Club 2 x 12".....	55-50
Band System.....	86-40
Band 2 x 12".....	74-60
Foot Monitor 2 x 12" + Horn.....	98-30
Vendetta.....	137-45
4 x 12" A Super.....	96-20
4 x 12" A..... (Discontinued)	
4 x 12" B Column.....	130-60
4 x 12" C Column.....	125-55
X.32 Horn Column.....	84-55
X.29 Stack complete.....	298-00
Horn Box from X.29.....	87-00
Festival Stack comp.....	569-15
New Columns:	
2 x 10/ (40W pair).....	44-15
2 x 10" plus horn.....	55-00

WHITE ★

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, 160WRMS, Guitar/Bass Enclosure.....	130-90
MW.150, 1x15, 150W RMS, Folded Horn Bass Enclosure.....	166-10
JW.151, 1 x 18, 150W RMS, Folded Horn Guitar/Bass Enclosure.....	174-90

M.40, 1 x 12, 40W RMS, Angled Monitor Enclosure.....	42-90
PAW.80, 2 x 12, 80W RMS, P.A. Enclosure (pairs).....	151-80
PAW.160, 4 x 12, 160W RMS, P.A. Enclosure (pairs).....	269-50
PAR.152, 1 x 15, 150W RMS, Folded Horn Bin.....	166-10
H.100A Altec Horn/Driver/Crossover.....	171-60
H.101V Vitavox Horn/Driver/Crossover.....	115-80

WING

TRAYNOR	
Combos:	
YGM-3 30W rvb.....	97-20
YGM-4 40W rvb.....	119-88
YGL-3 Twin rvb 90W.....	213-84
YBA-2B Bs mate 30W.....	97-20
YBA-450W, 15" spkr.....	452-28

Amplifiers:	
YBA-1 50W, bs.....	96-12
YRM-1 50W ld w/rvb.....	119-88
YBA-1A 100W bs.....	129-60
YGL-3A 100W head-rvb/trem.....	152-28
Monoblock 325W bs/ld.....	243-00
Speaker Systems:	
YS-15P 15" ported bs.....	87-48
YT-15 2 x 15" ld/bs.....	110-16
YF-10 4 x 10" ld/bs.....	110-16
YC-810 8 x 10" bs.....	T.B.A.
YB-10 6 x 10" ld.....	139-32
YF-212 2 x 12" ld.....	103-68
YF-12 4 x 12" ld.....	149-04
YCV-188 1 x 18" Vega cab 300W.....	272-16
YCV-215 2 x 15" Vega cab 400W.....	272-16
YCV-212 2 x 12" Vega cab 200W.....	171-72
P.A. Amps:	
YVM-2P.A. amp 30W.....	74-52
YVM-3 P.A. rvb 30W.....	97-20
YVM-4 4-chn w/rvb.....	136-08
YVM-6 6-chn w/rvb.....	213-84
YPM-1 100W slave.....	97-20
MX8 8-ch mixer.....	T.B.A.
MX16 16-ch mixer.....	"

P.A. Speaker Systems:	
YSC-2 4 x 12" cols (pr).....	139-32
YSC-3 4 x 8" cols (pr).....	100-44
YSC-8 6 x 8" cols (pr).....	171-72
YSC-9 15" x 12" x hn cabs (pr).....	388-80
YM-1 Mtr cabs (ea).....	58-32
YSC-7A Cabs (pr).....	204-12
YSP-1 Sibilance Projector (ea).....	51-84
EQ-1 Graphic e/q.....	51-84

W.M.I. ★

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

ZOOT-HORN

BB.1, 1 x 15", 150W bass bin.....	198-45
BB.2, 2 x 15", 300W bass bin.....	340-20
BB.3, 1 x 15", bass bin.....	198-45
FB.3, 3-way wedge.....	261-88

PERCUSSION INSTRUMENTS

D. H. BALDWIN

GRETSCH

4027 Rock 'n Roll.	T.B.A.
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 5 1/2.	
4109, 14 x 5.	
4102, 14 x 5 1/2.	
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	
Cymbals:	
K. Zildjian & Ajaha-	
price being revised	

BOOSEY & HAWKES

BEVERLEY

COMPLETE OUTFITS	
Panorama 21.	270-00
Panorama 22.	330-80
Panorama 24.	306-60
Galaxy 18.	218-00
Galaxy 21.	234-00
Galaxy 24.	236-00

