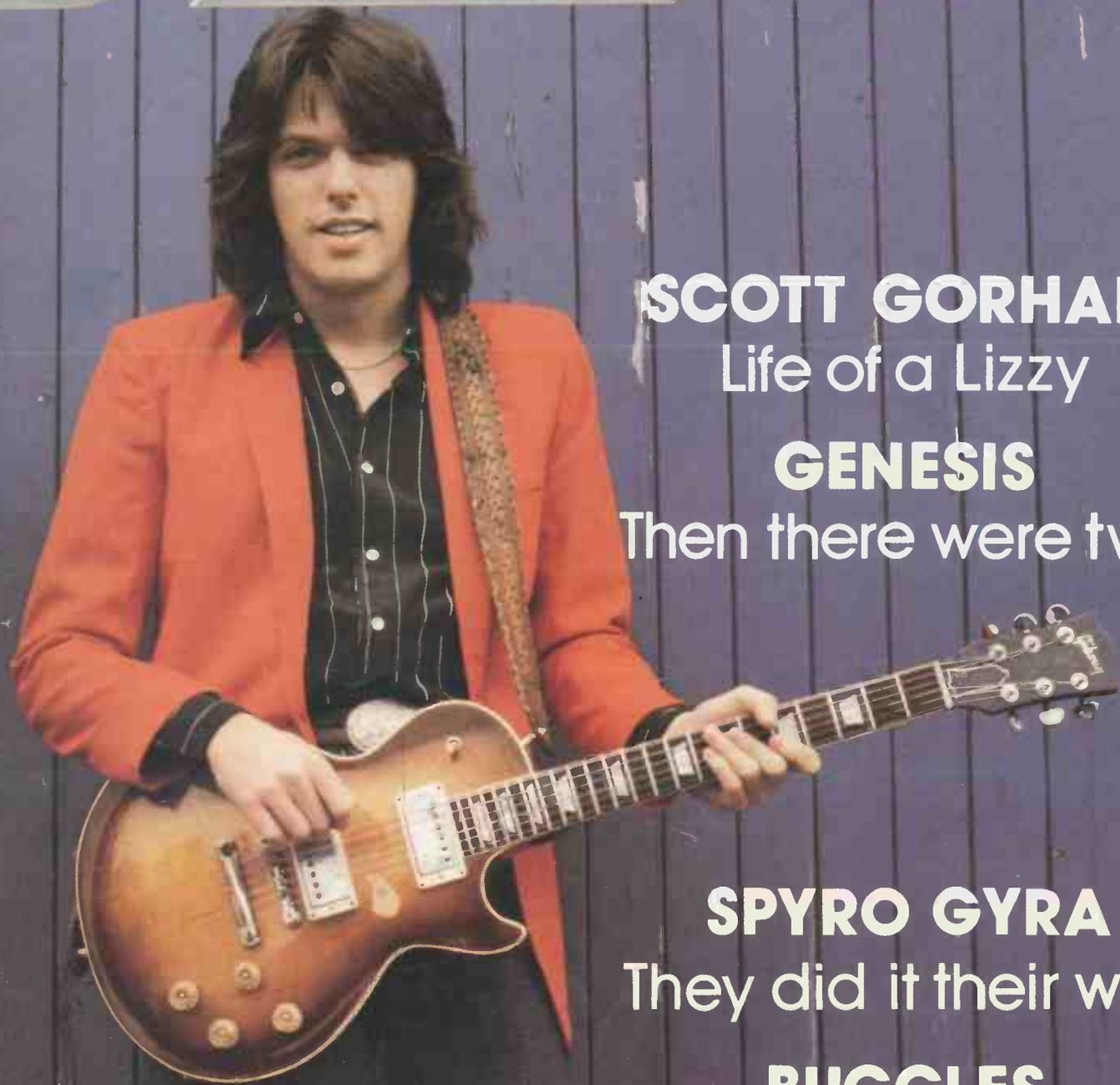


BEAT

Instrumental



SCOTT GORHAM
Life of a Lizzy

GENESIS
Then there were two

SPYRO GYRA
They did it their way

BUGGLES
The plastic people

Instrument Reviews: Music Man bass, Masano acoustic, Premier Club C1 kit, Matamp combo.



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Instrumental

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MUSICIANS
BY MUSICIANS

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May 1980 No. 162

Beat Instrumental
Published by Campillos Ltd.
Editorial and Advertisement office:
1B Parkfield Street, London N1
Telephone 01-359 5419 (editorial)
01-359 6406/5378 (advertising)

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Copyright 1980 by Beat Instrumental. All rights reserved. Printed by Thamesmouth Printing Co. Ltd., Stock Road, Southend-on-Sea, Essex. Distributors: Spotlight Magazine Distribution Ltd., 1 Benwell Road, Holloway, London N7 7AX. Tel: 01-607 6411.

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Tony Horkins gets out the red
book and says . . .

Scott Gorham

*Pics by
George Johnson*

This is your life

There's something strange going on here. Back in July '79 BEAT featured the then Thin Lizzy guitarist Brian Robertson on the cover, and within a couple of months he had left the band. But we tried again. January '79 and Gary Moore said cheese and sat pretty for the front page. Come the summer, he too retreats hastily from Lizzy's front line. Now, we try again, and if Scott leaves the band after this you have my promise that it's the last time we feature a Thin Lizzy guitarist on the cover of BEAT. I'm beginning to feel guilty.

Over the last few months Scott has been kind enough to express his opinions in the review pages of our magazine. Out of the equipment he's reviewed he's already bought a Yamaha combo which he used on Lizzy's newest album. He also had a go on the Carlsbro lead combo that Brian Robertson reviewed for the mag, and he bought one of them to use at home instead of his Boogie. Apart from that he slagged off Charlie and loved Gordon Smith, while inventing brand new technical terms like "popping its P's". So now, Scott Gorham, this is your life...

Scott was born 28 years ago in L.A., California and picked up his first instrument when he was thirteen years old — the bass guitar.

"I was in Junior High School and I went to this school dance and they had this band there called The Original Continentals who were playing a bunch of surf music, and things like that. They didn't really have a lead singer. They just had this guy that would walk up to the mike, chant a few things, put the mike down then stick his thumb up his arse. But I thought it was pretty good. I was looking at these guys, and all the chicks were looking at them.

So me and these two other guys went to school the next day and said 'Well, if they can do it, so can we.' "And so, a star is born.

It transpired that the rest of his school buddies already had their instruments sorted out and the only thing left to play was the bass. Young Scott wanted to be in a band so much that he

didn't give a damn what he played, so the bass it was.

"I wanted an Ibanez bass, and back then Ibanez were just crap, and I had this little purple amplifier. We had some rehearsals and I really didn't know what I was doing on the bass. They just yelled 1,2,3,4 and I'd just pump out any fucking note. Then we got this guitar player in the band and again they yelled 1,2,3,4 and I pumped out any note again and this guy turns round and says 'What the hell

were doing. I got better and better and eventually I was pretty damn good at it."

It was round about this time that his guitarist friend who taught him the bass riff got killed in a motorbike accident, which led Scott to drift from one band to another.

"I was in and out of a lot of bands, and the main reason for me quitting was because nine times out of ten I thought the guitar player was full of shit. So I thought I'll go out and play

"Hendrix was just too far out there for me. I loved all the sounds that he got but there was no way I could sit down and say I'm going to play just like Jimi Hendrix. In those days I used to practise a lot because I was real desperate to be known as a guitar player, rather than a bass player. A lot of people wouldn't let me be in their band as a guitar player because I was known too much as a bass player."

Between Red Eye and Thin Lizzy he was in a number of different bands, mainly with his brother-in-law, Bobby Benberg, the drummer in Supertramp. They used to work on a system where one of them would get in a band and he'd suggest to the rest of the band that the other one should join., Bobby moved to England in 1971 because he thought there was more happening here and spent two years talking Scott into coming over too. When he got over here he got a little pub band together and started doing the rounds.

"We were playing pubs all over London and through the band I met a lot of different musicians and heard through the grapevine that Lizzy were looking for another guitar player.

"One of these people that I'd met asked me if I wanted him to put my name down for an audition. I said yes but I'd never heard of them. I'd seen their name in the music papers but I didn't know who the hell they were. I went down to the audition and Brian Robertson was already there, plus Brian Downey and Phil, and I turned up with my Japanese Les Paul copy and my lumberjack jacket and baggy jeans screaming "Hi guys, I'm here!", and they all looked at me and went "Oh God, here comes another one!" Apparently they'd gone through about 20 or 30 guys who were all real jokers. They taught me about 4 or 5 songs of their and I caught on really fast and I guess that surprised them a bit. At the end of the day I packed up my guitar, said thanks and they said "Just a minute, what's your phone number?" So Phil takes out this little piece of paper about an inch long and writes down my number and I thought "Well fuck me, they can't even



His custom built effects rack. The gap in the top right corner normally houses a Yamaha tuner.

are you doing?'. I said 'Well I don't know, man, I'm just hitting the fucking strings!' So he told me that's not how you do it and he started teaching me the names of the strings and the names of the frets."

The guy taught Scott the standard twelve bar bass riff and he was so proud that he knew how to play it he decided to use it on just about every song the band played. Obviously they got a bit fed up with the riff so he thought he'd better sit down and learn maybe one or two other ones.

"I used to listen to the bass players on some of my records and try and copy what they

guitar, and maybe I'll satisfy myself that way. So I got myself a really shitty cat gut acoustic guitar and practised chords and that, and the bass lines I'd learned came in handy too. Through my bass playing I'd learned my way around the neck so it wasn't that hard to switch to guitar. From that time on I forgot about the bass and just carried on with guitar."

The first time he actually played guitar for real in a band was when he was about 19 years old. It was a group called Red Eye and they only did one gig. Around this time his major influences were Jeff Beck and Eric Clapton.

give me a full piece of paper. I just get a torn of little corner."

With thoughts of failure in his head he was more than just surprised when Lynott rang up that night and asked him to join.

"My first thought was well if they can only afford the corner of a piece of paper for my phone number, what are the wages going to be like?"

At that time Lizzy's deal with Decca was up and they didn't have another lined up. They did 2 small tours of England which culminated in a night at the Marquee with all the big biz in attendance. Phonogram were first in and with the new line-up only three months old they went into the studio to record *Nightlife*. Personally speaking I still rate *Nightlife* as a superb and timeless album which boasts some fine guitar playing (listen to Robertson's solo on the title track) and holds the original version of 'Still In Love With You', featuring Gary Moore on lead guitar.

"We hadn't been together for long enough to work out a whole album's worth of good material, "Hence Gary Moore's helping hand. Gary had been in Lizzy for a short while previously when the band were just a three-piece. Although 'Still In Love With You' was the only track on *Nightlife* that Scott wasn't playing on he does admit that Brian Robertson was more active as the band's lead guitar player in those days.

"Even though we like to say it was split up 50/50 Brian did more. Back then he was the better player."

It occurred to me that while Brian was in the band it was more obvious that he was a better player than Scott, and when Gary Moore joined I thought it wouldn't be too long before Scott decided to just give up. However with Moore in the band Scott seemed to go through a drastic improvement, developing the melody in his playing and tightening up the sloppy notes evident in earlier days. What brought on the improvement?

"I don't know, I guess it was fright! I knew I had to pull out my thumb and start to become a better guitar player. I'd got really too lazy about guitar playing and I guess that when Gary



The pedal board is hidden behind his front monitor.

came in I just had to try that little bit harder. It made me pull out all the stops and think of myself as a real guitar player. I started practising a hell of a lot more"

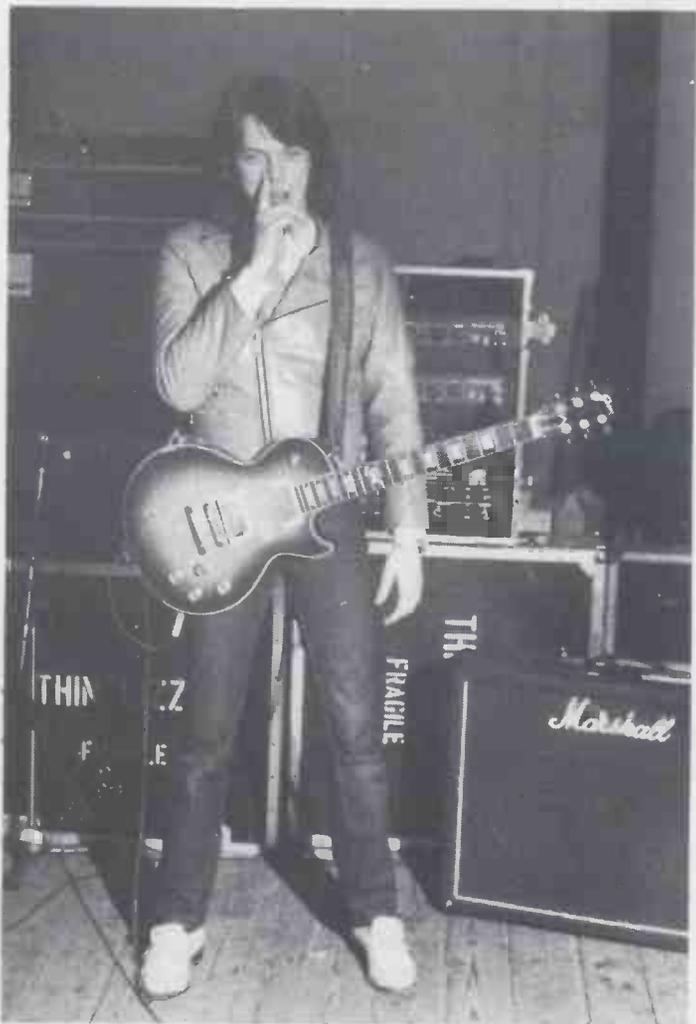
About 'the Gary Moore thing' that has been talked about and speculated on a million times, Scott has this to say.

"Gary changed a lot when he got in and I guess he just got a little bit too big-headed about everything and it just got weird. After about six months things really started to go downhill and people started realising that the pacing on stage had just got completely out of hand."

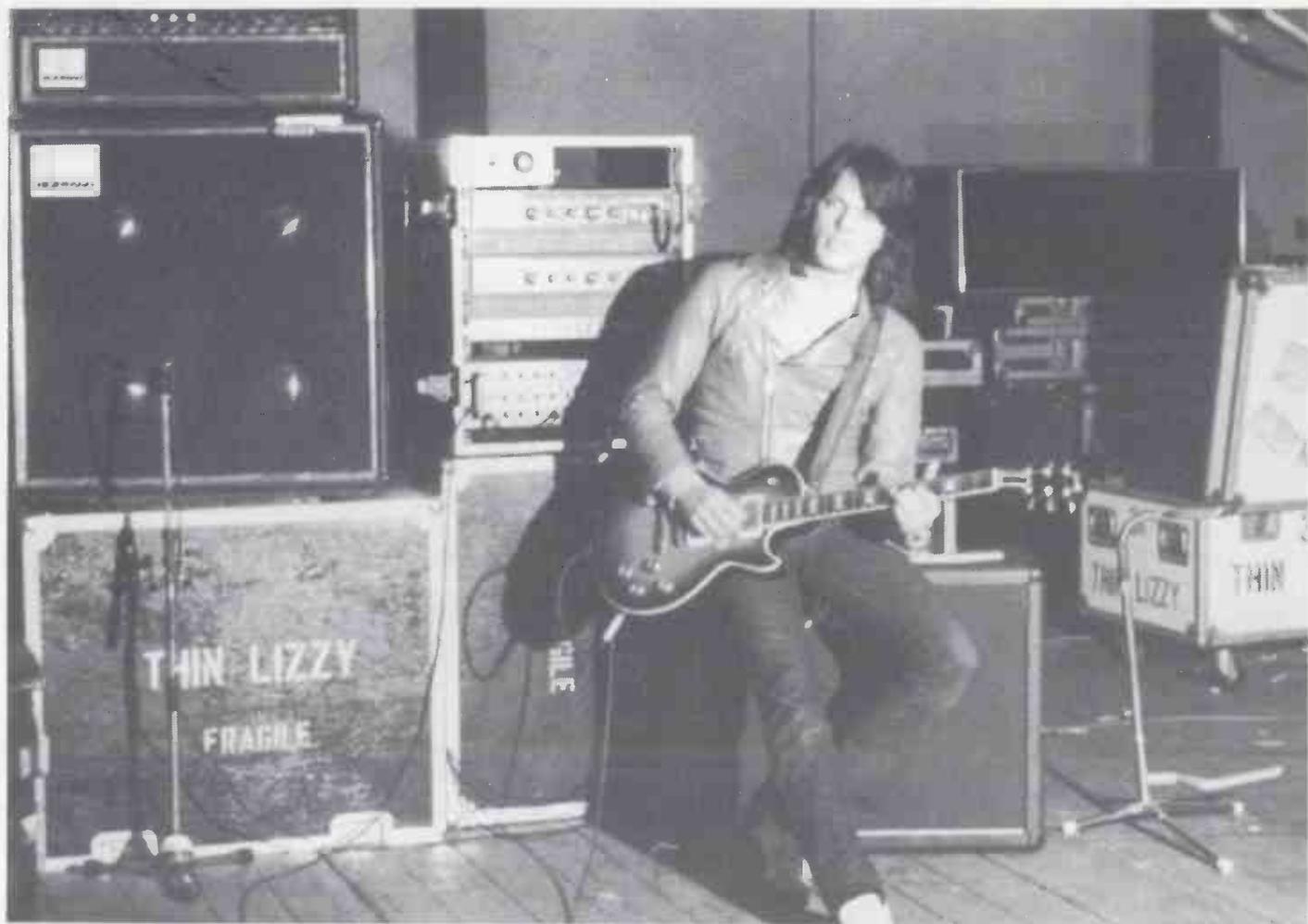
With that we stopped talking about Moore and started talking about new man Snowy White.

"Snowy's great because there's no ego weirdness and he's such a fucking great player and he's coming up with some really great ideas. He's never had a chance to do any of the publicity stuff, the photo sessions and the interviews so it's like a whole new world for him. When he does it it's just like he's always done it, so he's really good that way. And of course with gigs he's played to some of the biggest crowds in the world when he was playing with Pink Floyd.

"He's a really bluesy type of player but he can play anything. Right now it's just a matter of



Scott gets ready for a good picking session with his '59 Les Paul.



Scott pictured with his stage gear line up at Shepperton Studios.

him getting used to our music and already he's doing it and he's fitting in great."

When Brian was in the band they had the perfect guitar match. Scott would hammer out the big chord while Brian would play the three-string riff. That magic got lost somehow with Moore in the band, is it going to come back with Snowy?

"Well I'm not going to tell Snowy how to play his guitar. Some of those kind of things might be gone forever but then again a new thing is going to be created. It could be even better"

What direction do you see the band going in?

"I don't know what direction we're going in, we're just playing music. That's the only direction I know about. There is no planned direction that everybody's going in, you can't do it like that otherwise everyone will just go nuts."

And with that we had to end.

The interview was conducted at Shepperton studios where the band were rehearsing their live

set for the current tour. Although still a little rough around the edges, the addition

of Snowy sounds as though it will be a fruitful one. His playing is relaxed yet still has an edge of urgency about it. Brian Downey, as usual, never falters off the beat and Lynott plucks out a basic riff while concentrating mainly on his inimitable vocals.

And then there's Scott. The man yawns and gets bored like every other human being, but I've never seen him on a downer. When most people would be shaking in their boots, Scott keeps a grin firmly across his face. The eternal joker, the laid-back American that made it to the big time. Out of all the people in Rock'n'Roll I've had the good fortune to be able to meet, Scott is one of the friendliest and most genuine, with a rare talent for guitar playing and a sharp ear for a good joke.

SCOTT'S EQUIPMENT

Like most pro musicians Scott has a whole load of guitars, but his main one is a 1959 Gibson Les Paul, which he's holding on the cover pic. Apart from that he's got, likes and uses a black Yamaha SG 2000 and a Farrington Les Paul. All guitars are fitted with Dean Markley strings.

As of late he's stopped using Marshall gear and moved over to Burman, apart from the 50 watt combo he uses as a monitor. On stage he uses two Burman 100 watt amps and two 4 by 12 Burman cabs. In the studio he uses one of the Burmans with one of the cabs and the Yamaha G100-

112 combo that he reviewed in the Dec/Jan issue of BEAT. When he uses it he by-passes the Yamaha speaker and uses the Burman cab.

Both on stage and in the studio he uses a number of FX, which have been custom built for him. In the rack he's got an Altair alternator, a Yamaha tuner, two MXR flanger/doublers (he has two and sets one permanently on flange and the other on double), a Mantec Logic seven and a Dynacord DRS 78. All of these are remotely operated with a custom-built pedal board which he hides behind his front monitor.



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GENESIS

Q: This is the first time you've played more than just keyboards?

TONY: That's not strictly true. I've played acoustic guitar many times on Genesis albums. A lot of people wouldn't be aware of that. On tracks like 'Supper's Ready' and 'Musical Box' and 'Cinema Show' particularly there have been two basic acoustic guitars and I've been one of them.

Q: Is it fair then to see your solo album 'A Curious Feeling' as an explanation of a myth?

TONY: When I'm not writing from existing sources I tend to find myself writing in allegorical ways. I'm too self-conscious to really think in purely personal terms and if I wrap it up in a sort of a story — I mean something like 'A Trick of The Tail' is a prime example of a song that is just pure allegory and it's simple. To interpret a 'Trick of the Tail' takes very little knowledge. I think anyone can do it if they bother to — This thing is a bit like that although I see it more as a story and more of a surface thing. I think a lot of it is quite self-explanatory. It is a story and I think a lot of it is fairly obvious.

Q: It is built on a very suspect hypothesis — the notion that you can have love or power but not both — the second song seems to suggest that?

TONY: Well that's the key song. I agree with that as a weakness. But you've got to think of it as a ten year old boy. It's a question of what he understood at that stage. What he knew. When you're 10 years old you know absolutely nothing about relationships with women. The thing is he doesn't realise what the choice is. The other thing that is important about the song is that it is called 'The Lie' and the point is that people often believe things that never actually take place. You convince yourself that something happened that didn't actually happen. I was trying to get across a lot of things and with a lyric to try and get across a lot of information is very difficult. If it's a little vague then that's my fault but you just cannot get across that much information in a lyric unless you want to have a whole string of information on an album cover

and then the cover looks like a newspaper. I don't like that too much. I never liked the inside cover of 'The Lamb Lies Down' I always felt that put off 90% of the potential audience who just thought it was silly.

Q: Why did you actually decide to do this album?

TONY: Well the most important aspect of it was that I wanted to write a song about a man consciously losing his mind

they know that it's going and it will never come back again. I just wanted to write about that. The particular song where it occurs is a tragic and very sad song. It was even before I wrote any lyrics to it. That was to me the cornerstone of the whole album. That was to try and get across in one song the feelings of a man who was consciously losing his mind. The other key song is the song immediately

album 'The Waters of Lethe' but then I realised I'd have to explain to virtually every person I came across what it meant. I thought, "I can't face that" so I'll call it 'A Curious Feeling' and have a track called that at the point on the album where it's relevant. The idea was that he'd lose his memory and the idea of the waters of Lethe is that it's the one you bathe through to lose all your earthly memories in the Underworld. It just seemed a lovely idea of an image. It had a very watery feel to it and it just seemed perfect for it.

Q: Where did you find your vocalist?

TONY: A lot of people were trying to find vocalists for me and we just listened to a lot of tapes and I had quite a few recommendations and Kim Beacon was the guy I used. When I heard a tape of him I thought he was ideal.

Q: Do you sing on this album?

TONY: Not a note I'm glad to say. Kim does all the backing vocals but he was obviously directed by me. I mean he'd never done that kind of thing before because he's very much a spontaneous sort of singer... a Rhythm'n'Blues singer... that's what he likes to sing. So he quite enjoyed being restricted in this sort of way. He's got a really nice voice. It was different working with a singer who was perhaps a very natural singer as opposed to say someone like Pete whose a much more contrived singer which is nice in a different kind of way. It's interesting that because Pete is a very good natural singer if he let's himself sing naturally but he so rarely let's himself do it. He hasn't really done it on any of his solo album work yet. Sometimes when he sings spontaneously with the piano he can sound really good without thinking about it too much but he gets terribly hung up about using effects on his voice and trying to get it right. I think it's a pity but that's my own opinion.

Q: You open the album with an instrumental track which almost sounds like an overture in a way because you've got a very heavy



Tony Banks and Mike Rutherford bare their solos and talk about their recent independent waxings. First Tony talks to Bruce Elder....

so that he knew he was losing it which happens obviously with certain illnesses. People know their mind is slipping. Sometimes you see people, particularly old people, who are losing their mind and you wonder what is actually going on in their minds as they feel it slipping away from them and

after that which was first of all an instrumental track 'The Waters of Lethe' which is supposed to interpret his fighting against that feeling and then his calm acceptance of it.

Q: That again is using mythology?

TONY: Yes. I know. I originally wanted to call the

organ sound in that. Is there a specific reason for opening it that way?

TONY: Yes. That track was... I wasn't sure if I was going to use that track on the album or not and I used that particular piece of music in a film I did recently called 'The Shout' and that was the main theme used in it. It was also used extremely badly in the film I think but I thought the film was good. I just felt I'd like to use the piece as it stood because a lot of the music that came on the album stemmed from that idea. Interesting as well is that the song itself is a variation on a song that appeared on 'And Then There Were Three' called 'Undertow'. This track is called 'From The Undertow' because it is an extension from it. There's a climatic theme in the middle of it which is a sort of variation on the main chorus theme of 'Undertow'. It's a very short piece. It's slightly disturbing. It's an exercise on a particular chord. I thought it was a good place to start. I liked the first chord. It's a good first chord for an album. Also I didn't have a starting track. In lots of ways the album starts with the first vocal track and it's not a good opening track that. I needed something. I wanted to use this piece of music. I felt it was appropriate. So those are all the reasons why I used it. A good

first chord I think is the most important thing.

Q: On the album what instruments do you play?

TONY: They are the same as I use with Genesis plus one or two that I have acquired since the last album and one or two that were lying around the studio where I was recording. I tend to use whatever is available. The main extra instrument I used was the Yamaha CS80 but that's not used that extensively. The main keyboards used on the album are the Yamaha Electric Piano. A CP70 I think it's called. And also the Polymoog and the ARP 2600. Those are the three main ones and I use endless multi-tracking of those three plus sometimes adding a couple of CS80 tracks, a certain amount of guitar, a certain amount of bass.

Fuzz boxes for example, when they were the only one that was around for a long time, there was an awful lot you could do with them. You used to get sounds using electric piano through fuzzbox that were really quite original. They would sound like synthesisers except synthesisers hadn't been invented at the time... I won't say they hadn't been invented but I certainly wasn't using one. Q: What about the other instruments?

TONY: I play acoustic guitar, a little bit of lead guitar. On 'The Waters of Lethe' the lead is taken by a guitar. And there's a certain amount of aggressive guitar work done on one or two things. Just sort of hitting the chords hard. There's bass throughout the album.

Q: The temptation must have

of them would have been Phil because (a) he does do a lot of work for other people anyway and (b) drums are a thing I really can't cope with. When it came to guitar and bass one of the reasons for making a solo album was so I could do it because I wanted to do it just for the hell of it. I reckon I can play bass as well as a lot of people who call themselves bass guitarists. OK so I know I can't play as well as good bass guitarists but I can do it as well as some people who get away with the name of bass guitar and so I thought "Why not," I didn't really need anything that good.

Q: Is that a desire to play other instruments or are you normally happy playing keyboards?

TONY: Well as I say it was fairly arbitrary that I ended up playing keyboards. I could have ended up playing guitar. I've never been very good on guitar but that's because I never developed as a guitarist. For a long time I've known the basic chords so I got myself to a certain standard so I could understand what guitarists were talking about and also so I could get across certain ideas to them. I'd rather show them a chord shape rather than having to say "Well try and get B Flat minor 7th". Also Mike Rutherford has never been very keen on using terms for things. He's not very good with the musical notation stuff. He does it much more by feel. So it's really useful to know how to play it yourself.

'A good first chord I think is the most important thing'

Q: Are you very fussy about the instruments you use?

TONY: I like to keep an eye on what's going on particularly when it comes to effects bubbles. I think effects bubbles can do more than anything else. You can do so much with them.

been there to use people from Genesis?

TONY: Instantly I thought of making a solo album the first thing I got in my head was that I wasn't going to use any of them. The only person I would have considered using out of all

REVELATIONS

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REVELATIONS II

“Well it was about the beginning of 1979 when I started writing. I didn’t know what I was going to do. I had old material, and I thought I’ll use that. But when it came down to it I couldn’t face any of the old stuff. I wanted to start afresh. And after writing for about six weeks I found I had a mixture of songs and a lot of bits, which worked very well as bits. But when I tried to join other bits to them I felt they were weaker.”

Mike is sitting in the West London office of his publicist, en route to a photo session. So the instructions are to keep the interview brief.

You were saying Mike.

“Well it was about the beginning of 1979 when I started writing. I didn’t know what I was going to do. I had old material, and I thought I’ll use that. But when it came down to it I couldn’t face any of the old stuff. I wanted to start afresh. And after writing for about six weeks I found I had a mixture of songs and a lot of bits, which worked very well as bits. But when I tried to join other bits to them I felt they were weaker.”

LYRICAL

“So I decided to do one side of the album as a long piece, and obviously I needed a lyrical idea to join it all together. That’s when I went for ‘Smallcreep’s Day’, which was a book I read three or four years before.”

Was the course of the album meticulously planned?

“No the form of the album took shape as I went along rather than setting out with definite ideas, which is the way I normally work.”

Owners of ‘Smallcreep’s Day’ will know that the distinctive singer on the album is Noel McCalla, who used to be with the now defunct Pub-Rock Funk/Soul band Moon. Wasn’t he an odd choice for Mike to make?

“Well I had a very bad time with singers, they kept on letting me down. I had wanted Chris Thompson from Manfred Mann, but that fell through. Someone had put Noel on a short list when Pete (Gabriel) left years ago.”



MIKE RUTHERFORD

He was suggested as a replacement for Pete Gabriel? “That’s right. Nothing came of that, but I dug out a copy of this old Moon album that someone had sent me. I really liked his voice, but he was doing very different stuff to what I wanted him to do. It was very Souly. But I always believe that a really

good voice if their into it can sing surprisingly varied styles, which he showed on the album.”

‘Smallcreep’s Day’ was recorded at Polar Studios in Stockholm, Sweden, which was built by Abba. Was it the facilities that attracted Mike?

“Well I recorded out of the

country purely for financial gain. It’s all very painless, you leave the country for two weeks. But I’ve got a feeling now that if we didn’t do it for financial reasons we might do it anyway. I like shutting myself away for two weeks. I get so much done in that time. There are no distractions.

"We'd heard about this place, and our producer Dave Hentchel went over there and was most impressed. And because it was built by Abba, who aren't short of a few bob, it's very well equipped, and has the best money can buy. That doesn't necessarily guarantee a good studio, but what's nice about it is the control room, which is the size of most studios. It's all natural wood, which gives it a very light atmosphere. It wakes you up and keeps you going.

CONTACT

"The control room is hexagonal and the studio is built around three of the sides, so you've got very good contact wherever you are. And when it comes to overdubbing, especially on a solo album, where a lot of it's me, I just shove all my gear in the control room, apart from the microphones."

When he's in the studio Mike says he doesn't have any set sound in mind.

"I go purely for what my ears say is nice. I don't believe that perfection in sound is that important. There's the odd Neil Young track where all the meters are in the red, the whole thing is over the edge, but it sounds great."

And now to the part of these interviews that you wait so eagerly for — the formative years.

BASS

"I started playing guitar when I was about eight, and made very slow progress. Then when I met the rest of Genesis at school the other guitarist was better than me, so I had to be bass. I now love bass, and I always forget how much I do love it, I don't write on bass, and you can't play bass by yourself; it's only enjoyable in a group situation. So when we do an album it's a case of blowing the dust off the bass."

Can you remember the first bass guitar that you owned?

DRIVING

"Yeah, that's easy, it was a Gibson EBO. Pretty duff it was

'I go purely for what my ears say is nice. I don't believe that perfection in sound is that important'

too. Then I got a Rickenbacker which I stayed with for a long time. I like the Rickenbacker sound. In the right place I like a bassy bass sound, but on a driving track I like the bass to have cut."

From there, Mike was won over by Shergold and he hasn't changed since.

"I got into Shergold because I was trying to get a good electric 12-string. I'd had double-necks — the Rickenbacker bass and 12-string. But the 12-string I just couldn't handle on stage. It was OK for chordal work, but if you tried picking on it you got a lot of distortion. I really liked the Shergold 12-string and I approached them and said 'do you have a bass? They brought one around and I was most impressed. Then I got them to join the two, which they did very cheaply because it was a promotional thing for them. But those guitars aren't expensive anyway. The bass is the part of it I really like; it's got the warmth when you want it, but it has the cut and bite as well. It's the only bass I've got. It's silly really, but for this album I wanted a different bass sound, but I didn't have any other basses."

FRETLESS

Mike then remembers that he has an old Microfrets six-string bass and a Hagstrom eight-string. "But they're odd basses for odd tracks, not the sort of thing that you can use

frequently. I must get a fretless."

On the guitar front Mike is very much a traditionalist.

"The main guitars I like are Strats for chordal work; I like the very bright cutting sound. And I've got an Ibanez," (pauses while he racks his brains for the model). "It has three little pots on it and was co-designed by Steve Miller of 'Fly Like An Eagle' fame. It's amazing for recording. You can make it sound like a different guitar. And we have a roadie, Jeff, who has something like a guitar hire shop. He has about 30 guitars which I have constant use of. But on the solo album and on the last group album I tended to use nearly all Strat."

SYNTHS

On the guitar fringe Mike mentions that he uses two guitar synthesisers, the Roland and the Avatar.

"On the Avatar I really like the Hex Fuzz. But the tracking's not so good on it. It's OK live if you miss a few notes now and then, but on record it's not on. I find I have to put foam under the strings and occasionally put a capo on it.

"The Roland on the solo album was a great help because of the polyphonic sound. Given a bit of echo, chorus and vibrato, it can produce a very nice stringy sound. And it meant when I was writing 'Small-creep's Day' I was able to write as if I was playing a sustain

'Quite a lot of the sustain sounds on the album are a mixture of keyboards and guitar synth.'

instrument, because I don't play keyboards.

"The last track on side one of the album, 'At The End Of The Day', the stringy sounding thing was written on the guitar synth. I wouldn't normally have written something quite like that. So I find it invaluable.

"Quite a lot of the sustain sounds on the album are a mixture of keyboards and guitar synth. It's quite good, because you get a slightly different quality mixing the two. It's slightly rougher than straight keyboards, being slightly smoother and sophisticated don't have."

CLIFF

What music did the teenage Mike Rutherford listen to?

"Well obviously The Beatles, Cliff Richard. Cliff I think was the first person I listened to. I'm a big fan of Cliff. He was performing at the first concert I saw, and I've always liked him. He had a bit of a dodgy period around about the Eurovision Song Contest. I liked him and The Kinks and a lot of that era, the days of great singles.

RADIO

"Then Genesis started and we all had that sort of influence. But as the group developed I listened to less and less. I listen to the radio a lot when I'm driving up to town, but doing your own material the last thing you want to do is listen to someone else."

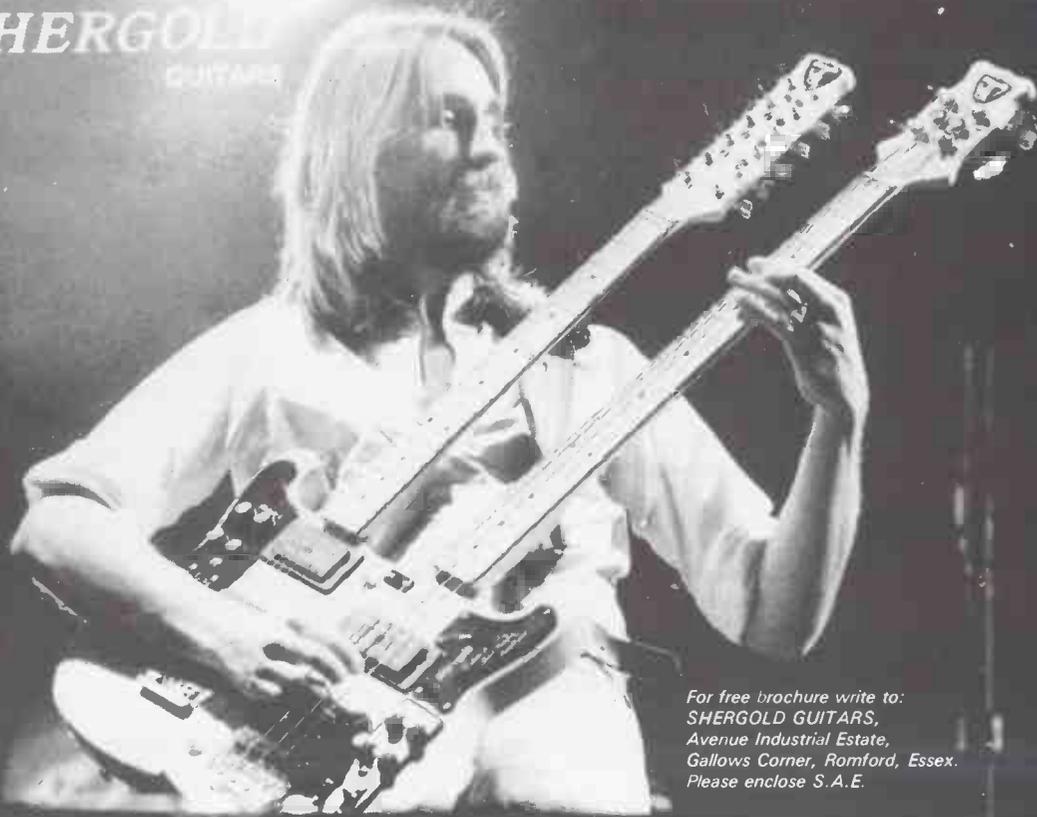
As Mike if there's any current band that he particularly likes and one name immediately rolls off the tongue.

POLICE

"The Police, but who doesn't. There aren't many groups who can play with rhythm the way that they do; and Elvis Costello, Nick Lowe. But I feel there are great barriers put up by the media. Genesis are regarded as old-fashioned. But I listen to some of the music around and there isn't much of a difference, I don't think. Good songs are good songs."

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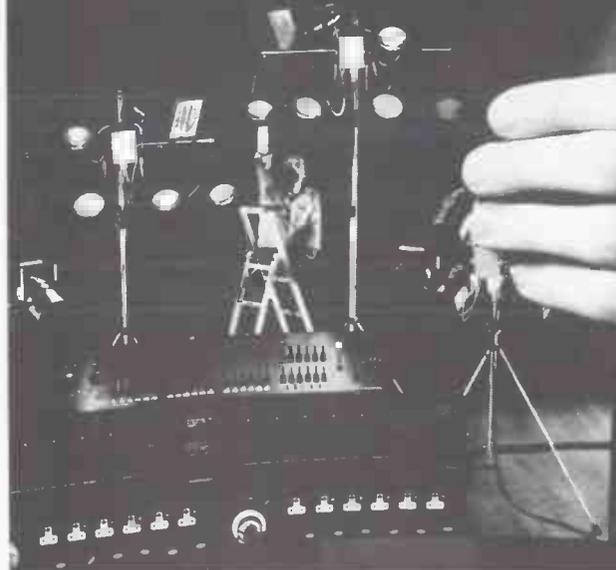
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SPYRO · GYRA

When you're just dying to put out some records and none of the big boys want to know, what do you do? If you're Jay Beckenstein or Richard Calandra, you form your own record company, that's what you do.

