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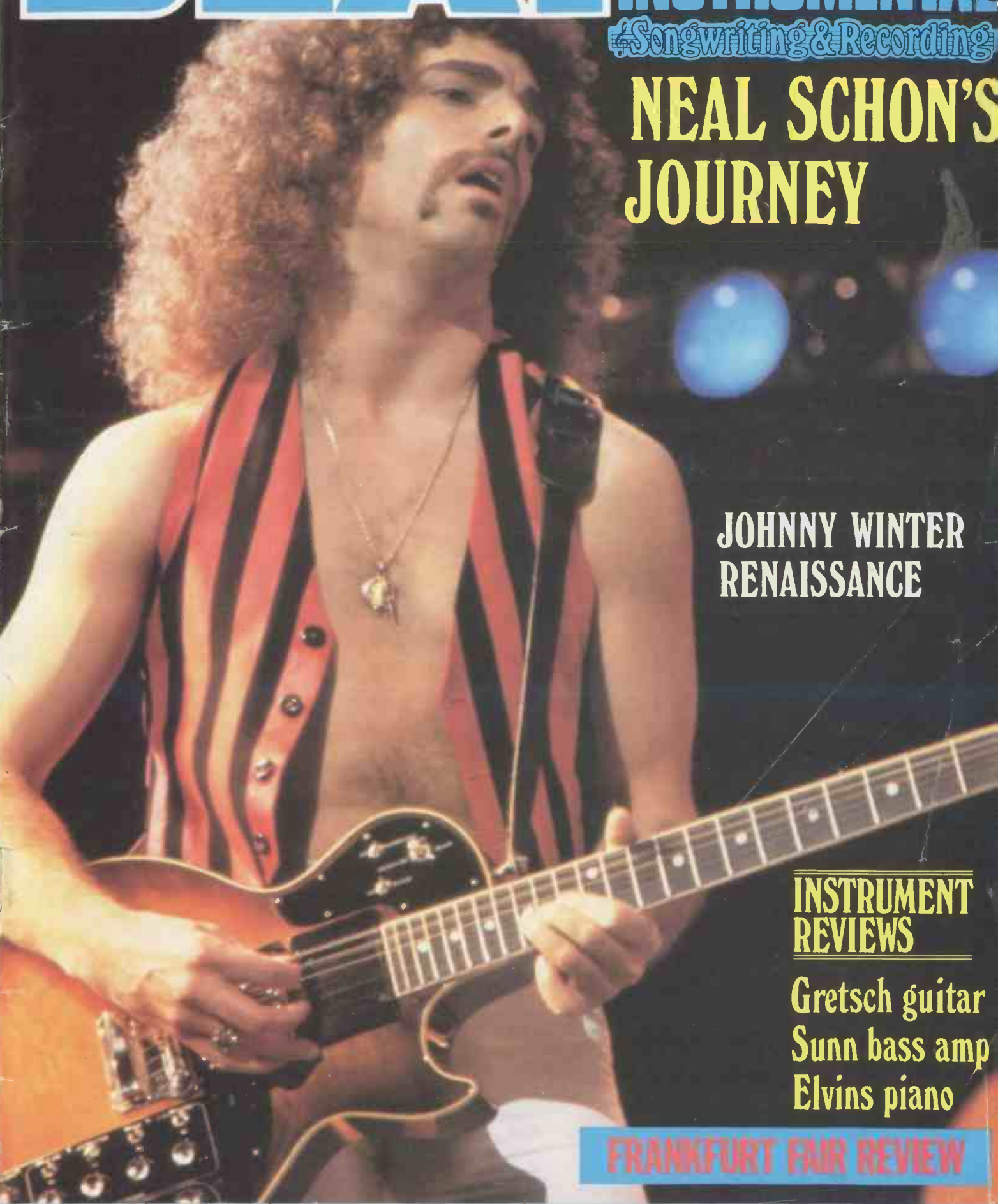
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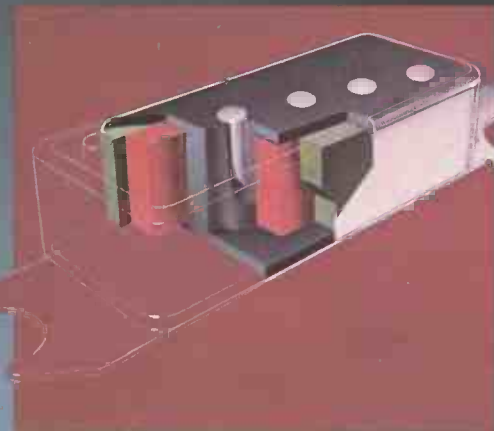
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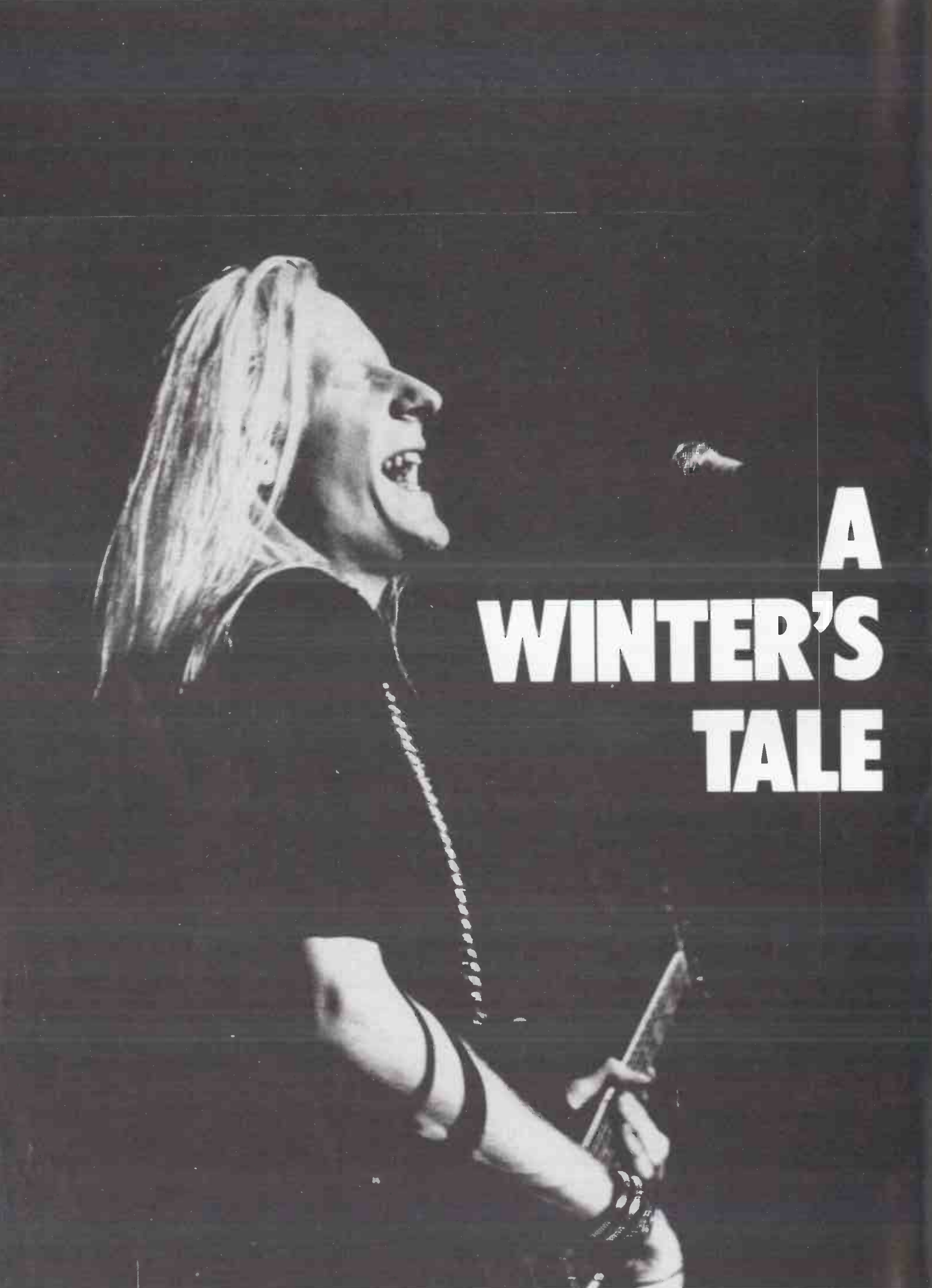
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**A
WINTER'S
TALE**

Johnny Winter personifies the enduring myth of rock n' roll: success is sweet but the price tag can be crippling.

The buzz of being an itinerant axe-hero, city to city, and everywhere they'll queue and pay just to see you, is the gilded, smiling face of the coin. The frowning flip side is the pressure of producing the goods night after night to this very adulatory gallery. The mild manifestation, maybe, is "road fever", breaking up hotels — for Johnny it became a black tunnel of heavy drugs which eventually threatened not only his career but his life.

In terms of promoting the mystique of rock n' roll see him as a cult guitarist — heavy blues to psychedelic rock to plain hot rock n' roll and back again — whose first success coincided with the halcyon of Hendrix and Joplin, jamming and drugs rolled into one.

In terms of appreciating his development and ability as a musician, go back to square one — five years old with musical parents and brother Edgar just three years behind. Born, first of all, Texas, 1944.

"Edgar and I never decided to learn to sing and play. It was something that happened as we learnt to walk and talk. Instead of sitting around the TV, we used to sit around the piano and harmonise with mom and dad. Rock n' roll wasn't invented yet, so I was into the same kind of stuff as my parents were. Dad was into the big bands — Benny Goodman and Artie Shaw — so I started playing the clarinet when I was four, until my dentist told me I'd develop a gigantic overbite if I kept it up.

I was heartbroken, but I had to play *something* and there was this ukelele laying about the house — like the first four strings of a guitar. Dad gave me a few chords on that, and when I was about eleven my hands were big enough to take

on a guitar, some real old classical thing — I think my great-grandmother owned it — with a neck so warped it was like a six-stringed bow without the arrows!

For influences, after my parents and before rock n' roll came out, there was hillbilly music and the hit parade, and that was it."

Psychedelic

Unknowingly awaiting the grand entrance of rock n' roll, Johnny and Edgar set off around the local talent shows, and then into a rapid succession of small-town bands playing what little material they could work on. And then, ta-ra, "What *really* turned me on was people like Carl Perkins, Little Richard — early Elvis, of course — and right about the same time I was hearing *that* stuff I heard my first blues and immediately loved it. To me it was more raw and primitive than rock n' roll, and rock n' roll was more raw and primitive than anything I'd ever heard before. Blues was the common denominator, where it all started for me. *Everybody*, every single record that I could buy or hear on the radio. I could start now and go on for three or four hours naming artists, and I just learnt a little something from everybody that I listened to.

The first guitar that I actually bought was a Gibson ES 125, an arch-top f-hole guitar with one pickup — before humbucking pickups came out, and no cutaway. Feedback was real bad. I had that for a couple of years. I also had a little Fender Deluxe, a really nice little amp. Bands didn't play near as loud in those days; it had one 8" or 10" speaker, something like that. Before we got into the rock bands, and met other musicians, Edgar and I played and sang a country rock Everly Brothers type of thing together, and you didn't need too much of an amplifier."

Unfortunately, getting into the blues and turning it into a career were two different things, especially in Johnny's native Texas, where audiences were used to a very different performance, either from him or anybody else. The local hippies took to Johnny's brand of psychedelic blues and that was a start.

Then, Steve Paul, proprietor of New York nightspot Steve Paul's Scene, offered Johnny a management deal — accepted only after some nervous prevarication on Johnny's behalf on account of the usual rip-off merchants who had dogged the earlier sections of his career. Besides working to get Johnny's name around and hustling a recording deal for him, another benefit of Paul's patronage was a series of jamming partners at the Scene, among them Hendrix and Buddy Miles. Coinciding with his first recordings was an appearance at Woodstock, and — as it did for everyone else on the bill — that spread the word in a very big way, to the right audience.

"Although that time was the beginning of the major part of my career, my style was already formed by then."

The Progressive Blues Experiment, released in 1969, gives an accurate picture of what he was into at the time — raw, primitive blues obliquely evidencing Johnny's debt to the influence of Muddy Waters. The sleeve has Johnny peering at his reflection off the back of a National Steel guitar, another model of which was to reappear on his Nothin' But The Blues album nine years later.

"I have several of them, and each one sounds and plays

CHRIS SIMMONDS

speaks to the

White Lightnin'

about his career

and development

as a guitarist

Johnny Winter

totally different. They are really hard to play, most of the old ones have warped necks — but the sound is incredible. I have one which sounds like a garbage can with chicken wire stretched across it — *the nastiest guitar in the world*. I've got another with a deep, mellow tone. They made them in different styles, with different resonators, different metals, and I guess the ageing changed them too. The neck is ridiculously short scale, joined at the twelfth fret, so you can't go right up there, you have to stick pretty much to open tuning."

Take Broke Down Engine off that album; an illustration of the National Steel sound and his opening tuning system.

"I do mostly slide on my Nationals. The actions are extremely high. I use two basic opening tunings, standard open A, and E."

And, obviously, he modifies his picking technique for the Nationals: "I'm usually playing it harder, doing more of a strumming thing with my fingers, and just using them more. But I don't use that guitar in personal appearances. I don't have a very different acoustic picking style because I don't play that much acoustic guitar. I just pick 'em up and play almost the same. I use my thumb pick on everything, even mandolin.

In the studio to record it you just stick a mike up there, usually fairly close to the bridge about three or four inches away. The one on *The Progressive Blues Experiment* was the first one I ever had — the one on *Nothin' But The Blues* was the only one working at the time whose neck wasn't too warped, where the resonator wasn't buzzing. Out of the three or four I have there's generally only one in working order."

At the time the National was one of only three guitars in Johnny's possession. On the electric side, he had acquired a Fender Mustang.

"I used that for all the regular tuning stuff, plus I had a Fender twelve string where I'd taken six strings off. I couldn't afford another six string guitar, and I already had the twelve string — a damn good reason to do that, right!"

Second Winter, released later in 1969, was considerably heavier — and also featured the novelty of three sides of music.

"The big blues boom in the States was dying out, and nobody cared about hearing blues anymore, so I gradually moved more and more into rock n' roll."

Although Johnny is credited as the producer, with assistance from Edgar, the original producer for the album was Eddie Kramer, Hendrix's producer. Kramer had already produced their first album, *Johnny Winter* for Columbia (*Progressive Blues Experiment* had been released on the

side by UA/Liberty) with no ill effects, but second time around things didn't go so well.

"Edgar was working with me" (sax and keyboards) "on *Second Winter*, he wasn't on *Johnny Winter*. Eddie Kramer was a real jazz freak, and he was primed to make everything sound real jazzy, the way he wanted it instead of the way I wanted it. In the middle of the record we had an argument and Eddie went back to New York. Edgar and I re-mixed the record but we had to use the stuff Eddie had already done, and we couldn't get out of the way he had recorded them. There was too much bass on a lot of it; some of the rock n' roll things I think I would have left off, and kept the heavier, more psychedelic stuff. If I had to do it over again I'd leave off the side with Slippin' and Slidin' and Johnny B. Goode."

Stereo

Another pull towards a jazzier sound was the influence of Edgar, who has always been more into jazz, and was merely working with Johnny to help get his own name around so that he could release material after his own heart once he had more of a reputation. *I Hate Everybody*, for instance, although written by Johnny, bears a distinct Edgar influence and clearly signposts the direction he was to go in once the brothers had gone their separate musical ways.

"Edgar and I have done each other favours and we probably always will. If I want a horn section or keyboards on a record, I call Edgar because he knows what I want, and I've played on a lot of his things and written stuff for him. But we've always been totally different musically."

On the guitar side, meanwhile, Johnny had begun his long and most famous association, with *Firebirds*.

"A friend of mine, Ed Seelig of St. Louis, gets me all my equipment, and he got my first *Firebird*. He goes around the country buying all these old guitars and reselling them for a fortune. I had become unhappy with the Mustang because it had no sustain at all, and I was trying out different things. I used an SG for a couple of months, a gold Les Paul for a while, and I wasn't happy with either one. Then I met Ed for the first time, and when I tried this *Firebird* I *loved* it. I'm not a guitar collector, unless something is very rare and special, like the Nationals. I'll play them for one thing or another, or use them as backups. I had a lot of trouble with the airlines breaking the necks on the *Firebirds* because they are extremely thin and joined at the body way up there. Usually where they would break was right by the the tuning pegs, round the nut: my main *Firebird* has now been broken there six times and stuck back together.

Everytime they told me that it couldn't be done, so I said 'well, just try, if you really can't you can't.' But they could; in fact every time it seems to work better. Now I've invested in Anvil cases, and so far the airlines haven't been able to damage those."

A further aspect of *Second Winter*, besides Johnny's getting very much heavier, was an increasing awareness of the possibilities of a recording studio — effects and a Hendrix-like use of stereo were two subsidiary features of these tracks.

"I used a wah wah pedal, never have used fuzz, and I kind of enjoyed that in the studio. I tried using it in person and hated it. I just can't use gimmicks, there's always something that's breaking down on you. I don't even remember what pedal I used on that album, but I'm pretty sure it would have been exactly what Jimi used at the time." (Hendrix used a *Crybaby*). "I felt that he was the best at using effects, and I was interested in anything that Jimi was doing."

In fact, the feeling was reciprocal, and the anecdote runs



Johnny's new band: Bobby Torello (left) and John Paris

that when the two jammed together it was nothing special simply because both of them were paranoid about treading on the other's corns.

"He was, to me, the best guitar player there will ever be. Rick had a real good way of explaining it; he said 'it sounds as if he doesn't need to practise'. A lot of it is not technically hard — some of it is *ridiculously* hard, mind you, but the way he put things together made even the simple things sound amazing. He would play a guitar that was horribly out of tune, and a lot of the time make it sound right in tune. Other times he didn't care, he'd just let it rip. But Stratocasters . . . I don't see how anybody can play those damn things. I never could keep one of them in tune. Jimi would just go right ahead and stretch the damn strings to where he wanted them."



On the effects side, one basic example is Johnny's blues lead on Miss Ann, followed around throughout the track by a short echo.

"Yeah, that's what Eddie was there for, to start off with. Hopefully he was doing things that Edgar and I didn't know about. See, I don't know much about the technical end of a studio. As a producer, I've got to be working with an engineer who can translate what I want to hear on the dials. I couldn't actually sit down there and do it myself; I forget what things do, the names. I say stuff like 'you know that little gizmo thing that makes things sound far off', or 'the one that goes sssshh' . . . I've got an engineer now I've been working with for a while, so he understands all this off the wall stuff I talk about."

Back to guitars again, all collections start with one and that first Firebird was no exception. "Yeah . . . I've got six Firebird guitars. I take three on the road with me and I leave the other three at home in case all of them get wiped out. All of them are pretty much set up the same way. I've got a twelve string Firebird, I've got a Thunderbird bass, I've got those three Nationals, a National metal mandolin, a Gibson mandolin, a beautiful mandolin that a friend of mine made for me, an acoustic Gibson . . . forgotten the number, but it's one of the cheaper big Jumbos with a sunburst finish."

For a short time, too, Johnny's pride and joy was a Flying V.

"I loved that, man, and some asshole stole it from me several years ago. A wonderful guitar, I never saw a V in that condition. The guy that had it gave it to me because he loved my guitar playing, and he just wanted enough money for an amp; he already had another guitar. Two hundred bucks — that's why I said he gave it away. I felt so bad I came back a year later and gave him some more money. The last guitar I got is something I've been looking for for a long time. I forget the number, but it's a blonde Gibson, one of the fat guitars with the black pre-Humbucking Gibson pickups and a single sharp cutaway instead of a rounded one. I was wanting something where I could get a kind of a T-Bone Walker sound, and those big old boxes do give it. I just picked it up a few months ago, and haven't yet had a chance to record with it."

Thumb pick

My action on the Firebirds is real high, way higher than almost anybody's. That's because I use the thumb pick, and I play real hard. You see, however hard I pick I wouldn't get the sustain I want unless the strings are that high. The gauges are .009, .011, .016, .024, .032, .042 — standard light. I just slip and slide around a guitar a lot, plus I stretch my strings a lot, *under* the other strings, and obviously I couldn't do that if the action wasn't so high. I never played a guitar with a lower action, so it's not like struggling for me. I do a lot of extreme bending."

If you're still reading at this stage, you'll know damn well what he means by "slipping and sliding around a lot". It is *the* way to get in and out of a lick, and whether the

"My main Firebird has now been broken there, right by the tuning pegs, six times and stuck back together"

slide starts on the same string as the first note of the lick or another string depends totally on where Johnny is on the neck at the time, and the circumstances.

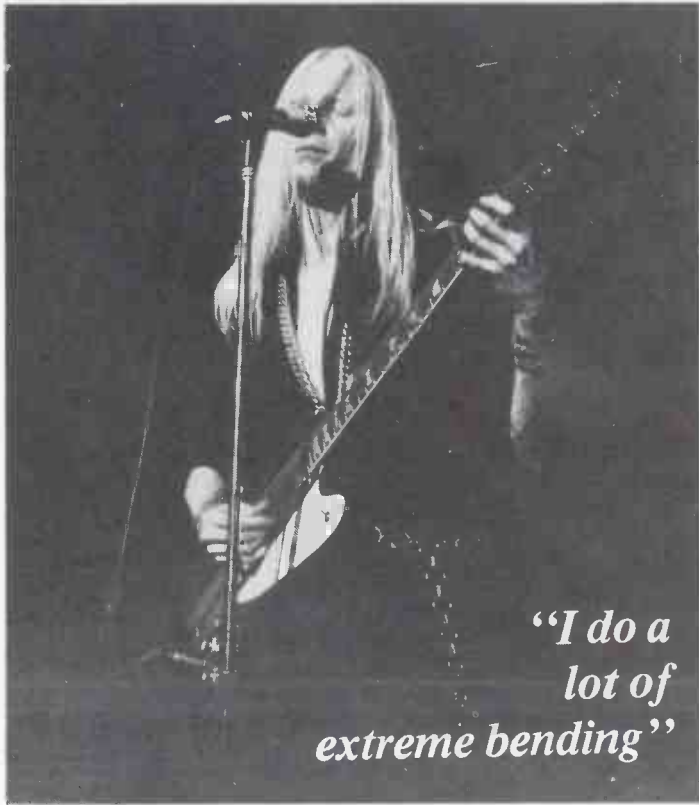
"I just do both."

If the super-high strings comprise one curious facet of Johnny's technique, the thumb pick at all times is surely the other.

"If I'm playing something where I need to use my first two fingers as well, then obviously I just use the thumb pick without touching it. When I'm not doing any finger work I hold on to my thumb pick, kinda like it *was* a plectrum, and use it back and forth. The kind of stuff I used to play on the guitar — Chet Atkins and Merle Travers — gave me the basics of that kind of style." In a little more detail, that means about a quarter of an inch of plectrum peeping out between thumb and forefinger, meeting the strings pretty well head on.

The next major step in Johnny's career, moving on from Second Winter to 1971, was his teaming up with the McCoys, a band fronted by Rick Derringer and newly arrived under Steve Paul's wing. The music was OK but they lacked a prominent frontman; Winter, in the meantime, was in need of a hot, fresh rock n' roll band. Although Rick had an alarming propensity for turning out

Johnny Winter



“I do a lot of extreme bending”

bubblegum music, and was to get very much more into the production side he could, with Johnny taking the brunt of the showmanship side, trade licks like they were going out of fashion. *The album of the partnership was Johnny Winter And (the new name of the combined Winter and McCoys) Live.*

“My guitar style didn’t change but of course you have to play a lot more in a trio. With another guitarist I could lay back, pull faces, trade off licks, and that was good when I was in the mood to have another influence up there. Other times I just want to be on my own, so it wasn’t so good then. Now, I’m getting into working with a harp instead of a second guitarist. But I loved the harmonic possibilities. Rick is an excellent musician. I don’t like the bubblegum trip he sometimes seems to get into, but if it makes him happy . . .”

One irony of Johnny Winter And Live was that it cooked, smoked and sold like hell, but remains one of his least favourite albums.

“I’d give out *Captured Live* in preference every time. There were a lot of mistakes in it, and it was just before I became totally disillusioned with everything, and quit. I realised that most of the people who came to see us came for the show, not the music. I’d actually try standing still and playing the best I could one night, and the next night I’d put everything I had into doing a good show; the show *always* went down better than the good playing, and it got me horribly angry. For a while I was just saying ‘OK, if that’s all you people want, let’s just turn it up and bang it out’. I still liked my playing, but it wasn’t as good as it could have been. It *couldn’t* be, not with the stands and jumping over each other and all these things that Rick and I were doing in those days. Also, we had a good rock n’ roll drummer but he couldn’t play blues and shuffles, so that bothers me on the record, and we were a good deal

out of tune. I like it least and it sold by far the most. The ones I *do* like: I like Johnny Winter a whole lot, John Dawson Winter 111, Still Alive And Well, and my last two blues albums.”

And, besides his unhappiness with what the public were satisfied with, the pressures of constant touring led Johnny deeper and deeper down the drug tunnel. To add insult to injury, Rick was quoted as claiming that just maybe the McCoys had done more for Johnny Winter than Johnny Winter had done for the McCoys.

Experimental

“That made me angry as hell, and he would keep swearing up and down that he wasn’t doing that, that he hadn’t said it, that people were taking him out of context. He swears that to me to this day, but I saw it too many places. It was insane, man. In that period the McCoys couldn’t *give* tickets away. They were looking for a good front man, as Rick had decided that he was a good guitarist but his singing and showmanship weren’t good enough. Steve Paul and Rick agreed that all the McCoys needed was a hot front man. To start off with it was the McCoys plus Johnny Winter, but after a time it wasn’t even the McCoys anymore. The only other person in the band from the McCoys was Randy Hobbs, the bass player, and he sure as hell wasn’t playing the same kind of stuff he had with the McCoys. And Rick wasn’t playing the same kind of guitar. He did co-operate on anything he saw was getting the people off, which meant doing a different guitar thing. In those days, nobody knew or cared who Rick Derringer was. He was just Johnny’s Winter’s rhythm guitar player until much later. He didn’t start saying those things until I went into the hospital, and he was still alive and well and out there, and he probably figured I was going to die and never get to read any of those things. We aren’t enemies now, but I don’t hang out there *either!*”

Rick got into the drugs same as the rest of us; the only difference was he saw it coming and stopped. Either he had sense enough or . . . well, he hadn’t been on the road *near* as long as I had. They’d been sitting on their butts up in the country at Steve’s house because they couldn’t get any jobs. It was only a year or so that we played together; I’d been on the road for two years straight.

They turned me onto stuff I hadn’t tried before, it was a very experimental time, a crazy period. At first it was a lot of fun, until the pressure and the amount of touring that we were doing got to us — that’s when Rick saw it coming and backed off. I do have to give him credit for that. When I quit and broke the band up he swore blind he’d never go on the road again with that kind of situation. The drugs didn’t really affect my playing; I was really just using them to keep going.

As long as I was high enough not to feel the pain, mentally and physically, my playing was damn good. I stopped when I felt things were beginning to deteriorate. I thought that if things got worse it wouldn’t stop and I would die. When I stopped I was at my peak — popularity, that is, not my playing peak. No, the thing that affected my playing and depressed me was having to put on the show.”

After a year in hospital, Johnny resolved that he would never again subject himself to touring schedules that could put his health in jeopardy. By this time Edgar had become a headliner, and the two were able to work the financially sound deal of alternating the same road crew. Johnny’s playing, during the interim, had also become very rusty and required some attention.

“It was incredibly hard. You can tell really easily, on Edgar’s live *Roadwork* album, I hadn’t touched a guitar for six months. I got out on a pass for Christmas or my

birthday to New York, and Edgar asked me if I wanted to sit in, see the people, and I did. But I know my playing wasn't good. Really, though, it came back a lot quicker than I thought it would. It took me two weeks to a month of good, heavy practising to get back to where I was before, and I was figuring anything from four months to a year."

Now, take two more selected albums to throw a flimsy biographical bridge between his re-birth as a performer and the present ("the present" starting in 1977 with *Nothin' But The Blues*, the first of his 'back to the blues' albums, and coinciding with his association with Muddy Waters).

The first, *John Dawson Winter 111*, released in 1974, had its fair quota of driving rock n' roll; it also gave a rare glimpse of a different musical Johnny Winter with tracks like *Stranger* and *Lay Down Your Sorrows*. They weren't blues or rock n' roll; they were lovely songs.

The second is *Captured Live*, released in 1976. This is the together version of *Johnny Winter And Live*, stuffed with classics and also featuring a new acquisition in the Rick Derringer role — *Floyd Radford*. Here, the lick trading is illustrated to best effect on *Sweet Papa John*, and the difference in tone between the two guitars is marked.

"He was using a Gibson 335, I believe, playing through a reconditioned Marshall with different kinds of speakers. Rick and Floyd are quite different."

"If I have to overdub I generally play my leads first — as I would with the trio live — and then if I think it still sounds empty when I listen to it I'll dub in, rhythm or whatever is necessary"

One other technical titbit thrown up by the album is Johnny's phased guitar sound.

"Yeah. MXR Phase Shifter. That's the only gimmick I really enjoy using, that seems to help in certain situations. I like all the MXR stuff, even the ones I don't use. Now, with Muddy, doing the blues trip I've pretty much cut it out."

A perfect opportunity to follow the lead a little further back . . . to Johnny's amps.

"On *Captured Live* I believe I was using a combination of Marshalls and Ampegs — one Marshall head and one Ampeg head and two Ampeg bottoms, two Marshall bottoms. I never did like using stacks of amps, I don't like having it there by my head. I always had to put it over on my right. But in '68, '69, when we first switched from playing clubs with a couple of hundred people to playing gigantic halls, we didn't really know what to do. In those days PA sets weren't very good, and we'd only seen Cream and Jimi Hendrix. Jimi didn't have anything miked except his voice, so we figured playing these big shows you'd have to have a lot of amps. Of course, PAs are now advanced

enough that you don't need to have all that volume on stage. You know that provided you are hearing it right, they can sort the sound out in the hall. In fact, if you have too much on stage, the only thing that happens is you can't hear what the others are doing too well.

Endorsed

I've gone to Music Man amps now. I've got three of them — one with 4 × 10s, one with 2 × 12s and one with 2 × 10s — and usually when I'm playing in person I have the 4 × 10s and 2 × 12s on stage, putting rock n' roll through 2 × 12s and blues through the 4 × 10s. In the studio I play just about everything through the 2 × 12s. They're making one now with just one 12" speaker, and if that works as well as I've heard it does, maybe I'll be able to use that in the studio.

I've just signed a deal with Music Man amps to endorse them, the first thing I've ever endorsed. I'd always used Fenders before the Marshalls and Ampegs, and I figured if Leo Fender was making Music Mans it had to be a good amp. Muddy's guitar player, Bob Margolin, has been using one on the road for a couple of years and loved his. After I'd worked with Muddy for a while I began using them too and I've been using them ever since."

In the studio, Johnny likes to record as fast and as simply as possible — the nearest thing to a live performance with a minimum of overdubs. "If I can make it with three pieces I'll use three pieces.

