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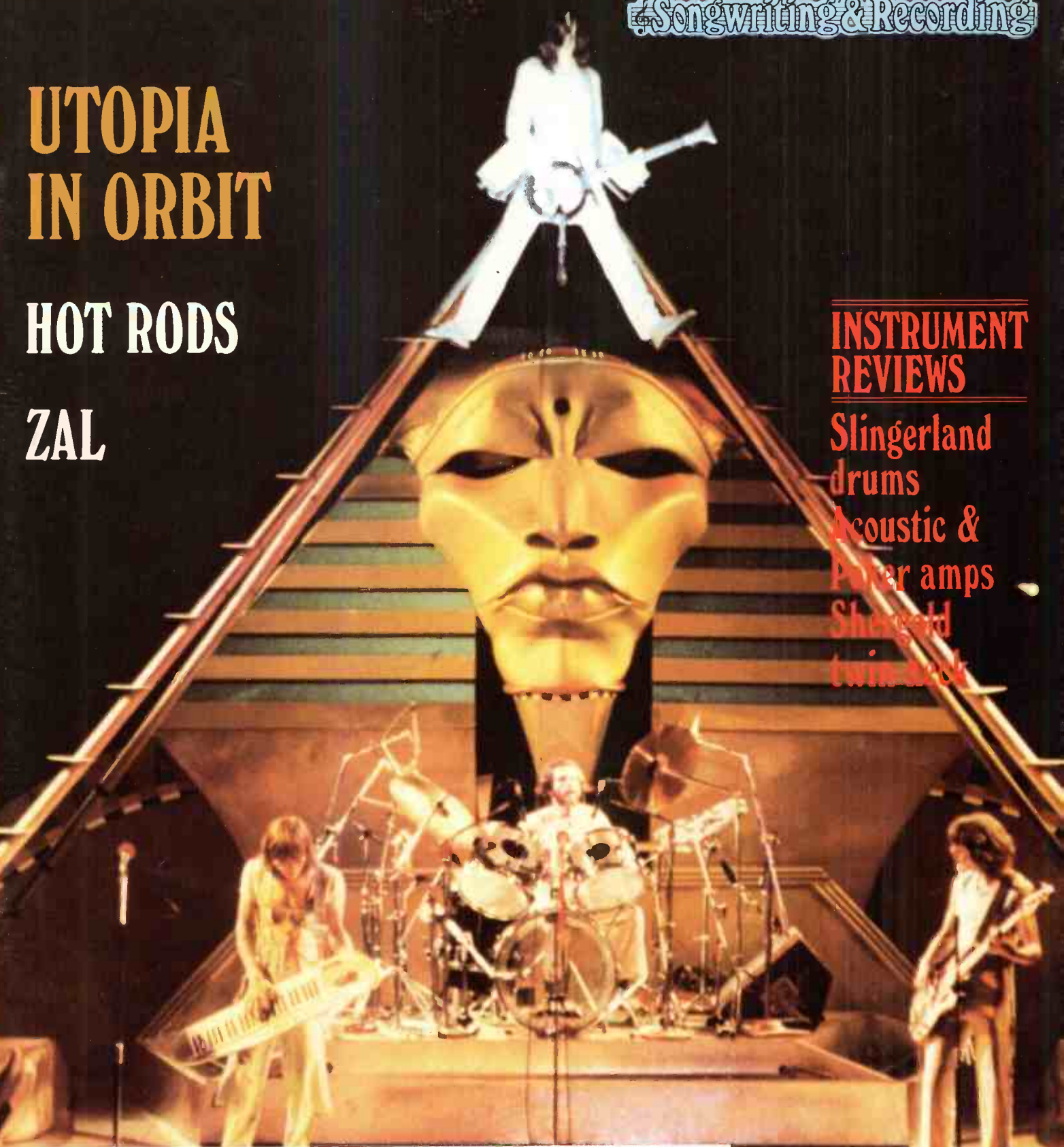
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INSTRUMENT REVIEWS

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FRANKFURT FAIR ISSUE





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The London Synthesiser Centre was Britain's first shop specialising in nothing but synths.

Opened in 1977, the centre rapidly became a meeting point for professional and semi-professional musicians, and as well as enjoying a relaxed atmosphere musicians realised that they could try out almost any synthesiser on the British Market. No where else was that possible. The musicians had been neglected for years. Other music stores never really understood synthesisers and they didn't want to go to the bother of trying to explain instruments they didn't know much about to musicians they felt didn't want to know.

The London Synthesiser Centre has proved the opposite to be true! In the last two years British bands have caught on to the synthesiser. The manufacturers have at last produced good monophonic, duophonic and polyphonic synths and with the bulk buying power and "BUY DIRECT" policy of the LSC they are available at low cost.

The man who realised that contemporary music needed the synthesiser was PAMMI SINGH LUTHER. Pammi's a musician first and foremost. He's been playing various Indian percussion instruments, mainly the tabla's, for over five years.

Now he spends most of his time



Pammi Singh Luther

running the London Synthesiser Centre and the sister store, The LONDON AMPLIFICATION CENTRE. Like the LSC the Amp Centre concentrates on offering the widest range available. Once again the accent is on buying direct, and musicians are rapidly coming to regard the LAC as the place for amps of all descriptions.

Pammi is helped by two synthesiser/keyboard Consultants, Ian Blake and Steve Paine. Like Pammi, both Ian and Steve are musicians and enjoy being surrounded by the world's best synths.

Now the BIG news is that the Centres are opening a new branch in MANCHESTER. At last musicians won't have to trudge down to Euston if they live above Birmingham. Now they'll only have to find their way to Manchester for the best deal available.

Pammi has been working on a

particular goal in the last six months. His personal ambition is to build the best SERVICE centre available for synths in Britain.

Service has been a by-word at both the LSC and the LAC since they opened. Customers are helped to relax in the knowledge that if any problems occur the stores will sort them out promptly and efficiently. But Pammi has been working to offer even more. Eventually he hopes to be offering special modifications to certain models of synths and "souping" up performances by "tuning" electronics. His knowledge of electronics is good, but the service department is run by fully qualified and skilled electronic engineers who can fix impossible faults instantly and work miracles overnight.

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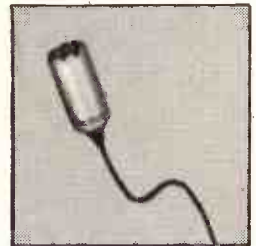


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LETTERS and QUERIES



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On to a real winner

Dear Beat,
I am just writing to say thank you for the marvellous day out at the Harrogate Trade Exhibition and for the Beat Instrumental keyboard competition in which I won the Custom Sound keyboard amplifier. I am using it with two synthesizers (a Korg 700 and one I have built myself), along with a tape deck for pre-recorded tracks.

May I wish you all the best for the future.

N. J. Bell,
Solihull.

Carlton club

Dear Sir,

Although I am a lead guitarist I have a rather ancient Carlton drum kit. I would appreciate it if you could shed any light on the approximate age and value of my kit as I have never before heard them mentioned until Gentle Giant's John Weathers referred to them in your December issue.

My kit comprises a 28" bass drum marked "Classic (serial number 2026) and a pair of tomtoms both marked "King". These are 14" and 12½" in diameter, numbered 687 and 697 respectively.

G. Hardwick,
Corsham,
Wilts.

After a number of 'phone calls we finally got through to Mr. Les Miller, a former director of Dallas Arbiter, who told us that Carlton was a big name amongst big band players in the thirties. During the War the factory, which was located in London's West End, was bombed flat, and from 1946 production continued from new premises in Bexley under the auspices of Dallas.

This went on until 1969. Such pop drummers as Dave Clark and Honey of the Honeycombs played Carlton during the sixties; after '69 both the name and the design were changed to Hayman, with its added "Vibrosonic" lining.

We were only able to get details about your bass drum. The Classic range was the middle price range of three. Your drum was made between 1948 and 1950. It's unlikely to be worth a great deal today, though a collector might be prepared to pay through the nose — with any luck!

Fruit and nut case

Dear Beat,

Solve this one and I will sub-

scribe to your magazine for life. I do a one-man guitar/vocal act through an HH P.A. amp, MM graphic and Binson Echorec with JBL columns; this system works fine in some venues, but clubs with fruit machines and electric tills etc. cause all kinds of machine-gun-like sounds to come through the P.A., and one old war veteran in the front row very nearly lost his marbles recently.

I understand there is a suppressed plug on the market, but I'm not sure. Any advice from you experts?

Jon Jedson,
Salisbury.

A subscription form is in the post, for here comes your solution. First, however, we must ascertain a number of points. You've told us everything we don't need to know, I'm afraid!

- 1) How many microphones are you using, and what models?
- 2) Are you playing acoustic or electric guitar?
- 3) If acoustic, are you using a sound-hole pick-up or simply playing into a microphone?

The amplification of noise within the club must be a result of your microphone(s) being insufficiently directional. Every microphone has a pick-up pattern which indicates from which directions it will pick up sound. For a start, you must use as a vocal mic one with a very tight cardioid response pattern. Particularly useful are the close-talking mics on the market, and the Shure PE52 for around £50 is superb: it only reacts to sound from about an inch away, thus eliminating almost all background pandemonium.

If you are playing acoustic guitar, make sure that you fit it with one of the innumerable pick-ups on the market. In a recent test on five different pick-ups, we concluded that the best was the Kelsey (£59) followed by the Lawrence (£307, but Barcus Berry, Ashworth and DiMarzio are amongst the names you might also try. Don't use an or-

dinary mic.

If you're playing electric, there should be no problem. And what is a suppressed plug? No-one here quite knows what you mean. If you follow the advice already offered, though, war veterans need no longer mislay their toys.



Richard Entwistle (left) won the keyboard; a smiling Mr. Bell carted off the amp and (right) Richard Jefferies of Custom Sound did the honours.

Harmonix hackles

Dear Sir,

As a regular reader of your magazine I would like to compliment you on producing a superb and highly informative publication. However, my critical hackles were raised recently while reading your feature on Electro-Harmonix in the December issue.

I must express my surprise to see you claim that the Micro-Synthesizer is likely to make the guitar synthesizer virtually redundant. Admittedly the price difference will help the Micro-Synth appeal to a wider market, but I feel that the value of a real synthesizer with its infinite sustain capabilities, portamento, repeat, etc etc will in no way be lessened by the appearance of a cheaper signal

processor of the Micro-Synth type.

On the subject of competition I feel sure that designers will be working on more moderately priced synths, and can assure you that at least one real guitar synth will be unveiled early in '79, retailing at below £200.

N. A. Clark,
Birmingham.

If what you say is true, someone is going to corner the market pretty damned fast. Agreed — there are certain things which the Micro-Synth can't do, and the points you mention are certainly worth bearing in mind. Yes, the Micro-Synth is fundamentally a signal processor which creates synthesizer voicings. In its ability to do this it is surely well worth investigation by guitarists of limited means. And don't forget that we said it makes the currently available guitar synthesizers virtually redundant — not completely redundant! You can get excellent sustain from the unit, and repeats certainly aren't the

exclusive domain of guitar synths.

What we meant in our piece on the Electro-Harmonix organization was that their Micro-Synth offers just about everything that most guitarists would normally seek from a guitar synthesizer for a fraction of the average cost.

You are right to predict cheaper synths, and when they appear we shall be amongst the first to report on them. We would be particularly interested in hearing more about this sub-£200 wonder.

Fending for yourself

Dear Sir,

I am having a lot of trouble — please help me! It started in June when I bought a Fender Twin Reverb (standard speakers) from R. A. Shannon, The Sports & Music Shop, Coleraine. I play a Gibson SG Special through it, and on October 13th the speakers just stopped working. I was told that they were both blown. I couldn't believe it. I took it back to the shop and the boss told me to

write to Fender and "hurry things up a bit". Well, I wrote to CBS Arbiter over a month ago and I've still heard nothing. Surely I'm within my rights to get the two speakers replaced. At present I'm paying H.P. for an amp that doesn't work. Please advise me on my legal rights. Could you try to contact Fender, who seem to be a terrible company for after-sales service?

What power are the speakers in the combo rated at? They didn't seem able to cope with the power of the amp. How much would two JBL 12" speakers cost me?

Please do your best to help me. I've lost a fortune already.

Alan Kennedy,
Coleraine,
Northern Ireland.

We contacted Mr. Shannon at the Ballymena branch, where he now works. "I know the guy," he told us, "and he hasn't really given us a chance to help him." He agrees that you brought the amp back to the shop, but adds that you took it away again an hour later! They had no replacement speakers on the premises, and, knowing that CBS Arbiter usually move somewhat more slowly than an arthritic snail in these matters, offered a pair of HH speakers as

temporary replacement. This reasonable compromise was not, it seems, acceptable, and this is why you find yourself with a defunct combo. Of course you are within your rights to demand a replacement — but it's no good expecting the impossible, which in this case is asking the arthritic snail to leap on to a skateboard! It's really up to Mr. Shannon to order the replacement speakers, however, and you should allow him to do this before raising the roof.

Mr. Shannon also told us that prior to the blow-out you had been using the Twin every night

with the volume flat out all the time, and commented that you seem to be expecting the sort of power from a 2 × 12" combo that can really only be gained from a 4 × 12" stack. OK, the speakers shouldn't have blown, but you've been giving them a pretty torrid time.

The cost of two JBL's normally adds just under £100 to the cost of a Twin Reverb. But before changing over to them, perhaps you ought to sit down and work out exactly what kind of sound you really want. Our guess is that you'd be better off with a Marshall valve 100 and a pair of 4 × 12"s.

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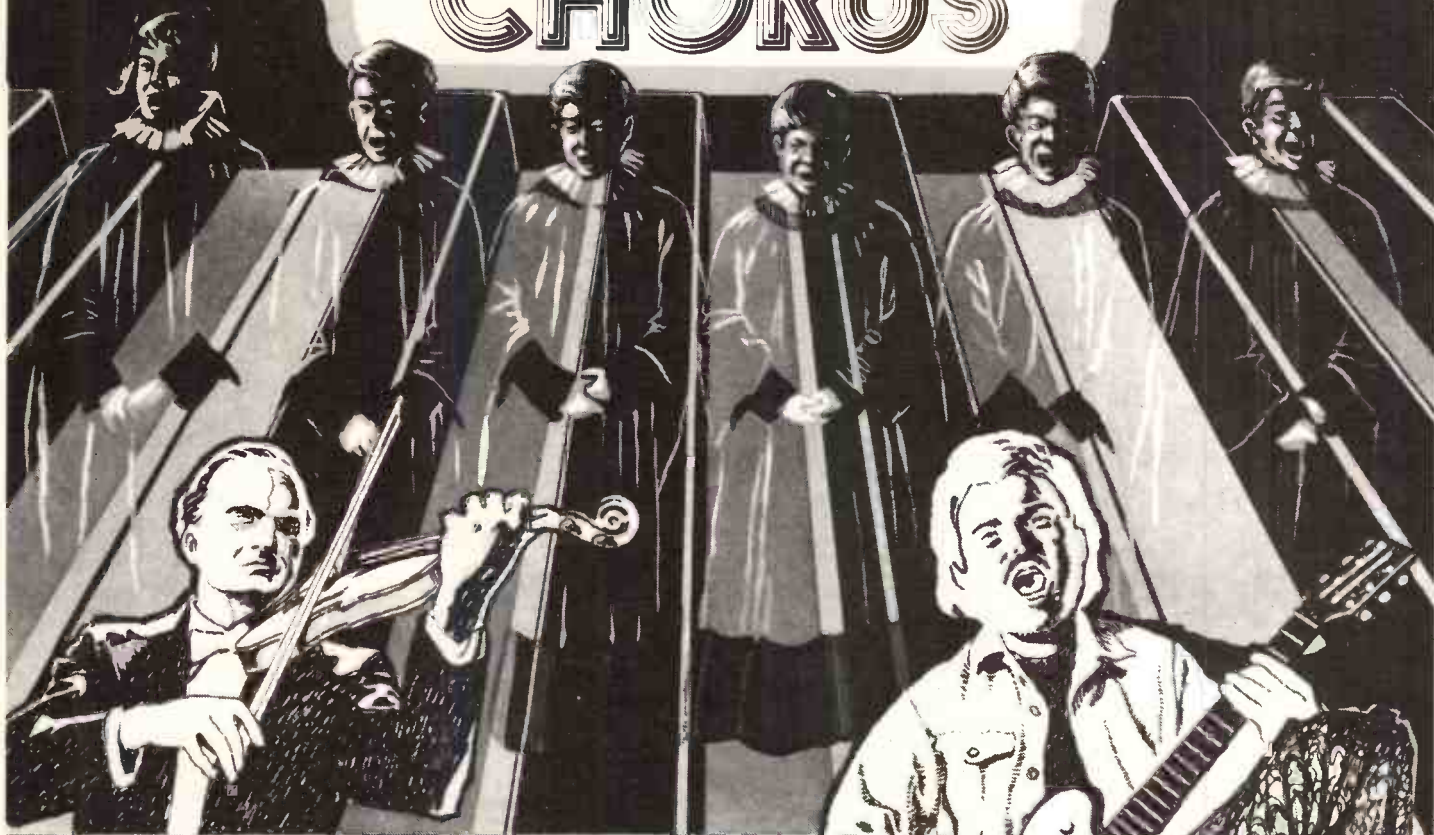


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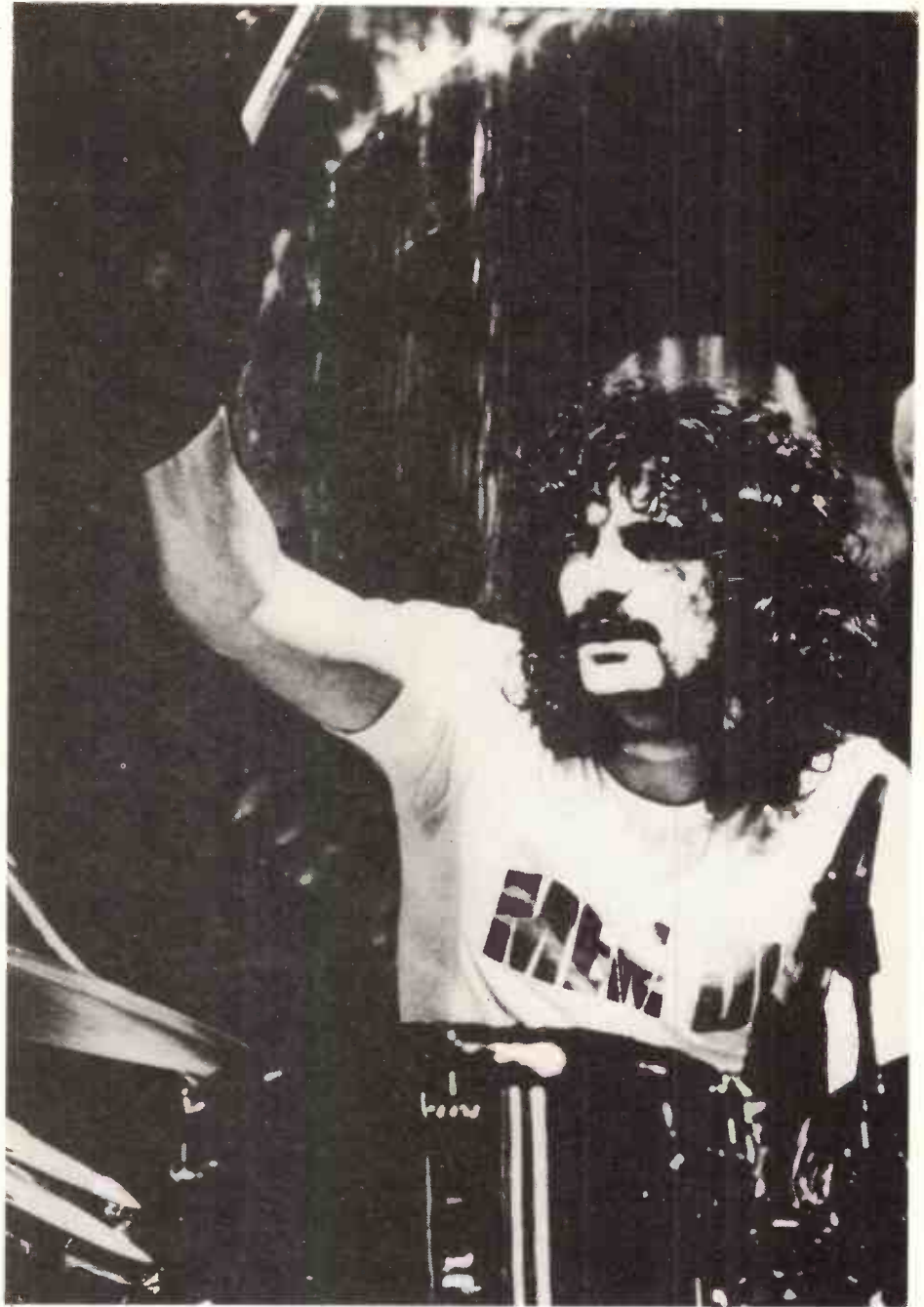
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CARMINE- APPICE ON DRUMMING

To most English readers, the name of Carmine Appice, instantly spells "musician's musician". Throughout his long career in rock music, Appice has been a major contributor to the development of drumming in all its aspects, from playing to teaching. His twin hallmarks in the early days with the Vanilla Fudge were a) the use of two bass drums, and b) large drums in general to produce that characteristic "big" sound. Since then he has gone on to play with many of rock's major figures, notably Jeff Beck with whom, along with Tim Bogert, he produced some of the most dynamic, unpredictable heavy three-piece playing the world has yet seen. Part of this was due to the technique of playing the heavier passages with the thick end of the stick, part to the size of the drums themselves, but mostly it was down to his superb control and technique.

He has written four books on drumming and conducted numerous "clinics" in the style of those run by one of his early influences, Joe Morello. He is about to emerge with his first solo album. The following is a conversation Carmine had with Beat during his visit to Britain with the Rod Stewart Band.



by Mike Evans

When did you first get into drumming?

Seventeen years ago. My cousin used to play drums, and every time we used to go visit him I used to bang around on his kit. I used to destroy the toy kits my parents bought me for Christmas. I started studying the drums in about '61. I had a private teacher at home. I had one hour of lessons a week — sometimes though I had five lessons a week. I reckon I got through five years' worth of work

in three years.

What in particular did you study?

Well, we'd be reading beginner books and stuff, developing stick control, developing reading with eyes and hands. I went through all kinds of books.

Were you playing with bands while you were learning?

Yes. All kinds of bands. The bands played for weddings, barmitzvahs, Sweet Sixteen parties, church dances — anything. Then I played with a

jazz trio which had a residency in a bowling alley lounge. By doing that I got a real crossover of all kinds of music.

Did you think then that you would become a professional musician?

I was either going to be a chemist or a musician. I had a laboratory in my basement where I used to build rockets and bombs and stuff, but I decided to do the music because it seemed like a lot more fun. I was playing gigs when I was fourteen

years old — so that's what made the decision: playing gigs and enjoying it.

Did you have a regular band at that stage?

Yeah, I had a band called the Vidells, and I also got into booking other gigs. You see we got so busy, sometimes having three gigs in one night, that I started giving out other gigs, and I took a commission and ended up being like an agent. I remember I made about two hundred dollars in one night when I was seventeen. I've always been very businesslike.

Many drummers seem to be like that, don't they?

Yeah, I guess that it's not a melody instrument and everyone seems to like rock down on drummers. In rock especially — it's always the singers and guitar players. I guess the drummers look outside for other things to get their heads into.

Did you learn to play any other instruments?

Yeah, I majored in music at school — I learned theory and harmony on keyboards and I play bass — my wife bought me a bass for Christmas a couple of years ago, so all the songs I wrote are either on keyboards or bass.

Like Billy Cobham then?

Yeah — he's a good friend.

He was complaining about the down-rated image that drummers have when I spoke to him in Chicago last year.

The drummer's the heartbeat. My whole goal in my career is to bring drums out front like Gene Krupa did.

What drums did you start with?

My first set was a \$55 set which had just a bass drum, snare drum and a cymbal and I had that for about a year until my folks realised I was serious. They bought me a red sparkle Gretsch kit which cost them three hundred dollars which is the one I used on 'You Keep Me Hanging On' with the Vanilla Fudge.

Did you go through many other kits before settling with Ludwig?

No, I went from the Gretsch kit to . . . I found a big Leedy bass drum which

I bought for five dollars in up-state New York, and recovered it in red sparkle to match my red kit. That's when I came to England for the first time. This big 26" bass drum freaked all the drummers out. In '68 I was offered a deal for Ludwig, and Ludwig to me at that time was like 'Wow, Ludwig'. I guess in retrospect I would have taken offers from any of the big companies, but the lawyer I was with had an 'in' with Ludwig. When I ordered the kit, they asked what size I wanted, so I thought that as the Leedy sounded so good I should get everything oversize.

Did you need to be so loud though in those days?

Oh yeah — what? I mean in Vanilla Fudge Tim Borget used two Dual Showmans with two buttons and was pushing like three hundred watts into 4x15"s. That's pretty loud. I used to have a microphone in the bass drum and plug it into his amp. I also tried it with my own Dual Showman amps and a Shure mixer. Anyway, Ludwig offered me the first maple wood kit that Ludwig ever made. I ordered two 26" x 14" bass drums, a 12" x 15" small tom which is a marching tenor drum, a 16" x 18" floor drum and a 22" bass drum on the side and a 6½ snare drum.

Was that the first 6½" snaredrum made?

No, but it was the first one used in rock, and as a matter of fact, that was the kit that started that fad of everyone getting giant drums. From there we took Led Zeppelin on the first tour in the States. I got Bonzo a duplicate set of my drums.

What music do you really enjoy playing?

The best for me is a combination of Fudge, and Beck, Borgert and Appice because BBA had the freedom to play and play a lot, but right now like with Stewart, I get my solo on Losing, and the whole build up to that is like a BBA trip, playing like crazy.

Don't you find playing with Rod rather limiting?

It's just a different aspect. I've learned a lot from him. I'd never played behind the beat before — that's a very English way of playing.



"If you do what the engineers want you're gonna sound really dead"



It just seems strange to find an individually established musician backing a guy like Rod more famous for his showmanship than his musicianship.

He's an established artist, yes, but I'm learning a lot from this experience. One nice thing about working with Rod is that he only works seven or eight months a year which leaves me time to get my own things together. Like last year I did my own clinic tour, with my own roadie, my own band doing a mini concert-clinic. We called it Drums on Wheels.

Did you find it difficult when you started using two bass drums?

If you're a polished drummer and you can play one bass drum you can probably play two. Take Bonzo (John Bonham) he just put the other bass drum up and started playing. And that's what I did — had about two days warm-up and then put it on the gig.

But how much of the idea is purely for show?

A lot of it is for show. Cobham is using three bass drums, and obviously for that you need three legs (*There seems to be something wrong here . . . Ed.*) You see, what I do with Stewart is, instead of doing alternating patterns on the bass drums — for instance, on the end of Wild Side Of Life where all the guitar players are doing solos, instead of going to a cymbal and playing the same pattern, I go to a cymbal and bring in the second bass drum, which really gives a boost to the power of the bottom end. Or maybe I'll just get some quarter notes going against the pattern.

What set-up are you using currently?

O.K. I've got a Ludwig Octoplus set, from 6" toms to 16", all wood. All my kits are wood. I tried stainless steel — looks good, and it's O.K. for club work, but on gigs it's hard to get the P.A. to push out the sound. Because it's metal there's a lot of feedback. And if I used fibreglass it wouldn't be as warm-sounding. But I do use a metal snare, and then 6", 8", 10", 12", 13", 14", 15", 16" toms, 24" x 15" bass drum, 20" tympani, 22" gong, a set of Syndrums, which are mounted in my two small toms — the 6" and the 8". When you look at the kit you can't see anything that looks like a Syndrum. It just looks like a couple of toms with wires trailing out of them. I've had a wah-wah in my snare drum since '72. I love electronic things.

How about cymbals?

I'm using Paiste, because they don't break. The Zildjians I had used to break, through I believe they're making them a lot better now, Zildjian are trying to make me go over to them right now, but the Zildjians they're making right now for rock are not what I like. They sent me a set and I didn't care for them. Paiste cymbals seem to have a greater consistency of sound. Anyway, I'm using a 22" heavy ride — that's my big one I used for a bell sound, I use an 18" crash, 20" crash — both mediums, 15" Sound Edge medium hi-hat, an 18" Chinese cymbal, then a 1930s Chinese cymbal on the right side. And that's it.

The heads are Ludwig, presumably?

Yeah, Ludwig Silver Dots. They're called "Rockers" now.

Do you have any special techniques for getting the drum sound in the studio?

I use different miking. I don't use close miking — I use lots of room mikes. And I don't put the drums in any booths — I put them in the middle of the room. I like to get a natural drum sound, I don't like taping them up. If you do what the engineers want you're gonna sound really dead. You might as well take your drum set away and bang on your legs — e.q. it — it'll sound pretty good! But my favourite engineer is Andy Johns, and I also like Mike Stone's work, the guy with Queen.

You've recorded quite a lot in England, haven't you?

Well I did, but '73 was the last time I recorded here. It's just the way it happened. Rod records in L.A. I live in L.A. and Cherokee's there and it's got a Trident board, so there's no reason to go to England. Andy Johns is English — everything about the studio and the situation is English. They don't want to pay for me to fly over here for what I can get around the corner.

Lastly, Carmine, you're doing your own album — how different will that be from what you're doing now?

It might well be a combination of all the things I've done up to now. There'll be a lot more playing, a lot more instrumental, a lot more harmony vocals.

And plenty of drums?

Oh yeah, I should think so . . .