AVEDIS ZILDJIAN CYMBALS

(Prices for all types except	
Swish and Pang as stated)	
(Available in Types and	
Weights as Catalogue)	
7386 8".	15-58
7387 10".	18-28
7389 12".	23-12
7390 13".	25-79
7391 14".	31-17
7392 15".	33-87
7393 16".	36-00
7394 17".	38-70
7395 18".	44-08
7395S 18" Swish.	51-07
7399 19".	46-79
7396 20".	51-07
7396 S 20" Swish.	59-13
7396P 20" Pang.	59-13
7400 21".	56-97
7397 22".	64-50
7397S 22" Swish.	72-20

AVEDIS ZILDJIAN "BRILLIANT" CYMBALS

(Prices for all types except	
Swish and Pang as stated)	
7387B 10".	22-58
7390B 13".	30-10
7391B 14".	35-47
7392B 15".	37-63

7393B 16".	40-31
7394B 17".	43-00
7395B 18".	47-83
7395BS 18" Swish.	55-91
7396B 20".	55-91
7396BS 20" Swish.	63-18
7396BP 20" Pang.	63-18
7397B 22".	68-80
7397BS 22" Swish.	76-03

AVEDIS ZILDJIAN HI-HAT CYMBALS

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

C.B.S. ARBITER

ROGERS

Outfits:	
Studio X.	1022-76
Compact X.	852-12
Studio VII.	638-28
Londoner V.	588-60
Londoner VI.	648-00
Ultrapower VII.	891-00
Ultrapower IX.	1058-40
Starlighter IV.	529-20
Londoner Super 10.	523-91
Starlighter Super 10.	464-51
Drums:	
Dynasonic snare.	118-80
Superten snare.	88-50
Skinny snare.	55-08
Poweritone, 14 x 20 bs.	138-24
Poweritone, 14 x 22 bs.	144-72
Poweritone, 14 x 24 bs.	153-36
Poweritone, 8 x 22 f.t.	69-12
Poweritone, 9 x 13 t.t.	72-36
Poweritone, 10 x 14 t.t.	86-40
Poweritone, 12 x 15 t.t.	95-04
Poweritone, 16 x 16 t.t.	104-76
Poweritone, 16 x 18 t.t.	124-20
Poweritone, 18 x 20 t.t.	153-36
Poweritone bongos.	59-40
Poweritone tumbales brass.	116-64
Poweritone tumbales copper.	127-44
Accusonic timpani 20 inch.	281-81
Accusonic timpani 23 inch.	304-56
Accusonic timpani 26 inch.	359-64
Accusonic timpani 29 inch.	377-78
Drum/Cymbal stands:	
Supreme I.	20-52
Supreme II.	20-52
Samson I.	21-60
Supreme II, floor stand Hi-Hats:	18-36
Swivomatic Hi-Hat, hinged heel.	32-40
Swivomatic Hi-Hat, adjust. footboard.	32-40
Supreme.	47-52
Pedals/Beaters:	
Swivomatic, hinged heel.	35-64
Swivomatic, adjust. footboard.	35-64
Rocket.	24-84
Thrones:	
Samson.	33-48
Accessory.	48-60
Paiste Cymbals & Gongs:	
2002:	
14" Hi-Hat Sound Edge.	72-90
15" Hi-Hat Sound Edge.	77-44
14" Hi-Hat.	47-57
15" Hi-Hat.	53-19
16" Crash, Med/Ride.	30-46
18" Crash, Med/Ride.	36-61
20" Crash, Med/Ride.	45-36
22" Crash, Med/Ride.	58-10
24" Crash, Med/Ride.	69-93
18" China type.	48-33
20" China type.	61-38
Formula 602:	
13" Hi-Hat Sound Edge.	66-80
14" Hi-Hat Sound Edge.	72-90
15" Hi-Hat Sound Edge.	77-44
13" Hi-Hat.	52-27
14" Hi-Hat.	55-73
15" Hi-Hat.	60-21
16" Thin.	35-64