If I have to overdub I generally play my leads first — as I would with the trio live — and then if I think it still sounds empty when I listen to it I'll dub in, rhythm or whatever is necessary. *White, Hot And Blue* took longer than anything else because I had to show a lot of people things. It doesn't sound it, but most of those people weren't used to the blues. The harp player didn't have any experience, and we had to dub him in after I'd said what I wanted to hear and when I wanted to hear it.

The bass player and drummer weren't blues players, and I got one of those damn metronome things and I made them sit there for hours and hours playing a shuffle until they had it coming out of their ears. The bass player goes right back to the early days . . . and he was a country and western player, so he didn't have a clue. The drummer was a heavy rock drummer. Once they got it down, though, it went real quick. It wasn't like we did a lot of takes. If I go over four or five takes I'll just leave the song and come back to it later because it can only get worse, not better."

Nothin' But The Blues and *White, Hot And Blue* take Johnny's albums to date; both are very reminiscent of his early blues, and this reversion is very much tied in with his association with Muddy Waters. Muddy's re-introduction to the blues-buying public has come via *Hard Again*, *I'm Ready* and a current live album, all produced by Johnny and featuring his guitar.

Catalogue

"My own return to the blues was very conscious. After it had worked so well for Muddy, I figured "well, maybe people will finally accept it from me too. We did a little tour with *Hard Again*, and then we went right into the studio with the same band to cut *Nothin' But The Blues*, so the two albums and tour kind of went together as a package. All that happened in just over a month. And then, when people *did* accept it from me, I thought 'OK let's have another one — *White, Hot And Blue*'.

The whole thing with Muddy came about because Chess had sold their catalogue along with Muddy's contract, after he had been with them for thirty years. The new people

■ ■ ■

Johnny Winter

figured that Muddy was over the hill and had already done his best records, so they were content to put out re-issues. Nobody tried to help him, and his last records were pretty bad. He was being handed down from one label to another, and finally he and his manager got pissed off. They figured 'we've really got to find someone who really wants Muddy Waters and has faith in Muddy Waters' — and it all started off with the business managers.

I figured, 'well, if it isn't just a business deal, if Muddy really wants it and will be happy working with me, shit, I'll do it.' After I'd talked to Muddy I realised he really was up for it, so that was that. On *Hard Again* Muddy didn't really do any guitar stuff; he'd use his guitar to show us the song and then Bob and I did most of it. It wasn't until after the record and I went on tour with him that I got the chance to do a lot of playing with him, and I loved it. The thing with Muddy was, once he felt that he was hearing what he wanted to from Bob and myself, he wasn't too inclined to play himself. He'd just see his guitar to direct the band. After that I made damn sure he was playing on the next album and the live one.

You see, up until then, even I wasn't sure how together he was, because all through his career he's been picking up the guitar, putting it down, and picking it up again. You know, there are things Muddy used to play a lot in an A tuning, and I wish he'd try some of that stuff. Bob Margolin tells me he can still do it real good, but he doesn't bother. Bob says sometimes he'll tune a guitar to A and just leave it around on the amp, and maybe Muddy'll pick it up but he won't let fly. I haven't heard him use that A tuning, he just uses an opening tuning and a capo. He is a really smart musician. He uses what he knows to the best advantage, where Elmore James would do the same thing over and over, and Muddy makes sure that won't happen to him. When he takes off, he knows exactly what he wants to get done — but if he breaks a string before his guitar ride he just lets Bob take it and the people don't get to hear him.

Slide

He has a Telecaster where you can switch from extreme treble to extreme bass on the pickup. He does one strange thing, and it took me a long time to figure out what it was. When guys used to play slide guitar with the strings real close to the neck, you'd hear the sound of the slide hitting the frets, and you'd hear it with Muddy when he played acoustic guitar. I guess he did it for so long that he got used to that sound, and he now gets the same sound by switching his toggle fast between treble and bass."

Johnny illustrated the point by rapping his cigarette lighter on the table to approximate the characteristic Waters technique. "I thought 'what is this, man? He's not even playing slide on this number'. He just puts it in where he figures it ought to go."

And, of course, the association means a very different role for Johnny, as producer.

"When I'm playing it's just totally what Johnny Winter wants, and when I'm producing Muddy I'm trying to do exactly the opposite, going after what *he* wants and forgetting what I want. That's no problem because up to this point we haven't even had one disagreement, let alone an argument, on anything. I know that sounds hard to believe, but it's the truth, man — from the songs we used, to the musicians we used, to the arrangements. And he is the leader of the band. Things have to be the way he wants



them, although he is diplomatic about it. He won't just say 'look, motherfucker . . .' but you know damn well he's the boss. So I try to forget about Johnny Winter totally and play the way he wants me to — and so far my idea of what Muddy Waters is and his idea is pretty much the same.

I feel honoured to be finally accepted as a valid damn good blues musician. I worked my butt off and took a lot of abuse that I don't think was anywhere close to called for to get there. I certainly think I earned it, but even if you have earned it and worked to get there you still don't always get it, so I'm really happy that I've gotten to the place I'm at now. If people don't want to hear me play blues, I'll play it for myself. As long as I've got people out there that want to hear me do it, then I'm ready to play for them."

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ROB ARMSTRONG ACOUSTIC BASS

Price: £395

Reviewed by: Dave Pegg

The first acoustic bass guitar that I came across was made by Earthwood the American company. During the past couple of years several firms have come up with their own versions. Both Fylde and Guild and Coventry based Rob Armstrong brought models out last year. One has to admit that these instruments are not that practical — I'm afraid that most of the ones I've tried

have had a really unacceptable string balance—the E string being well down on the others. Fret rattle is also much more noticeable than it would be on an electric bass and this is very annoying.

However, for your 'folkies' the instrument obviously has great potential. I've used Rob Armstrong's bass with acoustic guitar and fiddle line ups and in these situations the instrument really comes into its own. The guitar really projects — something you don't appreciate 'till you get someone else to play it and have an ear'ole from the other side of the room.

Custom built

All Rob's guitars are custom built and the bass pictured here comes in a choice of several woods and optional extras, which I've bracketed. This acoustic bass has a cedar top, walnut back and sides (rosewood or mahogany). The neck is mahogany (spliced rosewood/maple) and it has a rosewood (ebony) fingerboard. String length is 84cms over 20 frets and feels very comfortable. A brass nut is fitted — this again is optional. You also have a choice of having Barcus Berry 'Hots Dots' fitted in the bridge which I think would be a must. Machine heads are again the customer's choice. Ibanez are making fine machines for bass guitars at the moment. Strings fitted on this bass were Rotosound round wound and there's certainly nothing

wrong with that choice. The string balance (which as I mentioned earlier I anticipated as being dodgy) turned out to be just fine and the guitar felt very comfortable to play which is surprising considering the size of the body. The finish is superb with some very nice inlay down the back of the body.

We did some work in Portugal last year and they have their own acoustic bass over there which they use with Guitarrons. It's very similar to a bass guitar but has a heavily cambered fingerboard and is played with a large felt plectrum. I would recommend playing Rob's bass with a pick.

Before I conclude — a little background on Rob Armstrong as he's not as well known a craftsman as he should be. Rob has handmade over 200 acoustic guitars over the years. His clients include Bert Weedon and Bert Jansch and I am the proud possessor of the first solid electric fretless that he made. Since then I've had him build me another fretted bass. Although Rob has recently joined forces with Dave Cooper (another fellow guitarist) — Armstrong guitars are still made entirely by hand to the customer's requirements.

Rob also builds 12-strings and mandolins and has made a couple of 6/12-string acoustics which have to be seen and heard to be believed.

This bass sells at £395 and includes a handmade shaped case. I shall be saving my pennies up for one. You can check Rob out at 52 Stratford Street, Coventry or 'phone him on Coventry 442502.



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INSTRUMENT REVIEW

Amplifier



SUNN BETA 115 BASS AMP

Price: £389

Reviewed by: Chris Simmonds

Good, successful amplification has to have two things going for it. It has to be good, obviously, but it also has to be thoughtfully marketed and promoted. In other words, a musician must get the message from other musicians, and from seeing his idols using it every time he goes to a gig, and after that he has to see a stack of them hanging out of his local music store with a proverbial 'do yourself a big favour, come and buy me' sticker plastered over its imposing visage.

Older bass players will remember that Sunn used to be one of the amps to have, long on quality and long on prestige, and they will also remember that for reasons indistinct it gradually became less and less 'available', and consequently fell back in the perpetual race to match sales with the up-and-coming bigshots. The review — and we will be coming to that shortly, should give some idea of the sort of gear they're turning out in 1979 (OK — I'll give you a clue, pretty damn useful) but before we go on, you might as well help yourself to another bit of good news (apropos the introduction), which is that distribution has been taken over by Minns Music.

Minns have indicated that they intend to take this addition to their corporate bow very seriously, very good news because, despite previously languishing under something of a high street music store stigma, this is currently being angled more and more towards group gear, and the term 'high street' does, after all, mean a lot of shops. Everyone wins if this association works out as it should: Minns, Sunn, and most important of all, the musician.

Maybe the Minns Music sticker planted boldly but neatly on the control panel is an omen for the future of this fine amp brand in this country.

Right, then, straight on to the descriptive basics before we get to the sound and performance of this so-called 100 watt beast (sorry Michael Barnard, this one really is a brute). The controls, running left to right on the control panel — one for

each of the two channels, are drive, bass, mid, treble and level, with a single master volume rotary covering both channels, and then, after the logo, a straightforward power on/off switch to the right of the fascia. The speaker, hogging the rest of the Sunn's cubic capacity, is their own 15" model.

Besides the actual sound of the amp, another point of interest — yes, we'll be getting to that too in a minute — is the manner in which the two channels can be switched or combined. Sunn's main point with this amp (and the lead version also in the Beta series) is that there's much more point having a dual channel amp if you can organise a remote switching system (this is a simple footswitch costing £24) to use either or both channels and, having made that possible, worked on a circuitry to ensure that the presets aren't disturbed when you start leaping around on the footswitch.

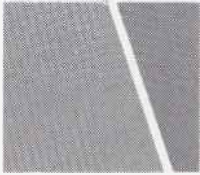
To make that possible Sunn have cottoned on to what is known by the white-coated boffins in the amp industry as CMOS technology. What this means in more basic terms is that the reactions of the amp are automatically regulated, and should be much less prone to playing up throughout its career — it also means that you are not dealing with an old fashioned hand-cranked amp and that you might, therefore, be worried about losing out on the more neanderthal tones if you favour that sort of thing.

Simply, this is not a problem. If it is possible to get the best of both worlds out of an amp, then the Sunn gives precisely that. The immediate and successful search for a reasonably sizzling distortion sorted that question mark out right away. You're not going to get a totally over the top sound, however. You should appreciate right away that Sunn is for a musicianly bass player, someone not averse to a bit of balls

and fire but also able to *play* the damn thing without relying totally on a gut-busting avalanche of sound. Although master volume, drive and level are three different ways of cranking up the output or, more accurately, because of it, there is an immense amount of not only volume but tone variation to be gained by altering the settings between the three. As level and drive are per channel you can bracket them together and regard level as more of a basic volume control and drive as a more intense method of procuring a heavier, more overloaded sound. Another thing that lets you know exactly what you are doing is the absolutely minimal spillage between the bass, mid and treble tone controls. What you set, you get, and while this may seem an obvious thing to say most bass players will be familiar with the amps where nothing happens one to eight, and then it suddenly wakes up and compensates by sounding too extreme.

Sunn really have figured out all the options on using their amps, as well as making good 'uns in the first place. The footswitch is one option, and for that little extra is well worth considering, as you defeat one of the purposes of the amp without it. Another option is having the top and the speaker separate where, for instance, a 100 watt top would set you back £289 and a 215B speaker enclosure another £295. This leaves you pushing £600 and it also leaves you standing in front of an extremely heavy and tasty set up. If the money's high, look closely at this self-contained version. 100 watts, they say, but it sounds tougher than that. Use it on its own and you'll blow away any club date they can throw at you. Tilt it onto the casters on its side, and it'll slide off stage like John Curry. As I said at the beginning, if Minns do a good job on distribution, Sunn will certainly enjoy a most deserved return to favour.





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INSTRUMENT REVIEW Keyboards



ELVINS TS 55

Price: £499.50 inc. VAT
Reviewed by: Tom Stock

Some manufacturers sit around twiddling their thumbs for most of the year, offering equipment for review, and not bothering, or so it sometimes appears, to read it, let alone take any note of the reviewer's comments and criticisms. Other manufacturers, however, are only too happy to listen, learn and inwardly digest: a very few take the process one step further, and Peter Elvin of Elvins Electronic Musical Instruments is one of these.

I first came into contact with Peter in April '78 when one of his prototype pianos arrived on my doorstep. I dutifully lugged it upstairs, installed it next to the wife, and concluded that although the basic design was excellent, and the piano incorporated a number of interesting features, there were also a number of factors which prevented me from giving it the total thumbs up and the Beat corporate mark of excellence.

Having spent several hours with my comments Peter disappeared back to his design studio and returned in August with a Mark 2 version — a considerable improvement. The four complaints I had made had been rectified: overlightness on the keyboard, low volume from the top octave, the tuning of the transpose mode, and the lettering colour.

That, I believed, would probably be that, but I'd reckoned without Peter's continual thirst for improvement; in Frankfurt I came across the TS55 wearing yet another suit of clothing with a new front panel treatment, and so on my return I gave Peter a call and trotted off to his shop in Hackney for my third visit.

So, a recap for those keyboard players who may have missed my earlier attempts at reviewing the Elvin. The TS 55 is a touch sensitive, five octave stage piano, made from plywood and covered in black vinyl: protection is afforded by metal corners and the piano comes supplied with fitting keyboard lid, which, incidentally, is lockable. The front panel — recently redesigned, is black perspex, and the back function panel is deeply recessed. A three position adjustable metal stand is available as an optional extra. Overall, the TS 55 measures 20cms in depth, 42cms in width, and 92cms in length, and weighs a miserly 19kgs.

The control panel is sensibly and conveniently laid out along the entire width of the keyboard — (excluding an area set aside for the company logo!) An addition to this particular touch model of the TS55 is a variable touch sensitive control — more of which later.

Right, what makes this piano different? Well, I like it for a start (so what? CS), and I happen to like the price, and the designer. Under five hundred quid nowadays is still a bargain for a touch sensitive keyboard of any description: the old problem for Elvins still remains, however. There is a reticence in the trade against a model which is built and designed in Britain when the current fad is for Japanese keyboards — and keyboard ranges in particular. From a traders' point of view, a range is more convenient to sell from, for he can move the potential customer around the price brackets. The Elvin is the sole piano available from Elvin Musical Instruments (barring a couple of fancy wooden models designed to take up less space in the living room than conventional uprights.)

Since I last had a go on the TS55 a couple of things have changed significantly. Firstly, there's this aforementioned Variable Touch Sensitive Control. This control works especially well

from the 'loud' pedal to the keyboard and the length of decay itself seems to have increased both ways — there's a real clipped short staccato effect available now.

The transpose switch automatically moves the keyboard into a new mode — by judiciously twiddling with the knob you can move a note in the range F to B flat. I suggested to Peter that this might be better controlled by the addition of a third pedal to allow lead line bending to be handled more easily but I shall have to wait and see whether he regards this as a useful, or perhaps more importantly, economically viable addition.

The Phase switches operate an effect which I don't believe is available elsewhere. Rather than 'phasing' in the contemporary meaning of the word, the two stage phase effect has been designed to imitate the 'waviness' of an acoustic piano — and very realistic it is too.

The tone controls, bass and treble, also give room for a substantial difference in tone from extremely muted to excessively sharp.

And then there are the voices — piano, honky-tonk, and Harpsichord. The three can be mixed together in any combination of the three, or individual pairs of two, and all three voices are excellent — the piano



in conjunction with the decay facility: it is possible, on maximum, to be required to use considerable pressure to make a note sound, and with the decay set to minimum there's just the slightest sound emission imaginable! The brochure simply says that 'the dynamic range of the touch-sensitive response can be manually adjusted with the use of the touch-sensitive control, to suit the individual player and the kind of music played.' In effect though, this control eliminates the hassle many piano players find with a strange instrument — that the keyboard response just doesn't seem compatible with the player's established style.

The sustain seems to have been improved as well — sustain is switchable

especially proving to sound as close to the 'original' as I've heard from any electronic keyboard. The Harpsichord voice seems to have benefitted most from the introduction of the touch sensitive control switch — because a Harpsichord is not a touch sensitive instrument — which means you can completely cut out the sensitivity and play the Harpsichord voice as it should be played — flat.

OK — the third visit to the TS55 comes to an end, and I am left with roughly the same conclusions that I held last year — this is an excellent piano, a viable alternative to the products of two Japanese and two American companies, cheaper than both, and why the hell won't British keyboard players give it a try?

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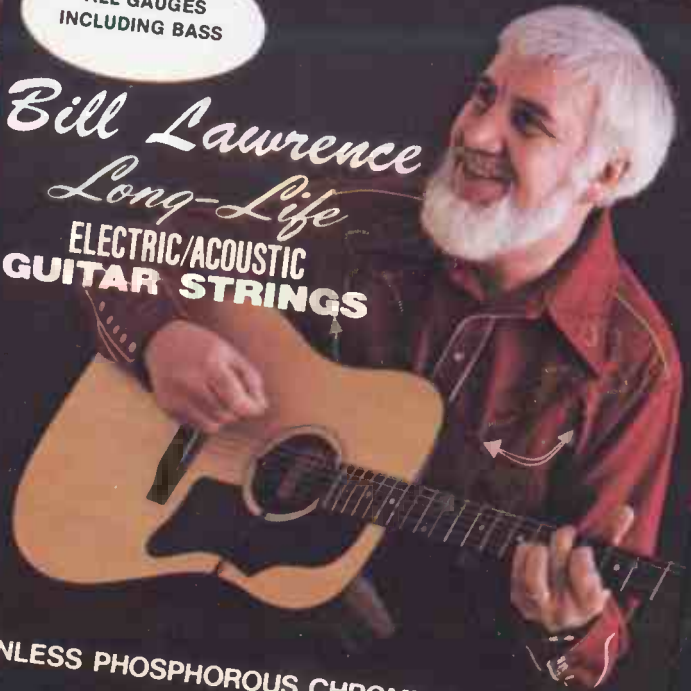
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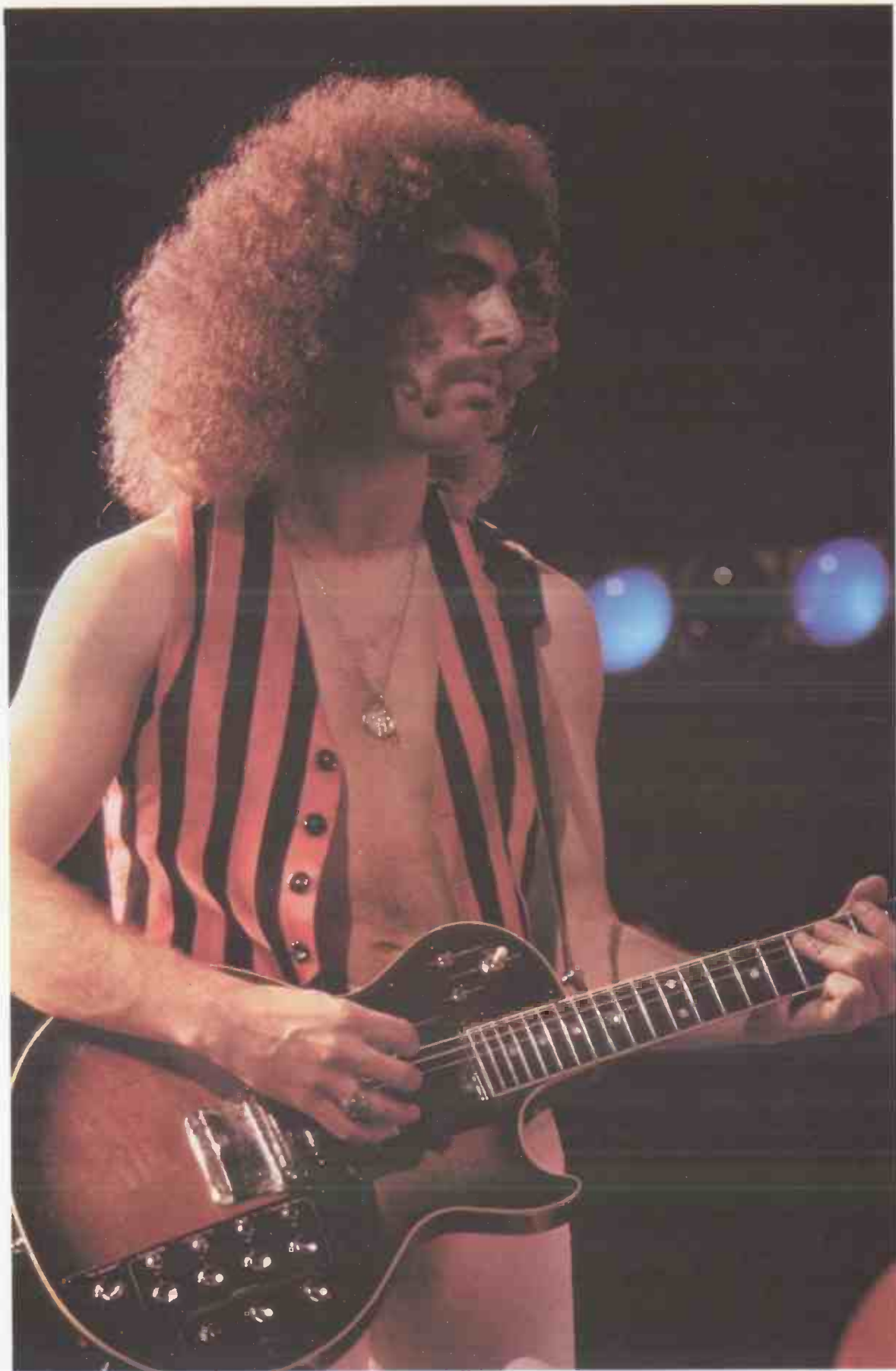
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by
**Chris
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NEAL SCHON

From Santana to Journey: the man who said no to Clapton reveals his technique and discusses his choice of guitars and amps...

Neal Schon laughs a lot, more than ever when he's got a guitar in his lap. Ask him a question about technique, and out comes the old Les Paul before you can blink, and you get it right in the ear. He then laughs and, well, you're obliged to smile as well.

The pre-interview routine was the usual American Rock Band Clocks Into Posh Hotel And The Other Guests Don't Quite Know What's Going On. The other four fifths of Neal's current band Journey — Gregg Rolie, organ; Ross Valory, bass; Steve Smith, drums and Steve Perry, vocals — wandered in and out of the lounge comparing interviews, jokes, looking for their manager and presumably working out ways to aggravate him during what he had planned as a quiet breakfast.

In other words, the atmosphere surrounding the band seemed conducive to a nice, trouble-free interview, and once we were back in Neal's room (Neal with his axe and me with the battered office tape recorder) so it transpired. Thank you, whoever is responsible, for producing the occasional guitarist who knows how to play it, knows how to talk about it, and know how to be good fun.

Neal is twenty-five and Journey have just completed their fifth album, so you could be forgiven for imagining that his tale starts there. In fact, it started more than ten years ago, even before he declined to join Eric Clapton's band in favour of the already world-renowned Santana, at the ripe old age of fifteen.

"My father is a musician and I guess he influenced me," Neal began. "I was hearing music around the house all the time, a lot of jazz and a lot of classical, and now that I'm getting older I'm discovering just how much music I did suck in at a very early age. I tried to play piano but I wasn't that interested in playing, really, until I was about ten. At ten I got hold of a 50 dollar Stella and started messing around with it for two years, and when I was twelve I became very influenced by the electric guitar. Jimi Hendrix's first album came out, and Cream were just starting, and I realised that I wanted to — just *had to* — sound something like that.

"I got a cheap electric, and I used to go to bed night after night with those two records on the automatic arm, playing the same side over and over again. I would sleep on it . . . and pretty soon I could play it. The process of actually playing the notes taught me a lot about the technique on the way, and it put me in a position to start figuring my own stuff too. But what I was concerned about was getting the exact same guitar tone before I started copying the actual notes, so obviously this took me into the electronics side of the guitar too. Certain sounds make you play different ways" . . . accompanied by a quick run on the guitar, not to underline the point, but just because Neal can't resist loosening up when there's a guitar handy.

At this stage guitars were passing pretty freely through Neal's hands; average guitars were traded, the good ones were kept. Fenders and Gibsons, fairly obviously, formed the major part of this traffic. His Gibson 335 became a Les Paul the hard way . . . "I had the misfortune of leaving the cord in it, and it fell over, cracking the neck off. After that I bought a Les Paul."

The disparate Clapton and Hendrix techniques were not lost on Neal, either in the fingering or actual sound departments.

"Jimi Hendrix was the hardest to try and figure out, I could understand Clapton a lot easier, his technique and the way he moved around the instrument. Jimi Hendrix was right off the wall, but I soon learnt how to improvise like that as well."

The Hendrix overload was easily achieved: "I used to go to a music store and buy a cheap little amplifier with an 8" or 10" speaker, and then use it as a pre-amp to overload the bigger amplifier. That way I could practise at low volume and still get that sound, ya know." What he learnt in more specific terms at this time, explained with head thrown back and much laughter echoing around the room, was "how to turn amplifiers up, getting them speakers to *push it out*. You see, this process wasn't *too* hard, because, although they were very different, both Clapton and Hendrix were rooted in the blues, and so was I. When I say blues I mean blues in all its forms, not the same" (demonstrated) "solo over and over. Sure, that gets boring, but the blues isn't limited to that recognisable part of it, it's still one of the most valid and valuable forms of music you can play because everyone understands it. But you have to do different solos, different music. You can't go on repeating things — in any field."

Having learnt how to out-Hendrix Hendrix and out-Clapton Clapton, Neal, a ripe twelve by now (!) decided that music as a full career was the only option.

Jammed

"Now that I'm ten years into this business," he admitted with another infectious cackle, "it's really funny to look back. The shock had finally hit me. From that time until I was fifteen I was like a hustler, hustling myself, playing with a lot of different people. I used to go up to San Francisco; there were a lot of blues clubs around and people could sit in. Elvin Bishop was a good friend of mine and he used to let me join him, and a couple of other bands let me sit in at the Fillmore. I joined this band called Old Davis and we played little clubs, beer taverns. It was while I was with them that Gregg Rolie and Michael Shrieve, from the old Santana band, came in and heard me play. They sat in with us and jammed, and then after the bar closed they shut the door and we jammed all night until about six o'clock in the morning."

I don't need to add that that one finished with a huge chuckle as well, do I?

"After that I started hanging out with Gregg and cutting from high school to play, write songs — and I became really good friends with Santana, the whole band. They started taking me on the road just to show me what the road was like. I just worked into the band, and they asked me to join."

In album terms, Santana had cut their first album and Abraxas, and Neal was to contribute to the third and Caravanserai. One other little event took place the night

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before Neal officially joined Santana. "Eric Clapton asked me to join Derek and the Dominos. It was like one of the heaviest dreams I could ever have. I idolised Clapton around that time, when I was fifteen, and I just couldn't believe it."

Neal, why the hell . . . "because I had a more personal relationship with Santana. I knew the fellows well. I didn't know Eric, and I didn't know how long Derek and the Dominos would last. It was a gamble, and remember, when I joined Santana they were already a major worldwide band. Every time we played it was insane. I would have preferred to play with Clapton for that type of music."

The strange thing was that Neal wasn't that familiar with Carlos' style. "Yeah, he wasn't one of the guys I had been listening to. At times I've really heard Carlos play his arse off. Everybody does, but not everybody is that spontaneous and inspired all the time."

I put it to Neal that Santana seemed to veer between the inspired, as above, and an almost non-existent role as band conductor and orchestrator from the side of the stage — to which his reply was instant.

"That's why I'm not in the band anymore, man. That's what he tried to do on the fourth album, Caravanserai — my last album. I played a lot of guitar on that album and the one before, but towards the end of Caravanserai it was getting like 'I don't want you to play any more, I want to play this', and he was getting into producing and controlling the band. That's when Gregg and I left."

But surely he had a right to do that as the guiding force in the band? "Well, he felt that he did, and he did it. He



wanted to take the ball and run with it, so we said 'here, take it, but I'm going the other way'. It was both personal and musical." As far as the division of the playing went between the two during their time together, Neal describes it thus: "Carlos played slower and more melodic notes, and I was a fast riffer. Actually, I played a lot of lead too. There is stuff on those records that people figure is Carlos — some of it's me.

"Sure, he did play a lot more lead than I did, but every time I got four bars, man, I really ripped. Part of the reason that the personal thing came down was that I was getting a lot of good write ups. I remember some from here, after I played London with Santana the first time, and the headlines had a picture of me, and articles were speculating that this kid could burn Clapton and so on. Carlos was reading it, and wasn't digging it. People that wrote just got in his head, and messed it up. Right now I'm really good friends with him."

"I don't try to pick hard; a lot of guitarists do. It's more like gliding over the strings . . ."

See it from Santana's point of view — Neal had been taken under his wing as his guitar protégé, and had learnt about life on the road from the band; now, here he was collecting notices like cigarette coupons lauding him as the new fastest gun in the West . . . and still in his early teens. What does he make of Carlos' current material? After a pause: "Knowing what he can do, I don't like it, but then a lot of people could say that about me."

During his stay with Santana, Neal had graduated to two Twin Reverbs. "I put Eminence speakers in them, like the cheapest you could get, and I had a gold Les Paul, with single coil cream coloured pickups, and a wah wah pedal. I turned the amps up to ten, and the cheaper speakers made it break up. I think Carlos was using the same thing I was, Twins, Gibsons . . ."

Singer

After his break up with Santana, it was back to the hustling routine, only this time it was little easier. His next association, briefly, was with bass player Larry Graham, fresh from Sly and the Family Stone. Larry, as he still is with Graham Central Station, was a dominant and busy musician, and it didn't last long.

"I didn't have enough freedom in that band and Larry wouldn't give it to me. I really wish he would have. You see, before he did Graham Central Station we were going to do a power trio, with Greg Errico, also from Sly. We were going to play funky, hard rock 'n' roll. I learnt a lot about playing funk in that short time, syncopated parts, but Larry had brought that with him from early Sly. You know, Larry has the fastest thumb of any bass player I ever heard, and it's hard to play with him, It's almost like all he needs is a drummer.

"I hung out with Greg Errico for another year, trying to get together another trio with Peter Sears, the Starship bass player. We were looking for a singer, and I was trying to get Paul Rodgers. I approached him one night backstage at the Fillmore when he was with Free, the version without



L-R: Ross Valory, bass; Steve Perry, vocals; Gregg Rolie, keyboards; Neal Schon and Steve Smith, drums

Kossoff. He wouldn't even talk to me, which I expected I guess, but that was what we needed. He probably gets approached by a million sixteen year old kids ... but I think if he'd heard those tapes he would have liked it." More laughter.