Sounds straightforward, sure, but despite the easy delivery of the story, you can be sure that a lot of perspiration, not to mention money, went into the operation. Beckenstein, the smooth-playing saxist and helmsman of Spyro Gyra tells it like this: "I ran into Richard Calandra, Ritchie had been a drummer and he was in a very severe auto accident. He came out of it a year later, out of the hospital and he was really unable to be a drummer because he had broken too many bones, and when he was sitting in that hospital bed realizing that he wasn't going to be a musician he decided he still wanted to stay in music and so he started dreaming about forming a recording company.

"He had some money, he got an insurance settlement, and he met me just as he was coming out of hospital, and so he shared his dream of a recording thing with me." They called it Cross-eyed Bear records. I borrowed some money, I had a little saved and I borrowed some, and I matched his funds, and between the two of us we recorded about six or seven different acts, all local people, and didn't have an awful lot of luck selling it. We had an awful lot of luck getting a good studio deal, and we had a lot of luck not making terrible mistakes in recording, the recordings came out pretty good, but we were not skilled in the business end or the legal end and we inevitably got ripped off. So we ended up running out of money and the last thing we did before the money ran out, almost as a farewell gesture to the whole thing, was we put out the first Spyro Gyra album on our own record label. It was a sort of home-made album, and



Are the big record companies always kicking sand in your demo? Don't despair, form your own label and gain pounds quickly and easily. Jay Beckenstein, the man who put the sax in Spyro Gyra, tells Paul Sexton how it's done.

SPYRO GYRA

that thing took off, and things have gotten better and better ever since."

Ain't that the truth. Anyone who saw Spyro Gyra on their February tour — I was speaking to Beckenstein in the middle of it and he told me "I don't think we've played to less than 1,000 people at a concert" — will affirm that the band have become mainstream — three encores, standing in the aisles, the whole thing. The 'Morning Dance' album did over 60,000 copies here and bore an appreciable hit single, and 'Catching The Sun', the band's new album, wasted no time hitting the album chart. Does it all surprise Beckenstein?

"I've come to accept our success, I see that there are things in the music that the public really wants, and so it no longer surprises me, but initially I wasn't expecting it at all."

Jay himself had been playing with the Buffalo Jazz Ensemble, but by late 1975 found himself playing bars with bassist Jim Kurzdorfer and pianist Tom Schuman, still in the band today. Of the current line-up, he says: "We'd worked with all of them in Spyro Gyra at one time or another, but for the longest time Spyro Gyra didn't make money, or it made barely enough money, and so players would come and go as their economic situation deteriorated. I knew I wanted Tommy Schuman in the band, I knew I wanted Eli Konikoff (the drummer) in the band, but up until

two years ago, Eli couldn't pay his child support payments on what we made, and so couldn't be in the band. So there'd been many people in Spyro Gyra and when we got some sort of success and there were funds available, I was able to hire or re-hire the people that had been the best over the last few years and put together the best possible Spyro Gyra.

"I'd played in so many bad bands, or maybe not bad, but bands that had little or no direction and didn't offer me a lot of room to stretch out, and so in the early days of Spyro Gyra, it was like a great relief, it was a chance for me to play as much as I wanted, to play my music instead of boogie-woogie-woogie, boogie down, dance-with-me, and so at first obviously it was really a thrill. After about two and a half years of

playing in small bars, it started to wear thin, but at just about that time we got into recording and it opened up a whole 'nother door and a whole 'nother artistic field."

So, out came that eponymous first album, which might also have been the band's last.

"I was proud of what Spyro Gyra was, so the record was important to me. Spyro Gyra which had been around for three years and which I was very proud of was about to break up, because people couldn't afford to do it any more, and so to me the record was 'I don't want this thing to go down without there being some record of what a fine thing we had'.

"I remember sitting at home going 'Well, if we sell 10,000, we'll make all our money back,' 10,000 was a dream to me. We sold 15,000 in the first three weeks, and ended up selling 200,000 of that record. We were the best music in the city, and that's not to say that we were so great, it's just that there was a vacuum there. What we were doing was exciting to people, but no record company ever came to Buffalo so nobody knew about us. The initial success was based on being loved where we lived."

Beckenstein acknowledges the band's debt to local radio DJs, who backed the debut album. "They were personal friends as well as fans of the music, and they got behind it very strongly. My girlfriend's got 11 brothers and sisters, and they alone got me so much radio play so we worked very hard on the promotion but it was very homey."

When 'Spyro Gyra' began to sell on Cross-eyed Bear records, it was picked up by Amherst, the local distributor. But by the time the band were thinking about a new album, they'd become too big even for Amherst. Spyro Gyra signed, through Amherst, to Infinity Records, and at last Beckenstein and Calandra had all the funds they needed.

"It was totally different from beginning to end, I was able to do anything I wanted to artistically, I was able to make 'Morning Dance' sound the way I wanted it to sound." Of the



Spyro Gyra in informal attire. But which one is Jay Beckenstein?



Percussionist Gerardo Velez breaks ranks for an evening dance with Jay.

first album he says: "I'm more proud of the fact that we were able to get the album out than I am of the album itself. The album to me is flawed, and I couldn't help it, I just couldn't afford real strings, I had to use a string synthesiser."

All the way around, Beckenstein seems happier with the way things are now, and doesn't cherish many fond memories of the old times. "The old days were not good. It's easy to look back and wax nostalgic about playing in tiny little clubs within touching distance of your audience, but I don't forget that I was working for 15 dollars and it was snowing outside, and I was carrying my own amplifier, and that occasionally a brawl would move towards the stage. I really don't get nostalgic about the old days at all, I can get drunk on my own time."

Choice of instruments for a band like Spyro Gyra is obviously very important, and Jay gave me the lowdown. "I use only Selmer saxophones (you

hear that Selmer, give me some), and I use a real old tenor, I think it's a 1938 tenor, and the soprano and alto are Mark 6s. I use 3½ Rico Royal reeds and medium face mouthpieces. Our drummer (Eli Konikoff) uses Sonar drums, I think they're the only drums he'll use, our bass player (Jim Kurzdorfer) is using a Music Man bass, because he's getting into slapping and picking strings and it's a good bass for that. The guitarist (Chet Catallo) is using an L5 and I think the other one is a Fender. The hollow body is an L5 anyway. Our keyboardist (Tom Schuman) is using Fender Rhodes piano, Oberheim four-voice synthesiser and a Hohner clavinet, and Gerardo (Velez, percussionist) uses mostly LT percussion.

"I'm using the saxes and mouthpieces I used when I was 15, I found that it's easier to change yourself than your instrument. Sometimes when you keep switching your instrument, you don't have a centre of focus, you never know whether

it's you that doesn't sound good or the instrument. So once I did find an instrument that was good I stuck with it, and if I wanted a different sound, I changed, as opposed to changing the instrument, and the same thing with mouthpieces, which is even more of a personal thing. I'm using the same mouthpieces I used in grade school, and because of that they're very familiar to me, I really know what I'm doing with them. I've had 'em for 20 years."

Spyro Gyra now takes up about 10 months of Jay Beckenstein's year, but he finds time to get involved producing other people, like Michael Franks in the near future, and possible the Brecker Brothers — which would be a particular thrill since he rates Michael Brecker as his favourite saxophonist. You could start smaller than Spyro Gyra and get bigger than they are, but Jay and the other Spyroids are a pretty good example of doing it yourself and reaping the benefits. All the

same, Beckenstein is cautious not to encourage others to try the same route:

"If you're a rich person and dropping 20-30,000 dollars doesn't mean anything to you, well by all means, go ahead. But if you're in any kind of position like I was in, it was an absolutely enormous gamble, the odds were just so drastic. A less risky way of doing it is to try and do just a couple of songs, and then try to go to a record company with that and interest them in giving you funds to either complete the demo or start an album. We went about it that way with some of our acts and just got turned down, and out of frustration said "We're gonna do it ourselves."

"When friends come to me and say "Should I do it that way" I usually advise against it. It's wildcat oilwell, you sink a well and the odds are 100-1 against it's gonna come in. If you like gambling, try it."



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I was born in Laurens, South Carolina and raised in the South. — S. Carolina; N. Carolina; Georgia; Washington D.C., spent some time in the states of Michigan and Illinois too, so my daddy tells me, although I can't remember those two states. Later when I grew up, I lived in New York State and California. My parents moved around a lot. My father worked as a share-cropper, or sometimes just worked for different people on farms all through the South, following the crops about with the changing of the seasons and trying to find better places for us to live. We left S. Carolina when I was, I think, about three or four and went back and forth around different states; one place after another. My mother would tell my brothers and me that we were moving. We would put all our things in the car and move on to the next place. Each new home we got to, my older brother, Frank, and I would scrub the floors with hot water and soap until our mother was satisfied that we had got them clean. That's what moving around meant to us, that and starting at a new school again.

I guess the first time I came into contact with harmonica playing had to be through hearing Blues. There was a lot of Blues about amongst my family and the people in the places we went. My first harmonica was given to me when I was nine and from that time on I had a great love for the harp. I was fourteen before I joined a band. But, from age nine I started learning how to play school songs, train sounds and western songs. I was a real cowboy fan, going to movies and stuff. There was usually a harmonica player in those western films. I was always trying to learn to play those things from hearing them and seeing them in the movies, also hearing things on the radio, that is hearing western music on the radio. You didn't hear a lot of Blues on the radio when I was a kid. As a matter of fact there was hardly any at all. But I was used to hearing the juke boxes and records and hearing harmonica. I always wanted to play like those people. I started to learn a bit — those school

A REAL BLOW



FOR THE BLUES

songs, Christmas songs — things like "Frere Jacques", "Jingle Bells", "Mary Had a Little Lamb" and just learning how to play the harmonica, getting Blues sound and any kind of sound I heard, I tried to produce it on the harmonica, things like dogs barking, baby sounds, crying, trying to make it talk. That was like taking a beginners course. I didn't know it at the time, but, learning how to play those kind of things gets you used to the notes and different holes and arrangements of the harmonica. That was very important for my technique. Coming around to Blues, I always wanted to be able to play those sounds that I

heard on records. Blues wasn't a special music to me — just everyday music that I grew up with, and I wanted to play it too. When I was born there could have been someone playing music in the next room, or next door; if there was a next door house to the place I was born. But, at the time, there was probably someone playing harmonica somewhere close by. I have so much love for the harmonica. That's my feeling about it anyway.

There were a hell of a lot of harmonica players in those days. There were kids around who played harmonica much better than I did and I was always trying to learn things

from them, like playing in the higher register. I picked that up from other kids and it's a very important part of the way I play. I gradually learned how to do train sounds, wah-wah sounds and how to play single notes. Tongueing on the harmonica was just a thing I did naturally. Nobody ever showed me that, but I just put my tongue on the harp, probably liked the way it felt, something about the wood or the metal, one of those natural things to do. Natural things are fine, but you must practice them in order to improve.

Moving along to when I was fourteen, I first had my own

continued over

Harmonica player Johnny Mars is alive and well and now living in England with his hot little Rhythm'n'Blues band 7th Son. Here Johnny relives his youth and gives a few words of advice to budding blowers.

JOHNNY MARS CONTINUED

band in high school and played some harmonica, but mostly sang. Then, after I was out of high school, I joined a Blues band and got a lot of experience there. I feel my style of playing developed then. I listened to other people playing live, and on records, harmonica, saxophone, guitar and organ sounds. That was quite fascinating to me, trying to get organ sounds. After that I had a band in California. That was a very important part in my life, when I went to live in San Francisco. I learned a lot from musicians

guitar sounds, to get the screams out of the harmonica, instead of just playing straight. I've blown out a lot of harmonicas that way too. But I picked up a lot from listening to those people.

In California I began playing through more than one amplifier and started blending sounds together to get really sharp sounds, using a very small crystal microphone — a cheap microphone — so I could get a tinny, distorted sound. Then I got into better quality microphones, with a more expensive microphone the sound is much better to start with, starting through from mike to amplifier. If your amp is equally as good as your microphone, then you can be sure of getting the natural distortion sound from the

talking into a telephone and not getting any response from the other end. I have a microphone that I designed and had made, it has two volume controls which enable me to get traces of feedback, to tail in on certain notes or riffs, as well as being able to become louder, or quieten the volume to stop feedback, when I don't want it. Harmonica players, or any other musicians, will know exactly what I'm talking about. Most harmonica players have to run to the amplifier to turn the volume down, or bring it back up. The volume controls on the mike enable me to eliminate that problem.

I like using electronic devices; phaser, flanger, univibe — different assortments of pedals. I like experimenting with most

he had later. When Walter started playing amplified, his sounds changed completely. His whole technique changed because of the electric sounds he got. Little Walter has amazing timing. A sense of timing, so I've been told, most harmonica players have that timing. It's not like a bass player, where a bass player knows exactly what his layout is, to lay down a basic foundation, which is much easier than to fit those phrases in and when to play and when not to play. Little Walter was 'The King' in my mind and for lots of other people too. He was very advanced for his time — still advanced even in these times. Just listen to 'Juke' or 'Roller Coaster.'

Now James Cotton plays a bit like Little Walter and a bit like Sonny Boy, that's Sonny Boy No. 2 Rice Miller. James Cotton plays like a horn section. He has an incredibly big sound, a heavy sound that has a lot to do with the amplification. He uses a really powerful amplifier for his sound, but it's a fact that his natural sound is heavy. Some players have a heavy sound and some have a thin sound. Cotton says that when he first came to Chicago he had to learn to play like Little Walter, because Walter was so popular that people only wanted to hear Walter sounds. Cotton was playing in a band and he actually had to learn the Little Walter licks and stuff to hold down a job. But Cotton has got his own style and he's reckoned to be one to learn from.

Take Junior Wells, he has those poppin' clickin' sounds. He can play through an amplifier or through the P.A., either one, and get a great sound. He plays harmonica as if it were a saxophone because of his single note poppin' and riffing. I think he's one of the great Chicago players.

Sonny Boy Rice Miller, was one of the greatest players. He had an incredible sense of time. He could make music just snapping his fingers. Sometimes if you listen to him his finger snapping might even confuse you to the sound he's playing on the harp. Sonny Boy's main thing was vibrato. He had this really emotional sound,



The Hohner Marine Band — the harmonica which Johnny started his career on.

who never made records or anything. Their names would mean nothing in Britain. I learned a lot from playing and jamming every night, eating, sleeping, walking and talking harmonica, which means I played a lot. That's when I really developed a style of playing that has stuck with me for a long time, although it has changed over the years. I've become more flexible and learned more stuff. I guess it's to be expected to keep learning forever. I was influenced quite a bit listening to guitar players: B B King, Buddy Guy and Hendrix. Hendrix was a big influence in my harmonica playing. Before I came to Europe I was trying to get the

harmonica itself. I use a combination of electronic devices to accentuate the sounds. I work a lot with feedback, blending notes together with feedback to be able to produce overdriving sounds to make a straight octave and to double an octave as well. I like to play through two amplifiers so I can get two different things happening at the same time. Playing through two amps also gives a fuller sound on stage. A full on-stage sound makes me play better, because I can hear myself. Being able to hear yourself play is just as important as being capable of playing in the first place, if you can't hear, you can't play the instrument — like

anything I can get my hands on. I would say, all in all, I play my own way, but I know one can hear a lot of the playing of the people I was influenced by.

And now, living in London, I have a new band formed with some fine musicians — Johnny Mars' 7th Sun. And this is home for me here — England is home.

About the harmonica players that influenced me — number one has to be Little Walter Jacobs. He was the first person to amplify the harmonica, at least on record. On his early records with Muddy, compared to later days of amplified harmonica, his playing is quite light, a Bluesy Country sound. He didn't have the big octaves and sounds that

which is bright and trebly, with long sweeping notes. I learned a lot from him.

Now I come to one of the biggest influences in my music, Rich Estren, a friend who inspired me to learn to be a better harmonica player. He is not widely known, but he jammed with Muddy sometimes. We used to jam together and trade licks off. He taught me things and I taught him things on harp. Rich Estren is unknown outside San Francisco, but I class him as the most magical harmonica player I ever actually heard live.

People often come up to me at gigs and ask about my harmonicas and how to go about starting to play Blues. Ever since I was old enough to pay for my own harps, I have used Hohner harmonicas. I started off using the Marine Band, but now I use a mixture of Golden Melody and Special 20 and Pro Harps. The harps for playing Blues are single reed vampers. The reeds of vamerper (diatonic) harmonicas are tuned to play the natural notes of the scale without sharps or flats. Each hole has a blow reed and a draw reed tuned to a different note — twenty in all. There are ten holes and the four middle holes give a full eight note octave. The holes on either side omit some notes to give chords.

I suggest to a beginner that the best way to start out is to



The Hohner Special 20 in the key of C. The best way for a beginner to start playing the Blues.

buy a Special 20 in the key of C. Begin by playing very simple songs that you know in your head:- "Happy Birthday", "Jingle Bells" — anything that is going to teach you single notes, and of course play the C scale. Playing this type of thing, you will be playing in what harp players call first position, which is mostly blowing, but some drawing too. You have to master this first and it will help you in playing Blues later. You can also play single notes by using your tongue to block out other notes, while playing out of the opposite side of the mouth, e.g. use your tongue to block

holes 1, 2 and 3 and blow or draw on hole 4. You can try blocking holes 2 and 3 and blowing out of both sides of your mouth. This will give you holes 1 and 4. My advice is learn to play without tongueing. The way to learn to play Blues is to master playing simply on the harp then listen to records and keep practicing until you can get those sounds. If you can, find a teacher, take two or three lessons a week and play every single day.

To use the correct harmonica for the key your band, or guitarist is playing in I shall use C as an example. Using a C

harmonica is called First Position, from the note in the C scale, i.e. C. The most commonly used position is Second Position. When the band is playing in C you would use an F harp, which is a 4th up the C scale. For Third Position, a 7th up the C scale is B. The B is flattened to B flat using a B flat harmonica.

Chromatic harmonicas provide complete 12 note octaves, with sharps and flats. Each single hole contains four reeds — a blow reed and draw reed for two natural notes and a blow reed and draw reed for two chromatic notes. The chromatic notes are played by pushing the button on the side of the harmonica. This cuts off the air flow one set of reeds and allows the other reeds to vibrate. I use a chromatic on some numbers, but I think it's best to get some technique on a vamerper before trying to use a chromatic for Blues playing.



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TIPPED FOR THE TOP

The Crooks are one of those bands who have suffered greatly at the hands of the press. In November '78 the band got together and started gigging around the North London area, and a handful of Mods decided to show up to watch them. The weeklies put the two things together and voila! The Crooks are a Mod band.

Now this was great when the Mod thing was in full flight, but now that the paper boys have found a new fad to write about (ie Ska) they've decided to drag The Crooks down with the phase that they created.

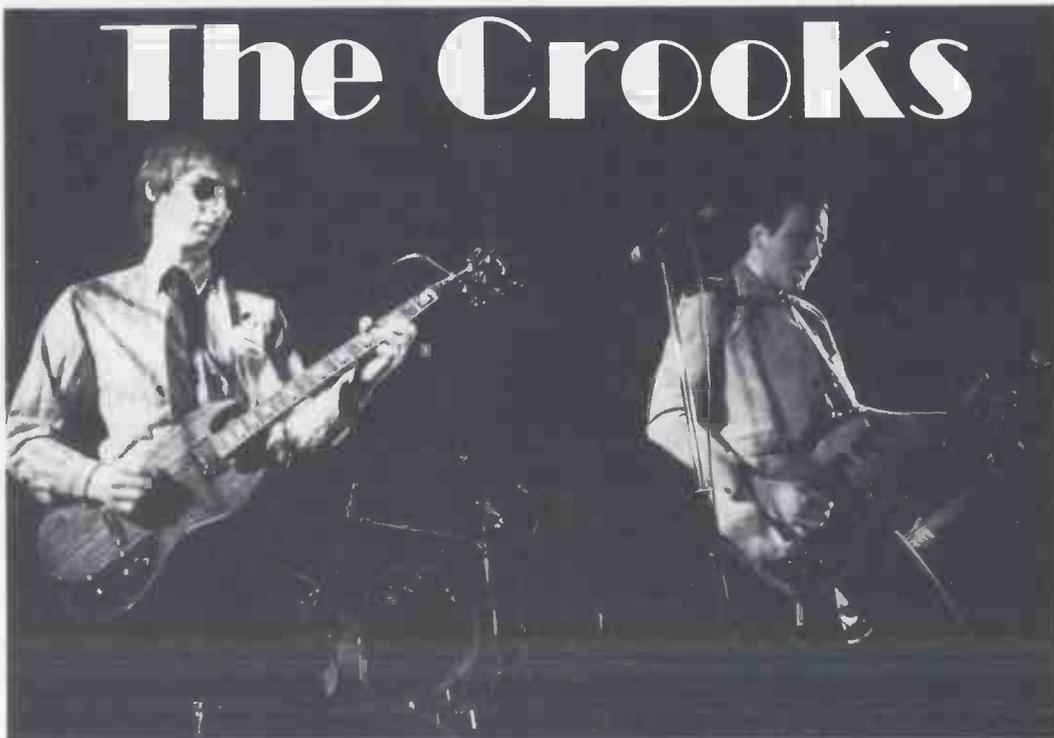
As it happens, The Crooks are a fine band. They can play their instruments, they write catchy, short, rock/pop numbers and have an energetic debut album out on the 'Blueprint' label, 'Just Released'. The closest comparison you can make to another band, on record, is The Jam. Their major problem seems to be their live act. Whereas they can all play well live, they can't seem to communicate with their audience (man). But that sort of thing comes with experience, and a year isn't really a very long time.

The band were put together by guitarist Tim Parry and his school chum Chris Broderick. Tim met singer Dino Dean in a drunken stupor one night and the three of them drafted in drummer Michael Sparrow through a Melody Maker ad. Tim explains.

"When we first got together we used to get on the back of the other bands to get support gigs. We used to support this band called The Monos who were popular in a place called The Pegasus in Stoke Newington. Between us we built up this whole thing and when they decided they were too big for the place, we took over. We had a good following there."

It was at The Pegasus that they met their manager, Jazz Summers, who saw them and liked them. Did finding a manager make a lot of difference?

"Yea. Getting work in London, as people know, is really difficult. You have to ring the club owners every day for



The Crooks' front line: Tim Parry, left, and Dino Dean.

about six months and he might just give you a gig, or he might not. Getting a manager took away all that pressure and let us get on with concentrating on the music. We've been playing regularly ever since."

The manager managed to talk a record company or two into coming down to see them on their home ground where the crowd reaction was good. Blueprint, a Pye subsidiary, were impressed, and their debut single 'Modern Boys' was released in September '79. The single was well received and led to radio sessions with Mike Read on Radio One and Nicky Horne on Capitol. And also on Capitol, Peter Young decided to use it as the signature tune on his Saturday morning Top 40 show. So overall not a bad reaction for a first single.

With the contract came the obvious advance which went towards the purchasing of some

new equipment. Drummer Michael Sparrow explains what he did with his share.

"The kit I used to have was basically a Premier kit, though some of it was Olympic. I'd built it up into a very large kit but they were small sizes. Now I've got a big Slingerland kit. I much prefer American kits, especially the hardware. They seem to be much more hard-wearing and have much thicker shells. It was a choice between Ludwig and Slingerland."

Before the advance Tim had a Gibson SG deluxe.

"It was one of the weird ones. They only made them for six months. It's like an SG Standard, But now I use a Guild guitar. It's an S70 and it plays similar to a Gibson, though it can sound like a Fender. I bought a Hiwatt amp, secondhand. It's powerful and you can get a wide range of tones on it. I was using a

Marshall but our singer uses it now for his rhythm playing."

Tim talks of Dino's guitars in his absence.

"Dino started playing guitar in the set about six months ago to fill out the sound. He started with a Kramer but had a lot of trouble with it. Now he's using a Peavey T-60 and he's really pleased with that."

They've still got some of the advance left, which was £10,000 and on top of that they've spent a further £14,000 making the album, which means that they owe Blueprint £24,000, but Tim's not bothered.

"It sounds a lot but it's not. I know bands that are in a lot more debt. All it needs is one sizeable hit single and we've paid it back."

With rehearsals, recording, interviews and other things bands are involved in it's impossible to hold down a full time job or even a regular part time job. And on top of that Blueprint don't actually pay them a wage. How do they live?

Michael: "We don't really, we just exist."

Tony Horkins exposes some criminal neglect

Chris Gibbons'



GUITAR BAR

Next month the sky's the limit. But we say farewell to string bending with more exercises to put your E string out of joint.

PART 4: BENDING EXERCISES

This is the last of the string bending series before we go on to further technical adventures.

In previous articles I have explained in detail the basic principles behind string bending styles, and I feel it is now important to get down to more

playing and less rapping! So this month I'm giving you two pieces of music for you to get your teeth into.

The first is a Country Rock style solo using a combination of all the string bending styles we have already covered, plus some "pull-offs" (see bar 12 of

ex 1). Finger the 'C' on the 8th fret with the fourth finger, pick the note with the right hand, then pull the 4th finger off the string with enough force to sound the 'A', (fretted on the 5th string with the first finger).

Exercise II is a chunky Blues with some blank bars left for you

to insert your own ideas.

I have also included two build up exercises which should be played slowly at first until you grasp the sequence, and then taken faster and faster until they can be played fluently at breakneck speed.

EXERCISE 1

MEDIUM COUNTRY ~ WITH A SWING

EXERCISE 2

FAST ROCK - 12 BAR BLUES SHUFFLE

BUILD UP OF EXERCISES

#1 Cm ~

#2

THE AGE OF BUGGLES

Buggles in keeping with their new found status as pop stars arrived 45 minutes late for our interview, but to be fair to the lads it was Friday and the traffic was particularly bad. "Sorry we're late," explain Buggles, beaming apologetically, "We've been having lunch in Covent Garden."

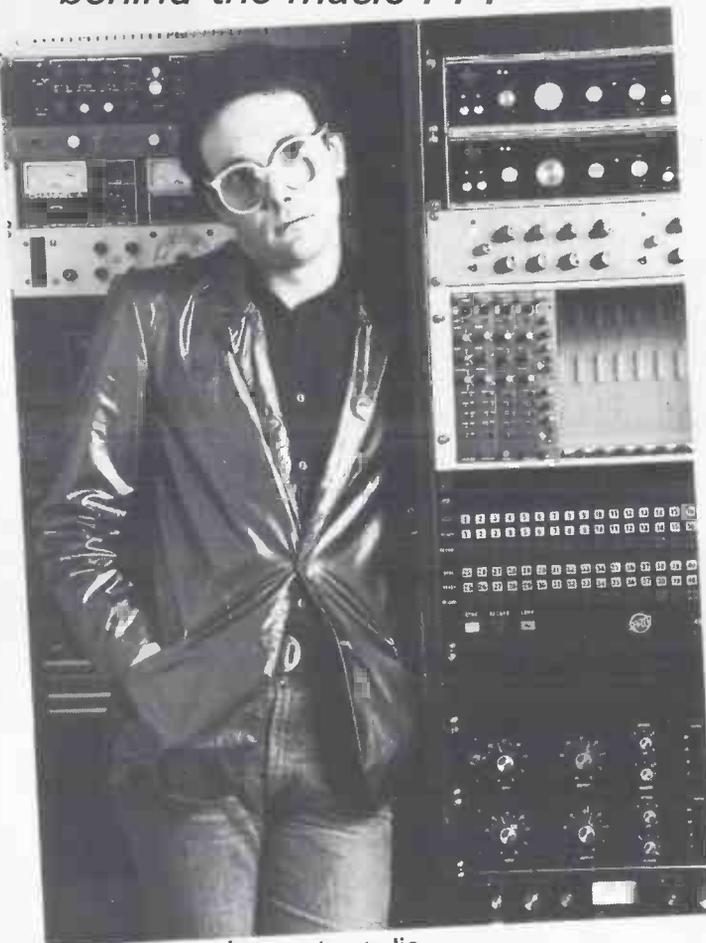
Having arrived and settled into some comfortable chairs I asked keyboards player Geoff Downes how he came to meet up with Trevor Horn and how Buggles came about. "I was doing anything just to make out, living in a squalid flat when I saw this ad. 'Top Chart Act needs keyboard player'. Well I thought I'd try it, even if I didn't like the music you know, at least I'd be able to stay alive for a couple more years. Trevor happened to be putting the band together. I'd managed to borrow a Moog and went along with a whole load of keyboards, which I think impressed him, and managed to bluff my way into the band."

"What impressed me about Geoff," points out Trevor, "was that he didn't say anything. He came in, set it up and just did what was asked for in the audition. You know, some people come in and try to be friendly with you, some unfriendly, the whole bit. I was looking for a keyboard player who was going to play five or six keyboards and Geoff looked like he could probably get it together."

That meeting took place four years ago in London. And with typical northern diplomacy Geoff remarks "I neither liked Trevor nor disliked him. He was just the guy who was putting the band together." However, that chance meeting of two northerners struggling to make a living out of music in the big city eventually gave birth to Buggles. Through playing together, doing demos and re-writes of other people's material a friendship and professional understanding developed.

Trevor explains: "After a couple of years of mucking about with other people's stuff we realised that they were getting the deals on the strength of the

Who and what are Buggles? Where did they come from and where are they going? Andrew Pike talks to the men behind the music . . .



Trevor 'Buggles' Horn in the studio.

work we'd put in. Also the confines of working with other people was beginning to come to a head. The turning point came about 14 months ago. We'd already written Video Killed the Radio Star and a few other songs. So we said let's get some money together, do the demos in our way with us as the artists, arrangers and producers and see what happens."

The reaction to 'Radio Star' was quite favourable, but a number of record companies were worried about the identity of the song's creators. Were

they songwriters? Were they a group or what? At this stage Geoff and Trevor were not sure themselves about the next step, but realised the potential was there for something big. Then Island's Chris Blackwell heard the tapes in America and had no hesitation about signing Buggles.

"Island offered us a deal as producers, writers and artists so we took the deal."

"Yeah, they offered us the works", Geoff recalls: "When some guy comes up to you with a cheque for £10,000 and you've been trying to find 10p for the

gas meter only a couple of months before it's all pretty amazing. Well, we took the deal because it was a good one."

That was in June '79. Six months and roughly £60,000 later the album was completed and after a minor legal hassle with a Moog programmer who would have liked an album credit, Buggles' first album was released last month.

I asked Trevor about the mechanics of making the album.

"Making the album was probably the most difficult thing I've ever had to do in my life. It was a very intense discipline. A lot of the album was done on 46 track; we used Psalm studio for the 46 track and for mixing. The way we started was with piano, bass and drums and in a lot of cases a rhythm box. The idea was to get a very contained drum sound. We used a lot of A.D.T. on the drums. Rather than use an ambient drum sound we put the ambience on ourselves with the effects. We used three drummers on the album, a guy called Richard Burgess; Paul Robinson who is probably one of the best drummers in the country; and a great pop drummer Johnny Richardson who plays with the Rubettes".

"Having been around the session scene for a long time we knew a lot of musicians and what they were best at, so we picked them for that. We used six different guitarists, they all played little bits. We used a guy called Dave Birch to play the heavy bits 'cus he's got a good natural heavy sound — he played the guitar line in 'Plastic Age'. Dave Christopher and Joe Partridge did bits and pieces and I did some acoustic guitar. We didn't really like guitars. The album is purposely guitar light because we wanted to do something different."

Were you conscious of doing something very different or weird?

"Well, we were fed up with the way things were going and we felt we wanted to try different things to see if they'd be

musical. I think there had been a decline in musicality almost, but because of what we are because of our training we couldn't be weird like say the B 52's are, kind tunelessly wierd, we couldn't think like that. We think in terms of tunes and accessible music. But we'd always try and do something different. A couple of engineers had told us we were crazy, but it wasn't because we thought there was a gap in the market so let's do something crazy. It was more that we were frustrated. Things like putting the voice through a Vox AC 30 which is what we did on Radio Star or using two mikes on the drum kit and cross A.D.T.'ing them or even using a synthesiser to play an arrangement. These were all things that people thought were crazy and weird. But we had to try them and for us they worked."

Having thrown off the constraints of working with other people and been given an open brief by Island I was interested to find out what The Buggles attitude was to producing their own material. Trevor explains further. "We pushed the style of recording to its logical extremes really. Everything was very well thought out and carefully constructed. We didn't want anything messy cluttering up the album. As far as production was concerned we saw the songs as pictures. "Video" was a picture like a little screen play which we tried to illustrate with the music. We wanted the



Keyboard player Geoff Downes and a peering Horn.

album to have that precise clinical feel — it's all part of the concept of the plastic age. But rather than totally rely on machines say like John Foxx we took different musicians and made them play like machines".

So what, I wondered, would be the next step for Geoff Downes — the one time choir boy who always wanted to be a pop star and for Trevor Horn whose years of studio training

were now finally bearing fruit?

"We've spent a hell of a lot of time in the studio, now we'd like to get out on the road and play live."

And how will the material so precisely constructed in the studio be presented for a stage show? Geoff was confident.

"We won't use tape and things on stage to reproduce the album parrot-fashion. The stage is a totally different environ-

ment. We're gonna re-arrange the songs for live audiences. We'll have a five piece band — two keyboards, guitar, bass and drums. It's an exciting prospect."

So with the distinct impression that the innovators of plastic music for the plastic age are a little more substantial than their Top of the Pops persona would suggest and with best wishes I left The Buggles to contemplate their live performance. The tour kicks off in June. Venue: Olympic Stadium, Munich.

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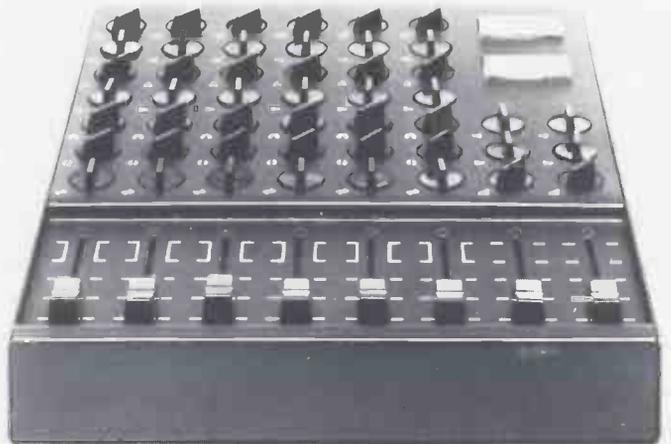
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Chris Gibbons'



GUITAR BAR

In the second part of the series, Chris shows you how to get your fingers quivering

PART 2: STRING BENDING AND VIBRATO TECHNIQUES

String bending is probably nothing new to most guitarists nowadays.

However, there are quite a number of variations available under this subject which I would like to cover, and I am sure you will find something beneficial to your playing within this article.

SINGLE STRING BENDING

In case you are a complete foreigner to this subject, here are a few preliminary points.

"String-bending" is the art of pulling or pushing a string sideways across the fingerboard of the guitar, thus raising the pitch of the note, e.g. if you stop the 2nd (B) string of your guitar at the fifth fret you will produce the note E (the same as the open 1st string).

Using the second and third finger of the left hand to stop the note, pluck the string as normal with your right hand, then letting the note ring, push the string up towards you.

You will hear the note you have plucked rise in pitch smoothly, the same sound as you would get by plucking your open string and slowly raising the pitch via the machine heads or tuning keys.

You will find it very hard to push or bend the string unless you use fairly light gauge strings that have less tension and are more pliable. You will also find it difficult to bend the string with the left hand in the conventional playing position of thumb in the centre of the back of the neck.

You will have to turn your left hand so the thumb rests against the bass side of the fingerboard thus gaining the necessary leverage.

You may also find you will need the strength of your second and third fingers combined to push the string. In this case stop the string behind the fret with your third finger, with the second finger tucked up behind and resting on the same string. You should now be able to bend the string quite easily.

It is very important in these early stages to be able to "bend in tune"; that is to push the note "E" accurately up to the pitch of F, F#, or even G and G#.

I know you can get a good effect by say, plucking the "E" bending it up a bit and then letting it return to the original note, but suppose you want to start by picking a note that you have already bent to, say F#, and then letting the string return to its normal position at E. This is a very attractive sound, but unless you know how far to bend the string in the first place, your first note will be horribly out of tune. To get you used to this, here is your first exercise.

Stop the second string at the 3rd fret to produce the note D, now push it hard across the fingerboard until it reaches the pitch of the open 1st (E) string.

You have just bent the note a full tone. Now, without picking the note, try and bend it the same distance. Now pick it and see how in tune it is compared to the open E string. Try this several times until you can confidently bend the string to the correct pitch.

Now move further up the fretboard stopping the 2nd (B) string at the 8th fret to produce the note G. Now pick the note, then push the string till you bend it a full tone to produce the note A. (Check this against the A, 5th fret 1st (E) string). Then pick the note whilst still bending the string and let it fall back to G.

Finally stop the 2nd string at the fifth fret to produce the note 'E'. Thus we have our first simple melodic sequence using string bending to move smoothly from one note to another. I've written it in notation below, the accents (arrows) above the notes show where you pick with the right hand and the lines between notes show where a note has been bent from one to another.

SEE EXERCISE 1

Here is another simple exercise:—

SEE EXERCISE 2

In these early stages it is very important to check the intonation or "in-tune-ness" of all your "bent" notes against the appropriate conventionally stopped notes, e.g. play this melody normally using only stopped notes.

SEE EXERCISE 3

Now play the same melody bending the notes where indicated. It should sound just

as in tune as the previous exercise, although the *effect* will be slightly different.

For more advanced players already familiar with bending here are some more difficult passages utilising string bending. Some of the bends involve *pulling* this string *away* from you with the first finger only.

SEE EXERCISE 4

For listening reference, try and hear the playing on record of Roy Buchanan, Larry Carlton, Albert King and Robbie Robertson of The Band. This should provide you with a good insight into what can be achieved.

Most players combine some form of string vibrato with string bending in order to sustain the length of the note, or for dramatic effect. The most common form of vibrato is achieved by bending a string slightly but rapidly from side to side. It is rather difficult to explain exactly how on paper!, but try bending a note, then while it is bent, use a relaxed "quivering" motion of the wrist to vibrate the string. Avoid the stiffening of your wrist or forearm. This motion must be both relaxed and controlled. Now try the vibrato without bending the note.

It will probably sound slow and irregular at first, but with practice you will get it fast and even.

Listen to Jeff Beck and the late Paul Kossoff of Free for some inspirational vibrato! For blues playing I prefer to use a controlled slow vibrato. I really like its "moody" and less intense effect.

Getting back to string bending, you will find it useful to incorporate bending into your normal scale studies.

Rather than give you masses of fingering charts, try and work out your own fingering for major, minor and blues scales using at least three bends in each scale!

Try and use the most logical fingerings which require the least effort.

Here are a couple to start you off.

SEE EXERCISE 5

Armed with this additional method of playing scales, you will soon be able to incorporate string bending into any passage which you would have otherwise

played normally.

Finally here is solo in the style of Albert King in a slowish Blues tempo for your study and enjoyment.

SEE EXERCISE 6

As a postscript I would like to offer a little advice on string gauges which may be of some help to you, as you need light strings for all these exercises but not so light as to end up with fret buzz and a sloppy action.

Ideally your strings should be light enough to bend any note comfortably one whole tone, and with effort, 1 1/2 to 2 tones away from the normal position.

On a "Gibson" style electric, that is, one with a fixed neck and bar tailpiece, I personally use a set starting with .009 or (if you are brave) .010. (For instance Ernie Ball Brand Super or Regular Slinky nickel wounds.)

TENSION

On a Fender style guitar, where the strings disappear over the bridge at a sharper angle, the slight increase in tension would warrant the use of a set starting with .009 or even .008 (Ernie Ball Extra Slinky or equivalent).