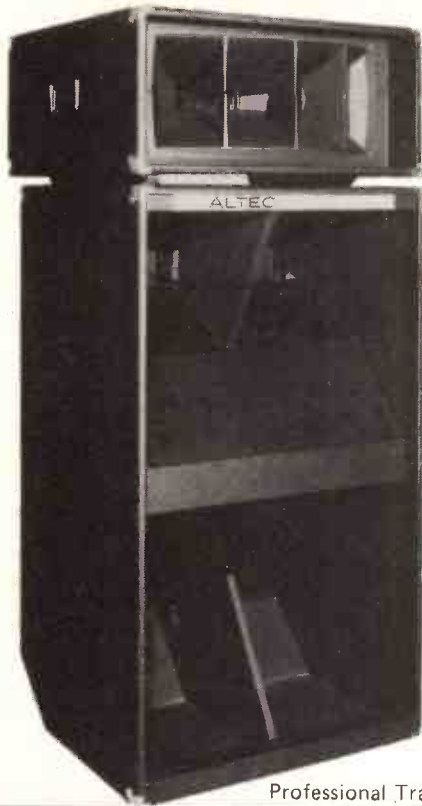
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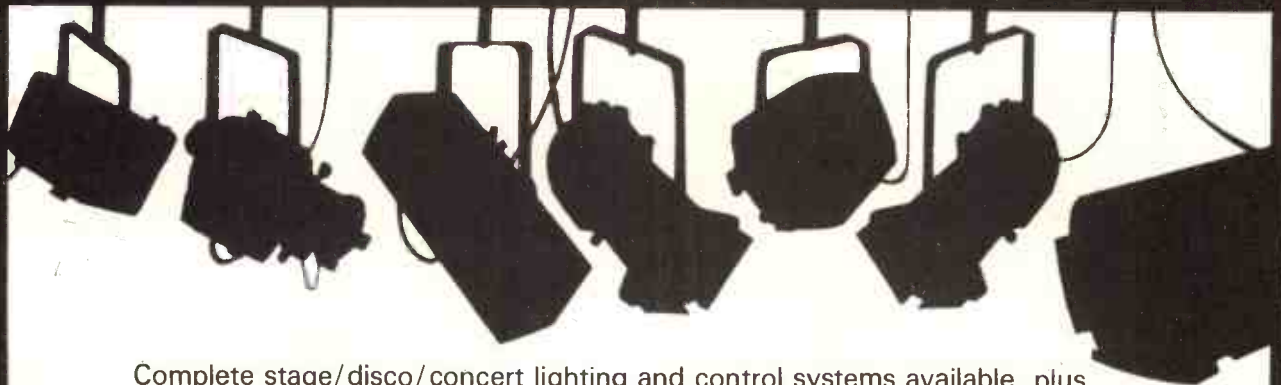
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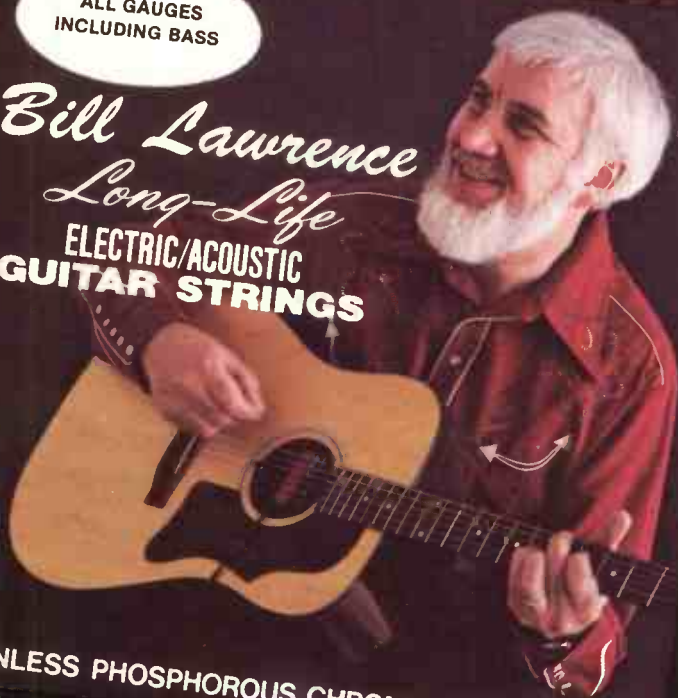
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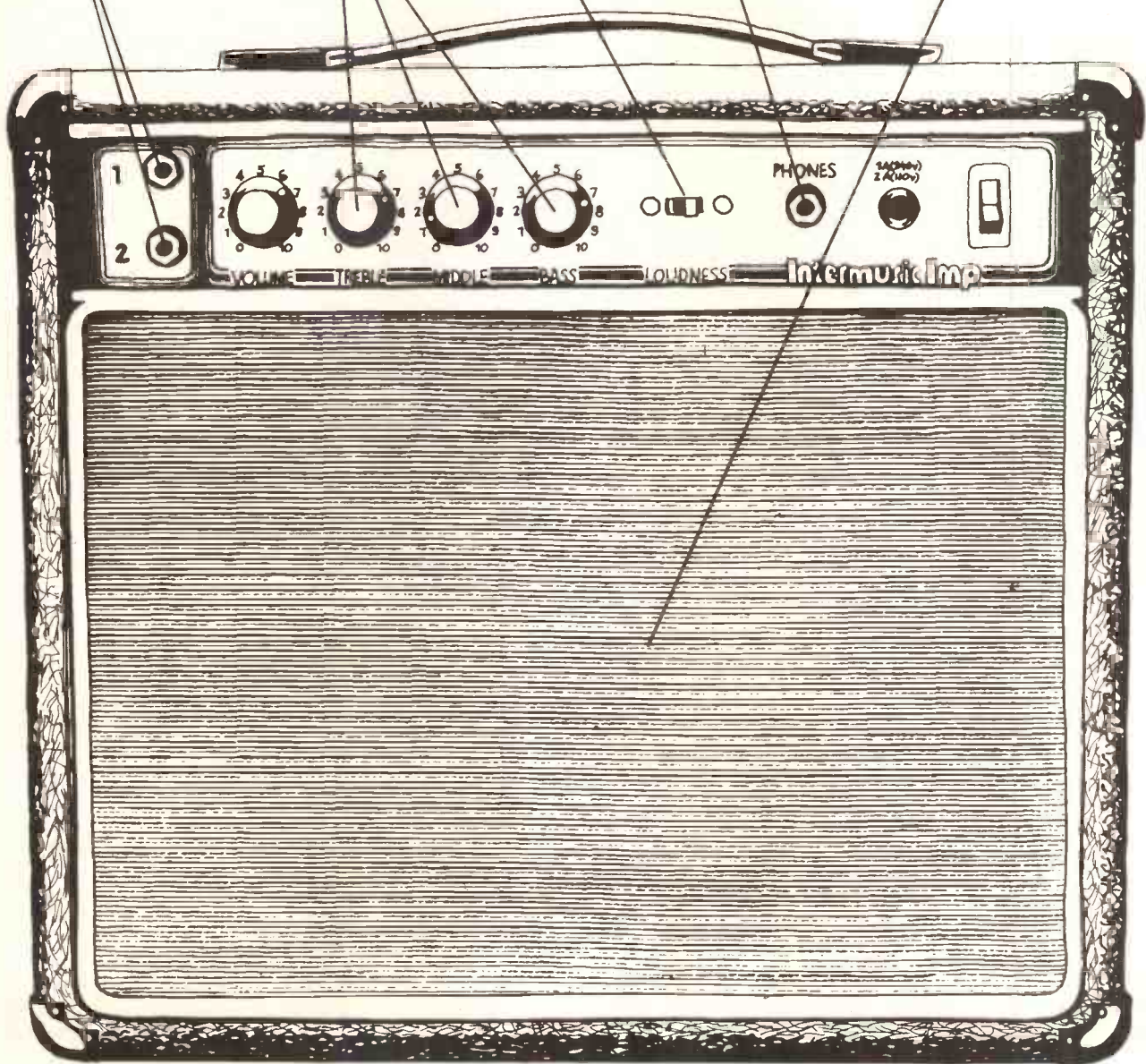
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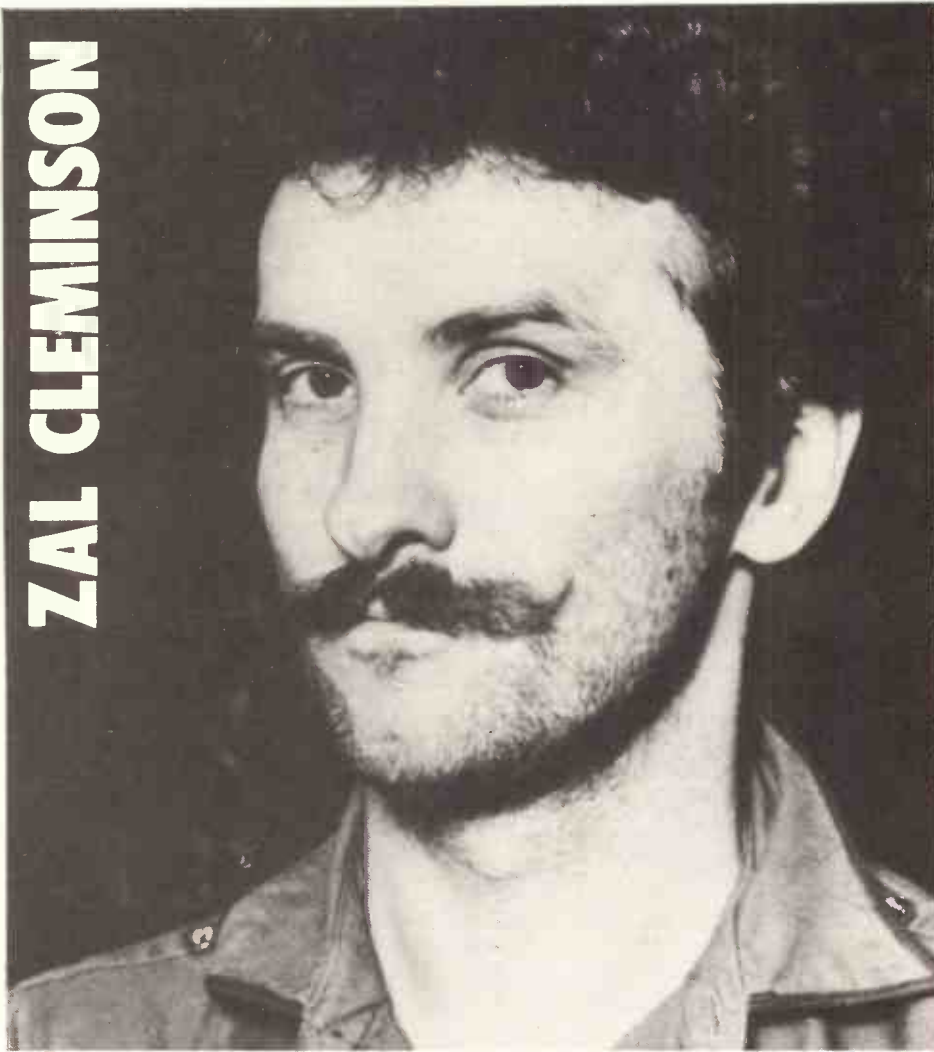
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ZAL CLEMINSON



Over the last year or two Zal Cleminson must have started feeling like one of the Grand Old Duke of York's ten thousand men. One minute he was playing guitar in the Sensational Alex Harvey Band, riding high in the popularity stakes, the next was left hurt and confused without a gig as Alex did one of the quickest bunks in rock history, the next was fronting his own band and watching it turn equally rapidly into disaster, the next was out of the business altogether driving a minicab, and the next was getting a phonecall from Nazareth's Manny Charlton inviting him to join the band as they prepared for their first British assault in two years.

The answer was yes so I had an interview with Zal of Nazareth.

As he's never been much impressed with the fickle face of the music business he didn't arrive with the cares of the world heaped and labelled over his shoulders. Instead, he seemed to be exactly the same person as he had been during our last meeting in the SAHB's heyday — quiet, unassuming and modest about his own guitar playing ability. You could have guessed that

Nazareth's newest recruit brings Chris Simmonds up to date on himself and the band as they prepare for their first British tour in over two years, armed with a new album

anyway; how many well known rock musicians would actually admit that they had been reduced to minicabbing?

"The break up with Alex wasn't a surprise," he said, casting a calm eye over the stormy past. "It had been in the air since Alex had pulled out of the European tour the year before the actual break up. Looking back, it was the right time to knock it on the head. It just wasn't the right way. Everyone in the band said that things had to change but we never got around to doing it."

At the time, understandably, Zal was a little more heated about the incident. Confusion propelled him into starting his own band when a clean break for a while would have been a better idea. The band, Zal, went down like Brian London in the third round.

Business

"I suppose it was my fault, really," he admitted. "I wasn't able to explain fully to each member of the band exactly what I wanted plus it didn't seem to be the right combination anyway. It was like getting back to theatre — 'how can we act this out?' — and I didn't really want to do it like that. The whole thing was also rushed too much at a management level. It helped me realise that I just didn't want to be in a group any more. I still had some ideas and material but I didn't need to be in a group, or on tour. I felt I'd be able to get them out somewhere else on my own. So I went off to drive minicabs. After all, I've been in groups since I left school, nothing else. And now, having been away from it all for a while, I still haven't got back into the music business on a day to day level yet."

The phonecall from Manny came right out of the blue, but even then Zal took a little time to make up his mind. What swung it was that he has known Nazareth for a while (Scottish, same label etc.) and felt that there might be room in the band for some of his ideas.

And so it turned out: "One of my songs went on the band's new album (No Mean City), and I helped a couple of the other guys with their songs. But I don't play as much guitar on the album as I would have liked. At that stage I just wanted to slot in quietly." The first question, en route to Zal's guitars and amps, was obviously how Nazareth was going to work out as a two guitar outfit after so long as a conventional four-piece.

"Well, at the moment I'm still doing my homework. I also have to get the discipline back. My fingers had gone soft in the meantime. The main thing

to bear in mind is that if you're not careful two guitars can demolish each other. As far as the new album is concerned, on Manny's songs he knew exactly what he wanted and so he played all the parts. On mine it was only me. These things will have to be split up when we go on stage, but it will be more or less down the middle. We will both do lead and rhythm." More to the point, what equipment would Manny and Zal be carrying into the fray?

"I took my old SG over with me for recording, but Manny has got so many guitars that I ended up not using it very much. Besides that I have an Explorer which was made for me — it's just getting the finishing touches now. It has a di Marzio pickup and a P90; other than that it is a straightforward Explorer. I still have my Firebird, but that's very damaged at the moment. One of my problems there was that I used to lose the tops a little, but I am hoping that if I take out the two single pole pickups on there at the moment and put in some humbuckers the top end will thicken out.

"Of these, I would like the Explorer to become my main stage guitar. Manny's main sound is creamy Les Paul, and in the studio I used a Strat once or twice to go against this. That worked out very well, so maybe I'll also get a Strat for some of the live numbers, mainly for a rhythm sound."

Manny has always been partial to the occasional effect, either studio induced or from a road unit, and in this department he will remain the front man. "He's just had a unit built which is basically a studio rack with a few Eventide things, digital delays, parametric EQ, phasers and flangers. It's like a wardrobe . . ."

Preset

And in that case surely not as easy to operate as an old-fashioned pedalboard if Manny will be doing it himself? "No, if it's preset, he'll just be able to nip over and punch in the buttons. I've never been a big one for effects myself. With Alex the band only needed one type of sound, a good live sound, and we tried to reproduce that in the studio. Now I feel I'd like to experiment a bit more, not especially with effects as such but more with the tones of a guitar."

Zal gives a hefty clue as to what he means by "tones" when he admits to having been greatly impressed by Jeff Beck's *Wired*. This is the land of technique matched with spontaneity, the instinctive search for distorted sustain and bold harmonics. "I've done a bit of that myself over the years, really biting hard on a note for

that effect, but the end I really want to sort out is not my own technique so much as what's happening at the amp end. Whatever technique you have, it'll sound better through the right set-up.

"One effect I'm quite partial to is the MXR digital delay; that doubling effect is useful at times."

As to stringing and action, Zal has stuck to his preference for light strings and a high action. "I used to start at .008 but that was too thin and buzzy when you got to chords, so I've now settled on .009 to .042."

Boogie

"I've started using the Boogie," he went on, moving over to amps. For recording I used a Boogie head through



a 4 × 12 Marshall or Sunn cabinet. You can use it loud or quiet, play around with the graphics, and it doesn't seem to overpower the tone of the guitar. It lets the guitar come through more than, say, a Marshall. If you crank up a Marshall you just get a cranked up Marshall sound. I hope the same thing will work on stage. I wound it up a little during recording and it seemed to take it well.

Token

"Personally, I'm happy with an amp and a stack, but the last time I saw Nazareth they had tons and tons of gear. A vast PA and token monitors is an obvious system but there are still bands who like to feel that smack in the back of the head. Nazareth gave me the impression that they like to get an

awful smack in the back of the head and like to go out . . . loud. When I saw them in the States the drummer had a 3000 watt monitor system — coming in each ear. When we were recording, you could hear the backing on a drum track *through the headphones*." Didn't he think that was a little over the top? "Certainly, I do."

Writing

Manny does his business with an even more conventional rock line up of gear than Zal. His collection of Les Pauls is backed up by a few Strats and semi-acoustic Gibsons, and after a long flirtation with Marshall amps Manny is also testing out Boogie amps. A little less mainstream is his current use of Californian Gallien Kruger amps but

by all accounts they acquit themselves honorably.

However, for all this promise of heavy guitar duelling in the offing, Zal's main concern seems to be his writing. "That's one thing I like about Nazareth," he commented. "You can call some of it simple riffing if you like but they are songs. They are using more melodic songs now as well. The thing is, you have to concentrate on the States, think of radio play. It's the old thing of making money. They don't — won't make money here. SAHB never did, even when we were one of the most popular bands in the country. They used to keep giving me silver records to put on my wall, and I'd be thinking 'great, but I haven't got any wallpaper'."

"Nazareth write a song, arrange it

■ ■ ■

ZAL CLEMINSON

tightly and build it up in layers. You get a better track in one sense but you can easily lose spontaneity. With Alex we jammed in the studio until we got hold of something. That system was great from a musicians' point of view but not from a commercial angle.

Brush-up

"But there won't be a conscious change in my own style for Nazareth, apart from the fact that I will have to brush up on my acoustic work for a couple of the numbers. I have an Ovation which is a little harsh for recording although it's OK through an amp. Maybe I'll get a Martin . . .

"What I mean when I say writing is getting used to the idea of regarding a guitar as an effect, like Zappa. Only musicians can appreciate what he is doing, I'm sure. Maybe sometime I'll do something on my own, whether I'm still in Nazareth or not. But I will stay in the band as long as possible."

Nazareth should go down a proverbial storm. They've been away a long time, and despite what anyone says metal always has and probably always will pack 'em in. I forgot to pop this in earlier, but Zal is quite a guitar player and should fulfil all expectations both within the band and at the box office.



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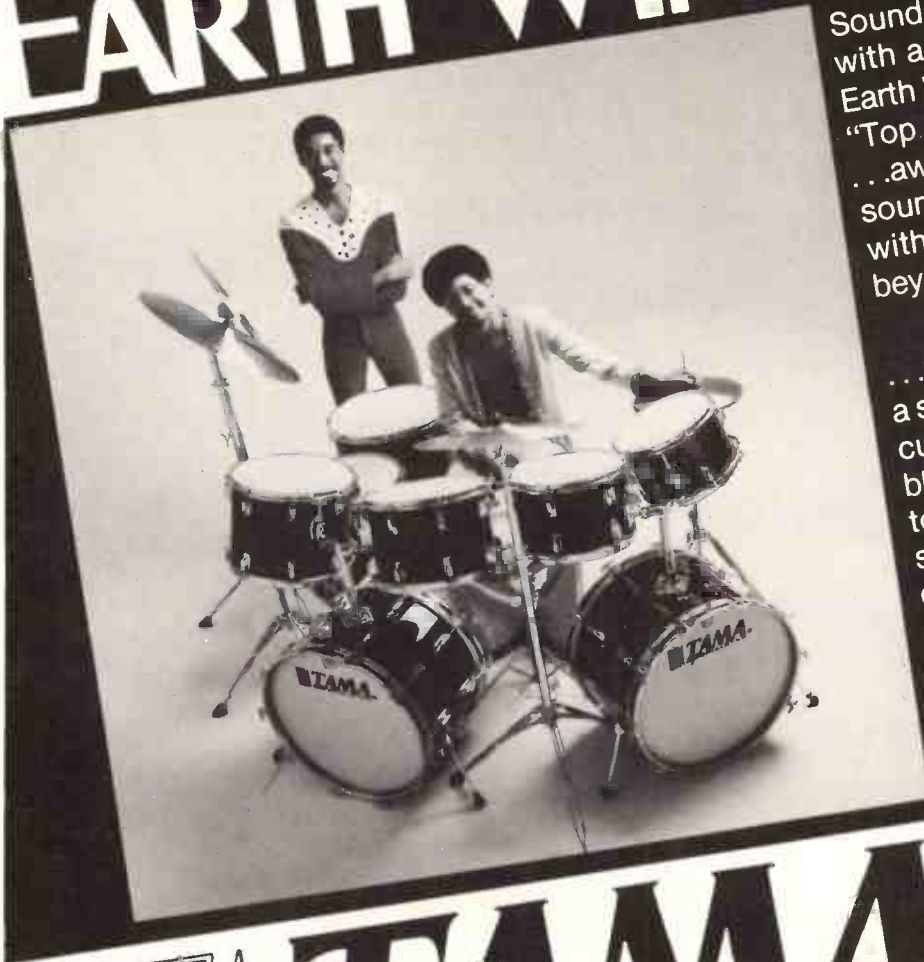
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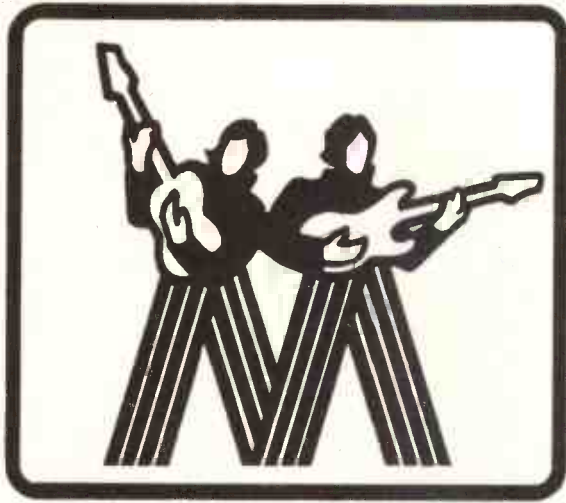
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Those high words of praise come from the man in question's boss — Todd Rundgren. Roger's been putting plugs in sockets for Todd for about five years, and recently took time off to tour with David Bowie on his last tour, captured for all to hear on his live album 'Stage.' That's quite a position for a man who started his working life as a radio announcer.

"I had a rock n' roll show after school; I stopped doing homework and got more interested in media and records." He managed to get a job in a recording studio in 1969 and convinced the owner of the place into getting a synthesizer — something he's wanted to get his fingers round for a long time.

"We opted for an EMS. ARP wasn't in existence at the time, Moog were making big expensive synthesizers and there was this little English company based in Putney manufacturing a thing called the VCS 3 which was affordable. It was somewhere around a third of the cost of the Moog at the time. After about two months I was totally hooked on the thing."

This convinced him that he wanted a 'job' in synthesizers, so he took up with ARP who were just starting out at the time. They were based in Boston and had about eleven people on the staff.

Multi-media

"Basically I just wanted to scam equipment because I couldn't afford any of the stuff people were putting out." He became a salesman/demonstrator and developed this multi-media rap of how a synthesizer works, then he'd play some solo pieces and "make a whole bunch of crazy noises."

He'd also started making a few adverts in a studio in Boston. They were doing multi-media audio visual events all over the place, but especially in Venezuela! They

Todd Rundgren's synthesizer wizard pulls the plug on equipment and playing for the maestro



ROGER POWELL PROBED

became friendly with their government and decided to put on a pop festival. So in '71 Roger found himself playing support to the New York Rock Ensemble.

"I'd never done a legitimate performance before, only demonstrations, but I flew all the gear down and went mad for thirty minutes and they loved it." The obvious happened, and the studio let him make an album. 'Cosmic Furnace' was put out by Atlantic Records in '73 and meant a whole load more to Roger than it did to Atlantic. He did the whole album using ARP equipment as he was still associated with them. There wasn't much else available apart from ARP, Moog and EMS and "... at the time I thought that ARP was the more sophisticated synthesizer." He still uses ARP off and on, but is now more

associated with Moog. "You can't really limit yourself to one company, because one company doesn't really make everything."

Organised

After making the album, however, he left ARP and did a series of loosely organised gigs for about a year and a half. The album hadn't gone completely unnoticed, because one day he got a phone call from someone working with Todd, and much to his surprise, was eventually asked to join.

Working recently with Bowie and Todd Rundgren's Utopia, he reckons he's been on the road solid for about eight months

now. I wondered how he saw his position with Bowie in comparison with his position with Todd. "With David I'm much more of a side man. There's seven in David's band for a start..."

Not only is his position different, but his synthesizer equipment is also. "I use a different configuration of synthesizers between Bowie and Utopia. On David's last few tours I used an RMI keyboard computer (an organ-like device), and ARP odyssey, and ARP string machine, and for part of the tour I used a new thing called a Prophet 5, but I switched over in the middle of the tour to another polyphonic synthesizer made by Roland in Japan, called a Jupiter 4."

"For Todd's last few tours we've been playing clubs. I've been using a standard

acoustic grand piano, a clavinet, and some kind of string machine. I still use an RMI keyboard computer but I use a mini-Moog instead of an ARP, because I have more soloing to do in Utopia.'

If any of you have got a copy of the Bowies live album 'Stage' you'll notice a rather interesting train effect at the beginning of 'Station To Station.' I asked him about that.

'That was my won addition. I'm going to have to live that down at some point. That get's mentioned in a lot of reviews. It was the only chance I really got when the spotlight was on me, so I really milked it.'

He also says that it got better as the tour went on and he's not all that proud of the one on the album.

For those interested, Roger still likes to play the piano. He's just bought himself a 7' 4" grand piano made by Kawai, which he says is similar to Yamaha. He still loves piano music — especially Bach.

I asked him if he could recommend any equipment for someone who wants to start playing the synthesizer.

Manual

"There's a lot available now, it's really hard to decide. It's really a question of how much cash you have, but there are things you can get for a reasonable price. Just look for something that's not totally preset. If you've got something where everything is locked in, you're not really going to learn that much. I just visited Japan with the Roland people and I think that they make excellent equipment, and they make a variety of different equipment. They probably come closest to everybody over making nearly everything.'

As for advice on learning to play, he says, 'Whatever instrument you buy, just research it before hand. It should be something that someone else has been using successfully. Don't buy something that's just come out. Basically, though, you've got to know the piece of equipment you've got.

The best thing really is to cram the owners manual down your throat. There are books you can buy, but there's no way you're going to learn to be original from a book. It's not the same as a guitar where you learn a technique — it's more a question of what does what. Learn a bit about electronics, but don't get obsessed."

I always thought that to learn to be able to play the synthesizer, you have to learn how to play the piano first. But it seems that this is not so . . . "I think the problem now is that a lot of 'synthesizer players' are

"It's easier to sell a keyboard instrument than a box of knobs"



merely keyboard players who have added a synthesizer because it's trendy to have one. A real synthesizer player is someone who knows the instrument regardless of whether there's a keyboard attached or not. Earlier machines didn't have keyboards. They were added simply as a matter of convenience and also as a

"It's not the same as a guitar where you learn a technique"

marketing aid. It's easier to sell a keyboard instrument than a box of knobs.

"On Tonita's new album 'Bermuda Triangle' (not yet released in England) a computer controlled synthesizer was used. It's this little thing that looks like a calculator with extra buttons, and there's just numbers for notes and you just type in notes and it plays the synthesizer."

He feels that it's a good point to emphasise that a keyboard instrument and a synthesizer are very different. He says again that you don't even need a keyboard and that there's even one out now that's operated using brain waves. I have a direct-to-disc record called 'Head Room' by a band called FM that uses one. The album's available on the Discwasher Group label if you're interested.

Images

One thing that crossed my mind was that if the synthesizer is such a 'have-a-go' type instrument, why has it become left behind in the new-wave surge.

"Because it's identified with technology. That's one thing I've really wanted to argue about. It's purely a question of images — a lot of bands are anti-technology, but they don't realise how much there lives depend on it."

There's one thing that we haven't talked about yet, and that's the 'Powell Probe'. Roger has gone and designed his own

"For Todd's last tour we've been playing clubs . . . I use a Minimoog instead of an ARP because I have more soloing to do in Utopia"

synthesizer attachment. Its main aim is to get the keyboard player from behind his mass of equipment and out front to behave like a performer. It's carried like a guitar and only weighs eight pounds. The official bumf on the instrument says, 'The instrument is designed primarily to be played with the right hand activating notes on the keyboard while the left hand takes it's position inside a contoured area replete with sound control wheels, pots and switches. The Probe can also be played in a traditional manner with both hands depressing the keys.'

Connect

Roger says, "I've just built a couple for Jan Hammer, who used to play keyboards with the Mahavishnu Orchestra, then did a couple of albums with Jeff Beck. I probably will market it in the future but right now I'm waiting for some new synthesizers to come out to connect it to. I spent about a year and half with an engineer and I made just about everything on it to get the thing developed."

"Whatever instrument you buy, just research it beforehand"

As a final point, it's worth mentioning that Todd and Utopia are about to embark on the first commercially available video disc by a band. It will combine surreal images and real life images, Roger says, and Todd is apparently really wrapped up in the idea. I wasn't able to tie Todd down to ask him about it as he was trying to get his voice back into shape after having to cancel a gig the night before with a bad throat.

I last saw him running out of the lounge practising screaming exercises at what must have been the top of his voice, and I normally like to keep out of the way of tall men that are yelling . . .



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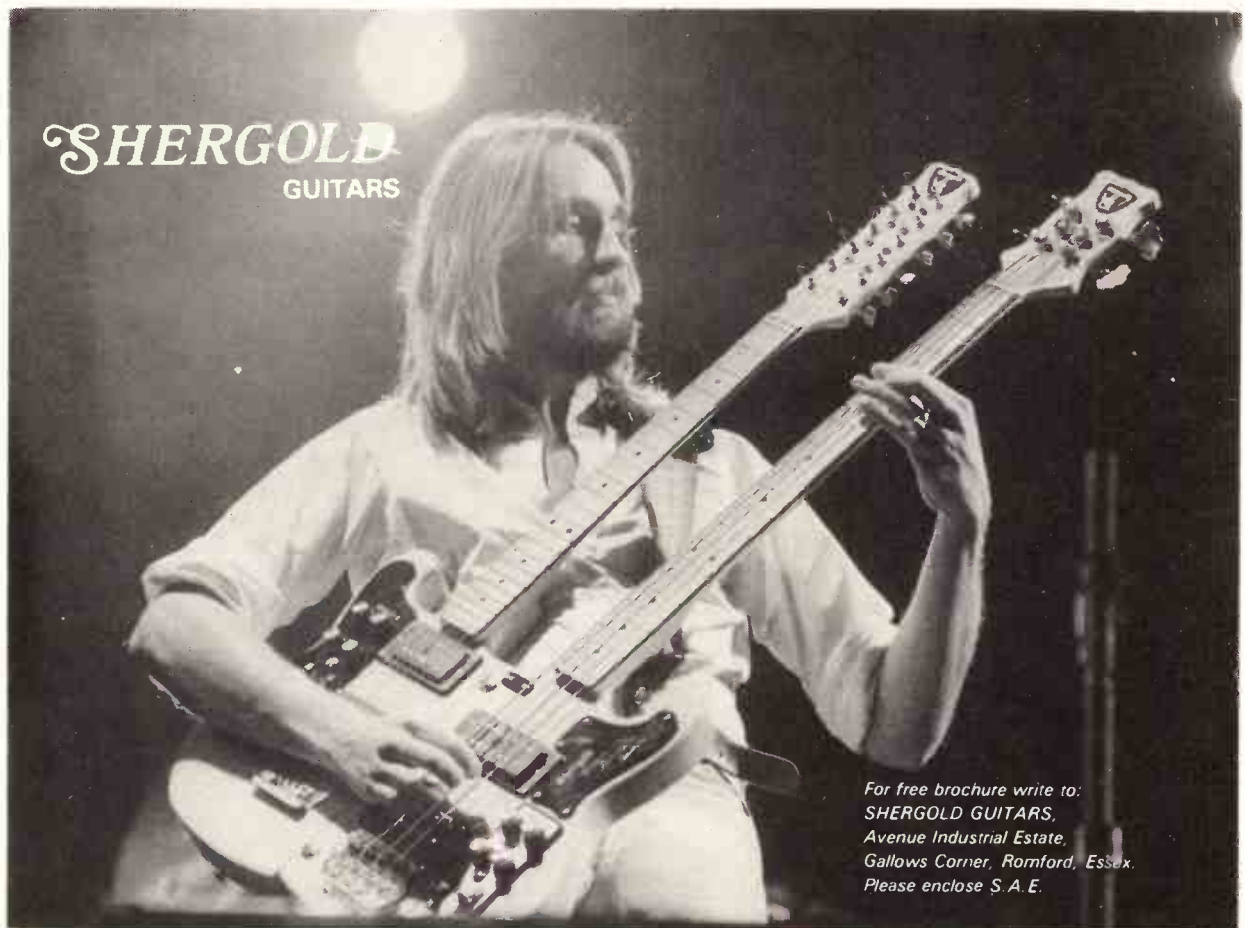
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INSTRUMENT REVIEW

Amplifiers



ACOUSTIC 124 GUITAR COMBO

Price: £465 inc. VAT

Reviewed by: Peter Douglas

Last month we cast a bleary eye over the bass combo in the current Acoustic range, and found it to be virtually faultless. Can the same be said of the 4 × 10" guitar combo which now trundels into the limelight? After all, had the 126 proved a turkey, rest assured that the 124 would have had to be quite something to justify the appearance of yet another Acoustic product in these pages.

Since many of the features are identical on each amplifier, those who read last month's ramblings will have to skip most of this paragraph. But for Beat's irregular readers (try senna pods) allow me to repeat that Acoustic gear is available through twenty franchised dealers in the UK rather than from one centralized distributor. If you don't happen to live near one of these shops, you've got some travelling to do, bub.

Right. This amp is for guitarists, not bassists. It had four 10" Eminence speakers and a 100 watt solid state amplifier. It has one channel and two inputs, one high and one normal level. These are located on the far left. As our eyeballs swivel rightwards they come into contact with the following: a bright switch, a volume control, treble, midrange and bass controls, a reverb control with a footswitch LED indicator above it, master volume — also with an LED indicator, and then the graphic equaliser section. This too has an indicator. The sliders operate at five frequencies: 70, 125, 350, 650 and 2000Hz — as on the bass combo. And that, apart from the power switch, is yer lot.

You may be wondering about all those little LED's and how they and the functions they are connected to work. Well here's of the most welcome differences between this 124 and that 126: this one comes supplied with a footswitch for a) reverb, b) master volume and c) the equalizer. In addition, the plastic block with these three switches on has a nice long lead — absolutely essential for gigs.

There's no need to go into elaborate detail concerning the reverb and the equalizer. Both work perfectly well, to the



extent that there's not much to say. The fact that reverb, master volume and equalizer are all switchable makes for a large variety of sound permutations before you have to touch anything on your guitar. In fact, a quick calculation reveals that by simply stomping around on these switches and flicking the pick-up selector on your axe you are instantly presented with no less than 24 different sound combinations! (That is, assuming the selector is a standard 3-way type).

The master volume perhaps requires a little explanation. Its job is to dirty up the sound without increasing the volume. This doesn't work particularly well at low volume (practice level) but at rehearsal or gigging level the grit comes in. Naturally a bit of knob twiddling is necessary before you get the right balance between normal sound and dirty sound, but this is simply a matter of trial and error. OK, it's not proper distortion, yes it produces transistorized harmonics (3rd, 5th, 7th) instead of valve ones (2nd, 4th, 6th) and is thus less easy on the ear — but it sounds as good as it could given these inherent limitations.

Acoustic, in their accompanying brochure, explain that you can experiment with this distortion by setting the left-hand volume control at 3 o'clock with the master volume set at 9 o'clock. A clean sound, on the other hand, can be obtained by setting both at 12 o'clock. This kind of description indicates a small omission from the front panel, incidentally — no numbers from 1 to 10, just a series of dots around the skirt of the knob. I would always prefer numbers simply because they make it easier to describe any given setting.

When used in conjunction with the equalizer, the master volume can produce a really powerful lead sound. At the same time you can use the other controls to

obtain the right kind of attack for rhythm. The speakers being of the 10" variety, there's clearly a limit to the amount of deep bass roar you can expect from the 124. On the other hand, there is so much equalization available on the amp that it doesn't matter greatly, particularly since the amp has sufficient power to shove out the watts over a pretty wide tonal spectrum. The provision of all those knobs is welcome: rather than confuse the player, they offer him a sensible variety, and I think no-one can object to that.

The only thing I would quibble with would be the layout of that footswitch block. It's six inches long, and this means that there isn't much room between one switch and the next. It is easy to step by accident on the wrong button — especially if you're in the middle of a particularly daring stunt demanded by the stage act — swinging from the rafters, playing your guitar with a rolling pin, etc. Thus you may just have completed a stunning guitar solo, and in the process of aiming your right boot to switch off the beast-like overdrive suddenly find yourself with an Albert Hall-style echo in addition, when all you wanted was a bit of quiet to let the sax player take the next break.