Journey Mark One formed after this failure to get a trio together, with a first line-up of Neal, Ross Valory, second guitarist George Tickner, Gregg Rolie and, after a brief time with Tubes drummer Prairie Prince, well-worn English legend Aynsley Dunbar. In other words, it was very much the made-to-measure supergroup, eager to get on the road and build up a following. After one line-up trim the band was to settle down as a heavy four-piece, touring heavily and turning out one album a year — and, naturally, remaining pretty obscure in Britain. "George didn't like playing live, he was very nervous and it showed," so George left the band. One curious factor, acknowledged by Neal, was the band's inability to properly showcase their pedigree on those first albums.

"It sounded as if we were a garage band and just went in to do a demo. We needed a producer for one thing. We were under such a strain playing live all the time, and we had to do it. We have a corporation working for us and we have to pay them salaries, meet the bills, get paid ourselves, and we weren't making any money off the records then. We can play any of that material now and make it sound a lot better than it was on the albums — like the song Next off that album."

Cohesive

After a series of band produced albums, Journey made use of the services of Roy Thomas Baker, and this was a major factor in making *Infinity* and *Evolution*, the current album, much more cohesive. Neal offered the usual explanation: "It's hard being a musician and being the ears at the same time. Like on *Next*, I was trying to create, and I needed someone to point the little things out, give me the outside opinion of what was sounding right and what wasn't."

And then, as the production side was being sorted out, Aynsley Dunbar left the band, to be replaced by ex-Jean Luc Ponty drummer Steve Smith. "Aynsley wanted to play more; there were more vocals going onto the records, although now that we've caught people's ears with *Infinity* we will be going back to *playing* more. He had been used

to *playing*, not just drumming, if you see what I mean, like with Frank Zappa. I thought what he did then was amazing. Now Steve — he is incredible. He can play *anything*. We can play more progressive with him than we did with Aynsley. He's more fusion, maybe in between Billy Cobham and John Bonham, not quite as rigid as Cobham, and I don't mean rigid as being bad. I'm telling you, drummers who come along to see the shows are going to get their heads fucked with." Chuckle, chuckle.

Leaving Steve Perry, the final addition to the line-up, as lead singer and generally in charge of over topping the audience. "On stage it would pass from one side of the stage to the other; Gregg to me, back to Gregg and so on, and this would get real tiring, just went on *all* night. I'd rather do it more sparingly and tasty now, and concentrate on guitar, 'cos you can keep that sparing and tasty too. I used to love to OD on guitars, play for hours, but fortunately most people can't listen to it for hours."

After five studio albums, the band have already considered the one obvious way to gratify the inclination to riff and solo like hell; make a double, half of it live, and half with some more of the stuff they already have in the can. This possibility could become more possible if audience reaction to the tours is good.

That, with a final comment from Neal, is the chronological Journey to date. "The band feels real strong right now, everyone's locked in. We've got that kind of vibe like a giant soccer team, running right through the crew. And people don't know us here so we're going to crack that too. I don't think the record company has totally gotten into Journey yet either. Remember, we're an American band. We don't live here. If we did, people would know about us for sure. We're here now, and I wanna make some *noise*." He lept up to an instant guitar hero pose to give the message — "NANANANA, we're here motherfuckers, *listen to this*." Chuckle, chuckle.

Nowhere to go from there, except back to square one and start from scratch with guitars, technique — the usual stuff, in an effort to find out what makes Neal tick as a guitarist. His own appraisal, earlier — "fast riffer" — succinctly sums up his *raison d'être*, but what of his current axes to begin with?

"I have a Roland guitar synthesizer right now, which I used on some parts of the *Evolution* album — I know Jeff Baxter and Jimmy Page have picked one up too. At the

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moment I'm not so much into *guitar* changes as the realisation that you can do a lot of things in a studio, and I would say that I'm progressing as fast as electronics are. Like everything else, using them sparingly is the key; harmonisers, lexicon, things like that. It's meant that I've gradually gotten away from little pedals that go out on you. But sure, you've got to be able to play as well. Let's say all the stuff went out; I'd still plug straight into the amp and play. I don't need to have it, it's there to create moods."

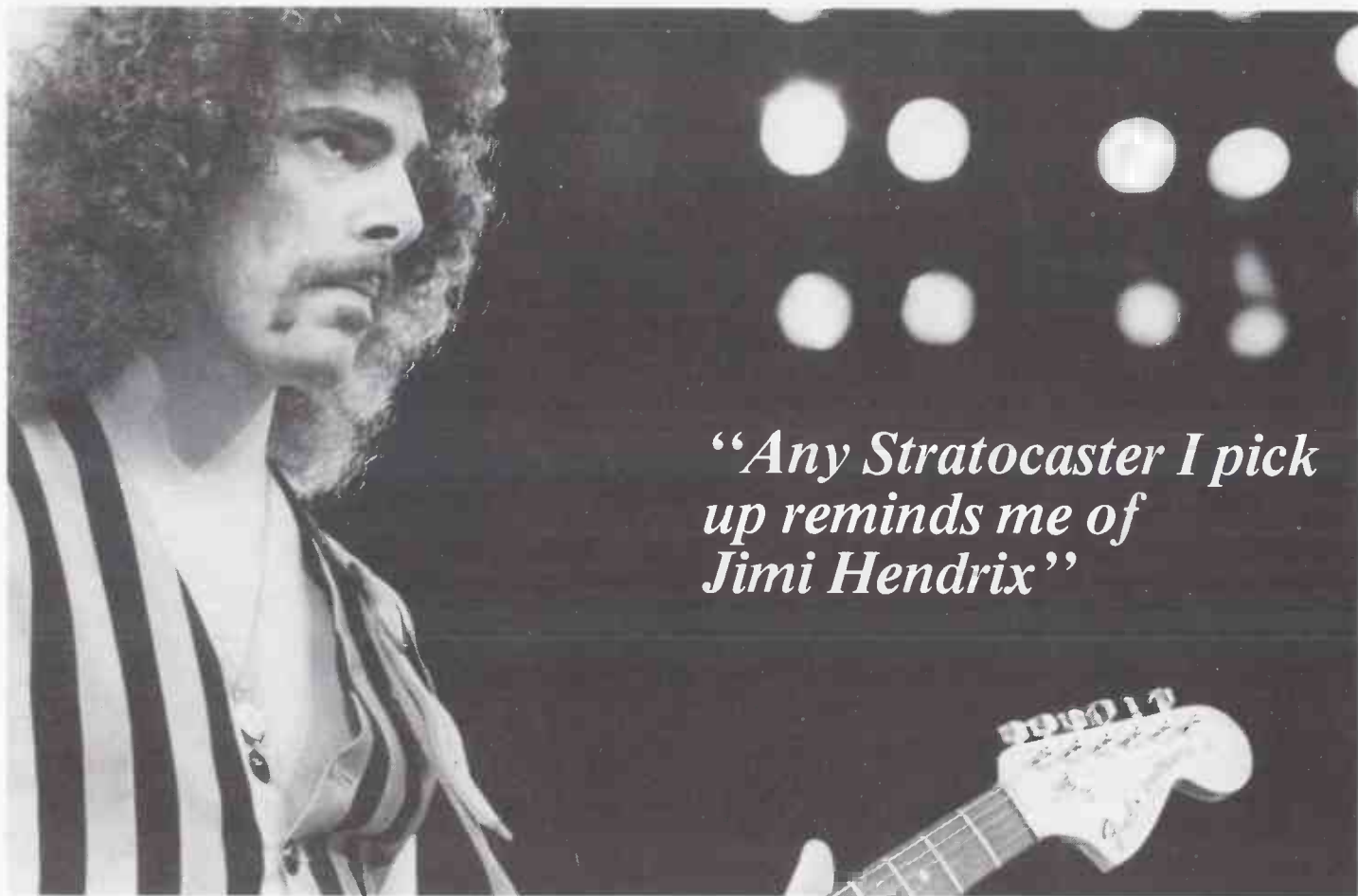
And those axes: "I've got three Les Pauls, this is an older one right here. All the guitars I have have the pickup covers removed. I've got two Stratocasters which I've just had built for me, 'cos I've fallen in love with that again. The more you spend time with a Strat and figure out the springs at the back, make sure it stays in tune, get a brass bridge and nuts in there, you got yourself *a* guitar. I use the same gauge strings on all my guitars, except for the Strats where I use a twenty two instead of a twenty one on the D string, it just helps it stay in tune better. Going back more, I've had Gibson Birdlands, giant Gibson L5s, solid body L5s, all kinds of Les Pauls, Strats you know about, Guild acoustics. I've got a real nice nylon string guitar and I've forgotten what it's called." Chuckle again.

"I also just got a hot BC Rich, with the coils split and a Veritone switch. You can get a 355 Gibson and a Strat sound out of it, a real clean, tubular sound, or a distorted sound. It's also got a pre-amp built into it — I didn't even use it too much yet but it's great if you go to jam with someone and you've just got the one amp and you want to beef it up a little.

I'm using da Vinci Strings right now, by the way." Neal's actual technique breaks down into several features you would expect plus a few you might not. A supple and bony left hand seems equally at home holding down the powerchords — and even giving them a bit of the old vibrato treatment — and setting off on dazzling single-note riffs with harmonics and *heavily* bent strings pouring out all over the place. His plectrum, Fender medium, meanwhile, operates almost sideways on to the string to present as little open face as possible. Fortunately for me and unfortunately for you, the best explanation was given in the form of a demonstration, but just for the record I gave the mic another nudge in his direction to prompt a verbal appraisal.

"I don't try to pick hard; a lot of guitarists do. Its more like gliding over the strings, and then if you have the right compression coming out of the pickups and so on, it can still be real articulate. I always pick up and down, even when I'm playing slow, unless it has to be pinched to get the harmonic, when I have to go down." As for volume and tone adjustments on the axe during a performance: "everything up to twenty" followed by the usual chuckle which you're probably becoming quite familiar with now.

"On Evolution," he went on, "I have gone back to a more direct and less overdriven sound. I used to use a lot of Leslies to keep the phasing effect of the note going around and coming out at you; right now I want it to be more *present*, to put out more of the sound of the natural guitar. On amps I'm using Peavey Mace heads with 4 × 12 bottoms — four of them — and an Electro-Harmonix Hot Tubes effect, a lot like a fuzz tone. It's overdrive, really, but not noisy. I can turn it on, turn the guitar down, and still get a really clean sound. I have a Lexicon Prime Time, with a repeat hold. I can hit a chord, hit this button and it has four different rhythms to speed it up times two or



"Any Stratocaster I pick up reminds me of Jimi Hendrix"

times four, times eight or times sixteen — however you set the numbers, similar really to what Townshend used to do in the Who with the Arps. Play a chord or a line, and while it's repeating that you can play over the top of it."

So, to get the full picture of the Schon sound, you can use the reasonably constant formula of eighty per cent technique and amplification plus twenty per cent from the subtle differences afforded by using different axes.

Take a song like Lights In The City," he commented. "You can tell it's a Stratocaster as soon as you hear it. Any Stratocaster I pick up reminds me of Jimi Hendrix. I've got two Strats; one has a patent applied for humbucking at the front, a Strat pickup in the middle which I don't even use, and a patent applied for in the back, so it's more like Gibson guts. The thing about the Strat body is that this guitar still sounds like a Strat, despite those two pickups. It's the wood and the neck. The pickups just make it that little bit beefier.

Determine

"I've just had the other Strat sent over, as it had some work done on it over there. I tried it yesterday, sounds incredible. It's the old Strat I had before, with the base and middle position pickups left as they were, Strat, with the next one a patent applied for running more sideways. Once in a while I would jam the toggle between the two positions but I don't need to get an out of phase sound that way when I can use the B.C. Rich. That has way more settings, it can even sound like an acoustic guitar.

"On strings, I've always used real light ones, and I like a low action. You can say you maybe lose a little quality that way, but it depends what you're playing through, what kind of sound you're going for. I depend on the amplifiers, the pickups and the way I pick to determine the sound. Height of strings isn't a big one, unless they buzz when you stretch them. Al Dimeola uses lighter strings than I do: my high E is a nine, B eleven and a half, G fifteen, D twenty one, A thirty-two, and the low E is forty two.

"The only thing I do that I've been asked about by other guitarists is moving up and down the neck a lot". The demonstration followed at this point; I felt arthritic just looking on.

"I'll tell you something I'm working on, man — my little finger. You see, I started out playing the blues, and for that you generally just use the three fingers." We were interrupted by a knock on the door. It was Steve Smith, the drummer. "What are you doing?"

"An interview." "You?" "I think I'll go and practise."

The door shut behind Steve. Neal stayed there, ear to the keyhole of the next room, with a big grin on his face.

"Hey man, come and listen to this. Come on." Steve was indeed practising. It sounded good enough to make Neal laugh down the corridor.

"I practise a lot too, more than ever now." What sort of practise? "Anything I can't do, man" Ha ha. "I don't know any scales. Take the chord, say A major, then I just play around it." Another demonstration, and more arthritis set in on my side of the mic.

"I'm building a studio this year." (That's the way it was, Neal changing subjects as thoughts crossed his mind or fingers). "I have a feeling I'm going to surprise myself because I have a lot of music in my head, from soundtracks" (demonstrated) "to moody music" (demonstrated) "and a lot of them don't coincide with Journey.

"If I was able to play what I was hearing, I would be a much heavier guitarist than I am. I hear incredible stuff in my head and my fingers just don't do it yet. At least I'm hearing it. Maybe I'll be able to play it some day."

He's got the time do do it, anyway.

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RENAISSANCE



John Tout (far right) talks keyboards, composition, arranging, orchestration, equipment, Ravel, Beethoven, and laziness with Tom Stock (out of picture) . . .

Despite the advances made by the likes of Rick Wakeman and Pat Moraz in recent years, the keyboard player in the general context of rock music is still confined to the back ranks of the stage where he seems content to spread his hands and contribute, without feeling the need to compete with guitar flash pyrotechnics. Another relatively commonly held belief is that the keyboard player is the 'musical' member of the band — a hangover from classical up-bringsings in minor (or major in the case of Tony Banks) public schools where dollops of Bach and Beethoven are handed out as freely as lumpy por-

ridge, Oxbridge entrance scholarships and a place on the boards of a myriad of obscure manufacturing companies spread liberally around the country.

With those pretexts in mind then, one may be forgiven for assuming that John Tout, keyboard player with Renaissance, must surely be the low of the rock musical lows — Renaissance have been crudely described as being "second division sympho rock": a back-stage embellisher for a sub-Yes and Genesis league flagging monster. Surprisingly, then, perhaps, it would come as a disappointment to some to find that John is an extremely accomplished and inventive musician

happy to work within the confines of other people's music, and content with the direction the band is currently taking. Renaissance have always been classically influenced, but not classically obsessed, and although the band's real trade mark is the extraordinary voice of lead singer Annie Aslam, there's much within the framework of the composition which makes comparisons with the dinosaurs of symphonic rock totally absurd.

Anyway, with many a presupposition in mind, I found myself installed on the top floor of WEA's airconditioned headquarters in Soho, with John, numerous bottles of booze, a

slight hangover, and a taperecorder: I switched it on.

Because of the dynamic range instantly available to a piano player, it is often assumed that much of the composition in bands such as Renaissance comes from him . . . wrong!

"This is not the case in this band. I write music, but I don't write songs. Mickey (Dunford, guitars) and John (Camp, bass) tend to write most of the songs between them. Sometimes I wish I could play guitar — I think it's easier to write songs on the guitar. Although it's a smaller instrument than a piano, a guitar always seems to sound fuller somehow: it's something to do with the resonance I suppose . . . rhythm is also more readily to hand on the guitar than on a piano, and many songs tend to start not with a melody line or a chorus, but with the very basic concept of the rhythm itself.

"We've started writing shorter songs now — mainly because DJs and the record company have been advising simply because we can get more airplay. People really don't like to play really long songs because it's very difficult to stop, or know when to fade out."

I wondered whether this pressure had only obviated itself following the success of the single last year — Northern Lights. Was that something of a surprise in itself, perhaps?

"In a way, it was a bit of a shock, yes. It was a bit of a fluke that it went into the charts — it wasn't written as a 'hit single', but just rather another song. But we've always had some pressure over this question of the length of our material, but then I think musicians always do, and they always say "no, we're not going to prostitute ourselves". If you look at it sensibly, I think it's just that you believe people are criticising you, when in fact they're not. I think if you really want to get anywhere, or even just want to survive, then you have to make some sort of compromise. Even the length of the record itself is a compromise. You can't produce a two hour piece and expect to get it on one side of a single record anyway . . . But I tend to write very long things myself. I like to take a theme, and work on it and expand it, and of course you can't do that in a four minute song."

Supposing, though, that John's role in Renaissance is to arrive at a rehearsal, be given the score of one of Mickey's songs, play it and leave again, how does he satisfy his own compositional aspirations?

"Well, Mickey will play us the song, just strumming away on a guitar and people will have different ideas, but thinking about it, you're right: I didn't actually write much of this last album

mainly because the songs themselves were short and virtually complete as they were: there wasn't any need for me to write long introductions, or phasing passages between the main themes."

Is there no sense of frustration then for John?

"Well, this is where I'm ok, because basically I'm pretty lazy — so not having to write anything for an album doesn't particularly worry me, although I suppose you could say it's a bit of a cop out. I don't sit down and say to myself, 'right, I'm going to write a piece of music'. If something's going to come, then it'll come, whereas Mickey and John will sit at home and say 'right, we need songs for the next album'. You see, I can sit at home and think that as Mickey and John are writing, there's no need for me to!

Contradiction

"Of course, you can't write bits of music in the hope that they might fit in somewhere in a song. Mickey's often asked me to write down any little bits that come to me, but somehow I find that psychologically wrong. I don't believe a musician should sit down and churn out bits of music just for the sake of it. It might, however, be good self-discipline and perhaps I should do it for that reason, but as I say, I'm a bit on the lazy side as well which frankly doesn't help much . . . under pressure, though, is a different matter. On an earlier album we were really stuck and had three songs which had to be joined together: there's a twenty five minute piece on there with just three songs in it, and we wanted it to be a 'musical' piece anyway. So we were stuck, and I got thrown into the Green Room at EMI and got told to 'write some music'. Panic stations, so I just sat there and churned it all out.

"It's a bit of a contradiction really, because I've told them on many occasions to leave me alone and not to pressure me and something'll come but I think I've been kidding myself, because it doesn't work like that either.

"I'm quite a shy person as well, really, and I'm quite content to just play, and have my own little ideas, but nowadays . . . like, ten years ago groups were doing other people's music, or if they were writing their own then it was usually just one member of the band that was doing the writing: now it seems that everybody has to write, and I don't see particularly why I should do that. Of course, the money is in the writing side of it and not in the playing side, and so consequently everybody under the sun is trying to write."

Renaissance themselves, have a

rather strange writing arrangement. While Mickey and John are credited with the majority of the songs that they sing, the lyrics are written by a poet, one Betty Thatcher (no relation) who currently resides in the wilds of Cornwall. I wondered if they were ever surprised with Betty's lyrics, for having got to know a melody surely the band had some mental picture of what the music was trying to say for itself?

"No . . . not really, which is probably why we send the melodies down to her. John has recently started writing lyrics himself, so it's more of a 50-50 situation."

But one of the prime motivating forces in contemporary music is to allow the words to speak as well as the music. The New Wave, following on from the Old Wave etc., speaks as loudly with words as it does with badly tuned G chords. Isn't there something odd about giving a mouthpiece to a poet in Cornwall?

"I don't know . . . I don't think that works in our case. I don't think we've ever tried to say anything particularly political. Most of the New Wave bands are trying to say something much more immediate, they're talking very much about 'now': I think our lyrics are more general — about friendship, about relationships. I admit some of our songs have been mildly anti-establishment, because I think Betty likes to creep a bit of that in which is how she feels: we all feel it sometimes, how the business tends to encroach on the musical freedoms, and that does come out in some of her lyrics. Most of her songs are more about the sea, or man's struggle with the elements: she does live in a very beautiful place, and contrasts her peace with the hustle of city environments."

From words, now, to music. One of the major differences between Renaissance and the other bands which are bracketed with them — Genesis, Moodies, Barclay James, Yes, etc. — is their affinity for natural string sounds. The other 'sympho-rock bands' have latched quickly onto the advantages of mellotrons, string synths, and synthesizers in general to provide both the orchestral wrapping and the atmospheric presence, but Renaissance *like* strings. The current album, *Song for All Seasons*, carries a credit for arrangements for Louis Clark — ELO's mentor.

"Since the *Ashes Are Burning* album we've used an arranger without exception — simply because we like the sound of an orchestra as opposed to synthesizers. Prior to this album the songs have been quite long and there has been room for fairly long musical passages — and when you hear them, you think it may be nice to have brass

there, or a string section. We've used three or four arrangers on previous albums, but Lou Clark came to mind because he's a friend of Annie's. In the studio we found Lou exceptionally advantageous because he's more in touch with the commercial side of things through his associations with Roy Wood and ELO."

It seems that there may be a dissipation of the music in this set up — two band members write the music, it's sent to Cornwall for the lyrics of a third party, returned and subjected to commercially orientated string and brass arrangements, and continually pressurised by record company and radio stations alike. Doesn't the band feel as if it's being chased all the time?

"No, I don't think we do. I think we've resigned ourselves to writing shorter songs anyway: I think people expect you to change a bit more — I was going to say progress but change is a more accurate word — perhaps people don't want to hear album after album sounding so similar. It does give the listener more variety, and the chances of someone liking two or three songs out of eleven are higher — which would increase the audience. Perhaps we have been self indulgent in the past, wanting to write really lengthy and complex material, but you ask yourselves whether it might not be better to try and reach a wider and younger audience: especially the younger people, who I don't think are able to appreciate the actual music.

"I know I didn't get to appreciate music — I mean I'm 34 now — but I didn't appreciate my school music til much later. I mean Purcell and the other early English composers, as well as Bach and others. I used to be more interested in the exciting things — people like Honiger, Ravel, Shostakovich who I found more stimulating in their use of percussion and full orchestra, rather than chamber music."

An interesting story. Many pubescent piano players are scared off the 'classics' into a rebellion which completely eradicates any classical music before the start of the blues: John, however, moved from the stricter, disciplined composers into the more inventive, but still in categorical terms 'classical' innovators.

"I started off really liking the Russian composers — they seemed to me to be very emotive for some reason, whereas preludes and fugues are more technical: they're more to be appreciated within the actual structure of the composition — you can appreciate a theme, inversions, variations. But you can't expect a 14 year old to understand when he's told to 'listen to the construction of this'. You don't really want to know — all you can ap-

preciate is the effect the music has on you. I think that's what I was trying to say when I was talking about the young people who haven't had time to learn that appreciation. I think we could be giving them rather too much by presenting long and complex formed, structural pieces, when the more direct, short song approach appeals more to their emotions than their sense of musical appreciation."

The majority of 'classical' music revolves around a theme, or two or three, which is subjected to a multitude of variations, inversions, mirror images, minoring etc: I wondered if, by choice, John would rather operate within that kind of framework.

"I think by choice, yes, I would, but would I get anywhere by doing that? ..."

At this point John moved naturally on to the next subject in bold headings on my notepad without the need for me to prompt him.

Synthesizers

"Terry (Sullivan, drums) and I have been thinking about doing an album — not now — but we do seem to work quite well together, and the sort of songs he writes are more laid back (I don't really know how to describe them), they're much more gentle and folky, whereas sometimes our music can be very hard and complex.

"I mean, we did a hell of a lot of overdubs on this last album (recorded at the time of this interview but still unnamed and unreleased). We didn't use an orchestra on this — I did it all on a Yamaha CS80 with various other synthesizers doing string parts and brass parts. I've just got a CS80 actually. I was always against synthesizers because I thought they were much too complicated, but I've changed my mind a bit after dabbling around on the CS80. It's very good and I'm very pleased with it. I used to be very conscious of synthesized sounds trying to replace orchestral parts. I've always had a string ensemble which is about the nearest I can get to natural strings — high sustaining strings anyway; and I have an ARP ProSoloist which is really excellent at doing woodwinds and flutes. It provides a very authentic flute, oboe and clarinet — one of the best little instruments for people who want to synthesize real instruments as closely as possible without creating their own synthesized sounds. The string setting isn't so good: we have, in the past, when using synths, concentrated more on duplicating the sounds of other instruments, whereas on this latest album I've broadened my mind a bit and admitted to myself that there are other sounds.

"Also, there's a lot of fun in trying to do everything yourself — trying to get the sound of a flute, and doing your own little arrangements. You can't afford to hire an orchestra for a week simply for sound experimentation purposes, to try a flute here, or a violin section there in any one particular passage. With a synthesizer, you can take a taperecorder out and lay things down and keep experimenting. I don't think people will be so shocked by the approach on our new album, because having had Northern Lights out people may expect something different.

"We have still used some natural orchestral sounds as well as synthesizers. The music also dictates its own sound: if it cries out for a low trombone, then you go and get that low trombone. The CS80 is very good for brass but we had to limit its capabilities. We did find some very interesting sounds, some of which you can't always hear, for when it's all mixed down from 24 tracks with so many overdubs, you don't actually say, 'that's an interesting sound from the CS80' — because it's just there, in the overall sound, rather than sticking out like a synthesized thumb."

So, on to equipment, which John has, and about which he has thoughts: "I think people do over-worry about their equipment. I think it's the music and the songs and the way that you play them that count, not the equipment you use to do it; it's not how many synthesizers you have at your disposal. Anyway, I have a Yamaha acoustic grand piano which is kept in the States, and which I always take on the road with me. I'm very pleased with it because it does last well; it obviously goes through quite a lot on the road, and it stays in tune well, and stays in very good condition.

"On top of that I have the ARP String Ensemble; I did have a clavinet, but since I got the CS80 I've dispensed with that because it's been rendered obsolete by the very good clavinet sound on the Yamaha — as well as harpsichord and clavichord sounds; I've also got that ARP Pro Soloist, because that's very good to use in conjunction with the CS80: the two brasses go together very well. I can play chord brass on the Yamaha and play a lead line — trumpet say — on the Pro Soloist and mix the two together very satisfactorily.

"Then I have a Mellotron (sniff) which I've had for a couple of years which I use mainly for a church organ sound on one song, and for a choir in a couple of places here and there, just to add a different sound. I'm looking forward to working live with the CS80 because we will get some different sounds into the overall picture, as well

as the strings and things.”

The advent of electronics to music has brought about a metamorphosis in the role of the man behind the wooden box. One is regarded nowadays as being a ‘keyboard player’ as opposed to a pianist. Does John regard himself as being one or the other?

“Now, I must admit, I do see myself as being a keyboard player, although the piano is my favourite instrument, the one I like to play most of all — but as you’ll hear on the next album, there’s significantly less piano on it. I wasn’t particularly conscious of that at the time, but looking back . . . in fact Annie said, ‘we’ve lost a bit of piano there’, but then we’re doing a different thing. I think it’s good. Our trademark has always been Annie’s operatic-type voice and our classical piano sound. It doesn’t mean now that we’re never going to feature the piano again, it’s just that the songs on this next album didn’t need a piano.”

The difference, though, between the piano and electronic keyboards is that the piano requires not only the physical ability to move ten fingers in a co-ordinated, or syncopated fashion, but also the expressive element of a musician’s art translated into physical pressure; the synthesizer, however, is far more closely related to the technical ability to move those fingers, combined with an inventive capability that’s put not into expression in physical terms, but into patching combinations to achieve a sound per se. Isn’t this denigrating the role of the keyboard player into simply being a sound man, at the beck and call of the remainder of the band?

“No, not really, if anything it broadens his ability and outlook. If someone asks for, say, a soft bell-like sound with decay and sustain, if you can actually set up that sort of sound, there’s a satisfaction in that. As I say, I do prefer the piano, I think you can express yourself more on an acoustic piano than anything, but synthesizers are a different satisfaction . . . mind you, I think a lot of people have a strange notion that a piano is an old-fashioned thing, that it’s crudely out of time to play contemporary rock music on such an old instrument. Somehow people seem to associate piano music with BBC2 — it could be the way it’s recorded as well. But things do get more and more complicated now. You don’t just have four instruments in a band nowadays — you have octave splitters, and phasers, and wah-wahs, so many units which do so many things which should really be regarded as being instruments in their own right.

“And even multi-keyboard set ups aren’t as easy to cope with as they may look — if you’re playing two contra-



puntal parts at the same time on different machines or even a part that’s in a slightly different time, or one part is syncopated and the other is opposing, then you really have to concentrate on playing them as two separate parts. That’s why I don’t sing — I can’t concentrate on playing like three parts at the same time, and sing as well.”

Implication

Renaissance has turned out to be a very good name for a band, as there’s such strong implication that the unit can develop and change within the security of the meaning of its name. What happens next for Renaissance?

“Sometimes I wonder if that’s what’s wrong with us — having a funny name . . . well, we’ve completed the next album, are due to get on the road now to earn some money because we’re a bit broke at the moment.”

Isn’t there a popular concept that a band like Renaissance can’t make a profit on the road though?

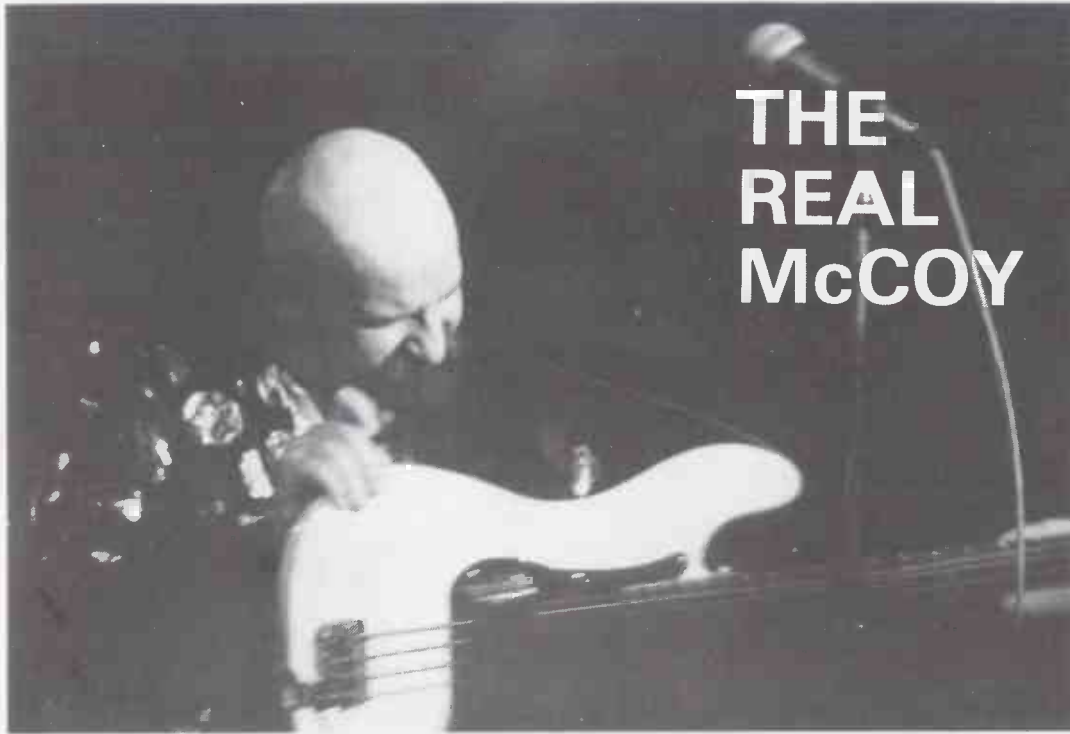
“I think anybody can make money on the road, if they’re very careful and economical: the best way is to plan the tour as accurately as possible, to make a logical tour and travel as little as possible between the venues.”