On an acoustic guitar you are faced with a problem, as the lighter the string, the less acoustic tone and volume is obtained. For this reason most acoustic players use medium, or medium light gauge, Bronze or Phosphor Bronze strings. However if you want to bend the strings with any effect you will need to go lighter still and possibly use an unwound third string. A good choice would be the Earthwood Rock 'n' Blues set, which is a lightish Bronze wound set with a plain third to facilitate bending.

If you have previously used a very low action, you might need to raise it slightly to enable you to "dig in" more to the frets when you bend.

MAPLE

This will be particularly true if you have a guitar with a maple fingerboard which is pretty slippery.

I once owned a Gibson "Black Beauty" with what they call a "fretless wonder" fingerboard. The action was unbelievably low and frets were filed down into virtual non-existence. In fact you could almost play the damm thing by breathing on it!

Nevertheless it was so slick I just could not get a grip on it when I needed to do some note bending.

Most Gibsons nowadays are fitted up with larger fretwire so that the problem does not arise!

So in the next issue I will cover double and triple string bending and the combination of all bending and vibrato techniques, and the application to different styles.

Keep practising and keep your ears open!!

EXERCISE 1

FINGER: 3-3 3-3 1
FRET: 9 9 5

EXERCISE 2

FINGER: 1 3-3 1 3-3-3 1 3-3
FRET: 5 8-8 5 8-8-8 5 8-8

EXERCISE 3

FINGER: 1 3-3-3 1 1 3-3 2-2 1
FRET: 5 7-7-7 5 5 8-8 7-7 5

EXERCISE 4

FINGER: 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1
FRET: 9 10 11 12 11 10 9 10 11 12 11 10 9 10 11 12 11 10 9

EXERCISE 5

FINGER: 1 2 1 3 2
FRET: 5 6 7 8 9 10 11 12 11 10 9 8 7 6 5

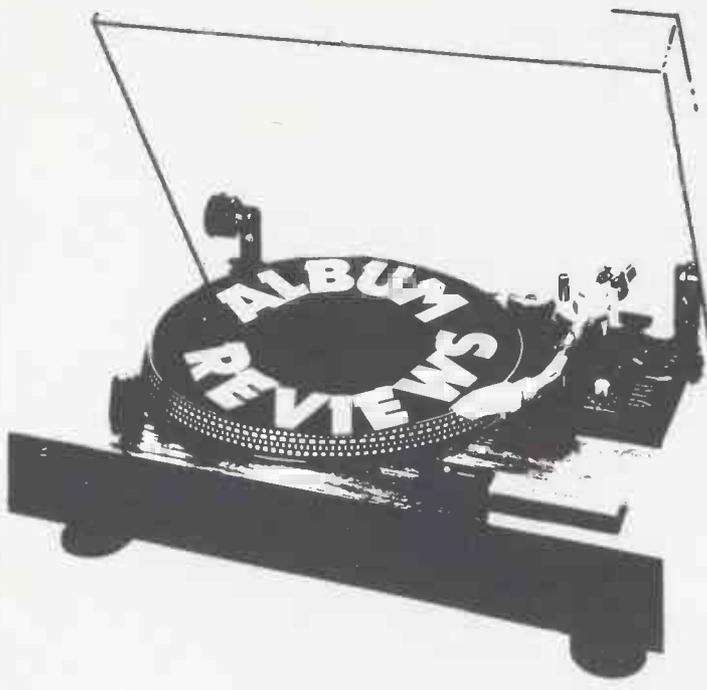
EXERCISE 6

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A WORD ABOUT THE AUTHOR

Chris Gibbons is a 29-year-old exsession musician and arranger. He is currently a guitar demonstrator/salesman at City Electronics Organ Showrooms in Torquay.

As a session player he has worked on both sides of the Atlantic for producers including Jimmy Horowitz (Rod Stewart) and Del Newman (Elton John).



Alex and all that Jazz

ALEX HARVEY
THE NEW BAND
THE MAFIA STOLE MY
GUITAR
RCA PL 25257

LOCK up your daughters and hide the hard stuff, Alex Harvey is back in town with a new band

and a new sound.

The first hint of the change is the inclusion of veteran Jazz sax player Don Weller, who introduces himself in an unassuming way on the instrumental 'Don's Delight'. Balancing him and 44-year-old Harvey are two 18-year-olds,

guitarist Matthew Cang and Simon Chatterton, who both play like seasoned pros. Alex sure can pick 'em.

The Mafia Stole My Guitar is a varied and unusual LP that reaches a peak on the salty swaying 'The Whalers (Thar She Blows)', but has no dull moments. There's an over dramatic version of Johnny Kidd and The Pirates' 'Shaking All Over' which gives Cang a chance to take off. And a glorious chanting slaves' anthem called 'Oh Spartacus' where Chatterton shows his considerable drumming skills.

Oh I almost forgot old Alex. He's just as strong as usual, intoning in his rich Glaswegian accent.

This lot are on the road soon. It's one tour I'm not going to miss.

MP

It's no pretence

THE PRETENDERS
REAL RAL 3

IF you liked the single 'Brass In Pocket' that stayed at number one for a couple of weeks,

you're quite likely to enjoy the album just as much.

All three singles are on it (the other two being 'Stop Your Sobbing' and 'Kid') but this is compensated for by the fact that the album contains 12 tracks and lasts for over fifty minutes.

The majority of the songs are penned by vocalist Chrissie Hynde herself and the strength of her voice is more noticeable on the slower numbers. She sounds more comfortable and expressive on them. The best fast track on the album has to be 'Mystery Achievement' which is more subtle than other fast numbers. It does have a familiar 'Pump It Up' beat about it, however, and is not the only track on the album that sounds a little like someone else. 'Private Life' features guitar playing, bass playing and especially drumming right out of the Police book. Lyric and melody still remain Chrissie's own though.

The album is also good proof of the effect a producer has on a vocal. Eleven out of the twelve tracks on the album are produced by Chris Thomas, but 'Stop Your Sobbing' is produced by Nick Lowe. It's obviously still the same girl singing, but where Nick Lowe has brought out the sweet side to her voice Chris Thomas has brought out the seductive side, which I for one find far more enjoyable.

TH

Hancock's half decade

THE BEST OF
HERBIE HANCOCK
CBS 84106

HERBIE Hancock has been in and out of favour with the world more often than Russia. As the piano player with Miles Davies' band during the early 1960s he was constantly praised by Jazz fans for his inventive playing. Then when he rejected straight Jazz and experimented with electronics the fans left him in droves. They were replaced by other fans who dropped him like a hot keyboard when he embraced disco music.



"Och, it was nothing really." Alex displays his new band. From left to right: Don Weller, Gordon Sellar, Alex, Simon Chatterton and Matthew Cang.

This is a six track taster from five of Hancock's later albums. It includes the reservedly funky 'Chameleon' from his superb *Headhunters* LP, which makes a strange bedfellow for the overtly disco song 'You Bet Your Love' from *Feets Don't Fail Me Now* (nothing to do with Little Feat).

Then on 'I Thought It Was You' Hancock demonstrates his affection for The Sennhesier Vocodor. An interesting but ultimately unsatisfying collection.

MP

Back on the beat

**TOM SCOTT
STREET BEAT
CBS 83801**

AFTER the wishy washy, polite front parlour whittlings of *Intimate Strangers* it's gladdening to see that this ace

saxophone player is back on the beat with more vigour than ever.

This time around it's not just tenor, alto and soprano sax that he's wielding, but Lyricon, ARP Quadra and various percussion instruments as well. But it's on wind instruments that he really excels. Without his delicate balance, perfect pitch and careful arrangements, Joni Mitchell's *Court and Spark* wouldn't be the tour de force that it undeniably is.

Whether it's his soaraway style, as in 'Car Wars' or his heavy riffing, which is used masterfully in 'Greed', Scott never fails to please.

MP

Going for the heavy one

**JEFFERSON STARSHIP
FREEDOM AT POINT ZERO
RCA FL 13452**

LOSING Grace Slick recently wasn't the setback that it might have been. Starship's sound has become so formulaised over the past few albums that it's quite possible that all they did to create a new one was put the previous LPs into a computer with the instructions 'add heavy riffs as desired'.

Paul Kantner is still hung up on his cosmic playground trip, but he's got common sense. What the world wants now is heavy rock without unpleasant after effects. And that's exactly what Starship give you. The opening track and single, 'Jane', is a powerful, predictable ballad that should get plenty of airplay. But who needs songs like 'Rock Music' with illuminating lyrics like 'Rock'n'Roll is good time music?' yawn.

This album's saving grace is guitarist Craig Chaquico, surely one of the world's most underrated kings of the fretboard. Listen to his stunning climax on 'Awakening', it's speed and inspiration combined.

MP

Messy

Ramones

**RAMONES
END OF THE CENTURY
Sire, SRK 6077**

THE production on this album is so wrong for the music I can't believe it's actually happened. Why a band like the Ramones should be produced by Phil Spector is beyond me. Maybe I've missed the point, but to me this album is a complete mess.

As per normal Spector has produced this vast wall of sound but in doing so has actually weakened the sound of the guitars. They've got absolutely no balls at all. They've been drowned in a sea of echo and reverb and you can barely hear them.

All this is a shame, because the songs seem stronger than on previous albums. Some of them will sound great live, but they've been messed up too much on this album to be enjoyable.

TH

Worth shelling out for

**SHEL SILVERSTEIN
FREAKERS BALL
CBS, 31766**

SHEL Silverstein was responsible for the majority of Dr Hook's material in their earlier days. Before Dr Hook found success with 'A Little Bit More' they released a brilliant album titled 'Bankrupt' which featured a host of Shel's finest songs. Available also is a 'Dr Hook Revisited' album which also features a ton of Shel's songs, even nuttier than on *Bankrupt*. Among them is his most famous — 'Sylvia's Mother'.

Freakers Ball is his own songs performed by himself, and Dr. Hook.

Included are such gems as 'I Got Stoned and I Missed It', 'Stacey Brown Got Two' and 'Don't Give a Dose To The One You Love Most'. Shel Silverstein certainly had some strange moments of inspiration. All this for only £2.79.

TH

Everyone

loves Lene

**LENE LOVICH
FLEX
STIFF SEEZ 19**

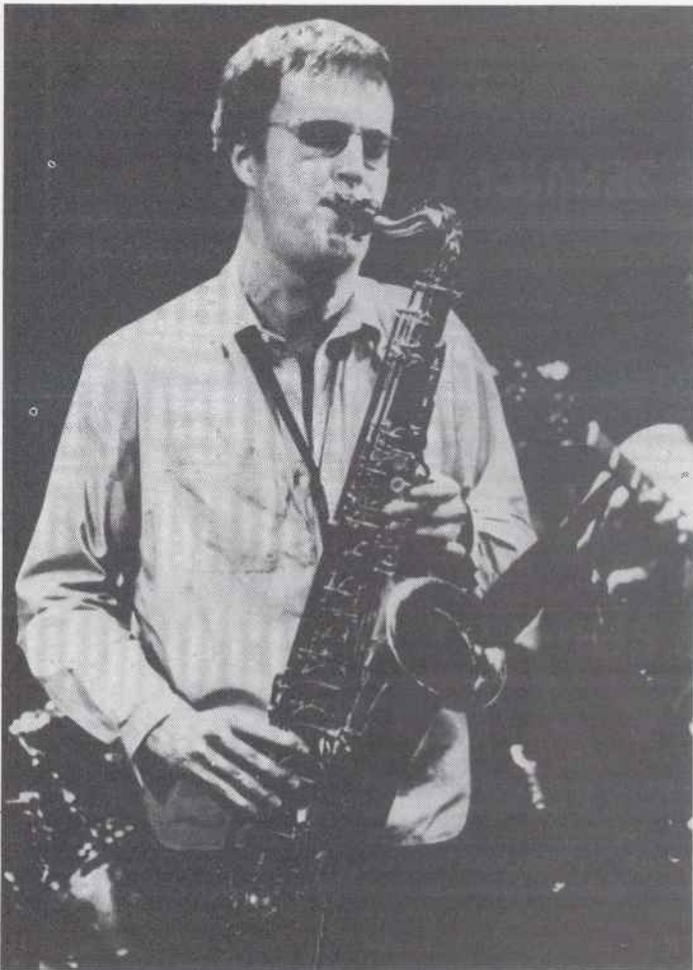
LITTLE Miss Enigma swoops back with her second polished and pleasing work.

The clean, tight almost clinical production adds to Ms. Lovich's image as a mysterious Euro-child, and gives her a chance to show that she is quite capable of playing subtle saxophone.

As well as the singles, 'Bird Song' and the pacy, bright 'Angels' there's an almost unchanged version of The Four Seasons' 'The Night'.

An album that's difficult not to like.

MP



Tom Scott — blowing strong again.

PROBABLY THE MOST UNIQUE SERVICE EVER OFFERED

A rather bold statement, you may say. Well, we don't think so. Up until now there have been companies offering studio design facilities or equipment supply and installation, but now we can offer both plus the ability to build the work we design. We have experts in every aspect of design and construction at our disposal, and because we are all one team the work gets done faster and to a much higher standard.

We believe the future of the recording industry lies in the home; perhaps the basement, or a purpose built extension or outbuilding, where a 4 or 8 track studio can give a creative musician the flexibility he needs without the problems or cost of hire found in a commercial studio. Our services are aimed at this market, and we will be happy to discuss any aspect of it at any time.

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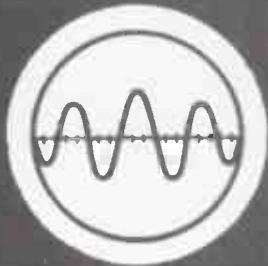
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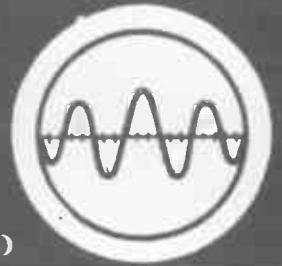
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NEW TO YOU



Mike bashes his skins at the bottom of a 4,000 gallon tank.

THE LATEST THING IN SKIN DIVING

DRUMMER Mike Freer opened his new music store in style — by setting a world record for underwater drumming.

Mike, who runs Freer Music in Farnborough, Hampshire, spent 122 minutes in a 4,000 gallon tank playing a fibreglass Pearl kit with stainless steel drumsticks.

Mike was interviewed underwater by several TV and radio stations including BBC TV, Southern TV, BBC Newsbeat, LBC and Radio London. All the interviewers used a microphone with a contraceptive stretched over it to prevent water leaking in, which is apparently standard practice. Now Mike is planning two more stunts: drumming on water skis

and drumming on the wing of an aeroplane.

He said: "The first-half hour was the worst. The water was only two degrees fahrenheit above freezing. But once I got moving I was alright. I found it was better to stick to rudiments like triplets and paradiddles.

"This is definitely a world record. It's going to be in the next edition of The Guinness Book Of Records.

"I'm quite serious about doing the water skiing and aeroplane stunts. In fact Rat Scabies want to play on the other wing of the plane. The kit I was using underwater was Rat's old one. He came along on the day and gave me a bottle of champagne."



Mike being interviewed by David Stevenson of BBC Radio 4 with the 'Durex' microphone.

NOT FOR WALTZ FANS

THERE'S no waltz rhythm in the new Digital Rhythm Matrix from Electro Harmonix. That's because the New York firm only programmed the latest dance rhythms into their DRM-16 Matrix.

The unit provides four types of Disco beat, four types of Rock, four types of Funk and four other rhythms including

Reggae. Each pattern contains a maximum of 32 beats in two bars and may include any combination of bass drum, tom tom, snare drum, wood block and hand claps.

For more details contact Electro-Harmonix at Unit 24, Park Hall Trading Estate, Martell Road, Dulwich, London.



The Electro Harmonix DRM 16 Rhythm Matrix.

SHETLAND'S GAIN

RESIDENTS OF THE Shetland Isles will find it easier to get hold of Teac and Tascam equipment now that Gain Acoustics has been appointed northern Scottish distributors for the companies.

Gain, who are based in Dundee will be building a four track studio to demonstrate the equipment. They also plan to put a mobile studio on the road during the summer.

For further information contact Gain Acoustics, 11 Whorterbank, Lochee, Dundee DD2 3AA. Tel: (0382) 611476.

PORTABLE MARTELLO

A new range of portable, cordless PA amplifiers is being introduced by Martello Sound, who having taken over the marketing of Reslosound products.

As well as marketing their own range of guitar amplifiers, Martello will also be distributing Reslosound's Cabaret Radio Mic System.

For details of the new Rello cordless systems or for any Martello/Reslosound product telephone Rye 3959.

NEW TO YOU

PUTTING THE SQUEEZE ON

IN a world where prices are constantly going up, it's nice to find a price reduction.



Hohner have just reduced the price of their popular 48 bass Student Piano accordion by nearly £100 — from £263.75 to £165.75. The reason for the reduction say Hohner are the increasing sales of the instrument.

Gary Mann, promotions manager for Hohner said: "It's beginning to sell much more. Production is three to four times what it was. This means we can make it cheaper.

"Its a fairly stable instrument, used mainly by folk musicians and schools. But you do find some unusual people playing it."

BREWERY SPONSORS ROCK COMPETITION

SINCE booze and bands inevitably go together, one of Britain's major breweries has decided to hold a national rock competition, with £15,000 in prizes for the winner.

The 'Arctic Lite Rock Search '80' competition is being launched in England and Wales by Allied Breweries in conjunction with State Records and The Daily Mirror Pop Club.

Bands can enter by sending a short tape of their music and a photograph of themselves to the organisers. Entry forms will be available in the Daily Mirror and through record shops. Then selected entrants will take part in regional finals throughout Britain.

The eventual winners will

receive £5,000 in cash, £10,000 worth of equipment, and a recording contract with State Records and financial backing from Arctic Lite for their first year on the road. The bands placed second and third will be given £1,000 and £500 respectively.

Mr Harvey Allen, Allied Breweries' National Brands Director said: "Arctic Lite is designed to appeal to the very people who play and listen to rock music. Our development of this campaign and our first ever association with the world of rock is therefore very natural."

The winning band will also have the dubious honour of having its name changed to 'Arctic Lite' for a year.

IT'S JUST THE LIMIT

IF you're worried about damaging your fans' ears at gigs, Computer Engineering have the answer. They have introduced the CEL-206 noise limiter which turns down the volume when things get too loud. If you ignore that for too long the unit will cut off the mains supply. A bit drastic, but it ensures that you keep the volume down to a reasonable level.

The CEL-206 works by monitoring the noise level on a wide dynamic range sound level meter covering 50-100 dB and continually compares it to a preset threshold level. It may be

mounted on a wall and wired directly into the mains supply.

A ½" microphone with integral preamplifier is provided with the system.

The CEL-206 costs £375 excluding VAT and is available from Computer Engineering, 14 Wallace Way, Hitchin, Herts.

MOVING STRINGS

STRINGS and Things, the guitar accessory firm has moved from Lancing to Brighton. The new address is Unit 2, Chapel Road, Portslade, Brighton BN4 1PF. Permanent telephone numbers have still to be chosen.

ZEROSLEEVE

ZEROSTAT, makers of hi-fi accessories have introduced a new protective record sleeve.

The sleeve is made from special polypropylene, which the firm claims cuts down static considerably and is smooth for scratch-free record removal.

The sleeve will sell for about £1.95 for ten.

DAVID'S DOUBLE

IT'S two in a row for David Manger, who recently became Rose Morris' Salesman of The Year for the second year running.

David is the first salesman to win the award twice. His prize was a weekend in London with his wife Gillian, and a silver trophy, which was presented to him by Rose Morris Chief Executive, Peter Clarke, pictured right.



David Manger receives his Rose-Morris 'Salesman of The Year Trophy' from Rose-Morris' Chief Executive Peter Clarke.

RYAN SIGNS EXPRESSLY TO SONOR

LLOYD RYAN, one of the leading drum teachers in Britain has been signed to perform clinics at Sonor dealers in the U.K. throughout the year.

Lloyd, who taught Phil

Collins of Genesis will also be performing with his band 'Lloyd Ryan's Express'. He is pictured with Sonor promotion manager Chris Stevens, signing the contract.



OVATION WARNING

ROSE MORRIS have issued a warning to potential buyers of Ovation guitars.

The firm, which distributes Ovation guitars in the UK says that some of the instruments are coming into the country through other importers. And it warns that guitars not imported by Rose Morris will not have been inspected by the firm and will not carry the Rose Morris guarantee.

All Ovation guitars have a swing ticket on the headstock giving an inspection report. If you have any doubts about an Ovation guitar contact Keith Drewett at 01-267 5151, quoting the guitar's serial number.

JIM WILL WIND YOU UP

JIM DUNLOP has added a novel string winding device to his range of quality guitar accessories.

The Stringwinder is designed to make easy work of winding guitar or banjo machine heads, and will also remove bridge pins without damaging them. It is available in a choice of three colours — red, orange and yellow — and costs 70p.

Also introduced by Jim Dunlop is a range of glass guitar slides made out of Pyrex and soda lime glass. Both the Stringwinder and the slides are available through Hohner.

NEVE NAB BBC DEAL

NEVE Electronics have won an order worth £300,000 from the BBC. It's the largest single BBC order ever won by Neve.

The Royston-based firm is supplying the news and current affairs studios in Broadcasting House, London with their new Mark IV general purpose studio control desks. The desks will

replace equipment which is more than 20 years old.

The Mark IV desks have been developed by BBC studio engineers to provide full stereo facilities. They also have 24 mono channels, ten of which will be available to outside correspondents.

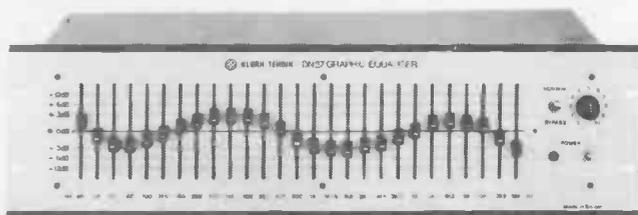
NEW TO YOU

KLARK EQUALISE THE ORIENT

CHANGI International Airport in Singapore will have one of the world's most advanced public address systems when it is completed later in the year.

The airport has bought 80 Klark-Teknik DN 27 Graphic

Equalisers to compensate for the uneven acoustics of every room and corridor in the building. The DN 27s were chosen in preference to two US-made equalisers.



One of the 80 Klark Teknik DN 27 Equalisers bought by Changi Airport.

IT'S ONE MORE FOR THE ROAD

ROAD Electronics have added a new speaker enclosure to their range. It's the RS-7120 system which features a 12" bass unit and a Peizo electric tweeter in a horn-loaded cabinet.

Full details of the RS-7120 and other Road speakers and amplifiers can be obtained from the firm at 2107 East 7th Street, Los Angeles, California 90021.



The new Road RS 7120 cabinet.

McKENZIE

Acoustics Limited

Loudspeakers for the Professional



Often heard rarely seen

Top equipment manufacturers including Market Leaders Jim Marshall and Carlsbro Sound specify from the range of McKenzie "Professional Series" of loudspeaker drive units. The reason is quite simple, they demand superb acoustic performance and a high reliability factor.

The highly successful 12 inch series continues unchanged in acoustic performance "WHY CHANGE A GOOD THING", but is now built on a completely new and improved chassis. These models received excellent reviews with such comments as, "the twin-cone and bass speaker was outstanding," and "we felt that the McKenzie sounded good and offered exceptionally good value for money."

The 100 watt and 150 watt 15 inch models are built on rigid aluminium die cast chassis designed for front or rear mounting. These top quality units have a high specification. For example the C15 Bass 150 watt has a massive anisotropic magnet system and a 3 inch very high temperature voice coil.

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A large proportion of the letters received at BEAT seem to be connected with studios in one way or another. The proportion of you that don't want to be stars want to become record producers.

Most people know that unless you're an established musician the only way to make it as a record producer is to start at the bottom and work your way up. A long, long process.

The following is an interview with 21-year-old Gordon Fordyce, a lucky young man who's already managed to secure himself the title 'Engineer' at Tony Visconti's Good Earth Studios. Tony is a producer best known for his work with Thin Lizzy, David Bowie and Marc Bolan. How did Gordon get as far as he has got in such a short time?

ENGINEER

At the age of 16 Gordon left school with five 'O' levels, knowing that he eventually wanted to be a sound engineer. At school he had played drums and had been gigging around with a band there. Trying to get a

YOU WANT TO

At 21, Gordon Fordyce has got position—he's a studio engineer. to his story . . .

job in a studio with absolutely no experience in anything proved impossible so he decided to go to college on an Ordinary National Diploma in Technology course to try and pick up a little technical knowledge.

Just before the finishing exams Gordon was offered a job at Sonovision Film Laboratories as trainee Sound Transfer Technician. He took the job hoping that experience would eventually go down

better than qualifications.

He worked there for a year and found it "crudely beneficial". It was only crudely beneficial as film sound is quite different from working in recording studios, and the equipment and tapes are totally different.

VACANCIES

After that year Gordon started looking out for studio vacancies, and struck lucky with Tapestry Studios, owned by John Kongos. There he was trained on a 24-track desk by Steve Dewey who was the studio engineer.

Unfortunately Kongos decided to close the studio commercially to get on with his own material, leaving Gordon jobless. He spent the next three months hassling for a job as an assistant engineer but soon realised that getting a job as assistant engineer was twice as difficult as getting a job as tape-op. The tape-op is the guy that threads the tapes, presses the on and off buttons and makes the tea.

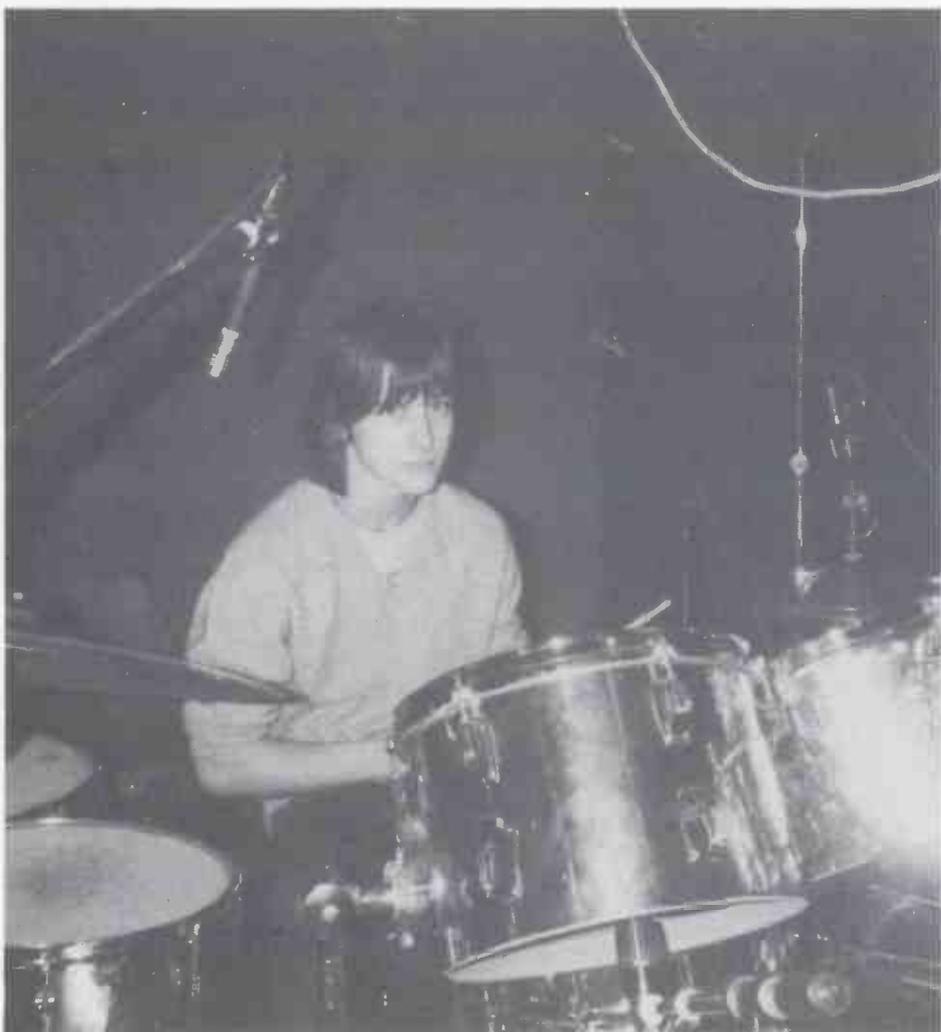
TRAINING

The problem lay in the fact that the studios like to train their engineers themselves. They like to get them young, make them tape-ops and let them learn. To tie him over and keep his hand in he took a job in A&M's master and cassette copying room.

"Things seemed to be moving a little slowly there but luckily there was a tape-op vacancy at Roundhouse Studios that I heard of. They interviewed me for the job and as I'd by now had a lot of experience they accepted me."

He took the job but it meant going back to square one again. He'd already spent a year at Tapestry as a tape-op, and was back doing it again. Also, at the Roundhouse he was competing with three other tape-ops and four engineers and he was the last in line for promotion. Success seemed a long way away.

After a month at the Roundhouse he got his biggest break. Through his job he heard of a position as an engineer at Good Earth, so he got in touch and went for an interview. By this time, even though he was



Although it's not essential, playing an instrument can help you get that studio job. Gordon gives Brian Downey's kit a beating.

BE A WHAT?

himself into a much envied
Tiffany Brown has been listening

still young, he'd notched up a fair amount of experience in the studio business, so he got the job.

"I was really pleased when I got the job because the studio has a close and friendly atmosphere and a good track record. I like to think that I'm working for a production workshop rather than a music factory.

"Another good thing is that I'm constantly learning. I'm either doing my own sessions (he did Dirty Tricks' demo tapes) or assisting either Tony Visconti or Kit Woolven, the studio manager and chief engineer."

He also feels that now he's back in a small independent studio the possibilities are greater because the smaller the studio the quicker the training process.

"I still have to make the tea though", he adds.

Advice?

"When you're working with musicians and producers, if you come up with good results the chances are they'll come back to you again and again. Gradually you build up a sort of clientele.

"Working in a studio is no nine to five job. A lot of the time you'll be working all

day and well into the night.

"When applying for vacancies it's best to know as much as possible about tape machines and studio equipment such as limiters, compressors, digital delay, noise gates etc and try to find out about things like lining up tape machines.

PLAYING

"It also helps, but is not absolutely necessary, if you can play instruments as it gives you a better understanding of what it's like on the other side of the glass.

"Also there are various books on modern recording techniques which are very useful to have.

"Writing letters is the standard approach for applying for a vacancy but if you ring the studio every now and again it will help you build up a relationship with them.

"Your biggest problem is getting in. Big record company studios usually fill their vacancies internally."

What's left for Gordon to do now is build up his experience, spread his name about and work his way up to being a fully-fledged record producer. In the meantime if you want to follow in his footsteps you better get those 'O' levels out of the way first . . .



Getting down to it at Good Earth. From left to right we have Gordon, Philip Lynott and Kit Woolven, chief engineer pictured behind the mixing desk.

LETTERS and QUERIES

Edited by
Gary Cooper



REMEMBER
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reading etc., and I'm not sure if I have taken the right step in buying a synthesiser first. Do I have to play a piano first, or can I start from scratch?

It sounds a bit daft to ask you now I have already gone to the expense of buying one, I should have found out first, but it's too late now. Can you think of something for me, or am I stuck with a rather expensive instrument.

● Robert Butler, Telford, Salop.

The tale of a tall bass

Dear Beat,
I recently bought a secondhand bass guitar called a 'Hayman 40 40'. The neck is longer than any other I've seen so I'm writing to ask about what strings I should or could use. Are they standard or longer than normal? What make are they? Thanks for your help.

● C. G. Sleeve, Ashford, Kent.

We rang Jack Golder at Shergold, who made the Hayman 40 40 and he told us that it is a 34" scale standard long scale bass. He recommends that you use Picato Light Gauge Bass strings, round wound, for your Hayman 40 40.

● R. McDermott, Chester, Cheshire.

All cassettes on the Phillips Compact Cassette system i.e. normal hi-fi cassettes are interchangeable.

You would be better to approach publishers direct although artists can be approached and if they like a song enough to record it you will have no trouble getting a publisher for it.

Your best bet is to try both approaches. Send your tapes to artists and publishers who specialise in your sort of music. See who publishes songs of your type in Britain and approach them by sending in a tape. You will find their addresses in the London telephone directory.

First find a Flying 'V'...

Dear Beat,
I bought an Eros G587 SG copy four years ago. After two years I fitted two Di Marzio dual sound pick-ups which improved the sound considerably, with nice distortion. The neck, in my opinion is very good — action is about 2.5mm with no buzzes and is very true. The only thing lacking is natural sustain and the bass strings sound a little flat. I use Fender XL 150's.

I now propose to build a flying 'V' body out of solid ash and use the neck of my Eros, fitted with M6 machines and a Di Marzio brass nut.

To the 'V' body I intend fitting the dual sounds with a Di Marzio brass tremolo bridge unit (Strat type) F.G. 1301.

Would ash be a suitable wood to use and is there any way I can get the dimensions of the flying 'V' body?

Does this set-up sound O.K. Have you any suggestions to make?

● G. Wayman, Devizes, Wilts.

The project sounds interesting and worthwhile and the accessories you have chosen are excellent. There are woods that sustain better than ash, but they can be exotic and hard to obtain so stick to ash.

If sustain is what you are after, then obviously re-fret the neck with fat frets.

Off hand it is impossible to give dimensions — one could hardly phone Gibson and ask for details on how to make a copy! I suggest you find one in a shop and measure it up.

Without wishing to be rude to the Eros — I would suggest that the wood used in the neck and finger board is not of the highest quality and you might consider making a new neck to the same dimensions, although when it comes to truss rods it may prove to be difficult unless you have engineering capabilities. Apart from that everything sounds fine. Good luck.

Playing synth from scratch

Dear Beat,
Can you please give me some information on any postal courses, tutors or lessons on how to play a monophonic synthesiser. Mine has three and a half octave keyboard. I don't know anything about time,

Postal courses however good are no substitute for personal tuition. Piano lessons would obviously help but much of piano technique would be superfluous on a monophonic instrument.

Your best bet is to find a local synthesiser player and get him to teach you. Try your local music store to see if they know of anyone who would be willing to give lessons. This is the best way to learn how to play any instrument if you cannot read music.

A lead on Nasty

Dear Beat,
Could you please tell me where I could get hold of any info on the Nasty Cordless Radio Transmission System, made by Silver Eagles Designs?

Also could you please tell me if anyone in the U.K. distributes or stocks them?

● R. Gibbs, Copnor, Portsmouth, Hants.

Nady Systems (formerly Nasty Cordless) are based in California, USA. As far as we know there are no U.K. distributors for their transmission systems. But the firm can be contacted at 1145 65th Street, Oakland, California 94608.

You should realise that any radio transmitting system requires a Home Office or Post Office licence. The cost is likely to be between £3 and £12. For details write to The Radio Registration Department, Home Office, Waterloo Bridge House, London SE1.

Heading for the country

Dear Beat,
Could you please help me with a problem? I have written some songs with a distinctive American flavour and I would like to submit them either to an American publisher or a singer like Johnny Cash. Could I send them direct to America or do they have agents in this country and could you help me with some addresses?

Also do our cassettes fit their machines or must it be a reel of a certain size, track and speed? Any help or suggestions would be most welcome and keep up the good work with your excellent magazine.

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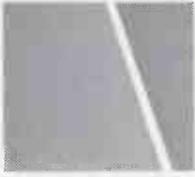
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I bet you thought we'd half-inched the two Aria guitars and the Hohner piano offered as prizes in our September competition. Not so.

You may remember that we offered an Aria TS600 guitar worth £274.60; an Aria YS500 guitar worth £239.80 and a Hohner K1 piano worth £372.40. The lucky winners also got cases for their instruments.

The questions were so simple that we knew you'd have no problem with them. The tricky part was the tie-breaker in which we asked you to say in not more than 15 words why you'd like to win an Aria guitar or a Hohner piano. Some of the breakers were just plain silly, some were amusing. All of them were entertaining. But the winners were Mike Howard of Stokesley, Middlesbrough, Len Aldous of Bournemouth and Matthew Clifford of Gloucester.

Mike 21, a joiner, won the first prize of a TS600 guitar with his slogan "Don't care if I win, I'm still going to buy one. Excellent value for money." As it turned out he meant he was going to buy an SB600 bass which Aria kindly gave him instead. Mike's band is called Return Ticket.

Len, 30, a pro musician, won his YS500 guitar with an ad man's dream. He wrote: "Fingerbored? Fretting? Afraid quality trebles an overdraft? Use your head and pick-up an Aria."

The prizes were presented at the Rose Morris showroom in Shaftesbury Avenue, London, by Pete Tulett and Terry Mabey, directors of Gigsville, the firm which markets Aria guitars.

Matthew Clifford was the lucky 17-year-old who won the Hohner piano. He wrote "The Honer K1 piano delivers a superb variety of sounds in a tough, roadworthy package."

Matthew plays in a Gloucester-based band called 'On' which will soon be appearing on BBC TV in a programme about youth music.

His prize was presented by Gary Mann, promotions manager of Hohner, and Brian Chatton, a session musician at Matrix studios.

Many thanks to Aria and Hohner for the prizes, and watch out for more competitions in the near future.

ARIA AND HOHNER — COMPETITION WINNERS



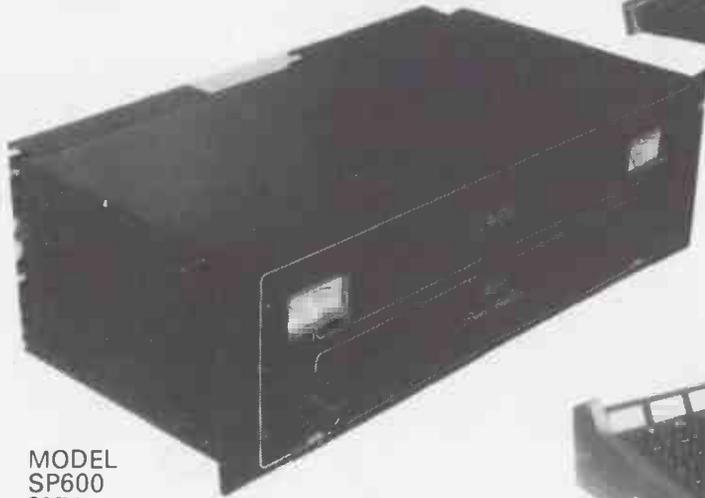
The Aria presentation at Rose Morris' London showroom. Pictured from left to right are: Tony Horkins, editor of BEAT; Terry Mabey of Aria; Len Aldous with his Aria YS500; John Gold, manager of the shop; Mike Howard with his Aria SB600 bass and Pete Tulett of Aria.



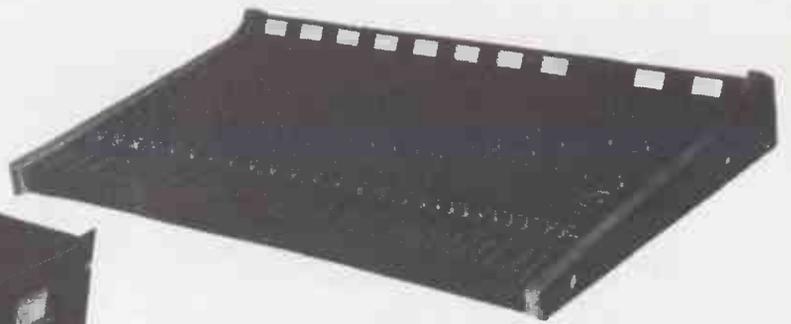
All smiles at Matrix Studios, from Garry Mann, marketing manager for Hohner; Brian Chatton; winner Matthew Clifford and BEAT editor Tony Horkins.