Other features of the Acoustic make more sense. There are castors, thank Christ, as well as a pair of handles on the left-hand side. The cabinet is sturdily constructed and attractively finished.

Even as I write, I am conscious that those involved in making and selling Acoustic gear will be thinking to themselves, Jeezus, how pathetic can this boy's attempts to slag us get? Not much more, I admit, but even subjective criticisms count when there's £465 at stake. (That's not cheap, but these days it's par for the course unfortunately).

Last month's Acoustic review stated that the amplifier utilised Cerwin Vega speakers: as in this model, the speakers used are Eminence.



SHERGOLD TWIN-NECK

6/12

Price: £440.21

Reviewed by: Peter Douglas

A fine guitar is a thing of great beauty. Having waxed lyrical over the past year and a half over the virtues of Shergold hand-crafted guitars, we felt the time was ripe — overdue, in fact — for a review of one. When Jack Golder, the excellent fellow behind these instruments, learned of our intentions, he had this particular model made specially for the review. His twin-neck guitars are normally in the 4/12 combination, based on the success of the customised model used by Mike Rutherford of Genesis. Since Mike started using his almost exclusively for live use with Genesis, John Goodsall of Brand X has picked up on Shergold, his model being fitted with a Bigsby tremolo.

One of the most important things to be borne in mind about Shergold guitars is that they are made with the best materials available. I can personally vouch for this, having spent a couple of hours in the small factory (which is more like a large workshop) occupied by Jack and his chums in Romford, Essex. It's exactly a year ago since I paid that visit and it's good to see that the standard has been maintained throughout 1978.

Before I so rudely interrupted myself, however, I was talking about materials. Shergolds are made with Canadian rock maple necks and mahogany bodies. They have genuine ivory nuts (extremely rare these days) and Schaller machine heads. Since we continue to receive letters on the subject, let it be said yet again that the family resemblance between Burns, Hayman and Shergold is due to the fact that Jack and his partner Norman Houlder have worked together producing all three brands over the years. They now concentrate exclusively on Shergold, which has proved by far the most successful version to date.

OK, let's get down to specifics. A twin-neck guitar is heavy — no doubt about that. If you reckon your shoulder develops a rut after an hour on stage with a Les Paul, wait till you've worn the Shergold for ten



minutes! The widest possible strap is recommended, otherwise you'll end up lurching off stage like Quasimodo.

So what do you notice once you've had your left arm replaced in its socket by a team of dedicated surgeons? Well, each neck has a pair of humbucking pick-ups. There are two sockets in the bottom rim of the guitar for stereo effect; not, as you might imagine, a separate output for each neck, but for a) the bass pick-ups and b) the treble pick-ups. Obviously with two necks to take care of, it's going to take some time before you figure out how all the controls function, and *that* is the first thing to get clear.

The actual control section is not as complex as it might be, however. There is a large plastic switch mounted vertically for

selecting either the 6-string or the 12-string neck; although this is a 2-position switch, it is actually possible to jam it halfway (in the classic Fender Strat fashion) so that both necks are "on" at once. The two rotary controls are for tone and, above it, volume. Next to these are three more plastic switches, mounted horizontally. From the bottom up, there is a coil selection switch, another which appears entirely redundant (more of that later) and a third for selecting pick-up — and hence stereo effect. These switches are all 3-position. The coil selector, as far as I was able to tell without any literature to guide me, is set in the rear position for humbucker (twin-coil) sound, in the front position for single coil sound, and in the middle for out-of-phase. The pick-up selector operates the treble pick-up

when in the rear position, bass pick-up in the front position, and both together in the middle.

All this leaves but one possible purpose for the otherwise inexplicable centre switch. Since it is located nearer to the coil switch than to the other, I suspect it must have been intended to provide separate coil selection for each neck. As it is, the bottom switch does it for both. Most odd.

The bridges are of an unusual design. They are completely adjustable, but only by means of allen keys — of two different sizes. These were not provided with our review model, but doubtless are with all production models. The lack of these keys meant that I was unable to raise the action on the 6-string neck which thus remained too low, producing fret buzz. The bridges are firmly attached to the body by means of six large screws, and covered by black plastic guards. It was necessary to remove these instantly. How can you play near the bridge for that distinctive sharp, bright sound if there's a large plastic cowl in the way? Off with them, I say! This is an easy matter, in fact. Only two screws hold each guard in place, and both were removed in a matter of fifteen seconds.

Moving up towards the head of the guitar, the necks are each joined to the body by means of four chunky bolts. In the process of construction, this marriage of neck and body is virtually the last job. The necks have long "tongues" which disappear inside the body to increase the natural sustain. The advantages of a bolted-on neck should be obvious: perhaps the main one is that a damaged neck can

be replaced in a matter of minutes — whereas a glued-on neck can't. The last-minute joining of the two in the factory also means that the quality of both neck and body can be more strictly controlled.

Playing the bottom (6-string) neck was not easy, as I've already explained. The strings were marginally lighter than I would normally play, and too low — with the result that the whole thing sounded and felt "slappy". Most guitarists like a guitar to make them work a little bit. In other words, it's much nicer to feel a bit of resistance when you bend a string, and to have to apply some degree of pressure on a string in order to fret it. I just didn't have the tools to adjust that part of the guitar, and will thus make no judgement.

Stunning

The action on the 12-string neck was pretty similar, but it didn't matter nearly as much. The beauty of a 12-string is the chording; you won't be playing lead on it, and thus a nice easy action is welcome. The tone of the 12 neck was absolutely stunning — a gorgeously rich, full sound, and I must admit that, having spent a couple of minutes fiddling around with the controls to see what did what, I concentrated on playing the 12 almost exclusively. It might have been more interesting, in retrospect, to have been given a bass/12-string model — but perhaps I'm only saying that out of sour grapes that I couldn't set up the 6 as I would have liked.

A few other random points: there are two sets of strap buttons, and it makes little difference whether you use the lower set with a long strap or the upper set with a short one. The main thing to avoid is using one upper and one lower, since this upsets the balance of the guitar. The machine heads are Schallers, and thus pretty good, but mine were a trifle loose. They may be tightened by means of a tiny screw in the top of each. A definite minus point concerning the construction was the degree to which I was able to flex the necks. A guitarist prefers near-total rigidity in his instrument's neck — one advantage in favour of glue-on jobs. Another slight, nit-picking gripe, Shergold bodies are not contoured, and they are pretty bulky. This doesn't matter on a single-necked guitar, but makes a twin-neck that bit more unwieldy.

Plus points: number one just has to be the sound, followed very rapidly by number two, which is the superb quality of the neck. I've only beefed about the 6-string neck without mentioning that it is beautifully finished — possibly the best maple neck I have seen on a recently-built guitar. The binding, the fret finish, the absolute smoothness of the whole thing... faultless. The finish all over the guitar cannot be faulted, in fact, right down to the fine sunburst job on our review model.

Lastly, the price. Bearing in mind that one normally expects to pay more for a twin-neck than for two separate guitars, this is a ludicrous, laughable price. Break the guitar down, sell it for scrap, and you'll get more than £440 for it!

Billy Cobham cooks on

Zildjian



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INSTRUMENT REVIEW

Drums



SLINGERLAND RJB 670C

Price: £710 inc. VAT

Reviewed by: Brian Downey

We were fortunate this month to prise Brian Downey away from the frantic rehearsals Lizzy were going through a couple of days before their Hammersmith concerts in December and deposit him in a secret location in north London in front of this Slingerland Rock, Jazz, Blues drum kit. Before he regained consciousness we managed to insert the brain probe and come up with his thoughts on this outfit.

The Slingerland RJB, costing a very meagre £710 inclusive of VAT, comprised the following drums: bass drum 14 x 24", 4 concert Toms 8 x 12, 9 x 13", 10 x 14", 12 x 15"; one floor Tom Tom, 16 x 18", one all-metal snare 6½ x 14", two boom cymbal stands, one hi-hat pedal, one snare drum stand, one bass drum pedal. Cymbals were not included in the kit under review.

Slingerland are currently making a big attempt to try to build a kit specifically for the rock market — in the past they've been more associated with jazz kits (i.e. Gene Krupa, Buddy Rich etc.). This RJB is the result of their efforts. As the stands supplied with the kit are of an older design Brian decided he would simply review the drums.

My overall impression was one of disbelief that this level of quality, finish and sound could be available at such a ludicrously low price — although they're cheap, the quality hasn't suffered at all. My experience has been that drums of this quality would normally cost twice as much. Anyway, on with the review. All the drums, except the snare, are made with 5-ply shells, so I took each one separately.

Bass Drum

The bass drum is double-headed and unfortunately I didn't have enough time to remove the front skin and blanket the to dampen it which is my normal procedure. Because of this I found the sound to be more of a thunder than a thump but I have no reason to doubt that with this customary damping it would

produce a sound more to my liking. The four disappearing spurs worked extremely well — the drum didn't move at all during the test.

Tom Toms

These are undoubtedly amongst the very best concert toms I have ever played and heard — I was so impressed that immediately after the review I spoke with the Slingerland representative with the intention of trying a set of double-headed Toms for my own use.

The toms' sound was very precise, with plenty of tone definition: the volume was a little on the low side but I attribute that to their single-headedness. For the average rock-band they'd probably be sufficient, but Lizzy aren't known as an averagely loud band, are they? As well as the sound, the tuning was unbelievably easy: I found I could tune the entire set in about five minutes. Even if you're not that interested in the rest of the kit I would wholeheartedly recommend a listen to the concert toms in their own right.

The Floor Toms matched the concert toms in performance and tuning.

Snare Drum

I didn't like the all-metal snare at first: I found it rather unresponsive but after I'd played around with the tuning and tightened it up more, the response did improve and I managed to get a more pleasing sound eventually. By the time I'd finished the review I still wasn't 100 per cent happy with this drum, although I expect I could, with even more time, get an

acceptable sound. The tuning was responsive however, — the slightest turn of the lugs resulted in a noticeable change of tune. I didn't particularly like the nylon holding the snare — it would probably stretch after a time on the road and I feel that Slingerland ought to have a look at this part of the design as I'm sure it could be improved upon.

Bass Drum Pedal

This is a new bass drum pedal from Slingerland which has only recently been introduced on the market — it was an eye-opener for me when I first tried it. The tension was really strange, but I started to loosen the spring tension and as I did I found the action becoming progressively more responsive and I started to like the pedal: by the time I'd finished I really did like it. There's a ratchet-like attachment which makes the fixing to the drum itself particularly easy, and there's no way that the thing would come free of the drum during a performance. For the £30 asked for the pedal alone it's probably the best value on the market.

Conclusion

Very simple to fill this section in! For the money, it's unbeatable. Although the drums, and in particular the tom toms, were excellent I felt the only weakness in the kit were the stands that came with it. Despite this, however, the drums are so good that I should think that the average drummer will be quite happy to put up with the stands.



INSTRUMENT REVIEW

Amplifier



POKER 30 WATT COMBO

Price: £65 inc. VAT.

Reviewed by: Peter Douglas

Now here's a thing. Only a couple of months ago we had occasion to deliver a smart pat on the back to the Pa:ce, MM, Intermusic conglomerate for their tasty little 15 watt Intermusic amp — and now, hot on its heels, comes a slightly larger but equally nifty-looking combo from a company called Leech.

Leech are not a household name, let's be honest, and the reason is that in the past they have been engaged in building

cabinets for other people. Maybe it's modesty, but they haven't actually seen fit to bless this particular item with their name. They have merely called it the Poker (saucy) and given it an amp which delivers 30 watts through a single 10" speaker. It's got the same simplicity and neatness as the Intermusic, and it looks just as sturdy. One might almost think that the days of traditional cheap British amps had passed; surely we all remember those cheap numbers, each kicking out a sturdy 3½ watts through a Leonardo da Vinci 6" speaker, the cabinet construction rivalling that of a cornflakes packet, and that sound quality as impressive as that obtainable from a 1967 Japanese transistor radio (the sort given to poor Indians in exchange for vasectomies).

Inputs

Are those days no more than a memory? Is there nothing left to laugh uproariously at as we pass the music counter of F. W. Woolworth? I hope not.

But on we must go and investigate the Poker. It is slightly larger than the Intermusic, but is built from the same ¾" chipboard covered with thick black vynide cloth. All eight corners are protected with large metal corner protectors; there's a nice big handle at the top, and the control section is simple but effective — namely

two inputs, normal and bright, rotary knobs reading volume, bass treble and bright, a headphone socket which cuts out the speakers and is hence perfect for practising without the neighbours banging on the wall — and a mains switch. The word POKER is emblazoned boldly across the front.

Velcro

There are four hard plastic feet, and the mains cable has a little nook at the back of the combo in which it may be coiled up and stowed. A nice, orderly touch, that. If you need to take the speaker out to repair it, the front grille comes off quite readily, being held in position by four lengths of velcro.

Petite

(For those who don't know what velcro is, here follows a brief explanation: it's like very rough hard, foam rubber, which has the unique talent of being able to grip another strip of the same material. To make it stick you only have to push the two strips together; to disengage, just pull; now read on).

The initial impression is good; the combo looks petite and workmanlike without offering anything remotely surprising. But that's talkin' 'bout looks. The next part of these little investigations is always more interesting, because it's the part where you strap on your axe and let 'er rip, in the immortal words of Robert Johnson.

Benefit

And Poker is the word. The tone of this combo is truly superb. True, I was giving it the benefit of the doubt by using the Shergold twin-neck most of the time, thus starting out with an already magnificent guitar sound. But there is bags of treble there for the bright, glittering high notes to come through like sharp needlepoints of rain in your face. With all the knobs up full there is a loud hiss from the presence circuit, but that actually doesn't matter too much. The extra power of the amp (again making the unfair comparison with the Imp) lands it just a bit more in the way of bass to fill out the sound.

This is rather a short review, but there is a reason for it — namely that there really ain't much to say. I like the Poker very much. The sound is right and so is the price. It's surprisingly loud for its size, but would find itself getting drowned out in the presence of any other combo's in the 50 watt region. The application you may care to use it for is thus a matter that only the buyer can decide. If you want a 30 watt combo, go for this one. It's tough, no nonsense, well thought out and very reasonably priced.



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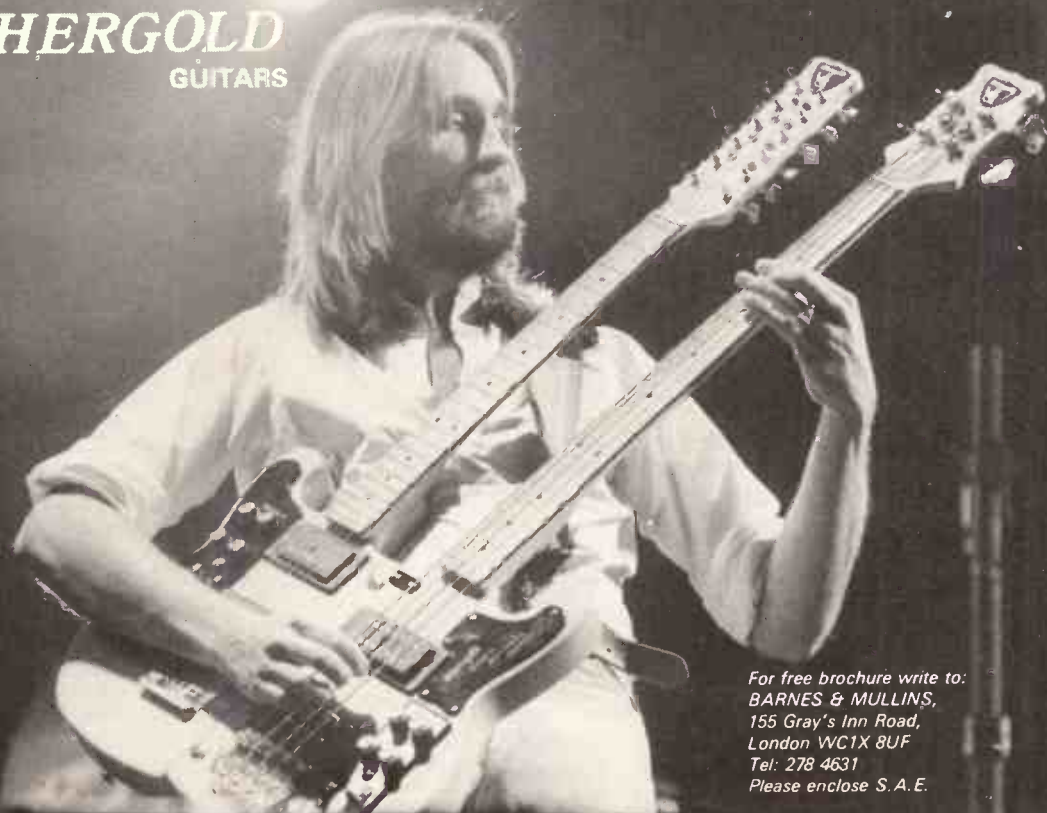
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With some skill in the art of breaking and entering you can actually find a way into Island Records. Not through the front door — that would be too easy. And they certainly aren't careless enough to answer a knock at that hallowed portico. "Round the side!" they shout. This is an old joke, for the side door is locked too. You can then try going round the back, making sure you don't walk into the builders yard by mistake, since it's no use asking a hod carrier for the press office.

I left the yard with a hot tip for the 3.30 at Newmarket and renewed my assault. This time I was determined, and only twenty minutes later, following minutely the directions given to me by various Island employees, found myself in the press office.

An interview with Graeme Douglas, guitarist of Eddie and the Hot Rods, had been arranged. I smiled grimly as the rhythm section (Steve Nicol, drums, and Paul Gray, bass) were introduced. The press officer looked at his watch and rubbed his hands together in a businesslike manner.

"Right," he said, "let's get started."

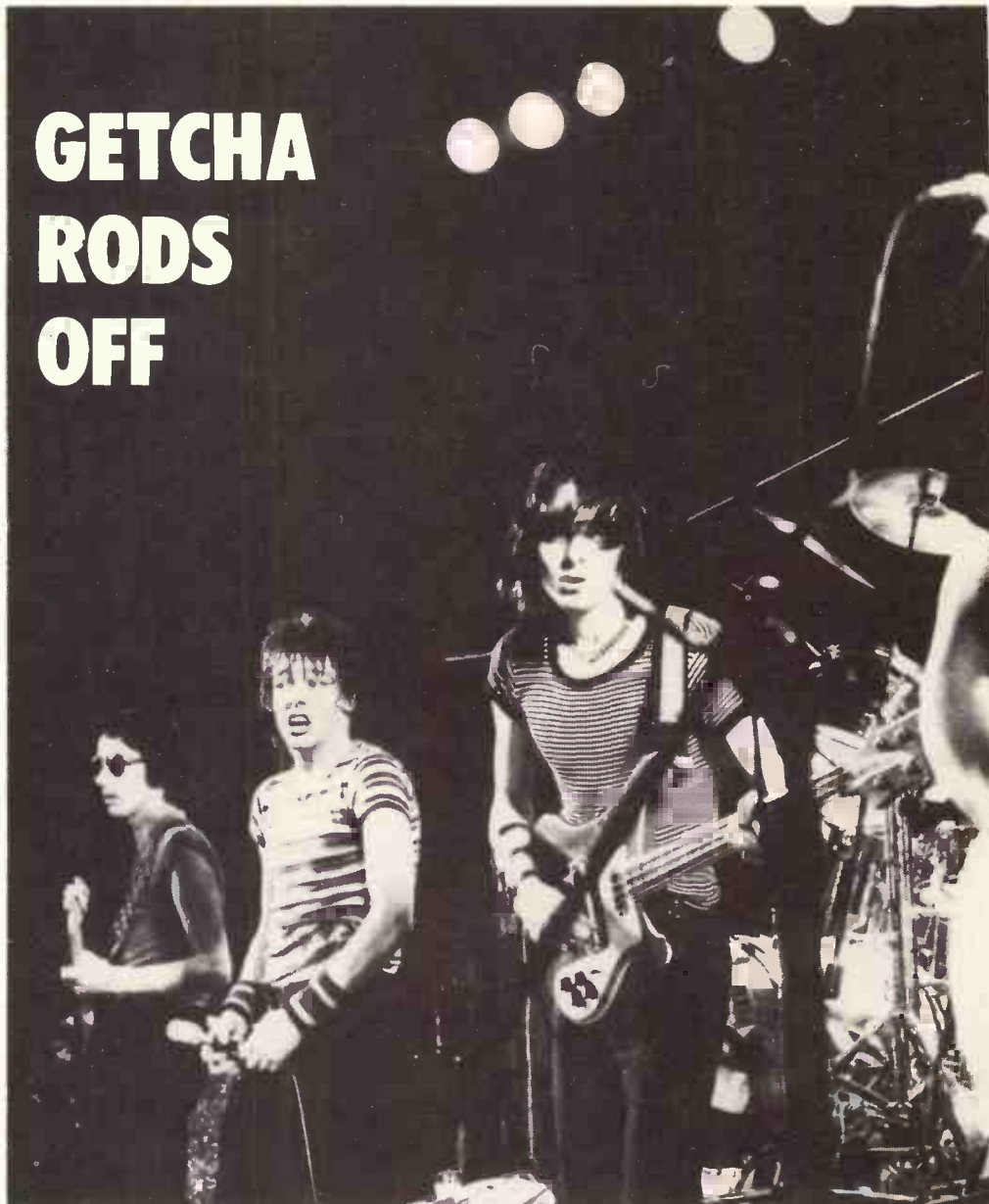
Graeme arrived in the end, though while we were listening to a rough mix of the Rods' third album, "Thriller". And yes, it sounded hot, particularly one of the tracks featuring Feelgoods gob-iron blower Lee Brilleaux which was reminiscent of the Beatles' "I Should Have Known Better". A fine rockin' little album, despite protestations by the boys that few of the tracks were yet in finished form.

The band started out in Southend in '75, got a deal with Island and recorded "Teenage Depression" in the following year. "Life On The Line" came in '77, largely on the back of that classic rip-roaring anthem "Do Anything You Wanna Do". The songs at that stage were mostly the work of Ed Hollis, who has since left to pursue a career as a producer, and Graeme. It was the departure of Hollis which led to the delay in starting work on the new album.

"We had a problem finding a producer," Paul explained. "We spent months and months trying to find someone. The people we wanted were all booked up with work, so we ended up with a bloke called Peter Carr, who had produced the Motors."

It was necessary, before any real steps could be taken with recording, to make Carr appreciate the Hot Rods style, which is an evolved form

GETCHA RODS OFF



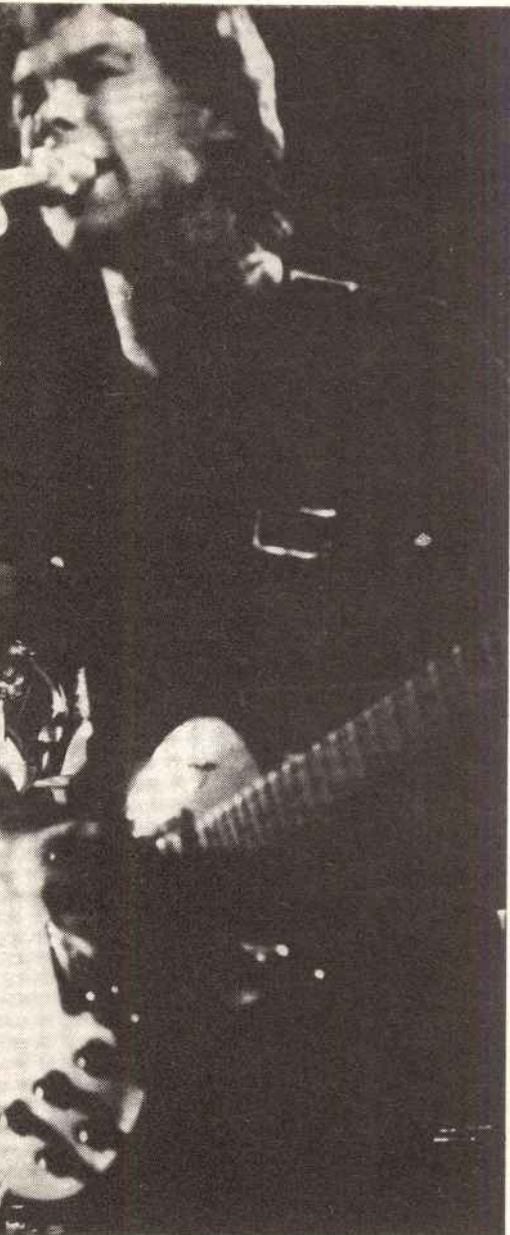
There's more to it than just playing out of tune ... as told by one Douglas (Graeme) to another (Peter)

of hooliganism. Parties in the control room are an essential feature of making an album, and Carr also had to realise that the lads did not want a dictator — merely someone who was able to give his casting vote when a decision-making deadlock had occurred.

"I think all of us basically know when something's working and when it's not," said Graeme. "And it's good to have instant reaction, in terms of everybody in the control room getting off on it. But someone

has to take responsibility. Sometimes one of us is over the top, very insistent on something, and the other four are totally against it. That's when you start getting problems in the studio — people leaving, fights and all that. And if somebody outside the five of us can give the *objective* view, that's all right. If you can get on with him well enough to accept his point of view. That's why we don't produce ourselves."

The backing tracks were laid down at Abbey Road ("We chose it for its



rock and roll band like Eddie and the Hot Rods take so much care over their music. But the overdubbing on "Do Anything You Wanna Do" actually took longer to record than the backing track. There were anything up to thirty different mixes leading up to the final cut. For the new album they have taken more time.

Critical

"When you're working very hurriedly, there are a lot of things that you overlook," Graeme said, "because they're not really *that* important. But they might be important enough for really critical listening. The odd bum note, the odd slip in the rhythm, the odd speeding up or slowing down . . ."

They are very critical of "Life On The Line" on a technical level. To 99.99% of their listeners, both that and the new one will sound well balanced and finely crafted. The differences are minute, but the more you get into studio Technique, the more you can here on a tape that you might not have noticed before. In the same way, the distinctive Hot Rods sound is achieved by a subtle merging of guitar overdubs.

"We tend to blend the guitars in a certain way so that it sounds very powerful, and whereas a lot of times you can't make out the distinct guitar parts, what you've got is a really solid guitar sound. And that's very much a studio technique. When you get a lot of guitars playing together, there's no need to make it into a wall of sound which verges almost on white noise. When you come to mix them together, there comes a point where the balance between the guitars sounds right, and there are also a number of points where the balance is wrong, and they confuse rather than reinforce each other." Graeme then revealed that there are no fewer than eight guitars on "Do Anything You Wanna Do".

"There's always one guitar which stands out from the others. But it's not a question of what guitars or what amps we used. It's getting the guitars playing chords a) in different inversions, and b) fractionally out of tune with each other."

This is a trick well known to certain engineers, but not so well known amongst musicians who have never actually been in a studio. For some reason, the sound produced by this slight out-of-tuneness is particularly bright and vibrant.

"The best way to explain it is with

reference to a 12-string. You take a 12-string, and because of the actual mechanics of the guitar, all those strings are never perfectly in tune — you get that peculiar cutting sound, like with the Byrds' 12-string Rickenbackers. And with the Stones, for years Brian's and Keith's guitars used to be slightly out of tune, which gave it a sort of *edge*, the way the strings oscillate against each other. So what we've done is to take that to its logical conclusion by purposely, on acoustics or electric rhythms, recording guitars on the same rhythm track in different inversions, so you get that slight uptuning from the guitar neck. That means that you get an enormous *fat* guitar sound, which you can spread across the stereo image."

Live, it's a different story. Dave Higgs is the basis of that driving Rod rhythm, following Steve Nicol's snare drum beat for beat. This leaves Paul free to scuttle around a little more boldly on the bass; hence the rhythm, whilst rock-hard, is not blundering or obvious in the style of, say, Quo. It also leaves Graeme free to blow over the top of it all.

"Before we had Graeme, while we were just playing with Dave," Steve said, "Dave was finding it a real strain. I mean, obviously he *can* play solos, but the speed we were playing at was ridiculous — he'd have to keep that rhythm going, and then — when it came to a solo — he'd have to burst into it. We'd been left in the lurch by Lew (Lewis, harp-blower of note, Hot Rods ret'd.), so for a while Dave was doing two jobs at once."

At this point, Steve and Paul had to leave for an urgent appointment with a nearby publican, and Graeme and I got down to talking about the crisis in British industry, and whether collectivism *per se* is a necessary evil of the twentieth century. Oh all right, we talked about guitars.

"I met this guy called Andrew Bond who's developed a new kind of neck — for guitars," he added quickly, in case I was having visions of human giraffes. "The neck is a sawtooth shape in profile, and where you've got rosewood, say, on a normal neck is an aluminium overlay. The bit between each fret is built up, which means that the action is superbly fast — anywhere between the two peaks that you finger (*pardon??? Ed.*) is a true note. And I've actually got the first model of that neck on my Fender Strat.

"Bond has a deal with Fender. I knew him, and he showed me a prototype, and I played it a couple of times and came to the conclusion that

clinical feel") and the rest at the Roundhouse Chalk Farm.

Surprisingly, the boys were full of praise for Abbey Road. Well, perhaps not all that surprisingly since it is a rather fine studio — just a little *Staid*, one might have thought, to cope with evolved hooliganism.

"Everything's just so efficient," Steve said. "At first, the engineer was really freaked out because he thought we were animals. We tend to go a bit mad, 'aving a party, getting into it and all that, and he was a bit horrified. But in the end he was getting as mad as we were. But there is that efficiency. You hardly ever have a breakdown, and if there is one there's a bloke there to mend it immediately. Everything's always tidy — it's just really good to work there."

It may surprise the more snobbish of Beat's readers that a good time

THE RODS

it was astonishing. So I got him to give me the first production model. He also designed new electronics and circuitry for it. You know how when you start to edge off the volume on a guitar you lose the tone? Well this is compensated for — any volume setting on the guitar gives you the same tone. But whereas with the Yamahas and the new Gibson it's battery-powered circuitry — i.e. it's *active*, this one's still totally passive. It's amazing."

Currently Fender are supplying Andrew Bond with guitars to modify, and only a few will be available while the giant CBS Corporation cautiously test the water before taking the plunge. Most of the guitar on the new album is this Fender/Bond hybrid, which has DiMarzio pick-ups in addition to its other modifications. He also has a '64 Strat with diMarzios and a "newish" Les Paul, plus an Epiphone whose type he's unsure of, save for the fact that it looks like a Les Paul Junior.

Graeme has two amp set-ups; at home he uses a Peavey Vintage, and on stage an Acoustic. He likes the latter because it produces, in his opinion, a sound midway between

valve and transistor.

"But I've since discovered the wonderfulness of Boogies!" he adds slyly. "We've got the heads — we had to wait quite a long time to get a couple, but I mean they're *very* wonderful. Very wonderful little boxes. We hired a combo from M.L., which is the Who's company. Most of the guitars on this new thing have been played with the Boogie combo. And I was just amazed. Astonished. We just *had* to have them. What you could never get before they came along was a controlled valve sound. You either had the Marshall running flat out — or nothing. The early Peaveys were a step towards it, in that they had valve power but a transistorised pre-amp. But the later Peaveys seem to have a more transistorised type of sound, all this channel-on-channel stuff."

The Vintage has 4 × 10" s, ideal for playing clubs and small halls, but it hasn't quite the depth when extra volume is required. This is why Graeme sticks largely to the Acoustic 270 with 2 × 15" JBL's.

"Yeah. Because the Strats stick out quite a lot up top, and the diMarzios give it a little bit more top, but the two 15" s give more depth and chunkiness. On tour, though, we'll probably be using the Boogies,

probably with just one 4 × 12" JbL cabinet each. But what we've been working on is, instead of putting the guitars through the foldback, we're working with extension cabinets as front wedges. So you don't put the guitars through the foldback at all. You've got a 4 × 12" behind you, at ear level, so that when you stand back you can hear that, and then when you're at the front at the mike, you get the same guitar sound coming back at you from the front cab. You see, the problem for me before you had guitar coming through the foldback was that it doesn't sound the same as through the amplifier."

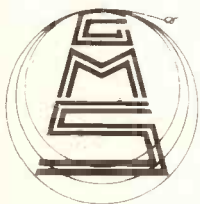
So now there's a hell of a lot of noise pointing in at the band, since in addition to these extension cabs there's the usual front vocal wedge, plus bass and drums coming through the side fill.

At the time of writing (before Christmas) no dates had been set for the tour, but rest assured that the lads will be out doing what they do so well — rompin' and stompin' and shakin' the rafters with hard, fast, *evolved* hooligan rock and roll. So far I haven't even mentioned the manic, grimacing Barrie Masters (vocals) but now I have, and there's not a lot more anyone can say to that.

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Quote the Oxford Concise Dictionary: "Reggae. Noun. West Indian style of music with strongly accented subsidiary beat."

A definition fine for the Times' posthumous crossword, but one that says nothing about the passion with which it is performed and its interpretation in dance by its followers, usually young blacks from the wrong end of the social strata. The music speaks from the gut and promotes political revolution and a devotion to Jah (God).

Reggae's boldest and most successful exponent is Bob Marley, together with Peter Tosh. Marley was the first reggae musician (and still is) to have his own permanent touring band, and the first to take this subjugated form of music for the minority and weave it into lavish rhythmic and lyrical patterns. Reggae had to be recognised as a phenomenon that could not longer be dismissed as inconsequential ethnic music.

But the difference between reggae and white rock 'n' roll — or American soul — was that it remained restricted to Jamaica and the specialist clubs and import shops of South London.