Listening to Renaissance can be a

strange experience — there are only four musicians plus Annie and her amazing voice — but yet the imagery of sound the band can create from such a small, basic line-up (try looking at ELO to see the other way this can be approached). What makes Renaissance tick?

“We’re all interested in orchestrated music — there are so many millions and millions of different ways you can orchestrate something with so many varying textures. I mean listening to Ravel — really, I can’t believe it sometimes, that somebody can actually have that knowledge and invention to use an orchestra so well, so tastefully: composers like Ravel used orchestras in so many different ways — using strings just for effect: not to play melodies or harmonies, using high harmonics and slides.”

Time, as it always does, knocks on the door just when the conversation began exploring the more interesting concepts of the relationship between ‘classical’ and contemporary music, the notion of Beethoven as the world’s greatest rock composer, the application of electronics to old favourites . . . all, sadly, for another time. For now, try a taste of a Song For All Seasons and listen to John Tout: for a self-confessed lazy man, he seems strangely active!



Ian Gillan's bass player reveals why he goes through "a lot of G strings" . . .

John McCoy is fairly large and totally bald. He is also the bass player with Ian Gillan's new band, although these facts are not necessarily related. For a bass player in a heavy rock band, John has a curious past which takes in work with Clyde McPhatter of Drifters' fame, Curtis/Muldoon and Julie Felix before coming to the formation of the promising but ill-fated jazz rock band Zebra. After the disintegration of Zebra John turned to sessions for such gents as Mike Hugg, John Conn (remember Atomic Rooster?) Andy Brown and Francis Rossi before teaming up with the new-look Ian Gillan band.

All of which indicates that there's rather more to McCoy than charging around the stage, gear up full, pumping out neanderthal gut-flattening bass licks. One way to find out was to sit him down with a pint and utter the magic words: "take it away, John".

"I have two Precisions," he began, wisely anticipating

the line of questioning. "One is a '58 which I've had since 1967 — that one means a lot to me. Guitarists know that when you've had something a while it becomes a bit special. The other one I use mostly for live work, that's a '61. It took me a while to find it too. They are very similar, both pre-CBS, because the necks on a Precision were much wider and flatter at that time. Besides the fact that the necks on the new ones don't feel comfortable to me, I don't believe they have the same sound either. I need that wider neck because I do a lot of bending near the nuts, and on something like a Jazz, or newer Precision, those notes can be quite cluttered.

"I've had some stronger components fitted onto the '61; a Mighty Mite brass nut, a metal scratch plate, a brass bridge piece which is superglued on. The thing is," John admitted with a straight face, "I do throw it around a bit and they were getting wrecked, going out of tune too. I hit the thing so hard that the little screws in the

bridge piece were turning while I was playing it. The brass nut seems to give a little more sustain, although it still doesn't compare with the sustain on the older model, which is amazing. That's quite important to me because I do a lot of things where I hit an octave — let's say a B on the fourth fret of the G — and play a riff, around B, on the A string, and for the held octave I'd need the sustain.

"My technique is very unorthodox. I play mostly with a pick, unless a number requires a total change of pace and tone, and I could play part with a pick and the rest with my fingers." A question (which in my innocence I imagined to be a natural extension of the conversation so far) about his own personal listening tastes in view of the total diversity of the stuff he played, produced the first hint of John's mildly frightening eccentricity. He doesn't like listening to too much music at all. "I have," and once again no twitching lip or eyebrow betrayed the wicked piss-take, "this

strange and compulsive fetish about conversation. I have hours and hours of tape with people talking; if you listen to chat shows, for example, you just scan over it and it sounds OK, but if you record it and listen back, people say the most bizarre things. But then you have to be a bit of a fruitcake to ring it in the first place. That's why I like Zappa, because that bizarre element is there besides the music."

Have another pint on Beat Instrumental, John, and let's get back to bass playing before the readers turn over in search of a more orthodox list of listening material. If John's preference for Precisions is a fairly common one for bass players, his choice of amplification fits the same simple bill: good and loud.

"On stage at the moment I'm using a 200 watt Marshall driving two 4 × 15 Marshall cabs and, linked to that, a 100 watt Marshall bass Marshall driving two 4 × 12s. With other bands I used to use a Zoot Horn SD18 — an 18" bass bin that really used to throw it out into the hall — with a couple of 4 × 12s. The snag with that, as I also find with Acoustic gear, is that the sound you're hearing on stage and the sound out front is not necessarily the same. That's not a vital point, because if you have a big PA it is taken care of, but I feel better knowing that the sound on stage is totally right and can only get better in the hall. With the Marshalls you can also get a lovely clear sound just by playing a little lighter, and some of our tracks call for that.

"Child In Time is a classic example, switching from very quiet to a big power finish. For this powerful stuff I also use down strokes with the kick, and something else I do is play right down by the bridge, not only because the sound is sharper but because the strings are tighter and I can therefore play faster. Also, I keep the pickup cover on. Most players who use a Precision take it off. I take the bridge

cover off instead. A lot of people don't know this, but keeping the pickup cover on makes it louder. If the pickups are magnetic, the cover becomes magnetic and traps the sound."

"You pick up a lot more harmonics too. I use them quite a lot as I don't go for effects pedals. I don't mind effects when they are *on*: the difficulty is that when you turn them off but you are still playing with them between the guitar and amp, they effect your straight sound. I also have a right bastard twin-neck made up of an old Hofner Galaxy 6 string and some unknown German bass."

Studio

In the studio, and remember that John is likely to be called upon for all kinds of bass contributions, he opts for an entirely different tackle. "I've got a really old Sound City amp, really ancient. If you looked at it you would think it was a

dustbin. I use that with an SAI 4 x 12. It's not a loud amp by any means, but in the studio at low volume you can get it to sound as if it is loud, if you know what I mean." To get the best sound in the studio John combines both methods of DI-ing and going straight from the amp by mike, giving the engineer more to tamper with and blend. "DI on its own is too clinical."

Have another pint on Beat Instrumental, John, and let's move further into the twilight world of sessions. "I'm not a sightreader. If I get a part I can look at it and play it in a few minutes, but I can't read it straight off. To be honest, you get along to eighty per cent of sessions and the guy's just got a chord sheet. It's up to you to come up with the right bass part and the right way to play it. I can get into almost any kind of music, and if you can transfer that attitude to your actual playing you're halfway there. Julie Felix required a lot of thought because it was so basic. I had

to make sure I didn't overplay, and didn't intrude on the vocals. It was also very quiet. My sessions with John Cann, with Francis Rossi producing were at the other end of the scale — hard and heavy, more in the Gillan style of things.

Fingers

"With Julie I played almost entirely with my fingers. Funnily enough, I learnt a lot with her although it sounds as if there wasn't much for a bass player to do. The technique is ears more than fingers, and provided I have my own guitar, I'm not that fussed about amps either, because a Fender does seem to come through whatever gear you're using."

John is a firm believer in putting on a show when the band is playing live. If he doesn't have to concentrate too hard on the notes, he has a few extra tricks up his sleeve to keep up audience interest — not usually a role adopted by the bass player —

or at least not with such sadistic relish.

"I like to fool around a bit. Sometimes I play with my left hand the wrong way round, over the top of the neck." (I think just 'over the top' would have been a sufficient description there, John). "I play it like a keyboard, because things like that seem to excite people. If you just play, only the musicians in the audience will appreciate it. If you jump around and pull a few faces, everybody will. Another thing I like to do during a show is pulling the G string right off the neck and round to the back, and playing it there." The man kids you not! "You can get some really high notes. In past bands I've used it in songs — in this band I use it in my solo. I tend to go through a lot of G strings ..."

Have another pint on Beat Instrumental, John — with a comment like that you've earned it.

Chris Simmonds

A GRANDSTAND FINISH FOR ANTHONY PHILLIPS!



After all these years dishing out the glory elsewhere, a combined Beat Instrumental/Black Echoes football team finally had its own taste of glory when it entered and WON a table football competition organised by Arista Records to mark the release of ex-Genesis guitarist Anthony Phillips' new album *Sides*. Left to right — your very own Chris Simmonds; sometime Beat contributor and ed. of sister publication Black Echoes Chris Gill (he didn't do that much; did he?), Eddie Waring smiling as he walks into yet another offside trap (they wanted Mike Yarwood but he was too expensive) and the real star — let's be honest — Anthony Phillips. Prize for the grinning simpletons on the left was — yes — a table football machine, and a copy of *Sides* to review.



GRETSCH COMMITTEE 6 STRING

Price: £466 inc. VAT

Reviewed by: Paul Greenstein

Although the name Gretsch would primarily be associated with drums, the Committee six-string, to avoid decorating the point, gave another very firm indication that the quality for which the company is renowned extends into the guitar area.

The last Gretsch we reviewed some years ago, the Roc Jet, was more suited to crisp jazz and blues picking than blazing, fluid, dirty old rock n' roll, but proved, if proof was needed, that the inherent quality of the company's products was complemented by care and originality in the design department.

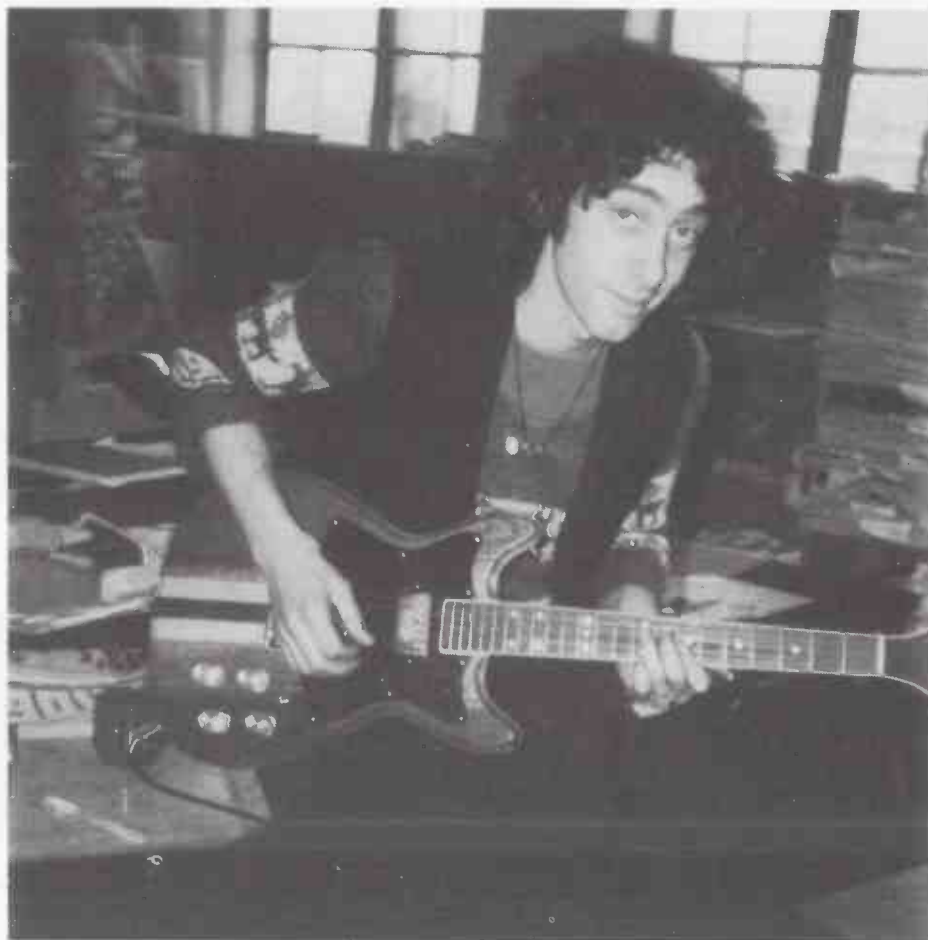
They know exactly what they expect a guitar to do and tailor it accordingly and then, having provided that, they go on to ensure that it will also be versatile enough to produce sounds ostensibly out of its natural province.

But, down to business: the Committee is no sort of guitar to leave lying around in its case while the journalistic cud is chewed.

My immediate visual impression was that it was vaguely reminiscent of a Kramer, mainly on account of the natural finish and the coloured strips running through the body. No way is this a decorative gimmick — it's a beautiful one-piece neck eliminating the use of an external truss rod and, obviously, the age-old danger of warping. The neck is laminated maple and walnut, incorporating a rosewood fingerboard.

Gearbox

As for the rest of the basics, the bridge incorporates one of the Gretsch specials, a gearbox arrangement with a ratio of 16:1, enough to facilitate the finest adjustments and compensations. The strings, with individual adjustment, are threaded through the back of the guitar, a fine arrangement but by no means an exclusive one, as per the mysterious brand F, for example. The neck is a 24½" scale, joined at the eighteenth fret. The action was excellent; our review model was supplied with light strings and resulted in the "I don't know my own strength" syndrome



when, on the first eager note bending session, we went sailing a semi-tone higher than intended. But no problem there, of course. You either get used to it and take advantage or fit heavier strings to taste.

Legend

Back on the head, meanwhile. The familiar Gretsch legend looms noble in inlaid mother-of-pearl, the machines are Gretsch's own and eminently unbudgeable, and the mother-of-pearl continues down the neck with the traditional position markers.

On the body, 12½" wide and 1½" deep, resides a smoked pickguard spreading out towards both cutaways and, having surrounded both pickups, stops short at the bridge and the volume and tone controls. The same plastic/perspex material covers the electronics on the rear of the guitar . . . to give you a good view in case of internal fire, yes? This is also available in transparent plastic. The cutaways and the pickguard lend an elegant symmetry to the axe, enhanced by the small groove running around the body, and broken only by the traditional four Gretsch controls in the usual place, with a tiny metal toggle to the left. These are standard volume and tone for each pickup, unidentified and unmarked one to ten.

In fact it was here that I came across one of two slight faults on this particular model. One of the controls wasn't flush and therefore jammed once per revolution; the other was a little buzz at the third fret. It would be only charitable to assume that

these things happened in transit or at the hands of a previous reviewer, but at the same time, with a guitar of this price, a quick frown is also in order. The pickups, finally, are Gretsch's own dual humbuckers.

Strapping on time . . . just right, personally made to snuggle into my rib cage, I'm sure, with a cozy groove on the back. As for sound, mellow has to be the word; a few gentle chords and fat, bluesy licks instead of a thin, harsh sound for the two-chord merchants. Certainly not for the Rick Nielsen's among us. The sustain was excellent — it plays, if fact, how it looks, qualitative and mellow and, with the sensitive controls and well charged pickups, able to sweep effortlessly and elegantly across its ideal tone range.

Sounds

As for the price, it's not peanuts, but you're talking about a classy American guitar which has had to be transported to this country to, in this case, the distributors Baldwin. A Yamaha SG2000 or a Les Paul Deluxe could even undercut this price, so it would definitely be a case not of examining the quality so much as the kind of sounds you'll be after. Happy licks!

As a postscript, we hear from Gretsch that they are working on future modifications to include tougher hardware and, should the bridge and pickups toughen up even further, we would be dealing with something very firmly in the top bracket.

BERT JANSCH

May 1979 40p
US \$2

INSTRUMENTAL

♯ **Songwriting & Recording**

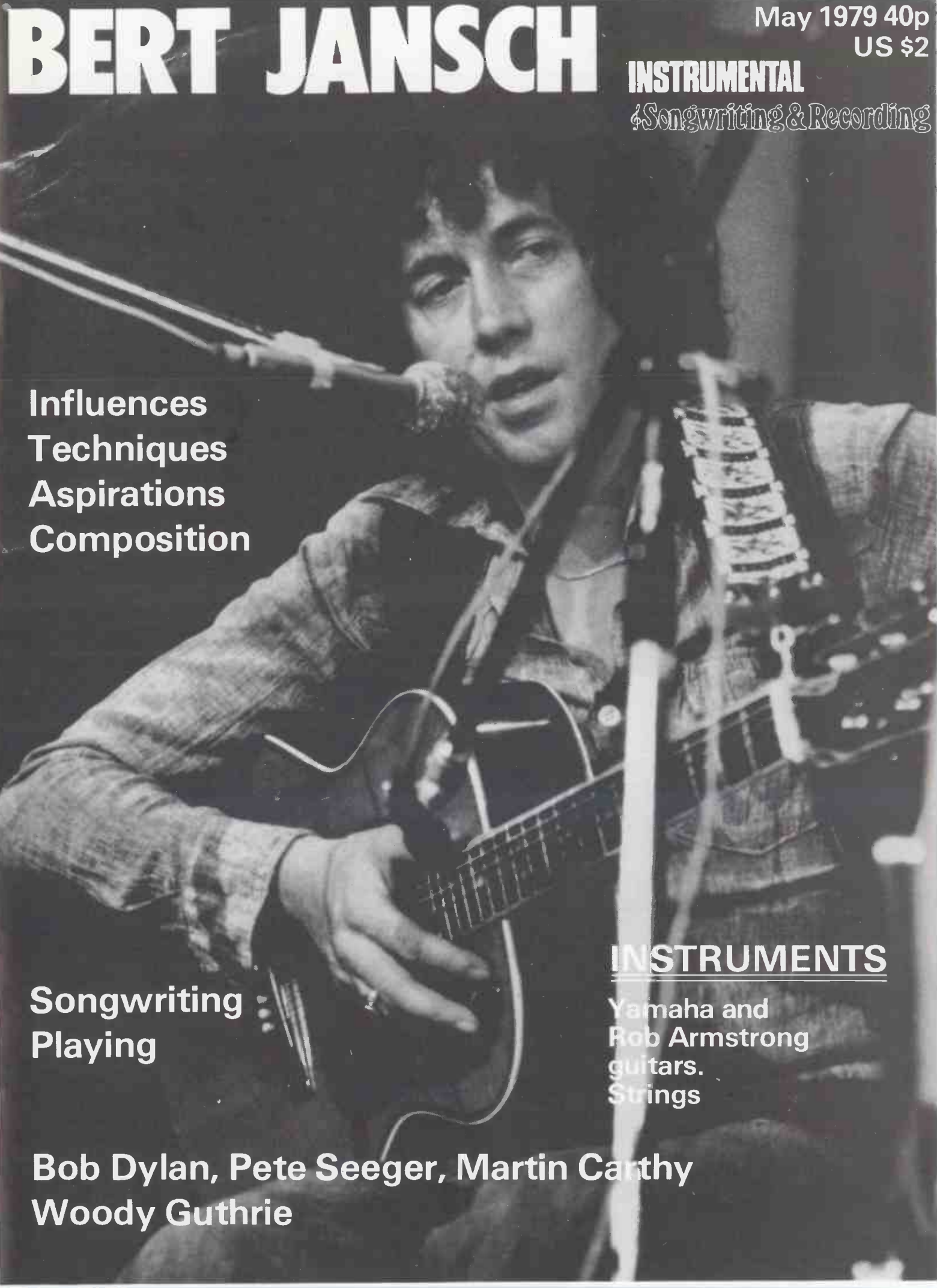
**Influences
Techniques
Aspirations
Composition**

**Songwriting
Playing**

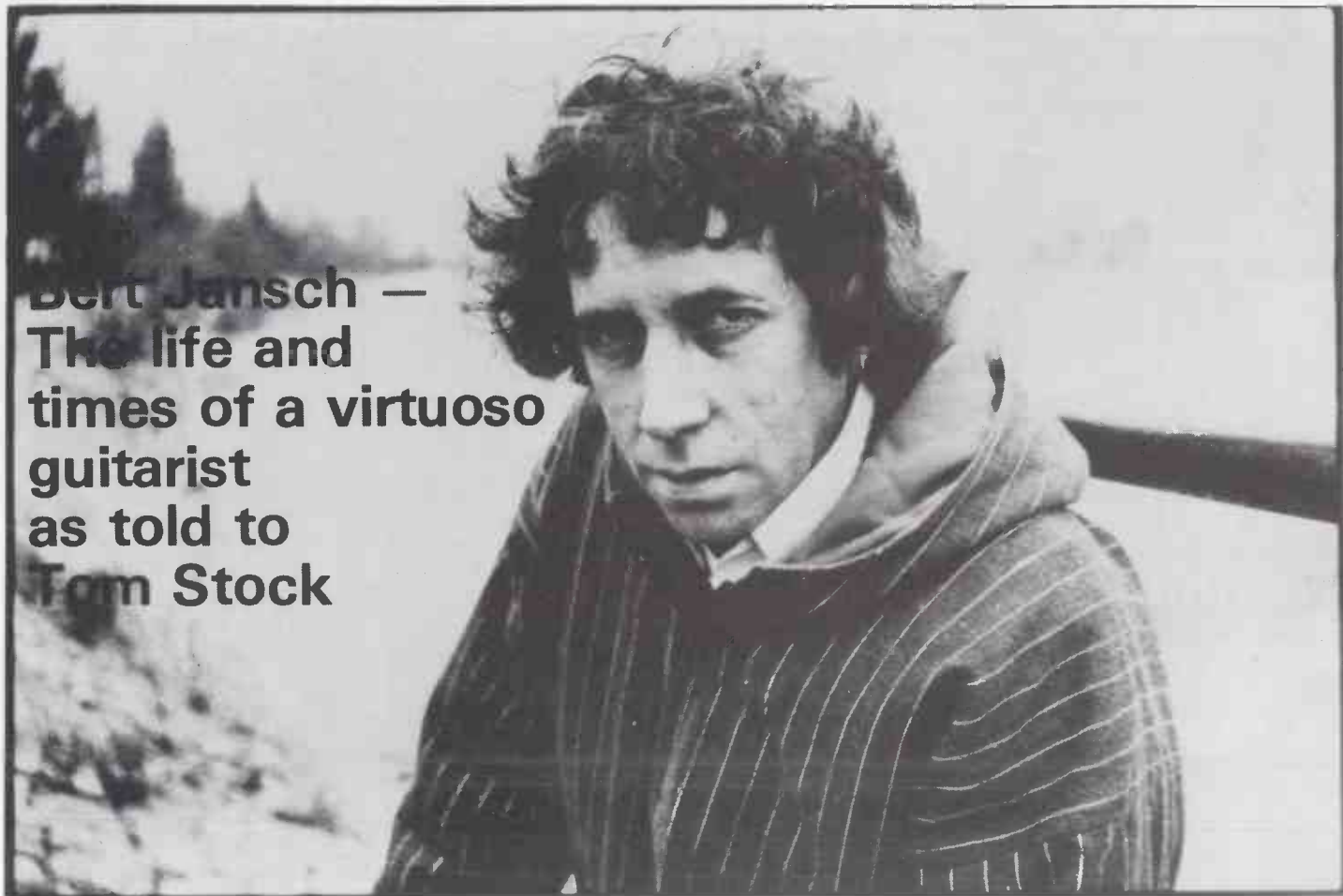
**Bob Dylan, Pete Seeger, Martin Carthy
Woody Guthrie**

INSTRUMENTS

Yamaha and
Rob Armstrong
guitars.
Strings



Bert Jansch — The life and times of a virtuoso guitarist as told to Tom Stock



Contrary to popular opinion and rat-level rumour, music journalism is not a synonym for exorbitant champagne breakfasts in the Alps, or Concorde based interviews with tax exiled superstars. It may disappoint a few (me included) to catch a glimpse of my stooped figure scurrying for the commuter special of a Friday evening, or to hear the sound of a baby crying over the steampuff emissions from the eight year old hi-fi. 'Nay,' they cry, 'wherefore art thou a human being? Dost not the light of contemporary music shine forth from out thy gilded thighs?' Well, basically it doesn't. Occasionally, however, very occasionally, an offer drops casually into the head, via the telephone, to break up the monotonous penning of facetious ed's comments, and bestial remarks about valve amplifiers. Such was the case when Charisma Records offered a day in the country with Bert Jansch.

Jansch has been an influential figure in contemporary folk and rock music ever since the release of his very first album in 1965 — for both his socially relevant lyrics and his astonishing acoustic guitar playing. It may, therefore, be a surprise for some to know that Jimmy Page has

been quoted as saying 'Bert Jansch has been my biggest influence'. Although I wouldn't attempt to equate myself with Page (I've done considerably more work than him in the past two years!), Jansch has had an extraordinarily important effect on my knowledge of, interest in, and playing of music: until I heard 'Needle of Death' from that very first album I had been exclusively a piano and organ player: Jansch's influence on me was to literally send me to Woolworths to purchase my very own first guitar. £8 it cost me, and it is probably the most significant £8 I've ever spent. The guitar is still with me.

Anyway, time came for me to journey up to Jansch's home — a stone built cottage in a little village near the Cotswolds, where he resides with his lady Polly, a dog, a cat, and much conversion work still to be completed.

How did you start playing?

I did start my interest in music on the piano. I used to take piano lessons when I was six or seven until they were stopped for financial reasons. After that I got interested in guitars through Elvis Presley, Lonnie Donnegan, and people like that. In actual fact I'd attempted to make several guitars when I was ten or

eleven: I got one to the point where I learned to play the chord of D on it, partly because it was the only physically possible chord for me at the time, and partly because the action on the guitar would hardly have allowed me to play anything else. Then I went to the local folk club, and bought a guitar on the HP: it was a Lonnie Donnegan Zenith guitar which I discovered later was really a Josh White guitar with a different name label on it.

At the folk club I used to get guitar lessons off a girl called Jill Doyle, who turned out to be Davey Graham's sister. That was it really — that's how I got into playing. I think it was at school when the music teacher came round with a guitar into the classroom — that was the first time I'd ever seen one close to.

Development from there just happened: I used to teach the guitar at the folk club after a while. Jill left the club, and there was no-one else left and as I was the 'best' guitarist at the time I took on the task of teaching the younger ones. It was a year or two after that before I actually plucked up the courage to perform in front of anybody.

Were you writing your own material at this stage, or performing other

people's songs?

I was writing — I've always done that. I think 'Green Are Your Eyes' was the first song I wrote, but I was doing stuff by Leadbelly, Woody Guthrie, all sorts of things.

How good was Jill as a basic teacher?

She was a very good early teacher, but she was more on the level of accompanying songs: she wasn't like her brother, Davey, a complete virtuoso. She was able to teach me basic lawhammer patterns, and 3/4 rhythms — usually to her own songs. She was very good though. There was also a guy around at the time called Len Patridge from Edinburgh, and he used to teach the guitar; after Jill left and I had started teaching, I used to take lessons myself from Len. We used to play like, a bit more bluesy guitar which Jill couldn't teach me. He had a good voice as well — I think he's still teaching as a matter of fact.

How did you get from playing the local folk club to producing your first album?

It was really a continuation of clubs, from Scotland, gradually working my way southwards down to London, still on a club level. When I got to London I met Bill Leader who ran a folk label, and I wanted to record but nobody at the time was interested. He said that he would make the album and then try and sell it, and we made it in his front room on a Revox and he sold it to Transatlantic. Quite a few albums came out of all those sessions in his front room several years later. I always remember sitting in his kitchen listening to the Folk, Blues and Beyond album.

What was the motivating force at that time? Playing, writing, or simply the struggle to get known?

Well, funnily enough in those days there wasn't a motivating force. Bob Dylan was virtually unheard of, and the only people you knew were people like Pete Seeger and Woody Guthrie and names like that: there's no sort of ultimate 'being famous' at that level, nor any great deal of money involved. We did it just because we liked to do it. I suppose I used to make more real money in those days than I do now, doing the clubs, although not realising it at the time because I used to drink it! There wasn't any real goal: that came a lot later, after Bob Dylan — that's when you thought, "ah, I could become very famous and be a millionaire doing this game" (laughs) . . .

There's a story of Bob Dylan from those days: the first gig I ever did in London was the Troubadour which was run by a girl called Anthea Joseph. The week that I did it — I

got paid about thirty bob I think — she said, 'that's quite remarkable, because last week we had this guy Bob Dylan do the gig here and the similarity between you and him is quite remarkable.' You see, prior to that, you had to have the Ian Campbell, Spinner type thing to get the audience going and then you'd come across people like me who literally didn't care about the audience, and just got up there and played with total disregard. She mentioned that because Bob Dylan had been there the week before and had had the same approach — total disregard for the people who were there, and of course the audiences were rather bemused. I suppose that's why you became a 'known' person because of your disregard for them, they took note of you.

I didn't like Dylan's album when it first came out but I have grown to like it since — his first album, the fun one with his little hat. That was the beginning of it all, I suppose, in a public sense.

But Dylan has never professed to be a 'musician,' in the technical sense, whereas you seem to have concentrated more on your playing.

Well, I don't profess to be a singer, or a songwriter, and yet the songs I do write I think are quite good — or let's say some of them, anyway. I'm neither that, nor a guitarist really — much more a bit of both. I like to play guitar, and I like to create things which are quite intricate in structure. I think that draws me away, a long way away, from being a songwriter although I still like to write the odd song.

Do you approach songwriting from a lyrical or instrumental point of view?

It's usually musical first — although the best songs always come together at the same time. But I've still got twenty or thirty songs, or tunes, which I've been trying to put words to for the last I don't know how long. They're so old. You do get the occasional flash when you put the whole thing together. I tend to leave the word ideas until I can come up with the right topic, because that's difficult in a day and age of professional songwriters who are on a much more intense level; they seem to seek out every aspect of living life, and they will write it — professional people who write to order for the pop stars. It's very hard to come up with things that are personal to you and topical to the rest of the community. I could come up with a million and one songs that would mean something to me, but which wouldn't have a lot going for them for anyone else.

Do you write primarily for yourself

then?

No, I don't write for myself, but I do write from my own point of view: if it's an experience that I've actually experienced then I can justifiably write about it: hopefully many other people have been thought the same thing and can sympathise. I'm not so intensely into myself. I don't like a direct song. Some people are so direct in their lyrics and don't leave anything open to the imagination: there's no mystery involved and I like a drop of mystery in songs, so different people can get different things out of it. I'm not really sure what I'm talking about to tell the truth!

Hum . . . well, to move on a long way to the latest album, Avocet. Why an instrumental?

Well, I've always wanted to do an instrumental album — the closest I got to it before was with John Renbourn. We did an album that had two songs on it, so it wasn't totally instrumental. This one is much more instrumental in an ensemble-type context, unlike that one with John 'Two Guitars'. No way can it be called a solo guitar album. That'll come, one day — in fact, it's on the cards — but I do think it's essential to play with other people, and still to produce an album which will show your own ability: but in actually creating music, I think it's essential to use other musicians, and to use their ability. If you know what their abilities are, then that helps a lot — you can write for them in a vein without actually having to write the notes for them. A lot of the main themes on Avocet I wrote, although they're not actually played by me.

I mean, I know Danny Thompson's playing so well, that I know what he'll do at any point and as I'm writing I can accurately imagine what it will sound like, long before we get into the studio.