AC-ES

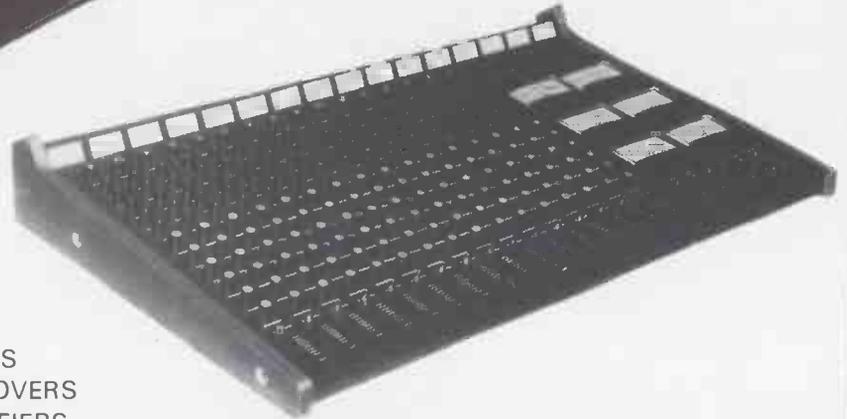
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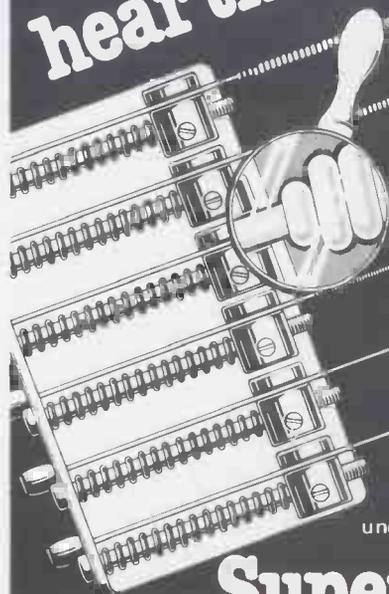
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LITTLE ARIA FOR



ARIA PRO II SB 1000 FRETLESS BASS

Price: £361 inc. VAT

Over the last couple of years there's been an amazing improvement in the standard of Japanese guitars. Cheap copies are on their way out leaving an impressive array of Japanese instruments standing up on their own merit. Yamaha lead the way, with smaller companies like Ibanez and Aria quick to follow. Why not tie in the arrival of new music with the

arrival of new instruments? It can make the instrument manufacturing market as healthy as the record industry has become, and give 'the big two' a hefty kick up the arse!

This Aria Pro II is a good, quality instrument, and there's no trace of the Fender or Gibson design in it. Starting up at the head the strings are wrapped around four of Aria's own roto-matic machine heads. Although there's no safety mechanism incorporated into it they have a positive feel and showed no sign of slipping.

The nut is brass and the neck is a long scale and would have 24 frets if it wasn't a fretless bass. It's built with alternate 5-ply laminations of maple and walnut running right through the body, while the fingerboard in Jacaranda. The neck is very comfortable being wide across the fingerboard and narrow in width.

Although the neck is really nice it is here that my biggest grumble lies. The bass is supposed to be fretless but they've marked on in Nickel Silver all the fret placings. This gives me a few causes for complaint. I love

fretless basses for the sound and for the looks. The markings make the bass look like a normal fretted bass which eliminates half the fun.

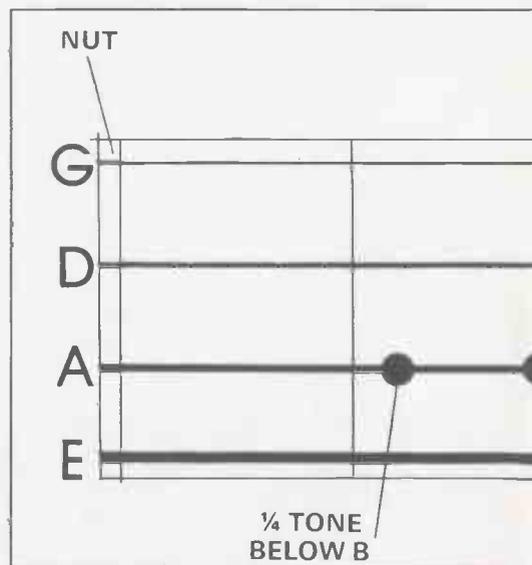
More important than that is the fact that if you follow the fret markings you're likely to hit a bum note. On a fretted guitar when you put your finger between two frets you're shortening the length of the string to the distance between the bridge and the fret. On this guitar you'll be shortening the length of the string to the distance between the bridge and your finger. The two notes may not be the same, as is shown in the diagram.

The only good thing about the fret markings as far as I can make out is that they might prompt someone who's playing a fretted bass into having a go at a fretless one. After all, there's a lot more you can do on a fretless bass and there seems to be this hangup about them being a lot harder to play. But once you're used to it, you don't even notice it.

Talking about the bridge, that too is solid brass. Each string is individually saddled and all the adjusters are also made of brass. The way it was set when I got it made the action far too low which caused a lot of string buzz, but it didn't take long to raise them. The strings themselves are round wound, but on a fretless you really should put on flat wounds. Ibanez too make the same mistake. Round wounds tend to chew up the fingerboard of a fretless bass because there's no frets to stop them from digging in. (All current Aria fretless basses are now supplied with flat wound strings —



Sting models the Aria Fretless bass.



Reviewed by: Sting

IMPROVEMENT

Ed).

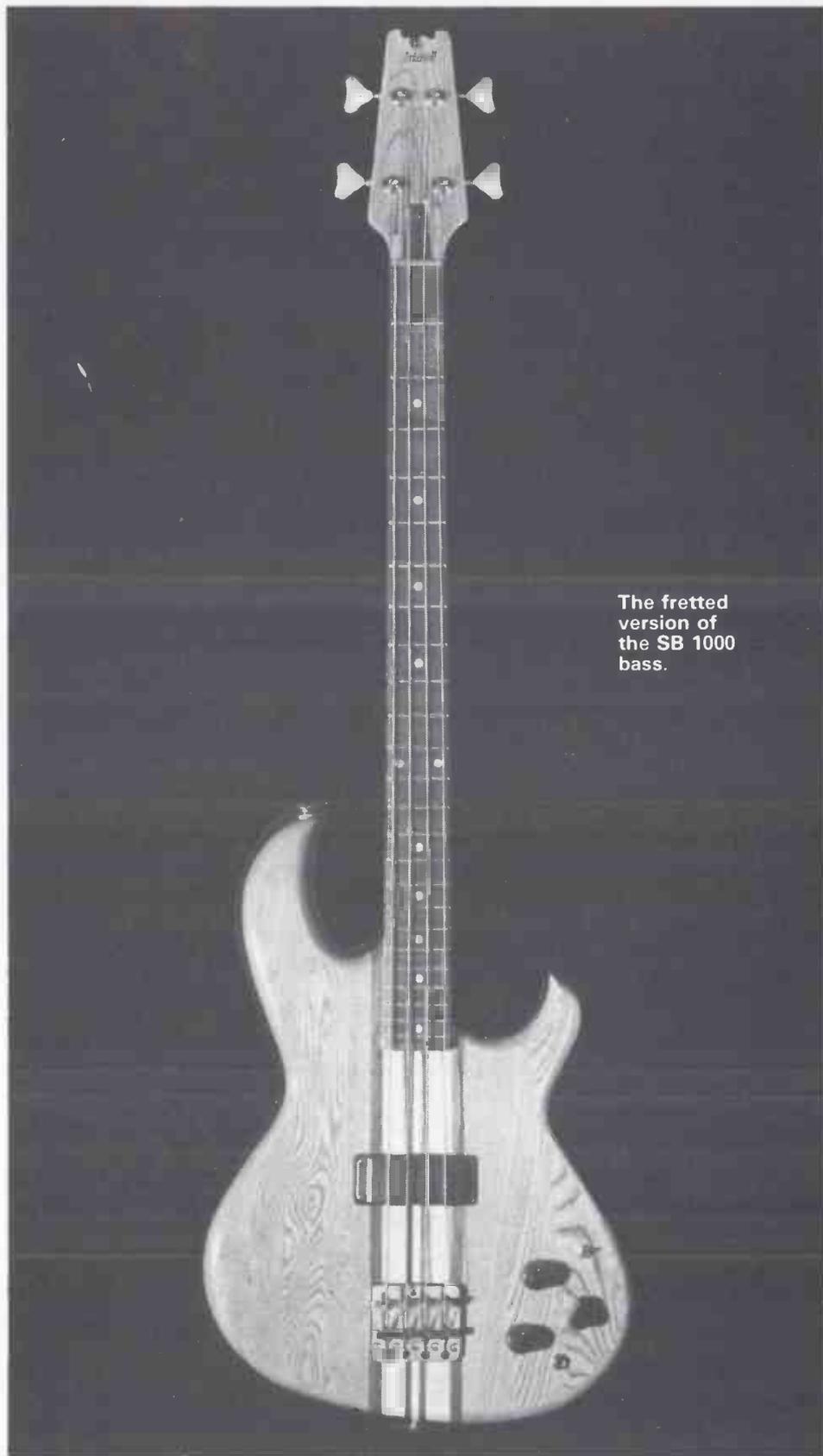
The Oak body is beautifully finished and well cut away for comfortable playing and easy access to the top of the fingerboard. The overall weight is pretty heavy (which I'm used to as the Ibanez is also heavy) and the balance is fine.

The controls consist of a volume control, tone control, tone selector and tone-selector on/off switch. Six different tones can be selected using the tone selector to combine with the overall tone control settings. This particular control is stepped which I particularly liked. In fact I'm having a guitar made at the moment with all the controls stepped. Although generally well placed I think the on/off switch for the tone selector is a bit in the way, especially with the way I attack the tone controls.

The bass is also fitted with a 'Noise Killer Circuit'. It gets switched on when you plug your jack into the guitar and reduces hum and unwanted noises from leads, it says here. I haven't really had the chance to whack the thing up really loud to be able to tell if it works effectively, but presuming it does it could be a help in the studio. It operates on 9 volt batteries which should last you about three months with 2 to 3 hours use a day.

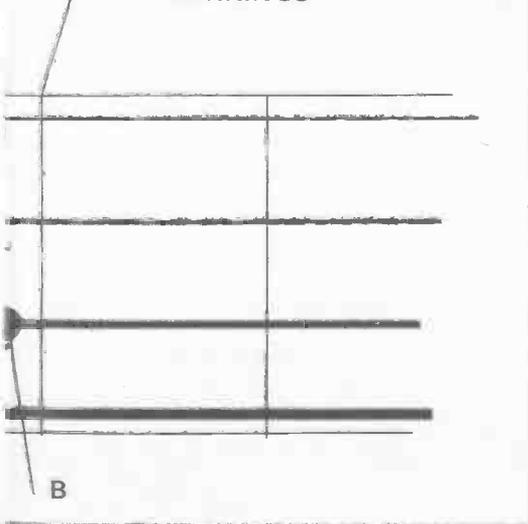
There's just the one pick-up on the bass placed midway between bridge and neck. It's a moulded-type, MB-1, but the guitar has a full-range of EQ which is good for just the one pick-up.

That just leaves the price. For your money you're getting a good quality, well made instrument at a reasonable cost.



The fretted version of the SB 1000 bass.

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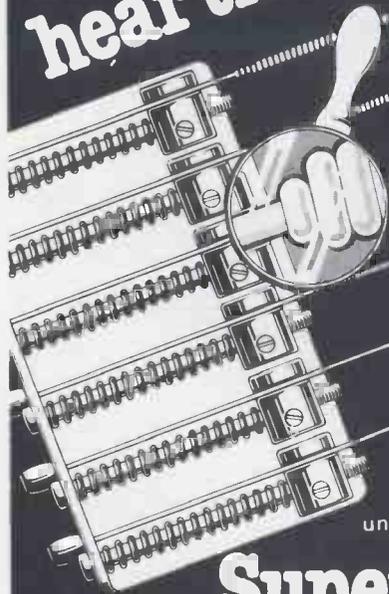
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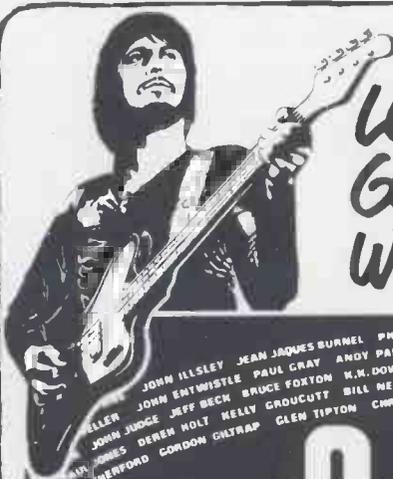
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Reviewed by: Gordon Giltrap

GO WESTERN YOUNG MAN



MASANO 510 WESTERN

Price £195 inc. VAT

This attractive acoustic is a copy of a Bozo guitar made by the Yugoslavian craftsman Bozo Podunavac. His work became popular after Leo Kottke bought several of his instruments.

I've never played an original Bozo, so I can't tell you if the Masano sounds like one. I *can* tell you that it's a loud guitar with a very clean tone. But before I get down to details I'd like to make a plea for lighter strings fitted as standard to new

guitars. The strings on this are like telegraph wires; you need to have fists of steel to play them. Despite that, the action is fantastic. I can only guess just how good it would be with lightweight strings.

Although it's a Bozo copy, the body shape is similar to the Yamaha series of acoustics. It has the same high waist and a herring-bone inlay down the back. The head, as you can see from the photo, is in the Bozo cutaway style, but I think it's a bit out of character with the rest of the guitar.

Turning to the woods used, the Western has rosewood back and sides, and a solid spruce top, which on this sample was two different colours. As you can see, the top half is slightly darker than the bottom. But rather than detract from its appearance I think it adds to it, although I'm told that not all samples have this distinctive top. The fingerboard is rosewood, and the frets are very big, like Gibson's. The fret markers are

standard dot type, and the neck is semi-matt which is a feature I like.

Perhaps unusually the truss rod adjustment is the old Fender style. Adjustments are made at the base end of the neck instead of at the headstock. But there's certainly no adjustment needed here; the neck is absolutely straight, which is surprising considering the heavy gauge strings used.

Apparently Ivor Mairants, who exclusively import the Masano range, set up all their guitars before they leave the shop. As this one is set up it's great for rhythm guitar, but if you want to try anything more dexterous you'll either need tough hands or you'll have to change the strings.

The machine heads are interesting. They look like Grovers, but I understand that they're Masano's own make. They're completely sealed and are very positive.

The top nut and the saddle are both bone which I prefer to plastic.

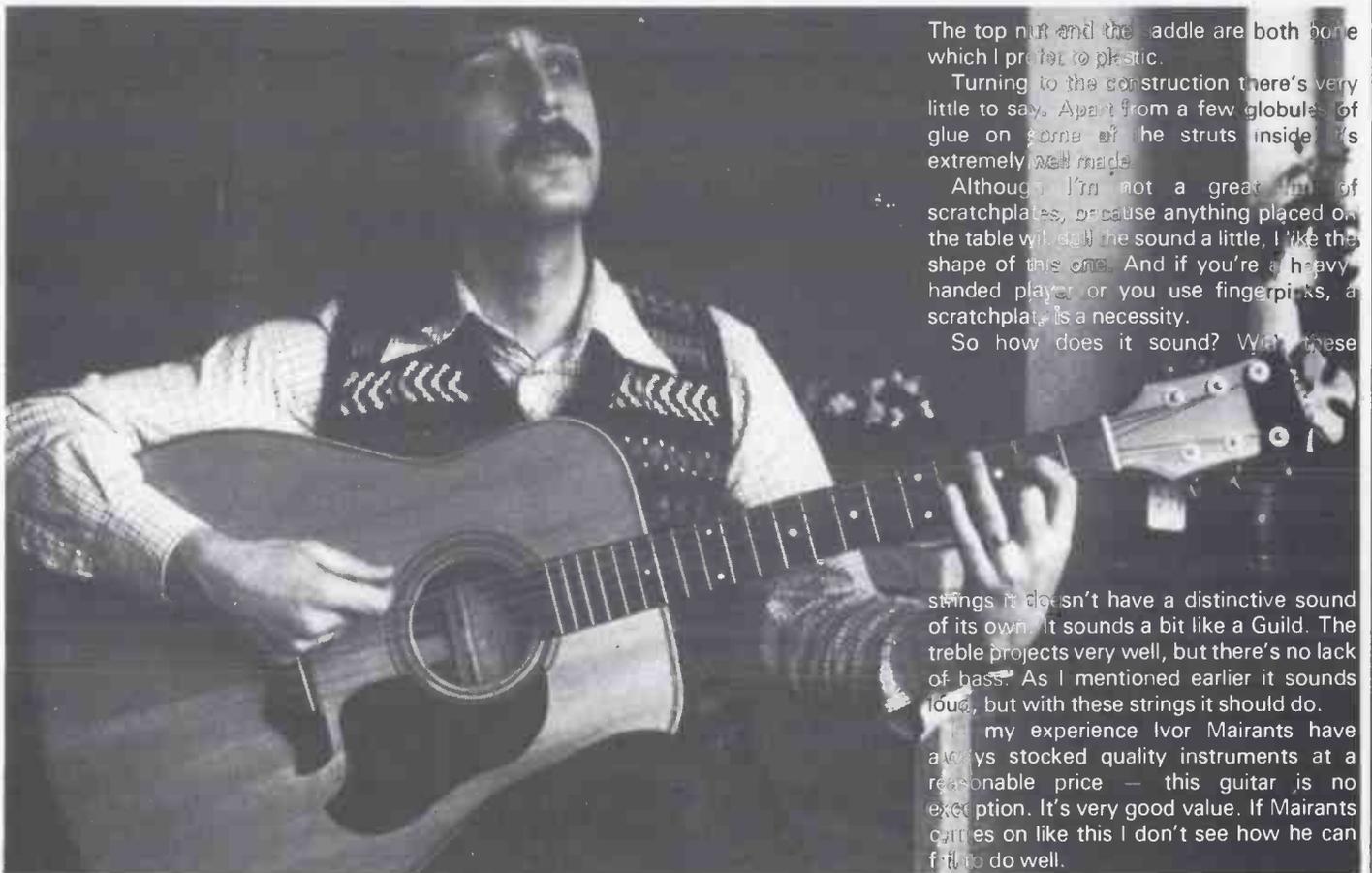
Turning to the construction there's very little to say. Apart from a few globules of glue on some of the struts inside it's extremely well made.

Although I'm not a great fan of scratchplates, because anything placed on the table will dull the sound a little, I like the shape of this one. And if you're a heavy-handed player or you use fingerpicks, a scratchplate is a necessity.

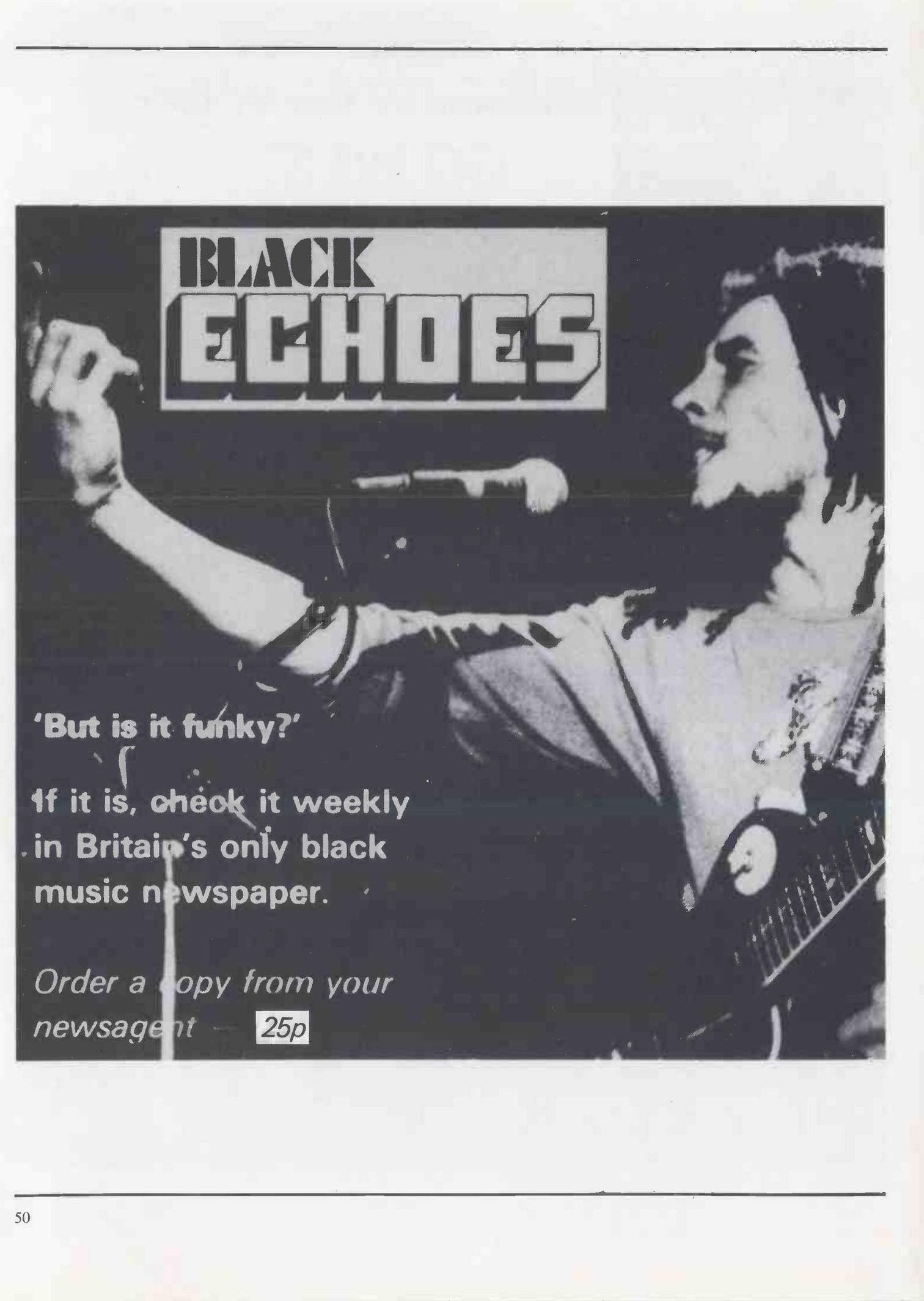
So how does it sound? With these

strings it doesn't have a distinctive sound of its own. It sounds a bit like a Guild. The treble projects very well, but there's no lack of bass. As I mentioned earlier it sounds loud, but with these strings it should do.

In my experience Ivor Mairants have always stocked quality instruments at a reasonable price — this guitar is no exception. It's very good value. If Mairants carries on like this I don't see how he can fail to do well.



Gordon gets the feel of the 'fantastic' action of the Masano.



BLACK ECHOES

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LOSING THEIR SAX APPEAL

When comparing the Selmer Mk VII to the Yamaha Y.T.S. 62, first of all you must bear in mind that they are both touted by their makers as new improved versions of the highly successful Selmer Mk VI and the relatively successful Yamaha Y.T.S. 61 respectively. Having played a Mk VI for ten years and a Y.T.S. 61 for five years I would have to admit that the Selmer has the edge over the Yamaha, and most pro saxophone players would probably agree. Where it starts getting complicated is with the price. The new models are roughly £200 a piece more than their respective predecessors. The Selmer Mk VII retailing at £828 complete with case and the Yamaha Y.T.S. 62 at £711, also complete with case, both prices inclusive of VAT. Now the crunch,

are we getting value for money? I'd say not. Your local dealer would probably disagree but how many dealers have a woodwind specialist behind the counter anyway? While guitarists pay exorbitant prices for jewel-encrusted, abalone-inlaid, gold-trimmed cricket bats, they do hold their price, in some cases, appreciating considerably (hence the pre CBS Fender syndrome). Sadly saxes tend to depreciate badly, normally falling to bits into the bargain. Have you ever tried part-exing a

fifteen-year-old saxophone? it just doesn't work the same as old guitars so it comes back to availability and value for money. Selmers are easier to come by while not everyone stocks Yamaha, and in certain cases dealers are openly hostile about their quality or, in their view, lack of it. I think this is due mainly to inverted snobbery on the part of the dealers and musicians alike against what is a good quality instrument, even if you bear in mind that it is still regarded by most musicians as a Selmer copy. I would contest this (Yamaha were making musical instruments long before they were making motorbikes).



*Albie Donnelly
of Supercharge
bemoans the
rising price
of saxophones*

The specifications of both instruments I won't go into but take it as read that they look good, sound great and are definitely professional standard saxophones and their prices reflect this. However in my view the new models are no great improvement on their respective predecessors and are far too expensive. You would be far better advised to try to get your hands on a secondhand Selmer Mk VI or a Yamaha Y.T.S. 61, have it overhauled and save yourself a substantial amount of loot which could be put to far better use on a course of decent lessons.

To sum up, I prefer the old models of both makes to the new models and I find there is little to choose between them. I would defy anyone to tell the difference on record between them when played by a decent saxophonist. In the end it's the noise they make that counts anyway. One last comment, try looking in Exchange and Mart under secondhand saxophones for sale. It's remarkable how many new improved instruments come up for re-sale shortly after they first appear on the market.

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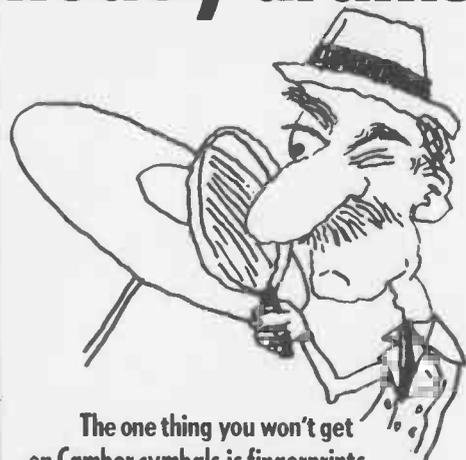
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INSTRUMENT REVIEW

Amplifiers



MATAMP V14 COMBO

Price: £555 inc. VAT

The Matamp was designed by the same guy that used to design some of the older Orange amps. Orange have now gone out of business, but Matt Mathias is back with a new range of amps including the V.14 combo reviewed here.

The amp, a valve amp, is rated at 100watts, but has peaks of 130watts. The result? A bloody loud amplifier — a little too loud even for me. It produces the sort of sound that just slices its way through your head.

The amp has two inputs, two volume controls, bass, mid, treble and presence, brightness and boost switches, a master volume and a reverb unit. A footswitch also comes with the unit which lets you remotely operate the boost, reverb and channel overdrive.

BY-PASS

The idea is this. If you plug your guitar into input 1 you can use both volume controls and the rest of the tones to get your sound. If you plug into input 2 you by-pass volume 1 and still use the same controls to get your sound. But with the foot switch you can effectively change back to channel one which has the extra volume control. This set-up enables you to set two playing levels and with a press on the foot switch be able to go between the two.

RESPONSIVE

Overall all the tone controls are very responsive and a wide range of sounds is available. The extra switch for the brightness is particularly sensitive and the extra boost switch does give the sound a good push. All of the tones available are very strong and powerful and overall pretty good. There is a master volume to help get that dirty sound but I couldn't really get a

Reviewed by: Brian Robertson

NO MARKET FOR THE MATAMP

decent dirty sound at low levels.

REVERB

The reverb is very steady and clean up to about 8½ or 9 on the control. Perhaps the biggest problem with the tones is the fact that you really do need a lot of top and presence to get a clear distinctive note.

The cabinet itself is very strong and sturdy and is fitted with spring-back flight-case handles, which are very strong. The major problem is that it's just so damn heavy. You really do need a couple of people to lift it, which slightly defeats the fact that it's a combo. Combos are made to be easily portable, to take along to gigs, use at home and generally make life easy for the struggling guitarist. With this you practically need a road crew to lift it.

OVER THE TOP

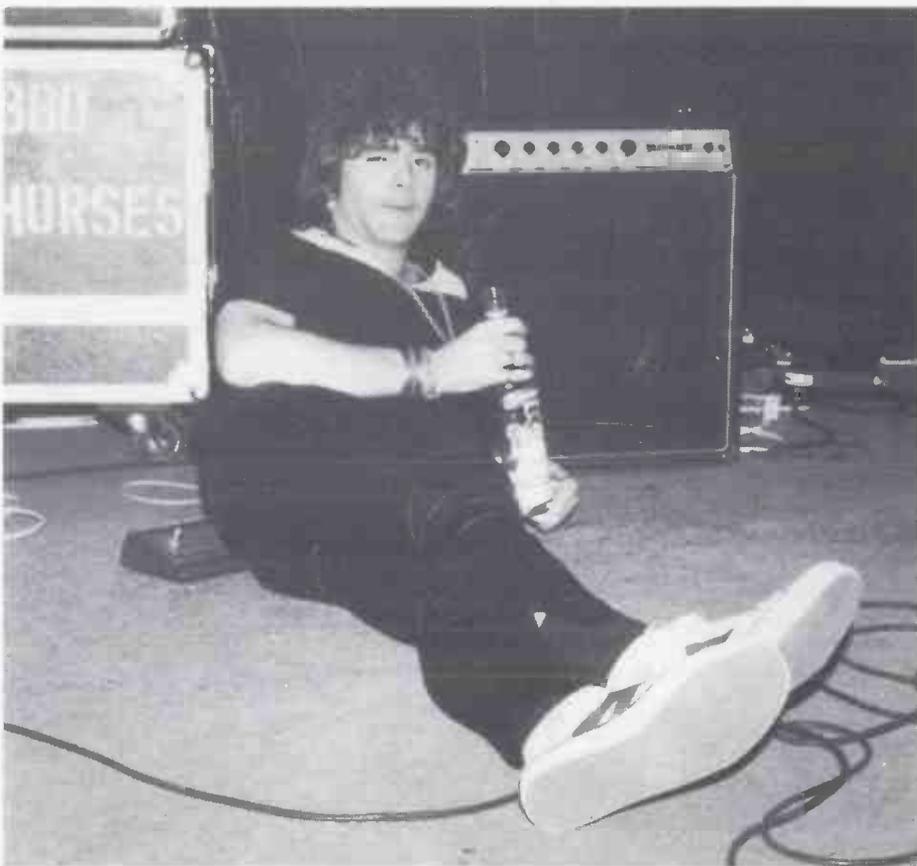
And that leaves the price. Personally

speaking I think £555 is well over the top. There's a lot of good, cheap competition around at the moment in combos (ie Zoom and Carlsboro) and I don't honestly think there's a market for the Matamp.

● *Editor's note:* After Matt Mathias heard of Brian's opinions of the amp, he had the following to add to justify its price:

"As with all our products the combo is hand built by craftsmen and not mass produced. The amplifier is built on an all steel-welded chassis in white stove enamel and designed for ease of servicing. (No tin openers or trained ferrets required). Heavy duty transformers are used and also a full size Hammond reverb unit. The 15" 200watt speakers are specially designed wide range and the cabinet is constructed in best quality plywood. We feel that we have produced a quality combo which is built to last and all the components used have been chosen with this in mind."

The final choice is yours



Brian relaxes with a drink after attempting to lift the Matamp off the ground.

INSTRUMENT REVIEW Drums



PREMIER CLUB CI KIT

Price: £409.49 inc. VAT

Before going into this review I should point out that although I'm now contracted to Yamaha this review is an unbiased one. In the years that I've been playing drums I've tried many kits. I started off with absolute rubbish, and worked my way through various kits and still remember thinking that once I'd got a Premier kit, I'd made it. I choose to go with Yamaha now because they have made me



The tilter on the cymbal stands is the screwdriver-type, but the lugs on the drums are the square type, so the keys won't fit.

the best kit I've played and needed for the style of music Rainbow performs.

With the Club CI kit, Premier are aiming at the youngster after his first real drum kit. It looks and feels like a real kit, and more important it plays like one. Here's the breakdown:

Bass Drum

Overall a good sounding solid drum measuring 22" x 14". The problem is the sample we have here is not quite true, ie it's bowed. This means the skin doesn't fit flush with the drum which could split it if you're heavy-footed. The shell is four-ply (as are the toms) with an inch rim on both edges which is coming away at one point around the inside of the drum. This is probably due to the bow in the shell. The front skin has a strip of dampening felt across it, but I further dampened it with various bits of rag. The legs are OK but I've found that they're better when they pierce the drum shell. However, these are more than adequate.

The bracket which takes the tom-tom post is well secured to the shell and has two screws to keep the post in position. With the toms fitted to the post I pushed, shook, shoved and pulled it but it still didn't lose its grip. The post itself and the actual

tom holders are all durable and easy to get into place.

Tom-Toms

The Toms themselves are very nice. For your money you get a 12" x 8", a 13" x 9" and the floor tom is 16" x 16". There's a well definable tone between all three and they really are quite loud. Great toms for playing in small clubs and pubs, and all the fittings look solid.

Snare

The real gem of this kit for me has to be the snare drum. It really is an excellent piece. The sound is crisp and bright and there's no ring on it, and I just put on a very small strip of gaffer tape (as I did with the toms). The more I played the snare the more I liked it. The rims are a bit thin but still adequate and it's only drawback is its snare release, which looks like a bit of tin. That's a shame because sound-wise it's a quality item. I'm sure it would sound good in the studio too.

Stands

With the Club kit there's a choice of two types of stands. The standard stands spray out flush to the ground, and those are the



The tripod stands. They cost an extra £60.

Reviewed by

CLUB

ones you get for £400.10.

However if you're prepared to fork out £460.49 you can get their tripod stands, which include the tripod hi-hat stand too. To be quite honest I don't think the tripod stands are worth the extra £60, but the choice is yours.

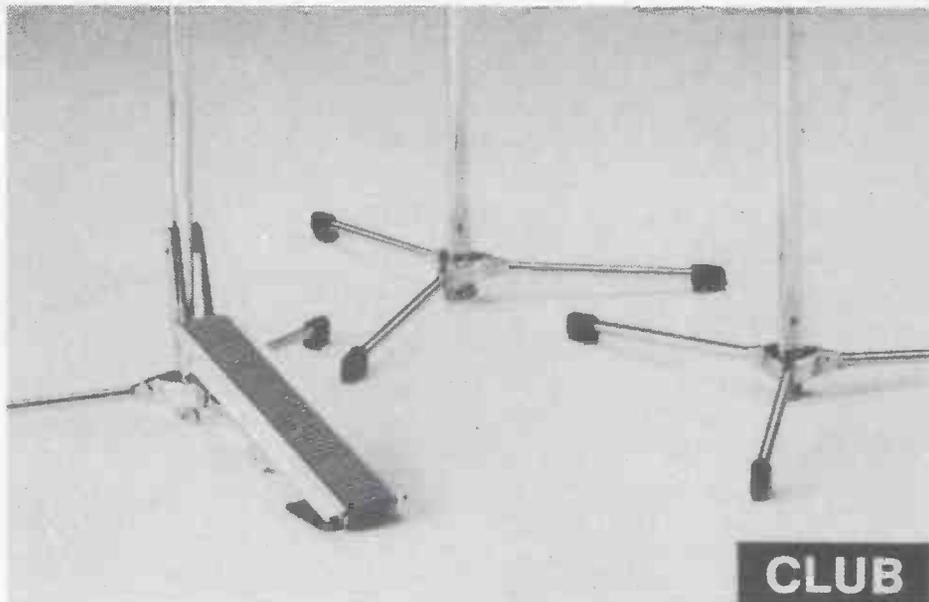
Although the stands are obviously cheap, they are all useable. The tripod hi-hat stand looks as though it's modelled on the Slinger and which is an excellent stand. It's got a nice fast action and it's smooth to boot. The fault on this lies with the clamp because the screw's just a bit too short for access. The footplate on the cheaper of the two hi-hat stands is a bit risky too. The one I had to review has a particularly sharp edge, so watch your fingers.

It's a shame that they've put screwdriver fittings on the cymbal tilt section of the cymbal stands. The lugs on the drums are the square type so the key won't fit them, which means you'll just have to use a screwdriver unless you can find an old Premier drum key. The snare stand too is a bit cheapo cheapo. Very thin and there's these little bits of rubber on the arms that clamp onto the drum. And on a personal level I didn't really like the pedal, their 1251. I actually use a Premier pedal — one of the old 250s with wooden beaters — so if you can get hold of one of them give it a try. I doubt if you'll be able to get one though, because I've just bought up 20 of them from Henrits!

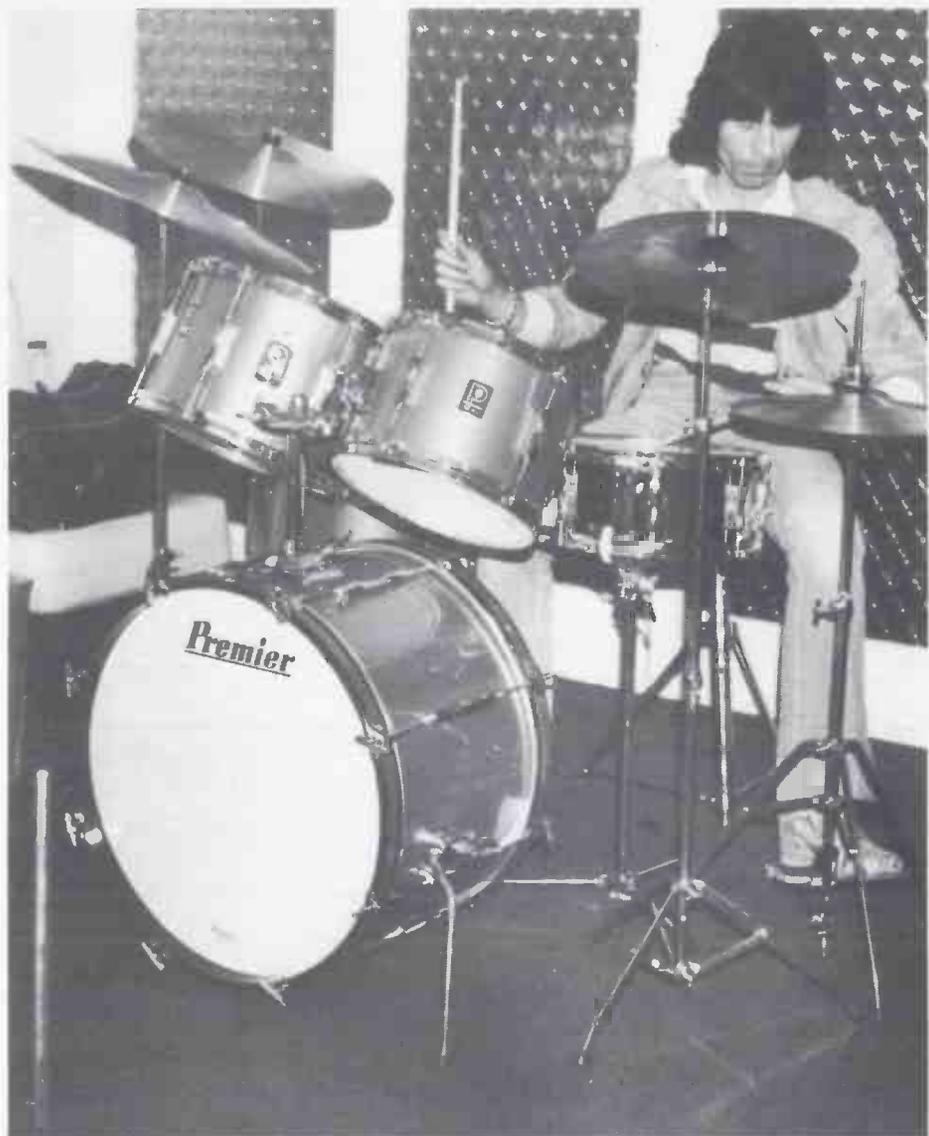
Cymbals

Although the kit doesn't come with cymbals, Premier gave us a few to try out. They're responsible for the Zyn and Super Zyn cymbals, and the Ufips, which is the new name for the old Kruts. Out of the ones I tried I was most impressed with the pair of 14" super syn hi-hat cymbals. At £104 a pair I'd say they were well worth the money. Another good one was their 20" super Zyn ride at £85. I wasn't exactly over-impressed with the 2-star Zyns and Ufips, but I didn't expect to be. Cheap sounds come cheap. It's probably better to buy a second-hand set of decent ones.