Rastafarianism

The chief culprit for the sound's inability to "Crossover" is ironically Rastafarianism, a fundamental aspect of modern reggae: the belief that all blacks should one day return to their rightful homeland of Africa — more precisely Ethiopia. It was the dream of Jamaican civil rights leader Marcus Garvey to lead an "exodus to the land of Africa's divine statesman, the Emperor Haile Selassie.

Peter Tosh is the self-styled lieutenant of the Reggae/Rasta movement. Jamaican born Tosh first became interested in music at the age of 12, when he discovered that the piano could be made to perform more wondrous duties than being a plinth for the family photograph of Garvey. He was given his first guitar three years later and with it moved to Trenchtown, the shanty town in the suburbs of Kingston, Jamaica's capital.

There he met up with an impoverished, diminutive guitarist Bob Marley, and his buddy and drummer Bunny Livingstone (aka Bunny Wailer). The relationship lasted almost a decade. Tosh's singing and rhythm guitar work contributed to the classic 'Catch A Fire' and 'Burnin'' albums — records that laid the foundations for the Reggae renaissance and awarded Marley the accolade of being the first Reggae musician to appear on The Old Grey Whistle Test.

"The split had to come because what I had to say Bob couldn't say that far high. What I feel he don't feel that far high. I am more truth worthy. I have to sing the truth. I have to be real everytime," shouted Tosh when I spoke to him recently in the Manticore rehearsal studio in West London.

His much publicised arrival on these shores was for a short tour to promote his latest (third solo) album, 'Bush Doctor', released on Rolling Stones Records. It is without the uninhibited, youthful defiance of authority and musical prowess of his earlier works, 'Legalise It' and 'Equal Rights'. Both of those albums were banned in Jamaica because of their overt condemnation of the Manley administration and their advocacy of the proliferation of ganga: "right here in Jamaica, dem say it cure Glucoma," sings Tosh on the title track from 'Bush Doctor'.

'Bush Doctor' may fall short of what was expected from the man who has twice been beaten at the hands of the Jamaican Police, and who is alleged to have run rampant with a knife through the press office of a certain record company, but it is important as a fusion of two diverse musical cultures. It was produced by Mick Jagger and Keith Richards, who have never made any secrets of their love for reggae.

Reggae

"They came in on a mystical line", explained Tosh. "I used to work for Columbia Records in America. My contract had expired and I didn't intend to sign with them again because of their inexperience with marketing reggae. At the time I was thinking who next will be on my agenda and Jah sent them to me to be the next one. They were interested in my music and I investigated them and found that they would be some good."

The impact of Mick and Keith ('The Glimmer Twins) is of Svengalian proportions. Mick Virtually dominates the vocals on the single 'Don't Look Back', Keith's rhythm and occasional lead plods uneasily and the once raw rough edged production has been mellowed.

Psychology

I asked our man how different it was working with white rock musicians.

"There is a psychology to everything, psychological procedure. All music was built on reggae. Reggae is the tree of all music, it is the foundation of the music of the world, seen. You have calypso, you have pop music, you have country and western, you have jazz, you have all of them, seen. There isn't that much difference. The only difference is that rock is white music and reggae is black music."

The point of contact for east and west was realised when the Stones invited Tosh to support them on their last US tour: "I listen to Keith playing his music and I said 'come on man let's do something from the heart.' When a man does that and the next man too do something from the heart, they collaborate, seen. Irrespective of culture, seen."

It hasn't escaped Tosh's attention that 'Bush Doctor' has received a general thumbs down from critics and punters alike. As did his recent disastrous performance at London's Rainbow Theatre, where all but the truly magnificent Sly Dunbar on drums (the highest paid reggae session musician) and Robbie Shakespeare on his Hofner Violin Bass,



"Reggae is the tree of all music, seen"

were playing rock licks. Observers attribute Tosh's current bleached reggae to the Stones, and a misguided attempt to broaden his appeal.

"I just made the album with an audience in mind, whether white, black, pink, green. As long as you respond to the music, because I never shift. My music never shifts from the roots irrespective of how it sounds, irrespective of what it is saying, seen. The root of the music is there."

That "Root" is the intangible, indefinable and often incomprehensible roots sound that Jamaican musicians have and British reggae bands like Steel Pulse and the Cimarons are accused of betraying — if in fact they ever had it. In reggae snob circles, to have roots you're cool.

Mixing

"Roots is the foundation of how we feel the music. The bass line, the piano. That's the way you know the roots of the music, seen. Everybody can go in the studio and make roots music . . . you feel it slapping in your belly." He concedes that his new

"I don't have no special make of guitar, as long as the guitar sounds good . . ."

album could have been better. However he makes no excuses for the musical or lyrical content. His only concession is that with a few more greenies in the bank he could have devoted more time to the mixing.

Tosh doesn't attach too much emphasis to the make of his axe. He is presently gunning a white Les Paul, inlaid with the Rasta green, red and gold tri-colour. "I don't have no special make of guitar, as long as the guitar sounds good I play it. I don't have no special make. Any guitar can do, because I can make any guitar sound the way I want it too, yeah man."

When Richards arrived on the scene Tosh entrusted him with the task of providing lead guitar: "I'm not equipped for that fast playing you know, because the music that I play must be Eastern music. I have an instrumental coming out soon called 'Anti-Aparteid', you will hear it. It has an Eastern melody, slow and easy."

"On the album I did the rhythm and Keith took the lead with two other lead guitarists. So who will know it was him unless I tell them?" Said Tosh before bursting into a session of heavy guffawing.

"Who will know it was him unless I tell them?"

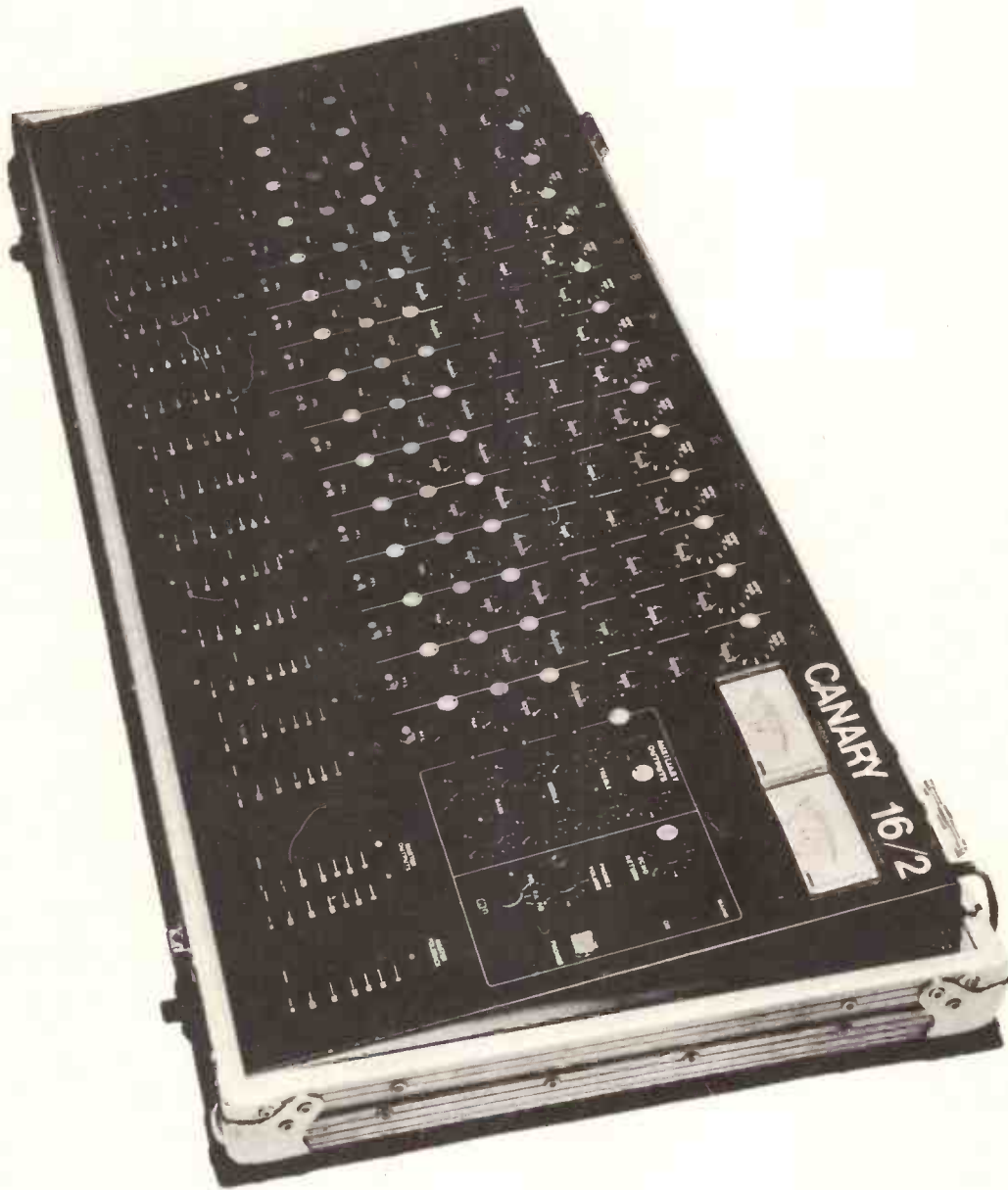
When it comes to selecting a studio there are only two in Jamaica where any self respecting Reggae musician will consider working, Harry Js and Joe Gibbs. It depends on how I feel and what the atmosphere of the studio is like. You could be in the studio for a day, but because the atmosphere isn't there you don't make a sound the way it's supposed to be made."

Tosh could never and would never want to be described as a musicians' musician which is just as well in the light of 'Bush Doctor'. Where Carlos Santana may lie awake at nights figuring out some devilish inverted eight chord progression, Tosh will be cooking up ways of belting Babylon between the eyes.

"If I wasn't in music I'd probably be a lieutenant in the army. I have to deal with the truth, seen."

by Jon Futrell

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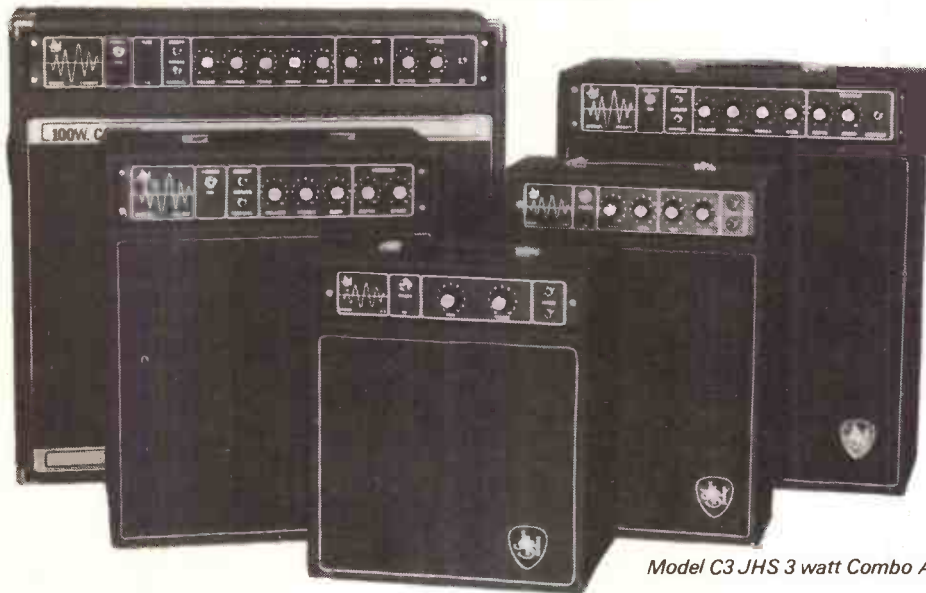


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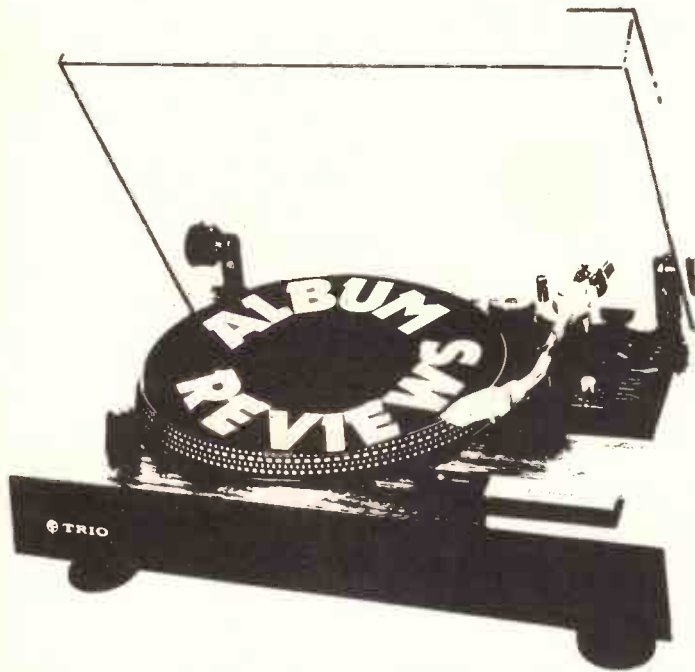
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ALBUM OF THE YEAR ...

How many thousands of you noticed that my resumé of my favourite albums of last year finished at number two last month? Can't the man count you ask? Too stoned to realise that all-important monster lay sleeping in his head instead of flashing across the keys of the typewriter and onto the printed page?

Well, as a matter of fact, there are a couple of reasons. I'd over-written the article in the first place and was considering how to cut it when the Xmas postman dropped a platter-shaped envelope on my desk in which the new offering from Poco was lying, waiting to be unleashed. So, to help me concentrate on the cutting, I just stuck it on for a quick spin ... and I'm afraid it was still spinning when WH Smith started churning out the January issue! You see, it became, in a space of just a few days, just about my favourite album of the year, and that would have meant moving all the others down, an, aw shit, it wouldn't have seemed fair to number ten! So, in the end, I decided to have an equal first and forget about that little mathematical quirk which involves relegating two to three. So, jointly at number one came the magnificently raw and exciting Live and Dangerous by Thin Lizzy and also:

and of the month ...

POCO
LEGEND
ANCHOR AB L 5264



Poco have been working and recording for more years than I should admit to remembering (*we all know you're over 21 ... Asst. Ed*) and have had something of a patchy recording career. The demise of Buffalo Springfield spawned the band originally, although there it little resemblance now to that initial line up, although the roots are still there.

Since the pleasantly attractive Indian Summer, two things seem to have happened to Poco: firstly bassist Tim Schmidt received the West Coast musical equivalent of a pools win when the telephone rang and The Eagles wondered if he might be interested in taking on Randy Meisner's role. Well, dollar signs and inac-

tivity go well together, and I can hardly blame the lad after so many years nearly making it for jumping at the chance of royalties the size of our own Civil List.

In, therefore, came a Mr. Charlie Harrison — which, sadly for him, doesn't seem too significant — but his arrival coincided with a new burst of energy from the redoubtably Rusty Young.

Rusty has written the majority of the songs on Legend — Paul Cott taking credit for three — and the man's come out with some west coast classics.

In fact, Legend should be compulsory purchase material for every one who's ever slagged the West Coast syndrome with accusations of tiredness, immobility, unimaginativeness, stolidity, etc. Rusty has put life back into the old tired, California sun-bleached veins and recorded a fine selection of vintage west coast material: soaring harmonies, clever guitar riffs taking second place to flowing choruses that have you humming after the first listen, and singing after the second until (it happened with me) you don't put another record on for a week.

There are a couple of magic moments: the saxophone entry after the chorus of Love Comes, Love Goes, blending back into the guitar 'til they're indistinguishable from one another. The high-point of the whole record is 'The Last Goodbye' — not only because the song is so good, the lyrics so poignant, but because the production is brilliant: ranging from sparse, empty spaces on the verses through to the full blown multi-tracked harmony chorus and then back out again to the simple rhythm guitar riff.

The essence of this album is in its undeniable simplicity — songs written with care and concern, recorded with the same sentiments, and put together in an unassuming package that lets the music speak louder than the cover. Perhaps '78 wasn't such a bad year after all.

T.S.



CAT STEVENS BACK TO EARTH ISLAND ILPS 9565

Back to Earth is an appropriate title for this, Cat Stevens' first album since the — for me — disastrous Izitso of two or more years ago. Presumably the pussy-one wants to interpret the 'earth' in the title as 'roots' and if he does then he's right. Back to Earth is Cat's first coherent album for many a long year — and its coherence that one demanded of him at a time when he was apparently going through one of the many 'religious' hassles of his somewhat troubled spiritual life. Fortunately it's not for me to look any deeper into that aspect of his complex make-up, but merely for me to record the results. I hear he's changed his faith yet again, and if Back to Earth is a direct result of yet another new inner peace than I would recommend that he sticks with it a bit longer.

It's difficult to believe that it's twelve years or so since Matthew and Son (both single and album) established Cat as a uniquely perceptive figure on the contemporary music scene. Two years later, following a bad attack of all sorts of diseases including the dreaded tuberculosis, Mona Bone Jakon appeared — a fabulously introspective album, in which Cat developed his precious approach to lyrics with a hauntingly nostalgic vocal treatment. The two records that followed were also goldmines of a talent bursting to get out — Tea For The Tillerman, containing the immortal and attractively naive Father & Son, and Teaser and the Firecat. After that things began to trail off deeper inside him and the way he

looked at himself, as opposed to the way that he looked at what was going on around him. Catch Bull at Four and Buddha and the Chocolate Box started the trail that led to the MoR depths of Izitso.

Back to Earth, however, is a return to the vintage Cat Stevens. Acoustic guitars, strings, catch hook melodies that he treats with a disdain that is catching in itself. His arrangement of the piano accompaniments too, should be a lesson to those concentrating on electronic equipment. Just listen to Last Love Song. His subject matter remains introspective: 'Did you think you could just walk away when you wanted to?', and his purpose as enigmatic as he, himself.

Perhaps the strongest aspect of this album is its familiarity — it sounds like Cat Stevens — which, in the past, he's seemed to have difficulty in doing. Great album, life in the old man yet, and all that: good choice of musicians with the inimitable (hardworking and ubiquitous as well) Dave Mattacks supplying the majority of the drums. Let's hope he puts a tour together — and maybe does some interviews ... how about it Cat? T.S.

**WHITESNAKE
TROUBLE
EMI INS 3022**

You'd have to call Whitesnake a reasonably heavy band, but everyone who thinks they're merely Deep Purple Mark 4 is well out of order. The fact that Jon Lord has now joined the fold alongside David Coverdale increases this impression but in sheer musical terms Whitesnake boast two fat Les Paul-sounding guitars against the wailing Strat so beloved of Blackmore and this by itself is sufficient to put them in a different area. Lord in fact joined when the basic tracks for the album had already been recorded — anyone who saw their last tour will remember Pete Solley filling in on keyboards — and his contributions are therefore last-minute overdubs on material he had no

involvement with. This is not necessarily important; Jon Lord by definition is the master of the orgasmic solo and chucks in his usual handful. Where they will gain next time round won't be so much from having him recording early but writing, and adding an extra width to the current predominance of Coverdale, Moody and Marsden tunes.



As for Trouble, you should know the formula. Love To Keep You Warm and the title track are more songs than riffs and it is no surprise to find parts of each reminiscent of Free — no bad thing at all. The two highlights are a sizzling heavy funk version of Day Tripper, complete with Bernie Marsden's inevitable voice box solo and Belgian Tom's Hat Trick, a fiercely paced shuffle with both guitars blazing away in approved style. They have already performed this track live under various different titles during Coverdale's trip offstage to pull the rings off a couple of cans of brew.

But there are also less than satisfactory moments if you set your standards according to the amount of rock n' roll talent floating about in this band. Free Flight is not a strong tune, and the single Lie Down, although it is an obvious single, only in fairness be described a corn of the cob both in the riff and lyric department.

Anyway, Trouble's there if you want it. I'd be inclined to keep seeing them live and standing by for the next album which should, if there's any justice in this world, be a monster. C.S.

**ERIC CLAPTON
BACKLESS
RSO RSD 5001**

You must know the Eric Clapton routine by now.

Pick out a couple of Bob Dylan and J.J. Cale songs, a token rocker, a token blues-wailer, add a couple of your own tracks; above all, keep well laid back during recording. This way you get records that are easy to make ('you all know this one, it's in G, 4/4, one run-through should do it ...'), easy to listen to (just sit on the carpet, nodding quietly from side to side) and you also get records that make sure you won't get resurrected as the most dangerous gun in the west. As I said about the last four or five Clapton albums — and Backless slots comfortably into its appointed place on the graph — it can even be pleasant provided you don't hanker for the spirit of Clapton past.

Guitarist George Terry left the band to return to session work after Backless, and his contribution here is as muted as that of his leader. He really was an asset to Clapton when he was given the chance, and it now seems as if we are to look forward to Clapton shouldering the entire guitar load. This is unlikely to lead to a significant change in attitude; the man who really carries the songs along is not Clapton but Dick Sims on organ. The odd guitar solo would be pleasant but it isn't necessary while Sims displays his perfect grasp of laid back backing.



Let's be honest — this is all padding. There is nothing to slag off. There is nothing to get worked up about. Just nod off ... pleasant dreams ... I quite like this one ... C.S.

**KATE BUSH
LIONHEART
EMI EMA 787**

"... And gwanny takes me on her knee, she tells me I'm

too sensitive ..." Poor kid. Sensitivity's a terrible thing, but less terrible when there's money to be made out of it, as numerous sensitive souls (Leonard Cohen, John Denver, James Taylor) have discovered. Professional soul-barers have always inspired a feeling of deep mistrust in me. The inner state of someone you don't know and are never likely to meet can only be boring, surely? And not merely boring but unconvincing when the record companies find that inner state so profitable that they demand that it be turned into an outer state more than once a year on 12" of plastic disc.

On this new album of hers, Kate Bush is by turns nauseatingly coy ("You wead me Shakespeare on the wolling Thames ..."), obscure ("She's so o.d.'d on weeping that she can hardly see, that she's dropping beads ..."), and crass ("When that feeling of meaningless sets in, go blowing my mind on God ... the head of the good soul department"). Tacky, tacky.

Nothing about the music so far, of course, which is similar to the music on The Kick Inside and shows little advance on it. After several spins on my gramophone, not one tune on Lionheart has yet made an impression. The single Hammer Horror (or hammer howwer) is not good. The album was demanded, I think, by those greedy little men at EMI anxious to boost profits to their former glory. Hence Lionheart is an unripe fruit, plucked before its time. The Kick Inside was better partly because it was a debut album and thus deserving of praise and encouragement despite its faults. It also had better tunes and more interesting lyrics.

Oh well, let's just have a look down the credits: Nigel Walker — art direction and photography; Gered Mankowitz — sleeve design; Richard Gray — front cover concept; John Carder Bush — make-up; Kirsty Climo — hair ... Image score — 95%. Sensitivity score — 5%.

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PROFILE



*An evaluation
and appreciation
of the evolution
of the company
manufacturing
some of the very
best amplification
available in the
world.*



The road to success is, usually by definition alone, and a difficult one to negotiate — as Greg Burman would undoubtedly confirm were you to ask him yourself. Despite appearances to the contrary — and Beat, by virtue of a couple of rave reviews given to his products during 1978, must share some of the blame — Burman is far from being an overnight success story. That should surprise a number of people, for it's difficult to remember when last an individual company rose, seemingly from nowhere, to occupy the exalted position in musicians' minds that Burman have in such an incredibly short space of time. (Musicians in the Newcastle area, however, will undoubtedly raise the eyebrows querulously at this statement for they have been fortunate enough to have had experience of Greg's products for a good few years now.)

So, where did it start? We shook ourselves out of our customary Christmas bleariness and climbed aboard a W125 Inter-City crammed full of ex-patriot Scots heading for Hogmannay with lumps of coal stuffed in their sporans, and climbed out at Newcastle-on-Tyne (the way it was raining it could more accurately have been called 'under-Tyne') to find out.

Greg Burman must be the most philosophical (about his own situation — not in the Bertrand Russell sense!) man in the musical instruments' business. The success of the past twelve months has — as yet — gone neither to his head nor his wallet, probably because it nearly all happened before but he got pipped at the post. This time he's probably recognising past pit-falls on his way back up the ladder!

"It's a little strange for me when people start congratulating me on the success of the amplifiers," Greg told us, "because it tends to bring on an attack of *deja vue*. I've been living with them for the past twelve years or so, and I don't see it in the same terms as you probably do."

Greg's first venture into the manufacturing business came when he decided to build a couple of cabinets for the band he was in at the time — back in 1966. Newcastle then did him a favour. The flourishing live gig circuit gave the band many opportunities to display not only their talents as musicians (underscored!) but also Greg's own talents as a 'manufacturer'. It was, if you like, advertising at its very basic form. Another band saw and heard the cabinets and asked Greg to build some for them. "It was pretty desperate" he recalls now. "I hadn't enough money to buy the components, and so I was forced to ask for the money up-front, then buy the bits, put them together and keep what little profit there was then for the next order." Someone suggested that he ought to open a shop and really get serious: that suggestion — a good one as things have turned out — also had its problems.

"I managed to rent a small shop for £2.50 a week, so it seemed like a good idea and I took it up." As it happened Greg fitted out the shop, kitted out a small manufacturing area in the back, placed an ad in the local paper and then stood in the shop on a Saturday morning to realise that he hadn't a single piece of equipment to

display! "I phoned all the bands in the area whom I'd supplied previously and asked if I could borrow the gear back again! "Fortunately for Greg they did him another unwitting favour. Sure enough, they lent the equipment but came back in the early evening to take it back for their customary Saturday night gig! "People saw all this gear going out and thought, 'hey, he's doing all right, he's sold out after the first day!" Greg laughed.

From there on things got better, although, as we said earlier, success was far from being instant. Greg's unflappable belief in the very best components for his amplifiers has, at one and the same time, been his biggest asset and his biggest drawback.

Account

"After two years we hired an accountant because it seemed we were trading nicely — and he mentioned the fact that things should improve even more because the spare parts trade would be flowing in soon — or so he said," Greg says now. What the accountant hadn't taken into account (*groan ... Ed*) was the fact that Burman amps don't go wrong — and if they do Greg takes it more as a personal insult and supplies replacements himself. "In the nine years I've been making amplifiers I've not had a single transformer blow — not one." In other words, the spare-parts business was just not to be!

Greg then began to promote his amplifiers — not by splashing out hard earned notes on advertising, but by lugging them down to the big gigs in Newcastle, worming his way past the stage-door security, and into the hallowed dressing rooms of the famous. The Nice, If Jackson Heights, and home grown starts like Geordie and Lindisfarne became regular users of Burman amplification. All Burman amps are valves — they were then and they are now, and their reputation grew and established itself, primarily in the Newcastle and the north of England and by the end of '73 Burman was ready to launch itself on the UK and, hopefully, the international market as well.

"We were all set up," Greg continued, a little ruefully, "and then came the three day week, oil shortages, industry shut-downs, the whole lot." As we all know, even though the three day week lasted only a short time, it was months before production elsewhere managed to right itself, and the shut-down precipitated a general, world recession. Burman were unable to get supplies of their necessary component parts, new workers hired especially to cope with the until-then expected boom had to be laid off, and the bubble, if you like, didn't exactly burst, but rather slowly deflated. Greg, however, didn't run out of puff, and rather than letting it collapse, he took out his puncture repair kit, pierced the glue tube, and began to put things back together again.

"I suppose what helped really was some guy coming in saying he loved the amp but why couldn't he get it to distort? I was amazed. I'd spent years building what I considered to be one of the very best power amplifiers available anywhere, and

some geezer comes in and asks why it doesn't distort? I could hardly believe it." His astonishment, however, didn't last long: after all, valve amps are as famous for their ability to distort as they are for the unmatched warmth and clarity of their non-overloaded sound.

Much research and development followed until he came up with the Pro-Series amps which made their first appearance in 1974. Not content merely with manufacturing an amplifier with a whole range of tones and one kind of distortion, he produced one with a whole range of distortion as well. This was achieved by incorporating a '3-gain' pre-amp. Why so much gain?, you might ask. The best answer was given by Peter Douglas when he reviewed the Pro-2000 in the December issue of *Beat*: "The answer is that they provide you with absolutely any type of sound from clean to infinitely sustained, with the entire spectrum of subtle clipping, blues bite and heavy metal thunder between."

Greg Burman is honestly pleased with comments such as these (well, who wouldn't be?) but finds them difficult at times to come to terms with — after all, he designed speakers, the Burman XP5012s, ten years ago, the basic specification of the power amplifier eleven years ago, and the distortion facility five years ago. "I guess it's nice hearing these complimentary things about my products now, but because we've been concentrating on quality and localised usage, it still seems a little unreal hearing them from other musicians and reviewers."

1978 was, indeed, a strange and successful year for Burman in general, but when we asked about his plans for '79 Greg seemed a little reticent. "It's difficult — no, almost impossible — for me to project '79 in the light of what has happened in the past twelve months. We had anticipated promoting in the UK towards the middle of '78 at the BMIF, and then thought we might try exporting early this year: but it all happened differently, almost as if it wasn't my doing: we quadrupled production over the past year to 90 units a month, and we started exporting to Europe five months earlier than we had planned. With that sort of a record, how can I honestly predict what will happen now?"

Guarantee

It would be easy to advise Greg to grab the coming success with both hands, get into a large capacity production plant, and become a millionaire over-night — after all, twelve years may seem a long time to wait for that! But, after you've spent some time with him, you know it's not his way.

"It's not the way — I'm not going to blow it now just for the chance of instant money. If I expand, I've got to be able to guarantee that the quality will stay the same, and that's not easy. Production lines and Burman aren't that easy to marry together." At present there are twelve people working in the Burman organisation, and each amplifier is built from components of the very highest quality, by people who honestly care about the product they're building. It's very easy

to come over the printed page with platitudes like that, but remember Greg's earlier statement — no transformer blown out in nine years. That sort of record should speak for itself.

With increased production, the danger of losing that uniquely personal touch also raises its unwanted head. If anyone has a problem with an amplifier — no matter how small — they'll receive a letter of regret from Greg himself, even after the dealer has fitted up the repair. As Greg says, if something does go wrong, he feels it's personally his fault. A lad in Gloucester, for example, had trouble in setting up the controls, and found Greg — who happened to be in the area at the time, knocking on the front door and spending time with him to get things right. Personal service from Burman means exactly that — each item that leaves Handyside Works carries Greg's own name and reputation with it, and he's aware of the problem that over-increased production could bring. "We'll work it out," he assured us as we left to get the train back to London, "but there's no way now I'm going to rush into it, bulldoze my way through and emerge with a fat cheque but no satisfied customers."

There are, lets face it, some bad amplifiers, some indifferent, some OK, some good, and there at the top a very, very few which stand alone for reasons that in all honesty, only their owners can really appreciate. *Beat* and other magazines can wax lyrical, musicians can boast and shout, but it's really the man who has one of these rare beasts who will recognise the genuine sincerity of both Greg Burman and this article. Personal service, care, quality control, guarantees, and all that are phrases that often arouse distrust — what is the man trying to hide who has to go to the trouble of protecting his product with such euphemisms?

No, Burman is not like that. We described the Burman 2000 as 'the best amplifier to come into *Beat*'s offices since Peter Douglas has resided here' — and that's nearly three years. How many other new amps have come and gone in the same time? No further comment should be necessary.



BUR



PRO-2000

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FRONT PANEL	CHANNEL 1. GAIN, TREBLE, BASS + H.F. CONTROLS, CUT SWITCH. CHANNEL 2. 3 GAIN CONTROLS, BASS, MIDDLE, TREBLE, PRESENCE AND REVERB + H.F. CUT MAINS ON/OFF SWITCH.
BACK PANEL	MAINS LEAD INPUT SOCKET. FUSE 3A. VOLTAGE SELECTOR 110V, 220V, 240V. IMPEDANCE SELECTOR 3.75-7.5-15 OHMS.
OUTPUTS	EXTENSION LOUDSPEAKERS, DIRECT INJECTION, LINK IN/OUT, REVERB FOOTSWITCH.

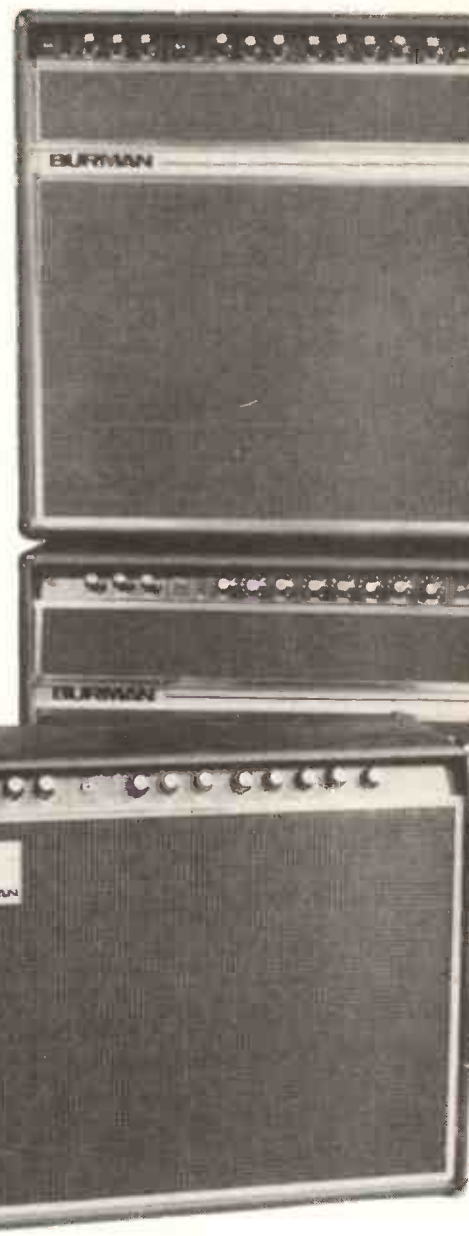


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50 Watts — Two 12" Loudspeakers + Reverb.