I'm thinking now on a level like Avocet, but to use Polly: she's an amazing singer. She can sing anything, and doesn't feel restricted to folk music.

Do you find yourself restricted within, quotes, 'The folk idiom'? Would you like to play electric guitar perhaps?

I couldn't play electric — that's a definitely different technique. The touch is different — everything. I'm a very heavy player.

But Gorden Giltrap has made the progression from the acoustic folk circuit . . .

You'd probably find that his acoustic guitars are almost like electric guitars in touch and feel. John Renbourn's the same — his playing is so light and

delicate, as is the action on his acoustic guitars, that the change from that to electric is minimal — in technique anyway. For me, I've been bashing the guitar for so long that I'd find it very hard to get a light, delicate touch. I just started playing heavily, and I doubt if I could make the change now: anyway, fingerpicking techniques are severely restricted on an electric. I've never been much of a 'lead' player.

Have you a favourite guitar?

Yes — I'm using a Bob Armstrong: he's making me another one at the moment. He's building me a cutaway guitar. I really only look for the general feel of a guitar rather than any particular entity like tone, projection, action and all that. If you go for tone, you can end up with a guitar with its action just a little bit too high, so you have to have it somewhere in between. It's like a classical guitar — the higher the action the better the tone gets, but the harder it is to play. If you're going out doing gigs you've got to have a guitar that's comfortable to play. Also I use an amplifier as well — so if like the strings go dead I can use the amp to brighten the sound up anyway.

I will say this — the selection of strings available these days is absolute rubbish. I mean it must be one of the biggest cons in the world — it's gotta be. I mean, if I use one set for a gig, and I usually do — I can't imagine the normal person in the street changing strings like I do. If they last me like an hour and a half on stage, they must last the average person three days, and the average person surely doesn't go out and buy a new set every three days. In the sixties — maybe we didn't care very much what they sounded like in those days, but you'd buy 'em and they'd last for months.

Do you have a personal preference for any kind of guitar strings?

Well, I use extra light, bronze; the make doesn't matter 'cos they all last about the same length of time — some are just more expensive than others. On tour I'd use any string.

But you mentioned earlier that you play heavily. Why use a light gauge?

Oh, for speed, because even though you pull them hard and all that, you still need them to bend; strings have to be light for me or I wouldn't be able to do what I do do. If I go into the studio I do tend to use slightly heavier strings but only for the tone — but when you're out on the road to feel good they've got to be good.

Do you experiment with tuning?

Not a lot — I use, DADGAD, and I'll drop the E string down to D on a

normal tuning, but that's about it really. I've not been much of one to play around with tunings. They're the ones I learned a long time ago, and I've got used to them now. I might put it into a D modal tuning — I like doing things like that because you get into some surprising situations.

Do you play twelve string?

I used to — I did have one, but I don't know what happened to it now. I used to have it tuned . . . let me see. Most twelve strings are tuned with the top two in unison, and the bottom four in octaves — right? — but I used to tune mine all in unison, the whole lot. I also had it tuned up to concert pitch. It was quite a spectacular guitar — a John Bailey: it was great. I used to play exactly like a six string, and yet get this twelve string sort of richness: it didn't have that normal high G which is higher than the E string and sounds harsh to me. I suppose it was quite like a lute — I've got one of those upstairs but I never play it.

Do you have many guitars?

No, no . . . I have a Yamaha, the guitar prior to the Armstrong. It's a very nice guitar — it's supposed to be hand built but I don't know. There were supposed to be only twelve of them made — I forget the number of it — and I have seen one other at a gig in Denmark: but I'm not a collector . . .

How do you cope with the progression from being the youngster that wrote Needle of Death, and the chap who lives in his country cottage, dog, cat and all?

Well, I never think of Needle of Death — it's not one of my favourite songs. I don't like the song very much. It was a hard hitting song at the time, I suppose: in fact I remember one verse of the song being quoted on the front page of the Sunday Times on an article on drug abuse. I suppose I've had the odd junkie come up to me and comment on a 'far out song' but I don't think it has helped drug abusers, or people who don't understand people who take them. I suppose it must have hit somewhere along the line. Myself, I create and that's one thing I've always done and 'Needle of Death' was one thing that I happened to create: the last album took a year to create.

What are you doing now?

We've got a little band together myself and Polly, and Martin which for commercial reasons we've decided to call Conundrum. We found it difficult to promote without a name! The material for the band is quite extensive now — me and Martin have been working together for two years,

and with Polly about a year. The gigs we do seem to go down quite well . . . and that's what I'm doing now.

I don't worry about what I was when I was nineteen compared to what I am now. All I do is create, create what I like and what I hope everyone else will get into. That's more difficult nowadays: we don't have the acoustic level of things. We've got Gordon Giltrap who's the most famous person at the moment connected with acoustic guitars. I'm hoping that at this present time there's hope for a contemporary folk revival for my sort of music. We've just had this Celtic/Steeleye Span thing, and at the moment half the continent is Irish — you find even the Germans can speak Irish and dance to jigs and reels. I'm not saying it's a bad thing but it hasn't helped the contemporary writer at all.

Presumably you'd find it very much more difficult to start your career now?

Oh yeah — the folk circuit is still there, but it's always been in this decaying, rotting situation: it never improves, even though it never actually dies. But it is such a sporadic thing — a club'll survive and then die, and then another will appear, usually run by the same people: but it doesn't hit on a commercial level, whereas bands like Pentangle, Fairport and Steeleye, they hit a commercial peak: nothing quite ever like the Spinners (is there anything quite like the Spinners?) . . .

Would you agree that despite the wealth of instrumental and writing talent in the 'folk' scene — viz yourself, Renbourn, Carthy etc — all, with a lot to say, you appear to keep saying it to the same people.

I think that's partly to do with the structure of the music industry as a whole — it's not just us. It's not us that are being wrong by not being commercial or being complacent or whatever: I think it is to do quite largely with the industry, the record companies, television and radio. How many folk shows do you see on television (Spinners excluded)? There isn't a folk based programme at all on television — and that's about the strongest media that we have. Folk people are completely ignored unless you're prepared to commercialise your act in order to get on the Old Grey Whistle Test — I mean that's your only hope of arriving at a television level. On the radio there's only — I don't know if it's still going — Country meets Folk . . . there's a reasonably good one on Sunday mornings sometimes . . .

And then when you get to managers and all that which you'd

need to keep yourself from the side of trying to negotiate things for yourself: they're so complacent themselves that unless you're Ralph McTell you're not going to make it. It's a bit wierd. On the other breath you get like Martin Carthy who does the clubs, and never rises, and never wishes to appear to rise any further anymore. He's quite happy to just stay where he is and therefore you'd never get an individual like Martin rising beyond the club and festival level. I would try anything, but Martin would actually shun that opportunity.

It's nice to have people like John Martyn around who's going like 'I'll take on anything and everybody' and just does. You know, it is aggressive, but then who the hell wants to be Nana Maskouri — I mean no female singer in the world wants to be that, but that's what's offered to you if you want to make it in the modern music world of television.

Do you conciously practise?

I never practise — I spend long enough creating to call it practice! when I was young I used to practise by doing a thing until I'd learned it automatically . . .

You must be conscious of kids playing Needle of Death and other songs,

learning them, the technique and the words, and then going down to their folk clubs, in the same way that you did with Seeger's and Guthrie's music. Do you feel a responsibility or did it end when you'd finished the song?

It's like anything else in life — if you create something which other people like to learn and do, then I feel rather proud, rather than responsible. I mean, the responsibility is not on my shoulder at that point — it's up to them, and the responsibility is therefore theirs. Is Davey Graham responsible for me because I was influenced by him? Do you put the blame on his shoulders? . . . am I supposed to be responsible for the effect my playing may have on other people? They're not my own children you know — it is a bit wierd.

A few years back in the States I arrived at a gig, and then this little chick came up and played me some of my songs back to me in the dressing room: she played them all in an open tuning, all of them — regardless of what it was — every single one; they were note for note, except she played them in this G open tuning. The fingering was just amazing, unreal and she had learned them just from the albums; obviously on some songs, on some of the albums, I'd use a capo to help with the pitch for singing, and even that



“There are particular flavours related to each individual key”

hadn't deterred her at all. She'd just gone straight ahead in a G open tuning, and learned them all in that, note for note, identical! I suppose I am responsible for *that!*

On a record sleeve I'd much rather just give simple notes — like this is played in G so that people know . . . I don't like to use a capo myself, like in the Pentangle I never used a capo. But when I play with Martin (Carthy) he's always using a capo: because of that I never know what key he's in, and therefore I tend to use one myself to counteract it . . . I learned a lot in the Pentangle about key structuring — playing in many different keys that by choice I wouldn't have chosen.

Have you a particular favourite key to play in?

No, not really. If you start in B or a key like that, there are certain changes you can get that you won't get in any other key: there are particular flavours related to each individual key. On the guitar each key has a completely different flavour, absolutely different. The blues keys are usually E or A — they're the favourite ones, with plenty of open strings.

C has a much more happy sounding feel to it. It's much harder to use C minor than C major, and therefore to play a blues in C is harder simply because the minor section is more difficult to play than the major section. In E and A the minors are the easiest ones to play, and the majors are only slightly 'harder' than that. If you want to get all the major technical changes you've got to pick the really odd keys where you can discover things that you may have not seen otherwise, which then you may be able to translate into the simpler keys.

The easiest keys? For me D is definitely a good one, particularly for folk music with the bottom string dropped down to D. It gives you that

extra depth you don't have before — it makes a great difference. If you take it one stage further and drop down into an open D tuning, it's amazing the variations in colour and texture that you can get . . .

What I don't like about tunings is trying to write them down . . . like Avocet, I've actually written most of it down, but I find the writing difficult. I don't write tablature as such, partly because I don't understand it, despite the fact that it's supposed to be for people that don't understand music, but I don't understand tablature . . . but to write it for open tunings?! I can do it, but I can't imagine other players who may be able to read guitar music understanding it — because you've got to set out the tuning, and then present the notes: it would take a long time for them to work out where each note actually is.

On classical guitar you get the D down quite a lot, but you don't get the straight open tunings: as you change the tuning, positions you can get varying different notes multiplies, and therefore the fingering's got to be put in fairly accurately so people can read exactly where each note is supposed to be played, and what string it's supposed to be played on . . . if your instrument is tuned to an open tuning, or almost an open tuning, you can get an almost sitar-like effect, whereas if you're playing with one string — if it at all connects with one of the open strings, that one will resonate: the open strings become resonators, or sympathetic strings: it's also a sign of a really good guitar: I mean if you play in E and you hit certain notes and you find the E and B strings are actually resonating . . .

At this point the conversation side tracked into sympathetic resonances felt by the unborn foetus during pregnancy, and while what was said may have been of interest to medical magazines it probably would find few adherents within these hallowed pages. So, that's a short insight into Bert Jansch. It hasn't told you much about his dart playing ability, nor about the way he's converted the kitchen of his stone-framed cottage. And while many would argue that that holds no place here, others could equally argue that anything that makes the man that makes the music is of importance. In the meantime if you can get a copy of that very first Transatlantic album — either begged borrowed or stolen, listen to it to discover what a so called 'old folkie' is doing commanding this amount of space in Beat. Old guitarists, after all, never die. They just mellow — and get better.

FRANKFURT FAIR PHOTO REVIEW

pics by
Howard Rosen

Following last month's written review of the Frankfurt Trade Show — the pictorial version of the products, old and new, shown at the Fair . . .



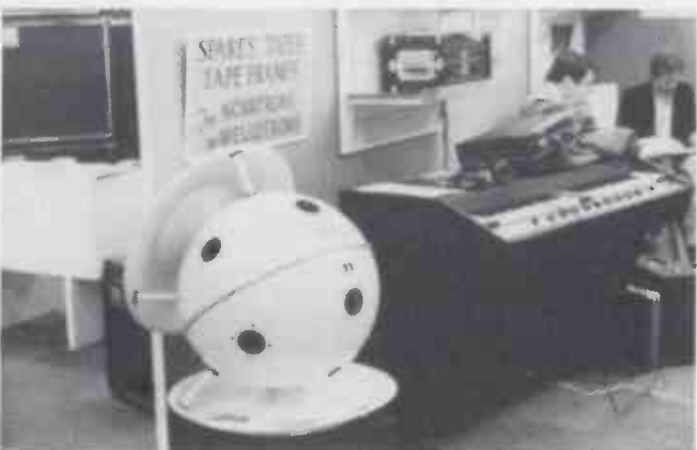
▲ Japanese zoom amps



▲ Jeremy Symons demonstrates the Keytar



▲ The Stick — no more need be said



▲ The Sound Sphere — no more need be said here either



▲ Logan Vocal Synth



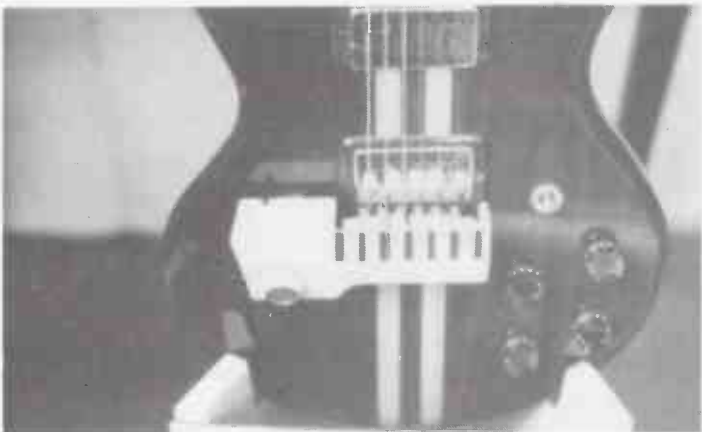
▲ The Road stand sees Beat coming



▲ A bit of everything from Carlsbro



▲ Beat's Ed. Tom Stock being sent Pack-horsing



▲ The Gizmo complementing a Kramer



▲ Rogers and Fender on the CBS stand



▲ SD Curlee guitars



▲ ... and Washburn guitars



▲ Greg Burman (left) with his amps



▲ New British Atlanta drums



▲ Korg Sigma



▲ Fender mixer



▲ More from Carlsbro



▲ Orange awaiting the pickers



▲ Beat's Tom Stock samples another neck



▲ ... and another Fender mixer



▲ Carlsbro's Cobra lead



▲ At least one stroke for every folk



▲ Hoyer semi-acoustic guitar



▲ Yes, Peavey make basses too



▲ *More(?) from Carlsbro*



▲ ... and the Peavey string



▲ *More of Washburn's excellent axes*



▲ ... and a familiar shape to end with

DUKEY STICKS IT OUT...

There's a certain Jazz/Funk heavyweight who's been through more musical changes than you can shake a Dukey Stick at. Jazz is one of them, but, if you're mentioning Jazz to George Duke now, you'd better pair it with that much more fashionable idiom, Funk.

Jazz is the word which lends respectability to everything it touches and in this age of fusion and synthesis, it touches a lot of things. Whether that situation has come about by choice or necessity, it's hard to say. There is an exclusive little coterie of black American ex-jazzers which is responsible for... shall we say, modifying Jazz for mass acceptance. George Duke, however, has almost totally disowned it:

"Jazz? ... a lot of people playing a whole load of notes in a bar... playing weird chords and saying 'look at me, see how sophisticated I am, how many notes I can play and how we can make this music sound so intellectual.' I'm not saying they were all like that but most of the people who started out playing that kind of music aren't playing it anymore. Their interests have proceeded elsewhere.

"I became very disenchanted with that and more interested in... not just enlarging my audience, although I do want to enlarge it, but enlarging it in a certain way. In order to do what I want to do on stage I

have to enlarge my audience. But I can't deal with a strictly Jazz audience because they're not open enough to new ideas. In fact, they're not open to change at all."

Jazz and its pretentious acolytes came in for a further 10 minutes or so of unbridled vehemence. In fact, it was the fans and their purist attitudes, rather than the musicians, who had to soak up the greater part of George's wrath. They accuse Jazz musicians of selling out when they opt to try and make a buck or two but: "You tell me, where were those same fans when the musicians needed their support? They don't go to see them, they don't buy the records..."

The road from straight Jazz piano to the crash-bang pyrotechnics of today's Dukey stage show brought George into contact with a whole host of strange influences, not the least important of which was the time he put in as a fully-fledged Mother Of Invention with wonder weirdo, Frank Zappa. George had hitherto hardly even stuck a jackplug into an amp, let alone played — horror of horrors — a synthesizer. But the awesome Zappa insisted and if you're playing with Frank, what Frank says goes. George readily admits that he learned a lot from Zappa: "He proved that it's possible to play different kinds of music and have the same person dig it. That's the same approach I use on my albums



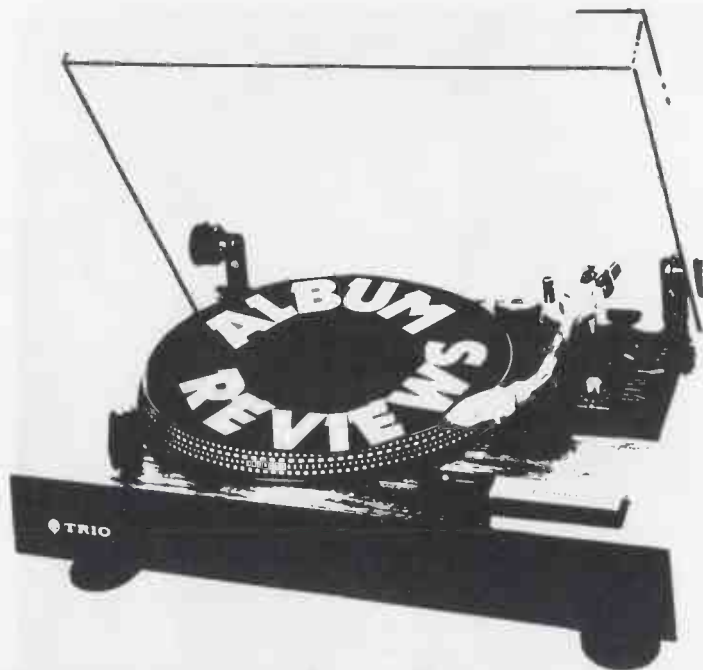
now. You've just got to develop a relationship with your audience where, whatever you do, it's OK, put the element of fun in and it's OK. It's just that I don't use Zappa's kind of humour. I'm more into Cannonball's (Adderley is another old colleague of George) sense of humour. It's natural humour rather than stage humour. If something funny happens on stage, we'll all just stop playing and just laugh for five minutes. I mean, I've seen it happen when we really couldn't carry on playing. Something happens on stage and we just crack up."

His recent British shows were a little short on paroxysms of hysteria. Most would still maintain that the mating of George and British songstress, Joan Armatrading was a little strange: "Not as much of a mismatch as you'd think," George counters, "we draw each other's audiences in." But that was before the shows took place.

Far from being nervous of the electric keyboard, George now has a massive arsenal of varying shapes, sizes and sounds. His current album, 'Follow The Rainbow' lists; Fender Rhodes, Yamaha

Electric Grand, Hohner Clavinet D-6, Arp Odyssey, Mini Moog, Oberheim and Prophet Synthesizers, Funkosizers and Crumar Strings — not a Steinway among them: "I don't do anything special with them and none of them have been custom built. I just mount them in perspex with a few lights, so's you can see inside them and put them on wheels so I can roll them 'round the stage."

With the keyboards rolling around the stage and George and the band rolling around the stage and the famed Dukey Stick breathing fire, it's hard to remember that George ever played any other way. He'd prefer to forget it too: "Jazz was a challenge. I don't wanna seem hypocritical, I was totally involved in that music when I was playing it, but there's a certain amount of ego involved with that as well. If I'd never done it, I might still be pursuing it, but I'm not interested anymore. I've done it. I've gone as far as I wanna go with playing a whole load of notes on a bar and shouting, 'Yeah, I can play that kind of music.' To tell you the truth, it bugs the shit out of me." **Chris Gill**



Benson hedges his bets



**GEORGE BENSON
LIVIN' INSIDE
YOUR LOVE
WARNER BROS.
K 66085**

Got to hand it to George, he's got more bare faced cheek than hot guitar licks. The title track of this double album set scoots along Benson's windy Jazz dinner suit style and if the title has a familiar ring to it question no more.

'Livin' Inside Your Love' was the title track of an Earl Klugh album a couple of years back; which is hardly surprising when one realises that Klugh wrote it.

Klugh must be flattered — he brings his regal acoustic guitar to these sessions.

It's been two years since

the previous Benson studio record — his last release, also a double, was the attacking live 'Weekend In LA'. George tentatively writes on the sleeve: "we appreciate the good things of today when we realise that they are part of dreams started yesterday." Ahem, fine. And with that progressive adage he offers us 12 new recordings, including only three of his own.

Collecting awards for being the world's most wonderful human being have stood in between him and his typewriter. Which is a pity. For no matter how exhilarating an experience it is to hear him peddling Ronnie Fosters' delightful 'Nassau Day' it would have been more satisfying with a larger proportion of Benson tunes.

His 'Welcome to My World', opening the fourth side, ferments to become a potent concoction. George's vocals gain more depth and range each year. The combined style and reverence of Pops Popwell on bass, Ralph MacDonald on percussion and Greg Phillinganes' pounding ivory textures secure the west coast congressional vote

for pedigree playing. The studio must have rocked that night. Practically a sab-batical amidst the formal respect for the past.

The influence of the meticulous Tommy Lipuma is stamped throughout. Lush string arrangements that had me gazing through the window expecting the credits to roll past. His stock in trade is studio master craftsmanship that although irritatingly bland at times, is nonetheless fascinating to listen to.

It's impossible to sit through the entire album at one sitting — the beauty starts to gnaw midway through the mediocre version of Skip Scarborough's 'Love Ballad'. That's where I skip (sic) forward and drift aghast into carbonised 'Unchained Melody', which owing to the unquestioned strength of its melody, makes this the best track.

Music to fall out of bed to and still smile at the world.

J.F.

**PAT TRAVERS
HEAT IN THE STREET
POLYDOR 5005 (2442 154)**

Live, Pat Travers is still very much a good, useful support act but nothing more. His albums, meanwhile, are making a better and better job of showcasing his essentially basic but nevertheless tasty riffing. With the exception of bass player Mars Cowling, he is still going through colleagues as if they were devalued one pound notes, so if you find out that the current line-up besides Travers and Cowling is Pat Thrall on second guitar and Tommy Aldridge on drums don't necessarily expect it to be the same by the time the ink has dried.

If you consider that good, old fashioned hand-cranked rock n' roll is par for an outdated course, you'll want to steer well clear of Mr. Travers. There are no flies on his riffs, as it were, and he despatches them either in the style of a poor man's Johnny Winter or a Ted Nugent without the other eight thumbs. Take the title track (he's usually very succinct on those, for some reason): he



does a very straightforward job of piling straight into the meat before moving off into a hackneyed but quite acceptable chugging lead duet with Pat Thrall. The rest of side one pumps it out likewise and winds up in a total frenzy with Hammerhead, a fiendish, rattling lick for four that leaves the side will up in the nineties.

If Travers' songs, with a few exceptions like the title track, aren't due for a long spell in the memory, he does at least manage to avoid the heavy metal trap of going right over the top in the playing department — meaning not notes or volume, but simply the amount of musical clutter flying around. Thrall must take some of the credit here for not being hamfisted. It is presumably requisite for such an album to contain slower, more heavily produced songs; these, complete with synths, are Prelude and One For Me And One For You, lumped together at the end of the second side.

The album must be OK; by this time I was ready for a couple more hot headbangers to round it off, and I reckon that if a little songwriting prowess was added to the exuberance of the riffing he could move well up the table.

C.S.

**BAD COMPANY
DESOLATION ANGELS
SWANSONG SSK 59408**

When the first Bad Company album arrived in the office there was almost a riot to review and therefore keep it. When this one arrived, four albums later, there was almost another riot — you'd have thought the bleeding thing was an unexploded

grenade. I've got a long memory and short legs and therefore found Desolation Angles tucked under my lifeless right elbow before I could even contemplate, let alone reach the fire escape.

What went wrong? A fatal dose of superstardom, perhaps? A loss of vision, maybe, on the thin line between establishing a sound and an identity and continually presenting the updated version and ending up as a parody of your former more inspired selves? Or, more simply, either a disinclination or comparative inability to come up with new, fresh ideas?

Whatever the answer, the plain facts are that Bad Co. continue to pack 'em in around the globe while their albums show more and more signs of decline. All their trademarks are present and correct, of course: Rodgers' still croons or hollers as required, Boz is still a useful bass player, Mick Ralphs is still punching out fat handfuls of guitar chords and well sustained leads, and Simon



Kirke is still the best drummer in the world at producing his one delectable thumping drum rhythm. What isn't around any more is any balls or fire, and any invention in the writing department, leaving most of the tracks here sounding like a watered down version of something or other that they did much better on an earlier album. Gone, Gone, Gone threatens briefly to turn into a sizzler like the old days but fizzles out instead, leaving Lonely For Your Love as the only rockin' song at all reminiscent of tracks like Good Lovin' Gone Bad and Movin' On.

There's the odd bit of acoustic in there, the odd bit of stark, flat riffing which they seem to be getting into more and more and more and basically, the whole thing doesn't bear a look in detail. Mind you, there's nothing to stop you going out and getting Straightshooter — that really was a bit more like it. However, I reckon a band of this stature can make a good few stinkers before public opinion catches up with them, so they've still got one or two in the bank.

C.S.



**GEORGE DUKE
FOLLOW THE
RAINBOW
EPIC JE 35701**

The promise, if you follow George's Rainbow these days, is a pot of funk. George, who presumably wasn't born yesterday, may well have perused the bandwagon of Funk trundling into the record shops and trundling back out again loaded with readies, and decided that an agile leap on board would be sensible. On the other hand, Funk can be fun, and it would be churlish to speculate on his motives for updating his style so dramatically.

At any rate the result, as previewed by 'Reach For It' and further evidenced here, is a disarming formula of putting non-deflatable party Funk first and foremost before slipping quietly off towards slightly more esoteric territory. 'Party Down' starts the first side, 'I Am For Real (May The Funk Be With You)' starts the second side and the instrumental 'Pluck', apart from the very brief title track, finishes it off. All

three make liberal use of the classic party Funk gambits; chopped, two fisted keyboards from George, excavating bass lines, eager beaver guitar licks and, as the final Duke trademark, all present prone to chattering, chuckling at the sounds around them and generally excommunicating anyone in their midst who is not sufficiently smitten with the Funk.

The final funk-in' taster, sure enough, is 'Funkin' For The Thrill', set in motion by a few smacks on the skin and textbook funk chording from the guitar of Charles Johnson before the various females in the vocal department set to on the high 'yeahs'. All of this is a sufficient dose of Funk to make the progression into the more delicate tracks a very acceptable one.

'Sunrise', for example were it not for the abundance of female voices, would be very reminiscent of a Commodores arrangement, with its elegant production and smoothly flowing melody. 'Be With You', likewise, is the George Duke Interpretation of slick, modern Soul and no less pleasant for that. Finally, as an afterthought of bet-hedging, George harks back to the days of his incarnation as the quicksilver jazz rocker, dancin' all over the keys like a good 'un. He can play, you know.

The real 'finally', of course has to be the burning question: George, what the Funk is a funkosizer?

C.S.

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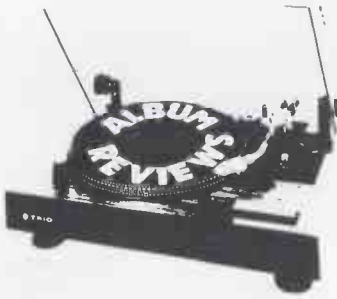
The last album threatened the big breakthrough; unfortunately, so does this one, without going any further towards it. Some good, tough, enterprising rock n' roll plus another sign that they can work in the ballad department. It's getting there, lads — the next one, maybe.

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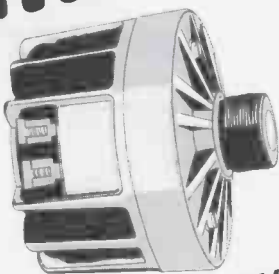


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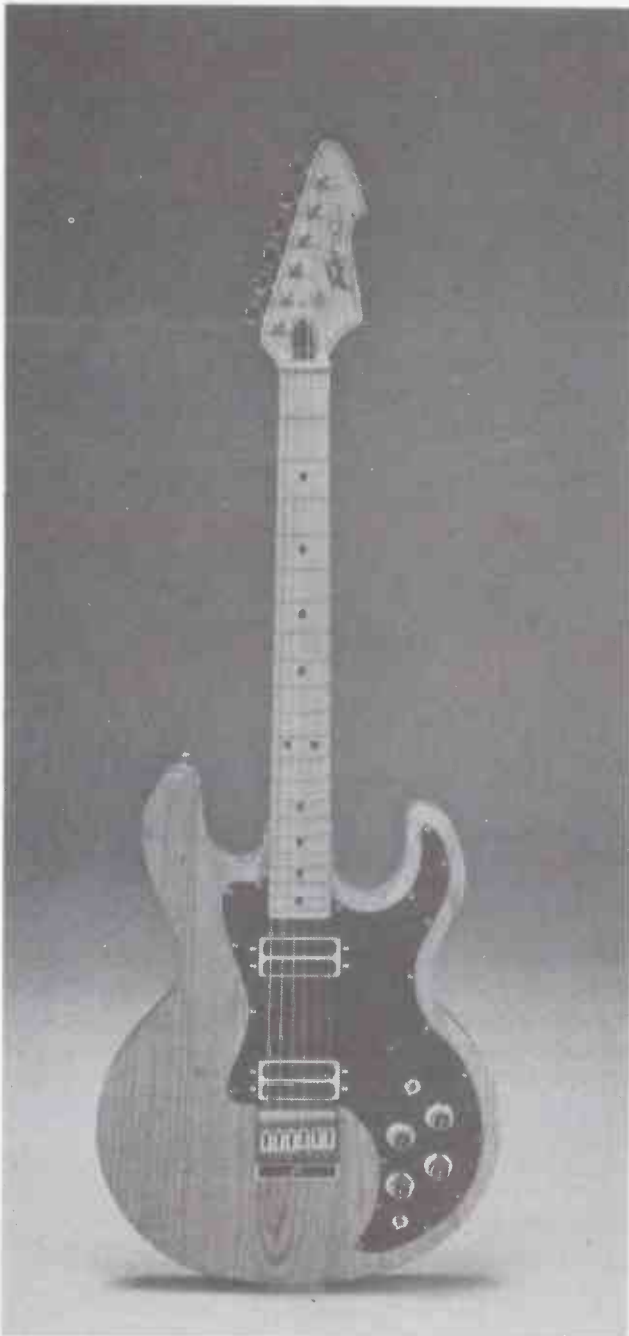
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PART TWO

Gary Cooper concludes his search for the dusty bargain amp . .

Having given John Cooper of Gearbox a quick plug at the end of last month's opener and discussed the old Selmer range at some length, it would be very unfair to forget that there were more Vox amps made than just the dear old standard AC30. In fact it's the AC30 (especially the top boost model) which will be in short supply when you go out a-hunting, simply because it was the best piece of gear they made. But there are other amps made by that great company and it would be as well to know what you might come across and its respective worth.