Getting back to the kit I have to say that at £400 it really is good value for money. I seem to have picked out a lot of little points against it, but it has a lot going for it. Check it out.



The flush base stands. These are included as standard.



Cozy Powell clubbing the Club.

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DEALER PROFILE



GIGSOUNDS

As the name suggests, Gigsounds is aimed at the working musician rather than the casual strummer or drummer. It's run by people who go out of their way to solve the gear problems which beset musicians at the most inconvenient time. And that's because Eric Lindsay and John Blunt are both playing musicians themselves.

While Eric 'The Orchestra Leader' deals with the guitars and amps at 85 Mitcham Lane, Streatham, a drumstick's throw away at 104, John Blunt takes care of the skins.

The partnership extends further than the shops. Eric, a guitarist for 20 years, and drummer John both play in the same Pub-Rock outfit, The Dillingers. They know only too well what a trial it can be when your amp packs up the day before a gig. And it's Eric's proud boast that barring major surgery, he can repair your amp or guitar on the spot.

"It's no idle claim," he said. "Anything up to rebuilding the thing we can do while you wait, or at least the same day. We know what it's like not having your favourite amp or guitar for a gig."

All the repairs are carried out by Terry MacDonald who has a comprehensive workshop in the back of the drum store. Terry was a government electronics engineer before he joined Gigsounds. One of his coups was designing the equipment which Love Affair (remember them?) used to use.

Eric started in the music business in the usual way, pottering around in various shops and building up the valuable experience needed to make the break and set up his own business. In March 1978 he left Sound City — shortly before they went bust — and opened number 85. He found he was selling so many drums that another shop became a necessity. Enter 104, which conveniently became vacant in July that year.

Eric uses both sides of the Atlantic for his equipment. He specialises in Marshall and Peavey gear, describing it as 'the best of British and the best of American'. But his range of guitars is unusual in that he very rarely has a new Gibson or Fender in stock.

"So many people do Fender and Gibson, and I have such a good range of other guitars that I thought why bother? But we do keep as many secondhand Gibsons as possible and we do keep a selection of used Strats. That way we make sure that none of them have any faults which may only appear after a year. Any new Fender that comes in is specially checked before we accept it."

His mainstays in the axe world are provided by Shergold, Washburn, Yamaha, Ovation, Ibanez, Peavey, Guild and last but probably foremost, Kramer.

Eric is also keen to get hold of unusual quality instruments. "They attract people," he said. "If people see a rare or unusual guitar in the window they come in and have a look around. Even if they don't want to buy it they'll remember the shop."

When BEAT visited Gigsounds, Eric had a Blonde Hofner President for £100, an Arbiter Flying V for £120, an Epiphone Semi-Acoustic at £90 and two immaculate samples of the Peavey guitar and bass at £200 each including case.

Eric has a novel idea to keep customers coming back. He said: "If somebody buys something substantial, like a guitar. From then on we give them an extra discount on anything they buy. What we are trying to do is keep the personal feeling of an old style music shop, but with the efficiency of today."

Before leaving 85, it's worth pointing out that Gigsounds, through Terry, make their own distortion unit and package their own spares. "We don't advertise them," says Eric, "because that would add to the

cost."

Meanwhile over at 104, John Blunt and Tony Baldock have the obvious but all too rare approach to selling drums. John explained. "We let people have a go of the kits that are set up if they are genuine about wanting to buy a kit. You get to know after a while if people are just coming in to mess around."

If the name John Blunt seems familiar it could be because he was drummer with The Searchers from 1966-71. So he's well qualified to advise anyone from a beginner to a seasoned pro.

Tony, who is also a drummer said: "We get a lot of people coming in who are just taking the drums up. Obviously they don't know what to buy. Depending on how much money they have to spend we put them on one of the secondhand kits we get in, or something like the Tama Swing Star."

"After that people tend to stick with us. We take care of people and they keep coming back — from as far away as Birmingham."

Name-wise, the shop sticks to its famous five, which is Ludwig, Sonor, Premier, Yamaha and Tama.

"I think we're the only shop in the country with all those," said John. "A Ludwig shop won't do Premier or Tama and vice versa. This gives us a tremendous lead, because people can come in and hear and see the lot side by side."

"Price-wise we're very competitive. We have a sale on all the time."

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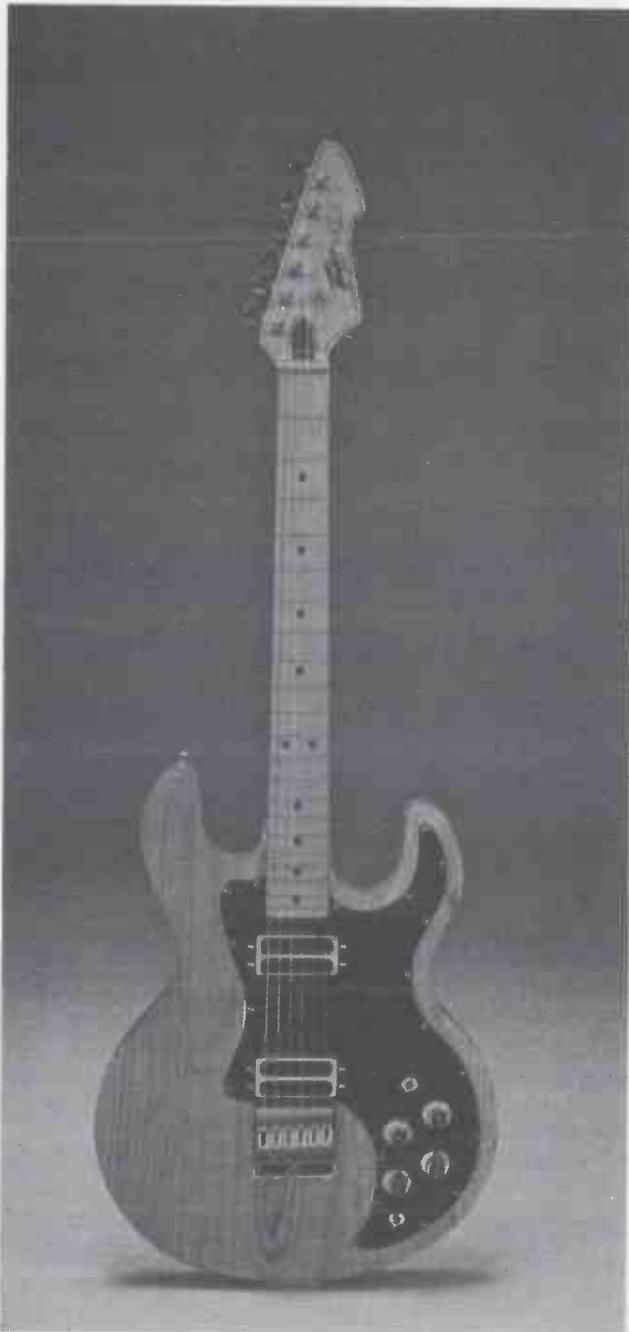


The Gigsounds Good Guys: Terry MacDonald, Eric 'The Orchestra Leader' Lindsay, and John Blunt.



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AMPLIFICATION

AFLYN MUSIC, 71 Windmill Road, Luton, Beds. 0582 414297/36950

HIWATT EQUIPMENT LIMITED, Park Works, 16 Park Road, Kingston-Upon-Thames, Surrey. 01-549 0252/3.

SOUTHERN MUSIC, 34 Waterloo Road, Hove, Sussex 0273 733387

WATKINS ELECTRIC MUSIC LTD., 66 Offley Road, London SW9 0LU. 01-735 6568/9/0

WHITE AMPLIFICATION, 211 High Street West, Sunderland, Tyne & Wear. (0783) 43627

ZOOT-HORN SOUND EQUIPMENT, 31 Station Road, London SE25. 01-653 6018

ELECTRIC ORGAN KITS

ELVINS ELECTRONIC MUSICAL INSTRUMENTS, 12 Brett Road, Hackney E8 1JP. 01-986 8455

CABINET FITTINGS

AFLYN AUDIO, 71 Windmill Road, Luton, Beds. 0582 414297/56950

ADAM HALL (SUPPLIES) UNIT Q, Starline Works, Grainger Road, Southend-on-Sea, Essex. 0702 613292

CUSTOM-BUILT PERCUSSION & FITTING

PERCUSSION SERVICES, 17-23 Vale Royal, London N7. 01-607 8383

P/A EQUIPMENT

AMEK, 2nd Floor, Islington Mill, James Street, Salford, Lancs. 061-834 6747

EPICENTRUM, Foxhouse, Moor Road, Langham, Colchester, Essex 020 636 668

GELF ELECTRONICS LTD., 6 Duncombe Street, Bletchley, Milton Keynes. Tel: 0908 77503

RESLOSOUND, Eagle Road, Rye, E. Sussex. Rye (079 73) 2988

SOUNDCRAFT, 5/8 Great Sutton St., London EC1. 01-251 3631

A. C. ELECTRONIC SERVICES, Old Railway Works, Gobowen Road, Oswestry, Salop SY11 1HS (0691) 4504

SYNTHESISERS

SYNTHESISER MUSIC SERVICES LTD., 12 Holland Park, London W11. 01-221 5665

MUSICAL INSTRUMENT SHOPS

A1 MUSIC CENTRE, 88 Oxford St., Manchester 1. (061) 236 0340

ANDERTONS MUSIC CENTRE, 5 Stoke Fields, Guildford, Surrey. (0483) 75928

ASSEMBLY MUSIC, Alfred Street, Bath (0225) 63508

BERRY PIANOS, 48 Grand Parade, Haringay, London N4. 01-800 2488

ALLAN BILLINGTON LIMITED, 172/174 Park View Road, Welling, Kent. 01-303 1429/3441

COOKES BAND INSTRUMENTS, 34 Benedicts Street, Norwich, Norfolk. 0603-23663

CORNELL, J.P., 31 Spring Bank, Hull. (0482) 215335

J.P. DIAS (CARLISLE) LTD., 149-153 Botchergate, Carlisle.

DUCK SON & PINKER, Harmony Hall, Bridge Street, Bath. (0225) 5676

EUROMUSIC, 13 Princesses Parade, Waterside, Crayford, Kent DA1 4JD. (03225) 22544

F.D. & H. MUSIC, 138-140 Charing Cross Road, London WC2H 0LD. 01-836 4766.

EQUIPMENT PRICE GUIDE

All prices in this section include the appropriate rate of VAT except where indicated. Every effort is made to ensure that prices given here are up to date; individual retailers, however, may offer goods at above or below the recommended retail price.

Manufacturers and distributors are requested to supply us with up-dated price lists as early as possible.

GUITARS

BALDWIN		BRODR JORGENSEN		11-0700 Telecaster		BRONCO GUITARS		14-0400-500-8 Pedal		JAZZ BASSES (with cases)	
GRETSCH		KRAMER		Customer R/N	336.71	11-4000 Bronco R/N	198.38	400 Steel Guitar	656.00	New Custom Colours	
White Falcon Double		K450B	431.17	11-0702 Telecaster	358.36	MUSICMASTER GUITARS		14-0820-510-6 Fender	250.00	19-0200-523-6 Jazz	
Cutaway - Stereo	£1030.38	K450BC	488.90	Custom M/N		11-4500 Musicmaster		D6 Steel Guitar Blonde		Bass R/N with Case	461.45
White Falcon Double		K2000	466.74	11-0720 Telecaster	377.41	R/N	179.69	14-1220-501-2 Champ	115.00	Antigua	
Cutaway - Mono	991.53	K2000C	524.45	Custom LH R/N		Bronco and Musicmaster		Steel Guitar Blonde		Bass R/N with Case	461.45
White Falcon Single		K3000	400.01	11-0722 Telecaster	392.75	models available in White (505)		14-2000-506-1 Student	393.50	Plum	
Cutaway - Mono	839.23	K3000C	457.77	Custom LH M/N		and Black (506) only.		Single Pedal Guitar		19-0202-523-9 Jazz	
Super Chet - Red	864.78	K4001	342.22	11-0800 Telecaster	395.56	MUSTANG GUITARS		14-2100-506-6 Artist	660.30	Bass M/N with Case	466.54
Super Chet		K4001C	399.99	DeLuxe M/N		11-4900 Mustang R/N	246.53	Single Ten Black		Antigua	
W/Bixby - Red	914.87	K5000	443.56	11-0820 Telecaster	439.77	11-4902 Mustang M/N	271.28	14-2100-514-6 Artist	660.30	19-0202-524-8 Jazz	
Super Chet - Walnut	864.78	K5000C	501.33	All Telecaster models are		11-4920 Mustang LH	258.97	Single Ten Mahogany.		Bass M/N with Case	486.54
Super Chet		KGC	60.45	available in the following custom		11-4922 Mustang LH	290.07	14-3820-506-2 Dual Six	303.50	Plum	
W/Bixby - Walnut	914.87	KBC	61.98	colours:- Sunburst (500), Blond		All Mustang models are		Guitar Black W/Case		TELECASTER BASSES	
Super Axe	693.05	All prices and specifications are		Natural (521), Walnut (522).		available in the following custom		14-3920-505-8 DeLuxe	271.00	18-0300 Fender Tele	324.20
Atkins Axe	543.81	subject to alteration without		TELECASTER GUITARS		colours:- Sunburst (500), Blond		Six Guitar W/Case		Bass LH M/N	330.40
Country Gentleman	642.96	notice. Left handed models are		New Custom Colours		(501), White (505), Black (506),		White		All Telecaster Bass models are	
Nashville.	618.43	available at an additional cost of		10-0-7-0-0-5-2-3-4		Natural (521), Walnut (522).		14-3920-506-7 DeLuxe	271.00	available in the following custom	
Tennessee	543.81	10%. Bass guitars available in		Telecaster Custom		TELECASTER THIN LINE		Six Guitar W/Case		colours:- Sunburst (500), Blond	
Roc Jet - Black	493.72	fretless models at an additional		with case Antigua	400.37	12-3000 Telecaster	389.25	Black		(501), White (505), Black (506),	
Roc Jet - Red	457.95	cost of 3%.		Telecaster Custom		Thinline M/N		14-4220-505-0 Champ	172.00	Natural (521), Walnut (522).	
Roc Jet - Walnut	591.85	Flattop Guitars		with case Plum	400.37	Thinline LH M/N	401.45	Guitar Black W/Case	172.00	MUSTANG BASSES	
Country Roc	591.85	WD15		10-0-7-0-0-5-2-4-3		All Telecaster Thinline models		14-9996-500-3 Pedal	902.00	Mustang Bass R/N	259.03
Country Club		W F15		Telecaster Custom		are available in the following		800 Steel Guitar		18-0402 Fender	280.72
Shaded.	602.08	W D25		with case M/N	425.51	custom colours:- Sunburst		Sunburst		Mustang Bass LH R/N	265.52
Country Club Natural	602.08	W D25/12		Antigua		(500), Blond (501), White (505),		FENDER SOLID BODY BASS		18-0422 Fender	301.72
Corvette II	311.77	Solid Top Guitars		10-0-7-0-2-5-2-4-6		Black (506), Natural (521),		GUITARS		Mustang Bass LH M/N	301.72
Deluxe Corvette	347.35	W D-26S		Telecaster Custom	425.51	Walnut (522).		PRECISION BASSES		All Mustant Bass LH M/N	
Roc I.	287.44	W D-27S		with case M/N Plum	425.51	FENDER 'F' SERIES CLASSIC		18-0100 Fender	325.61	301.72 All Mustang Bass Models	
Broadcaster Solid		W D-28S		Telecaster Antigua	375.13	94-6000-000-0 FC-10	48.58	Precision Bass R/N		are available in the following	
Body - Natural	393.72	W D-30S		with case		94-6100-000-4 FC-10	58.43	18-0102 Fender	347.42	custom colours:- Sunburst	
Broadcaster Solid		W D-30S-12		10-1-3-0-0-5-2-4-9		Classic Guitar	58.43	Precision Bass M/N		(500), Blond (501), White (505),	
Body - Shaded	493.72	W D-50S		Telecaster Plum with	375.13	94-6200-000-9 FC-20	58.43	18-0104 Fender	337.00	Black (506), Natural (521),	
Broadcaster Hollow		Solid Wood Series		case		Classic Guitar	80.18	Precision Bass Narrow		Walnut (522).	
Body-W/Bixby		WTRD		10-1-3-0-2-5-2-3-2	400.37	94-6300-000-3 FC-30	101.71	R/N		MUSICMASTER BASSES	
Natural	543.81	WPSD		Telecaster M/N		Classic Guitar	101.71	18-0106 Fender	358.52	18-0700 Fender	139.13
Broadcaster Hollow		WPS12		with case	400.37	94-6400-000-8 FC-40	109.58	Precision Bass Narrow		Musicmaster Bass R/N	139.13
Body-W/Bixby		WPCSD		10-1-3-0-2-5-2-4-1		FENDER 'F' SERIES FLAT		Maple Neck		18-0720 Fender	151.74
Shaded.	543.81	Wing Series Electric Guitars		Telecaster M/N Plum	400.37	TOP ACOUSTIC GUITARS		18-0108 Fender	327.78	Musicmaster Bass LH	151.74
Broadcaster Bass		WHGBL		with case		94-8000-000-7 F-15		Fretless Precision Bass		R/H	
Natural	493.72	WHGBR		10-0-9-0-0-5-2-3-3	400.37	Steel Strung Acoustic	63.13	R/N		All Musicmaster Bass models	
Broadcaster Bass		WHTS		STRATOCASTER GUITARS		Guitar		18-0110 Fender	349.08	are available in White (505) and	
Shaded.	493.72	WFR		10-0-9-0-0-5-2-3-7		94-8100-000-1 F-25	86.10	Fretless Precision Bass		Black (506) only.	
Broadcaster Hollow		WFM		10-0-9-0-0-5-2-4-9		Steel Strung Acoustic		M/N		CHAPPELL	
Body - Natural	567.32	WFBAS		10-0-9-0-0-5-2-3-3		Guitar		18-0122 Fender		Classical:	
Broadcaster Hollow		WSB 6		10-0-9-0-0-5-2-4-1		94-8200-000-6 F-35	93.72	Precision Bass LH		C. 100	36.00
Body - Shaded	567.32	WSB 30R		11-0902 Stratocaster	374.47	Steel Strung Acoustic		M/N		C. 101	43.00
Broadcaster Hollow		WSB 30 M		WT R/N	405.05	Guitar		18-0128 Fender	372.29	C. 102	49.00
Body - Natural	550.97	WSB 401		11-0904 Stratocaster	337.51	94-8300-000-0 F-45	92.81	Fretless Precision Bass		C. 103	59.10
6 String Sho Bro.	401.72	WSB 402		LT R/N	366.47	Steel Strung Acoustic		R/N		C. 104	65.00
7 String Sho Bro.	401.72	5-String Banjos		11-0906 Stratocaster	366.47	Guitar		18-0128 Fender	372.29	Steel string	
Spanish Sho Bro	401.72	W B-10		LT M/N	411.29	94-8400-000-5 F-55	115.94	Fretless Precision Bass		C. 200	49.50
		W B-12		WT LH R/N	411.29	Steel Strung Acoustic		R/N		C. 201	63.00
		W B-16		11-0922 Stratocaster	436.14	Guitar		18-0122 Fender	315.50	C. 202	43.00
		Mandoline		WT LH M/N	436.14	94-8400-000-5 F-55	119.30	Precision Bass LH		C. 203	54.00
		W M-2		11-0924 Stratocaster	381.70	Steel Strung Acoustic		M/N		Bolin Handmade:	
		W M-3S		LT LH R/N	381.70	Guitar		18-0128 Fender	372.29	C. 10	180.00
		W M-4S		11-0926 Stratocaster	404.88	94-8500-000-0 F-65	159.57	Fretless Precision Bass		B. 11	150.00
		W M-5S		LT LH M/N	404.88	Steel Strung Acoustic		R/N		B. 12	120.00
		Guitar Cases		All Stratocaster models are		Guitar		18-0122 Fender	349.08		
		WGC 62		available in the following custom		94-8600-000-4 F-75	178.36	Precision Bass LH			
		WGC 64		colours:- Sunburst (500), Blond		Steel Strung Acoustic		M/N			
		WGC 72		(501), White (505), Black (506),		Guitar		18-0122 Fender	349.08		
		WGC 74		Natural (521), Walnut (522).		94-8700-000-9 F-85	232.61	Precision Bass LH			
		WBC 82		STRATOCASTER GUITARS		Steel Strung Acoustic		M/N			
		WMC 90		(WITH CASES)		Guitar		18-0122 Fender	349.08		
		Options		New Custom Colours		94-8800-000-3 F-95	177.37	Precision Bass M/N			
		Transducer Pickup		10-0-9-0-0-5-2-3-3		Steel Strung Acoustic		with Case Plum			
		Installed		Stratocaster WT R/N	439.72	Guitar		19-0-1-0-0-5-2-3-1	401.23		
		Left-Handed Models additional		with Case Antigua		94-8900-000-8 F80 12	406.69	Precision Bass R/N			
		15%.		10-0-9-0-0-5-2-4-2		Steel Strung Acoustic		with Case Antigua			
		CBS/ARBITER		Stratocaster WT R/N	439.72	Guitar		19-0-1-0-2-5-2-3-4	426.25		
		(EC VAT)		with Case Plum		94-9000-000-0 F-115		Precision Bass M/N			
		FENDER SOLID BODY		10-0-9-0-2-5-2-3-6		Steel Strung Acoustic		with Case Antigua			
		ELECTRIC GUITARS		Stratocaster WT M/N	464.84	Guitar		19-0-1-0-2-5-2-4-3	426.25		
		Sunburst		with Case Antigua		FENDER 'F' SERIES GUITAR		with Case Plum			
		11-0100 Jazzmaster		10-0-9-0-2-5-2-4-5		CASES		JAZZ BASSES			
		Sunburst Only		Stratocaster WT M/N	464.84	91-9460-000-3 F Series	38.13	18-0200 Fender Jazz			
				with Case Plum		Guitar Case - Classic		Bass R/N	383.87		
				10-0-9-0-4-5-2-3-9		91-9461-000-0 F Series	41.54	Bass M/N	408.72		
				Stratocaster L/T M/N	407.39	Guitar Case - Jumbo		18-0220 Fender Jazz			
				with Case		FENDER 'F' SERIES LEO		Bass LH R/N	398.30		
				10-0-9-0-4-5-2-4-8		BANJO (Inc. Case)		18-0222 Fender Jazz	439.90		
				Stratocaster L/T Plum	407.39	94-9200-000-0 Fender	238.67	Bass LH M/N			
				with Case		Leo Banjo Bluegrass		All Jazz Bass models are			
				10-0-9-0-6-5-2-3-1		FENDER PEDAL & STEEL		available in the following custom			
				Stratocaster L/T M/N	432.88	GUITARS		colours:- Sunburst (500), Blond			
				Antigua		14-0200-500-9 Pedal		(501), White (505), Black (506),			
				10-0-9-0-6-5-2-4-0		1000 Steel Guitar	1188.00	Natural (521), Walnut (522).			
				Plum.	432.88						

LS230	111.67	2375W Twin Gemini	250.00
LP200 GCN	162.17	6/12	260.00
SG Standard	164.54	2407 Twin Gemini 6/4	156.00
SG Special	164.54	2375 Dixie Fireball bs	154.00
SG Custom	194.86	2386 Memphis ctm d/l	175.00
1944 Twin Neck & Case 12/6	304.56	2386 Left-Hand	150.00
1954 Twin Neck & Case 6/4	304.56	2370 Semi-Ac Id.	171.00
175DC	164.54	2371 Semi-Ac bs.	139.00
ES Custom	177.55	2374 Semi-Ac Id.	141.00
HR 500	218.61	2395 Semi-Ac nat.	154.00
PB Custom Bass	175.81	2409B bs.	132.00
PB14 Bass	92.67	2409BW bs.	160.00
JB Custom Bass	186.22	2387 Custom Vulcan.	167.00
JB 200N Bass	179.36	2387CU Vulcan bs	198.00
JB 24 Bass Left Handed	116.08	2348 Phoenix	210.00
RK24 Bass	194.86	2617S Artist nat	207.00
EB Custom Bass	173.21	2459 Venturer	231.00
ACUSTIC		2469 Vulcan II	222.00
Mountain G120	58.72	2683 Solid special.	223.00
Concert G150	64.04	ANTORIA WESTERN	232.00
Mountain G200	74.07	FOLK	
W200B Jumbo	68.80	698E Gt. Western elec	104.50
MJ200N Jumbo	106.54	684E Super Electric	121.00
Junior Classic	27.36	698 Gt. Western jbo	120.00
Concert Classic	29.77	698M Gt. Western maple	137.00
Junior Western	34.81	698K Gt. Western Black	120.00
110 Western	41.78	693 Gentleman Jim d/l	107.00
Hashimoto W 350		684/12 Super Jumbo	104.00
Western	164.31	684BK Black	97.00
Mountain F100 Folk	53.12	683 Super Jumbo	85.00
Mountain W120	63.31	684/L Left-Hand	97.00
Jumbo	72.87	628/12 Californian	86.00
Mountain W120/12	73.42	628 Californian jbo	78.00
Jumbo	101.85	62 Bronco fk.	44.00
Mountain W230	137.57	627/12 Bronco jbo	71.00
Jumbo	120.60	627L Left-Hand.	72.00
Mountain W300	137.57	642 Folk	144.00
Jumbo	230.53	670 12 str	133.00
Mountain R500D		699 Blonde	116.00
Jumbo		697 Tennessee 6	125.00
		695 Nashville 6	92.00
		758 Gt. Western	
		Ariste jumbo	100.00
		670	124.00
		952 Antoria Vintage jbo	82.00
		684/6 Super Nashville.	94.00
		CIMAR	
		1904 Black 2pu	83.00
		1904S Sunburst 2pu	82.00
		1908 Bass 2pu	85.00
		1940 Sunburst 3pu	91.00
		1940W White 3pu	91.00
		1940 Ash 3pu	96.00
		1941 Cherry Jun 1pu	75.00
		1942 Walnut 2pu	75.00
		1944 Walnut 2pu	82.00
		1949 Stereo bs 2pu	159.00
		1950 White	113.00
		1951 Cherry	112.00
		1952 Bass	109.00
		ANTORIA CLASSICAL	
		2855	58.00
		2841	51.00
		2840	49.00
		2839	42.50
		TAMA GUITARS	
		3563	299.00
		3568	239.00
		3560S	225.00
		3561S	212.00
		3566	198.00
		3565	185.00
		3565S	1157.00
		3557/12	214.00
		3560/12	236.00
		3565S Classical.	163.00
		3561 Classical	230.00
		3570	202.00
		DOBRO GUITARS	
		1000	800.00
		3600	285.00
		33D	250.00
		33HS	250.00
		60SS	205.00
		60S	205.00
		Dobro Mandolin	200.00
		HAWAIIAN	
		2390 Guitar only	38.50
		2391 Outfit	117.00

J. T. COPPOCK

ANTORIA			
2355 Big Jack S.Ac. Sunburst	173.00		
2355M Big John S.Ac. Maple	190.00		
2357 Mt. Strad Violin Bs.	88.00		
2350 Memphis Custom	136.00		
2350 Memphis std.	132.00		
2350L Memphis std l/h	114.00		
2351 Memphis d/l	136.00		
2351DX Memphis d/l	148.00		
2351 Memphis Original	141.00		
2342IV Memphis	170.00		
2341 Memphis ctm d/l	154.00		
2343 Memphis jun	159.00		
2337DX Memphis jun d/l	173.00		
2350 Memphis white	144.00		
2405 Custom 74	208.00		
2451 Memphis Oldie	190.00		
2350B Memphis bs	143.00		
2660 Memphis Vine	150.00		
2458 Memphis Spcl	157.00		
2351CH Memphis Cherry	136.00		
2675 Custom 76	430.00		
2354 Woodstock	133.00		
2354S Woodstock std.	127.00		
2345SL Left-Hand	135.00		
2377 Woodstock pro.	141.00		
2383 Woodstock ctm	151.00		
2338 Woodstock std.	106.00		
2347 Woodstock jun	128.00		
2394 Woodstock nat.	142.00		
2345 Woodstock white	240.00		
2345B Woodstock bs	130.00		
2354LB Woodstock long bs	140.00		
2352 Clipper	92.00		
2352M Clipper d/l	108.00		
2352 Custom	121.00		
2353LDX Clipper long bs black	106.00		
2388 Clipper Fireball	122.00		
2365 Dixie bs	138.00		
2365BL Dixie bs l/h.	145.00		
2366B Marksman	132.00		
2366FLB Fretless bs	132.00		
Rocketman			
Maple fb	144.00		
23/5W Rocketman White	152.00		
2375L Sunburst l/h.	140.00		
HG188C Steel	85.72		
2375N Rocketman Natural	155.00		
2375 Ash	182.00		
2375B Rocketman black	143.00		
2655ZB Rocketman Zebra	186.00		
2656ZB Zebra bs	188.00		

FLETCHER, COPPOCK & NEWMAN

KIMBARA			
Classical			
170/N	42.50		
171/Q	48.75		
172/T	53.75		
173/W	58.95		
174/Z	63.75		
1/D	69.95		
175/C	75.00		
176/F	81.00		
177/1 Requinto.	47.95		
Maestro Classical			
45/J Concert	95.00		
25/Z	89.00		
46/M	125.00		

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

47/P Concert	195.00	S-Swede	
85/D Concert	295.52	152/J Mahogany, cherry	525.00
2/G Folk	53.30	151/G Mahogany, Natural.	525.00
Western Jumbo		153/M Mahogany, G. Sunburst	525.00
6/S 6-string	66.50	155/S Maple, Wine	525.00
7/V 12-string	70.75	134/F Maple, T. Brown	525.00
8/Y 6-string	89.95	135/I Maple, White.	525.00
24/W 12-string	93.50	147/T Left-Hand.	575.00
179/O 6-string	81.00	Viking	
180/S 12-string	85.00	118/H Sunburst	340.00
LORENZO		154/P G. Sunburst	340.00
58/X Maestro Western Jumbo	133.95	120/O White.	340.00
16/X Student Classical	29.95	131/W Bubinga	340.00
27/F Classical	27.75	119/K Cherry	340.00
LORENZO		149/Z Left-Hand.	374.00
627L Left-Hand.		123/X Sunburst	350.00
20/K	29.95	128/M G. Sunburst	350.00
17/a	31.50	129/P White	350.00
99/U three-quarter	31.95	117/E Natural	350.00
26/C Folk, Steel		184/E Cherry	425.00
Strung	26.75	125/D Sunburst	425.00
19/G Folk	42.75	185/HG. Sunburst	425.00
54/L 6-string Western Jumbo	55.95	190/X White	425.00
55/O 12-string		124/A Natural.	425.00
Western	61.75	Scandi	
67/Z	32.25	113/S Natural.	P.O.A.
68/C	41.50	114/V Sunburst	P.O.A.
196/P 6-string, White	61.50	121/R Cherry	P.O.A.
191/A 6-string, Black	58.50	145/N Left-Hand	P.O.A.
197/S 12-string, Black	66.25	Scanbass	
KAPOK & KENT		187/N Full-size	16.99
Kapok		188/Q Junlor	13.75
187/N Full-size	16.99	189/T Mini	11.25
188/Q Junlor	13.75	Classical	
189/T Mini	11.25	60/E Nylon Strung	15.95
Classical		61/H Nylon Strung	15.95
60/E Nylon Strung	15.95	62/K Steel Strung	15.95
61/H Nylon Strung	15.95	38/N	33.25
62/K Steel Strung	15.95	KENT	
38/N	33.25	Western Jumbo	
KENT		39/Q	46.50
Western Jumbo		40/U	48.95
39/Q	46.50	41/X	46.25
40/U	48.95	SATELLITE	
41/X	46.25	65/T 6-string, Sunburst	42.50
SATELLITE		66/W Bass, Sunburst	44.65
65/T 6-string, Sunburst	42.50	168/G 6-string, Black	42.50
66/W Bass, Sunburst	44.65	169/J Bass, Black	44.65
168/G 6-string, Black	42.50	95/I 6-string, Black	66.95
169/J Bass, Black	44.65	98/L 6-string, Sunburst	66.95
95/I 6-string, Black	66.95	75/Y 6-string, Black, M.M.	88.50
98/L 6-string, Sunburst	66.95	76/B 6-string, Sunburst, M.M.	88.50
75/Y 6-string, Black, M.M.	88.50	97/O 6-string, Sunburst	66.95
76/B 6-string, Sunburst, M.M.	88.50	94/F Bass, Natural	78.95
97/O 6-string, Sunburst	66.95	SATELLITE & COLUMBUS	
94/F Bass, Natural	78.95	98/R Bass, Sunburst	78.95
SATELLITE & COLUMBUS		11/16-string, Sunburst	118.00
98/R Bass, Sunburst	78.95	12L 6-string, Ivory White	118.00
11/16-string, Sunburst	118.00	COLUMBUS	
12L 6-string, Ivory White	118.00	6-string	
COLUMBUS		13/O White	112.00
6-string		14/R Black	112.00
13/O White	112.00	15/U Sunburst	112.00
14/R Black	112.00	71/M White, l/h.	128.00
15/U Sunburst	112.00	72/P Black, l/h.	128.00
71/M White, l/h.	128.00	73/S Sunburst, l/h.	128.00
72/P Black, l/h.	128.00	28/I Walnut	110.00
73/S Sunburst, l/h.	128.00	156/V Sunburst	182.00
28/I Walnut	110.00	157/Y White Ash	180.00
156/V Sunburst	182.00	Bass	
157/Y White Ash	180.00	10/F Sunburst	105.00
Bass		195/M Natural	112.00
10/F Sunburst	105.00	56/R Sunburst	112.00
195/M Natural	112.00	HAGSTROM	
56/R Sunburst	112.00	Swede	
HAGSTROM		110/J Natural	360.00
Swede		112/P Cherry	360.00
110/J Natural	360.00	136/L White	360.00
112/P Cherry	360.00	111/M Black	360.00
136/L White	360.00	144/K Left-Hand	395.00
111/M Black	360.00		
144/K Left-Hand	395.00		

A 543 F	150.60	PE 600 With hard case and strap	287.00
A 561	125.70	PE 500 With hard case and strap	259.40
A 548	49.50	PE 450 With hard case and strap	236.20
CG 7000 Case	29.90	NK 700	347.60
ARIA "PRO III" FLAT TOP GUITARS		YS 500 With hard case	239.80
*PW25	146.60	YS 400 With hard case	188.00
PW 51	192.70	YS 350 With hard case	169.30
PW 56	248.80	YS 300 With hard case	154.20
PW 65	263.90	FS 1000 With hard case	399.30
PW 70	297.50	ES 500	168.50
PW 75	365.30	PB 1500	365.40
PW 65/12	276.60	PE 175 With hard case and strap	369.90
PW 75/12	380.50	SB 1000	361.00
ARIA FLAT TOP GUITARS		SB 900	324.00
9250	178.50	SB 700	248.70
9254/12	187.70	SB 600	184.50
9230	130.70	JJ 6 Designed by John Joyce	189.90
9234/12	145.30	JJ 12 Designed by John Joyce	205.90
9210	116.00	9300	73.90
9214/12	124.00	9304	83.80
9450	139.00	9210	116.00
9454/12	147.90	9214	124.80
9400	88.90	9450	139.00
*9400 T	123.00	9454	147.90
*Not illustrated. Solid Spruce Top, Mahogany Back & Sides. Rosewood Finger Board.		9271	172.90
**As 9400 plus built-in Transducer and Volume Control.		9274	189.90
9404/12	98.00	A W 30 PB Used by Paul Brett	229.90
9630	89.10	AW 30/12 PB Used by Paul Brett	247.80
9634/12	97.10	CE 1200	29.90
930	155.00	CE 1500	39.90
7451	105.20	CE 1500 B	41.90
7451 B	112.30	CE 2002	33.90
7451 WR	112.30	CE 2012	29.90
7460	123.00	CE 3052	33.00
940	146.20	CE 6100	41.90
9460	240.60	CE 6202	38.30
9290	185.40	CE 6302	38.30
9291	185.40	CW 300	29.90
9295	196.10	CW 350	31.20
9294	193.40	CW 3524	31.20
GR 30	139.00	CE 6402	35.70
9800 C	117.70	Prices and specifications are subject to change without prior notice.	
9800	117.70	LC 750	266.50
9810 C	131.90	LC 550	209.00
9810	131.90	LC 550 VS	228.20
9260	125.70	LC 500	205.90
9264/12	135.50	LS 700	205.90
960	124.80	LS 450 VS	218.40
9270	159.50	LS 500	193.40
9280	242.40	SL 420	198.50
9271	172.90	ST 600	239.50
9274/12	189.80	**ST 500	202.00
P.O.A. 9275/12			