The Pro-502 fills the gap between the 502 and 2000. Ideally suited for bands that require full quality but not necessarily full power. The Pro-502 has two channels including the "3-gain" channel of the Pro-2000. Accutronics reverb is fitted as standard.

OUTPUT	50 WATTS R.M.S.
LOUDSPEAKERS	TWO 12" BURMAN XP5012 OPEN BACK CABINET CONSTRUCTION.
VALVES	2 KT77 6ECC83 1ECC81
FRONT PANEL	AS PRO-2000.
BACK PANEL	AS PRO-2000.
OUTPUTS	EXTENSION LOUDSPEAKERS, DIRECT INJECTION, REVERB FOOTSWITCH.



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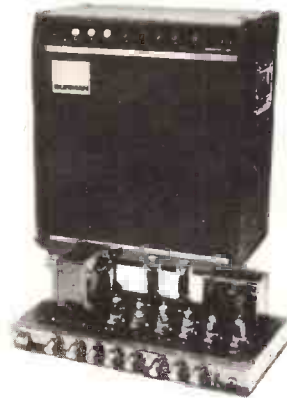
The Burman Pro Series Amps have been designed to cover the widest range and also have incorporated a "3-Gain" pre-amp to allow distorted variations. Therefore it is important to realise that the controls will be more sensitive than most amps.

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Tony Mitchell, Sounds: — *An Amplifier whose versatility is, I believe, unmatched among other pure Valve Amps.*

Eamonn Percival, International Musician: — *The Pro-501 is one of the best combos I have come across.*



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50 Watts + One 12" Loudspeaker + Reverb.

The Pro-501 was designed for the musician who requires the same characteristics as the larger amplifier but in a smaller package. The Pro-501 uses the "3-gain" channel of the 2000 which allows any colouration of sound whether clean, sustain or distorted, an Accutronics reverb unit is fitted as standard.

OUTPUT	50 WATTS R.M.S.
LOUDSPEAKERS	ONE 12" BURMAN XP5012 OPEN BACK CABINET CONSTRUCTION.
VALVES	2 KT77 5ECC83 1ECC81
FRONT PANEL	SINGLE CHANNEL INPUT, H.F. RANGE SWITCH, 3 GAIN CONTROLS, BASS, MIDDLE, TREBLE, PRESENCE REVERB CONTROLS
BACK PANEL	AS 2000.
OUTPUTS	EXTENSION LOUDSPEAKERS, DIRECT INJECTION, REVERB FOOTSWITCH.

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 Valves 4 KT77, 5 ECC83.

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Pro-4000 HD 100 watt

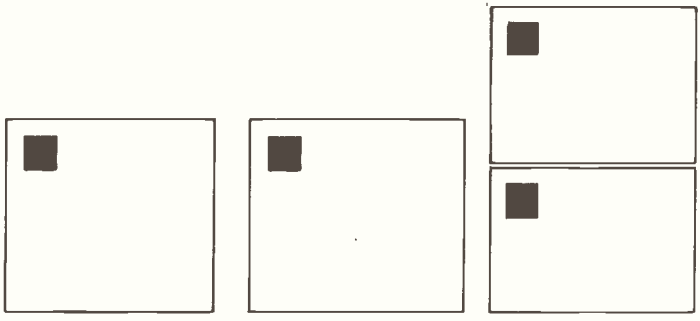
Designed to accommodate the most demanding situations, and reproduce instruments requiring extra bass response, bass guitar, synthesiser, electric piano etc., with two full range channels that will suit "stereo" instruments if required and including an extra L.F. pre-amp to enhance bass frequencies. The Pro-4000 HD valve circuit design will satisfy the musician requiring full quality sounds.
 Valves 4 KT77, 5 ECC83

Pro-502 HD 50 watt

A 50 watt twin channel version with all the input/output facilities of Pro-2000 HD. Ideal for the musician requiring full quality but not necessarily full power.
 Valves 2 KT77, 5 ECC83.

Pro-502 HD Rev.

As above but fitted with Accutronics spring line reverb unit, separate control and remote footswitch socket. (Valve circuitry for depth and quality).
 Valves 2 KT77, 6 ECC83, 1 ECC81.



412B

- * 200 watts
- * 4 x 12" L. Spkrs.
- * 16 ohms
- * Pressurised enclosure

215B

- * 200 watts
- * 2 x 15" L. Spkrs.
- * 16 ohms
- * Pressurised enclosure

412BL

- * 200 watts
- * 4 x 12" L. Spkrs.
- * 16 ohms
- * Pressurised enclosure



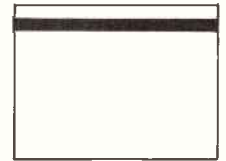
115BL

- * 100 watts
- * 1 x 15" L. Spkrs.
- * 16 ohms
- * Pressurised enclosure



502E

- * 100 watts
- * 2 x 12" L. Spkrs.
- * 8 ohms
- * Open back enclosure



2000E

- * 100 watts
- * 2 x 12" L. Spkrs.
- * 8 ohms
- * Pressurised enclosure

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TRADE NEWS

TRADE GOES PUBLIC

We've now received official confirmation from the Association of Musical Instrument Industries that the 1979 Exhibition will be staged at Olympia and be open to the general public. The Fair is scheduled to begin on Friday 27th July and run through to the following Wednesday, August 1st. However, punters, take note: The AMII has decided that there will only be two days when the public will be permitted into the hitherto virgin sanctums of the 'Trade Fair' and these will be the opening two — Friday and Saturday, 27th & 28th July.

In addition, the AMII announced a regional show to be held in the Belle Vue complex in Manchester between Saturday 6th and Tuesday 9th October inclusive. The format will be

similar to that of the Live Music Show which took place in Harrogate last autumn. The AMII add; "These two events for 1979 will involve the public in two main geographical areas and in view of this the Association's official policy is that these two mentioned Exhibitions now replace individual dealers' regional shows in the belief that this is fairer to all dealers."

Although it is understandable that the established organs of the music industry should wish to pursue such a policy, we see no reason why enterprising dealers would not try to promote their own presence in their own areas. 5 days in the year may not be considered by many punters to be enough.

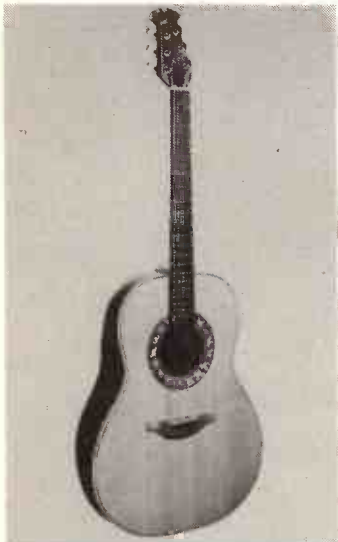
OVATION PRICES CUT

Rose-Morris have made a relatively unusual announcement in these inflationary times — substantial reductions in the prices of Ovation guitars. Rose-Morris at-

tribute this pleasant surprise to the substantial demand for the guitars which has resulted in them increasing the size of their own orders from the States, thereby presumably, qualifying for larger discounts. We're happy to see these discounts being passed on to the consumer.

Examples of the cuts are: The Electric Custom Legend loses an enormous £150 bringing it down to £845.00; the Glen Campbell drops £74 to £375.00 and the Preacher £71 to £379 .95 (all prices are inclusive of VAT). It could be added that this is particularly welcome in view of the suspicion that Ovation products have seemed a touch on the pricey side up 'til now.

At the same time, Rose-Morris inform us that MXR 'Innovation devices' are also the subject of price-reductions — up to 17%. This reduction now places the ubiquitous Phase 100 at under £100 (only just) which represents a genuine saving for the consumer.



Ovation Balladeer — now under £300

32 INTO 2 WILL GO

The AES show in New York at the end of last year saw the debut of the MCI JH-32 32 track tape recorder. The JH-32 is totally transformerless and microprocessor controlled and is the only transport available for use with three inch tape. MCI were therefore able to design the recorder with optimum speeds, optimum EQ curves, and optimum spacing for tracks.

The machine runs at a new tape speed — 20ips. This speed provides tape economy over 30ips while maintaining — so say MCI — the fidelity of the faster speed. MCI worked in conjunction with four tape manufacturers — Ampex, 3M,

BASF and AGFA — all of whom offer 3 inch tape commercially.

It's been our experience of late that many studios are shying away from the concept of 32 track 3" tape citing crossover, frequency response etc. as being problems and looking instead at 48 track recording via two 24 track machines. However, MCI would appear to have overcome these problems to their own satisfaction and interestingly enough London's Air studios are scheduled for the delivery of 2 of the new machines. Will we be hearing of the first 64 track recording facility in this country before too long?



JUST IN CASE

Hohner have introduced a new, heavy duty guitar flight case as an accessory to their new range of International Electric Guitars. The case has all the usual features of a top quality flight-case — corner protection, strong catches, metal-re-inforced body etc., and has its carrying handle offset to improve the balance.

Suitable primarily for the Hohner range, it will happily take care of 'Fender-style' axes when in international transit. Priced at £56.65 including VAT, the case has the code number EG-F5.



Richie Furay picks with the best of 'em: D'Angelico Guitar Strings.



When you're a top, professional folk rock guitarist like Richie Furay, you've got one thing in mind: making good music. For over ten years, Richie has insisted on the consistent quality of D'Angelico Guitar Strings. He just won't accept substitutes. In his book, D'Angelico Guitar Strings are the tops. And he ought to know.

Hear Richie Furay on Asylum Records.

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FRANKFURT '79

WHO'S GOT WHAT LINED

BELL ELECTROLABS

The full range of the Bell Electrolabs effects systems will be travelling to Frankfurt this year. Their flanger, phaser, fuzz and sustain units will lead the line up of their established products, and echo, vocaliser, envelope follower and pro flanger units will be laid out under the new products banner. Their ADT system, which they have been able to sell in this country at a tenth of the average price for similar units, is already very popular and has helped the company gain an impressive reputation in this crowded field. Mike Bell, as ever, will be on hand.

BOOSEY AND HAWKES

One of the main themes of Frankfurt this year from Boosey and Hawkes will be their European Main Dealer Programme, aimed at giving a much closer support to dealers from the company. The firm will be displaying the new Sovereign Baritone, the Studio 906 trumpet, a new trombone range, Emperor saxophones, Aranjuez guitars (for which they have exclusive European distribution) "and much, much more". One addition to the flute range is the inclusion of the new Cooper head as a standard fitting.

BURMAN

Burman promise to unveil several new amplifiers at this year's show in the Pro Series range. Included in this category will be a 'limited edition' valve bass amplifier rig which is likely to gain a fair amount of attention. Doug Grant, Tom McClusky and Delft Burkhart will be on hand to answer enquiries.

CANARY

Mixing desks, naturally, will dominate the Canary stand at this year's Frankfurt Fair, surrounded by the amplifiers, crossovers and accessories already in their established line. They also promise some new crossovers, graphics, a 12/2 mixer and amp racks. Miss C. Sheridan and Bob Birthwright will be on hand.

CELESTION

Celestion have proudly announced that they are among the ranks of companies with nothing new to show this year. Their stand will be composed of a cross-section of their tried and tested loudspeakers — like the Hicel, HF20, the G10, 12 and 15, and the MH500 with single twin/adaptor.

CEREBRUM LIGHTING

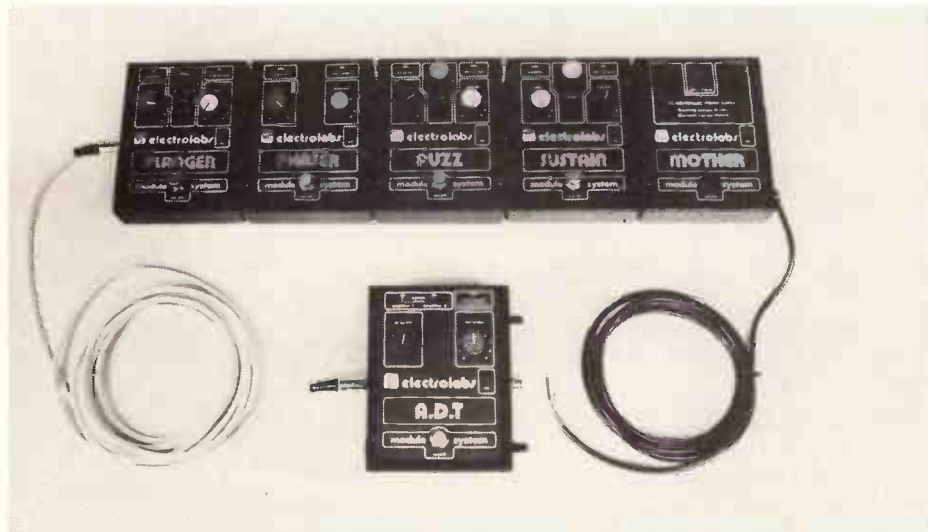
For their second visit to the Frankfurt Fair Cerebrum will be sharing two stands with the Powerdrive Drum Company and, as last year, lights, more lights and special effects will be the order of the day. Among their established lines on display: their Starbeam lanterns (for Par 56 or Par 64 lamps), Pulsar, Optikinetics, Rank Strand, Zero 88 and Le Maitre brands of lighting equipment. Cerebrum will also display some new items: a fully programmable laser, a Slimbeam Pinstop Downlighter, a 4-arm Spinner, a 1000 watt Quartz reflector lamp and a range of Thyristor dimmer control systems. Colin Whittaker, Lesley Wallace and Mike Fisher will be in attendance.

CP CASES

CP Cases have hinted that there will be a surprise or two from them at Frankfurt, but have so far restricted themselves to announcing the line-up of their established lines. This comprises the familiar CP and Rainbow cases and general flight case hardware, plus of course Mega PA equipment. Peter Ross, Chris Sherwin and Cliff Campbell will be on the stand.

CUSTOM SOUND

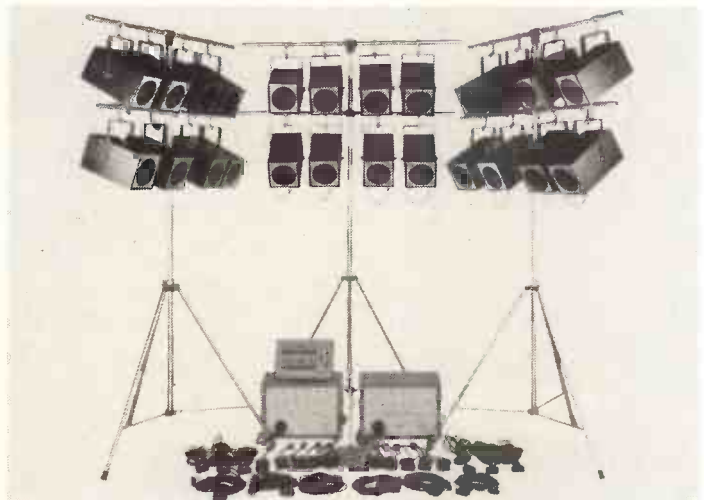
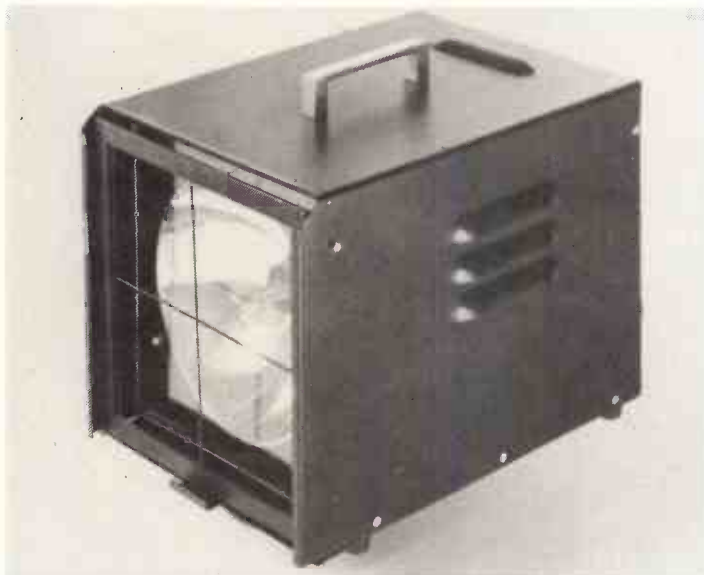
Although only introduced at last year's show, Custom Sound's Trucker range of amps and PA amps has been selling well since and will be making another appearance this year. One other popular Custom Sound unit is the 705 combo and this too will be in Hall 5. A number of new



Bell Electrolabs units in tandem and (right) the ADT module system.

FAIR PREVIEW

UP FOR THE NEW YEAR



Cerebrum's Giant Strobe (top) and their complete 24Kw lighting system on three Powerdrive stands.

products are hinted at, mainly on the PA side with an improved version of the 700A mixer amp, an 8 channel powered mixer and the production version of the P12/2X12 channel stereo mixer on the cards. A new version of the 700C slave may also be shown and if all goes well with the testing of prototypes some cabinets may make an appearance. Barry Phillips and Richard Jefferies will be leading the troops.

D'ADDARIO

Strings of all descriptions will naturally comprise the adornment on the D'Addario stand. These will include their Half Round guitar and bass strings, a compromise between round and flatwound, phosphor bronze wound acoustic strings and XL nickel wound electric guitar strings. There

will also be a few additions to this last range, plus Pro Arte Classic strings and, perhaps the star of their show, the new chrome ribbon wound bass strings. The D'Addarios will be there with their products.

DAVE SIMMS MUSIC PRODUCTS

Dave Simms will be showing his full range of discos, sound and lighting systems, and the company's stand will be equipped with a soundproof booth for demonstrations. New equipment both in the sound and lighting areas will be on display. In the former category the wraps come off the PS 500S power amp, a high quality stereo amp boasting 500 watts per channel and designed for disco and PA work. This unit completes the range of Simms amplifiers which includes the 150 mono, 300 stereo and 500 mono units. Three ranges of lanterns utilising the sealed beam system make an appearance in response to the demand for portable stage lighting and, as ever, the familiar trio of Dave Simms, Jimmy St. Pier and Paul Raymond will be on hand to show their wares.

ELKA ORLA

Elka Orla will be transporting a representative selection of their electronic organs to Frankfurt this year, and as in previous years the regular favourites are to be accompanied by a few surprises which the firm are at present disinclined to announce. In the case of Elka Orla, it would be safe to take the secrecy as being good news for trade visitors to the stand, manned this year by Fabis Nando and Fausto.

FANE ACOUSTICS

Fane Acoustics, exhibiting this year in conjunction with their new German distribution company, will be displaying representative models from their range of Crescendo, Specialist and custom built O.E.M. speakers. These will be partnered by one new product, Model HF100 mid and high frequency horn drive unit with sectoral screw-on flare. Dave Biggs will be manning the stand.

FLETCHER, COPPOCK AND NEWMAN

Fletcher, Coppock and Newman will be exhibiting their range of products manufactured in the UK, and continuing with their theme of quality and value combined. The stand will boast amplifiers, guitar strings and accessories, glockenspiels, chime bars, cases and covers — in other words, the next best thing to everything. MDs J. Coppock and J. Weedon will be manning the stand.

GENERAL MUSIC STRINGS

The full range of Picato, Monopole and Red Dragon strings will be shown by General Music Strings. They will also exhibit several additions to the Picato line; all steel roundwound bass strings and SH12 12 strings for electric. There will be almost as many representatives on the stand as there will be strings, among them Alfred Stein, Dave Martin and Dick Thomas.

Continued over

THE LATEST FROM THE GREATEST



Pro-line 815 – from Leslie, the leaders in speakers. It pumps out 215 watts RMS of Discrete Quadrasonic Amplification but there's nothing discreet about this one – there's quality in the sound and it hits you. Hearing is believing but how's this for a whole bunch of features:

- Solid state, 2 channel bass-reflex speaker system.
- Stationary channel has a specially treated 15" woofer for pedal and bass tones and three matched 6x9's at front and sides for a wide spread of mid-range and treble frequencies.
- Sound in Motion rotary channel has 2 rotors.
- High compression treble driver and rotary horn for the upper range.
- Newly designed Rotosonic drum for the lower range.
- 4 separate volume controls and treble response sliders; create your own response curve!
- The 4 amplifiers virtually eliminate pedal keyboard intermodulation "garble" to give a superb, clean top-quality sound.

So go along to your Leslie dealer for a try out and he'll take you through the whole bit.

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FRANKFURT FAIR PREVIEW

PETER AND NICHOLAS ENGINEERING CO.

The P&N speciality is stands of all descriptions, and versions for microphones, discos and lights will be on display. One addition to be exhibited this year is a standard amp rack.

GUILD GUITARS

Just saying that Guild will be exhibiting guitars, strings and accessories leaves a lot to the imagination — but you wouldn't be reading Beat if you didn't know that means plenty of quality axes. Naturally, there will be a few new solid body electrics on the Guild stand besides the old favourites, with Leon Tell and Neil Lilien representing the American company and divulging the details of the improvements.

HORNBY SKEWES

The JHS range of combination amplifiers will be the main attraction this year on the Hornby Skewes stand. There is now a new member of the range — the CD100TR 100 watt model which joins the C3, CD6T, CD15T and CD50T models. Besides the traditional controls the CD100TR features a presence control, distortion facility and variable Hammond reverb. As usual, the rest of the Hornby Skewes will be stacked with their smaller instruments and accessories — bags, straps, glockenspiels, chime bars, drums sticks and tutors to pick out a random handful. Among those in attendance will be MD John H. Skewes and Sales Executive Dec McLoughlin.

JAMES HOW

Superwound strings are likely to be the main attraction on



D'Addario strings in force.

the James How stand. With Superwounds, only the core of the string goes over the bridge, and the idea has already been patented in the UK, USA, Canada, France, Australia, Sweden and Switzerland with several others pending. New Superwound strings to be shown in Frankfurt for the first time will be the Country Gold sets and singles manufactured from phosphor bronze for acoustic guitars; the range of individual gauges manufactured from stainless steel for guitar and bass; also Double String twelve string guitar sets in medium, light and super-light gauges. The Rotosound Guage selection will also be on display, with Swing and Jazz Bass strings.

KUSTOM

Kustom will be exhibiting amplifiers, public address systems and sound reinforcement equipment at the Trade show.

Continued over



- Lead Guitar, all makes £55
- Bass Guitar, all makes £59
- 355-type semi-acoustic £59

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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.

FOR FURTHER DETAILS SEND FOR LITERATURE TO

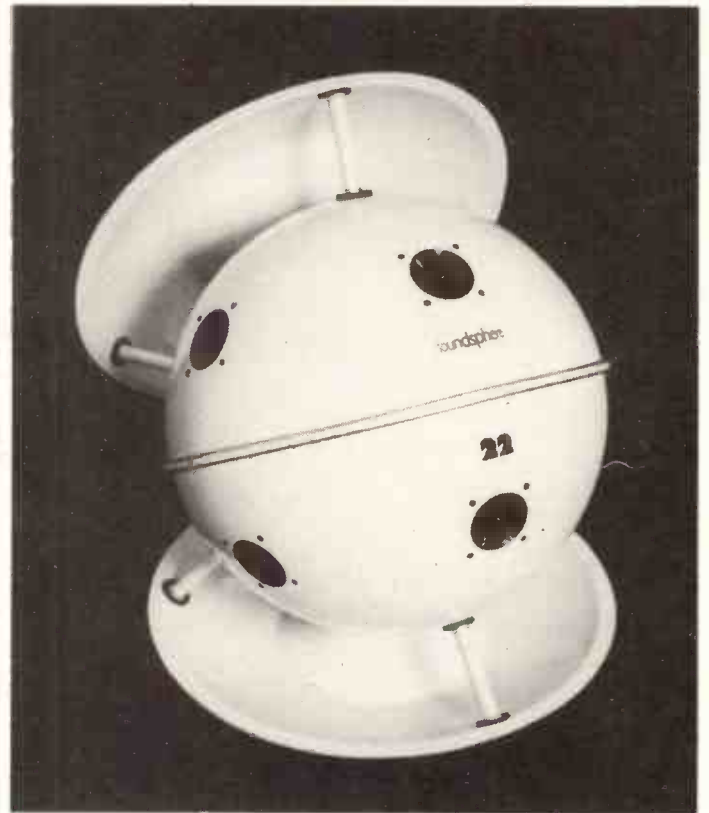
Glyn Baxter
McKenzie Acoustics Ltd.
Rockley Avenue,
Birdwell,
Barnsley.
Tel. (0226) 43894

FRANKFURT FAIR PREVIEW

This will include such items as the Kustom 1V lead power head, a 300 watt beast designed to partner any Kustom cabinet, the Kustom 111 monitor, the MF 1010 high frequency horn and the V111 bi-amp slave.

LANEY

Laney will be taking their full range of combos, PA amplifiers, speaker columns and boxes to Hall 5. Following last year's major trade shows Laney found demand exceeding supplies but have now stepped up production to meet delivery dates. New models will be on display, including a K30 Twin Reverb combo, 100 watt and 50 watt valve amps and combinations. Their increased production means that the company is now in a position to accept additional export business and Dave Cottam, the West Germany Marketing Manager, will be on hand to answer trade enquiries from German dealers. Bob Thooas and Mike Cooper will also be in Frankfurt.



The Streetly Soundsphere: 360 degree sound.

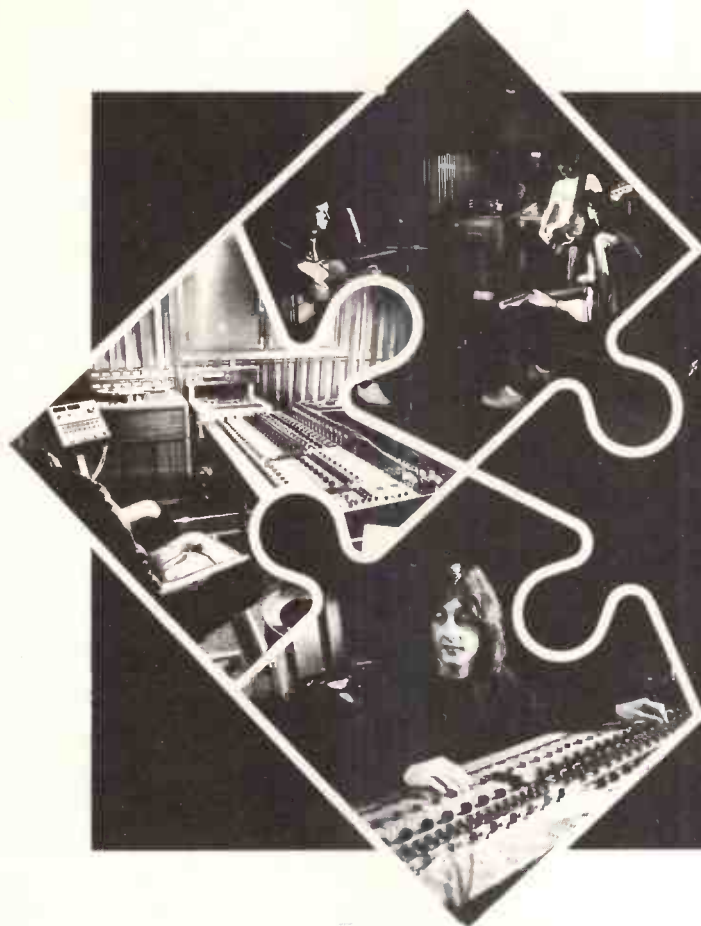
MUSIC MAN

The mighty Music Man corporation will be giving visitors to the Fair a reminder — as if they need it — that they cover top-of-the-line amplifiers, speaker systems, guitars and basses, and plan to underline the fact by producing a new Sabre bass. Thomas A. Walker, the company's President, will be on hand.

ORANGE

Orange are one of many firms travelling to Frankfurt with various new products which will be unveiled when the time is ripe. However, even without these additions, Orange will have plenty of equipment on display. The Omec digital amp will be there with a selection from the rest of their product range: the Graphic Overdrive, the Custom Reverb

Continued over



JIGSAW STUDIOS

JIGSAW STUDIOS

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Friendly and conscientious, Jigsaw's creative studio is good value for money, in a business plagued with inflated prices.

Dave Williams' professional expertise is backed by a formidable line-up of equipment: Trident desk, Studer and MCI tape machines, Tannoy Reds in Lockwoods, Neumann, Beyer and Electrovoice mics... all at your disposal.

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Kay Jay	—	Sheet music
Cathy Fisher	—	Finance, accounts & mail order
Colin Fisher	—	The boss (well, we let him think so)

All of these people are musicians and top experts in their field. They are at your service to help and guide you through the amazing world of modern sounds.

Kingfisher Music Company

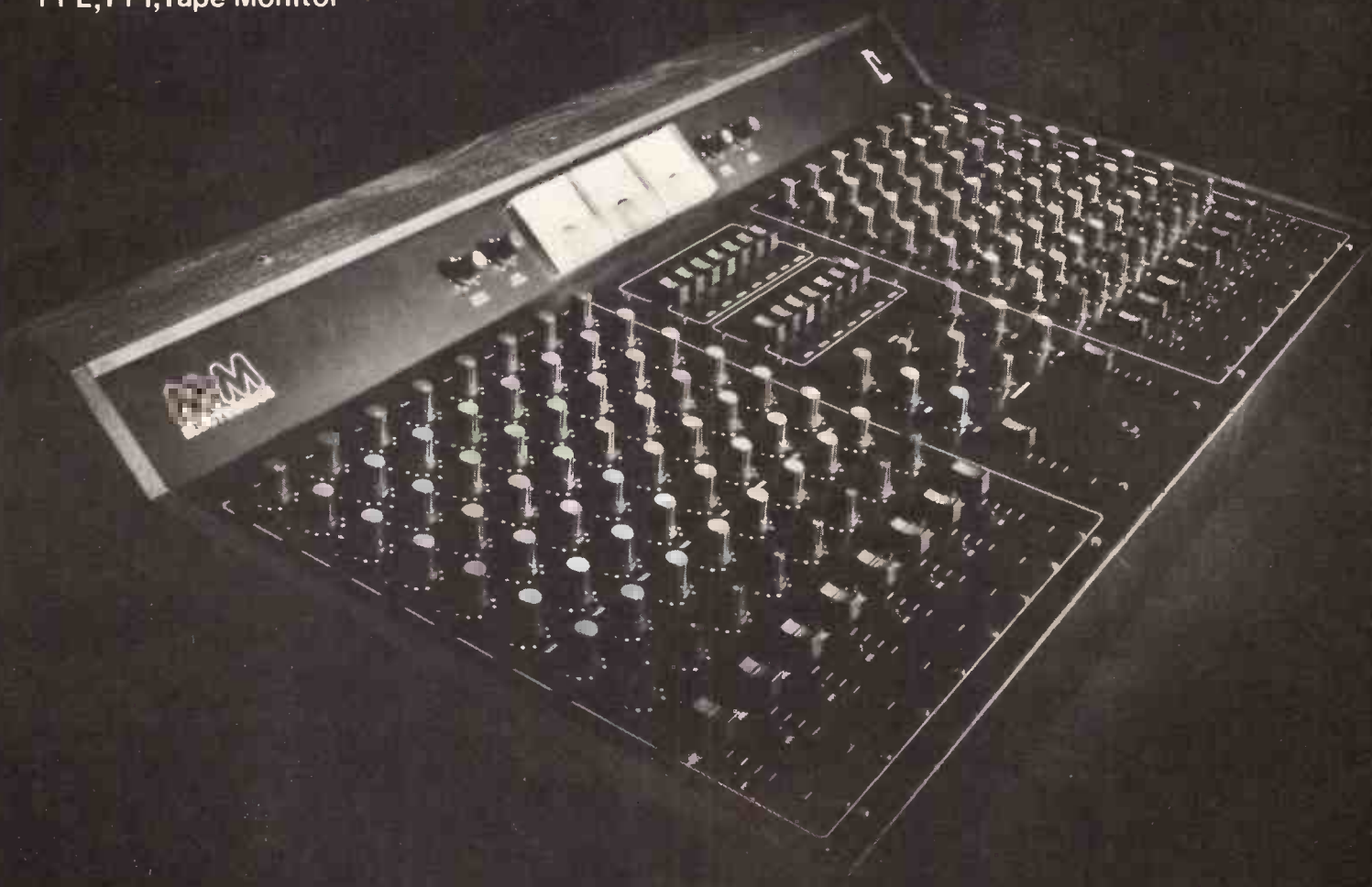
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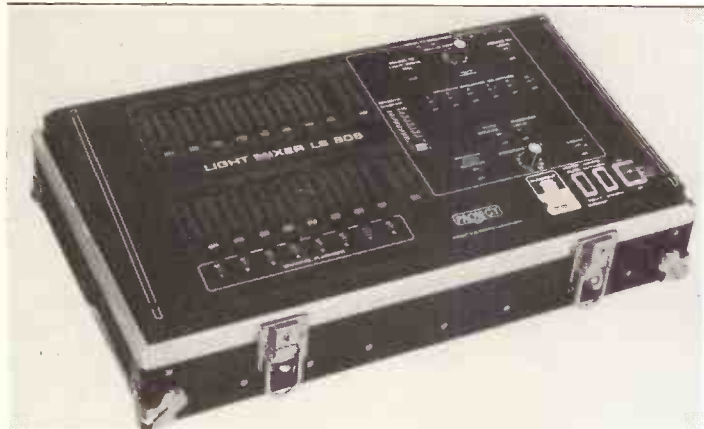
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PFL, PPI, Tape Monitor



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FRANKFURT FAIR PREVIEW



The Project Light Mixer LS808 and (right) the Hamma 770 kit.