Bigger

Starting at the bottom of the range you are quite likely to run into AC15's which, despite their name, aren't really as good as half an AC30 — although, as I mention later, they can be modified to sound reasonable. But the AC 15 is really a practice amp and most people are looking for something bigger.

The AC30, Vox's next model up from the AC15, was produced in as many formats as you can care to think of. Like all Vox amps they started off in a beige covering and moved onto a dark, heavy vinyl. The speaker grilles were the now familiar diamond pattern bearing the legend VOC in gold plastic letters. Of the various models available, undoubtedly the top boost combos with blue magnet housing speakers are the best — but they all sound bloody good, especially with a little work. Other variations on the AC30 theme were the separate heads. These are now pretty rare (although I did see one being advertised in the Exchange and Mart recently) and aren't quite going to sound like a combo ver-



sion as much of the distinctive AC30 sound comes from the strange fluke (or was it Tom Jennings's genius?) of marrying together Celestion speakers of a certain type with the open backed enclosure of the combo model. An AC30 top boost will sound reasonably different from a standard AC30 if you run it through, say, a standard Celestion or Fane 4 x 12 but it *may* produce an elusive sound which nobody else can get, so if you find one cheap then try it.

Of course bass players weren't left out either and there were sealed back AC30's for bass as there were, if I remember correctly, sealed back AC50 bass combos. These weren't bad but bass vibrations may, by now, have severely weakened electrical joints and components. A bass combo of this vintage should really be regarded as requiring a major overhaul.

Beyond the combos there were the separate heads. The AC50 was the most popular (and easily the best) of these. In fact I still have a late sixties vintage AC50 (at least I *think* it's late sixties) and it's a beautiful amp when teamed up with the standard Vox AC100 (2 x 15) cabinet. By the way, a lot of people call the 2 x 15 enclosure the T100. This is, in fact, incorrect.

It stems from a mistaken idea about the T60 which I shall ex-

plain. Vox produced three basic large sized cabs to go with their top of the range heads. The heads themselves were the T60 (designed for bass) the AC50 (general purpose) and the AC100 (general purpose). The cabs which went with them, in order, are the T60 (one 12" and one 15" speaker) the Foundation bass cab (one 18" and a horrible sound) and the AC100 standard (two 15" speakers). In addition to these there was also the Super Beatle enclosure which had four twelves and 'two Middax pressure horns' — it also had a great sound.

Of the heads of that vintage the T60 is undoubtedly the worst. An early experiment in transistorisation, the T60 was an ultra lightweight bass amp supposed to be capable of delivering 60 watts. Only one person I've ever met liked them and that was, strangely enough, John Paul Jones of Zep, so I suppose it's a matter of taste, but most people who used T60's soon got rid of them. The AC50, a standard valve amp, takes a bit of work to make it sing but is immensely strong, thoroughly reliable and has a pleasant thick sound. Possibly, however, it is more suited for bass than guitar without some modification. The AC100 wasn't a raging success and I don't know anyone who has managed to (or even really tried to) make one work like a Marshall or an old AC30.

Eventually Vox went over to solid state long before the technology was ready. Swamped by the 'stacks' of two 4 x 12 cabs and a Marshall top, they desperately played around with transistor amps but failed to come up with anything reasonable apart from one or two freak test models. Interestingly I currently have one of these. It's a very early experimental model hybrid with a tranny pre-amp and a valve (KT 88) power amp. Bench tested the damned thing threw out over 200 watts and I've never dared have it above half power. Perhaps if they'd marketed this one ...?

Anyway, you might as well ignore Vox solid state amps and, while you're at it, gently by-pass the T60. Almost any other Vox is potentially as good as a Fender with the possible exception of the AC100, so you can't go too far wrong with them.

Apart from the need for electronic modifications to boost their gain, old amps like Selmers, Fenders, Voxes and suchlike may appear to be in a pitiful state when you find them. For the most part, however, they only need re-valving and, maybe, fitting with some new resistors. Wax capacitors and paper resistors deteriorate in an unpredictable fashion and while some go off well, others end-up sounding almost unbearable. This is not a major job, however, and you can either do it yourself or have John Cooper do it for you.

Components

More serious, by far, is speaker deterioration. Like all electronic components, speakers have been improved considerably during the past twenty years. A 100 watt 12" speaker would have seemed a patent lie twenty years ago but is now quite common. Unfortunately, once more, the manufacturers seem to have thrown the baby out with the bath water to some extent and many new speakers whilst being *electronically* superb, fail to break up as well as an old 'blue' 12" Celestion from an AC30 or Eminence or Jensen from an American amp. John Cooper's answer is to fit an RCF 12" which he finds suit AC30's better than almost anything else. This might well be the answer to this otherwise seemingly perennial problem in other amps too.

One final thought. E134's are one way of re-valving amps designed for this valve but I'd strongly recommend the use of M.O. Valve's KT 77 which has

GOLD IN A JUNK SHOP

recently been re-designed by those great people at M.O. to be more rugged than previous valves and it *really* delivers the goods!

Of course Selmers, Fenders and Voxes aren't the only amps around. They may be, however, the most common, which is why I advise you to look out for them. Of the three, Selmers will be by far and away the cheapest because people still haven't realised yet how good they were.

Moving on a little later, we come to companies like Marshall, and Hi-Watt. These are all still in business and I see no reason to believe that their old products are any better than their new ones. If you come across one and like the general sound of the brand then go ahead.

Names like Vamp and Impact (both apparently defunct as far as I can see) pose theoretical problems, of course. As the companies don't seem to be trading now one might be forgiven for assuming that spares would be a problem. But in fact, as I keep saying, old

valve amps are all so similar (any engineer whose eyes have boggled at the similarity between a Selmer 50 circuit and that of a Fender will know what I mean!) that parts shouldn't be a problem, providing either you or your engineer is familiar with standard valve procedure.

Most of these defunct manufacturers (there even used to be a range of amps called Beck, believe it or not, which I once saw in a Midland's dealer) offered fairly standard 50 and 100 watt tops and there isn't all that much to choose between any of them providing the components weren't either too badly chosen, or they got their maths all wrong (which was almost impossible to do except on the accounts side!). So you won't go too far wrong with almost anything.

WEM amps never quite sounded the same to me as all the others, which you should take as a tribute to Charlie Watkins who is, at least, original! I think the key to buying a WEM Westminster, Dominator, Starfinder or whatever is to ascertain from the word go whether or not you actually like the sound. If not then have a look for something else.

Of course the 50's and 100's are only part of the story. Many

guitarists use tiny ancient amps for recording and just overdrive them to get their sound. Gear like the beloved old Selmer 'Little Giant' and Vox AC15 (the better of the two and much more powerful, of course) may be just what you need for impassioned solos in the studio. AC15's can certainly stand much the same modification as AC30's but have a thicker sound. Worth investigating, however.

Obviously, when buying any secondhand gear you have to exercise reasonable caution but, if you're only spending peanuts, it's worth taking a bit of a risk over.

Most of the brand names I've mentioned here are good buys and I would be a bit careful about some of the gear that was imported into Britain during the 50's and 60's. Amps like Bird (which I seem to remember were made in Germany) never struck me as being all that brilliant and, apart from obvious names like Gretsch (*fantastic* if you ever find one!), Fender and Ampeg, I'd be inclined to stick to obvious British names and fairly familiar designs. Even if they sound a bit dull, minor mods can improve their sound considerably and even totally ruined speakers can be, thanks to R.C.F., replaced. Scratched

vinyl coverings and speaker grilles can be repaired very simply.

The key to it all, of course, is the fact that, for maybe £50 or £60 you can get an amplifier with a distinctive valve sound well able to compete in terms of individuality with today's expensive imports. Even though the small combo amps may lack the absolute power of something like a Marshall 100, today's use of miked-up backlines renders 50 watts more than adequate in most circumstances. Even if it isn't the addition of an extra speaker cab will often boost your audibility to a level where the relatively meagre output power is sufficient when used with good foldback monitoring.

The key to finding the gear is perseverance. Junk shops, friends whose older brothers were in bands during the 60's but who've now given up playing, almost anywhere you could find about £50 worth of gear which, with a little love, sympathy and patience, can sound like it cost you £500. Now that's what I call bargain!

P.S. I'd like to offer my sincere thanks to everyone at Norlin who so kindly helped me research this article, even though they knew it wouldn't actually help them sell anything!



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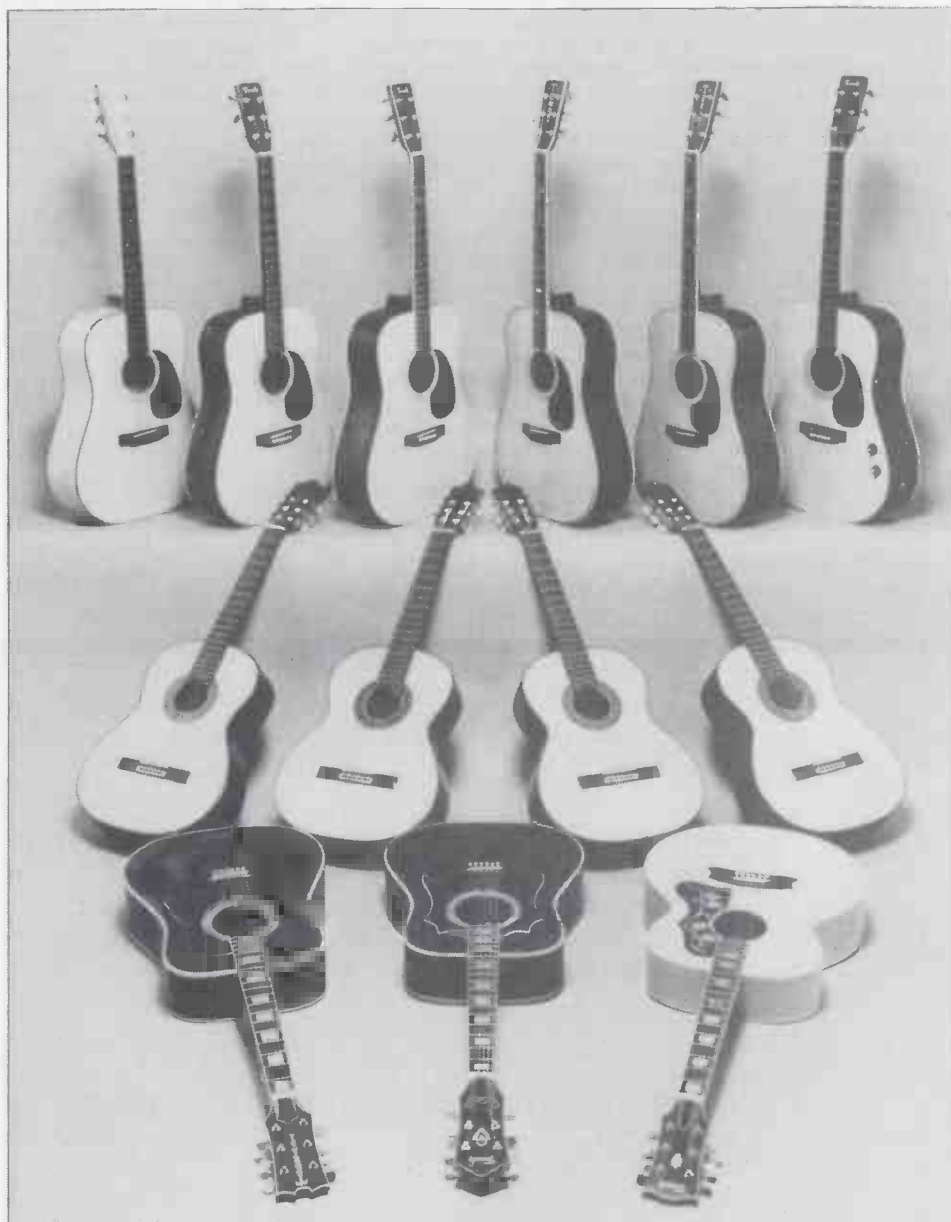
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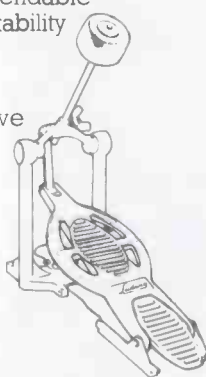


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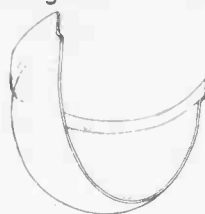
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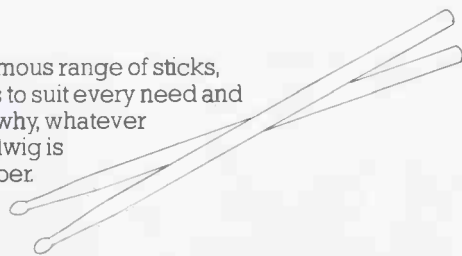
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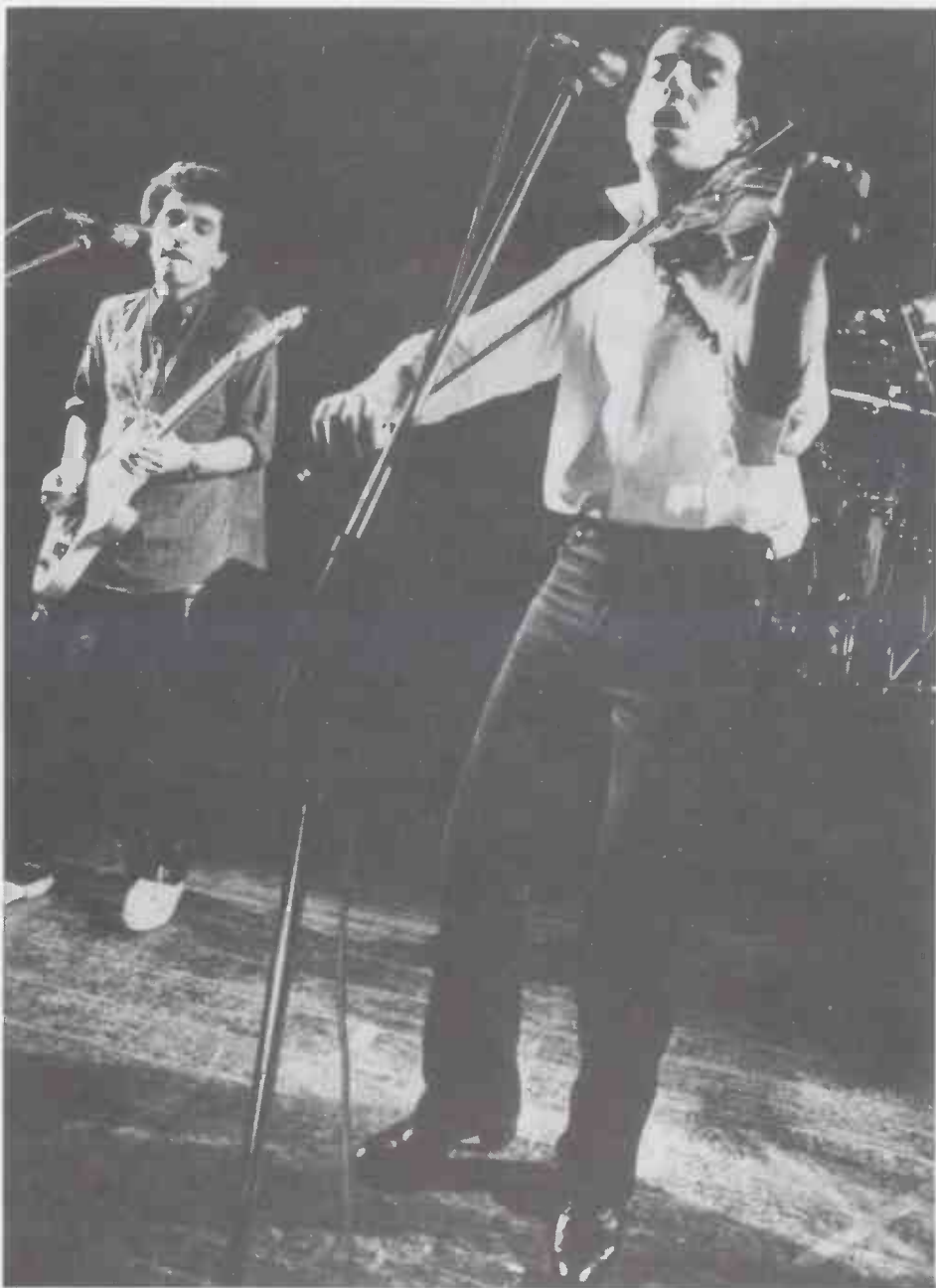
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HOW BETHNAL WORK A FIDDLE

"There was this bird, right, but I couldn't get round her for a date, and she reckoned she was born in Bethnal Green. So to get closer to her I suggested calling the band 'Bethnal'." Unfortunately our hero Everton Williams' only reward in that respect was a kiss, but now the band have gone on to bigger and better things. After several years of touring the lesser clubs and pubs their hard work and skilled musicianship is making them a force to be reckoned with.

In the past there were some references to similarities with the Who, possibly

strengthened by the fact that Pete Townshend helped them out a little bit on their first album 'Crash Landing' and also as they did a very good version of 'Baba O'Reilly' on the same album. When asking George Csapo what music he liked, his answer was the expected "Obviously I like the Who, right, and it's also all down to bands like Creedence, Stones, Beatles, Zeppelin, Deep Purple; their best records are my favourites." Nick Michaels (lead guitar) added "Well, if we want to compare with the 'biggies', I mean, we want to be there — right up there."



And did they have the right formula for getting there? They think they have and that makes them half way there. George continued "We've got something different to offer, musically and visually. Everton, what he does is different (for the uninformed and dirty-minded amongst you — he leaps, cavorts, frolics and flings his guitar about with a natural, in-built rhythm). Then Pete Dowling, our drummer, comes out and claps and chats and definitely hasn't got Evostick on his trousers. But the main difference is the use of the violin as an integral part of the band. We use it as an up-front thing — like there's the bass, the drums, the violin, keyboards maybe, but it's a violin, and you know it's a violin, it's there and it's part of the music, and it's not like a heavy metal band with the violin stuck on top (slapped wrists, ELO) you know what I mean? That's why our arrangements are different in a way, because the band is worked round the violin rather than the other way round."

On the technical side, the violin is amplified in the standard manner. George: "The pick-up is on the bridge and the lead from the pick-up goes into a pre-amp and then the pre-amp goes into the amp. Feedback is not the problem it could be as I stuff it with tissue paper. "Tissue is good, there are people who stuff it with other things like rice or a foam type stuff. A solid-bodied violin would be too heavy." I asked him if it limited the musical range not having the bass end. "No, not at all, because the violin goes fairly deep but the sound that you get sounds like it's deep anyway. It sounds big and powerful, and in certain parts of the music it comes across like an orchestra."

Nick then added "Not many people understand the violin like that." What about ELO and Curved Air? George's answer to that was "Bollocks, they're no good, because they don't use it like a violin, right, like it's an orchestra they're using, like they use a lot of strings and things — it's not just a violin."

But it's not all violin by any means. Drummer Pete uses a Pearl kit and it's the only one he ever wants to use. As accoutrements he has Rototoms and the biggest gong I've ever seen! Pretty boy lead guitarist Nick already has 4 guitars to date — 2 Fenders and 2 Gibsons, "The Fenders have a trebly rock and roll sound whereas the Gibson has, like a heavy sound." I asked if he was ready to increase his collection "We've had all the money that we want, to get what we want — we've been spoilt, so really there's nothing else I want. It's the same with all of us."

George, being the most verbose of our fullsome foursome, summed up the band's aim "We like to try to get the audience on three levels — there's the sound thing that they can get off on and it's together and tight, another thing is that they can dance and then the third thing is visual. So there must be a combination of all three."

He then went on to condense his thoughts in the immortal and somewhat familiar phrase "you got to *feel it*, you got to *hear it*, you got to *see it*."

by Eppey Brooks

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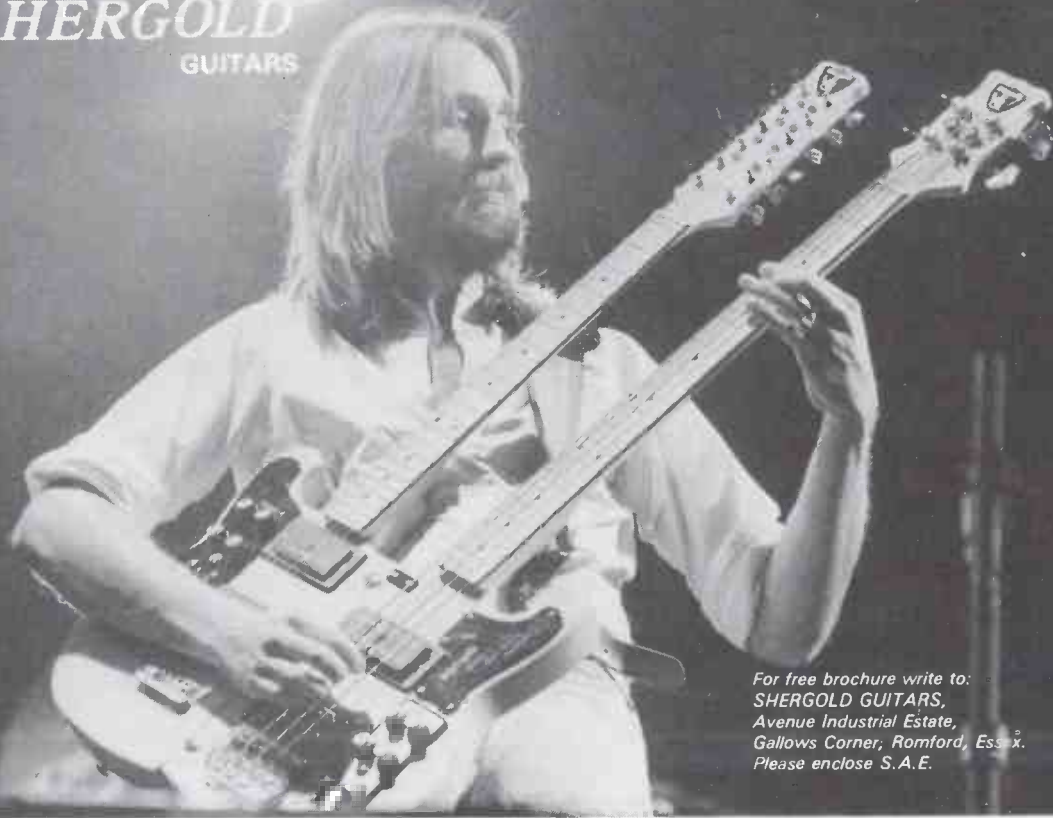
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Since creating the very first effects pedal fifteen years ago — The Tone-Bender, COLORSOUND have constantly developed and improved their range of effects. For this year's trade fair, four new units were introduced. Each one has been designed with the help of top professional musicians.

ELECTRO ECHO

is a pedal echo device using bucket brigade delay line, delay time is variable from short to reverb time, it has various repeats and effects obtainable, Slapback, ADT, Reverb, and Tubular resonance sounds.

GIGSTER

The Gigster pedal is a self contained rhythm unit — battery operated, it just plugs into most amplifiers. Up

to ten different rhythms are available, including Bossa-Nova, Bossa-Rock, Swing, Waltz-Rock. Sound effects include Bass Drum, Snare Drum, Cymbals, Bongo and Claves.

DIPHTHONG

A new sound for Bass Guitar. The Dipthong is the first in a series developed for the Bassist. The device is triggered by a signal from the Bass or Guitar. It has three controls: Overdriver, Speed Depth, Filter Bias. Vowel sounds based on E-OO-AR can be produced in varying degrees.

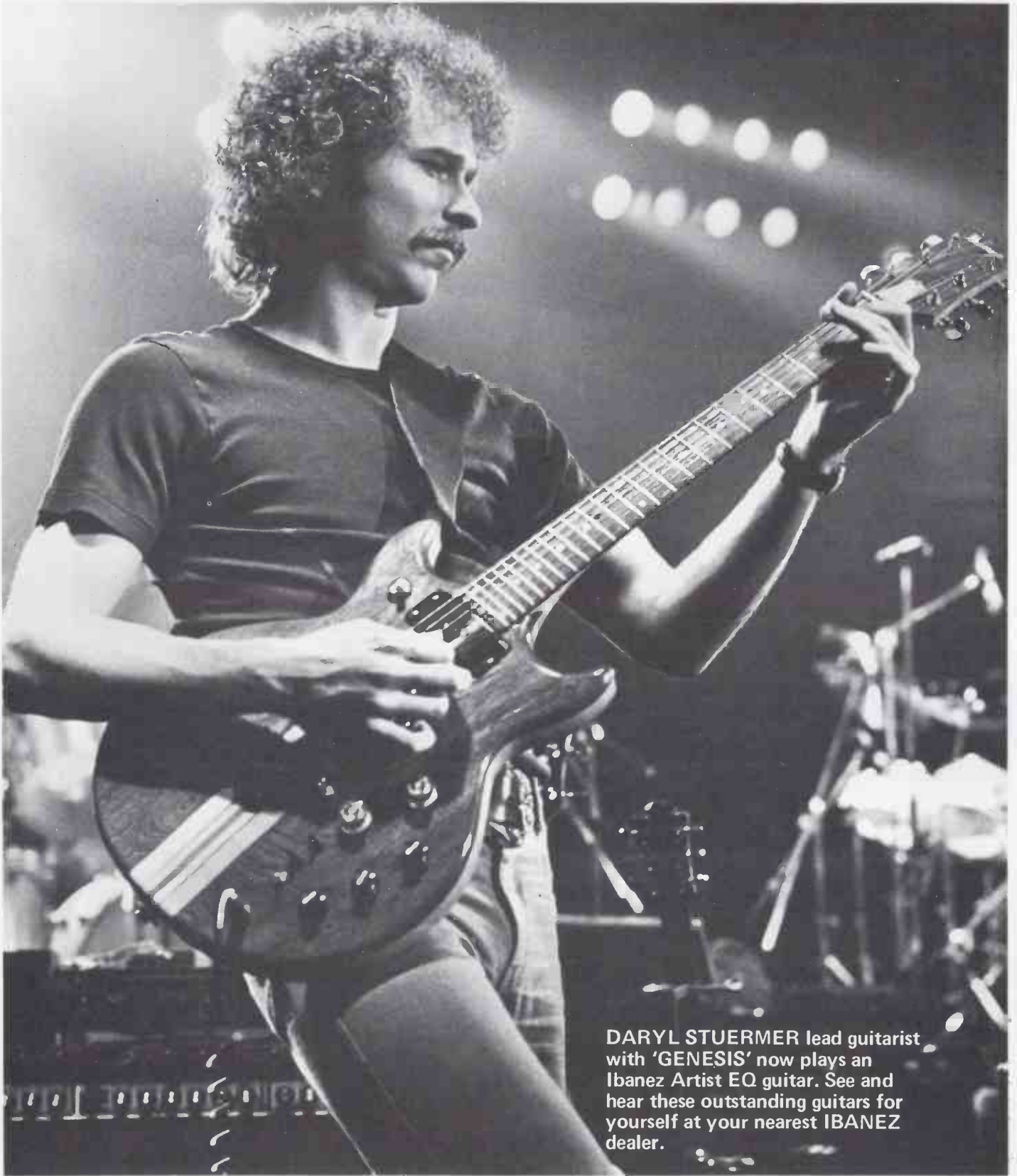
VOCALIZER

This is the unit that simply 'speaks for itself' the Vocalizer goes one step beyond the voice box. By

merely pressing down the pedal it produces all the vowel sounds A.E.I.O.U. The resonance control enables the player to get a totally different set of vowel sounds and so opens up a whole new world of effects.

COLORSOUND

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FOCUS ON PREMIER

Some eighteen months ago we prevailed upon superstar and drummer extraordinaire Phil Collins to leave the warm clutches of his family and trek up the motorway to Leicester to take a look around the Premier drum factory and report back on our behalf. His report made interesting reading, but we came across it during one of our recent editorial meetings and thought that he'd missed a couple of points — like what drums the company manufactures! Actually, he did concentrate more on the materials and the processes involved so we thought a quick run through the products currently on offer from Britain's biggest and best drum company might be of use to you.

Ranges

Basically, Premier manufacture four different ranges of drums, which are marketed under four different names. Olympic (probably still thought by many to be an independent company in their own right), Elite, Soundwave and Resonator. Each make has its own adherents in the rock world, even though the players themselves would probably pronounce themselves users of Premier. Richie Hayward of Little Feat, Clem Burke of Blondie and John Maher of the Buzzcocks all sit behind five drum Resonator kits; Darrell Sweet of Nazareth and Status Quo's John Coghlan power Elite outfits, while Phil Collins himself gets dwarfed behind his massive ten drum Soundwave kit.

Choice

The Resonator range is characterised by the exclusive resonating liner within the shell, as well as the distinctive name badge and special finish. The drums have a reputation for sturdiness and long life and produce a particularly full and more powerful sound than average.

The Elite range offers an exceptionally wide choice of drum sizes and types which allows the drummer to be choosy when it comes to stamping his own personality on the kit. The range incorporates flush-braced tension brackets on double headed mounted tom toms, bass drums, floor toms and concert toms.

Separate tension brackets on each tom-tom and bass drum are the property of the Premier Soundwave range. The brackets give the drummer a 'free' sound, as well as a completely different appearance for the tools of his trade. Soundwave drums

match with Elite equipment, and are available in any Premier finish.

The fourth range, Olympic, has been around long enough to be recognised by all and sundry as being excellent quality professional gear at a truly economical price.

On top of the drums obviously go heads, and Premier now has a new range of drumheads to match the shells — three ranges in fact, Gold, Blue and Black. The Gold range replaces the famous Everplay Extra range, while the most popular amongst professionals is the Blue range, designed for snares, tom-toms, bass drums and timpani, giving exceptional response and tone.

The Black range features a unique Black centre patch which is designed to produce the modern 'Flat/Wet' sound — Premier claim that this 'hole' does actually improve the sound.

Chrome

OK, what else should every self-respecting drum manufacturer produce? Stands and holders? — Premier's Trilok

and Lokfast systems are well established favourites in professional circles. The Trilok range incorporates easily adjustable snare drum, cymbal, tom-tom, and hi-hat stands with a deep chrome finish.

On the floor is the bass drum pedal and Premier's 252 is arguably one of the very best available; the 252 gives the drummer power, speed and precise control through its unique 'accelerator cam' action which eliminates weak spring linkages.

Leaflets

If you want to know more about Premier, the company has recently produced a brand new leaflet which contains individual leaflets not only on different kits but also covering the vast range of Premier accessories — everything from finishes to heads and sticks. So, more information from Premier, Pullman Road, Wigston, Leicester LE8 2DF.



Olympic B1032



The B77 kit from Premier's Elite range.



We always thought that the only good reason for visiting London's Charlotte Street was to partake of a certain Greek restaurant's hospitality. The Anemos, after all, must by now belong to the folk culture of value-for-money eating. However, as we discovered on a recent visit, there's also another reason why the impoverished (or wealthy for that matter) musician should make the effort. Not far up the street from that aforementioned bastion of good food is a small, 16 track studio which seems to be offering the same sort of fare, on the same basis, but in a musical vein. Simple surroundings, good results, value-for-money bill, and a feeling of needing and wanting to return before too long.