ET 240	112.30	*F-112	379.50	MU-16	standard	14.85	HD770BS	132.00	370474	Super 400C	382281	Anniversary	783.00	
ST 380	128.40	*B-50 with case	744.05	ukelele			HD794	Semi-Acoustic	142.00	Carved Body SB	1168.00	WR	813.00	
EA 200	128.40	*Mark 5	718.75	MU-20	standard		GUYATONE	HAWAIIAN		370476	Super 400C	382283	Anniversary EB	723.00
EJ 230	119.50	Mark 4	477.25	D/Luxe ukelele		52.90	HG92	(6 string)	50.00	Carved Body WR	1168.00	381667	Recording CSB	723.00
PB 260	124.80	Mark 3	327.75	MB-21	Baritone ukelele	21.20	HG50BB	(8 string)		381385	JS Johnny	381669	Recording EB	723.00
RE 550	192.50	Mark 2	258.75	HÖHNER			pedal steel	399.00		Smith (1p/u) EB	1253.00	381671	Recording	711.00
CASES														
CE 1001 AR	49.90	C-5	Guild case for F-20	66.96	MP-200S	173.75	JOHN BIRCH (EX. VAT)							
CE 1500	39.90	2515	Guild case for F-30/F-112	66.96	MP-200N	216.30	All 6 str. from	320.00		Smith (1p/u) NAT	1253.00	381683	Triumph NM	723.00
CE 1022	29.90	2516-D	Guild case	66.96	MP-300M	214.40	All basses from	340.00		381389	JS Johnny	381696	Pro Deluxe EB	529.96
CE 1040	32.10	F40/F212/CE100D	2517	Guild case for all 17" jumbo's	66.96	MG-60	158.25	Twin necks from	600.00	Smith (1p/u) SB	1253.00	381697	Pro Deluxe	
CE 1132	29.90	2520	Guild case for dreadnought's	66.96	MS-300	160.25	Cases from	45.00		381391	JS Johnny	381701	Pro Deluxe	542.00
CE 1050	32.10	5250	Guild case for acoustic bass	66.96	MF-266	129.40	KEMBLE							
CE 2002	33.90	5250	Guild case for acoustic bass	66.96	MF-266N	162.25	YAMAHA							
CE 3052	33.90	2516	Guild starfire case	66.96	MB-200	162.25	Classics							
CE 2012	29.90	42-P	Guild case M-80	66.96	MB-100N	183.95	GZ25	61.00		382241	Super V BJB	381713	Artisan (3p/u)	
CE 1090	32.10	4529	Guild case for S-300	75.60	IG-650	298.35	GZ30	69.00		Cus. Elec. ASB	1457.00	381715	Artisan (2p/u)	789.00
CE 1002	42.80	29-S	Guild economy case for S-300	27.00	IB-780	306.60	GZ35	77.00		Cus. Elec. NAT	1494.00	381716	Artisan (2p/u)	789.00
CE 3040	29.90	4529-B	Guild case for B-301 bass	75.60	EG-F2	51.05	G245	97.00		382255	Super V CES	381717	Artisan (2p/u)	777.00
CE 1500 B	41.90	MORIDAIRA BANJOS												
CE 6100	41.90	MUSIMA												
CE 1200	29.90	500/1 Steel String Economy												
CE 6302	38.30	Nylon string student												
CE 6202	38.30	500/2												
CE 6402	35.70	681												
ARIA BANJOS & MANDOLINES														
BANJOS														
PB 450	298.60	Resoriated Concert Classic												
PB 560	308.50	730												
PB 650	367.20	731												
CASE														
BC 11	39.20	732												
B 900	672.00	733												
B 800	529.40	MORIDAIRA Concert Classic												
B 700	395.70	G201												
B 100F	255.00	G203												
B 600	319.90	G205												
B 80 M	119.50	G206M												
MANDOLINES														
PM 750	269.20	G207												
PM 780	319.90	G208												
PM 80	368.90	G212												
CASE														
MC 20	33.00	G213												
M 900	319.90	G214												
M 800	279.90	G215												
M 700	236.20	G216												
M 300	105.20	Concert Folk												
M 500	182.70	F302												
M 180	76.70	F303												
CASE														
MC 20	33.90	FG-37 (A/Series)												
G.M.S.														
PICATO STRINGS (sets)														
ES77 elec	2.51	W602												
UL77 Rock & Roll	2.69	W603												
W77 Super light	2.51	W604												
77 light	2.69	W605												
P750 med. gauge, elec	2.99	W606												
35L Bass, round wnd	6.95	W609												
736L Bass, Nylon wnd	6.95	W613												
738L Bass, Flat wnd	6.95	W615												
76 "Gold" Classic	2.07	W616												
WESTERNER														
600	2.39	WT-19												
660	2.39	WH-24												
612	4.07	WE-030 with pick-up												
GUILD (INC VAT)														
Artist Award	1380.00	WL-35												
X-500	920.00	WG-67 (A/Series)												
X-175	632.50	Jumbo Dreadnought												
CE-100D	546.25	WG-45												
SE-4	494.50	WJ-20S												
S-300	368.00	WJ-21N												
S-300D	419.75	WG-47S												
S-300A	402.50	WG-48M												
S-300AD	448.50	12 String Jumbo												
S-60D	305.90	B-701												
S-70D	379.50	B-702												
S-60	224.25	B-704												
M-80CS	483.00	BG-76 Dreadnought												
M-80CSD	529.00	BW-650 9 String Flat top Jumbo												
S-300D	777	MORIDAIRA												
B-301	306.48	F-301 Concert Folk												
B-301A	343.85	W-601 Flat top Jumbo												
B-302	373.75	Concert Guitars												
B-302A	402.50	SG-01/SK-614N												
D-55	661.25	size												
D-50	540.50	SF-02/SK614S ¾ size												
D-40	419.75	CG-01 / C / K - 100 N												
D40C	483.00	Classic												
G-37	419.75	CG-02 / GK-200 Classic												
D-35	362.25	CF-01 / FK Folk												
D-25	316.25	CW-0-05 / W / K - 5 8 5												
F-50R	845.25	Jumbo												
F-50	690.00	CW-0-1 / W / K - 5 8 8												
*F-40	477.25	Jumbo												
*F-30	327.75	CW-0-1H / WK - 588SH												
*F-20	258.75	Jumbo												
G-312	598.00	CW-0-2 / W / K - 5 9 9												
G-212	488.75	Jumbo												
*F-512	885.50	CW-02H / WK - 599SH												
*F-412	799.25	Jumbo												
*F212XL	569.25	MUSIMA MANDOLIN												
*F-212	488.75	NO 22 with bag												
*F-21C	557.75	MORIDAIRA												
		UKELELES												
		MU-14												
		standard												
		ukelele												
		Discontinued												
		MU-15												
		standard												
		ukelele												
		11.55												
		MU-16												
		standard												
		ukelele												
		MU-20												
		standard												
		D/Luxe ukelele												
		MB-21												
		Baritone ukelele												
		HÖHNER												
		MP-200S												
		173.75												
		MP-200N												
		216.30												
		MP-300M												
		214.40												
		MG-60												
		158.25												
		MS-300												
		160.25												
		MF-266												
		129.40												
		MF-266N												
		162.25												
		MB-200												
		162.25												
		MB-100N												
		183.95												
		IG-650												
		298.35												
		IB-780												
		306.60												
		EG-F2												
		51.05												
		EB-F2												
		53.90												
		MORIDAIRA												
		BANJOS												
		FB-61FT 4-string tenor												
		104.25												
		FB-61F-5-string folk												
		104.25												
		FB-61 5-string with resonator												
		116.00												
		DX-75T 4-string tenor												
		120.22												
		DX-75 5-string												
		120.22												
		FB-78 5-string												
		145.35												
		DX-112G 6-string												
		170.10												
		DX-120 5-string												
		181.55												
		DX-120T												
		181.55												
		DX-121 5-string												
		197.70												
		DX-121T 4-string tenor												
		197.70												
		Concert Banjos												
		BJ-16T 4-string banjo												
		62.75												
		BJ-16 5-string banjo												
		62.75												
		GBJ-16 5-string banjo												
		64.50												
		FB-02, FB-04, FB-06, BT-20												
		41.35												
		BJ-30 Not available in the U.K.												
		47.85												
		MORIDAIRA												
		Concert Classic												
		G201												
		77.25												
		G203												
		82.70												
		G205												
		96.30												
		G206M												
		102.75												
		G207												
		112.20												
		G208												
		118.60												
		G212												
		129.15												
		G213												
		139.65												
		G214												
		187.10												
		G215												
		215.85												
		G216												
		255.50												
		Concert Folk												
		F302												
		95.45												
		F303												
		105.95												
		FG-37 (A/Series)												
		125.90												
		Flat top Jumbo												
		W602												
		101.10												
		W603												
		108.50												
		W604												
		127.50												
		W605												
		133.85												
		W606												
		148.65												
		W609												
		152.85												
		W613												
		180.35												
		W615												
		166.50												
		W616												
		174.95												
		W617												
		202.20												
		WT-19												
		121.10												
		WH-24												
		119.15												
		WE-030 with pick-up												
		134.90												
		WL-35												
		145.45												
		WG-67 (A/Series)												
		118.10												
		Jumbo Dreadnought												
		WG-45												
		131.70												
		WJ-20S												
		157.10												
		WJ-21N												
		157.10												
		WG-47S												
		176.50												
		WG-48M												
		179.20												
		12 String Jumbo												
		B-701												
		116.85												
		B-702												
		125.40												
		B-704												
		137.10												
		BG-76 Dreadnought												
		191.60												
		BW-650 9 String Flat top Jumbo												
		259.70												
		MORIDAIRA												
		F-301 Concert Folk												
		63.85												
		W-601 Flat top Jumbo												
		73.55												
		Concert Guitars												
		SG-01/SK-614N												
		¾ size												
		31.90												
		SF-02/SK614S ¾ size												
		33.95												
		CG-01 / C / K - 100 N												
		Classic												
		35.90												
		CG-02 / GK-200 Classic												
		41.45												
		CF-01 / FK Folk												
		38.85												
		CW-0-05 / W / K - 5 8 5												
		Jumbo												
		41.30												
		CW-0-1 / W / K - 5 8 8												
		Jumbo												
		42.50												
		CW-0-1H / WK - 588SH												
		Jumbo												
		42.95												
		CW-0-2 / W / K - 5 9 9												

381481 Double Neck SB	EDS-1275	1024.00	370394 Hummingbird V.R.	572.00	3162 Chetro 6 with case	280.00	AE14 Elec. Deep Bowl	178.89	MM1022/2	25.00	SUMMERFIELD
381485 Double Neck WAL	EDS-1275		370400 Gospel NAT	518.00	M24S Solid Body, 2 Di-Marzio p/upcs, case	440.00	AE24 Elec. Sh. Bowl.	178.89	MM1033/V	12.95	
381987 SG Cus. CH		976.00	370420 Gospel WAAI	530.00	BA4 Fretless Ac. Bass	125.00			MM1033/A	16.25	
381989 SG Cus. TSB		620.00	370422 MK53 NAT	470.00	BA4 Fretted Ac. Bass	135.00			MM1033/CB	28.00	
381991 SG Cus. WAL		620.00	370422 MK53 SB	470.00	CH4 Fretless Gauway Ac. Bass, case	285.00			MM1044/V	10.95	
382003 SG Cus. (Bigby) CH		650.00	370430 MK72 NAT	554.00	3141 Navajo 12 st. Jbo	63.84			MM1044/CB	12.95	
382005 SG Cus. (Bigby) TSB		650.00	370440 MK81 NAT	638.00	3145 Rio Grande 12 st Jbo.	68.15			MM1055	11.95	
382007 SG Cus. (Bigby) WAL		650.00	Banjoes and Mandolins		3132 Rio Bravo 12 st Jbo.	82.69			MM1012/V	5.60	
382019 SG Standard GH		458.00	370480 PB 250 Mastertone Plectrum	837.00	1793 Ranger 12 st Jbo.	68.15			MM1021/A	6.50	
382021 SG Standard SW		476.00	370490 PB 800 Plectrum Banjo CSB.	1235.00	3152 Sombrero 12 st Jbo.	99.95			MM1012/CB	7.95	
382023 SG Standard TSB		512.00	370500 RB 100 5-string Banjo WAL.	608.00	3154 El Dorado 12 st Jbo.	123.52			MM1111	8.50	
382025 SG Standard WAL		464.00	370510 RB 250 Mastertone 5-string Banjo WAL.	837.00	1893 Ranger Elec. 12 st Jbo.	91.95			MM1112	8.50	
382056 SG Standard (L/H) CH		488.00	370522 RB 600 5-string Banjo CSB	1235.00	3161 Korral 12, case.	332.00			MM101B	16.95	
382059 SG Standard (L/H) WAL		488.00	370530 TB 100 Tenor Banjo WAL.	608.00	3178 Chetro 12, case.	315.00			MM101T	33.00	
382037 SG Standard (Bigby) CH		470.00	370540 TB 250 Mastertone Tenor Deluxe Banjo WAL.	837.00	3078 Concert Classic.	62.65			MM1111	35.00	
382039 SG Standard (Bigby) SW		482.00	370550 TB 800 Tenor Banjo CSB	1235.00	3079 Concert Classic.	100.45			MM1121	29.50	
382041 SG Standard (Bigby) TSB		524.00	370560 All-American Tenor Banjo	407.00	3080 Conservatoire Cl.	142.42			MM1121	29.50	
382043 SG Standard (Bigby) WAL		506.00	370570 All-American 5-string Banjo	3890.00	Banjoes, Mandolins and Bouzoukas				MM1121	29.50	
382071 SG Standard (Bigby) (L/H) CH		500.00	370580 Florentine Tenor Banjo	4047.00	1404 Eko Ten., Banjo, 4 st.	69.95			MM1121	29.50	
382073 SG Standard (Bigby) (L/H) WAL		500.00	370590 Florentine 5-string Banjo	4047.00	1405 Eko G Banjo 5 st.	76.50			MM1131	29.50	
382085 The SG NW		373.00	370642 F-5-L Artist Mandolin ASB	1891.00	1406 Eko Banjoine 8 st	72.50			MM1144	39.95	
382093 Melody Maker CH		434.00	EPIPHONE		1407 Eko Guirat Banjo 6 st.	76.50			MM05ST	27.95	
382095 Melody Maker SB		434.00	EPIA - Series Folk		1480 Eko Roundback Mand.	37.95			MM1411/04B	25.00	
382097 Melody Maker WAL		434.00	393000 EPIA-10E	65.00	1519 Eko Bouzouka Deluxe 8 st.	76.95			MM1013G	1.95	
382185 Explorer 2 NAT R.D. Series		632.00	393010 EPIA-12E	83.00	1119 Custom Legend	622.92			MM003	2.95	
382291 Artist ASB		711.00	EPIA - Series Classics		1158 Custom Legend	617.60			MM004	2.75	
382293 Artist EB		656.00	393020 EPIA-10E	59.00	1212 Country Legend	347.13			MM005	1.50	
382295 Artist FB		711.00	393030 EPIA-12E	72.00	1127 Glen Campbell 6 Sh. Bowl	365.77			MM006	2.50	
382297 Artist NAT		650.00	EPIA - Series Dreadnoughts		1118 Glen Campbell 12	436.57			MM006/B	4.95	
382333 Artist Bass ASB		632.00	393040 EPIA-10E	74.00	1114 Folklore	311.94			MM006/S	1.25	
382335 Artist Bass EB		620.00	393050 EPIA-12E	79.50	1115 Pacemaker 12	374.28			MM007	1.95	
382337 Artist Bass FB		632.00	EPIA - Series Dreadnoughts		1112 Custom Balladeer	292.82			MM008	5.50	
382339 Artist Bass NAT		560.00	393060 EPIA-14E	90.00	1111 Balladeer	271.53			MM008/3	1.95	
382341 Artist Bass WAL		518.00	393070 EPIA-16E	99.00	1121 Artist, Sh. Bowl	311.94			MM009	3.95	
382343 Artist Bass EB		476.00	Presentation Series		1113 Classic	378.01			MM010	2.75	
382345 Artist Bass WAL		476.00	Dreadnoughts		1124 Country Artist	378.01			MM011	1.95	
382347 Artist Bass NAT		476.00	413460 PR 725E	143.00	1125 Matrix Artist, Sh. Bowl.	311.94			MM012	1.95	
382349 Artist Bass WB		476.00	413470 PR 745E	173.00	1116 Concert Classic.	308.80			MM013	1.25	
382351 Artist Bass WR		476.00	413480 PR 765E	296.00	1157 Anniversary	472.25			MM015B	4.95	
382353 Artist Bass CH		560.00	FT Series Flattops/Jumbos		1132 Matix.	195.93			MM016	4.95	
382355 Artist Bass EB		476.00	413300 FT 120E	82.00	1142 Matrix Artist, Sh. Bowl.	195.93			MM017	4.95	
382357 Artist Bass WAL		476.00	413320 FT 130E	87.00	1123 Anniversary	195.93			MM018	5.75	
382359 Artist Bass NAT		476.00	413350 FT 140E	85.00	1124 Matrix Artist, Sh. Bowl.	195.93			MM019	3.25	
382361 Artist Bass WB		476.00	413032 FT 145E	97.00	1116 Concert Classic.	308.80			MM020	3.00	
382363 Artist Bass WR		476.00	413400 FT 150E	121.00	1157 Anniversary	472.25			MM020B	5.50	
382365 Artist Bass NAT		476.00	413500 FT 160E	110.00	1132 Matix.	195.93			MM021	6.00	
382367 Artist Bass WB		476.00	Genesis Electric Series		1124 Matrix Artist, Sh. Bowl.	195.93			MM022	1.25	
382369 Artist Bass G-3		476.00	403000 Standard	144.00	1113 Classic	378.01			MM023	3.50	
382371 Artist Bass NAT		476.00	403010 Standard	144.00	1124 Country Artist	378.01			MM024	5.00	
382373 Artist Bass WB		476.00	403020 Cus., Ebony	186.00	1125 Matrix Artist, Sh. Bowl.	195.93			MM020L	17.50	
382375 Artist Bass WR		476.00	403030 Cus., Dark	196.00	1618 Elec. Glen Campbell 6, Sh. Bowl.	480.45			MM020S	22.50	
382377 Artist Bass NAT		476.00	403040 Deluxe Ebony	164.00	1618 Elec. Glen Campbell 12	541.78			MM021	2.60	
382379 Artist Bass WB		476.00	403050 Deluxe Dark	154.00	1614 Elec. Folklore	424.22			MM022	3.25	
382381 Artist Bass WR		476.00	ROSE-MORRIS		1615 Elec. Pacemaker	454.89			MM023	3.75	
382383 Artist Bass NAT		476.00	STUDENT GUITARS		1616 Elec. Pacemaker	454.89			MM024	2.50	
382385 Artist Bass WB		476.00	1512 Kansas S/S	17.41	1617 Elec. Custom Legend, Stereo	782.00			MM025	3.00	
382387 Artist Bass WR		476.00	1514 El Chico Slotted Head	17.41	1618 Elec. Custom Legend, Stereo	782.00			MM026	3.00	
382389 Artist Bass NAT		476.00	30858 Constants 3/4 Size	21.29	1619 Elec. Custom Legend, Stereo	782.00			MM027	3.00	
382391 Artist Bass WB		476.00	WESTBURY		1617 Elec. Custom Legend, Stereo	782.00			MM028	3.00	
382393 Artist Bass WR		476.00	3210 St., Gloss Black	135.00	1618 Elec. Custom Legend, Stereo	782.00			MM029	3.00	
382395 Artist Bass NAT		476.00	3211 St., Cherry	135.00	1619 Elec. Custom Legend, Stereo	782.00			MM030	3.00	
382397 Artist Bass WB		476.00	3215 Deluxe Gloss Black	185.00	1620 Elec. Custom Legend, Stereo	782.00			MM031	3.00	
382399 Artist Bass WR		476.00	3216 Deluxe Antique Walnut	185.00	1621 Elec. Custom Legend, Stereo	782.00			MM032	3.00	
382401 Artist Bass NAT		476.00	3220 Custom II, Walnut	249.00	1622 Elec. Custom Legend, Stereo	782.00			MM033	3.00	
382403 Artist Bass WB		476.00	3321 Custom II, Gloss Black	249.00	1623 Elec. Custom Legend, Stereo	782.00			MM034	3.00	
382405 Artist Bass WR		476.00	3225 Track II Bass, Gloss Black	165.00	1624 Elec. Custom Legend, Stereo	782.00			MM035	3.00	
382407 Artist Bass NAT		476.00	3206 Track IV Bass, Walnut	245.00	1625 Elec. Custom Legend, Stereo	782.00			MM036	3.00	
382409 Artist Bass WB		476.00	3207 Track IV Bass, Gloss Black	245.00	1626 Elec. Custom Legend, Stereo	782.00			MM037	3.00	
382411 Artist Bass WR		476.00	Westbury Cases		1627 Elec. Custom Legend, Stereo	782.00			MM038	3.00	
382413 Artist Bass NAT		476.00	3682 Deluxe/Custom	45.00	1628 Elec. Custom Legend, Stereo	782.00			MM039	3.00	
382415 Artist Bass WB		476.00	3684 St.	35.00	1629 Elec. Custom Legend, Stereo	782.00			MM040	3.00	
382417 Artist Bass WR		476.00	3683 Track IV Basses	45.00	1630 Elec. Custom Legend, Stereo	782.00			MM041	3.00	
382419 Artist Bass NAT		476.00	3685 Track II Bass	35.00	1291 UKII, 2 High Power Pickups	375.00			MM042	3.00	
382421 Artist Bass WB		476.00	EKO		Ovation Cases				MM043	3.00	
382423 Artist Bass WR		476.00	3140 Navajo Jbo.	53.19	9110 Hardshell	79.95			MM044	3.00	
382425 Artist Bass NAT		476.00	3144 Rio Grande Jbo	59.63	Acoustic.	79.95			MM045	3.00	
382427 Artist Bass WB		476.00	1780 Ranger Jbo	68.15	9121 Hardshell Deacon	79.95			MM046	3.00	
382429 Artist Bass WR		476.00	1782 Ranger Jbo Black	75.00	9122 Hardshell	79.95			MM047	3.00	
382431 Artist Bass NAT		476.00	3151 Sombrero Jbo	78.74	Viper/Preacher	79.95			MM048	3.00	
382433 Artist Bass WB		476.00	3131 Rio Bravo Jbo.	93.95	9123 Hardshell	79.95			MM049	3.00	
382435 Artist Bass WR		476.00	3143 El Paso Black Jbo	101.15	Magnum	89.95			MM050	3.00	
382437 Artist Bass NAT		476.00	3153 El Dorado Jbo.	115.00	Applause				MM051	3.00	
382439 Artist Bass WB		476.00	3142 El Baucho Jazz	137.36	AA14 Deep Bowl	138.37			MM052	3.00	
382441 Artist Bass WR		476.00	1894 Ranger Elec. Jbo	78.14	AA24 Sh. Bowl.	138.37			MM053	3.00	
382443 Artist Bass NAT		476.00	3160 Korral 6 with case	280.00					MM054	3.00	

IBANEZ WESTERN GUITARS

Vintage series:	
S300	108.35
S300V	118.65
S320	122.97
V100	91.85
V200	91.03
V220	102.25
V300	93.50
V300BS	93.50
V300BK	93.50
V320	109.45
V302	105.60
V302BS	105.60
V322	122.97
V300S	135.15
V320S	159.50
V350	118.80
V380	143.00
V390	143.00

Arched Back	
Dreadnoughts	
A300	118.64
A300BS	122.97
A340	128.15

Maple Dreadnoughts	
M340	137.50
M340BS	137.50
M340AV	170.50
M340AM	159.34
M370	170.50
M342	168.65
M342AV	178.42
M342AM	166.32
M372	181.50

Floral deluxe series:	
F200CS	123.75
F300	135.97
F300CS	135.97
F300CW	138.55
F300BK	138.55
F360BK	143.83
F302	140.25
F302CS	140.25
F302BK	143.85
Old Timer series:	
T200	92.73
T300	103.13
T320	124.70
T302	113.47
T322	135.13
Jumbo series:	
J500BS	158.57
J540	184.53
J540AV	199.96
J560BK	166.23
J502BS	158.57
J542	188.82

CASES FOR WESTERN GUITARS

154	32.50
154W	35.50
156	45.75
Artist Western series:	
AW70	235.00
AW90	325.00
AW100	365.00
AW75	265.00
AW95	350.00

IBANEZ AND CORDOBA CLASSIC GUITARS

1314	59.50
1315	65.50
2801	76.50
2811	99.50
2856	107.25
2857	116.88
2859	132.00
2860	181.50
2860	214.50
153 Class Case	32.50

*Some acoustic models available l/h 10% surcharge.

IBANEZ BANJOS WITH CASE

BF600BR/NT Banjo	435.45
BF500BR/NT Banjo	422.95
BF500BR/NT Banjo	595.31
BF500BR/NT Banjo	417.69
BF300BR/NT Banjo	394.57
BP300BR/NT Banjo	391.94
BT300BR/NT Banjo	391.94
BF200 Banjo	383.16
BP200 Banjo	379.44
BT200 Banjo	379.44

Ibanez 'Artist' Banjo Spares

590-114 Banjo Bridge	1.21
590-120 Resonator	40.68
590-121 Resonator	44.11
590-117 Banjo Tailpiece	4.18
590-118 Tailpiece Screw	0.12
590-119 Nut for T Piece Screw	0.24
590-101 Tone Ring	17.44
590-102 Notchset	12.72
Tension Hoop	27.14
590-103 Resonator Flange	27.14
590-104 Resonator Hoop	18.65
590-105 Arm Rest	14.26
590-107 Tailpiece Bracket	1.30

590-110 Resonator Bracket	1.09
590-111 Resonator Screw	1.09
590-113 Bracket Wrench	1.09
590-181 Bracket Hoops	0.44
590-182 Bracket Nut	0.94
590-191 Resonator Stud	1.01
590-192 Resonator Stud Nut	0.53
590-122M Wood Tone Rim M/gny	38.96
590-122N Wood Tone Rim Nat	38.96
590-SH Remo Banjo Head	4.95
591 Banjo Case	45.00

KOHNO CONCERT GUITARS

MK15 W/Case	853.85
MK20 W/Case	1,086.75
MK30 W/Case	1,552.50
MK50 W/Case	2,587.50

TAMURA 10 STRING GUITARS

10P1500 W/Case	605.25
10P2000 W/Case	822.83

KADONO LUTE L&S W/Case

477.25

CSL ELECTRIC GUITARS

LP121 Guitar	101.95
SC156 Guitar	124.50
SC156 Nat Guitar	134.50
JB121 Bass Guitar	102.95
PL6 Brown S/B	95.00
PL26 Black with effects	150.00
CS 36 White with effects	140.00

UKULELES

SL1	3.99
UK1	3.99
712	42.50

MACCAFERRI GUITARS

MAC 10 W/Case	495.00
A600	17.50
A700	22.50
Lark 4/4 M5010	14.75
Lark 3/4 M5107	9.75

BOZO WESTERN GUITARS

B50 Guitar and Case	269.55
B50/12 Guitar and Case	324.00
B60 Guitar and Case	284.65
B80S Guitar and Case	398.45
B80S/12 Guitar and Case	422.25

B100 Guitar and Case

669.59

BOZO ELECTRIC GUITARS

EG26 Guitar and Case	275.00
EB14EL Guitar and Case	299.50

HAWAIIAN GUITARS

2251 and Case	59.50
2251 and Case	152.50
80 Round Back	53.75
100 Round Back	69.50
512 Flat Back	65.50
511 Flat Back	57.50
513 Flat Back	72.00
514 Flat Back	64.50
521 Flat Back W/Case	250.00
522 Flat Back W/Case	275.00
523 Flat Back W/Case	350.00
425 Flat Back W/Case	365.00
526 Flat Back W/Case	375.00
1521 Flat Back	26.16
516 (Electric)	75.61
104 Flat Mandolin Case	22.50
103 R/B Mandolin Case	25.00

CASES FOR ELECTRIC GUITARS

2700 DX Flight Case	75.00
2350 LP Case	39.50
2375 SC Case	36.50
2352 TC Case	35.00
2365 JB Case	39.50
2354 SGB Case	39.50
2453 HR Case	41.50
2457 ES Case	45.00
2471 JG Case	46.50

WING

Rickenbacker	
Solid	420
420	239.63
430	285.19
450	307.12
450/12	351.00
460	342.56
480	325.69
620	421.88
950	259.88
4080	943.31
4080/12	1290.93
Semi-Acoustic	
320	408.38
330	399.38
330/12	513.00
335	457.31
340	393.75

360

360/12	469.13
362/12	545.06
370	1105.31
360/12F	486.00
Bass	
3000	345.94
3001	366.19
4000	415.13
4001	448.88
4002	43.31
4005	531.56

W.M.I.

G101 Std. Fik	10.95
K200	16.95
K320 Concert Folk	20.95
KD28 Jbo Western	33.50
KD28-12 12st Jbo	39.50
K.410 Concert D/Lux	26.50
K.442 Auditorium Folk	23.95
K.550 Jbo pce black	33.95
KDG 70 D/I Jbo	39.50
K.475 J.L. Seagull	23.95
Classic:	
KC.265 Student	18.75
KC.333 Concert	19.75
KC225 Classic	15.50
KDG50 D/I Classic	26.95
Electric:	
KIB. 130 Bs long scale	29.95
E.120 Single p/u	23.95
K2T. S.G. 2 p/u	27.95
Banjo:	
KB.52 Deluxe	39.50

WOODS

G 152 Folk	37.53
G 180 Classic	32.53
G 190 Classic	45.00
G 140 Jumbo	49.47
ALLEGRO	
G 220 Standard	13.12
G 300 Classic	22.16
G 400 Standard	14.65
G 150A Classic	27.34
G 160 Western	49.47
LOPEZ:	
CLASSIC GUITARS	
Aragona	64.06
Valencia	67.87
Navarra	71.51
Granada	82.50
Savilla	91.07
Savilla	117.93

Andorra

140.40	
WESTERN GUITARS	
Serenata VII	60.53
Fantom 20	77.64
Fantom 30	81.29
Fantom 33	87.39
Fantom 36	93.50
Fantom 39	99.59
Fantom 42 Black	99.59

TWELVE STRING GUITARS

Fantom 112	90.07
Fantom 212	100.80
Fantom 139	111.82
Fantom 412 Black	111.82

SOLID BODY ELECTRIC GUITARS

Dyno II	102.93
Vedette	115.87
Super Jazz	134.26
Red Flame	110.12
Black Pearl	120.28

THIN BODY ELECTRIC GUITARS

Caravel	105.75
DS/2T	125.43
DS/Artist	139.35

BASS ELECTRIC GUITARS

Special Bass	152.08
Black Bass	122.85
DS/Bass	120.28
Starfire Bass	87.24
Red Bass	115.87

JOSE RAMIREZ CONCERT GUITARS

Model Studio I	235.77
Model Studio II	396.00

RICARDO SANCHIS CARPIO CONCERT GUITARS

Model 40E	192.78
Model 40	147.42
Model 38	95.36
Model 33 Flamenco	70.10
Model 32 Flamenco	123.12

PRUDENCIA SAEZ GUITARS

Model 2	25.92
Model 4	27.54
Model 12	32.40
Model 14	34.02
Model 21	25.92
Model 24	71.28
Model 26	85.86
Model 28 Flamenco	48.60
Mandoline	25.92
Model Lady 3/4 size	25.92
Model 21 W	45.36

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

A. C. ELECTRONIC SERVICES

AC-ES RANGE

ACXV/2SJ 2 Way Stereo Elec. Xover	56.13
ACXV/3SJ 3 Way Stereo Elec. Xover	63.00
ACXV/4SJS 4 Way Switchable Stereo Elec. Xover	142.50
ACGE/5SJ 5 Band Stereo Graphic Equalizer	63.00
ACGE/10SJ 10 Band Stereo Graphic Equalizer	94.50
ACGE/15SJ 15 Band Stereo Graphic Equalizer	135.00
ACGE/27MJ 27 Band Mono Graphic Equalizer	180.00
ACBBF/SJ Stereo Bass Bin Filter	47.25
ACSP150 150W/4ohms Power Amplifier	88.20
ACSP300 150 + 150W/4 ohms Stereo Power Amplifier	165.00
ACSP600 300 + 300W/4ohms Stereo Power Amplifier	236.25
ACSP1000 480 + 480W/2ohms Stereo Power Amplifier	285.00
(XLR's)	
ACPA100 100W 100V line PA Amp	120.00
ACPA150 150W PA Amp	109.50
ACSLR Spring Line Reverberation Unit	63.00
ACPA 150G6 6 ch. Graphic PA with Rev.	195.00
ACGBA150 150W Graphic Bass Amp	135.00
ACGL50 50W Twin Ch. 1 x 12" Combo with Graphic	135.00

ACSM16/4 16 into 4/2 Mixing Desk	750.00
ACSM24/8 24 into 8/2 Mixing Desk	1200.00
ACMC/12UJ 50 m unbalanced Multicore and stagebox. 12 in, 4 out.	99.00
ACDIM Single DI Box	22.50
ACDIS Dual DI Box	34.50
ADSL3 3 ch Sound to Light Modulator	25.50
ACPLC4 4 ch Prog. Light Chaser	94.50
Atlantic Stereo Disco Mix, with Graphic	195.00

ACOUSTIC

114 50W 2 x 10	260.00
116 75W bass amp	250.00
124 100W 4 x 10	399.00
125 100W 2 x 12	385.00
126 100W bass amp	385.00
220 160W bass amp	285.00
230 160W	325.00
320 300W bass amp	395.00
330 330W	445.00
402 2 x 15" enc	225.00
403 4 x 12" enc	250.00
406 2 x 15" enc	295.00
407 2 x 15" + hn	295.00
408 4 x 15" + hn	429.00

AKG

DYNAMIC MICROPHONES (1)	
D4/1	8.40
D4/7	8.40
D4S/2	10.00
D4S/8	10.00
D40	20.12
D58C	31.50
D58E	31.50
D109	31.50
D120C	36.75
D120E	38.50
D120HL	42.00
D130E	45.00
D140C	63.00
D140E	63.00

D170E	72.00
D190C	51.50
D190CS	55.80
D190C/H1	55.80
D190CS/HI	60.00
D190E	51.50
D190ES	55.80
D190E/HI	55.80
D190ES/HI	60.00
D510B	44.00
D511B	46.00
D528	40.00
D558B	44.00
D590	44.00
D591	44.00
D1200C	63.00
D2200E	66.00
D2000E	78.00

DYNAMIC MICROPHONES (2)

ATLANTEX

MXR	
Pignose amp.	87.50
Stereo compander	189.75
Stereo graphic	227.50
Digital delay	1078.57
31-band graphic	427.57
2 x 15 band graphic	401.27
Mini limiter	149.95
Auto phase	212.75
Auto flanger	310.90
Flange/phase rack	1210.90
Pro-rack	163.65

BALDWIN

BASS	
35 W CSAP 1 ch, 1-12" spkr. SC.	166.00
60 W CSAP 1 ch, 1-15" spkr. SC.	295.00
130W CSAP, 2 ch.	295.00
1-15" Jensen spkr.	157.00
1-15" SRO spkr	224.00
2-15" Jensen spkrs.	228.00
2-15" SRO spkrs.	366.00

LEAD	
35 W CSAP 1 ch, 1-12" spkr. SC.	175.00
60 W CSAP 1 ch, 1-12" spkr. SC.	344.00
130W CSAP, 2 ch.	357.00
4-12" spkrs.	241.00
130 W CSAP, 2-12" Jensen spkrs. SC.	451.00

PUBLIC ADDRESS

130 W CSAP, 8 inputs HI & LO Z.	268.00
8 Channel Stereo Mixer - No Power	405.00
12 Channel Stereo Mixer - No Power	521.00
3-10" spkrs, 2 Piezos	147.00
130 W CSAP, 6 ch, in briefcase.	535.00
130 W CSAP, 6 ch, 2-12" spkrs, 1-20" radial horn	486.00
1-15" spkr, 2 Piezos	256.00
1-15" spkr.	166.00
1-15" SRO spkr.	202.00
120" radial horn	157.00
3-Way System, 100 Watts.	268.00
3-Way System, 100 Watts, SRO spkr	351.00

SOUND REINFORCEMENT

60 W CSAP, per ch stereo pwr amp, rk-mt	165.00
130 W CSAP per ch, stereo pwr amp, rk-mt	237.00
200 W CSAP, bi-amp slave.	282.00
1-15" spkr, 1-7-35 tweeter	259.00
1-15" SRO spkr	304.00
120" radial horn, 2-T-35 tweeters	220.00
410 W CSAP, bi-amp slave.	379.00
2-12" Jensen spkrs	280.00
Heavy Duty Horn & Driver 500-15,000 11z.	318.00

MONITORS AND ACCESSORIES

2 slant cab, 400 Watts (MN-10 Modified).	111.00
130 W CSAP, graphic EQ, rack-mtble.	236.00
1-15" spkr, 2 Piezos	168.00
1-12" SRO spkr, 1-120" Radial Horn	253.00
Heavy duty on wheels, 28" v. 17 1/2" h. rack space	179.00
DIRECT BOX	36.00
100 Band Stereo Graphic EQ.	156.00

BEYER (EX. VAT)

M160N Hypercardioid.	150.90
M160C w. cannon	154.99
M260N Hypercardioid.	80.72
M260C w. cannon	64.45
M260SM w. switch.	78.91
M260NC2 w. cannon + switch.	82.99
M500N Hypercardioid.	79.97
M500C w. cannon	85.02
M67N cardioid w. switch	66.52
M67C w. cannon	72.03
M69N cardioid	53.91
M69C w. cannon	56.96
M88N Hypercardioid.	113.99
M88C w. cannon	117.71
M101N Omni	71.68
M101C w. cannon	77.34
M201N Hypercardioid.	68.66
M201C w. cannon	70.92

B.M.S.