PA amp, the bass reflector cabinet and their stereo twelve channel mixer among them. Mick Dynes, Peter Dowsett and John James will be in attendance at the Fair.

PACKHORSE CASES

Packhorse will be travelling to Frankfurt with Packhorse and Hardcase flight cases, under the watchful eye of Peter Robinson and Tony Welford. It is less likely that racing emus and Garibaldi hair pieces will be making the journey as new products — but we nearly fell for it.

PEAVEY

Various amplifiers for guitar and bass plus a full range of sound reinforcement equipment will, as usual, pack the



Peavey stand. The firm offer several new products as well: the SP2 PA speaker, the Session 500, Musician and Standard guitar amps, Centurion combo bass and guitar amps, the VT series of guitar amps, MC series mixers and 18" speaker cabinets for bass guitar.

Continued over

WELSON

globetrotter



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FRANKFURT FAIR PREVIEW

PLUTO ELECTRONICS

Pluto Electronics will be taking their full range of projectors, sound to light equipment, fibre optic lamps and tables to their first Frankfurt Fair. Recently added items to their range which will also be appearing at Frankfurt are the P250 projector, Trimatic sound to light unit and fibre optic signs. Messrs. Millington, Straker and Winfield will be on the stand.

PREMIER

Drum mats, Lokfast tom tom holders, Ufip, Zildjian and Super Zyn cymbals, Premier Elite drums and outfits, Trilok and Lokfast stands and hi-hats, pedal timpani and Premier vibraphone: all this and more will greet the visitor to the Premier stand. These are the established lines and the list of new products is almost as long: three new drumheads, Resonator outfits with new style finish and nameplates, Soundwave outfits with separate tension fittings and a 4-drum practise kit. Derek Stephenson, Rex Webb and Roger Horrobin will be among the company representatives manning the stand.

RESLOSOUND

A portable PA system which contains a receiver for use with a radio microphone will be making its debut at Frankfurt. Reslosound will also be showing several different types of radio microphone like the Cabaret, TXT and RGP71. The range is complemented by a wide selection of accessories such as stands, neck bands and wiring packs.

ROAD ELECTRONICS

Road Electronics will be exhibiting their established range of amps and speakers, backed up by some new mixing

AT LAST~A TRULY PORTABLE LIGHT MIXER FOR BANDS!

THE AMAZING LS808 LIGHT MIXER
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An entirely new concept in Stage Lighting, combining the standard Theatre Light Mixer format with a sophisticated effects program designed specifically for the modern performance where the blending of light with sound is vital to the total production.



MIXER SECTION

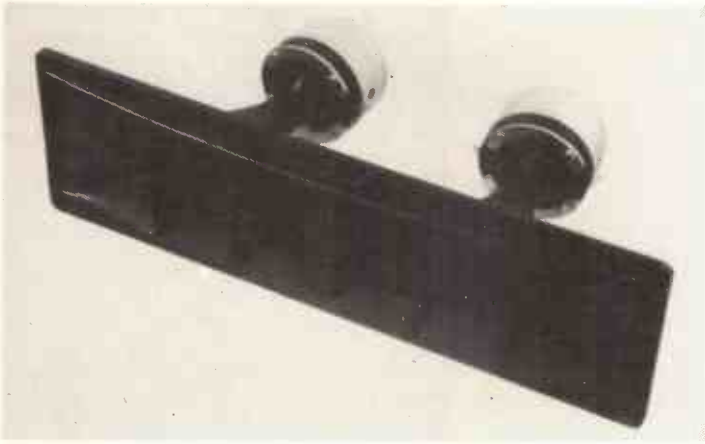
8 INTEGRAL CHANNELS each capable of 1,000 watt lamp load
2 colour coded PRESET FADER GROUPS, each with MASTER FADER
8 Full-On CHANNEL FLASHER buttons which over-ride ALL functions.
BLACKOUT switch on front panel with socket for remote control on rear panel.

EFFECTS SECTION

6 individual PRE-PROGRAMMED SEQUENCE SELECTORS operating over the 8 channels, which can be used singly or in combination
8 EFFECTS SEQUENCE INDICATORS give immediate visual reference of selected sequence program
PROGRAM SPEED CONTROL to allow continuously variable sequence ready for "On Cue" release.
PROGRAM AUTO SPLITTER -- which divides and expands selected sequence.
AUTO BOUNCE -- a unique feature best used on its own to produce a dramatic "Sweeping Effect"
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PROJECT

PROJECT ELECTRONICS LTD., 5 The Grove, Ealing, London W5, England. Tel: 01-567 0757.



Celestion's Hicel.

consoles and speaker systems. One example of their existing mixer range is the RS 2308 with 8 input channels, stereo outputs, monitor output, three 8 band graphic equalisers, parascan tone networks, fully integrated. Griffins Don and Robert will be manning the stand.

ROSETTI (EMI)

Rosetti will be showing their full range of Hamma drum kits — the 880, 770 and 660 plus accessories, while in the educational field they will have EMI descant, treble and tenor recorders. A new light blue colour is now available for drums and a Hamma in this hue will be on show as well. Among those manning the stand will be MD Michael Cowan and Marketing Director Alby Paynter.

STREETLY ELECTRONICS

Streetly Electronics will be showing the Novatron, an advancement on the mellotron providing flute, cello and violin sounds on three 3/8" wide magnetic tapes, all of which may be mixed and balanced. The standard Novatron is the 400SM; the Mark 5 has no built in main amp but is designed to connect directly into any external amplification system. They will also be showing their new spherically designed Soundsphere loudspeaker, designed to give 360 degree sound dispersion together with wide frequency range making the unit suitable in difficult acoustic conditions. Norman and Jacqueline Bradley will be on the stand.

VITAVOX

Vitavox have extended their range of speakers to the tune of one new pressure driver, and this will be fronting their Frankfurt display of established products. These include the 4 cell dispersive horn, 4 Kilohertz horn and 200 Hertz multicellular horns. Neil Young, Steven Michaelis and Doug Johnstone will be there to answer enquiries.

ZERO 88 LIGHTING

Zero 88 will be displaying their Lightmaster 691 6 channel lighting control unit, the Lightmaster 3600 3 preset desk with Lightmaster 690 and three phase dimmer racks. New products in the shape of 12 and 18 channel 2 preset lighting control desks will also be appearing. Sales Manager P.D. Knifton will be accompanying the products. □

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DEALER PROFILE



LONDON AMPLIFICATION CENTRE

It's difficult to believe that Chase Musicians have only been operating for less than two years and, in particular, that the London Amplification Centre opened its doors for the first time in June '78. Beat's often faced with 'success' stories when we travel out in the world to have a look around, but the phenomenal rise to musicians' household name status which Chase have achieved really is unparalleled in the business. Naturally enough, reactions to this success have been mixed: virtually unqualified praise from the punter, and open-mouthed jealousy from some parts of the trade. Success breeds many reactions from different observers and there's no doubt that Chase have been the recipients of all emotions ranging from admiration to unguarded hatred: there's no doubt that much of this is aimed directly at the success rather than at Chase themselves.

We met Amrik Luther on a cold and rainy afternoon in the middle of December with the purpose of taking a closer look at the Amplification Centre itself and to find out how success has come to ostensibly so unlikely a subject.

The London Amplification Centre is situated just down the road from its sister synthesizer shop in Charlton Street just off the Euston Road half-way between St. Pancras and Euston main line railway stations, making it extremely convenient for visitors by road, rail, and tube. The shop itself is very small but at the time of our visit was stacked with as wide a range

of amplification as we've seen anywhere. Product ranges included: Lab (in some depth), Peavey, Orange, Bose, Carlsbro, MM (including their mixers and graphic equalisers) Custom Sound, Music Man, Roland, Yamaha, HH, Intermusic and, of course, Marshall. "We try and carry one piece of everything in the shop itself," Amrik told us "while the remainder of our stock is stored in our Enfield warehouse."

Customers are courteously invited to try anything and everything in the shop: every piece of equipment remains plugged in all the time and there are some Music Man guitars and basses available so you don't have to bring your own axe. For keyboard players there's a Polymoog ready to be plugged in as well.

"We never see about half of our customers," Amrik began, confusingly. "Much of our business is done straight over the telephone, the equipment is dispatched from our warehouse and that's the last we hear of it."

At this point we put a few of the criticisms that have been doing the rounds of the trade to Amrik who welcomed the opportunity to put the record straight. He likened Chase to Comet Warehouses in the hi-fi field who at the beginning had to take a lot of stick before they became universally welcomed and accepted.

"We took big risks in the beginning," he accepted, "but it's paying off now. People have said that we can't provide the back-up service: of course we can. The day your magazine gets a letter complaining about our service I'll believe the rumours: until then? ..."

In fact, Beat has never received a single word of complaint from our readers which bears out Amrik's claim. Chase Musicians, through its two retail outlets, has deliberately set out to offer the consumer the very best possible deal. Price discounting is possible because Chase buy and sell so much equipment that they are able to shave profits slightly closer than other retailers and pass on these discounts to the customer himself.

"I always tell people in my shop that it's their money I'm after," Amrik continued candidly. "It breaks the ice for a start, and it's only stating the obvious. People come into the Amplification Centre to buy amplifiers. What's the point in beating around the bush, pretending it's all a game?" This astonishing success story has

been made possible by a combination of factors. "First off, we work harder for our money, which results in a better deal for the customer. Secondly, incredible though it seems, nobody else had thought that this kind of operation could work in the musical equipment business. This allowed me, as a relative newcomer, to fill a gap that was desperately needed."

Talking of gaps, Amrik Luther intends plugging another one very soon. Plans are well ahead to open the Manchester Synthesizer Centre early in 1979 and there was talk about other regional centres being on the cards. "Although half our custom is mail-order, the other half likes to come into the shop and look around, get advice, help, be pointed towards various other alternatives. It's a bit too much for us to ask a guy to climb on a train from Manchester, so we believe the right thing to do is to take the equipment to him."

The London Amplification Centre turns upside down many of the pre-conceived ideas about a music shop: it's a centre of aggressive salesmanship, if you like, and, says Amrik, customers react favourably. "I'm often told that it's a relief to come into our shops after being mollycoddled in other establishments. We are out to get the customers' money: he is here to part with it: all that needs to be ascertained is a) which piece of equipment does he want to buy, so we're able with our expert staff to advise him and point him in the right direction, and b) exactly how much money he's prepared to spend. We're very flexible, and we can bargain over prices. There are limitations, and those are the maximum amount the customer can afford, and the minimum amount that we can afford. Between those limits, we're flexible."

So, that's The London Amplification Centre — a specialist shop dealing solely with amplifiers. For those of you worried about your sound, interested in hearing and comparing a great many different makes of amplifiers, and keen to get the best price available, the LAC seems to be the place to go. It's all straight talking, straight choice, and straight dealing.



▲ Music Man, Bose, MM under the flashlight.
▲ Keyboard player's dream set-up for amp comparison.

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SEPTEMBER SOUND

There are two ways to look at the industrial landscape that makes up Huddersfield's contribution to the otherwise attractive Colne Valley. You can either drive through it with eyes closed, vehemently bemoaning the desecration while coughing violently as the odour of cloth caps trickles through the holes in the Beatmobile's bodywork: or, stand on the front step of the converted Methodist Church which now houses September Sound Studios and look over the whole town to discover a sort of pagan beauty in it. We chose the latter course.

The 'village' of Golcar sprawls down the side of a steep hill forming one side of the Colne Valley, some four or so miles west of Huddersfield and on the day of our visit, with the temperature well below freezing and the hills covered in frost, the view itself turned out to be well worth the journey. It may seem a strange place to choose to site a studio, but, we were assured, plenty of people make the effort and keep the operation ticking over nicely.

September Sound has, in one form or another, been working since the heady days of the Beatles: its first home was in the front room of a house in Huddersfield. Let Studio Manager Bob Whiteley take up the story.

"My brother Dave and a friend got the place going originally and I didn't come in until the very early seventies. The front room studio was amazingly successful, as a matter of fact: we did a lot of demo work for pop groups at the time as well as specialising in custom albums. The only reason for moving out was that as time went on we were working so hard and such long hours that it became impossible to sleep in the same building!"

Bob started looking around for suitable premises and purely by chance came across a disused Methodist church.

"We built a small control room in the back of the building," Bob recalled, "because we were short of money and we needed to have some coming in from recording in order to get on with the conversion of the rest of the building."

Monitors

The church has been split roughly down the middle — half houses the offices of both September Sound and its sister company Look Records, while the other half plays host to the control room and studio itself.

So, into the control room. The room is dominated by the monitors — Tannoy speakers in Warfdale custom cabinets, and there are four of them — two stacked horizontally each side. The desk — a Sound Techniques — sits sideways on to the glass window, while the tape machine — a Lyrec 16 track lies right at the back of the room. Why Lyrec?

"Well," Bob began, "we chose that for two main reasons. Firstly, we considered it offered the best value for money in the price range we had at our disposal. Secondly, the company's attitude impressed us. We tried other manufacturers but were met continuously with a 'coming some time, don't hassle-us-now' approach." Lyrec were very different.

Immediately after the enquiry, two plane tickets arrived and Bob found himself in Denmark looking around the Lyrec factory, being wine and dined and then taken round a number of



Danish studios which had Lyrecs installed. Bob was able to interrogate the engineers and returned to Huddersfield convinced he had made the right choice.

Outboard equipment is, when compared with the London studios we've been featuring recently, a little on the thin side but you must remember that September Sound is a) a 16 track outfit and b) only cost £15 per hour! There is Dolby noise reduction, an EMT echo plate, Eventide flanger and Never limiters and compressors but Bob told us that, for example, the Flanger hasn't been used for a few months because people just don't seem to want that sort of facility.

The studio itself is massive — enough room for a full brass band (which takes a significant proportion of September Sound's work) although there are plans afoot to enlarge it still further and move the control room yet again. Considering all the work has been done by so-called amateurs the results are impressive.

Instruments available are also on the sparse side — a grand and upright piano, electric piano and a drum kit but September have good relations with two music shops in Huddersfield and they're able to get virtually anything on request. There's a large drum booth in one corner of the studio, but the remainder is left free and open.

Access into the studio is/will be excellent, for at the time of our visit a new door was in the course of being installed which will allow trucks to reverse right up to the building and the gear to be unloaded straight into the studio. So who uses the studio? Bob: "We do a fair amount of brass band material here — we recorded the Brighthouse and Rastrick Brass Band's album

following the success of the Floral Dance, but we also manage a lot of work for London publishing companies, plus a lot of local bands — we're always very busy!"

Mobile

September Sound also have a mobile capability — they simply take the Lyrec and the ST desk which is housed to that it can be unplugged and slid out of the cabinet and into the back of the waiting truck — hence full 16 track facilities on the mobile.

Bob's cautious when asked about plans to go 24 track. "The Lyrec is pre-wired for 24 tracks," he told us, "— all we need is the head set-up, but I'm not sure whether 24 tracks are necessary for either the kind of work we get up here or for the money point of view. We receive many calls from people wanting studio time who complain that the £15 we charge for 16 track is too expensive." We took a large gulp of Huddersfield air at this statement (hastily breathing out again... Ed.) and shook our wizened heads in amazement.

So, that's September Sound. It's not The Manor and doesn't pretend to be anymore, we believe, than Bob would want it to be. What it is is a good, basic, no frills 16 track studio which can offer decent and professional recording facilities at a price which we in London thought went out with decimalisation. The cheapness stems not from bad quality equipment we would hasten to add, but is rather a reflection of the considerably lower overall costs — the price of the building, for example, would not even buy a lock-up garage in Surbiton!



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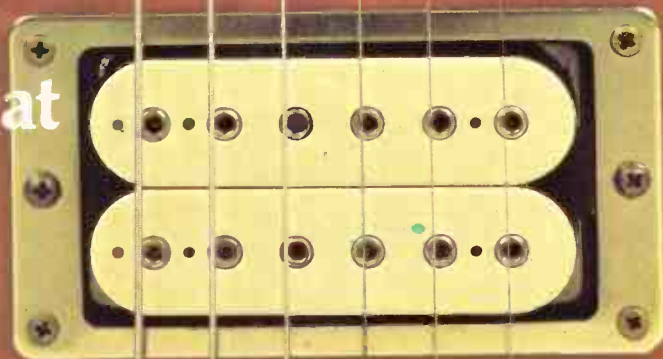


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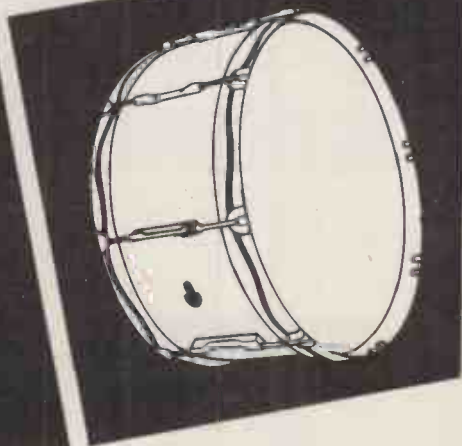
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24 TRACK

ABBEY ROAD STUDIOS, 3 Abbey Road, St. John's Court, London NW8. 01-286 1161

BASING STREET STUDIOS (ISLAND), 8-10 Basing Street, London W11. 01-229 1229

BERWICK STREET RECORDING STUDIOS, 8 Berwick Street, London W1 01-734 1888

CENTRAL SOUND RECORDING STUDIOS LTD., 9 Denmark Street, London WC2H 8LP. 01-836 6061

INDIGO SOUND STUDIOS LTD., Gartside Street, Manchester, M3 3EL (061) 834 7001

R.G. JONES RECORDING STUDIOS, 8eulah Road, Wimbledon, SW19. 01-540 9881

KINGSWAY RECORDERS LIMITED, 129 Kingsway, London WC2H 6NH. Tel: 01-242 7245

MAJESTIC RECORDING STUDIOS LTD., 146 Clapham High Street, London SW4. 01-622 1228/9

MANOR STUDIO, Sipton Manor, Sipton-on-Cherwell, Kidlington, Oxford. 08675 2128

PEBBLE BEACH, 12a South Farm Road, Worthing, Sussex BN14 7BA 0903 207744

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STRAWBERRY RECORDING STUDIOS 3 Waterloo Road, Stockport, Cheshire. (061) 480 9711/2

16 TRACK

ANVIL OF DENHAM, North Orbital Road, Denham UB9 5HH. 01-332 3522

CRAIGHALL RECORDING STUDIOS, 68 Craighall Road, Edinburgh EH6 4RL 031-552 3685

DECIBEL STUDIOS, 19 Stamford Hill, London N16. 01-802 7868, 01-807 2146

FOEL STUDIO LTD., Foel Llanfair, Caereinion, Powys, Wales 093882 758573

FREERANGE STUDIOS, 22 Tavistock Street, London WC2. 01-836 7608

GOOSEBERRY STUDIOS, 19 Gerrard Street, London W1. 01-437 6255 01-734 2257

GROSVENOR RECORDING STUDIOS 16 Grosvenor Road, Handsworth Wood, Birmingham B20 3NP. 021-356 9636/7

HORIZON STUDIOS, Horizon House, Warwick Road, Coventry CV3 6QS. (0203) 21000

K.P.M. STUDIOS LTD., 21 Denmark Street, London WC2H 8NE. 01-836 6699

LEE SOUND STUDIO, 158 Wolverhampton Road, Pelsall, Nr. Walsall. 0922 682333/682961

ORANGE STUDIOS, 3-4 New Compton Street, London WC2. 01-836 7811/3.

MAGRITTE STUDIOS, 15 Holloway Lane, Harmondsworth, West Drayton, Middx. 01-897 9670.

PLUTO STUDIOS, 3 Waterloo Road, Stockport, Cheshire SK1 3BD. (061) 477 0434

PYE RECORDING STUDIOS, ATV House, Great Cumberland Place, London W1. 01-402 8114/7.

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SEPTEMBER SOUND STUDIOS, 38 Knowl Road, Golcar, Huddersfield, HD7 4AN (0484) 658895/6

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8 TRACK

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DE WOLFE STUDIO, 84 Wardour Street, London W1V 3LF. 01-439 8481

FAIRVIEW MUSIC, Great Gutter Lane, Witherby, Hull, N. Humberside HU10 6DW. (0482) 653116

FREE RANGE SOUND STUDIOS, 22 Tavistock Street, London WC2. 01-836 7608

IMPULSE ORGANISATION, 71 High Street East, Wallsend NE28 7RJ, Northumberland. Newcastle (0632) 024999

LEADER SOUND, 209 Rochdale Road, Greetland, Halifax, West Yorks. (04227) 6161

MILNER SOUND LIMITED, Studio 117c Fulham Road, London SW3. 01-589 6477

QUEST STUDIO, 71 Windmill Road, Luton, Beds. 0582 414297/36950

SUN RECORDING SERVICES LTD., 34-36 Crown Street, Reading, Berks. 0734 595647

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4 TRACK

D.T.S. RECORDING, 16 The Broadway, Maidstone, Kent. (Maidstone) 670 326 & (Medway) 401 467

GATEWAY STUDIOS, 162a Balham High Road, London SW12. 01-673 7316

SAMMA STUDIOS, 90 Lots Road, London SW10. 01-352 4136

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ISLAND MOBILE, 8-10 Basing Street, London W11. 01-229 1229 Telex: 12421

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RIDGE FARM STUDIOS, Capel, Nr. Dorking, Surrey. (0306) 711571/711202

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TRACKS REHEARSAL STUDIO, 110 Churchfield Road, Acton, London W3. 01-993 0751 & 01-992 9061

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H/H

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FLASHLIGHT & SOUND GmbH, Bussestrasse 11, 2000 Hamburg 60, West Germany. 010 494 05115527/68 Telex : 12421

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BACKDROPS, GRAFIX, 22 Manor Farm Drive, Swinton, Mexborough, South Yorkshire, S64 8JB 070988 5705

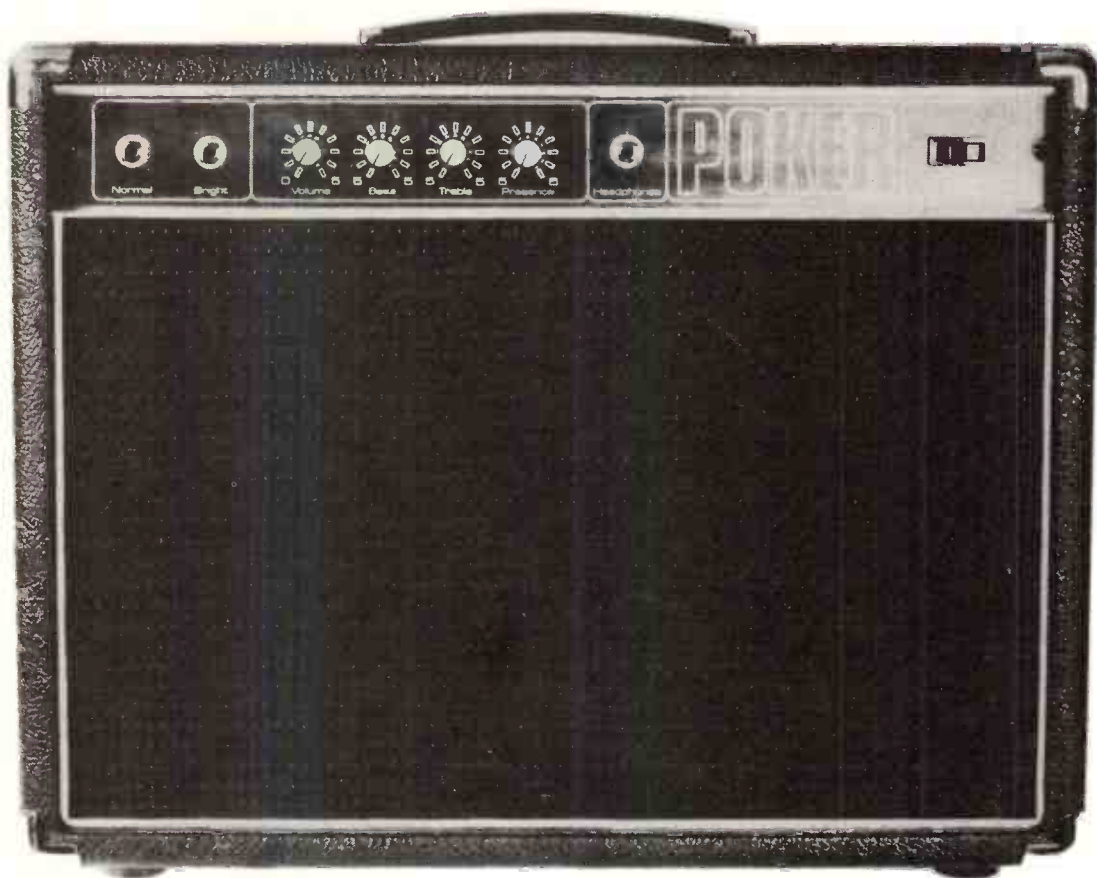
WHOLESALEERS

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TELEPHONE: KNUTSFORD 54641

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

GRETSCH

Broadcaster (solid)	483.00
Broadcaster (hollow)	555.00
Broadcaster (bass)	483.00
Country Club, nat.	589.00
White Falcon	970.00
White Falcon, stereo	1008.00
White Falcon, single cutaway	821.00
Roc Jet, black	483.00
Country Roc	579.00
Tennessean, cherry	532.00
Nashville, red	605.00
Country Gentleman, walnut	629.00
Super Chet, red	846.00
Super Axe	678.00
Atkins Axe	532.00
All Prices include Case	

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DI GIROGIO (BRAZIL)

No 16 Signorina	59.00
No 18 Estudiante	65.00
No 28 Classico	72.50
No 36 Bel Som	105.00
No 30 Amazon	82.50

TAKEHARU

GT85 full size	52.00
GT120 full size	62.50
GT180 full size	75.00
WT100 jumbo	57.00
WT200 jumbo	80.00
WT100-12 jumbo	62.50

VEGA

V244	160.00
V445	170.00
V445-12 str.	190.00
V446	170.00
V646 S	335.00
V845	227.50
2052M case	59.00

VITTORO

570 Small size Classic	18.41
575 Full size Classic	25.25

ANGELICA

2852 Folk guitar	28.50
2853 Jumbo guitar	43.95
2854 Class guitar	23.95
2855 Small size Classic guitar	19.95

ANGELICA MANDOLIN

584 Flat-back Model	12.95
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BRODR JORGENSEN

KRAMER	
New Generation	
250G	379.00
250B	404.00
350G	441.00
350B	449.00
450G	520.00
450B	526.00
650G	652.00
650B	611.00

DMZ

1000	545.00
2000	560.00
3000	488.00
4000	606.00

CBS/ARBITER (EX VAT)

FENDER	
Electrics:	
Jazzmaster	374.89

Jaguar	367.40
Stratocaster w trem	323.25
Stratocaster L/H w. trem	364.90
Stratocaster m/neck w. trem.	349.91
Stratocaster L/H m/neck w. trem	391.56
Stratocaster	291.59
Stratocaster L/H	331.58
Stratocaster m/neck	316.59
Stratocaster m/neck L/H	358.24
Telecaster d/l	346.58
Telecaster d/l L/H	379.91
Telecaster Custom	283.26
Telecaster Custom L/H	316.59
Telecaster Custom m/neck	309.92
Telecaster Custom L/H m/neck	341.57
Telecaster Std L/H	258.26
Telecaster Std L/H	279.93
Telecaster Std m/neck	283.26
Telecaster Std L/H m/neck	306.59
Bronco	179.96
Musichmaster	139.97
Mustang	191.61
Mustang L/H	206.62
Mustang m/neck	216.61
Mustang L/H m/neck	231.60

MELODY

1200 12/s Folk	34.86
1250 12/s Folk Elec.	43.72
500 Folk	30.81
525 Folk Elec.	38.10
325 Folk	13.00
460 Classic	29.95
450	21.82
350	15.34
600	34.48
1300	39.38

MIAMI

FT1 Elec	25.36
FT2 Elec	29.93
FT1 Bass	32.64

TANTARRA

4195 Classic	18.28
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GUYATONE

HG91 Steel	20.66
HG306 Steel	55.52
HG188C Steel	85.72

KLIRA

Westbury Jumbo	64.79
310 Electric	64.79
360 Bass	68.20
Blue Hill 6	37.16
Blue Hill 12	62.17
SM8 Solid	80.13
SM9 Solid	90.58
Westside	113.81
SM19 Bass	97.18
355 Bass	75.87
149 Classic	27.62
C.M.I.	
CM1 Custom VI	109.96
SM1 Custom IV	122.76
CM2	109.96
CM1 Salisbury	45.66
SG25	45.66
SG10B	44.52
WT300	67.49

HASHIMOTO

G100	38.73
G130	44.18
G160	51.42
G200	57.79
G250	68.68

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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
2342W 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
2348 Woodstock std.	106.00
2347 Woodstock nat.	128.00
2344 Woodstock white	142.00
2345 Woodstock white	240.00
2354B Woodstock bs.	130.00

CHAPPELL

Classical:	
C. 100	36.00
C. 101	43.00
C. 102	49.00
C. 103	59.10
C. 104	65.00
Steel strung:	
C. 200	49.50
C. 201	63.00
C. 202	43.00
C. 203	54.00
Bolin Handmade:	
C. 10	180.00
B. 11	150.00
B. 12	120.00

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2354LB Woodstock

long bs.	140.00
2352 Clipper	92.00
2352M Clipper d/l	108.00
2352 Custom	121.00
2353LXD Clipper long bs black	106.00
2368 Clipper Fireball	122.00
2365 Dixie bs	138.00
2365L Dixie bs l/h.	145.00
2366B Marksmn	132.00
2366FLB Fretless bs	132.00
2375 Rocketman	144.00
2375W Rocketman	152.00
White	140.00
2375L Sunburst l/h.	95.72
HG188C Steel	85.72
2375N Rocketman	155.00
Natural	182.00
2375 Ash	143.00
2375B Rocketman	143.00
black	143.00
2655ZB Rocketman	186.00
Zebra	188.00
2655ZB Zebra bs.	188.00
2375W Twin Gemini	250.00
6/12	250.00
2407 Twin Gemini 6/4	260.00
2376 Dixie Fireball bs	156.00
2386 Memphis ctm d/l	154.00
2386L Left-Hand	175.00
2384 Clipper Ash	150.00
2385 Clipper Ash bs	171.00
2370 Semi-Ac id.	139.00
2371 Semi-Ac bs.	141.00
2374 Semi-Ac id.	154.00
2375 Semi-Ac nat.	132.00
2409B bs.	160.00
2409BW bs	167.00
2387 Custom Vulcan.	198.00
2387CU Vulcan bs	210.00
2348 Phoenix	207.00
26175 Artist nat	231.00
2459 Ventura	222.00
2469 Vulcan II	223.00
2683 Solid special	232.00

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2855	58.00
2841	51.00
2840	49.00
2839	42.50

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3563	299.00
3568	239.00
3560S	225.00
3558 1/2	218.00
3554S	212.00
3566	198.00
3565	185.00
3555S	1157.00
3557/12	236.00
3550/12	236.00
3550S Classical.	163.00
3551 Classical	230.00
3570	202.00

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1000	800.00
285	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

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0110/J Swede, Nat	335.00
0111/M Swede, Blk	350.00
0112/P Swede, Chry	335.00
0136/L Swede, White	335.00
0113/S Scandi, Nat	299.00
0114/V Scandi, S'birst	299.00
0115/Y Scanbass, Sbrt	325.00
0116/B Scanbass, Nat	325.00
0126/B Scanbass, Chy	325.00
0137/O Scanbass, Fretless Natural.	325.00
0138/R Scanbass, Fretless Cherry	325.00
0118/H Viking, S'brst.	299.00
0119/K Viking, Chry	299.00
0120/O Viking, Nat	299.00
0131/V Viking, Bubinga	299.00
0117/E Jimmy, Oval Hole, Natural	315.00
0123/X Jimmy, Oval Hole, Sunburst	315.00
0124/A Jimmy, F	399.00
0125/D Jimmy, F	399.00
0130/T Patch 2000, Natural	1295.00
0142/E Hagstrom	265.00
Western 6-str.	320.00
0143/H Hagstrom	320.00
Western 12-str.	320.00
KENT GUITARS	
0038/N Classical	24.50
0039/Q Jumbo	37.50
0040/U Jumbo	39.95
0041/X Jumbo	39.95
LORENZO GUITARS	
0016/X Classical	22.95
0027/F Classical	25.50
0017/A Classical	29.50
0099/U Classical	29.95
0026/C Folk	23.95
0019/G Folk	35.95
0191/A Jumbo, Black	52.95
0054/L Jumbo	48.75
0055/O 12-string	52.95
0192/D Jumbo	53.95
0193/G 12-string	59.95
KIMBARA GUITARS	
0023/T Classical	53.95

KIMBARA GUITARS

0045/J Concert Class.	95.50
0025/Z Concert Class.	105.00
0046/M Concert Class.	127.00
0009/B Concert Class.	146.50
0047/P Concert Class.	167.00
0085/D Concert Class.	320.00
0170/N Classical	35.50
0171/Q Classical	42.50
0172/ Classical	47.50
0173/W Classical	56.50
0174/Z Classical	67.75
0175/C Classical	79.95
0176/F Classical	82.75
0177/I Classical	42.50
0178/L Jumbo	75.75
0179/O Jumbo	85.75
0180/5 Jumbo	89.95
0002/G Folk	59.95
0006/S Jumbo	69.95
0008/Y Jumbo	93.95
0007/V 12-st Jbo	73.95
0024/W 12-st Jbo	97.95
0034/L Jumbo Case	33.50
0044/S 12-st Case	34.95