John Springgate, one time member of the now defunct Glitter Band, spawned his brainchild some two years ago, although the first session didn't take place until January 17th, 1978. Why a studio? we asked.

"Well, we could see the demise of the Glitter Band," John replied candidly, "we'd had four singles off the CBS album and none of them happened, and it was obvious that the time was ripe for a band to come along and rip the whole scene apart — and enter the Sex Pistols. So we were faced really with the choice of either going into cabaret, or starting up a studio. As things turned out, the band eventually decided to fold in December '77 and I'd spent much of the year sorting things out, and managed to open in the beginning of '78. I was happy with that, because then I wouldn't have liked to see a Mark I version of the Glitter Band working the Northern Club circuit now...."

The basic philosophy of the studio appears to be provide

what is essential at a price which is realistic, with no pretensions — something John was anxious to establish from the start. "Obviously, with the Glitter Band, I had a lot of experience of the plusher studios, where we'd sit around, spending money, playing pool, and basically paying half the bread for non-recording services. I knew that any studio I started up would begin with the premise that bands use studios to record in — it sounds elementary, but I believe it needs to be said."

This sort of doctrine, therefore, should have given most of you a pretty clear picture of Rockstar Studios. It's not the most handsome building in London, and the staircase isn't made of marble: neither is there a Harrison automated console or deep pile carpeting that brushes your throat every time you turn around. Rockstar is about recording — few toys, few frills, but lots of atmosphere and sounds.

John admits to having made money out of the Glitter Band but, quote, "not so much as a lot of people think" and it was with this bread that he was able to finance the initial purchase of equipment. However, he and his good lady wife Lynn, plus one other, did most of the work themselves. Having listened to several examples of the studio's output, we were impressed with the tight liveness of the overall sound. How did this come about?

"Pure fluke" came the honest reply. "We were thinking of rock wool all over the place, but we'd taken our first booking for a definite date, and we took that to be our deadline for opening. The closer we got to it, we realised that there was no way we were going to have time to do all that, so we built a 2" cavity wall, wallpapered it, and

opened for business. The sound came almost as a complete surprise, and, as it has turned out, a real genuine bonus."

Equipment is, in terms of some of the studios we've visited over recent months, relatively basic, but it does its job. The desk is an Allen and Heath 16 into 8 which is due for replacement in July with another A&H product — the Syncon desk. "The desk has been great — no problems at all, but we're finding that people are demanding a bit more in the way of eq. and foldback facilities, so we'll be closing in July for two or three weeks to install the 28/28 Syncon and redecorate at the same time," John explained.

Main recorder is a 16 track 3M which also, it seems, has presented no problems at all in the time it has been installed to replace the initial 8 track Brenell with which Rockstar opened for business. There is no Dolby facility at the studios, but John makes up for this by recording at 30ips — which ultimately should give better and certainly more naturalistic results.

"At the moment we are rather short on what your magazine tends to call 'toys' — noise gates, limiters, and that sort of stuff. I realise now that there is probably a need for them, but in the past with the sort of work we've been doing, there's simply not been the need for them. We've produced good quality recordings at a realistic price, and there's been no call: now that I want to move things along a bit, we'll have to change slightly."

And 24-track? "Not yet," came the reply. "We don't want to run before we can walk, and it would certainly be in our interests to expand the other facilities before we do go 24 track. The Syncon desk anyway will be compatible for 24 track

so it'll only be a case of bringing in another recording machine."

Rockstar started its working life by advertising in a certain well known weekly music paper, but since those early days the majority of the work seems to have come from record companies and publishing companies: Intersong, Arista, Charisma, Jet and Bronze are among the regular customers, although John still invites customers off the street and is able to discount cash sessions.

Rockstar, at the moment, is primarily used as a top class demo studio — Susan George, Sally Oldfield (she demoed her Seasons in the Sun there), Brian Protheroe and Bethnal have been recent clients, although John wants to move up-market slightly and become known also as a mastering outfit.

Another string to the corporate bow is the recent foundation of a publishing and production company in partnership with Phil Chilton and Warren Zeigman. Two artists on the roster at present (Bob Anthony and Martin Ansell) are being taken care of, although John makes no secret of his desire, eventually, to have a Rockstar record label as well.

Some time, in the not too distant future, John is aware that Rockstar will have to uproot itself and move to larger premises because he's only too well aware of the limitations of the available space. This move won't happen until he's convinced that the business has built up sufficient rapport with his clients to ensure that they, too, move with him.

At present, however, things are too busy for Rockstar to even contemplate such an upheaval. With rates of £16 per hour for 16 track, and £10 for 8 track, it's not surprising to hear John wondering seriously why there are only 24 hours in a day!





RECORDING STUDIO

- * **3M 16 Track 15/30 ips**
- * **Scully 280 Reduction**
- * **ADT & Pashing Effects**
- * **Allen & Heath Modular II Mixer**
(shortly to be replaced by their new Sycon Desk in July)
- * **Free use of instruments including drums**
- * **Grand Piano (Weber)**

Some of our customers include:- Arista Records, Valdene Records, Intersong Publishing, Susan George, The Damned, Sprinkler, Electric Records, Brian Prothero (EMI Music), Royal Festival Ballet Orchestra, Bethnal, Bay City Rollers, Sally Oldfield, Jet Records, Chrysalis Music.

Rates: 8 Track £10.00 per hour
16 Track £16.00 per hour

For further information and bookings Tel: 01-853-4050

**Rockstar Recording Studio, 63 Charlotte Street, London,
W.1.**

MUSIC MART

To have your company listed, contact Howard Rosen, 01-359 5378

AMP & GUITAR SHOPS

CASSMUSIC LIMITED, 29 South Street, Eastbourne, Sussex. BN21 4UP (0323) 37273

CASSMUSIC LIMITED, 38 Monarch Parade, London Road, Mitcham, Surrey. CR4 3HA. 01-640 1870

CUSTOM AMPLIFICATION, 45 Nantwich Road, Crewe, Cheshire. (0270) 4779

HUMBUCKER MUSIC, 124c Green Lane Road, Leicester (0533) 769318

J.S.G. MUSICAL, 108b, Main Street, Bingley, West Yorks 0976 68843

KEYBOARD HARMONY LTD., 82/84 High St., Redhill, Surrey. (91) 68821

KINGFISHER MUSIC CO., 20 Kings Road, Fleet, Hants. 02514 21210

PALL MALL MUSIC, 58 Pall Mall, Chorley, Lancs. Tel: 02572 71124

S.A.I., Regent Street, Coppull, Nr. Chorley, Lancs. 0257 791645

SUN MUSIC, 110-111 Oxford Road, High Wycombe, Bucks. 0494 36686

SUPERMOUSE MUSIC, 233 Melton Road, Leicester (0533) 63830. After hours: (0533) 606623/607279

TELECOMMS, 189 London Road, North End, Portsmouth (0705) 60036

WHITE SOUND EQUIPMENT, 3 Albion Place, Sunderland, Tyne & Wear. (0783) 78058

WOOD BROS. SOUND CENTRE, 33 London Road, Buxton, Derbyshire. 0298 4638

WOODROFFES MUSICAL INSTRUMENTS LTD., 119 John Bright Street, Birmingham B1 1BE (021) 643 6545

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ACOUSTIC SOUND SYSTEMS, 17 Andersons, Stanford-le-Hope, Essex. Stanford-le-Hope 6218

DORON SOUND SYSTEMS, 453 Brook Lane, Kings Heath, Birmingham B13 0BT. (021) 777 4971

DISC CUTTING & MASTERING

COUNTY RECORDING SERVICES, London Road, Binfield, Bracknell, Berks. Tel: (0344) 54935
MIDLAND SOUND RECORDINGS, Meeting House Lane, Balsall Common, Coventry. (0676) 32468

TAPE TO DISC SERVICE

ANGLIA PRESSINGS, 112 Beach Road, Scratby, Great Yarmouth, Norfolk NR29 3PG. 0493-730136

CASSETTE DUPLICATING

The Cottage Sound Studio, Forres, Morayshire, Scotland.

DISCO SERVICES

D.J. ELECTRONICS (HACKNEY) LTD., 83 Queens Road, Southend-on-Sea, Essex, SS1 1PY. (0702) 353033/4/E

DAVE SIMMS DISCO SERVICES, 1-5 The Grove, Ealing, London W5 5DY 01-560 0520

S.I.S. (SOUND EQUIPMENT) LTD., 57 St. Andrews Road, Northampton NN1 2PB. Tel: 0604 32966

ROGER SQUIRE'S DISCO CENTRES LONDON
176 Junction Road, N19.
01-272 7474

BRISTOL
125 Church Road, Redfield.
0272 550550
MANCHESTER
251 Deansgate, 3
061-831 7676

EQUIPMENT HIRE SERVICES

JULIAN'S STUDIO INSTRUMENT RENTALS LTD. 01-459 7294/5

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P.A. SYSTEMS

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CABIN SOUND CENTRE, 1a/2 Bamborough Gdns, London W12 8QN. 01-749 1121

CASCADE MUSIC, 42/44 Upper Tooting Road, London SW17 7PD. 01 272 3997

GROUND CONTROL, 7/9 Wood Close, London E2. 01-739 7543
H H.B. P.A. HIRE, 16 Wallasey Crescent, Ickenham, Uxbridge, Middx. Ruislip (71) 73271/36986

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

LIVE WARE, 17 St. Anne's Court, Wardour Street, London W1V 3AN. Tel: 01-734 9901/3

MUSIC SYSTEMS HIRE, 128 Brooks Road, Cambridge. 0223 40841

R & C MUSIC, 2 High Street, Bexley, Kent. 29 51663

STANDISH LIGHT & SOUND HIRE CO. LTD., 358 Preston Road, Standish, Nr. Wigan. (0257) 421603

E. ZEE HIRE LIMITED, 7-9 Market Road, London N7. Tel: 01-609 0246

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

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AMPLIFICATION

ROKA'S SHOP, 57 Endell Street, London WC2B 9AJ. 01-240 2610

ORGANS & AMPS

BUG SOUND ELECTRONICS, 76 Manor Street, Braintree, Essex. 0376 21962

STEVE JACKSON, Roundhouse Music, 72-73 Chalk Farm Road, London N.1. 01-267 5641/2. Evenings 01-340 8105.

SPEAKERS

JOHNSON & JONES (Quality Speaker Repairs), 66 Dalston Lane, London E8. 01-254 9331.

GUITAR SERVICES

PETER COOK, 17 Perimeade Road, Perivale, Middx. 01-998 3101

ROKA ACOUSTIC SERVICES, 67 Endell St., London WC2. Tel: 01-240 2610

GRIMSHAW GUITARS, 12a Vickers Road, London NW5 Tel: 01-485 8362

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GIBSON & CO. LTD., Inc. Insurance Brokers, 54 Uxbridge Road, London W12. 01-743 4834/5

ROGER SQUIRE'S (INSURANCE), 55 Chalbert Street, London NW8. 01-722 1130

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AARVAK ELECTRONICS, 12a Bruce Grove, London N17 6RA. Tel: 01-808 8923

CEREBRUM LIGHTING (Sales & Hire) LTD, 168 Chiltern Drive, Berrylands, Surbiton, Surrey KT5 8LS. 01-390 0051

MULTIFORM ELECTRONICS LTD., 22 Portugal Road, Woking, Surrey GU21 5JE 04862 70248

ROGER SQUIRE'S DISCO CENTRES See our address entries under the heading Disco Services.

ZENITH LIGHTING, 60 Ifield Road, London SW10. 01-352 7048

MAIN AGENTS FOR

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THEATRE PROJECTS, 10 Long Acre, London WC2 9LN. 01-240 5411

MANUFACTURERS

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AMPLIFICATION

AFLYN MUSIC, 71 Windmill Road, Luton, Beds. 0682 414297/36950

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

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

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

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

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

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

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

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

HALING SOUND, 37 Kings Road, St. Leonards-on-Sea, Sussex. 0424 42870
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KENNARD & SONS LTD., 10 New Rents, Ashford, Kent. (0233) 23226
KITCHEN, R.S. LIMITED, 27-31 Queen Victoria St., Leeds. Leeds 446341
LOUGHBOROUGH MUSIC CENTRE 18 The Rushes, Loughborough, Leics. (05093) 30398
IVOR MAIRANTS MUSIC CENTRE, 56 Rathbone Place, London W1P 1AB. 01-636 1481

MANUSCRIPT, 107 Friern Barnet Road, London N11. 01-368 6673

MATTHEWS, 20 The Broadway, Maidstone, Kent. (0622) 673355
MILTON KEYNES MUSIC, Boogaloo Basement, 17 Bridge Street, Leighton Buzzard, Bedfordshire. 05253-66622

MR. BOTTLENECK, 7 Queens Street, Salisbury, Wilts. 0722 23689

MUSIC EQUIPMENT LTD., 55 Camberwell Church Street, London SE5. 01-701 2270

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SANDRA'S MUSIC CENTRE, 6 Ailhalland Street, Bideford, North Devon (023) 722 707

DAVE SIMMS MUSIC CENTRE, 1-5 The Grove, Ealing, London W5 5DX. 01-560 0520

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CHRIS STEVENS MUSIC CENTRE LTD. 33 North Street, Romford, Essex. 70 455 42

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SUPERMOUSE MUSIC, 233 Melton Road, Leicester (0533) 63830. After hours: (0533) 606623/607279

DAVID VANE MUSIC, 28 Market Street, Exmouth. 03952-75246

WAKEFIELD MUSIC CENTRE, 5 Silver Street, Wakefield. 0924 72202

WOODS (PIANOS & ORGANS) LTD. 15/17 Manchester Road, Bolton BL2 1EH. Bolton 27171. Branches: Preston 52865 & Burnley 33709

YARDLEYS, Snow Hill, Birmingham. 021-236 7441

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

LONDON DRUM CENTRE, 276 Portobello Road, London W10 5TE.

PERCUSSION SERVICES, 17-23 Vale Royal, London N7. 01-607 8383
SUPERMOUSE MUSIC, 233 Melton Road, Leicester (0533) 63830. After hours: (0533) 606623/607279

PROFESSIONAL AUDIO SUPPLIERS

R.E.W., 146 Charing Cross Road, London WC2. 01-240 3064/3068

ROGER SQUIRE'S (STUDIOS DIVISION), 55 Chalbert Street, London NW8. 01-722 1130

RECORDING STUDIOS

The Studios below are listed under maximum track capacity.

48 TRACK

TRIDENT STUDIOS, 17 St. Anne's Court, Wardour Street, London W1. 01-734 9901

24 TRACK

ABBEY ROAD STUDIOS, 3 Abbey Road, St. John's Wood, 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, Beulah Road, Wimbledon, SW19. 01-540 9881

KINGSWAY RECORDERS LIMITED, 129 Kingsway, London WC2B 6NH. Tel: 01-242 7245

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

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

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

ROCKFIELD STUDIOS, Rockfield Road, Monmouth. Wales 0600 2449/3625

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.

RIVERSIDE RECORDING STUDIOS, 78 Church Path, (Fletcher Road), Chiswick, London W4. 01-994 3142

R.G. JONES (OF MORDEN) LTD., Beulah Road, Wimbledon, London SW19. 01-540 4441 & 01-542 4368

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

SPACEWARD SOUND SYSTEMS, 19 Victoria Street, Cambridge. CB1 1JP. 0223-64263 (Between 10 am and 2 pm)

T.M.C. RECORDING STUDIO, 118 Mitcham Road, London SW17. 01-672 4108

T.W. MUSIC, 211 Fulham Palace Road, London W6. 01-385 4630.

VILLAGE WAY STUDIOS, 228 Imperial Drive, Rayners Lane, Harrow. 01-868 2073

8 TRACK

BIRD SOUND STUDIOS, Kings Lane, Nr. Stratford-Upon-Avon, Warwick. (0789) 85705 & (0789) 3081

DE WOLFE STUDIO, 84 Wardour Street, London W1V 3LF. 01-439 8481 01-672 4108

FAIRVIEW MUSIC, Great Gutter Lane, Willerby, 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) 624999

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

TELECOMMS RECORDING STUDIOS, 189 London Road, North End, Portsmouth (0705) 80036

4 TRACK

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

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STEVE ADAMS STUDIOS, Dormer Cottage, Green Lane, Birchmoor, Tamworth, Staffs. Tamworth (0827) 895035.

WINDRUSH RECORDING STUDIO, Millwood Cottage, High St., Bourton-on-the-Water. Glos. (0451) 20172

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JET MOBILE, 8 Bell Meadow, Sutton Road, Maidstone, Kent. Maidstone 57967

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

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LOOK RECORDS LTD., September Sound Studios, 38 Knowl Road, Golcar, Huddersfield HD7 4AN 0484 658895/6

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REHEARSAL STUDIOS

FARMYARD REHEARSAL STUDIOS, White Line Road, Little Chalfont, Bucks. 02404 2912

HOLLYWOOD STUDIOS, 38-40 Upper Clapton Road, London E5 8BQ: 06 1121

MAURICE PLACQUET LTD., London Studio : 01-749 3232. Pinewood Studio : 0753 654571

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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FENDER

SOUND PAD MUSIC CENTRE, 64 London Road, Leicester. (0533) 20760

H/H

JOHNSON'S MUSIC (SOUNDAROUND) LTD., 227 London Road, Sheffield. S24 9F (0742) 53127

TOUR SERVICES

LIGHTING & SOUND HIRE

ENTEC LTD, 90 Wardour Street, London W1. 01-903 5790

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

RAINBOW PRODUCTIONS, 7/9 Wood Close, London E2. 01-739 7543

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

WHOLESALE

CLEARTONE MUSICAL INSTRUMENTS LTD., 27 Legge Lane, Birmingham 1. (021) 236 6100

WOODS (PIANOS & ORGANS) LTD., 15/17 Manchester Road, Bolton BL2 1EH. (0204) 27171

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 |
| Tennessee, 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. | |

BOOSEY & HAWKES

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 |

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 |
| All prices include hard case | |

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 | 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 |
| Musicmaster | 139.97 |
| Mustang | 191.61 |
| Mustang L/H | 206.62 |
| Mustang m/neck | 216.61 |
| Mustang L/H m/neck | 231.60 |
| Semi-acoustics: | |
| Telecaster Thinline | 338.24 |
| Telecaster Thinline L/H | 366.58 |
| Starcaster + case | 496.54 |
| Bass: | |
| Jazz | 324.91 |
| Jazz m/neck | 349.91 |
| Jazz L/H | 356.58 |
| Jazz L/H m/neck | 383.24 |
| Telecaster | 276.60 |
| Precision | 269.93 |
| Precision narrow neck | 279.93 |
| Precision fretless | 269.93 |
| Precision m/neck | 294.92 |
| Precision narrow m/neck | 306.59 |
| Precision L/H | 291.59 |
| Precision L/H m/neck | 316.59 |
| Precision fretless L/H | 291.59 |
| Precision L/H m/neck Mustang | 316.59 |
| Mustang | 296.61 |
| Musicmaster | 124.96 |

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|---------------|--------|
| Acoustics: | |
| F.C. 10% | 40.06 |
| F.C. 10 | 44.33 |
| F.C. 20 | 55.41 |
| F.C. 30 | 66.50 |
| F.C. 40 | 73.32 |
| F15 | 51.45 |
| F25 | 56.27 |
| F35 | 63.09 |
| F45 | 64.80 |
| F55 12-string | 78.43 |
| F65 | 78.43 |
| F75 | 98.90 |
| F85 | 129.58 |
| F95 | 165.39 |
| F80 | 100.60 |
| F115 | 242.11 |

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|---------------------|-------|
| ANGELICA MANDOLIN | |
| 584 Flat-back Model | 12.95 |

CHAPPELL

| | |
|-----------------|--------|
| Classical: | |
| C.100 | 36.00 |
| C.101 | 43.00 |
| C.102 | 49.00 |
| C.103 | 59.10 |
| C.104 | 65.00 |
| Steel string: | |
| 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 |

CLEARTONE

| | |
|----------------------|--------|
| MELODY | |
| 1200 12/s Folk | 34.86 |
| 1250 12/s Folk Elec. | 43.72 |
| 500 Folk | 30.81 |
| 525 Folk Elec. | 38.10 |
| 325 Folk | 13.00 |
| 460 Classic | 29.95 |
| 450 | 21.82 |
| 350 | 15.34 |
| 600 | 34.48 |
| 1300 | 39.38 |
| MIAMI | |
| FT1 Elec | 25.36 |
| FT2 Elec | 29.93 |
| FT1 Bass | 32.64 |
| TANTARRA | |
| 4195 Classic | 18.28 |
| 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 |
| SMI Custom IV | 122.76 |
| CM1 Salisbury | 109.96 |
| CG25 | 45.66 |
| SG10B | 44.52 |
| ST300 | 67.49 |

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|-----------|-------|
| HASHIMOTO | |
| G100 | 38.73 |
| G130 | 44.18 |
| G160 | 51.42 |
| G200 | 57.79 |
| G250 | 68.68 |

J. T. COPPOCK

| | |
|------------------------|---------|
| ANTORIA | |
| 2355 Big Jack S.Ac. | |
| Sunburst | 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 | 1144.00 |
| 2351 Memphis d/l | 136.00 |
| 2351DX Memphis d/l | 148.00 |
| 2351 Memphis Original | 141.00 |
| 2342IV Memphis | 170.00 |
| 2341 Memphis ctm d/l | 154.00 |
| 2343 Memphis jun. | 159.00 |
| 2337DX Memphis jun d/l | 173.00 |
| 2350 Memphis white | 144.00 |
| 2405 Custom 74 | 208.00 |
| 2451 Memphis Oldie | 190.00 |
| 2350B Memphis bs | 143.00 |
| 2680 Memphis Vine | 150.00 |
| 2458 Memphis Spcl | 157.00 |
| 2351CH Memphis Cherry | 136.00 |
| 2675 Custom 76 | 430.00 |
| 2354 Woodstock | 133.00 |
| 2345SL Left-Hand | 135.00 |
| 2377 Woodstock pro. | 141.00 |
| 2383 Woodstock ctm | 151.00 |
| 2338 Woodstock std. | 106.00 |
| 2347 Woodstock jun. | 128.00 |
| 2344 Woodstock nat. | 142.00 |
| 2395 Woodstock white | 240.00 |
| 2354B Woodstock bs | 130.00 |

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|------------------------|--------|
| 2354LB Woodstock | 140.00 |
| long bs | 2855 |
| 2352 Clipper | 92.00 |
| 2352M Clipper d/l | 108.00 |
| 2352 Custom | 121.00 |
| 2353LX Clipper long | 106.00 |
| bs black | 122.00 |
| 2368 Clipper Fireball | 138.00 |
| 2365 Dixie bs | 145.00 |
| 2365BL Dixie bs l/h. | 132.00 |
| 2366B Marksman | 132.00 |
| 2366FLB Fretless bs | 132.00 |
| 2375 Rocketman | 144.00 |
| Maple fb | 152.00 |
| 2375W Rocketman | 152.00 |
| White | 152.00 |
| 2375L Sunburst l/h. | 140.00 |
| HG188C Steel | 85.72 |
| 2375N Rocketman | 155.00 |
| Natural | 182.00 |
| 2375 Ash | 143.00 |
| 2375B Rocketman | 143.00 |
| black | 186.00 |
| 2655ZB Rocketman | 188.00 |
| Zebra | 186.00 |
| 2656ZB Zebra bs. | 188.00 |
| 2375W Twin Gemini | 250.00 |
| 6/12 | 260.00 |
| 2407 Twin Gemini 6/4. | 156.00 |
| 2376 Dixie Fireball bs | 154.00 |
| 2386 Memphis ctm d/l | 175.00 |
| 2386L Left-Hand | 150.00 |
| 2384 Clipper Ash. | 171.00 |
| 2385 Clipper Ash bs | 139.00 |
| 2370 Semi-Ac Id | 141.00 |
| 2371 Semi-Ac Id | 141.00 |
| 2374 Semi-Ac Id | 160.00 |
| 2395 Semi-Ac nat | 132.00 |
| 2409B bs. | 167.00 |
| 2409BIV bs | 198.00 |
| 2387 Custom Vulcan | 210.00 |
| 2387CU Vulcan bs | 207.00 |
| 2348 Phoenix | 231.00 |
| 2617S Artist nat | 222.00 |
| 2459 Venturer | 223.00 |
| 2469 Vulcan II | 232.00 |
| 2683 Solid special | 130.00 |

ANTORIA WESTERN

| | |
|------------------------------|--------|
| Folk | |
| 698E Gt. Western elec | 104.50 |
| 684E Super Electric. | 121.00 |
| 698 Gt. Western jbo | 120.00 |
| 698M Gt. Western maple | 137.00 |
| 698BK Gt. Western Black | 120.00 |
| 693 Gentleman Jim d/l | 107.00 |
| 684/12 Super Jumbo | 104.00 |
| 684BLK Black | 97.00 |
| 683 Super Jumbo | 85.00 |
| 684/L Left-Hand | 85.00 |
| 628/12 Californian | 86.00 |
| bo. | 78.00 |
| 628 Californian jbo | 44.00 |
| 62 Bronco fk | 71.00 |
| 627/12 Bronco jbo | 72.00 |
| 627L Left-Hand. | 144.00 |
| 642 Folk | 133.00 |
| 670 12 str | 116.00 |
| 699 Blonde | 125.00 |
| 697 Tennessee 6 | 92.00 |
| 695 Nashville 6 | 100.00 |
| 758 Gt. Western Artist jumbo | 124.00 |
| 952 Antoria Vintage | 82.00 |
| 684/6 Super Nashville. | 94.00 |

CIMAR

| | |
|---------------------|--------|
| 1904 Black 2pu | 83.00 |
| 1904S Sunburst 2pu | 82.00 |
| 1908 Bass 2pu | 85.00 |
| 1940 Sunburst 3pu | 91.00 |
| 1940W White 3pu | 91.00 |
| 1940 Ash 3pu | 96.00 |
| 1941 Cherry Jun 1pu | 75.00 |
| 1942 Walnut 2pu | 75.00 |
| 1944 Walnut 2pu | 82.00 |
| 1949 Stereo bs 2pu | 159.00 |
| 1950 White | 113.00 |
| 1951 Cherry | 112.00 |
| 1952 Bass | 109.00 |

ANTORIA CLASSICAL

| | |
|------|-------|
| 2855 | 58.00 |
| 2841 | 51.00 |
| 2840 | 49.00 |
| 2839 | 42.50 |

TAMA GUITARS

| | |
|------------------|---------|
| 3563 | 299.00 |
| 3568 | 239.00 |
| 3560S | 225.00 |
| 3568 1/2 | 218.00 |
| 3561S | 212.00 |
| 3566 | 198.00 |
| 3565 | 185.00 |
| 3555S | 1157.00 |
| 3557/12 | 214.00 |
| 3560/12 | 236.00 |
| 3550S Classical. | 163.00 |
| 3551 Classical | 230.00 |
| 3570 | 202.00 |

DOBRO GUITARS

| | |
|----------------|--------|
| 1000 | 800.00 |
| 36 | 285.00 |
| 33D | 250.00 |
| 33HS | 250.00 |
| 605S | 205.00 |
| 60S | 205.00 |
| Dobro Mandolin | 200.00 |

HAWAIIAN

| | |
|------------------|--------|
| 2390 Guitar only | 38.50 |
| 2391 Outfit | 117.00 |

FLETCHER, COPPOCK & NEWMAN

| | |
|------------------------------------|---------|
| 0110/J Swede, Nat | 335.00 |
| 0111/M Swede, Blk | 350.00 |
| 0112/P Swede, Chry | 335.00 |
| 0136/L Swede, White. | 299.00 |
| 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' Hole, Natural | 399.00 |
| 0125/D Jimmy, F' Hole, Sunburst. | 399.00 |
| 0130/T Patch 2000, Natural | 1295.00 |
| 0142/E Hagstrom Western 6-st. | 265.00 |
| 0143/H Hagstrom Western 12-str | 320.00 |

KENT GUITARS

| | |
|----------------------|-------|
| 0038/N Classical | 24.50 |
| 0039/O Jumbo | 37.50 |
| 0040/U Jumbo | 39.95 |
| 0041/G Jumbo | 39.95 |
| LORENZO GUITARS | |
| 0016/X Classical | 22.95 |
| 0027/F Classical | 25.50 |
| 0017/A Classical | 29.50 |
| 0089/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-strng | 52.50 |
| 0192/D Jumbo | 53.95 |
| 0193/G 12-strng. | 59.95 |

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/Q Classical | 47.50 |
| 0173/W Classical | 56.50 |
| 0174/Z Classical | 67.75 |
| 0175/C Classical | 79.95 |
| 0176/F Classical | 82.75 |
| 0177/L 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 |
| 0324/I Jumbo Case | 33.50 |
| 0344/S 12-st Case | 34.95 |
| KIMBARA MAESTRO GUITARS | |
| 0048/S Folk | 99.00 |
| 0049/V Jumbo | 107.50 |
| 0051/C Jumbo 6-st. | 173.95 |
| 0052/F Jumbo 12-st. | 149.00 |
| KIMBARA GUITARS | |
| 0031/S Elec 6-st | 191.00 |
| 0032/V Elec 6-str | 198.00 |
| 0034/B Elec Bass | 209.95 |
| 0029/L Elec 6-st | 194.50 |
| | |

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|-----------------|--------|-----------------------|--------|
| PE 115 | 191.80 | X-500 S-Ac2 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 | 256.45 | 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 l | |
| 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 2 | |
| 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 | 388.90 | JSB2 | 299.88 |
| SB 800 | 348.80 | JSB2C Carved | 342.71 |
| LS 800D | 266.00 | | |

| | | | |
|---------------------|--------|---------------------------|--------|
| ARIA DIAMOND | | | |
| ET 240 | 100.50 | D55-NT TV Rosewood | 546.58 |
| ES 175 | 102.00 | D50-NT Bluegrass | |
| LS 900 | 149.00 | Special Rose Dreadnought | 449.47 |
| EL 195 | 106.40 | D44MBL Bluegrass | |
| EA 200 | 115.95 | Jubilee Maple Dreadnought | |
| ST 380 | 119.50 | G-41 NT Jumbo 17" | 417.09 |
| EJ 230 bass | 109.90 | Body D/nought | 413.51 |
| PB 260 bass | 109.00 | GB75NT 3/4 Size 15" | |
| RE 550 bass | 170.90 | Cody D/nought | 377.56 |