Phoenix PHA 1.	199.00
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BOOSEY & HAWKES (ELECTRONICS)

LESLIE	
60	POA
110	POA
122	POA
122RV	POA
130	POA
145	POA
147	POA
147RV	POA
251	POA
330	POA
520	POA
540	POA
705	POA
710	POA
720	POA
760	POA
770	POA
820	POA
860	POA
910	POA

Pre-Amps	
7880-1	POA
9340-1	POA
9370-1	POA
9420-1	POA
9875	POA

BOSE

Bose 1800 Amplifier	897.00
Pair Bose 802 speakers with equalizer	638.25
Pair Bose 802 speakers add-on	551.43
Bose 802 equalizer	86.82
Pair Atlas Stands	120.75
TC18 Transit Case	195.50
RMK1 Rack Mounting Kit	24.72
802 Wallbracket (pair).	80.50
PM2	1023.50
XM6	368.00

BRODR JORGENSEN

Tape echo/chorus/SOS/reverb.	550.93
Tape echo/reverb.	439.82
Tape echo	356.48
Analog delay stereo	221.30
Analog delay stereo	300.93
Reverb unit.	115.74

Other Effects

Mix 4-1	50.93
Mix 6-2	162.04
Mix 4-1 rack S&R per channel	152.73
Mix 6-2 rack S&R per channel	194.44
Electronic tuner (guitar) 3 octave	45.37
Electronic tuner 5 octave	82.41
Distortion sustain	36.11
Overdrive	38.89
Compression sustain	38.89
Spectrum	38.89
Touch wah	41.67
Phase	46.30
6 band graphic	50.93
Delay machine	134.26
Chorus	134.26
10 band graphic	91.66
Volume.	36.11
Flanger	82.41
Driver	54.63
Damper pedal	7.41
1 switch footswitch	8.33

Double switch

footswitch	12.96
Treble switch	18.52
footswitch	18.26
Mixer 2-1 + preamp	12.17
Multiple jack box 1-4.	33.91
Noise gate	49.57
Doctor Beat	8.33
Mains adaptor	8.33

Roland Rack

Guitar preamp	156.53
Bass preamp	173.04
Power amp 60w x 2.	188.97
Power amp 12w x 2.	305.22
Stereo flanger.	242.61
Dimension decoder.	246.09
Vocoder	507.83
Pitch/Voltage + synthesizer	426.96
Digital delay	POA

Amplifiers

Lead 12" x 150w.	276.85
Lead 12" x 160w.	393.52
Lead 12" x 1 Pioneer speaker.	486.00
Lead 15" x 160w.	412.04
Lead 12" x 2 120w.	504.63
Lead 12" x 2 Pioneer speaker.	647.22
Lead 10" x 4 120w.	554.63
Power head 200W	462.04
Cab for JC 200 ea.	439.82
Lead 12" x 1 30w.	162.03
Lead 12" x 150w.	226.85
Lead 12" x 333.33	333.33
Lead Pioneer speaker	439.82
60w	458.34
Lead 12" x 2 120w.	554.63
Lead 12" x 1 30w.	155.56
Bass 15" x 150w	203.70
Bass 15" x 1 Pioneer speaker 50w	319.44
Bass 15" x 1 Pioneer 100w	569.45
Compact combo 20w	133.33
Compact combo 40w	208.33
Compact combo 60w	250.00
Cube base amp.	263.63

BURMAN (EX. VAT)

PRO 501 50W	POA
PRO 502 50W	POA
PRO 2000 100W	POA
PRO 4000 bass 100W	POA

EXTENSION CABS

502E	POA
2000E	POA
4000E	POA

CALREC (EX. VAT)

ENTERTAINMENT MICROPHONES	
CM 602D Omni	30.00
Direct.	32.00
CM 654D Hand Held.	33.70
CM 666D Ball	40.00
Headed.	40.00
Power supplies and leads extra	27.89
CM 652D Full Rge.	27.89
CM 654D Hand Held.	27.89
CM 666 Ball	34.32

CANARY (EX. VAT)

10/2	294.00
10/2 sub.	235.00
10/4	441.00
16/2	441.00
10/4 sub.	329.17
15/2	POA
20/2	POA
400W amp	289.89

Electronic Crossovers:

3-way	75.00
4-way	84.37

CARLSBRO (EX. VAT)

Stingray	135.38
Stingray Super	171.00
Stingray combo	219.38
Stingray bass	132.75
Stingray bass combo	299.50
Stingray super combo	252.00
Marlin.	171.00
Slave	115.00
Scorpion	155.00
Scorpion Custom	165.00
Wasp	69.00
Hornet	86.10
Hornet Custom.	130.50
Cobra P.A.	106.50
Cobra bass combo	139.50
Mointr 60/130.	166.00

SPEAKER UNITS

2 x 12 Flare Bs 120W	150.00
4 x 12 Lead 240W	159.00
1 x 18 100W	130.00
2 x 12 120W PA pr.	170.00
2 x 12 1 Hn 120W pr.	209.00
1 x 12 Hn 120W pr.	172.50
2 x 12 1 Hn 240W pr.	235.00
1 x 15 TH Bass Bin	165.50
2 x 12 TH Bass Bin	175.00
Mini Bin	150.00
Full Range Flare	225.00
Hron Units (2).	132.00
Horn unit (P2).	75.00
Horn unit (P4).	124.00
Mon. 1 x 12 60W.	99.00

ACCESSORIES

Mantis	156.00
Reverb Unit	80.00
Constellation 12/2 mixer	312.90

CBS

AC30 Top Boost	342.35
AC30 Top Boost Rev	392.73
AC30 Solid State	231.20
AC30 Solid State Rev.	275.50
AC50	226.71
AC120	483.32
Escort Battery.	54.95
Escort Main Battery	67.58
Escort 30W.	136.60
Cabinet FB 118.	185.38
Cabinet FB215	204.20
Cabinet FB212	147.37

C.B.S. ARBITER (EX. VAT)

FENDER GUITAR AMPLIFIERS

Abbreviation Code: Rev. = Reverb, Enc. = Enclosure F 12" = Fender Speaker D120 = JBL Speaker

21-0107-000-6 Dual Showman Enc D140.	421.27
21-0108-000-2 Dual Showman Enc D130.	406.02
21-0196-000-9 Dual Showman Rev Amp Top	416.72
21-0290-000-5 Guitar Amp Twin Rev F12"	496.48
135W	496.48
21-0293-000-4 Guitar Amp Twin Rev D120	622.40
135W	622.40
21-0406-000-3 Bandmaster Enc F12"	343.62
21-0409-000-2 Bandmaster Enc D120	343.62
21-0496-000-2 Guitar Bandmaster Rev Amp Top	299.85
21-0590-000-9 Guitar Amplifier Super Rev F10"	435.95
21-0593-000-8 Guitar Amplifier Super Rev D110F.	671.29
21-0690-000-3 Guitar Amplifier Pro Rev F12"	397.77
21-0790-000-8 Guitar Amplifier Vibrolux Rev F10"	345.66
21-0890-000-2 Guitar Amplifier DeLuxe Rev F12"	276.00
21-0990-000-7 Guitar Amp Princeton Rev F10"	213.50
21-1090-000-0 Guitar Amp Princeton F10"	164.15
21-1190-000-4 Guitar Amp Vibro Champ F8"	101.77
21-1290-000-9 Guitar Amp Champ F8"	95.18
21-2290-000-2 Guitar Amplifier Super Six Rev F10"	580.61
21-2390-000-7 Guitar Amplifier Quat Rev F12"	596.80
21-2893-000-9 Guitar Amp Vibrosonic Rev D130.	533.11
21-2991-000-0 Super Twin Rev	612.11
21-3604-000-0 300 PS Guitar Enclosure.	332.48
21-3691-000-0 300 PS Guitar Top	598.50
21-5090-000-4 Tube Reverb 220V.	154.60

FENDER AMP COVERS

92-0186-000-9 Guitar Amp Twin Rev Cover.	5.21
92-0187-000-5 Guitar Amp Pro Rev Cover.	5.21
92-2101-000-0 Guitar Amp Dual Showman Rev Cab Cover.	10.54
92-2102-000-7 Dual Showman Amp Cover	4.81
92-2111-000-6 Guitar Amplifier Super Rev Cover.	5.58
92-2113-000-9 Guitar Amplifier Vibrolux Rev Cover.	4.19
92-2114-000-5 Guitar Amplifier DeLuxe Rev Cover.	4.34
92-2115-000-1 Guitar Amp Princeton Rev Cover.	4.81
92-2117-000-4 Guitar Amp Vibro Champ Cover.	3.10
92-2157-000-6 Guitar Amplifier Super Six Rev cover.	8.22
92-2158-000-2 Guitar Amplifier Quad Rev Cover.	6.82

92-2185-000-0 Guitar Amp Vibrosonic Rev Cover.	6.82
98-2183-000-3 Guitar Amp Bandmaster Rev Cabinet Cover.	11.00
98-2184-000-0 Guitar Amp Bandmaster Amp Cover.	3.41
FENDER BASS AMPS	
21-1405-000-0 Bassman 70 Enc.	251.53
21-1407-000-3 Bassman 70 Enc D140	408.44
21-1496-000-6 Bassman 70 Amp Only	213.65
21-1890-000-6 Musicmaster Bass Amp F12"	148.07
21-2190-000-8 Bassman 10 F10"	360.61
21-2706-000-4 Bassman 135 Enc.	308.93
21-2793-000-4 Bassman 135 Amp Top	265.30
21-3804-000-0 300 PS Bass Enclosure.	388.55
21-3090-000-7 Studio Bass Amp - New Line	92.90

FENDER BASS AMP COVERS

92-2155-000-3 Musicmaster Bass Amp Cover.	4.03
92-2156-000-0 Bassman 10 Amp Cover.	5.58
92-2159-000-9 Bassman 135 Cabinet Cover.	7.44
92-2160-000-7 Bassman 135 Amp Cover.	3.26
92-2176-000-0 Bassman 70 Amp Cover.	6.20
92-2177-000-7 Bassman 70 Cabinet Cover.	10.14

FENDER P.A. AMPS & CABINETS

23-0305-000-8 PA 135 S4-8 Sound Column	117.85
23-0391-000-1 PA 135 Amp Top Only	E345.88
23-0491-000-6 PA 160 Vocal Amp Top Only	529.31
23-0408-000-9 PA 160 SC3-10 Column	97.21
23-2000-000-0 High Frequency Horn	75.61
71-1000-000-0 PA 160 Stand	68.41
25-6291-000-4 MA6-6 Channel Mixer	569.80
25-6202-000-1 MA6 & MA8 Speaker Enclosure.	191.49
25-8291-000-1 MA8 Stereo 8 Channel Mixer - New Line	876.60

FENDER EFFECT PEDALS

71-0101-000-7 Tone and Volume Foot Pedal	54.78
71-0102-000-3 Volume Foot Pedal	44.11
71-1015-000-2 Fuzz Wah Foot Pedal	86.74
96-0100-000-8 Fender Blender.	58.59
96-0190-000-7 Fender Phaser Unit.	101.99

CLEARTONE

Park	
8W Practice Amp	44.92
20W Vintage Valve Combo	134.76
50W Valve Bass Combo	237.07
50W Valve Rev. M.V. Combo.	269.51

Tucker duo	137.25
Trucker rnb.	176.47
P.A. System	
Trucker PA rev amp	165.77
Trucker PA 100W	142.60
Trucker cab 60W	80.21
Trucker monitor	62.39
Trucker mini-cab	62.39
Side-FX Effects Unit	
CSP1	19.61
CSP2	24.96
CSP3	32.09
CSP4	33.87
Accessories to 700 series and Trucker range	
7FS	5.78
TC2	4.73
TC3	4.00
TC4	5.35
TC5	5.78
ST1	35.65
FC1	106.95
P.A. and Power Amplifiers	
700A	244.20
701	372.54
702	137.25
708	160.43
PPA1	388.59
PPA11	288.77
Mixers	
P12-2	372.54
Instrument Amplifiers	
700K	285.20
704	212.12
706	187.16
Combination Amplifiers	
705	319.07
707	311.94
P.A. Loudspeaker Enclosures	
Sigma	299.94
Delta Bin	187.16
Omega	192.51
7212ST	153.30
7212H	133.69
7GPH	153.30
Instrument Loudspeaker Enclosures	
7412	187.16
7PH	153.30
Delta Bin	187.16
Monitor Cabinets	
7PSM	212.12

DARBURN	
EX. VAT	
Reverb	75.50
SRV-50/80	196.30
SRV-100	259.20
KGP-50/80	201.80
KGP-100	259.20
KGP-100 1 x 15"	276.80
Piezo hn. extra	13.95

ELECTRO-VOICE (EX. VAT)	
Components	
1823, 110W driver	57.00
1829, 60W driver	61.00
EVM 12 L speaker	105.00
EVM 15B speaker	109.00
EVM 15L speaker	108.00
EVM 18B speaker	114.00
T350, VHF driver	76.00
P.A. 30A	39.69
P.A. 12	28.44
T.35	35.50
ST.350A	66.00
Cabinets	
Elim 1A	550.00
Elim 3	360.00
Elim 4	390.00
FM12-2	245.00
Microphones	
660 Super Cardioid	57.00
DS 35 sml D Cardioid	68.00
RE 11 Super D	
Cardioid	99.00
RE 20 Cardioid	258.00

ELKA-ORLA	
6101 Universal Amp.	
50	239.32
6102 Universal Amp.	
100	269.42
6103 Universal Amp.	
200	437.38
1604 Reverb III	104.59

FAL	
Combo 40-T	75.94
Best Fiesta	75.60
Kestrel	84.24
Kestrel combo	162.00
Super Minstrel	37.13
Phase 50	57.24
Phase 100, 2 amp	71.28
P100 slave	53.46
P200	81.00
120, 6 amp	106.92

50.1 x 12 cab.	38.88
100, 2 x 12 cab	61.56
PA 200 cois (pr)	162.80
Mon. + hms	48.60
1 x 15" + hn.	77.76
2 x 12" + hn.	95.58
Add on hms	51.84
Bass bin	81.00
Bass bin + hn	123.12

FARFISA	
RSC 350 Rotating sound cabinet, 160-watt amp	588.60
RS3 180 Ditto, with 80-watt amp	340.20
OR 200, 106-watt amplifier and two speaker cabinets	513.00
TR 70, portable, 60W two chain	232.60
CL30 Amp./Cab.	237.60

FUNKSHUN	
1 x 12" 50W all purp.	46.37
1 x 12" Pro 75W all purpose	49.72
2 x 12" 100W/P.A. disco	82.00
2 x 12" Pro 150W P.A./disco	88.72
2 x 12" Pro w hrn 150W P.A./disco	108.81
2 x 12" 100W Guitar	82.00
2 x 12" Pro 150W Guitar	88.72
Baby Bin 75W 1 x 12" P.A./Disco w sgl 25W hom.	105.46
Reflex 1 x 15" 100W P.A./Disco	102.11
Reflex 1 x 15" 125W Bass/Heavy Duty P.A./Disco/Organ	128.90
Mini Bin 100W 1 x 15" P.A./Disco	100.44
Mini Bin 125W 1 x 15" Bass	127.22
Bass Bin 100W x 1 P.A./Disco	130.57
Bass Bin 125W 1 x 15/Bass Guitar	157.36
Single High Hn 50W	
Twin High Hn 100W	52.74
Hom Unit 2 x 25W U p	58.59
per Mid Range (small Fibreglass R.C.F. 100W Mid Range Hornwith lid	143.96
Wedge Monitor 75W 1 x 12"	58.59
Flight cases and empty cabs	POA

GIGSVILLE	
PA EQUIPMENT	
*EQ 500 Aria Equalizer	28.50
*RE 90 Aria Phaser	27.60
G 2500 Aria Guitar Stand	10.70
G 200 Aria Guitar Stand	9.80
GM 230 G Aria Pick-up	21.40
GM 230 W Aria Pick-up	21.40
HP 1001 Aria Headphones	23.20
*G 3000 Aria Guitar Stand	16.90
*G 3500 Aria Guitar Stand	16.90
*Not illustrated.	
GUITAR AMPLIFIERS	
*Model No. CA 5500 "Little Devil"	56.90
*LA40 Micro Guitar Amplifier	16.90
*BC1500 Battery Checker	6.20

G.M.S.	
P&N microphone stands:	
CT 102S, floor	15.64
GM167, floor	8.10
GM119F, boom stand	20.70
GM139, boom stand	16.18
GM115, boom	7.83
GM120, boom	9.41
GM121, boom	10.42
GM137, boom	6.86
GM109, table top	8.06
GM111, table top	9.27
GM148, low level	9.43
GM149, low level	10.61

C.E. HAMMOND	
EX. VAT	
CERWIN VEGA	
Vocal Systems	
V.20 100 Watts	170.00
V.30 150 Watts	260.00
V.32 300 Watts	380.00
V.33 300 Watts	410.00
V.35 300 Watts	560.00
VH.36 400 Watts	710.00
Instruments Systems	
G.32 200 Watts	285.00
B.36A 300 Watts	395.00
B.36MF 300 Watts	475.00
B.48 300 Watts	580.00
B.48MF 400 Watts	650.00
B118C 300 Watts	280.00
Stage Monitors	
SM12-2 150 Watts	16.00
SM15-2 200 Watts	276.00
SM18-2 300 Watts	406.00
BM4 4 100 Watts	146.00
Speaker Components	
MLT-1 Horn only, medium throw	65.00
MLT-4 Horn only, long throw	260.00
MF40 Drivers for above	55.00
MF50 Drivers 8 ohms	185.00
RMH-1 Horn, radial + 2MF40 + 6PZ1 UHF	345.00
L48CF Folded Horn 500 Watts	595.00
L48SE Folded Horn 500 Watts	835.00
Electronics	
GE2 Graphic Eqzr.	385.00
A3001 Stereo Power Amplifier 365W.	835.00
A1800HF Stereo Power Amplifier	555.00
A18001 Commercial Power Amp 225W	625.00
A1800M Stereo Power amp w. meters 225W	595.00
DM1 Disco Mixer	455.00
DB 100 Bass Excavator	35.00

HH ELECTRONIC	
PROFESSIONAL POWER AMPLIFIERS	
S-500 H/power T/c amp	517.82
Flight Case Metal Clad transport case for 2 x S-500-D amps	247.77
Includes XLR c/Panels and all wiring	
Transport Case/Jacks for single S 500-D F/equl. with Jack C/Panel	74.87
Transport Case/XLR's for single S 500-D F/equl. with XLR C/Panel	93.58
S 130 Slave amp, Studio quality, 100W	135.47
MOS-FET RANGE	
V 150-L Sin/C amp, 150W RMS into 4 ohms	249.55
V200 T/C amp, 100W RMS into 4 ohms both channels driven	313.72
V800 T/C amp, 400W RMS into 4 ohms, both channels drive	579.31
ELECTRONIC CROSSOVER	
X300 2/3 way stereo active crossover. J a c k / XLR connections	179.98
ACCESSORIES	
Balanced input facilities for MOS-FET Amps and X300 10k: 10k Bridged.	23.17
600 ohms Matched.	23.17
INSTRUMENT AMPS:	
V-S Musician Valve Sound, twin Rev, 100W	207.66
V-S Bassamp Bass Boost, 100W	174.69
V-S Footswitch Illuminated control	15.15
IC 100L Twin Rev, 100W	195.18
V-S Musician Combo Valve sound, Rev, 2 x 12" H/D speakers, 100W	313.72
V-S Bassamp Combo Rear Loaded, 1 x 15" Bass speaker, 100W	315.50
IC 100L Combo Rev, 2 x 12" H/D speakers, 100W	310.16
Skidjo 50 Combo Rev, 1 x 12" H/Effi speaker, 50W	188.95

INSTRUMENT LOUSPEAKERS	
412BL Lead, Bass & Org + x 12" H/pow speakers, 200W	220.14
215BL Lead Bass & Org 2 x 15" H/pow speakers, 200W	217.47
FOOTSWITCHES	
V-S Footswitch Illuminated Control for V-S amps	15.15
S-1 Footswitch for Echo Units, MA 100 Rev, SM200 Rev or Echo.	9.80
EFFECTS SYSTEM	
Rev. Footswitch Illuminated Module	17.83
Flanger Footswitch Illuminated Module	52.58
Effects Connector lead	8.91
CHROME CONSOLE	
Console for mounting up to four amps, and Echo Units	29.90
MIXER-AMPS	
MA 100 Five input channels, Rev. 100W Mono amp	235.29
SM 200 Six input channels, Rev. Graphic Equalizer, Two x 100W amp, Stereo	478.60
SM 200 Vinyl Case	31.19
SOUND MIXERS	
Stereo-8 Jacks 8-into-2, comp. facilities	370.76
Stereo-8 / XLR's F/Equi. with XLR cons.	415.32
Flight Case Full protection.	82.89
Vinyl Case Convenient transport case.	25.85
Stereo-12 Jacks 12-into-2, comp. control features	438.50
Stereo-12 Jack M 12-into-2, fitted & wired for multicore facility.	468.80
Stereo-12 / XLR's F/Equi. with XLR cons.	483.06
Flight Case Full protection.	87.34
Vinyl Case Convenient transport case.	27.63
Stereo-16/Jacks 16-into-2, Pro. sound control, Graphic Equalizer, P.P.I., includes Multicore cons.	686.26
Stereo-16 / XLR's F/Equi. with XLR cons.	745.09
Flight Case Full protection.	101.60
Vinyl Case Convenient transport case.	33.87
SPECIAL EFFECTS	
Echo/Effects Module Plug-in module, A.D.T., Echo, Flanging for H/H Mixers	172.90
ECHO/REV. units	
Multi Echo Multi Selection, A.D.T., Echo and Rev. Unit.	295.90
Echo Unit Variable Echo, A.D.T.	271.83
MIXER ACCESSORIES	
Mixer Stand Fold-up stand for SM 200, Stereo-8, Stereo-12	32.09
Multicore-Stagebox Jacks Remote cons. system for Stereo-12, Stereo-16	196.97
Stagebox with jack sockets plus 30 metres of cable.	
Multicore-Stagebox XLR's As above but fitted with full set of XLR cons. on s/box	229.05
Multicore Cable Drum	103.39
LOUDSPEAKER SYSTEMS	
212 DC Dual Concentric 2 x 12" Wide range speakers, 160W	140.82
Wide range speakers, 160W	140.82
PRO-100 12" 1200 Series speaker + Bullet radiator, 100W	158.64
PRO-150 15" 1500 Series speaker + Bullet radiator, 150W	187.16
PRO-200 2 x 12" 1200 Series speakers + Bullet radiator 200W	222.81

HIWATT (EX. VAT)	
A.P. AMPLIFIERS	
DR504 50W	193.75
DR103 100W	217.00
DR201 200W	271.25
DR405 400W	348.75
NCA108 Solid State 180W	248.00
SPEAKER ENCLOSURES	
SE4123 4 x 50W 12" spkrs	201.50
SE4122 4 x 70W 12" spkrs	217.00
SE4129 4 x 100W 12" spkrs	232.50
SE2150 2 x 14" 100W spkrs	255.75
P.A. and ext. range enclos:	
SE2120 2 x 12" 150W prog.	210.50
SE320 4 x 12" 300W prog.	271.25
COMBINATION AMPLIFIERS	
SA112 50W 1 x 12" spkr	248.00
SA112FL 100W 1 x 12" spkr	279.00
SA115 50W 1 x 15" spkr	263.50
SA115FL 100W 1 x 15" spkr	294.00
SA212 50W 2 x 12" spkrs	263.00
SA212R 100W 2 x 12" spkrs, rev/vid	308.45
All combination amplifiers available with ATC speakers at extra cost.	
COMPLETE P.A. SYSTEMS	
112B bs hn bn 1 x 12" ATC 200W prog.	224.75
112M mid hn bn 1 x 12" ATC 150Wprog	209.25
HFL RCH High freq hn HFS RCF High freq hn/lens.	308.45
425H Piezo tweeter array.	93.00
112SM Stage floor monitor ATC/Piezo, 100W	217.00
Type D 16-4 16 ch subgr mixer	1937.50
OX231 3 way elec. crossover	310.00
DR112 100W P.A. amp	240.25
DR203 200W P.A. amp	294.50
POWER AMPLIFIERS	
STA100 100W 'slave' valve.	186.00

UNIT P.A. SYSTEM	
Unit Radial CD 400 Pressure Driver and Moulded horn. Includes Crossover and Energy control	158.64
Unit Bass 15" 1500 Series Loudspeaker Bass reflex, 150W	155.08
TRIPOD STAND	
Fold-up stand for PRO Series and 212 DC Speaker systems	37.43
CONCERT P.A. SYSTEM	
Radial CD 400 Pressure driver and Moulded horn. Crossover and Energy control Includes protective lid	196.08
Midrange 2 x 12" 1200 Series loudspeakers, Steep slope crossover, 300W	204.99
Bass Horn Folded Horn high efficiency Bass. 15" 1500 Series, Long throw driver, 150W	210.34
Connector Leads Ten leads with XLR's for Concert System applications	60.61
STAGE MONITORS	
Monitor Combo 75/100W amp. 80W Dual Concentric loudspeakers	222.81
Monitor Extension Dual Concentric loudspeaker 80W	115.86
Loudspeakers include Heavy Duty Transport Instruction Manual and Mains connection leads. Concert P.A. System includes Technical Data. All cabinets are fitted with heavy duty loudspeaker chassis manufactured by H.H. Acoustics.	

STA200 200W 'slave' valve.	240.25
STA250R 'Tube State' 250W	263.50
HOHNER	
SCHALLER Effect Units	
121 volume pedal	17.55
Wah-wah volume pedal	42.55
HOHNER Hfx	
Modular Effects—Series 1	
Modular Generator	31.90
Valve overdrive	41.35
Instant fun	58.45
Phase shifter	69.00
Chorus Flanger	74.30
Modular linking kit	3.15
FW10 Fuzz Wah Pedal	31.90
HORNBY-SKEWES	
JAS	
C3 Watt 6" Speaker	37.00
CD6T 6 watt, Tremolo, 8" Speaker	49.00
CD15T 15 watt, Tremolo, 12" Speaker	75.00
CD50T 50 watt, Tremolo 12" Speaker	106.00
CD100R 100watt, Reverb, 2 x 12" Speakers	269.00
REVERB UNITS	
ZEM Battery	57.50
ZEM Mains	67.00
ECHO UNITS	
SS100 JHS (tape cartridge)	122.45
EP50 Echopet (Analogue)	125.00
EP100 Echopet (Analogue)	175.00
EP250 Echopet (Analogue)	290.00
EFFECT PEDALS	
RGE1 Ross Band Graphic Equaliser	88.00
RFL 2 Ross Flanger	125.00
RSD Ross Stereo Delay	215.00
RDPA Ross D/P Combination.	110.00
RDN5 Ross Distortion Pedal	38.00
RCR6 Ross compressor	52.00
RPZ7 Ross Phaser Pedal	65.00
KEMBLE	
YAMAHA Combs:	
G25112	155.00
G50112	230.00
G100B212	323.00
G100115	342.00
G100410	389.00
B50115	280.00
B100115	375.00
AO112T	285.00
A4115H	415.00
AO140H	456.00
Stacks	
G100 head	220.00
B100 head	175.00
212s spkr	236.00
412s spkr	272.00
115s spkr	250.00
115L spkr	245.00
610s spkr	340.00
2151	355.00
P.A. mixers	
PM 1000/16	3500.00
PM1000/24	6500.00
PM700	1500.00
PM430	675.00
PM190	400.00
PM170	290.00
EM150	425.00
EM120	335.00
Power Amps	
P2100	365.00
P2200	530.00
Speakers	
SO110T	125.00
SO112T	212.00
SO410H	350.00
SA115H	350.00
S6115	675.00
H615	575.00
SH215H	275.00
N1020	85.00
F1030	317.00
LANEY	

A100 Reverb.....	168.77
A200.....	169.31
A200 Reverb.....	194.33
Amplifier (Valved)	
L100 Klipp.....	230.54
Amplifiers (Public Address)	
PA100.....	168.77
PA100 Reverb.....	216.16
PA200 Reverb.....	242.24
Slave Amplifiers	
S100 Mono.....	96.37
S200 Mono.....	117.66
S200 Stereo.....	144.29
S400 Stereo.....	210.84
Combinations	
K30.....	90.99
K30.....	106.31
K35 Twin.....	101.71
K35 Twin Reverb.....	117.56
K50 Reverb.....	189.54
K50 Bass.....	189.54
K100 Reverb.....	230.59
Speakers	
C215 Cabinet (150W).....	192.74
C212 Cabinet (150W).....	151.74
C412 Cabinet (300W).....	211.89
C210PA Columns (200W Pr).....	171.44
C212PA Columns (300W Pr).....	74.86

MARLBORO

GA Amp.....	59.95
GA3 Amp.....	67.60
G20R Amp.....	127.55
G40R Amp.....	161.40
G60R Amp.....	195.15
GBO 15 B Amp.....	130.15
1500 B Amp.....	115.25
P200W slave.....	161.90
SM600 mixer.....	154.95
LS15B cab.....	104.30
LS20LH cab.....	137.95
SC40 column.....	128.20

MAINE

P.A. EQUIPMENT	
PA170 mixer amp.....	267.84
212PA cab.....	147.31
112 mon cab.....	108.81
Tripod for cab.....	38.50
AMPLIFIERS	
Artist 170A.....	199.20
Standard 170S.....	169.07
Booster 170B.....	142.79
Musician 120C combo.....	289.60
Musician Super 120J combo.....	539.03
LOUDSPEAKER CABINETS	
122 x 122 spkrs.....	113.83
124 x 124 spkrs.....	192.51
412S 4 x 12 spkrs.....	227.66
115C bass bin.....	217.62
115E bass bin.....	150.66

MATAMP (EX. VAT)

AMPLIFIERS	
120W.....	145.80
120W slave.....	141.75
Mk 1 PA amp.....	372.50
Mk 2 PA amp.....	202.50
100W slave.....	142.50
K6 mixer.....	142.50
Disc unit.....	232.50
Microphone kit.....	62.50
LOUDSPEAKERS	
MA 112.....	107.25
MA 412.....	131.25
MA 115 D60.....	113.25
MA 115 G60.....	110.25
MA 115 D100.....	142.50
MA 115 G100.....	139.50

MM ELECTRONICS (EX. VAT)

Mixing consoles:	
MP 175 12 chn.....	250.00
MP 175 8 chn.....	204.00
MP 175 16 chn.....	310.00
IMP 185 Super 16.....	490.00
MP 175 8/4.....	350.00
MP 175 12/4.....	390.00
MP 275 12 chn in flight case.....	390.00
MP 285 Super 16 in flight case.....	630.00
MP 175 16/4.....	490.00
MP 175 20/4.....	550.00
MP 295 16/4.....	940.00
MP 385 16/8.....	900.00
MP 485 16/8.....	990.00
Amplifiers	
AP 380 100W.....	180.00
Intermusic combo.....	197.00
Intermusic head.....	147.00

19" Rack Mounting Equipment	
EP122 2-way elec. cross.....	49.00
EP123 3-way elec. cross.....	65.00
EP127 7-way graphic EQ.....	65.00
EP130 st. bs bin filter.....	46.00
EP141 st. comp. limiter.....	72.00
EP161 sub-mixer.....	93.00
SR271 27-band graphic.....	190.00

MUSICAID

AMPEG Guitar Combos	
G18 10w 1-8" Speaker Solid State.....	103.50
G100 20w 1-10" Speaker Solid State.....	149.50
G110 20w 1-10" Speaker Solid State.....	276.00
VT40 60w 4-10" Speaker Valve.....	499.00
VT22 100w 2-12" Speaker Valve.....	552.00
G212 120w 2-12" Speaker Solid State.....	552.00
G115 170w 1-15" JBL Speaker Solid State.....	535.00
Bass Combos	
B100 20w 1-10" Speaker Solid State.....	162.00
B15N 30w 1-15" Speaker Valve.....	483.00
B115 120w 1-15" Speaker Solid State.....	517.00
Amplifiers Only	
HDV2 60w Valve.....	395.00
HDV4 100w Valve.....	470.00
HD25B 55w Valve-Bass.....	322.00
HDV4B 100w Valve-Bass.....	445.00
HDV6B 240w Solid State-Bass.....	454.00
HDSVT 300w Valve-Bass.....	677.00
Cabinets	
EXV2 4-12" Speaker reflex - Wheels and bar handle.....	339.00
EXV4 4-12" Speaker - use 2 with V4 amp.....	292.00
EXB25B 2-15" Speaker - bass reflex.....	269.00
EXV4B 2-15" Speaker - Altec bass - wheels and bar handle.....	615.00
EXV6B 2-15" Speaker - bass.....	379.00
EXSV2 8-10" Speaker - use 2 with SVT amp - wheels and bar handle.....	470.00
EXVT22 2-12" Speaker VT22 extension cab.....	217.00
Please note: Prefix HD (Head) Amplifier - EX (Extension) Cabinet Dollies are no longer included with any AMPEG equipment and therefore become an optional extra the same as covers.	
Public Address Systems	
SR6 120w Six channel, 2 column, each with 4-8" Speaker 2 tweeters.....	964.00
Amplifier Head (P.A.)	
C-SR6 120w Solid State.....	480.00
A-120 120w Slave amplifier - Solid State.....	293.00
Speaker Cabinets (P.A.)	
S201 2-10" Speakers.....	124.00
S-48 4-8" Speakers with 2 tweeters.....	239.00
Accessories	
8890 Console Stand.....	29.75
8891 Column Stand.....	52.25
S-1 Dolly - specify amplifier.....	29.75
8812 Master Volume Control (Tube).....	13.25
8819 Master Volume Control (Solid State).....	13.25
8820 A-B Foot Switch.....	21.25
8806 Extension Speaker Cable.....	9.00
8804 Speaker cable adaptor.....	6.50
8805 Y-adaptor.....	12.50
8808 Double Foot switch.....	12.50
8809 Single Foot switch.....	11.50

NORLIN

Lab Series Amplifiers	
460000 L2 Outfit.....	567.00
460001 L2 Head.....	367.00
460002 L2 Speaker Cabinet.....	207.00
460007 L3 Combo.....	239.00

460010 L4 Outfit.....	708.00
460011 L4 Head.....	424.00
460012 L4 Speaker Cabinet.....	296.00
460015 L5 Combo.....	464.00
460025 L7 Combo.....	488.00
460035 L9 Combo.....	520.00
460045 L11 Outfit.....	868.00
460046 L11 Head.....	424.00
460047 L11 Speaker Cabinets (2).....	547.00
460100 FS1 Foot Switch.....	11.59
460115 Cover L3.....	10.70
46129 Cover L5.....	14.26
460131 Cover L7.....	14.26
460133 Cover L9.....	14.26
460140 Cabinet Cover L2.....	14.26
460142 Cabinet Cover L4.....	14.26
460149 Cabinet Cover L11.....	14.26
460155 Head Cover L2.....	10.70
460157 Head Cover L4.....	10.70
460164 Head Cover L11.....	10.70

MOOG SYNTHESIZERS

Moog Amplifiers	
463000 Syn Amp Outfit.....	3084.00
463001 Syn Amp 400 Head.....	2570.00
463002 Syn Amp IMC (Mid Range).....	312.00
463003 Syn Amp ILFC (Low Frequency).....	881.00
Moog Professional Signal Processors	
542180 10 Band Graphic Equalizer (SPGE-1).....	182.00
542181 Parametric Equalizer (SPPE-1).....	182.00
542182 Vocoder (SPVO-1).....	3544.00
542183 12 Stage Phaser.....	275.00
MAESTRO Maestro Special Effects Units	
540018 Fuzz Foot Pedal (MFZ-1).....	48.00
540020 Fuzztain Foot Pedal (MFZT-1).....	89.00
542155 Phaser Foot Pedal (MPF-1).....	76.00
542160 Stage Phaser Foot Pedal (MPP-1).....	130.00
543032 Echoplex (EP-3).....	360.00
540250 Echoplex Tape Cassette (3 minutes) for EP-3.....	8.25
542170 Parametric Filter (MPF-1).....	97.00

NOVANEX

Combs	
Aut 3.....	55.00
Aut 6.....	69.00
Aut 10.....	86.00
Aut 20.....	115.00
Aut 20R.....	149.00
U30.....	220.00
U50.....	275.00
U70.....	324.00
U80.....	350.00
U100W.....	460.00
RG30.....	235.00
RG50.....	285.00
RG80.....	360.00
RG100W.....	470.00
B35.....	220.00
B70.....	310.00
B100W.....	450.00
G70 Wildcat.....	299.00
OPS70.....	450.00
OPS120.....	550.00
WA44/S100.....	35.00
Power generators, mixers	
L30.....	165.00
L50.....	219.00
L75.....	290.00
L100.....	360.00
L125.....	430.00
L130.....	149.00
LM40.....	179.00
M61.....	230.00
M41.....	180.00
X41.....	155.00
M62.....	390.00
M82.....	470.00
M82S.....	555.00
M123S.....	755.00
M163S.....	955.00
M122.....	630.00
M162.....	790.00
M123S.....	755.00
M163S.....	955.00
Echo/reverb units	
ER300.....	99.00
ER500.....	169.00
ER800.....	259.00
Line source mixers	
LS50.....	173.00

LS75.....	260.00
LS100.....	330.00

PEAVEY

exc VAT	
Combination Amplifiers	
P112 Pacer 45W 1 x 12" w. reverb.....	170.50
TNT Tn t 45W 1 x 15" bs unit.....	209.25
CL212 Classic 50W 2 x 12" w. reverb + Automix.....	248.00
CL410 Classic 50W 4 x 10" w. reverb + Automix.....	294.50
D212 Deuce 120W 2 x 12" w. reverb + Automix.....	33.25
A112 Artist 120W 1 x 2 w. reverb + Automix.....	333.25
M212 Mace 160W 2 x 12" w. reverb + Automix.....	441.75
M412 Mace 160W 1 x 15" w. reverb + Automix.....	527.00
SN212 Session 200W 2 x 12w. reverb.....	410.75
SN12EV Session 200W 2 x 12" Electro-Voice spkrs.....	519.25
SN115 Session 200W 1 x 15" JBL or Black Widow.....	503.75
LTD115 LTD 200W 1 x 15" JBL or Black Widow.....	503.75
Instrument Amplifier Heads	
CY Century 100W all purpose.....	166.62
SAP Standard 130W all purpose + reverb + Automix.....	224.75
B Bass 200W w. Eq + Automix.....	286.75
M Musician 200W w. Eq + effects + Automix.....	313.88
MA Mace 160W w. reverb + Automix.....	313.88
SN Season 200W w. rvb.....	279.00
F800G Festival Series 400W w. reverb, effects and Eq.....	480.50
F800B Festival Series 400W Bs w. Eq.....	410.75
Instrument Speaker Enclosures	
1151 x 15".....	127.87
2122 x 12".....	147.25
412S 4 x 12" stackable.....	209.25
412M 4 x 12".....	228.86
412F4 12".....	228.86
2152 x 15".....	197.62
215H 2 x 15" + Hyperbolic Hn.....	248.00
6106 x 10".....	201.50
612H 6 x 12" + Hyperbolic Hn.....	317.75
8108 x 10".....	348.75
118S 1 x 18" stackable.....	286.75
118FH 1 x 18" Folded Hn.....	356.60
Public Address Amplifiers and Slaves	
PA120 100W 4 inputs.....	205.38
SPA Standard 130W 8 inputs.....	224.75
PA400 200W 12 inputs.....	326.55
PA700S New stereo mixer amp 120W/ch.....	558.00
260B 260 Booster 130W slave.....	170.50
260S 260 Stereo Booster 120W/ch stereo slave.....	259.62
400B 400 Booster 200W slave.....	240.25
800B 800 Booster 400W slave.....	333.25
CS800 Commercial Power Amp Stereo 400W/ch.....	480.50
Mixers	
600 Mixer 6 ch mono.....	259.62
600S 600 Stereo Mixer 6 ch stereo facilities.....	313.87
800S 800 Stereo Mixer 8 ch stereo facilities.....	480.50
900 Mixer 9 ch mono.....	333.25
1200 Mixer 12 ch mono.....	406.87
1200S 1200 Stereo Mixer 12 ch stereo facilities.....	736.25
2400F Festival Mixer 24 ch full prof unit.....	3847.50
Public Address Speakers Enclosures	
210 x 10" Col each.....	73.63
410 x 10" Col each.....	116.25
1210TS 1 x 12" + 1 x 10" + 3 x Tweeters.....	135.62

412 x 12" Col each.....	139.50
1210T 2 x 12" + 2 x 10" + 3 Tweeters.....	178.25
Col each.....	248.00
215H 2 x 5" + Hyperbolic Hn Cab.....	271.25
1510T 2 x 15" + 2 x 10" + 3 x Tweeters.....	271.25
Cab each.....	217.00
115HT 1 x 15" + Hyperbolic Hn + 2 x Tweeters.....	333.25
Vocal Proj each.....	371.00
215HT 2 x 15" + 2 x Hyperbolic Hns + 2 x Tweeters.....	58.13
Vocal Proj each.....	166.62
SPI Spider Bin 1 x 15" + Radial Hn Theatre Type encl. each.....	371.00
T300 Bank of 3 Twtrs.....	58.13
T12 Radial Bank of 12 Tweeters each.....	166.62
Ancillary Public Address Equipment	
MO Monitor Amp 130W.....	186.00
112TS Monitor Wedge Cab 1 x 12" + 2 Tweeters each.....	135.69
Z2 Spider 22 High Efficiency Hn driver.....	73.63
A1 Adaptor for above.....	7.75
A2 ditto.....	11.63
A3 ditto.....	13.95
PMH Peavey Microphone High Imp.....	56.58
PML Peavey Microphone Low Imp.....	56.58
BMH Peavey Ball Microphone High Impedance.....	56.58
BML Peavey Ball Microphone Low Imp.....	56.58

RESOLOUD

S81/M Cardioid med mic.....	42.55
S91/H Condenser mic.....	52.87
S91/L/M Condenser mic.....	52.87
UDI-H Cardioid mic.....	28.00
UDI-M Cardioid mic.....	28.00
RG71 Super Cardioid mic.....	24.00
ECOM Omni-direc. mic.....	12.85
Cabaret Exec mic.....	356.40
TX100.....	174.96
TX100 (Gold mic. transmitter).....	174.96
TX1 TX1 Receiver w. aerial pA.....	174.50
Horn l/p.....	56.00
4820/75.....	65.50
SU25 Driver 25W.....	23.50
SU25T 25W.....	32.25
SA6205 Spark diaphragm.....	4.33

ROOST

AMPLIFICATION (Valve)	
50W 2 Chann + over drive fac.....	120.33
50W 2 chann + integral reverb.....	155.65
100W 2 ch.....	144.37
100W 2 ch w. rvb.....	179.37
150W 2 chann + over drive fac.....	160.42
150W 2 chann + integral reverb.....	196.07
100W 6 chan PA.....	187.74
150W Slave.....	132.87
Session Master 50W comb 2 x 12".....	184.37
Session Master as above w. reverb.....	213.36
SM100 100W combo.....	216.63
SM100R w. rvb.....	245.34
SM104 100W combo.....	285.94
SM104R w. rvb.....	314.81
Solid State.....	137.27
8 chan mixer.....	225.99
As above + 100W amp.....	199.62
Stereo slave.....	73.66
2 x 12" 50W.....	88.30
2 x 12" 150W.....	129.74
4 x 12" 100W.....	155.60
4 x 12" 300W.....	107.14
1 x 12" 300/600/900/ stage monitors pr.....	127.99
1 x 15" 100 Folded hn bass bin.....	154.84
2 x 15" 170W bs cab.....	71.98
4 hn dispersion cab.....	225.99
100W folded cab + tweeters.....	102.53
100W ported cab + 2 hn.....	102.53