17" Thin.	40-12
18" Thin.	42-88
19" Thin.	49-03
20" Thin.	53-46
22" Thin.	68-47
24" Thin.	82-33
18" Flat Ride Med.	48-38
20" Flat Ride Med.	61-45
18" China type.	48-38
20" China type.	61-45
No. 1 Seven Snd. sec.	20-95
No. 2 Seven Snd. sec.	24-84
No. 3 Seven Snd. sec.	42-50
No. 4 Seven Snd. sec.	48-38
No. 5 Seven Snd. sec.	48-38
No. 6 Seven Snd. sec.	48-38
No. 7 Seven Snd. sec.	61-45
14" Joe Morello Hi-Hat.	72-90
17" Joe Morello.	42-44
18" Joe Morello.	48-38
20" Joe Morello.	61-45
2" Finger Cymbals.	4-75
Gongs:	
7" Symphonic.	8-96
10".	2-38
13-50 Symphonic.	13-50
Stand.	2-92
13" Symphonic.	18-58
Stand.	3-40
16" Symphonic.	29-48
Stand.	12-10
20" Symphonic.	48-17
Stand.	14-47
22" Symphonic.	75-17
Stand.	28-94
24" Symphonic.	96-34
Stand.	28-94
26" Symphonic.	121-93
Stand.	28-94
28" Symphonic.	151-74
Stand.	38-56
30" Symphonic.	196-02
Stand.	48-18
32" Symphonic.	247-54
Stand.	60-26
34" Symphonic.	345-82
Stand.	60-26
36" Symphonic.	426-60
Stand.	72-75

16".	21-00
18".	31-10
20".	37-26
22".	45-90
24".	54-00
RED SOUND	
5-40.	5-40
8-10.	8-10
8-64.	8-64
8-80.	8-80
12-88.	12-88
15-15.	15-15
16-74.	16-74
19-48.	19-48
HOHNER ★	
SONOR	
Outfits:	
K120.	170-50
K130.	235-80
K132.	287-25
K162.	426-00
K189.	496-80
K189 P.A.	529-65
Snares Drums:	
D426 (chrome).	114-50
D441 (acrylic).	46-45
D454 (chrome).	46-45
D555 (chrome).	95-00
D556 (chrome).	100-70
Tom Toms:	
T620.	39-00
T628.	43-80
T629.	43-80
T630.	43-80
T632.	51-55
T658.	65-85
T659.	62-70
T660.	62-70
T662.	72-40
T663.	85-60
T652 (air tuned).	105-10
Bass Drums:	
G230 K130, 20".	86-20
G231 K130, 22".	86-20
G260 K162, 20".	117-10
G261 K162, 22".	118-60
G262 K162, 24".	127-15

CLEAR TONE ★

SLINGERLAND

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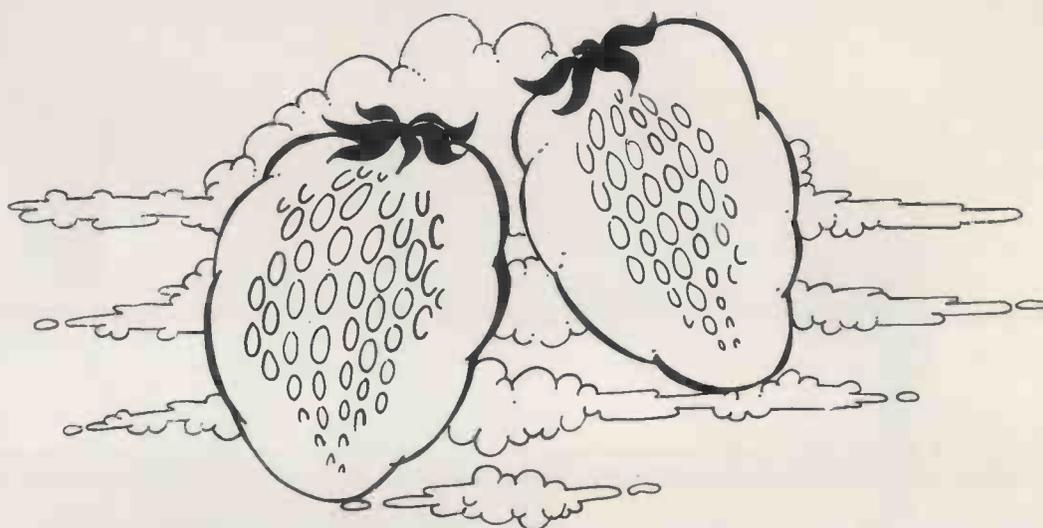
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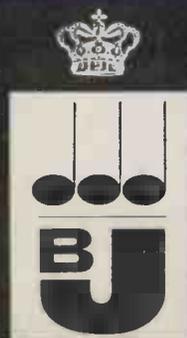
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