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0048/S Folk	99.00
0049/Y Jumbo	107.50
0051/C Jumbo 6-st.	173.95
0052/F Jumbo 12-st.	149.00

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0031/S Elec 6-st	191.00
0032/V Elec 6-str	199.00
0034/B Elec Bass	209.95
0029/L Elec 6-st	194.50
0030/P Elec 6-st	194.50
0183/B Pre-amp guitar	320.00
0181/Y Effects guitar	375.00
0182/Y Effects guitar	375.00
0070/J Antique	205.00
0035/E Elec bs	188.95

SATELLITE GUITARS

0065/T Elec 6-st	39.95
0066/W Elec Bs	43.95
0097/O Elec Bs	64.95
0095/I Elec 6-st	64.95
0096/L Elec 6-st	64.95
0098/R Elec 6-st	73.50
0168/G Elec 6-st	39.95
0094/F Elec bs	76.25
0169/J Elec bs	43.95

COLUMBUS GUITARS

0014/R Elec 6-st	129.95
0015/U Elec 6-st	129.95
0011/I Elec 6-st	134.50
0010/F Elec Bs	122.00
0195/M Elec Bs	129.95
0028/I Elec 6-st	129.95
0012/L Elec 6-st	134.50
0013/O Elec 6-st	129.95

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ARIA ELECTRONICS (PRO II)	
LC 750	257.20
LC 560	209.30
LC 560 VS	219.70
LC 500	209.30
LS 700	245.00
LS 500 VS	204.90
LS 450	190.95
SL 420	178.10
ST 600	209.30
ST 500	189.20
ST 400	148.20
TE 500	183.95
JB 600 bass	221.60
JB 450 bass	165.60
PB 500 bass	204.00

PE 115	191.80	X-500 S-Ac 2 p/u	749.64
PE 120	228.50	X-175 S-Ac 2 p/u	517.61
PE 125	280.75	CE-100D S-Ac 2 p/u	446.21
PE 130	220.60	SF-6 Starfire Six	671.12
PE 135	243.25	SF-4 Starfire Four	410.52
PE 145	255.45	SFB-2 Starfire Two Bs	374.85
PE 150	174.20	S300 Solid 2 p/u	310.57
PE 160	203.20	S 100-S Standard	
PE 180	299.90	Solid 2 p/u	310.57
PE 190 acoustic	228.50	S 100SC Hand-carved	353.43
PE 200 bass	172.65	S-90 Solid Double p/u	235.62
PE 800	269.95	S-50 Solid 1 p/u	185.63
PE 1000	324.40	M-75CS Solid 2 p/u	
PE 1500	399.95	c/away	392.66
PE 450	226.70	M75GS Gold hardware	424.82
PE 460	239.80	M-80CS Solid 2 p/u	
PE 500	239.80	c/away	399.81
PE 600	249.40	B302 Long scale	314.15
PB 1500	388.90	B301 As above 1 p/u	257.04
SB 1000	348.80	JSB2	299.88
SB 800	388.90	JSB2C Carved	342.71
LS 600D	265.00	Acoustic:	

ARIA DIAMOND			
ET 240	100.50	D55-NT TV Rosewood	546.58
ES 175	102.00	D50-NT Bluegrass	
LS 300	149.00	Special Rose Dread-	
EL 195	106.40	nought	
EA 200	115.95	D44MBL Bluegrass	
ST 380	119.50	Jubilee Maple Dread-	
EJ 230 bass	109.90	nought	
PB 260 bass	109.00	G-41 NT Jumbo 17"	417.09
RE 550 bass	170.90	Body D/nought	413.51

ARIA ACOUSTICS			
7451	101.30	G-37BL Arched Back	
7460	108.80	Maple D/nought.	348.78
9210	106.30	D-40NT Bluegrass	
9214 12 string	115.50	Jubilee Mahog.	
9230	114.70	D/nought.	348.78
9234 12 string	123.90	D-35NT Bluegrass	
9250	138.95	D/nought Nat.	302.05
9291	262.90	D55SB Spruce	546.58
9400	83.70	D44MNT Nat	417.09
9404 12 string	89.90	D40SB Spruce	348.78
GR 30	123.00	D40CNT c/away.	399.16
9254 12-string	166.60	D-40C Nt Florentine	
9450	128.90	c/away.	399.16
9454 12-string	139.80	D-25M Bluegrass	
9630	78.70	Mahogany D/nought.	258.90
9634 12-string	86.20	Jumbo & Folk Acoustic:	
930	137.30	F-50RNT Navarre	
7451B	108.80	Rosewood 17"	683.16
7451 WR	108.80	F-50SB Navarre Maple	
9400	129.75	17" Jbo, S/burst	546.58
9460	213.50	F-40BL Bluegrass 16"	
9290	133.00	Folk	395.50
9295	141.50	F-30NT Aragon 15 1/4	
9294	139.80	Folk Nat.	266.09
9800C	106.50	F-30SB Aragon 15 1/4	
9800	105.50	Folk S/burst.	266.09
9810C	117.20	F30 RNT Smaller	485.43
9810	117.20	F-20NT Troubadour	
9260	108.80	13 1/2 Folk. Nat	212.16
9264 12-string	118.00	F50BL Blonde.	546.58
960	110.00	F40NT Spruce Mahog	395.50
9270	141.50	F30RNT Small	485.43
9280	201.00	B50NT Acoustic bs.	539.35
9271	141.50	Twelve-String:	
9274 12-string	157.40	F-512NT Custom	
9275 12-string	157.40	Rosewood 17" Jbo.	715.56

ARIA PRO II ACOUSTICS			
PW 25	129.75	F-41 BL Custom	643.64
PW 51	179.95	Flamed Maple 17" Jbc	
PW 56	218.50	F-212XLNT Extra	471.06
PW 65	229.95	Large Man g 17" Jbo	456.68
PW 70	267.90	F212CNT c/away	
PW 75	321.40	F212NT Mahogany 16"	
PW65/12	243.00	Folk	402.71
PW 75/12	333.00	F-112NT Standard	312.82
ARIA CLASSICS			
A 560	232.70	15 1/2 Folk	312.82
A 569	182.50	G-312NT Rosewood	
A 568	149.80	16" D/nought.	485.43
A 557	127.20	G-212NT Mahogany	
A 556	117.20	16" D/nought.	402.71
A 555	107.20	Acoustic Bass:	
A 554	98.80	B50NT	539.35
A 553	98.80	Classics:	
A 552	84.60	Mk5 Rosewood	593.28
A 551	70.30	Mk4 Padouk	355.99
A 550	61.10	Mk3 Mahogany	269.67
A 549	56.90	Mk2 Mahogany	212.16
A 543 F	132.30		
A 561	82.00		

G.M.S.			
PICATO STRINGS (sets)			
ES77 elec.	2.51		
UL77 Rock & Roll	2.69		
XL77 Super light.	2.51		
77 light.	2.69		
P750 med. gauge, elec	2.99		
35L Bass, round wnd.	6.95		
736L Bass, nylon wnd.	6.95		
738L Bass, flat wnd	6.95		
76 'Gold', Classic	2.07		
WESTERNER			
600	2.39		
660	2.39		
612	4.07		

GUILD (EX VAT)			
MUSIMA			
1612N Acoustic	19.95		
1612S Acoustic	19.95		

AA Artist Award. 1070.94

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.

730 Classic	25.95	With Di Marzio pick-ups	
731 Classic	27.75	HDLP2W	99.00
732 Classic	32.50	HDLP2W1	99.00
736 Classic	63.55	HDF53N	115.00
737 Classic	78.50	HDFP2B	96.00
738 Classic	96.50		
500	12.95		

MORIDAIRA BANJOS			
FR 1R 4-String	60.95		
FB 2R 5-String	60.95		
GB 16-String	62.85		
C-7D Banjo case	28.35		

MORIDAIRA MANDOLINS			
MD 20	41.50		
MD 30	41.50		
MD 100	49.05		

CONCERTER			
SK612N	17.90		
CK100N	25.85		
SK 614N Concert	23.70		
GK 200 Concert	32.80		
WK599SH Jbo	47.80		
WK 599 Jbo	44.45		
WK 588	31.65		
FK288	31.05		
WK0030	50.80		
FK 299 Folk.	42.45		

HORNBY-SKEWES			
HAMER inc. case			
HDS1	650.00		
HCS1	700.00		
HSI	1300.00		

PALMA ACOUSTICS			
300N	17.50		
580	24.00		
500	17.00		

KASUGA ACOUSTICS			
G100L	65.00		
G200	83.00		
D400	159.00		
F180	86.00		
D300	111.00		
T250 (12-str)	97.00		
HC40	189.00		
HC600	255.00		

KASUGA ELECTRICS			
SG360CH	160.00		
SE480S	185.00		
LG1000BS	275.00		
LG600B	205.00		
SE600N	210.00		
SA600C	220.00		
PA420S	179.00		

JHS ACOUSTIC ENCI			
JHS ELECTRICS	120.00		
X309	299.00		
ES375N	220.00		

HONDO ACOUSTICS			
H90N	22.00		
H308A	27.00		
H310A	34.00		
H316A	39.00		
H330A	44.00		
H130A	38.00		
H155A	40.00		
H155B	44.00		
H156A	54.00		
H160A	49.00		
H330C	46.00		
H340A	50.00		
H118A	32.00		
H119A	35.00		
H1200A	69.00		
H1200N	72.00		

HONDO ELECTRICS			
EG502	39.00		
HESS5000	59.00		
HLP2BS	72.00		
HLP2B	72.00		
HLP2N	79.00		
HRB2S	110.00		
HFS3N	66.00		
HL-J2	49.00		
HFP2N	79.00		
HRB2B	110.00		

ES-175D	613.00	820	60.00
ES-345 TD, Cherry	673.00	BANJOS & MANDOLINS	
ES-345 TD, S/b	698.00	AA Tenor	3816.00
ES-345TD, Walnut	673.00	AA 5 String	3816.00
ES-355 TD-SV	875.00	Tenor	3186.00
ES-335 TD, Cherry	529.00	5 Str	3816.00
ES-335 TD, S/b	555.00	TB-800 Tenor D L	1428.00
ES-325 TD	446.00	TB-250 Tenor	817.00
Les Paul Recording White	612.00	TB-100 Tenor	569.00
Les Paul Recording Nat.	590.00	RB-800 D L	1489.00
Les Paul Triumph Bs White	598.00	RB-250 5-String	813.00
Les Paul Triumph Bs Nat.	572.00	RB-100 5-String	569.00
Les Paul Custom, Ebony	622.00	PB-800 D L Banjo	1435.00
Les Paul Custom, White	679.00	PB-250 Plectrum Banjo	813.00
Les Paul Custom, Cherry	644.00	F-5 Artist Mandolin	1464.00
Les Paul Custom, Wine	622.00	F-12 Artist Mandolin	1221.00
Les Paul De Luxe, Gold	505.00	A-5 Mandolin	976.00
Les Paul De Luxe, Cherry	529.00	A-12 Mandolin	781.00
Les Paul Signature, Gold	546.00	821	57.00
Les Paul Signature Bs, Gold	529.00	822 12 str	62.00
Gold	3789.00	823	57.00
Citation outfit.		824	77.00
Les Paul Signature, tobacco brown s/b	573.00	825	94.00
Les Paul Signature bs, tobacco brown s/b	555.00	Solid Range	
Les Paul d/l tobacco brown s/b	529.00	Saxon 830 Sld. Electric	117.00
Les Paul d/l wine red	505.00	Saxon 831 Sld. Electric	98.00
Les Paul ctrm tobacco brown s/b	644.00		
SG Custom, White	613.00		
SG Custom, Walnut	589.00		
SG Custom, wine red	589.00		
SG Custom w Bigsby, walnut	597.00		
SG Custom w Bigsby, white	625.00		
SG Custom w Bigsby, wine red	597.00		
SG Standard, s/b	429.00		
SG Standard, white	429.00		
S-1 nat. satin	337.00		
SG Std. Walnut	402.00		
SG Std. Bigsby	402.00		
Cherry	87.00		
SG Std. Bigsby, Walnut	97.00		
SG Std. Bigsby, white	109.00		
SG St. Bigsby, Sunburst	126.00		
L6-S Custom, Black	65.00		
L6-S Custom, Nat.	73.00		
L6-S De Luxe, Wine	89.00		
L6-S De Luxe, Nat. Satin	101.00		
Marauder, Nat Satin	116.00		
Marauder, Wine	125.00		
Left hand:	135.00		
SG Std. Bigsby, Cherry	165.00		
Cherry	84.00		
Les Paul De Luxe, Gold	120.00		
SG Std., Cherry	93.00		
SG Spec., Cherry	96.00		
Les Paul Custom, Cherry	625.00		
Les Paul De Luxe, Cherry	495.00		
Cherry	525.00		
Bass Range	435.00		
Ripper (L9-S), Nat	389.00		
Ripper (L9-S), Ebony	250.00		
Ripper Fretless, S/b	190.00		
Ripper Fretless, s/b	285.00		
Grabber 3 (G-3), Nat Satin	326.00		
Grabber 3 (G-3), Ebony	450.00		
Grabber 3 (G-3), s/b	375.00		
Grabber, Nat Satin	361.00		
Grabber, Ebony	530.00		
Grabber, Wine Red	449.00		
EB-3, Cherry	345.00		
EB-3, Walnut	375.00		
EB-3, White	475.00		
Classic Case	24.00		
Folk Case	28.00		
Jumbo Case	30.00		
12-String Case	29.00		
SB Case	75.00		
SA Case	69.00		
SA Case	75.00		

JOHN BIRCH (EX. VAT)			
All 6 str. from	320.00		
All basses from	340.00		
Twin necks from	600.00		
Cases from	45.00		

KEMBLE			
YAMAHA Classics			
G225	61.00		
G230	69.00		
G235	77.00		
G240	87.00		
G245	97.00		
G250s	109.00		
G255s	126.00		

Folk & Jumbo			
FG325	65.00		
FG330	73.00		
FG335	89.00		
FG340	101.00		
FG345	116.00		
FG512	125.00		
FG350w	125.00		
FG365s	135.00		
FG375s	165.00		
FG336sb	84.00		
FG351sb	120.00		
SG12	93.00		
SG412sb	96.00		

Electric			
SG2000	625.00		

3067 Matt Finish	65.00
3068	75.00
3069	95.00
3070 Handmade	135.00
3071 Handmade	218.00
STUDENT GUITARS	
3057 Dulcet	25.99
3058 Constanta	19.99
1512 Kansas	16.35
3050 Super Dulcet	29.99
1514 El Chico	16.35
TERADA GUITARS	
3045 TG315 classic	109.95
3046 TG312 classic	99.95
3047 TG307 classic	74.95
3048 TG370 classic	209.95
3049 TG360 classic	179.95
3187 FW628 jumbo	145.95
3188 FW624 jumbo	135.95
3189 FW625 jumbo	112.95
3190 FW615 jumbo	107.95
3191 FW659B jumbo	126.95
3192 FW615E electric	129.95
3191 FW613 jumbo	97.95
3195 TW100 Hand-crafted	345.95
3196 TW70 Hand-crafted	220.95
3197 FW655N Signature	136.95
APPLAUSE BY KAMAN	
AA14	169.95
AA24	169.95
GUYATONE	
8-string pedal steel	375.00

ROSETTI	
P.765	335.00
P.745	249.00
P.725	199.00
FT146	99.95
FT133	89.95
FT145 Jumbo	89.95
FT165 12/s	129.95
EC20 Classic	69.95
EC15	49.95
FT130 Folk	79.95
FT135 Folk	92.50
FT140	84.95
FT150	129.95
FT160	104.95
FT120 Folk	69.95
CO60 Classic	189.00
EC25 Classic	129.95
EC20 Classic	69.95
EC15 Classic	59.95
Electric:	
S350 Scroll	175.00
S450 Scroll	245.00
S450N Scroll	255.00
S550 Scroll	265.00
S550N Scroll	275.00
ET285 Bass	149.95
N180 Nova	129.95
N245 Nova	169.95
N295 Nova	159.95
N390 Nova	199.95
EROS	
9352	59.95
9357	64.95
9353 Folk	49.95
9356 12/s Folk	54.95
9350 Folk	39.95
9351 Folk	38.95

KISO-SUZUKI	
9502 Classic	53.95
9503 Classic	69.95
9504 Classic	64.95
9505 Classic	67.95
9583 H/made Classic	99.00
3057 Dulcet	60.95
9852 Folk	53.95
9653 12/s Folk	72.95
9507 Folk	64.95
TATRA	
9198 Classic	25.25
3225 Classic	29.75
Hi-Spot Nylon	18.50
Hi-Spot Steel	17.50
ROSETTI ELECTRICS	
Colt 45	366.00
9660 Lynx	44.95
9661 Lynx bass	44.95
RAIMUNDO CLASSICS	
R106	39.95
R112	46.50
R123	67.50
R128	85.50
R140	109.50
R155 + case	440.00
R150 + case	350.00

SHERGOLD	
Modulator	213.36
Modulator bass	245.35
Modulator 12-string	232.75
Cavalier	305.00
Cavalier 12-string	322.60
Cavalier double 6/4	558.00
Cavalier double 12/4	578.92
Cavalier double 12/6	571.95
Available through Barnes & Mullins:	
Meteor	167.94
Masquerader	182.26
Masquerader 12-string	200.60
Double-neck 4/6	403.80
Double-neck 4/12	423.56
Marathon bass	200.57
Double-neck 12/6	440.30
l/h models 10% extra.	

STRINGS & THINGS	
MUSIC MAN	
Stingray 1	433.00
Stingray 2	433.00
Stingray bass	433.00
Sabre 1	399.00
Sabre 2	399.00

SUMMERFIELD	
IBANEZ	
PF100	185.00
PF100 AV	198.50
PF200	192.50
PF200 WH, NT	198.85
PF200 AV, ZB	205.00
PF300	245.00
PF300 NT	252.50
PF300 AV	257.50
PF230 MO	215.00
PF230 AV	230.00
PF400	310.50

Musician series:	
MC100	218.90
MC200	244.50
MC300	270.50
MC700	POA
Concert series:	
CN100	204.45
CN100 AV	218.95
CN200	214.50
CN200 WH, AV	222.95
CN250	232.55
Iceaman series:	
IC300 KR	281.50
IC210 BS	369.00
IC200	242.50
IC200 BS	232.75
IC400 MO	370/12
IC400 AV	242.15
IC400 AV	295.50
IC400 AV	309.50
Jazz series:	
SA100 BS	264.62
SA400 CH	308.74
SA case only	43.35
FA100 BS	237.39
FA100 NT	259.03
FA100 case only	40.15
FA300	389.69
FA800	399.25
FA300 case only	48.95
2453	258.95
Rock series:	
2388B	218.05
2389B	278.20
2388B case only	45.75
2402	309.40
2402 WH	340.70
2404	304.58
2404 case only	56.15
George Benson models:	
GB10	545.00
GB20	585.00
Ibanez Artist:	
2616	309.50
2617	327.90
2618	325.65
2618/12	345.00
2619	367.15
2622	450.00
2622	496.94
2626	378.35
2629	327.15
2630	344.75
2635	355.50
2636	342.35
2640	650.00
2700	470.50
2700	520.25
2710	442.50
Ibanez Pro	
2671	979.55
2676	425.75
2680	580.40
2681	320.00
2681	423.30
l/h 10% surcharge	
Ibanez Western	
637 BS	86.25
637 AV	97.00
640	119.35
647	116.15
647/12	117.75
684 BK	123.85
684 CW	131.50
684/12	126.15
732	130.75
767	139.25
951	110.75
952	100.75

2608	165.00
2609	199.25
2846	123.15
LH647	119.25
LH647/12	120.75
LH684 BK	125.45
LH684 CW	133.85
LH684/12	128.50
CIMAR	
335	78.45
355	62.35
355/12	71.55
369	64.66
370	64.65
370/12	69.25
371	64.65
371BK	67.75
371BK/12	72.25
393	73.15
MACCAFERRI	
MAC2	165.00
MAC 2 special	175.00
MAC 3	190.00
BOZO	
B60	275.00
B805	385.50
B805/12	407.95
B100	646.95
Classic	
B3	185.00
B5	211.50
B8	235.65
B10	324.50
B15	356.95
CIMAR	
387	64.65
388	73.10
395	62.40
396	68.50
397	75.50
398	83.95
IBANEZ CLASSIC	
2801	78.50
2811	102.30
2856	95.35
2857	116.15
2858	129.25
2859	185.40
2860	230.75
KOHNO	
MK15	825.00
MK20	1050.00
MK30	1500.00
MK50	2500.00
TAMURA 10-STRING	
10P 1500	585.00
10P 2000	795.00
TAMURA FLAMENCO	
F150	575.00
F200	750.00
KUNIHARU CLASSIC	
K50 w/case	250.00
K70 w/case	285.00
Electric:	
CSL ELECTRIC	
LP 121 black top	98.50
LP 120 red s/b top	98.50
LP 120 brown s/b top	98.50
LP 120 gold top	102.00
SC 156 red s/b	120.00
SC 156 black	120.00
SC 156 white	120.00
SC 156 natural	130.00
JB 121 red s/b	99.50
JB 121 black	99.50
JB 121 white	99.50
HAWAIIAN GUITARS	
2250	45.00

2251	110.95
2251 case only	36.00
SERENADA STUDENT GUITARS	
CN101-1	11.99
CN104	14.50
CN120	23.50
CN130	28.60

WING	
Rickenbacker	
Solid	
420	239.63
430	285.19
450	307.12
450/12	351.00
460	342.56
480	325.69
620	421.88
350	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	469.13
360/12	545.06
362/12	1105.31
360/12F	5105.00
Bass	
3000	345.94
3001	366.19
4000	415.13
4001	448.88
4002	943.31
4005	531.56

ALLEGRO	
G 220 Standard	13.12
G 300 Classic	22.16
G 400 Standard	14.65
G 150A Classic	27.34
G160 Western	49.47
LOPEZ CLASSIC GUITARS	
Aragona	64.06
Valencia	67.87
Navarra	71.51
Granada	82.50
Castilla	91.07
Sevilla	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 139	111.82
Fantom 412 Black	111.82
SOLID BODY ELECTRIC GUITARS	
Dyno II	102.93
Velette	115.87
Super Jaz	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	396.09
RICARDO SANCHIS CARPIO CONCERT GUITARS	
Model 40E	192.78
Model 40	147.42
Model 38	85.36
Model 33 Flamenco	170.10
Model 32 Flamenco	123.12
PRUDENCIO SAEZ GUITARS	
Model 2	25.92
Model 4	27.54
Model 12	32.40
Model 14	34.02
Model 21	48.60
Model 24	51.28
Model 26	85.86
Model 28 Flamenco	48.60
Mandoline	25.92
Model Lady 3/4 size	25.92
Model 21 W	45.36

W.M.I.	
G101 Std. Flk	10.95
K200 Folk	16.95
K320 Concert Folk	20.95
KD28 Jbo Western	33.50
KD28 12 12st Jbo	39.50
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 285 Student	18.75
KC 333 Concert	19.75
KC225 Classic	15.50
KDGS50 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

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

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
128 100W bass amp	385.00
220 160W bass amp	285.00
230 160W	325.00
320 300W bass amp	395.00
330 300W	445.00
402 4 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

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 phaser	212.75
Auto flanger	310.90
Flange/phase rack	1210.95

BEYER (EX. VAT)	
M160N Hypercardioid	150.90
M160C w. cannon	154.99
M260N Hypercardioid	
M260C w. cannon	60.72
M260SM w. switch	64.45
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	53.31
M69C w. cannon	56.96
M88N Hypercardioid	113.99
M88C w. cannon	117.71
M101N Omni	71.68
M101C w. cannon	

Monitor 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
Horn Units (2)	132.00
Horn unit (P2)	75.00
Horn unit (P4)	124.00
Mon. 1 x 12 80W	99.00
ACCESSORIES	
Mounts	156.00
Reverb Unit	80.00
Constellation	12/2
mixer	312.90

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

Dual Showman, cab	
2 x D 130F JBL	289.85
Dual Showman, enc.	
2 x D 140F JBL	315.08
Dual Showman, top	340.27
Quad Reverb, 4 x 12-inch speakers	464.85
Quad Reverb, 4 x D 120F speakers	671.65
Super Six, 6 x 10-inch speakers	451.95
Vibrosonic Reverb 1 x D 130F JBL	426.85
Twin Reverb, 2 x 12-inch speakers	398.60
Twin Reverb, 2 x D 120F JBL	498.81
Bandmaster, 2 x 12-inch enc.	252.05
Bandmaster, 2 x D 120F JBL	564.20
Bandmaster, top	242.61
Bandmaster enclosure	151.22
Super Reverb, 4 x 10-inch	340.89
Super Reverb, 4 x D 110F JBL	526.81
Pro. Reverb, 2 x 12-inch	316.08
Vibrolux Reverb, 2 x 10-inch	263.73
De Luxe Reverb, 1 x 12-inch	E216.92
Princeton Reverb, 1 x 10-inch	169.65
Princeton, 1 x 10-inch Champ, 1 x 8-inch	65.10
Super Twin	443.62
300PS guitar enc.	262.55
300PS guitar top	508.71
Tube reverb 220V	131.25
Vibrochamp 1 x 8	71.28
Bassman 100, top	217.40
Bassman, 100, enclosure	217.40
Bassman 50, 2 x 15-inch	185.88
Bassman 50, 2 x D 140F JBL	305.61
Muslmaster bass, 1 x 12-inch	106.70
Bassman 50, top	176.42
Bassman 10'	276.19
300 PS enclosure, bs	311.80
PA 100 top	281.59
PA 100 column	92.72
Hi Freq. Horn	56.85
PA160 Amp Top	450.21
PA160 SC3-10 column	94.77

CLEARSTONE

CMJ	
1037, 500W L&B	119.23
1038, 100W L&B	138.70
1039, 2 x 5 cab, 120W, id	122.21
1040, 2 x 15 cab, 120W, bass	118.62
1050, 2 x 12 cab, 50W, id	97.50
1062, 1 x 18 cab, 100W, bass	98.81
1063, 4 x 12 cab, 100W, d	129.00
1064, 4 x 12 cab, 100W, bass	129.00
1047, 2 x 10 cols, 60W pr	110.11
1048, 4 x 10 cols, 120W, pr	142.26
1065, horn cabs	81.57
1066, 2 x 12 cols, 100W, pr	158.87
1067, 6 x 10 cols, 300W, pr	127.60
1068, 250W slave	191.57
1069, 8-change mixer	257.41
Solid State amps:	
1071 50W, L & B	118.84

1072 100W L & B	127.57
1073 50W PW	118.84
1074 100W PA	153.50
1075 100W Slave	111.36
1060, sound/light control	
1061, lighting cabs, set	43.47
3	50.60
1949, fuzz sound	10.36
1041, minireverb	
mixer, 6 chan	66.50
1041F, footswitch	2.88
Celestion spkrs:	
1051, G12M, 25W	15.33
1052, G12H, 30W	18.28
1053, G15M, 50W	22.98
1055, G 8C, 100W	41.23
1056, S10, 15W	5.49

J. T. COPPOCK

RANDALL	
Combination Amplifiers	
Commander 210	385.00
Commander I	385.00
Commander II	439.00
Commander IV	475.00
Commander VI	569.00
300 Guitar Amp I	575.00
300 Guitar Amp II	685.00
Combination Bass Amplifiers	
Commander Bass I	380.00
Commander Bass II	439.00
Power Heads	
Commander Guitar Head	310.00
Commander Bass Head	289.00
300 Bass Head	340.00
300 Guitar Head	385.00
Speaker Enclosures	
1-15"	165.00
2-10"	174.00
2-12"	199.00
4-10"	252.00
4-12"	314.00
2-15"	264.00
6-10"	319.00
2-12" Folded Horn	270.00
P.A. Equipment	
RPA-2 Power Head	239.00
CPA-4 Power Head	289.00
RPA-120 Power Head	499.00
RPA-300 Power Head	679.00
12-Channel Stereo Mixer	607.00
Stereo Power Amp. 120 watt power	532.00
300 watt power	
Booster	298.00
Stand for RPA-4	25.00
Stand for RPA-6	25.00
P.A. Speaker Columns	
Pair with 2-10" Spkrs ea.	196.00
Pair with 4-10" spkrs ea.	329.00
Pair with 2-12" and 2 Piezo spkrs ea.	499.00
P.A. Speaker Cabinets	
Piezo Super Horn IV	103.00
Piezo Super Horn VIII	165.00
Monitor Spkrs. (pair)	190.00
Horn cabinet	285.00
Exponential horn	215.00
Exponential horn	290.00
Exponential horn	215.00

CUSTOM SOUND

Amplifiers:	
CS 700 BM	159.03
CS 700 CV	116.25
CS 700 DB	259.47
CS Trucker	107.14
CS Trucker bass	125.55
CS Trucker duo	125.55
CS Trucker vrb	155.68
CS 700A	209.25
CS 700C	117.18
CS 700K	242.73
CS 700PPA1	334.80
CS 700PPA11	251.10
CS 708 mon amp	133.92
CS 704 150W	184.14
CS 706 150W bass	167.40
CS 705 2 x 12" combo	279.56
CS 705S 1 x 15" combo	296.30
CS 707 bass combo	284.58
Mixer:	
CS 700MXR 12 ch.	428.54
Enclosures:	
Sigma	200.88
Moon Bin	167.40
CS 7212H	117.18
CS 7212ST	133.92
CS 7215	150.66
CS 7412	167.40
CS 7215B	209.25
CS 7HPH horn	133.92
CS 7HB horn	66.96

PA Sytem	
Trucker PA rev amp	148.99
Trucker PA amp	125.55
Trucker cab 60W	75.33
Trucker monitor	58.59
Trucker monitor H	63.70

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

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
Bass 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 slave	81.00
120, 6 amp	106.92
50, 1 x 12 cab	38.88
100, 2 x 12 cab	61.56
PA 200 cols (pr)	162.80
Mon. + hms	46.60
1 x 15" + hn	77.76
2 x 12" + hn	95.58
Add on horns	51.84
Bass bin	81.00
Bass bin + hn	123.12

FARFISA

RSC 350 Rotating sound cabinet, 160-watt amp	588.60
RSC 180 Ditto, with 80-watt amp	340.20
OR-200, 106-watt amplifier and two speaker cabinets	513.00
TR 70, portable, 60W two chan	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 horn	105.46
Reflex 1 x 15" 100W P.A./Disco	102.11

Reflex 1 x 15" 125W Bass/Heavy Duty	128.90
P.A./Disco/Organ	100.44
Mini Bin 100W 1 x 15" P.A./Disco	127.22
Mini Bin 125W 1 x 15" Bass	130.57
Bass Bin 100W 1 x 15" P.A./Disco	157.36
Bass Bin 125W 1 x 15" Bass/Guitar	32.48
Single High Hn 50W	52.74
Twin High Hn 100W	
Horn Unit 2 x 25W Upper Mid Range (small)	58.59
Fibreglass R.C.F. 100W Mid Range	
Horn with lid	143.96
Wedge Monitor 75W 1 x 12"	58.59
Flight cases and empty cabs	POA

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	170.00
V. 20 100 Watts	260.00
V. 30 150 Watts	380.00
V. 32 300 Watts	410.00
V. 33 300 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 + 2 MF40 + 6 PZ1 UHF	345.00
L48CF Folded Horn	595.00
L48SE Folded Horn	835.00
500 Watts	
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
DB100 Bass excavator	35.00

HH ELECTRONIC

AMPLIFIERS	
VS Musician 100W rvb	180.79
VS Bass amp 100W	147.31
VS Musician rvb combo 100W	267.01
IC 100 Bass	175.77
VS Bass combo 100W	267.84
IC100 Combo	262.82
Studio 50 Combo	160.70
INSTRUMENT LOUDSPEAKERS	
412 BL 4 x 12 200W	189.16
215 BL 2 x 15 200W	204.23
PA AMPS	
MA100 5 ch 100W	190.00
SM200 6 ch 2 x 100W stereo	395.28
S500-D power amp	399.17
S130 slave 100W	115.50
PA LOUDSPEAKERS	
212 DC 2 x 12 100W	118.85
Mini horn 50W	75.33
PRO 100 12" + radiator	128.90
PRO 150 15" + radiator	152.33
PRO 200 2 x 12" + radiator	180.79

Unit radial	125.55
Unit bass	130.57
Concert radial	131.54
Concert Midrange	152.71
Concert bass horn	161.78
Mon combo	175.77
Mon ext.	93.74
ECHO UNITS	
Digital Multi echo	TBA
Digital Van-echo	TBA
19" rack mount	TBA
MIXERS	
8/2	306.96
8/2 cannons	355.32
12/2	371.95
12/2 cannons	409.75
16/2	538.27
16/2 cannons	589.68
Effects module	185.98
COMPLETE SYSTEMS	
A system	505.40
B system	811.54
C system	1007.02
D system	1345.06
Unit P.A.	1987.51
Concert P.A.	2992.21

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.	201.50
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/vib.	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 150W prog.	209.25
HFL RCF High freq hn	186.00
HFS RCF High freq hn/lens.	308.45
425H Piezo tweeter array	93.00
1125M Stage floor monitor ATC/Piezo, 100W	217.00
Type D 16-4 16 ch subgrp mixer	1937.50
XO231 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
STA200 200W 'slave' valve	240.25
STA250R 'Tube State' 250W	263.50