Radial Flare add on hn.....	131.73
50W.....	155.68
As above but	

546SD-CN	69.69
PE15	33.81
5155A	29.67
5155B	29.67
PE589	51.06
589S	50.37
PE5EQ	85.56
PE52	59.34
SM54	177.33
SM57	81.42
SM58	104.19
SM11	50.37
SM59	108.33
SM62	82.80
SM17	52.44
SM81	168.36
Microphone Mixers	
M68FCE	113.85
M610-2E	133.85
M615AS	460.22
ES615	104.20
Shure Amplification	
VA302E6/7	1165.85
VA302E6-C	708.48
VA300-S	244.20
VA301-S/1	178.67
VA305-HF	106.92
PM300E6	322.85
A3PC	59.32
A3PC	17.94
A3PC-S	20.70
A3PC-C-S	56.67
A3C-T	26.90
A50XC	23.45
P300R	13.10
Microphone Stands	
F	12.70
S	11.15
R	4.65
RB	7.35
R	10.20
102F	20.30
102S	18.75
118R	18.40
102R	17.85
CT102F	24.60
CT102S	23.05
119F	27.50
119S	26.15
138PB	13.30
167	11.65
102	7.60
115	10.90
120	12.00
121	13.75
137	9.15
188	10.90
139	22.55
140	20.35
162F	29.06
102F	31.15

S.A.I. (EX. VAT)	
Disco Units	
Maverick disco	144.00
Disco IVS	189.00
Disco IVSP	210.00
Disco IVSP dual decks	237.00
Stereo disco	270.00
Amps	
50W twin ch	85.00
50W slave	81.00
FC 150 slave	96.00
Cabinets	
Eliminator w. horn	254.00
Eliminator w. horn	168.00
Mine Elim. w. horn	164.00
Mini Elim. w. horns	144.00
15"	188.00
2 x 12 + 2H	237.00
2 x 12 std	144.00
1 x 12 + 1H	144.00
Tweeter box	39.00
18" hn	252.00
Mini bass cab	102.00
Super lead bass	96.00

SHARMA	
ORGAN SPEAKER CABINETS	
500	274.35
650	322.84
Sharmette	331.84
900	391.92
2200 d/l	357.35
2200 pro	335.92
2000 pro	415.72
2000 d/l	424.58
5000 GT	524.05
2300	512.07
3000	570.54
7000	690.03

BALDWIN	
0017 Big Band	863.00
4017W Big Band	889.00
4021 Grand Prix	915.00
4021 Grand Prix	925.00
GRETSCH	
4016 Namebrand	691.00
4016W Namebrand	742.00
4023 Black Hawk	867.00
4023W Black Hawk	915.00
4019 Broadkaster	939.00

SHURE	
VOCAL MASTER	
VA300 S	212.40
VA301 S	155.40
VA302S	1014.00
VA302E6 C	616.20
VA305HF	93.00
PM300E6	257.40
A3PC	48.00
A3PC-C	14.40
A3PC-S	17.40
A3S-C	45.00
A3S-S	16.80
A3S-T	21.60
A31PC-S	15.50
A50-XC	18.60
P300R	10.20
SR SERIES	
SR101-2E	1017.00
SR102	279.00
SR103	234.00
SR105C-E6	390.00
SR106-2E	129.00
SR107-2E	204.00
SR108	582.00
SR109-2E	534.00
SR110-2E	153.00
SR112	234.00
SR116	284.00
A101A	16.20
A101B	16.20
A120A	28.80
A103A	24.60
A105A	57.60
A112A	39.60
A112B	57.00
A112C	15.60
A30A	52.80

DAVE SIMMS MUSIC PRODUCTS (EX. VAT)	
August Amplification	
PA 100 4 ch	119.99
2 x 12 A Cols prs.	154.40
2 x 12 PA Hn Cols prs.	172.50
1 x 12 PA Cols prs.	99.99
1 x 12 PA Cols pr	119.25
2 x 12 inst. Cab	82.25
"V" 4 x 12 Inst. Cab	140.00
1 x 15 Folded Hn Bin.	145.00
Add on Hn per pr	64.80
Full-mix PA 100	149.99
Power slave 125 amp	94.50
1 x 15 Super bin w hn	167.00
1 x 15 Mini bin	124.30
1 x 15 Super mini bin	145.80
August Disco Consoles	
MD3 Garrard dks	218.45
MD1	153.25
MD3 100	286.25

SOLA SOUND	
Reverb mixer	45.20
6-ch mixer	37.79
Graphic equaliser	45.20
Mighty Atom amp	27.90
Compact 10	41.85
Sola 30W amp	89.64
Buckaroo 7W amp	33.13
SOUNDOUT (EX. VAT)	
M200 Mono slave	141.00
S400 Stereo slave	217.50
M174M 4-chan mic mixer	97.50
M174 170W mixer amp	165.50
M206 200W c ch. w. rvbs	210.00
Speakers	
DL6 100W full range	117.00
DL8 200W full range	216.00
System 200 stack	412.50
SP2 tweeter	33.00
SP4 tweeter	51.00
SP5 tweeter	37.50
Guitar Amps & Cabinets	
200B bass amp	219.00
200L lead amp	255.00
212 2 x 12" cab	141.00
412 4 x 12" cab	202.50
215 2 x 15" cab	180.00
Twin reverb 100W	330.00
115 Combo 100W	285.00

STRINGS & THINGS	
MUSIC MAN	
Combo Amps	
112-65	428.62
115-65	471.90
210-65	471.90
212-65	558.49
410-65	558.49
210HD-130	558.49
212HD-130	649.41
410HD-130	649.41
112RP-65	349.95
112RD-65	349.95
112RP-100EVM	449.95
112RD-100EVM	449.95

P.A.	
12-2 Stage mixer st.	577.00
12-2 Stage mixer in r/case	562.50
12-2 Stage mixer in f/case	609.00
4-2 Stage mixer, add on in r/case (makes 16-2)	210.00
16-2 Stage mixer by add on in t/case	772.50
6-1 mixer/amp	285.00
PA100 (P.A. cab)	120.00
Wedge (monitor)	108.00
Slave Amplifiers	
400S	321.00
260S	240.00
PA100 Stand	33.95
Mixer/amp stand	19.15
AKG D190cs mic	58.50
12ft jack to jack leads	4.50

SIMON KING MUSIC	
2 x 12 Inst. cab. 75W	77.00
2 x 12 PA cols pr.	390.00
100W	148.00
4 x 12PA cols split prs	293.00
200W	135.00
4 x 12 inst. cab. 150W	135.00
Loudspeakers	
HE1c, 1 x 12, 50W	60.00
HE2c, 2 x 12, 100W	93.00
DL3, 100W F/rng	183.00
DL6, 100W F/rng	108.00
Series VI	246.00
Series Via	186.00
SP 18 ore amp	135.00

SOUNDCRAFT	
16/2 mixer	1000.00
12/4 mixer	1500.00
16/4 mixer	1800.00
Soundcraft/Court Acoustic	
PA's prices on application.	
Options arranged	
SP11 50W hn	30.00
SP1V 100W hn	51.00

STRAMP	
2100-A, 100W amp top	213.60
2120-A, 120W amp top	199.30
3100-A, 120W, 4-chn amp, ton	192.30
SL100, 120W slave amp	127.90
SL200, 240W slave amp	177.90
MP10, 10-chan mixer	577.15
MP-16, 16-chan mix	1427.90
EX-2 Cross-over	113.60
K-85 Power Baby combo	265.45
K-95 Bass Baby combo	285.00
2050 BB, 100W cab	163.60
2100-GB, 200W cab	206.60
2100-BB, 100W bs cab	213.60
370-B 70W horn p.a. cab.	142.15
3140-BH, 140W hn p.a. cab	186.45
3140-B 140W p.a. cab	156.45
3200-B, 120W bass horn cab	477.90
H-50 70W tweeter horn	156.45
H-100 120W tweeter horn	227.15

TRAYNOR (EX. VAT)	
Combos:	
YGM-3 30W rvb	126.00
YGM-4 40W rvb	147.00
YRM-1SC	231.00
YGL-3 Twin rvb 90W	276.00
YBA-2B bs mate 30W	126.00
YBA-4 50W 15" spkr	195.00
Amplifiers	
YBA-1 50W, bs.	120.00
YRM-1 50W ld w/rvb	147.00
YBA-1A 100W bs	150.00
YGL-3A 100W head-rvb/trem	186.00
YBA-3	171.00
Speaker Systems:	
YS-15P 15" ported bs.	108.00
YT-15 2 x 15" ld/bs	132.00
YF-10 4 x 10" ld/bs.	132.00
YC-810 8 x 10" bs	165.00
Y-212 2 x 12" ld	120.00
YF-12 4 x 12" ld	165.00
YB-18 1 x 18"	147.00
YCN-212 2 x 12" Vega cab 200W	192.00
P.A. Amps:	
YVM-3 P.A. rvb 30W	108.00
YVM 44-ch w/rvb	165.00
YVM-66-ch w/rvb	258.00
YPM-1 100W slave	108.00
P.A. Speaker Systems:	
YSC-2 4 x 12" cols (pr)	162.00
YSC-3 4 x 8" cols (pr)	126.00
YSC-8 6 x 8" cols (pr)	198.00
YSC-9 15 x 12" x hn cabs (pr)	480.00
YM-1 Mr cabs (eal.)	89.00
YSC-7A Cols (pr)	240.00
YSP-1 Sibillance Projector	63.00
YM-2 100W mon	114.00
4200 mixer-amp	165.00
BW4 cab (pr)	144.00

212HD-130EVM	699.41
Heads	
65	316.05
65REV	385.27
HD130	402.63
HD10REV	471.90
Speaker Enclosures	
115RH65	267.84
212RH130	318.06
412GS	342.04
415RH-65EVM	297.84
210RH-130	199.95
212RH-130EVM	368.06
412B	369.95

THEATRE PROJECTS (EX. VAT)	
STUDIO MONITORS	
9844A-30W	400.00
9845 50W	470.10
9846 BA 100W	495.00
9849A 60W	330.00

CROSSOVERS AND MIXERS	
1650 28 band equalizer	530.00
729A 2 chan. 24 freq. equalizer	668.00
N500F 250W X-over	120.00
N501-B 100W X-over	47.00
N800D 75W X-over	57.00

MUSIC SPEAKERS AND COMPONENTS	
403A B" 12W	9.00
405 BG 4" 10W	9.50
411 15" 100W	96.00
414 12" 50W	75.00
416 15" 75W	85.00
515 15" 75W	135.00
604-8G 15" 65W	220.00
617A 12" 60W	97.00
619-8A 15" 75W	130.00
755E B" 20W	36.00
288 HF 15W	183.00
290 4G HF 120W	190.00
291-16B HF 50W	190.00
32B sect. hn	50.00
311-60 sect. hn	120.00
311-90 sect. hn	185.00
911E sect. hn	100.00
503B Multi hn	195.00
805B Multi hn	180.00

W.E.M.	
Copicat Echo	94.50
Dominator 30	165.00
Dominator 30 reverb	182.00
Dominator 50 lead	126.50
Dominator 50 Combo	198.00
GX 40	104.50
AX 100	133.00
Dominator Mk III	107.00
Dominator Bass	119.00
Slave Power Stage 100	118.00
Slave Power Stage 200	206.00
Bandmaster 100 Mk II	169.50
Reverbmaster	254.00
Audiomaster Mk 2	435.00
Super Dual 12"	97.00
Super 40	97.00
Starfinder 100 Bass	115.50
Starfinder Twin 15"	137.50
Super Starfinder 200	192.50
1 x 12"	53.00
1 x 12" x/vol control	66.00
Club System	97.00
BB 22 x 12"	79.50
Band System	115.50
Band 2 x 12"	99.00
4 x 12" A Super	121.00
Intruder reflex 50	176.00
Intruder reflex 100	198.00
X39 reflex 100	346.50
X39 reflex 200	412.00
SISGO	
Revolving organ cabinets:	
SM/30 70W Leslie	377.00
SM/100 70W	624.00
SM/300 120W Leslie	856.00
SM/3000 200W	1163.00

5400 mixer-amp	237.00
BW2 cab (pr)	186.00
BW2 cab (pr)	324.00
PM300 slave	174.00
PS600 stereo slave	345.00
BW1 cab (pr)	402.00
TSL-400	9.00
6401 6-ch mixer	165.00

TURNER (EX. VAT)	
1 x 15 Bs Hn	180.00
2 x 15 Bs Hn	340.00
1 x 12 Mid Ring, hn	160.00
2 x 12 Mid Ring, Hn	280.00
1 x 10 Mid Ring, Hn	150.00
Rad. Hn. + VHF	
Tweets	300.00
Wedge 12" ATC + Hn.	220.00
Wedge 12" ATC + Diff Hn	320.00
Gauss + Diff Hn	400.00
Hexagonal Mt.	230.00
A200 Ster. power amp	245.00
B300 Pro. Power amp	260.00
A300 Pro. Power amp	350.00
A500 Pro. Power amp	480.00
TPS 12/2 mixer	1740.00
TPS 16/2 mixer	2125.50
TPS 20/2 mixer	2500.00
TPS 24/2 mixer	2875.00
TPM 10/2 mixer	1931.25
TPM 16/2 mixer	2562.00
TPM 20/2 mixer	2981.25
TPM 24/2 mixer	3400.00
Belden Multiway	on app
Cables	
Cannon Pigs stg.	
Boxes	
Gauss Spkrs	
JBL Spkrs	

VITAVOX (EX. VAT)	
Tunderbolt	540.00
AK 156 15"	127.00

4038W Nighthawk	971.00
4042 Recording	643.00
4042W Recording	667.00
4043 Studio	756.00
4043W Studio	779.00
BASS DRUMS	
4244 14 x 18	177.36
4244W 14 x 18	193.58
4249 14 x 20	180.03
4249W 14 x 20	201.96
4247 14 x 22	196.26
4247W 14 x 22	223.17
4269 14 x 24	209.98
4269W 14 x 24	239.92
4271 14 x 26	218.89
4271W 14 x 26	242.42
4272 14 x 28	229.60
4272W 14 x 28	249.91

CONCERT TOM TOMS	
4447 5 1/2 x 6	40.47
4447W 5 1/2 x 6	43.14
4448 5 1/2 x 8	48.32
4448W 5 1/2 x 8	52.24
449 6 1/2 x 10	56.16
439W 6 1/2 x 10	60.61
4450 8 x 12	53.84
4450W 8 x 12	56.01
4451 9 x 12	63.29
4451W 9 x 12	63.29
4452 10 x 14	64.53
4452W 10 x 14	67.92
4453 12 x 15	67.92
4453W 12 x 15	69.39
4454 14 x 16	69.39
4454W 14 x 16	97.68

<i>W Signifies Wood Finish</i>	
TOM TOMS	
4415 8 x 12	92.69
4415W 8 x 12	92.69
4416 9 x 12	95.37
4416W 9 x 12	100.89
4417 14 x 14	133.52
4417W 14 x 14	149.73
4418 16 x 16	157.93
4418W 16 x 16	168.99
4419 16 x 19	187.88
4419W 16 x 19	187.88
4420 10 x 14	108.82
4420W 10 x 14	125.45
4421 (12 x 15)	114.63
4421W 12 x 15	133.52
4423 18 x 18	208.91
4423W 18 x 18	212.48

SNARE DRUMS	
4157 5 1/2 x 14 1/2 Lug	108.56
4157W 5 1/2 x 14 1/2 Lug	116.22
4158 5 1/2 x 14 10 Lug	112.13
4158W 5 1/2 x 14 10 Lug	117.83
4159 6 1/2 x 14 16 Lug	112.13
4159W 6 1/2 x 14 16 Lug	126.92
4103 5 x 14 8 Lug	86.99
4103W 5 x 14 8 Lug	93.24
4105 5 x 14 6 Lug	74.70
4105W 5 x 14 6 Lug	80.22

BRASS SHELLS	
CHROME PLATED	
4160 5 x 14 8 Lug	141.89
4165 5 x 14 10 Lug	145.64
4166 6 x 14 10 Lug	173.09
SATIN ALUMINIUM SHELLS	
4109 5 x 14 8 Lug	
Micro sensitive strainer	98.23
4108 5 x 14 8 Lug	
Renown strainer	95.55
4106 5 x 14 6 Lug	
Renown strainer	90.30

BOOSEY & HAWKES

BEVERLY COMPLETE OUTFITS	
8001 5-drum	POA
8002 4-drum	POA
8003 6-drum	POA
8004 5-drum	POA
8005 14-drum	POA

AVEDIS ZILDJIAN CYMBALS	
(Prices for all types except Swish and Pang as stated)	
(Available in Types and Weights as Catalogue)	
7386 8"	POA
7387 10"	POA
7389 12"	POA
7390 14"	POA
7391 13"	POA
7391 14" Hihat pr	POA
7392 15"	POA
7392 15" Hihat pr	POA
7393 16"	POA
7394 17"	POA
7395 18"	POA
7395S 18" Swish	POA
7399 19"	POA
7396 20"	POA
7396P 20" Pang	POA
7396S 20" Swish	POA
7400 21"	POA
7397 22"	POA
7397S 22" Swish	POA

AVEDIS ZILDJIAN 'BRILLIANT' CYMBALS	
(Prices for all types except Swish and Pang as stated)	
7387B 10"	34.99
7390B 13"	44.99
7391B 14"	59.24
7391 14" Hihat pr	118.45
7392B 15"	64.35
7392 15" Hihat pr	128.69
7393B 16"	57.00
7394B 17"	62.00
7395B 18"	67.50
7395B 15" Swish	78.01
7396B 20"	88.30
9376BS 20" Swish	88.30
7397B 22"	110.30
7397BS 22" Swish	96.03

C.B.S. ARBITER (EX. VAT)

ROGERS DRUM OUTFITS WITH MEMRILO STANDS	
41-1122 Rogers	
Greater London V	871.03
41-1110 Rogers	
Londoner V Drum	
Outfit	826.34
41-1210 Rogers	
Londoner VI Drum	
Outfit	922.96
41-1310 Rogers	
Londoner V11 Drum	
Outfit	1088.47
41-1410 Rogers Ultra-	
power V11 Drum Outfit	1230.00
41-1510 Rogers Ultra-	
power V11 D Outfit	1315.66
41-1610 Rogers Star-	
lighter IV Drum Outfit	742.85
41-1710 Rogers Head-	
liner IV Drum Outfit	623.78
41-1810 Rogers Studio	
X Drum Outfit	1383.50
All Rogers Drums are available in the following finishes:- Black (081), New England White (082), Mojave Red (084), Spanish Gold (085), Mahogany (086), Metallic Silver (087), Pacific Blue (088), Ebony (089), Metallic Gold (090).	

ROGERS MEMRILO STANDS

54-1000-00-4 Rogers	
Snare Drum Stand - Flush Base	35.68
54-1001-000-0 Rogers	
Concert Snare Drum Stand Tripod	42.81
54-2001-000-4 Rogers	
Floor Cymbal Stand - Tripod Base	35.68
54-2002-000-0 Rogers	
Floor Cymbal Stand - Flush Base	35.68
54-3001-000-8 Rogers	
Dual Tom Tom Stand	53.52
54-3003-000-0 Ext Dual Tom Tom Stand Tripod Base	56.43
54-4001-000-1 Timbale Stand Tripod Base	46.95
54-5001-000-5 Rogers	
Samson Drum Throne	43.03
56-1200-000-9 Double Tom Tom Holder	38.28
ROGERS HI-HATS & PEDALS	
5 4 - 6 0 0 1 - 0 0 0 - 9	
Supreme Hi-Hat	57.84
5 4 - 6 0 0 3 - 0 0 0 - 1	
Swivomatic Hi-Hat with Hinged Heel	45.47
5 4 - 6 0 0 5 - 0 0 0 - 4	
Swivomatic Hi-Hat with Adjust. F/Board	45.47
5 4 - 7 0 0 0 - 0 0 0 - 6	
Supreme Pedal	58.71

CLEARSTONE

Latin Percussion	
Conga Drum 11"	227.11
Conga Drum 11 1/2"	241.40
Conga Drum 12 1/2"	246.98
18" Conga Leg Set	25.01
24" Conga Leg Set	27.00
Super Conga Stand	42.89
Stiffener Kit for LP278	11.22
Double Conga Stand	72.39
Double Conga Stand (Collapsible)	96.11
Triple Conga Stand	205.27
Pro Bongos Wood Shells	144.13
Pro Bongos syn shells	144.13
Bongo Stand	25.79
Bongo Mounting Bracket	10.91
Bongo Mounting Bracket for Double Conga Stand	11.92

Tito Puente Timbales	250.91
Prestige Line Cowbell	16.90
Black Beauty Cowbell	8.54
Black Beauty Cowbell d/l	10.91
Timbale Cowbell	12.07
Bongo Hand Cowbell	13.69
Bongo Hand Cowbell d/l	15.74
N.Y. Bongo Cowbell	18.47
Mambo Cowbell	10.45
Cowbell U Clamp	1.30
Marrero Bells	25.79
Agogo Bells std	13.37
Agogo Bells Large	14.58
Agogo Bells Mounting Bracket	4.42
Cabasa Standard	12.07
Cabasa Large	13.83
Cabasa d/l	16.49
Vibra-Slap std.	12.67
Vibra-Slap d/l	13.97
Vibra-Slap II	18.25
Large Bata Drum	POA
Medium Bata Drum	POA
Small Bata Drum	POA
Tambora	124.69
Pro Maracas	7.81
Standard Clave	4.72
African Clave	5.76
Traditional Clave	2.41
Cuban Guiro	18.29
Guiro	16.27
Torpedo Guiro std	33.74
Torpedo Guiro Small	23.83
Torpedo Scraper	3.49
Spring Guiro	13.30
Multi-Guiro	15.49
Guiro Stick	0.16
Solid Bar Chimes	49.62
Chimes Mounting Bracket	2.41
Solid Bar Hand Chimes	20.02
4" Triangle	5.83
5" Triangle	7.02
6" Triangle	7.95
Woodblock std.	6.99
Woodblock large	7.81
Woodblock small	6.19
Piccolo Woodblock	4.42
Double Piccolo Woodblock	8.07
Woodblock Mallet	0.29
Piccolo Woodblock Mallet	0.32
Woodblock Mounting Clamp	2.92
Wooden Agogos	6.49
Wooden Agogo Holder	4.42
Rhythm Clackers	9.43
Everything Rack	26.22
Metal Castanets	7.17
Talking Drum	56.79
Small Shaker	16.70
Moroccan Castanets	6.56
Cuica	58.59
Samba Whistle	8.54
Caxixi Large	POA
Caxixi Extra Large	POA
Small Metal Shaker	3.99
Large Metal Shaker	4.76
D/I Conga Bag	33.74
22" Cymbal Bag	19.87
Lug-Lube	0.75
Headless Tambourine	9.07
Tuneable Tambourine	22.98
D/I Cowbell Beater	1.91
Canvas Cowbell Pouch	8.29
Padded Bongo Bag	41.09
L.P. Tee Shirts	4.55
Conga Key Chain	2.58
LP Belt Buckle	4.38
"Understanding Latin Rhythms" LP	5.47
"Down To Basics" LP	5.47
"Authority" LP	5.47
"Ready For Freddy" LP	5.47

FLETCHER, COPPOCK & NEWMAN

KENT	
N5201 Apollo 5	229.00
N2501 Superstar	295.00
N2501 Apoolo 4	156.00

GIGSVILLE

ARIA PERCUSSION	
Area Drum Kit D05501	
WZ (Cymbals not included)	489.90
Aria D05501 Kit	196.00
Concert Toms, D06810, Set of six with three stands, 6", 8", 10", 12", 13" and 14". Colour finishes: Metallic Maroon, Copper, Silver	
Aria Drum Kit D05501	
WZ (Cymbals not included)	489.90

HÖHNER

WEATHERKING	
Snare Drum Heads Batter	
R14 CS	6.65
R34 CS	6.65
114 BD	5.80
114 BA	5.80
114 BE	6.50
Snare/Side Heads	
114 SD	5.15
114 SA	5.15
114 SE	5.25
Tom-Tom Heads	
R206/R306 CS	3.85
106 BD	3.75
R208/R308 CS	4.75
108 BD	4.00
R210/R310 CS	5.25
110 BD/110 BA	4.35
110 BE	5.05
R212/R312 CS	4.90
112 BD/112 BA	5.05
112 BE	5.80
R213/R313 CS	6.35
113 BD/113 BA	5.80
113 BE	6.10
R214/R314 CS	6.65
114 BD/114 BA	5.80
114 BE	6.50
R215/R315 CS	7.05
115 BD/115 BA	6.10
115 BE	6.85
R216/R316 CS	7.40
116 BD/116 BA	6.50
116 BE	7.20
R128/R318 CS	8.10
118 BD/118 BA	7.05
118 BE	8.35
Bass Drum Heads	
R218/R318 CS	8.75
118 B	7.75
118 BB	8.65
R220/R320 CS	10.20
120 B	8.65
120 BB	9.65
R222/R322 B	10.60
122 B	9.35
122 BB	10.60
R224/R324 B CS	11.55
124 B	10.20
124 BB	11.55

SOUNDMASTER

12 BO	2.60
13 BO	2.65
14 BO	2.65
16 BO	3.30
14 SO	2.25
20 SMB	4.75
22 SMB	5.00
24 SMB	5.80

REMO FIBERSKIN AND PIN STRIPE

506 6" P306 BE	4.20
508 8" P308 BE	4.90
510 10" P310 BE	5.25
512 12" P312 BE	5.70
514 14" P314 BE	6.05
516 16" P316 BE	6.85
518 18" P318 BE	7.75
520 20" P320 BE	8.55
Bass Drum Heads	
518 B 18" P318 BB	9.25
520 B 20" P320 BB	10.30
522 B 22" - 322 BB	11.15
Practice Outfits	
RPS 10 Standards set	89.00
RPS 10 T Double T/T Set	99.95

MANO

Hand Drums	
Tunable with key	
RM6 6"	6.05
RM8 8"	7.55
RM10 10"	10.05
Roto Toms	
Tunable w/lt CS head	
RR6 6"	31.90
RR8 8"	40.00
RR10 10"	50.70
RR12 12"	60.45
RR14 14"	69.75
RR16 16"	83.80
RR18 18"	95.75
103RT Stand for Roto Tom	42.15
104RT Twin/Triple Stand	58.25
AD100 Adaptor Bar Universal	6.30
AD200 Stand Adaptor	
AD-10 24" R/T Track MS 24"	15.80
SONOR	
Congas	
L823 73cm high, with stand	215.65
L824 63cm high, with stand	180.95
26205 Connector for 2 Conga stands	14.00

Bongos & Stands	
L840 15 x 17cm and 20 x 17cm	44.65
L841 16 x 17cm and 21 x 17cm	63.65
L842 Same as L841, but with strong outside tension	96.70
Z6202 Light stands	23.80
Z6204 Extra stable stands	34.00
Wood Tom-Toms	
L2620 26cm and 30cm per set	45.00
L2624 35cm and 41cm per set	60.65
Tambourines	
L1637 26cm	33.45
L1638 32cm	40.20
L2614 26cm headless	21.85
L2615 32cm headless	25.30
Temple Blocks	
L2611 Original Korean temple blocks - set	150.85
Cuica	
L2612 Metal shell	116.85
Guiro	
L2621 Original Mexican model with scraper	7.65
Cabasa Afuche	
L2617 Latin percussion model	21.20
Agogo Bells	
L2613 Latin percussion model	25.55
Vibra-Slap	
L2616 Latin percussion model	18.90
Wood Block	
V2200 Small Rosewood, with mallet (Sch 95)	5.15
V2202 Large, rosewood, with mallet (Sch 95)	6.90
V2206 Rosewood, with mallet (Sch 95)	6.35
Z2204 Latin percussion model	6.80
Claves	
V2601 Large, rosewood pair	3.05
V2602 Small, rosewood pair	2.50
Rhythm Sticks	
Z5610 Beechwood, 36cm (14") long	1.85
Castanet with Handle	7.65
V2512 Rosewood	3.45
Tube	7.30
V2631 Metal lacquered	7.85
M2630 Metal lacquered	2.95
Maracas	
V2610 Wood lacquered	2.95
L2692 Made of fruit	5.15
Calabash	
L2693 Made of Mexican wood	5.15
HÖHNER	
Tambourines 10" headless	6.25
W10/9 9 pair	

PERSONAL ADS

This section is completely free of charge. Please help us by keeping your ads as brief as possible. Remember that telephone numbers will produce far more response than addresses. Write to Personal Ads, Beat Instrumental, 1B Parkfield Street, London N1.

DEDICATED musicians wanted to form new band — Bassist, Drummer, Keyboards and vocals to join with Guitarist, West Midlands/Birmingham area. All original material. Enthusiasm, commitment and confidence rather than experience, to go pro for 1981 — Telephone: Al Raymond — Redditch 42541.

JAZZ-ROCK American guitarist; 22. Holdsworth influenced. Very expressive; sessions experienced. Mesa Boogie and modified Strat. Seeks band work, sessions; in Scandinavian countries, England, Copenhagen; and America — Dale Havskins 5421 Zola Avenue, Pico Rivera, Calif. 90660, U.S.A. 213-6954844.

KEYBOARD player wanted to form band (electronic) going for contract — also bass player needed. Help from recording celebrity. Apply to: Pete, Flat 1, 383 Fulwood Road, Ranmoor, Sheffield S10 3GA.

GUITARIST/SONGWRITER wanted to join keyboards/bass/drums in new commercial rock group. Transport essential, vocals an asset. Raynes Park/Morden/Cheam area. Ring Alan 540-1220 after 7p.m.

EXCHANGE: custom made exceptional guitar with fitted hard case for: Copycat — any make — and Fender or Gibson copy guitar — others considered — would also consider amp + cab or combo. Phone: Coppull, Lancs 0257 793047.

KEYBOARDS player and bass player urgently required for working band, hoping to go professional. Must be willing to move at any time. Phone Alan 041-886 4708 or John 041-773 0200.

DRUMMER, seeks an amateur rock or heavy metal band. Very keen to turn pro. Call 952-1154. Ask for Mitaj.

BURNS TR2 semi-acoustic guitar for sale in fitted case, red/black, in v.g.c. Date probably about 1967. £150 or exchange Ovation.

URGENTLY wanted, talented lead vocalist/frontman for rehearsing semi-pro H.M. Band. Good gear, wheels, and dedication an asset. Pro-outlook for mid-eighties. Ring now! Mark, Pakenham 30646 (Bury St. Edmunds area). Must be under 20. If Def Leppard can do it, so can we!

VOCALIST (18) wishes to form song-writing partnership with synthesiser player or lead guitarist with aim of forming electronic type group. Girls only. Influences: John Foxx, Numan, Ultravox etc. Phone Maybole 82539 or write to Ann, 13 Mochrum Ave., Maybole, Ayrshire, Scotland KA19 8AX.

KEYBOARD player, with synth if pos, urgently needed for Yorkshire band doing own material. 0302-49380.

LEAD GUITARIST wishes to join classy (Girl/Leppard) Heavy Rock band, 17-23 in Birmingham area. Prefer twin guitar set-up. Excellent gear, strong song-writer & backing vocals. Views of turning pro. Ring 021-356 5942 after 7.00 pm.

SHY-TOTS (Doncaster band) need replacement girl singer with good range. Phone Den, 0302-49380 for details.

FOR SALE: Ibanez Flying-V with Schallers, £110, Yamaha 12-string £60. Phone Deeside (N. Wales) 815989.

WASP synthesiser — virtually unused. Genuine reason for sale — £130. Tel: Littlewick Green (0628 82) 4989.

ACOUSTIC GUITARIST seeks other musicians to form a Folk Group. Phone Sheffield 460809.

FENDER F95 Flat Top acoustic guitar with hard case for sale — Superb tone, immaculate condition, £195. Also Hayman 1010 electric guitar, beautifully fast, maple neck, v.g.c. Bargain at £95. Ring Southend 331376.

GUITARIST (20), Electric/Acoustic, wishes to form original, dedicated band with aim to turn pro very soon. Drums, bass, guitar, keyboards (Pref. all with vocal ability). Please phone Duncan 09367 7366. (Influences include Eagles, Jackson Browne, The Band, Police etc. etc.).

PREMIER Olympic seven drum kit. Premier Black Dot heads, Zyn cymbals, stands, pedals and lots of accessories. Superb condition. Bargain at £300. Phone Dan on Coney Weston 337 (Bury St. Edmunds area).

JAZZ-ROCK American guitarist, 22. Holdsworth influenced, very expressive. Sessions experienced. Mesa Boogie & modified Strat, seeks band work, sessions in London. Can travel. Dale Hauskins, 5421 Zola Ave., Pico Rivera, Calif. 90660, USA. 213-6954844.

ALTEC 1235 bass/HF systems with tweeters. Complete with drivers, X-overs, attenuators etc. In Altec cabinets. 15 months old. Excellent condition. Covers incl. Tel: Northampton (0604) 870596. Evenings.

RICKENBACKER ¾ size, Model 320 thinline acoustic guitar. Original early '60's model and case. Absolute perfect condition, never been used. Write or phone, Michael Griffiths, 1 Huntwick Cres., Featherstone, Pontefract, Yorks. (Pont. 77888).

PACKLEADER guitar, Rosewood with DiMarzio's, plush case. As new. £300 or offers. Barnsley 713892.

SINGER, male, Village People type, visiting Germany & USA this summer needs contacts, crash pads etc. Mike Hall, 67 Jasmin Croft, Kings Heath, Birmingham B14 5AX.

"THE GUILTY" are looking for a rehearsal room which is in the Midlands, preferably within 5 miles of the city centre which they can hire for a week at a time. Thus they do not require a permanent base. Phone THE GUILTY on 021-454 3303.

BASS PLAYER wanted to complete guitar/drums line up. Not pros but competent. Influences: Bowie, Led Zep, J. Tull, Purple etc. Phone Rob Peterle 864385 (day time).

BAND playing chart material urgently require drums, keyboards and vocal with rock influences for Grays based band. Further details ring Richard Orpington 30303.

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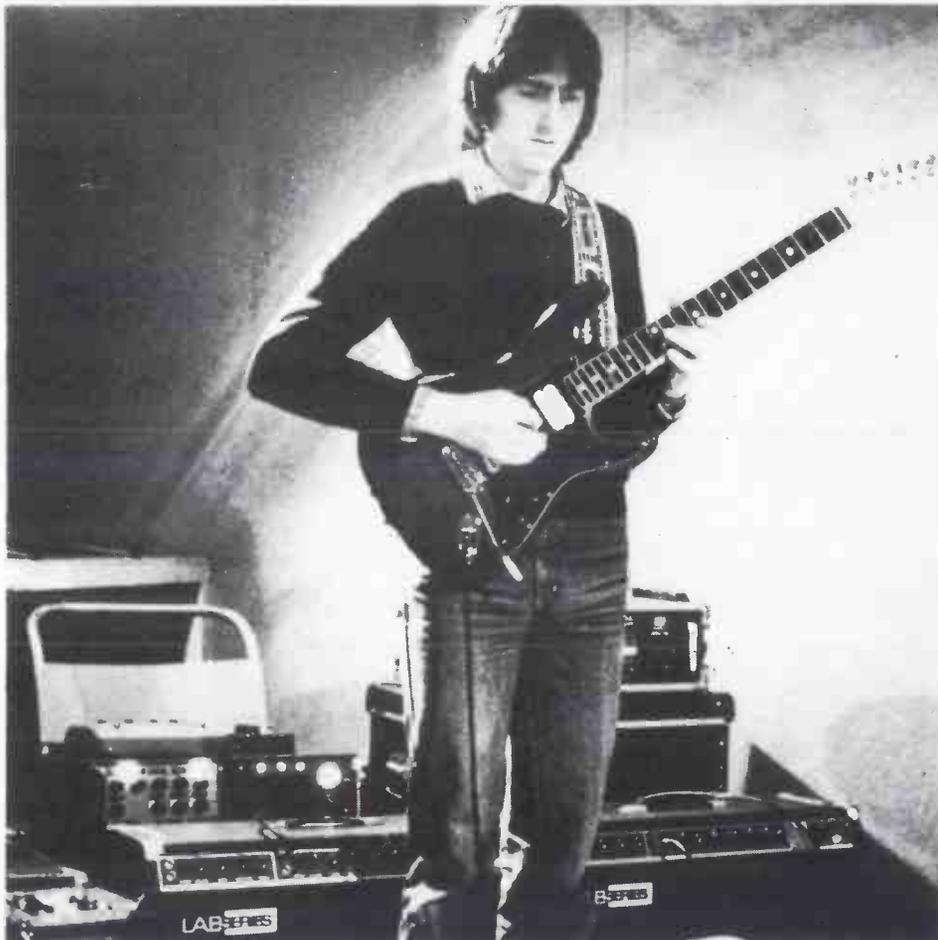
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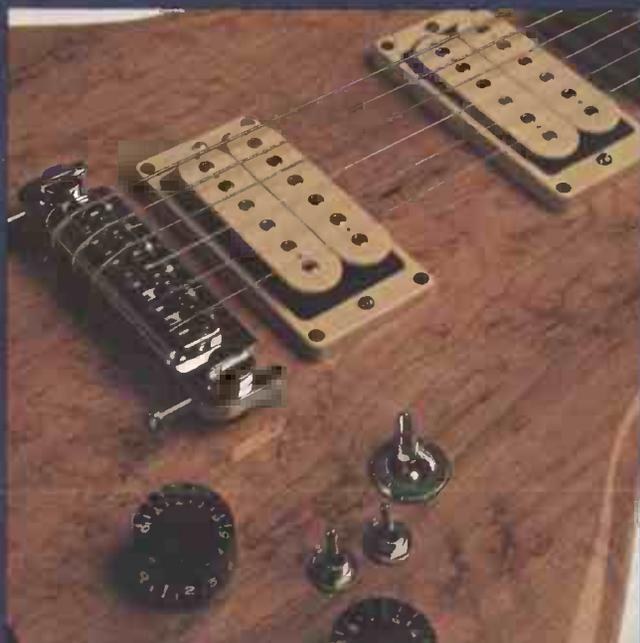
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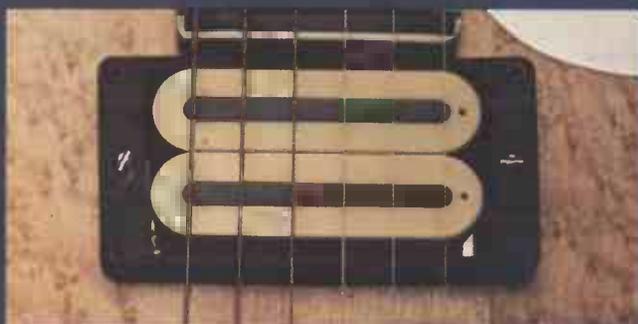
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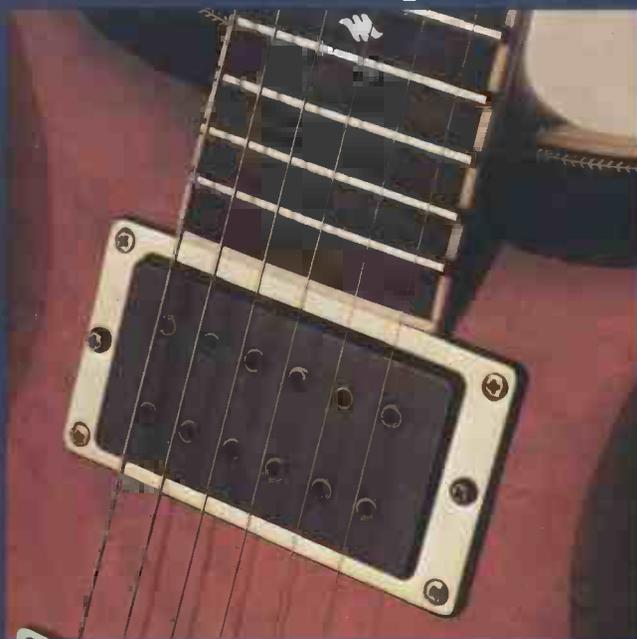


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