LANEY

Amplifiers (Transistors)	
A100	127.22
A100 Reverb	159.03
A200	152.67
A200 Reverb	184.47
Amplifier (Valved)	
L100 Klipp	197.55
Amplifiers (Public	

IC150 Acc Packs	4.00
ES212 75W two Unit Sys	598.00
IMA Intermod Dist Analyser	555.00

MARLBORO

GA2 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	155.95
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
112M 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	
12 x 122 spkrs	113.83
12 x 12 4 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	147.75
Mk 1 PA amp	172.50
Mk 2 PA amp	202.50
100W slave	142.50
X6 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
MP175 B chn	204.00
MP175 16 chn	310.00
MP185 Super 16	490.00
MP175B/4	350.00
MP175 12/4	390.00
MP275 12 chn in flight case	390.00
MP285 Super 16 in flight case	630.00
MP175 16/4	490.00
MP175 20/4	550.00
MP295 16/4	940.00
MP385 16/8	900.00
MP485 16/8	990.00
Amplifiers	
AP360 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
EP 130 st. bs bin filter	46.00
EP141 st. comp. limiter	72.00
EP161 sub-mixer	93.00
SR271 27-band graphic	190.00

MUSICAD

Ampeg	
Guitar Combos	
G18 10W 1 x 8"	
Solid State	101.65
G100 20W 1 x 10"	Solid State
GT10 20W 1 x 10"	145.37
Valve	200.38

VT40 60W 4 x 10"	472.15
Valve	
VT22 100W 2 x 12"	524.62
Valve	
G212 120W 2 x 12"	524.62
Solid State	
G410 120W 4 x 10"	542.11
Solid State	
Bass Combos	
B100 20W 1 x 10"	159.94
Solid State	
B15N 30W 1 x 15"	473.61
Valve	
B115 120W 1 x 15"	486.15
Solid State	
Amplifiers Only	
HDV2 60W Valve	377.73
HDV4 100W Valve	444.18
HDB25B 55W Valve Bass	304.28
HDV4B 100W Valve Bass	419.70
HDV6B 240W Solid State-Bass	430.19
HDSVT 300W Valve-Bass	640.06
Cabinets	
EXV2 4 x 12" Speaker reflex.	318.27
EXV4 4 x 12" Speaker-use 2 with V4 amp	276.30
EXB25B 2 x 15" Speaker-bass reflex	251.82
EXV4B 2 x 15" Speaker-Altec bass.	577.08
EXV6B 2 x 15" Speaker-bass	356.74
EXSVT 8 x 10" Speaker-use 2 with SVT	440.68

Extension Cabinets	
EXVT22 2 12" Speaker	206.35
VT22 extension cab	
EXV6 2 x 12" Speaker, radial horn + tweeter	559.59
PA Systems	
SR4 100W Four channel 2 x 10" Speakers	500.14
SR6 120W Six channel, 4 x 8" speakers, 2 tweeters	905.84
Amplifier Head	
C-SR4 100W Solid State	262.31
C-SR6 120W Solid State	458.17
A-120 120W Slave amplifier-Solid State	276.30
Speaker Cabinets	
S-210 2 x 10" Speakers	118.91
S-48 4 x 8" Speakers with 2 tweeters	223.84

NORLIN

SELMER SOLID-STATE	
7980 15 SS Combo	46.00
7981 Super Reverb 30 Combo	139.00
7982 Lead 100	129.00
7983 Bass 100	109.00
7984 Slave 100	85.00
7610 Futurama 3 Combo	26.50
7985 PA 100	275.00
VALVE	
7404 Treble "N" Bass 100 SV	145.00
7402 Treble "N" Bass 50 SV	129.00
7403 Treble "N" Bass 50 SV Rev.	149.00
7408 PA100/6 SV Rev.	189.00
7407 PA100/4 SV	159.00
SPEAKERS	
7990 S412 3 x 12"	169.00
7991 S212H 2 x 12" hn	129.00
7992 S115 1 x 15" hn	135.00
7993 S2H Add on dbl	81.00
7994 S115A 1 x 15"	229.00
7451 TV-35 PA Col	55.00
7450 TV-20 PA Col (pair)	75.00

NOVANEX

Combos	
Aut 3	55.00
Aut 6	69.00
Aut 10	86.00
Aut 20	115.00
Aut 20R	149.00
U 30	220.00
U 50	275.00
U 70	324.00
U 80	350.00
U 100W	460.00
RG 30	235.00
RG 50	285.00
RG 80	360.00
RG 100W	470.00

B 35	220.00
B 70	310.00
B 100W	450.00
G70 Wildcat	299.00
OPS 70	450.00
OPS 120	550.00
WA44/S100	35.00
Power generators, mixers	
L 30	165.00
L 50	219.00
L 75	290.00
L 100	360.00
L 125	430.00
LM 30	149.00
LM 40	179.00
M 61	230.00
M 41	180.00
X 41	155.00
M 62	390.00
M 82	470.00
M82S	555.00
M123S	755.00
M163S	955.00
M 122	630.00
M 162	790.00
M123S	755.00
M163S	955.00

Echo/reverb units	
ER 300	99.00
ER 500	169.00
ER 800	259.00
Line source mixers	
LS 50	173.00
LS 75	260.00
LS 100	330.00

ORANGE (EX. VAT)

SPEAKERS	
113 Reflex Bass, 2 x 15" 170W	259.17
113/200 Reflex Bass, 2 x 15" 200W	314.00
109, 4 x 12" 120W	185.13
114/4H, 1 x 15" inc horn, 4 horns and cross	348.00
106, 4 x 12" anti feedback col	184.65
107/SH 2 x 12" + hns	185.01
109/200 4 x 12" 200W	223.47
131H 1 x 15" + hns	193.50
131/100H 1 x 15" 100W	203.28
114 1 x 15" 85W	198.0
114/100 1 x 15" 100W	253.28
124 1 x 12" monitor	69.96
124/H 1 x 12" mon + hns	92.85
121/A 2hn + x-over	98.21

AMPS	
102, 120W graphic PA	214.56
103T, 200W, Slave	186.63
111, 120W, graphic Slave	191.18
112, 120, 120W	213.15
112.80 80W graphic	191.18
115, 80W combo	291.45
115/R 80W, combo with Hammond Reverb	332.97
115, 120, 120W combo.	349.26
112/120M Overdrive	216.45
112/80M overdrive	193.68
129/100 Reverb amp.	247.86
115/80M overdrive	295.26
115/120M overdrive	352.89
115/80M overdrive reverb	336.60
125 50W combo	318.33
125/100 100W combo.	353.37
130/B 120W PA	278.70
104/B 120W valve PA.	344.97

MIXERS	
130/A 6-chan 12/2	170.07
376.50	
OMEC	
150W inst. amp	137.98
150EQ + equalizer	156.94
S150 + effects	185.19
S150EQ w. both	205.74
PA150 4 ch. Wr/b.	165.08
PA150 EQ.	182.03
OM1 digital amp	397.22
OM2 Remote unit	39.83
Speakers	
OC12 x 12 PA	92.11
OC2 2 x 12 stage	95.71
OC3 2 x 12 140W	109.71
OC4 15" bass	118.11

PEAVEY

exc VAT	
Combination Amplifiers	
P112 Pacer 45W	
1 x 12" w. reverb	170.50
TNT Tn 1 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
D12 Deuce 120W 2 x 12" w. reverb + Automix	333.25
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 4 x 12" w. reverb + Automix	527.00
SN212 Session 200W 2 x 12 w. 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 unit w. Eq.	410.75

Enclosures	
115 1 x 15"	127.87
212 2 x 12"	147.25
412S 4 x 12" Stackable	209.25
412M 4 x 12"	228.86
412F 4 x 12"	228.86
215 2 x 15" + Hyperbolic Hn	197.62
215H 2 x 15" + Hyperbolic Hn	248.00
612H 6 x 12" + Hyperbolic Hn	201.50
810 8 x 10"	317.75
118S 1 x 18" Stackable	348.75
118FH 1 x 18" Folded Hn	286.75

Public Address Amplifiers and Slaves	
PA120 100W 4 inputs	356.60
SPA Standard 130W 8 inputs	205.38
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
CS900 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.	3487.50

Public Address Speakers Enclosures	
210 2 x 10" Col each	73.63
410 4 x 10" Col each	116.25
1210TS 1 x 12" + 1 x 10" + 3 x Tweeters	135.62
Col	139.50
412 x 12" Col each	178.25
1210T 2 x 12" + 2 x 10" + 3 Tweeters	248.00
Col each	
215H 2 x 5" + Hyperbolic Hn Cab.	271.25
1510T 2 x 15" + 2 x 10" + 3 x Tweeters	217.00
Cab each	
115HT 1 x 15" + Hyperbolic Hn + 2 x Tweeters	333.25
Vocal Proj each	
215HT 2 x 15" + 2 x Hyperbolic Hns + 2 x Tweeters	
Vocal Proj each	

SPI Spider Bin 1 x 15" + Radial Hn Theatre Type encl. each	372.00
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
22 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

RESOUND

S81/M Cardioid med mic.	42.55
S91/H Condenser mic	52.87
S91/L-M Condenser mic.	52.87
UDI-H Cardioid mic	28.00
UDI-M Cardioid mic	28.00
RGP71 Super Cardioid mic.	24.00
ECON Omni-direc. mic	12.85
Cabaret Exec mic	356.40
TX100	174.96
TX100 (Gold mic. transmitter)	174.96
TXT	174.50
RXA Receiver w. aerial	166.32
PA	
Horn l/p.	56.00
4820 25W	65.50
4820/T 25W	23.50
SU25 Driver 25W	32.25
SU25T 25W	32.25
SA6205 Spark diaphragm	4.33

ROOST

AMPLIFICATION (Valve)	
50W 2 Chann + overdrive fac	120.33
50W 2 chann + integral reverb	155.65
100W 2 ch	144.37
100W 2 ch w. rvb.	179.37
150W 2 chan + overdrive fac	160.42
110W 2 chan + 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	213.26
SM100 100W combo	216.63
SM100R w. rvb	245.34
SM104 100W combo	285.94
SM104R w. rvb.	314.81
Solid State	
8 chan mixer	137.27
As above + 100W amp	225.99
Stereo slave	199.62
2 x 12" 50W	73.66
2 x 12" 150W	88.30
4 x 12" 100W	129.74
4 x 12" 300W	155.60
1 x 12" 300/600/900/ stage monitors pr	107.14
1 x 15" 100 Folded hn bass bin	127.99
2 x 1	

A3S-T	21.60
A31PC-S	15.60
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	264.00
A101A	82.20
A101B	16.20
A120A	28.80
A103A	24.60
A105A	57.60
A112A	39.60
A112B	57.00
A112C	15.60
A30A	52.80

System 100 stack	129.00
System 200 stack	412.50
SP2 tweeter	33.00
SP4 tweeter	51.00
SP5 tweeter	37.50

SIMON KING MUSIC

2 x 12 Inst. cab. 75W	77.00
2 x 12 PA cols pr.	148.00
100W	293.00
4 x 12PA cols split prs	200W
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 pre amp	135.00

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
Nighty Atom amp	27.90
Compact 10	41.85
Sola 30W amp	89.64
Buckeroo 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

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	
SPIII 50W hn	30.00
SPIV 100W hn	51.00

STRAMP

2100-A, 100W amp top	213.60
2120-A, 120W amp top	199.30
3120-A, 120W, 4-chn amp, top	192.30
SL100, 120W slave amp	127.90
SL200, 240W slave amp	177.90
MP10, 10-chn mixer	577.15
MP-16, 16-chn mix	1427.90
EX-2 Cross-over	113.60
K-85 Power Baby combo	265.45
K-95 Bass Baby combo	285.00
2050 BB, 100W cab	163.60
2100 GB, 200W cab	206.60
2100-BB, 100W bs cab	213.60
370-B 70W horn p.a. cab	142.15
3140-BH, 140W hn p.a. cab	186.45
3140-B 140W p.a. cab	156.45
3200-B, 120W bass horn cab	427.90
H-50 70W tweeter horn	156.45
H-100 120W tweeter horn	227.15

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
212HD-130EVM	699.41
Heads	
65	316.05
65REV	385.27
HD130	402.63
HD10REV	471.90
Speaker Enclosures	
1J5RH65	267.84
212RH130	318.06
412GS	342.04
115RH-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	470.00
9846-8A 100W	495.00
9849A 60W	330.00
CROSSOVERS AND MIXERS	
1650 2B band equalizer	530.00
729A 2 chan. 24 freq. equalizer	668.00
N500F 250W X-over	120.00
N501-8A 100W X-over	47.00
N800D 75W X-over	57.00
AMPLIFIERS	
9440A 2 x 225W	635.00
1224 60W/30W bi-amp	240.00
1609 100W/50W bi-amp	470.00

MUSIC SPEAKERS AND COMPONENTS	
403A 8" 12W	9.00
405-8G 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 8" 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
811E sect. hn	100.00
503B Multi hn	195.00
805B Multi hn	180.00

TRAYNOR (EX. VAT)

Combos:	
YGM-3 30W rvb	126.00
YGM 4 40W rvb	147.00
YRM-15C	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.	132.00
YT-15 2 x 15" ld/bs	108.00
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-4 4-ch w/rvb	165.00
YVM-6 6-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
AX 40	69.00
AX 100	240.00
Dominator Mk III	63.00
Dominator Bass	119.00
Slave Power Stage 100	118.00
Slave Power Stage 200	206.00
Bandmaster 100 Mk II	165.00
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
Club 2 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

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
Wedge 12"	
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	490.00
TPS 12/2 mixer	1740.00
TPS 16/2 mixer	1225.50
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	
Cables	on app
Cannon Pigs - stg.	
Boxes.	
Guass Spkrs	
JBL Spkrs	
VITAVOX (EX. VAT)	
Tunderboit	540.00
AK 156 15"	127.00

AK 157 15"	127.00
500 Dividing Network	42.00
1000 Dividing Network	32.00
53 Pressure driver	137.00
4 cell horn	86.00
4K4 horn	54.00
8 cell horn	290.00
10 cell horn	329.00
12 cell horn	383.00
15 cell horn	514.00
Horn throat adaptors	15.00

W.E.M.

Copical 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
GX 100	133.00
AX 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	165.00
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
Club 2 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

WHITE

INST AMPLIFIERS	
LW50 w sustain 70W	139.50
LW100 w sustain	
120W	158.55
CM30 Combo w reverb	213.00
P.A. AMPLIFIERS	
PA100 6 ch PA amp	122.49
100W	
PA150 6 ch A amp	168.99
150W	
PA200 6 ch PA amp	189.00
200W	
POWER SLAVE AMPLIFIERS	
PS100 100W	106.92
PS150 150W	119.43
PS250 250W	148.50
PS300 300W (st.)	184.22
INSTRUMENT ENCLOSURES	
A2004 x 12" 200W	157.68
A150 x 15" fidd hn bs enc 150W	216.63

A150H as A150 w mid range hn	269.73
A250 1 x 18" fidd hn bs enc 200W	277.50
P.A. ENCLOSURES	
S50 1 x 12" 60W	59.85
S100 2 x 12" 120W	84.82
S150 1 x 15" w H.F.	
hns 100W	174.21
S200 4 x 12" 240W	157.65
M50 1 x 12" monitor 60W	61.74
H50 H.F. twin horn	66.45
Projector 100 1 x 15" 2 hn	154.50
Projector 200 2 x 15" 3 hn	258.00
CONCERT RANGE PA ENCLOSURES	
B12 1 x 12" Mid rnge hn 200W	196.20
B15 1 x 15" bs hn 200W	240.12
B30 2 x 15" bs hn 400W	398.58
H100E Radial horn 30W	136.23
H100V Radial horn 70W	187.23
T70 H.F. horn 70W	171.48
O36" horn 70W	314.85

MONITOR ENCLOSURES	
M100/12 1 x 12"	
Wedge 100W	370.71
M100/15 1 x 15"	
M200/15 1 x 15"	
D24 St 24 ch	1275.00
Multi wedge 200W	184.98
Mon Horn "A"	
Mid/H.F.	12.78
Mon Horn "B" Ext	58.68
MIXING DESKS	
D8 Mono 8 ch	185.79
D8 D Mono 8 ch	229.80
D16 St 16 ch	870.00

WOODS

GUYATONE	
GA280	47.58
GA380	64.97
GA480	90.36
GA580	127.17
GA580B	149.60
GA680	165.80
GA800	234.00
GA1050DR	279.45
GA1100DR	309.58
PS.101 Phaser	20.49

ZOOT-HORN (EX. VAT)

All prices available on appl.	
BB 11 x 15" bin	TBA
BB 22 x 15" bin	62.00
FB 5 mon. 75W	
FB 6 mon. 150W	
MB 12 x 12" ATC	
MB 22 x 12" Gauss	
HUB driver + hn	
ST203 Super drivers	
CB15 1 x 15" bass enc	
SD18 1 x 18" bass enc	
SF1 4-way PA cab	
Modular custom mixers	
Electronic crossovers	
Studio consoles	

PERCUSSION INSTRUMENTS

ASBA	
Asba Metal	
24 x 14 bass	184.53
22 x 14 bass	171.92
20 x 14 bass	167.79
18 x 14 bass	161.49

Accusonic timpani 29 inch	666.50
Concert Tom-Toms:	
8"	39.08
10"	42.84
12"	45.40
13"	47.91
14"	54.22
15"	62.43
Paiste Cymbals and Gongs:	
2002:	
13" Hi-Hat Sound	96.91
14" Hi-Hat Sound	105.69
15" Hi-Hat Sound	112.34
13" Hi-Hat	59.23
14" Hi-Hat	63.07
15" Hi-Hat	70.49
16" Crash, Med/Ride	40.25
18" Crash, Med/Ride	48.49
20" Crash, Med/Ride	60.11
22" Crash, Med/Ride	76.90
24" Crash, Med/Ride	92.71
18" China type	70.08
20" China type	89.04
8" Bell cymbal	30.23
11" Splash cymbal	35.96
Formula 602:	
13" Hi-Hat Sound	96.91
14" Hi-Hat Sound	105.69
15" Hi-Hat Sound	112.34
13" Hi-Hat	75.92
14" Hi-Hat	80.90
15" Hi-Hat	90.49
16" Thin	51.66
18" Thin	62.15
20" Thin	77.52
22" Thin	99.32
24" Thin	119.44
18" Flat Ride Med.	70.10
18" Flat Ride Med.	89.05
18" China type	70.10
20" China type	89.05
No. 1 Seven Snd. set	30.32
No. 2 Seven Snd. set	35.67
No. 3 Seven Snd. set	61.60
No. 4 Seven Snd. set	70.08
No. 5 Seven Snd. set	70.08
No. 6 Seven Snd. set	70.08
No. 7 Seven Snd. set	89.05
14" Joe Morello Hi-Hat	88.97
17" Joe Morello	51.81
18" Joe Morello	59.08
20" Joe Morello	75.02
2" Finger Cymbals	6.88
22" Dark Ride	129.16
Cup Chimes with stand	176.14
Dixie Cymbals:	
14" Hi-Hat	28.40
16" Hi-Hat	20.07
18" Hi-Hat	25.39
20" Hi-Hat	33.25
Stambal:	
14" Hi-Hat	40.55
16" Hi-Hat	25.93
18" Hi-Hat	32.21
20" Hi-Hat	40.39

FLETCHER, COPPOCK & NEWMAN	
KENT	
N5201 Apollo 5	229.00
N2501 Superstar	295.00
N2501 Apollo 4	156.00

GIGSVILLE	
ARIA	
DO 5501 5-drum kit	449.50
DO 5800 8 Concert toms	329.80

HOHNER	
SONOR	
Outfits:	
KK984 metallic/celluloid	569.75
KK984 acrylic	599.75
KK1084 rosewood	734.45
KK924 metallic/celluloid	597.45
KK924 acrylic	657.80
KK1024 rosewood	759.25
KK925 metallic/celluloid	729.50
KK925 acrylic	772.40
KK1025 rosewood	944.45
KK metallic/celluloid	913.75
KK946 acrylic	974.00
KK1046 rosewood	1212.95
KK947 metallic/celluloid	1125.10

XXK947 acrylic	1198.90
XXK1047 rosewood	1498.75
XXK9207 metallic/celluloid	904.40
XXK9207 acrylic	958.35
XXK0207 rosewood	1181.10
XXK9409 metallic/celluloid	1087.15
XXK9404 acrylic	1150.95
XXK0409 rosewood	1413.10
XXK9212 metallic/celluloid	1379.70
XXK9212 acrylic	1465.40
XXK0212 rosewood	1815.05
Snare-drums:	
D500 14" x 5"	89.30
D505 14" x 5 1/2"	89.95
D506 14" x 6 1/2"	97.50
D525 14" x 5 1/2"	162.90
D561 Acrylic	89.95
Bass drums:	
G318 18" x 14"	153.65
G320 20" x 14"	167.30
G322 22" x 14"	167.30
G324 24" x 14"	181.70
Tom-toms: (single headed)	
T706 6" x 5 1/2"	63.55
T708 8" x 5 1/2" Set	63.55
T710 10" x 6 1/2"	42.60
T712 12" x 8"	42.60
T714 14" x 10"	45.95
T715 15" x 12"	53.50
T716 16" x 14"	64.95
Tom-toms: (double headed)	
T722 12" x 8"	56.40
T723 13" x 9"	66.35
T724 14" x 10"	78.45
T625 15" x 12"	92.90
T734 14" x 14"	105.55
T736 16" x 16"	115.35
T738 18" x 16"	128.65
Cymbals:	
Zymbor	
Z1002 12"	4.75
Z1003 13"	6.10
Z1005 14"	7.30
Z1007 16"	10.20
Z1009 18"	14.55
Z1011 20"	16.50

HORNBY-SKEWES		
TFL102		75.00
TFL104 snare	22.00	
HOSHINO		
5075	389.00	
8050	399.00	
HM300	169.00	
JK510 snare		43.00
S480 Snare stand	26.00	
H280 Hi-hat stand	34.00	
T360 Drum stool	41.00	
C580 Boom stand	40.50	

KEMBLE	
YAMAHA	
Kits - 9000 Series	
YD91245 Drums	745.00
YD9122w 5 Drums	657.00
Bass drums	
BD918A	180.00
BD920A	192.00
BD922A	212.00
BD924A	256.00
BD926A	263.00
Tom toms	
TF912AE	79.00
TF913AE	85.00
TF914AE	111.00
TF915AE	125.00
TF914AE	125.00
TF916AE	135.00
TF918AE	150.00
Snare drums	
SD060MB	119.00
SD065MB	122.00
SD065MB	126.00
SD060B	112.90
SD065B	114.00
SD065B	116.00
Kits - 7000 series	
YD7124W 5 Drums	640.00
YD7122W 5 Drums	534.00
Bass drums	
BD718A	133.00
BD720B	162.00
BD722B	180.00
BD724B	220.00
Tom toms	
TT712AE	65.00
TT713AE	69.00
TT714AE	94.00
TT714AE	95.00
TT716AE	112.00
TT718AE	148.00
Snare drums	
SD755MB	88.00
SD755MB	89.00
SD750B	85.00
SD750B	72.00
SD755B	72.00
SD755B	82.00

Concert toms	
ET906C	36.00
ET908C	38.00
ET910C	43.00
ET912C	51.00
ET913C	55.00
ET914C	63.00
ET915C	73.00
ET916C	86.00
Simu cymbals	
14" High hat (per pair)	38.00
16" Medium ride	24.00
18" Medium ride	29.00
20" Medium ride	36.00
16" Crash ride (Each)	24.00
18" Crash ride (Each)	29.00
20" Crash ride (Each)	36.00
Simu standard	
14" High hat (Pair)	25.00
16" Medium ride	15.00
18" Medium ride	21.00
20" Medium ride	25.00
16" Crash (Each)	15.00
18" Crash (Each)	21.00
20" Sizzle (Each)	27.00

NORLIN		
PEARL DRUM OUTFITS		
6300/PFW 22" Bs.	873.00	
6300/SFW 22" Bs.	952.00	
6301/PFW 24" Bs.	902.00	
6301/SFW 24" Bs.	984.00	
6302/PFW 22" Bs.	623.00	
6302/SFW 22" Bs.	678.00	
6302/PF 22" Bs.	688.00	
6302/SF 22" Bs.	742.00	
6302/PNP 22" Bs.	653.00	
6302/SNP 22" Bs.	708.00	
6304/PFW 24" Bs.	638.00	
6304/SFW 25" Bs.	693.00	
6304/SFW 25" Bs.	704.00	
6304/SF 24" Bs.	759.00	
6304/PNP 24" Bs.	666.00	
6304/SNP 24" Bs.	722.00	
6312/PFW 24" Bs.	557.00	
6312/SFW 22" Bs.	546.00	
6312/PF 22" Bs.	633.00	
6312/SF 22" Bs.	671.00	
6312/PNP 22" Bs.	603.00	
6312/SNP 22" Bs.	643.00	
6314/PFW 24" Bs.	591.00	
6314/SFW 24" Bs.	642.00	
6314/PF 24" Bs.	677.00	
6314/SF 24" Bs.	728.00	
6314/PNP 24" Bs.	642.00	
6314/SNP 24" Bs.	642.00	
6324/PW 24" Bs.	529.00	
9324/SW 24" Bs.	571.00	
6324/PFW 24" Bs.	529.00	
6324/sW 24" Bs.	571.00	
6324/PF 24" Bs.	603.00	
6324/SF 24" Bs.	633.00	
6324/PNP 24" Bs.	568.00	
6324/SNP 24" Bs.	610.00	
6332/PFW 22" Bs.	494.00	
6332/SFW 22" Bs.	525.00	
6332/PF 22" Bs.	557.00	
6332/SF 22" Bs.	589.00	
6332-PNP 22" Bs.	531.00	
6332/SNP 22" Bs.	562.00	
6342/PW 22" Bs.	440.00	
6342/SW 22" Bs.	468.00	
6342/PFW 22" Bs.	440.00	
6342/SFW 22" Bs.	468.00	
6342/PF 22" Bs.	496.00	
6342/SF 22" Bs.	524.00	
6355/PNP Concert		429.00
6355/SNP Concert		468.00
Tom-toms		
Snare Drums:		
6356 Cust Metal Snare 5 x 14"	51.00	
6357 Cust Brass Snare 5 x 14"	71.00	
6358 Cust Brass Snare 6 1/2 x 14"	71.00	
Accessories:		
6360 Bs Drm Pedal	25.75	
6361 Hi-Hat stand	31.75	
6362 Cymbal floor stand	16.00	
6363 Snare Drum stand	18.25	
6364 Cymbal Boom stand	30.75	
6365 Drummer's Stool	39.50	

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Outfits:	
6400 Stage-705 22" Bs Drum	245.00
6401 Stage-704 22" Bs Drum	218.00
6402 Studio-504 22" Bs Drum	199.00
6403 Studio 503 20" Bs Drum	126.00
Snare Drums:	
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6411 Metal Snare Drum, 5 1/2 x 14"	31.00
6412 Wood Snare Drum, 5 1/2 x 14"	27.75
6413 Wood Snare Drum, 5 1/2 x 14"	23.50
Accessories:	
6420 Bs Drum Pedal	12.00
6422 Hi-Hat Stand	13.00
6423 Cym Floor Std	7.25
6424 Snare Drm Std	8.25

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35, 14 x 5 1/2"	76.50
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1002, 14 x 5 1/2"	37.50
1005, 14 x 5 1/2"	38.50
1035, 14 x 5 1/2"	59.00
1036, 14 x 5 1/2"	63.00
2000, 14 x 5 1/2"	78.50
2001, 14 x 5 1/2"	79.00
2003, 14 x 5 1/2"	85.50
2005, 14 x 4"	87.00
2001, 14 x 4"	80.00
Outfits (w/out cymbals)	
202 2 20" BD	400.50
B202 w 22" BD	402.00
D202 w 24" BD	414.00
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B203	494.50
D203	503.50
B204	580.00
D204	589.00
B304	488.50
B304	490.00
D304	502.00
305	535.50
B305	537.00
D305	549.00
308	573.50
B308	575.00
D308	587.00
604	473.00
B604	474.00
D604	486.50
605	563.00
B605	564.50
D605	576.50
606	704.00
B606	707.00
D606	731.00
717 w 20" BD	648.50
B717 w 22" BD	650.00
D717 w 24" BD	662.00
808 w 20" BD	865.50
B808 w 22" BD	868.50
D808 w 24" BD	892.50
1030 20" BD	369.00
B1030 22" BD	373.50
D1030 24" BD	378.50
1031 w 20" BD	246.00
B1031 w 22" BD	250.00
1033 w 20" BD	292.00
B1033 w 22" BD	296.00
B3304	546.50
B3305	600.50
D3717	739.50
Bass Drums:	
124, 28 x 14"	100.50
125, 24 x 14"	96.00
126, 26 x 14"	99.50
127, 18 x 12"	73.50
130, 20 x 14"	82.50
132, 22 x 14"	84.00
142, 22 x 14"	96.00
144, 24 x 14"	115.20
1150, 20"	1152.20
1154, 24"	1154.24
1161, 20 x 14"	1161.20
1163, 22 x 14"	1171.20
1170, 20 x 12"	1171.20
1171, 20 x 14"	1173.22
1175, 24 x 12"	1175.24
Timbales:	
531 13 1/2 x 14 x 6	110.00
532 13 1/2 x 14 x 6	110.00
531C	110.00
532C	102.00
Tom-Toms:	
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113	36.50
114	44.00
115	51.00
116	54.00

118	57.00
333	54.50
340	60.00
342	51.00
346	77.00
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444, 14 x 9"	51.00
445, 15 x 12"	61.50
446	69.50
448, 18 x 16"	76.50
1433, 13 x 8"	31.00
1333	37.00
1340	39.00
1346	53.00
1435, 14 x 14"	44.50
1440, 14 x 10"	39.50
1441, 12 x 8"	23.00
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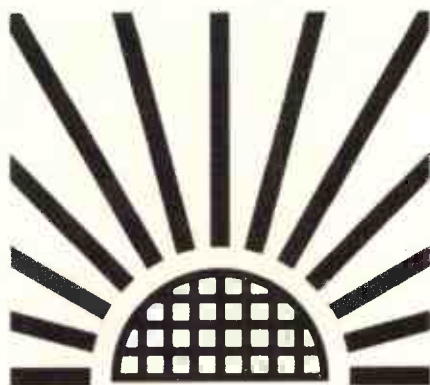
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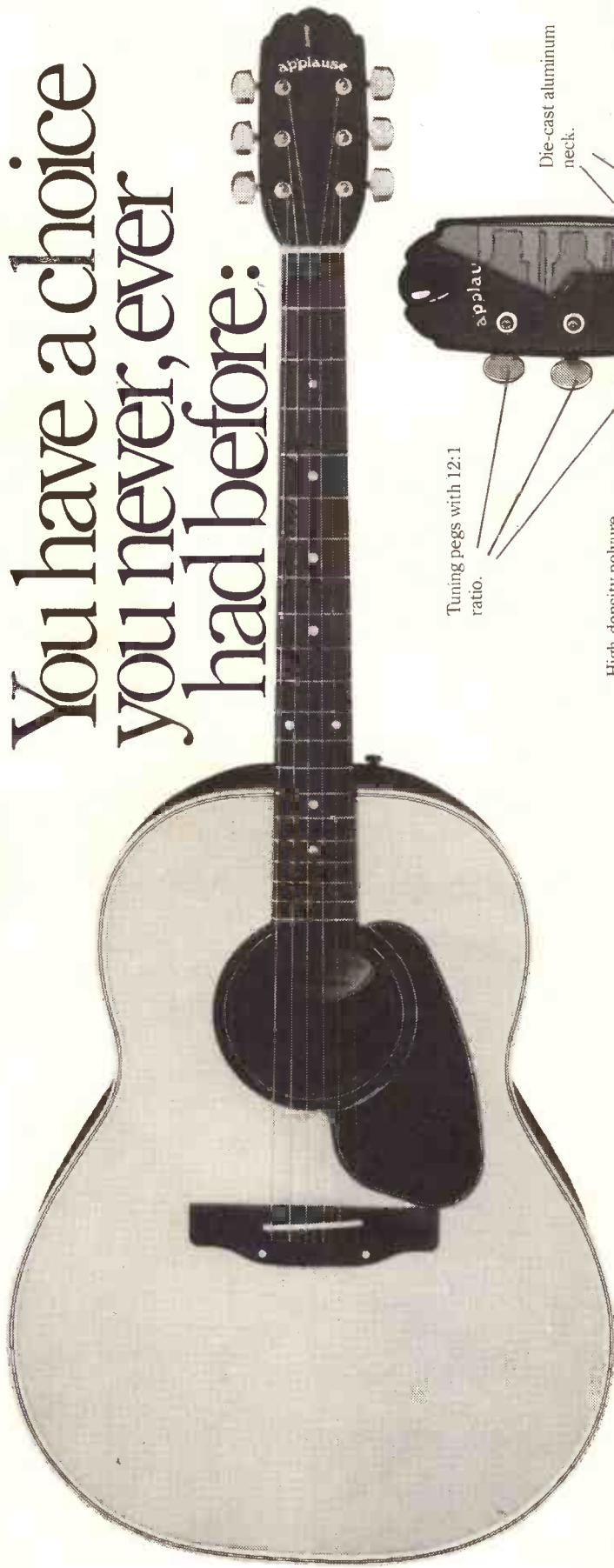
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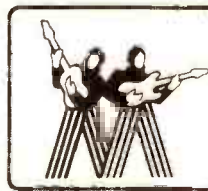
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