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|-----------------------|--------|-----------------------------------|--------|
| ARIA ACOUSTICS | | | |
| 7451 | 101.30 | B875NT 3/4 Size 15" | |
| 7460 | 108.80 | Body D/nought | 348.78 |
| 9210 | 106.30 | G-37BL Arched Back | |
| 9214 12 string | 115.50 | Maple D/nought | |
| 9230 | 114.70 | D-40NT Bluegrass | |
| 9234 12 string | 123.90 | Jubilee Mahog. | |
| 9250 | 138.95 | D/nought | 348.78 |
| 9251 | 262.90 | D-35NT Bluegrass | |
| 9400 | 83.70 | D/nought Nat. | 302.05 |
| 9404 12 string | 89.90 | D555B Spruce | 546.58 |
| GR 30 | 123.00 | D44MNT Nat | 417.09 |
| 9254 12-string | 166.60 | D40CS Spruce | 348.78 |
| 9450 | 128.90 | D40CNT c/away | 399.16 |
| 9454 12-string | 139.80 | D-40C Nt Florentine | |
| 9630 | 78.70 | c/away | 399.16 |
| 9634 12-string | 86.20 | D-25M Bluegrass | |
| 930 | 137.30 | Mahogany D/nought | 258.90 |
| 7451B | 108.80 | Jumbo & Folk Acoustic: | |
| 7451B WR | 108.80 | F-50RNT Navarre | 683.16 |
| 940 | 129.75 | Rosewood 17" | |
| 9460 | 213.60 | F-50SB Navarre Maple | 546.58 |
| 9290 | 133.00 | 17" Jbo, S/burst | |
| 9295 | 141.50 | F-40BL Bluegrass 16" | 395.50 |
| 9294 | 139.80 | Folk | 266.09 |
| 9800C | 106.50 | F-30NT Aragon 15 1/4 | |
| 9800 | 106.50 | Folk Nat. | 266.09 |
| 9810C | 117.20 | F-30SB Aragon 15 1/4 | |
| 9810 | 117.20 | Folk S/burst. | 266.09 |
| 9810 | 108.80 | F30 RNT Smaller | 485.43 |
| 9264 12-string | 118.00 | F-20NT Troubadour | |
| 960 | 110.00 | 13 1/2 Folk Nat. | 212.16 |
| 9270 | 141.50 | F50BL Blonde | 546.58 |
| 9280 | 201.00 | F40NT Spruce Mahog | 395.50 |
| 9271 | 141.50 | F30RNT Small | 485.43 |
| 9274 12-string | 157.40 | B50NT Acoustic bs. | 539.35 |
| 9275 12-string | 157.40 | Twelve-String: | |

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| ARIA PRO II ACOUSTICS | | | |
| PW 25 | 129.75 | F-512NT Custom | 715.56 |
| PW 51 | 179.95 | Rosewood 17" Jbo. | |
| PW 56 | 218.50 | F-41 BL Custom | 643.64 |
| PW 65 | 229.95 | Flamed Maple 17" Jbc | |
| PW 70 | 267.90 | F-212XLNT Extra | 471.06 |
| PW 75 | 321.40 | Large Mah g 17" Jbo | 456.68 |
| PW85/12 | 243.00 | F212CNT c/away | 402.71 |
| PW 75/12 | 333.00 | F212NT Mahogany 16" | |
| ARIA CLASSICS | | | |
| A 580 | 232.70 | Folk | 312.82 |
| A 559 | 182.50 | F-112NT Standard | |
| A 558 | 149.80 | 15 1/4 Folk | 312.82 |
| A 557 | 127.20 | G-312NT Rosewood | |
| A 556 | 117.20 | 16" D/nought | 485.43 |
| A 555 | 107.20 | G-212NT Mahogany | 402.71 |
| A 554 | 98.80 | 16" D/nought | 402.71 |
| A 553 | 98.80 | Acoustic Bass: | |
| A 552 | 84.60 | B50NT | 539.35 |
| A 551 | 70.30 | Classic: | |
| A 550 | 61.10 | Mk5 Rosewood | 593.28 |
| A 549 | 56.90 | Mk4 Padouk | 355.99 |
| A 543 F | 132.30 | Mk3 Mahogany | 269.67 |
| A 561 | 82.00 | Mk2 Mahogany | 212.16 |

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| G.M.S. | | | |
| PIQATO 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 | | |
| 736L Bass, flat wnd | 6.95 | | |
| 76 "Gold", Classic | 2.07 | | |
| WESTERNER | | | |
| 600 | 2.39 | | |
| 660 | 2.39 | | |
| 612 | 4.07 | | |

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| GUILD (EX VAT) | | | |
| AA Artist Award | | | |
| | 1070.94 | | |

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| MORIDAIRA | | | |
| 842 Classic | 57.95 | | |
| 845 Classic | 70.45 | | |
| 843 Classic | 59.85 | | |
| 846 Classic | 83.05 | | |
| 847 Jumbo | 77.25 | | |
| 848 Jumbo | 98.70 | | |
| 850 Western | 121.10 | | |
| 855/F301 Folk | 72.65 | | |
| 856/F303 Folk | 82.10 | | |
| 851/W613 Western | T.B.A. | | |
| 852/WE1030 Jumbo | 104.58 | | |
| with pick-up | 127.40 | | |
| B704 12 str | 95.50 | | |
| BW650 9 str | 192.00 | | |
| W621S | 245.95 | | |
| W611 | 312.30 | | |
| W610 | 199.75 | | |
| W620 | 179.05 | | |
| G212 | 103.60 | | |
| G214 | 131.15 | | |
| MUSIMA | | | |
| 1612N Acoustic | 19.95 | | |
| 1612S Acoustic | 19.95 | | |

To avoid unnecessary repetitions, certain abbreviations are frequently used in our listings: electric-*elec*; custom-*ctm*; semi-acoustic-*s/ac*; organ-*org*; physical - *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*.

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| 730 Classic | 25.95 | | |
| 731 Classic | 27.75 | | |
| 732 Classic | 32.50 | | |
| 736 Classic | 63.55 | | |
| 737 Classic | 78.50 | | |
| 738 Classic | 96.50 | | |
| 500 | 12.95 | | |
| MORIDAIRA BANJOS | | | |
| FR 1R 4-String | 60.95 | | |
| FB 2R 5-String | 60.95 | | |
| GB 1 6-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 | | |

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| HORNBY-SKEWES | | | |
| HAMER inc. case | | | |
| HDS1 | 650.00 | | |
| HCS1 | 700.00 | | |
| HSL | 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 | 96.00 | | |
| D300 | 111.00 | | |
| T250 12-str. | 97.00 | | |
| HC40 | 189.00 | | |
| HC600 | 255.00 | | |
| KASUGA ELECTRICS | | | |
| SG360CH | 185.00 | | |
| SE480S | 165.00 | | |
| LG1000BS | 275.00 | | |
| LG600B | 205.00 | | |
| SE600N | 210.00 | | |
| SA600C | 220.00 | | |
| PB420S | 179.00 | | |
| JHS ACOUSTIC | | | |
| ENC1 | 120.00 | | |
| JHS ELECTRICS | | | |
| 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 | 52.00 | | |
| H118A | 30.00 | | |
| H119A | 35.00 | | |
| HJ200A | 69.00 | | |
| HJ200N | 72.00 | | |

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| HONDO ELECTRICS | | | |
| EG502 | 39.00 | | |
| HE55000 | 59.00 | | |
| HLP2BS | 72.00 | | |
| HLP2B | 72.00 | | |
| HLP2N | 79.00 | | |
| HRB2S | 110.00 | | |
| HFS3N | 66.00 | | |
| HL-3J | 49.00 | | |
| HFP2N | 79.00 | | |
| HRB2N | 110.00 | | |

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| NORLIN | | | |
| GIBSON | | | |
| Howard Roberts | 845.00 | | |
| Byrdland | 1263.00 | | |
| LSCEs | 1386.00 | | |
| Johnny Smith DN | 1453.00 | | |
| Johnny Smith D, S/b | 1453.00 | | |
| Johnny Smith N, l p/u | 1407.00 | | |
| Johnny Smith, S/b | 1407.00 | | |
| Super 400 CES, Nat | 1514.00 | | |
| Super 44 CES, S/b | 1316.00 | | |
| Byrdland, Natural | 1098.00 | | |
| L-C, Single Cutaway | 1078.00 | | |
| Acoustic Nat | 1078.00 | | |
| Super 400 C Outfit, | | | |
| Single Cutaway | | | |
| Acoustic, Nat | 1215.00 | | |

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| With Di Marzio pick-ups | | | |
| HDLP2W | 99.00 | | |
| HDLP2W1 | 99.00 | | |
| HDF33N | 115.00 | | |
| HDFP2B | 96.00 | | |

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

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|-------------------------|--------|--|--|
| KEMBLE | | | |
| YAMAHA Classics | | | |
| G225 | 61.00 | | |
| G230 | 89.30 | | |
| 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 | | |
| FG366s | 135.00 | | |
| FG375s | 165.00 | | |
| FG366sb | 84.00 | | |
| FG351sb | 120.00 | | |
| FG312 | 93.00 | | |
| SG412sb | 96.00 | | |

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| Electrics | | | |
| SG2000 | 625.00 | | |
| SG1500 | 495.00 | | |
| SG1000 | 525.00 | | |
| SG700 | 435.00 | | |
| SG500 | 389.00 | | |
| SG175 | 190.00 | | |
| SG90 | 150.00 | | |
| SG100 | 285.00 | | |
| SG100 | 326.00 | | |
| SG100 | 450.00 | | |
| SG1200 | 375.00 | | |
| SG1000 | 361.00 | | |
| SG800 | 530.00 | | |
| SA2000 | 449.00 | | |
| SA1000 | 345.00 | | |
| BB800 | 375.00 | | |
| BB1000 | 375.00 | | |
| BB1200 | 475.00 | | |
| Classic Case | 24.00 | | |
| Folk Case | 28.00 | | |
| Jumbo Case | 30.00 | | |
| 12-str Case | 29.00 | | |
| SG Case | 75.00 | | |
| SB Case | 69.00 | | |
| SA Case | 75.00 | | |

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| NORLIN | | | |
| GIBSON | | | |
| Howard Roberts | 845.00 | | |
| Byrdland | 1263.00 | | |
| LSCEs | 1386.00 | | |
| Johnny Smith DN | 1453.00 | | |
| Johnny Smith D, S/b | 1453.00 | | |
| Johnny Smith N, l p/u | 1407.00 | | |
| Johnny Smith, S/b | 1407.00 | | |
| Super 400 CES, Nat | 1514.00 | | |
| Super 44 CES, S/b | 1316.00 | | |
| Byrdland, Natural | 1098.00 | | |
| L-C, Single Cutaway | 1078.00 | | |
| Acoustic Nat | 1078.00 | | |
| Super 400 C Outfit, | | | |
| Single Cutaway | | | |
| Acoustic, Nat | 1215.00 | | |

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|---------------------------|--------|--|--|
| ES-175D | 613.00 | | |
| ES-345 TD, Cherry | 673.00 | | |
| ES-345 TD, S/b | 698.00 | | |
| ES-345TD, Walnut | 673.00 | | |
| ES-355 TD-SV | 875.00 | | |
| ES-335 TD, Cherry | 529.00 | | |
| ES-335 TD, S/b | 555.00 | | |
| ES-325 TD | 446.00 | | |
| Les Paul Recording White | 612.00 | | |
| Les Paul Recording Nat. | 590.00 | | |
| Les Paul Triumph Bs White | 598.00 | | |

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| 3067 Matt Finlsh | 65.00 | KISO-SUZUKI | | Musician series: | | 2608 | 165.00 | 2251 | 110.95 | ALLEGRO | |
| 3068 | 75.00 | 9502 Classic | 53.95 | MC100 | 218.90 | 2609 | 199.25 | 2251 case only | 36.00 | G 220 Standard | 13.12 |
| 3069 | 95.00 | 9503 Classic | 69.95 | MC200 | 244.50 | 2846 | 123.15 | SERENADA STUDENT | | G 300 Classic | 22.16 |
| 3070 Handmade | 135.00 | 9504 Classic | 64.95 | MC300 | 270.50 | LH647 | 119.25 | GUITARS | | G 400 Standard | 14.65 |
| 3071 Handmade | 218.00 | 9505 Classic | 67.95 | MC700 | POA | LH647/12 | 120.75 | CN101-1 | 11.99 | G 150A Classic | 27.34 |
| STUDENT GUITARS | | 9583 H/made Classic | 99.00 | | | LH684 BK | 125.45 | CN104 | 14.50 | G 160G Western | 49.47 |
| 3057 Dulcet | 25.99 | 9651 Folk | 60.95 | Concert series: | | LH684 CW | 133.85 | CN120 | 23.50 | LOPEZ: | |
| 3058 Constanta | 19.99 | 9852 Folk | 53.95 | CN100 | 204.45 | LH684/12 | 128.50 | CN130 | 28.50 | CLASSIC GUITARS | |
| 1512 Kansas | 16.35 | 9653 12/s Folk | 72.95 | CN100 AV | 218.95 | | | | | Aragona | 64.06 |
| 3050 Super Dulcet | 29.99 | 9507 Folk | 64.95 | CN200 | 214.50 | | | | | Valencia | 67.87 |
| 1514 El Chico | 16.35 | TATRA | | CN200 WH, AV | 222.95 | CIMAR | | | | Navarra | 71.51 |
| TERADA GUITARS | | 9198 Classic | 25.25 | CN250 | 232.55 | 335 | 78.45 | | | Granada | 82.50 |
| 3045 TG315 classic | 109.95 | 3225 Classic | 29.75 | Isorain series: | | 355/12 | 62.35 | | | Castilla | 91.07 |
| 3046 TG312 classic | 99.95 | Hi-Spot Nylon | 18.50 | IC210 KR | 281.50 | 369 | 64.66 | | | Sevilla | 117.93 |
| 3047 TG307 classic | 74.95 | IC210 BS | 242.50 | IC100 | 232.75 | 370 | 64.66 | | | Andorra | 140.40 |
| 3048 TG370 classic | 209.95 | IC100 | 232.75 | IC200 BS | 242.15 | 371 | 69.25 | | | | |
| 3049 TG360 classic | 179.95 | IC400 MO | 295.50 | IC400 AV | 242.15 | 371BK | 64.65 | | | | |
| 3187 FW628 jumbo | 145.95 | IC400 AV | 309.50 | IC400 AV | 295.50 | 371BK/12 | 72.25 | | | WESTERN GUITARS | |
| 3188 FW624 jumbo | 135.95 | Jazz series: | | SA100 BS | 264.62 | 393 | 73.15 | | | Serenata VII | 60.53 |
| 3189 FW625 jumbo | 112.95 | SA100 CH | 308.74 | SA case only | 43.35 | MACCAFERRI | | | | Fantom 20 | 77.64 |
| 3190 FW615 jumbo | 107.95 | FA100 BS | 237.39 | FA100 NT | 259.03 | MAC 2 special | 165.00 | | | Fantom 30 | 81.29 |
| 3191 FW659B jumbo | 126.95 | FA100 NT | 259.03 | FA100 case only | 40.15 | MAC 3 | 175.00 | | | Fantom 33 | 87.39 |
| 3192 FW615E electric | 129.95 | FA300 | 389.69 | FA300 | 389.69 | BOZO | 190.00 | | | Fantom 36 | 93.50 |
| 3191 FW613 jumbo | 97.95 | FA800 | 399.25 | FA800 | 399.25 | B60 | 275.00 | | | Fantom 39 | 99.59 |
| 3195 TW100 Hand-crafted | 345.95 | FA300 case only | 48.95 | FA300 case only | 48.95 | B805 | 385.50 | | | Fantom 42 Black | 99.59 |
| 3196 TW70 Hand-crafted | 220.95 | 2453 | 258.95 | 2453 | 258.95 | B805/12 | 407.95 | | | TWELVE STRING GUITARS | |
| 3197 FW655N | 136.95 | Rock series: | | 2453 | 258.95 | B100 | 646.95 | | | Fantom 112 | 90.07 |
| APPLAUSE BY KAMAN | | B3 | 185.00 | 2453 | 258.95 | Classic | | | | Fantom 212 | 100.80 |
| AA14 | 169.95 | 2388B | 218.05 | 2388B | 218.05 | B3 | 185.00 | | | Fantom 139 | 111.82 |
| AA24 | 169.95 | 2388B | 278.20 | 2388B case only | 45.75 | B10 | 211.50 | | | Fantom 412 Black | 111.82 |
| GUYATONE | | 2402 | 309.40 | 2402 WH | 340.70 | B15 | 235.65 | | | SOLID BODY ELECTRIC GUITARS | |
| 8-string pedal steel | 375.00 | 2404 | 304.58 | 2404 case only | 56.15 | CIMAR | 356.95 | | | Dyno II | 102.93 |
| | | 2404 | 304.58 | George Benson models: | | B3 | 185.00 | | | Vedette | 115.87 |
| | | 2404 case only | 56.15 | GB10 | 545.00 | 360/12 | 370.00 | | | Super Jam | 134.26 |
| | | George Benson models: | | GB20 | 585.00 | 362/12 | 370.00 | | | Red Flame | 110.12 |
| | | GB10 | 545.00 | Ibanez Artist: | | 360/12F | 370.00 | | | Black Pearl | 120.28 |
| | | GB20 | 585.00 | 2616 | 309.50 | Bass | | | | | |
| | | Ibanez Artist: | | 2617 | 327.90 | 3000 | 345.94 | | | THIN BODY ELECTRIC GUITARS | |
| | | 2616 | 309.50 | 2617 | 327.90 | 3001 | 368.19 | | | Caravel | 105.75 |
| | | Masquerader | 210.80 | 2618 | 325.65 | 4000 | 415.13 | | | DS/2T | 125.43 |
| | | Masquerader 12-string | 421.64 | 2618/12 | 345.00 | 4001 | 448.88 | | | DS/2T/Artist | 139.35 |
| | | Double-neck 4/6 | 442.32 | 2619 | 367.15 | 4002 | 943.31 | | | | |
| | | Double-neck 4/12 | 442.32 | 2622 | 450.00 | 4005 | 531.56 | | | BASS ELECTRIC GUITARS | |
| | | Marathon bass | 210.80 | 2622 | 450.00 | | | | | Special Bass | 152.08 |
| | | Double-neck 12/6 | 459.97 | 2626 | 496.94 | | | | | Black Bass | 122.85 |
| | | Available through Barnes & Mullins: | | 2626 | 496.94 | | | | | DS/Bass | 120.88 |
| | | Meteor | 176.17 | 2629 | 327.15 | | | | | Starfire Bass | 87.24 |
| | | Masquerader | 191.34 | 2630 | 344.75 | | | | | Red Bass | 115.87 |
| | | Masquerader 12-string | 210.80 | 2630 | 344.75 | | | | | | |
| | | Double-neck 4/6 | 421.64 | 2635 | 355.50 | | | | | JOSE RAMIREZ CONCERT GUITARS | |
| | | Double-neck 4/12 | 442.32 | 2635 | 355.50 | | | | | Model Studio I | 235.77 |
| | | Marathon bass | 210.80 | 2640 | 342.35 | | | | | Model Studio II | 396.09 |
| | | Double-neck 12/6 | 459.97 | 2640 | 342.35 | | | | | | |
| | | Available through Barnes & Mullins: | | 2700 | 650.00 | | | | | RICARDO SANCHIS CARPIO CONCERT GUITARS | |
| | | Meteor | 176.17 | 2700 | 650.00 | | | | | Model 40E | 192.78 |
| | | Masquerader | 191.34 | 2710 | 470.50 | | | | | Model 40 | 147.42 |
| | | Masquerader 12-string | 210.80 | 2710 | 470.50 | | | | | Model 38 | 85.36 |
| | | Double-neck 4/6 | 421.64 | 2710 | 470.50 | | | | | Model 32 Flamenco | 170.10 |
| | | Double-neck 4/12 | 442.32 | 2710 | 470.50 | | | | | Model 33 Flamenco | 123.12 |
| | | Marathon bass | 210.80 | 2710 | 470.50 | | | | | PRUDENCIO SAEZ GUITARS | |
| | | Double-neck 12/6 | 459.97 | 2710 | 470.50 | | | | | Model 2 | 25.92 |
| | | Available through Barnes & Mullins: | | 2710 | 470.50 | | | | | Model 4 | 27.54 |
| | | Meteor | 176.17 | 2710 | 470.50 | | | | | Model 12 | 32.40 |
| | | Masquerader | 191.34 | 2710 | 470.50 | | | | | Model 14 | 34.02 |
| | | Masquerader 12-string | 210.80 | 2710 | 470.50 | | | | | Model 21 | 25.92 |
| | | Double-neck 4/6 | 421.64 | 2710 | 470.50 | | | | | Model 24 | 71.28 |
| | | Double-neck 4/12 | 442.32 | 2710 | 470.50 | | | | | Model 28 | 85.86 |
| | | Marathon bass | 210.80 | 2710 | 470.50 | | | | | Model 28 Flamenco | 48.60 |
| | | Double-neck 12/6 | 459.97 | 2710 | 470.50 | | | | | Mandoline | 25.92 |
| | | Available through Barnes & Mullins: | | 2710 | 470.50 | | | | | Model Lady % size | 25.92 |
| | | Meteor | 176.17 | 2710 | 470.50 | | | | | Model 21 W | 45.36 |
| | | Masquerader | 191.34 | 2710 | 470.50 | | | | | | |
| | | Masquerader 12-string | 210.80 | 2710 | 470.50 | | | | | | |
| | | Double-neck 4/6 | 421.64 | 2710 | 470.50 | | | | | | |
| | | Double-neck 4/12 | 442.32 | 2710 | 470.50 | | | | | | |
| | | Marathon bass | 210.80 | 2710 | 470.50 | | | | | | |
| | | Double-neck 12/6 | 459.97 | 2710 | 470.50 | | | | | | |
| | | Available through Barnes & Mullins: | | 2710 | 470.50 | | | | | | |
| | | Meteor | 176.17 | 2710 | 470.50 | | | | | | |
| | | Masquerader | 191.34 | 2710 | 470.50 | | | | | | |
| | | Masquerader 12-string | 210.80 | 2710 | 470.50 | | | | | | |
| | | Double-neck 4/6 | 421.64 | 2710 | 470.50 | | | | | | |
| | | Double-neck 4/12 | 442.32 | 2710 | 470.50 | | | | | | |
| | | Marathon bass | 210.80 | 2710 | 470.50 | | | | | | |
| | | Double-neck 12/6 | 459.97 | 2710 | 470.50 | | | | | | |
| | | Available through Barnes & Mullins: | | 2710 | 470.50 | | | | | | |
| | | Meteor | 176.17 | 2710 | 470.50 | | | | | | |
| | | Masquerader | 191.34 | 2710 | 470.50 | | | | | | |
| | | Masquerader 12-string | 210.80 | 2710 | 470.50 | | | | | | |
| | | Double-neck 4/6 | 421.64 | 2710 | 470.50 | | | | | | |
| | | Double-neck 4/12 | 442.32 | 2710 | 470.50 | | | | | | |
| | | Marathon bass | 210.80 | 2710 | 470.50 | | | | | | |
| | | Double-neck 12/6 | 459.97 | 2710 | 470.50 | | | | | | |
| | | Available through Barnes & Mullins: | | 2710 | 470.50 | | | | | | |
| | | Meteor | 176.17 | 2710 | 470.50 | | | | | | |
| | | Masquerader | 191.34 | 2710 | 470.50 | | | | | | |
| | | Masquerader 12-string | 210.80 | 2710 | 470.50 | | | | | | |
| | | Double-neck 4/6 | 421.64 | 2710 | 470.50 | | | | | | |
| | | Double-neck 4/12 | 442.32 | 2710 | 470.50 | | | | | | |
| | | Marathon bass | 210.80 | 2710 | 470.50 | | | | | | |
| | | Double-neck 12/6 | 459.97 | 2710 | 470.50 | | | | | | |
| | | Available through Barnes & Mullins: | | 2710 | 470.50 | | | | | | |
| | | Meteor | 176.17 | 2710 | 470.50 | | | | | | |
| | | Masquerader | 191.34 | 2710 | 470.50 | | | | | | |
| | | Masquerader 12-string | 210.80 | 2710 | 470.50 | | | | | | |
| | | Double-neck 4/6 | 421.64 | 2710 | 470.50 | | | | | | |
| | | Double-neck 4/12 | 442.32 | 2710 | 470.50 | | | | | | |
| | | Marathon bass | 210.80 | 2710 | 470.50 | | | | | | |
| | | Double-neck 12/6 | 459.97 | 2710 | 470.50 | | | | | | |
| | | Available through Barnes & Mullins: | | 2710 | 470.50 | | | | | | |
| | | Meteor | 176.17 | 2710 | 470.50 | | | | | | |
| | | Masquerader | 191.34 | 2710 | 470.50 | | | | | | |
| | | Masquerader 12-string | 210.80 | 2710 | 470.50 | | | | | | |
| | | Double-neck 4/6 | 421.64 | 2710 | 470.50 | | | | | | |
| | | Double-neck 4/12 | 442.32 | 2710 | 470.50 | | | | | | |
| | | Marathon bass | 210.80 | 2710 | 470.50 | | | | | | |
| | | Double-neck 12/6 | 459.97 | 2710 | 470.50 | | | | | | |
| | | Available through Barnes & Mullins: | | 2710 | 470.50 | | | | | | |
| | | Meteor | 176.17 | 2710 | 470.50 | | | | | | |
| | | Masquerader | 191.34 | 2710 | 470.50 | | | | | | |
| | | Masquerader 12-string | 210.80 | 2710 | 470.50 | | | | | | |
| | | Double-neck 4/6 | 421.64 | 2710 | 470.50 | | | | | | |
| | | Double-neck 4/12 | 442.32 | 2710 | 470.50 | | | | | | |
| | | Marathon bass | 210.80 | 2710 | 470.50 | | | | | | |
| | | Double-neck 12/6 | 459.97 | 2710 | 470.50 | | | | | | |
| | | Available through Barnes & Mullins: | </ | | | | | | | | |

| | | | |
|-------------------------------|--------|---------------------------------|--------|
| Monitor 60/130..... | 166.00 | 1072 100W L & bs..... | 127.57 |
| SPEAKER UNITS | | 1073 50W PW..... | 118.84 |
| 2 x 12 Flare Bs 120W... | 150.00 | 1074 100W PA..... | 153.50 |
| 4 x 12 Lead 240W..... | 159.00 | 1075 100W Slave..... | 111.36 |
| 1 x 18 100W..... | 130.00 | 1060, sound/light control..... | |
| 2 x 12 120W PA pr..... | 170.00 | 1061, lighting cabs, set 3..... | 43.47 |
| 2 x 12 1 Hn 120W pr..... | 209.00 | 1949, fuzz sound..... | 50.60 |
| 1 x 12 Hn 120W pr..... | 172.50 | 1041, minireverb..... | 10.36 |
| 2 x 12 1 Hn 240W pr..... | 235.00 | mixer, 6 chan..... | 66.50 |
| 1 x 15 TH Base Bin..... | 165.50 | 1041F, footswitch..... | 2.88 |
| 2 x 12 TH Base Bin..... | 175.00 | Celestion spkrs: | |
| Mini Bin..... | 150.00 | 1051, G12M, 25W..... | 15.33 |
| Full Range Flare..... | 225.00 | 1052, G12H, 30W..... | 18.28 |
| Horn Units (2)..... | 132.00 | 1053, G15M, 50W..... | 22.98 |
| Horn unit (P2)..... | 75.00 | 1055, G 8C, 100W..... | 41.23 |
| Horn unit (PA)..... | 124.00 | 1056, S10, 15W..... | 5.49 |
| Mon. 1 x 12 60W..... | 99.00 | | |
| ACCESSORIES | | | |
| Mantis..... | 156.00 | | |
| Reverb Unit..... | 80.00 | | |
| Constellation 12/2 mixer..... | 312.90 | | |

J. T. COPPOCK

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

| | |
|---|--------|
| FENDER | |
| Dual Showman, cab. 2 x D 130F JBL..... | 289.85 |
| Dual Showman, enc. 2 x D 140F JBL..... | 315.08 |
| Dual Showman, top. Quad Reverb, 4 x 12-inch speakers..... | 340.27 |
| Quad Reverb, 4 x D 120F speakers..... | 464.85 |
| Super Six, 6 x 10-inch speakers..... | 671.65 |
| Vibrosonic Reverb 1 x D 130F JBL..... | 451.95 |
| Twin Reverb, 2 x 12-inch speakers..... | 426.85 |
| Twin Reverb, 2 x D 120F JBL..... | 398.60 |
| Bandmaster, 2 x 12-inch enc..... | 498.81 |
| Bandmaster, 2 x D 120F JBL..... | 252.05 |
| Bandmaster, top..... | 564.20 |
| Bandmaster enclosure Super Reverb, 4 x 10-inch..... | 242.61 |
| Super Reverb, 4 x 10-inch..... | 151.22 |
| Super Reverb, 4 x D 110F JBL..... | 340.89 |
| Pro. Reverb, 2 x 12-inch..... | 526.81 |
| Vibrolox Reverb, 2 x 10-inch..... | 316.08 |
| De Luxe Reverb, 1 x 12-inch..... | 263.73 |
| Princeton Reverb, 1 x 10-inch..... | 216.92 |
| Princeton, 1 x 10-inch..... | 169.65 |
| Champ, 1 x 8-inch..... | 122.45 |
| Super Twin..... | 65.10 |
| 300PS guitar enc..... | 443.62 |
| 300PS guitar top..... | 262.55 |
| Tube reverb 220V..... | 508.71 |
| Vibrochamp 1 x 8..... | 131.25 |
| Bassman 100, top..... | 71.28 |
| Bassman, 100, enclosure..... | 217.40 |
| Bassman 50, 2 x 15-inch..... | 217.40 |
| Bassman 50, 2 + D 140F JBL..... | 185.88 |
| Musicmaster bass, 1 x 12-inch..... | 305.61 |
| Bassman 50, top..... | 106.70 |
| Bassman 10..... | 176.42 |
| 300 PS enclosure, bs..... | 276.19 |
| PA 100 top..... | 311.80 |
| PA 100 column..... | 281.59 |
| Hi Freq. Horn..... | 92.72 |
| PA160 Amp Top..... | 56.85 |
| PA160 SC3-10 column..... | 450.21 |
| | 94.77 |

CLEARSTONE

| | |
|-----------------------------------|--------|
| CMJ | |
| 1037, 500W L&B..... | 119.23 |
| 1038, 100W L&B..... | 138.70 |
| 1039, 2 x 5 cab, 120W, ld..... | 122.21 |
| 1040, 2 x 15 cab, 120W, bass..... | 118.62 |
| 1050, 2 x 12 cab, 50W, ld..... | 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 & bs..... | 118.84 |

RANDALL

| | |
|---|--------|
| Combination Amplifiers | |
| Commander 210..... | 385.00 |
| Commander I..... | 385.00 |
| Commander II..... | 439.00 |
| Commander IV..... | 475.00 |
| Commander VI..... | 559.00 |
| 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"..... | 310.00 |
| 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..... | 532.00 |
| 120 watt power 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..... | 515.00 |
| Exponential horn..... | 290.00 |
| Exponential horn..... | 215.00 |

CUSTOM SOUND

| | |
|-------------------------|--------|
| Trucker..... | 107.14 |
| Trucker bass..... | 125.55 |
| Trucker duo..... | 125.55 |
| Trucker rvb..... | 155.68 |
| 700A..... | 209.25 |
| 700C..... | 117.18 |
| 700K..... | 242.73 |
| 700PPA1..... | 334.80 |
| 700PPA11..... | 251.10 |
| 708 mon amp..... | 133.92 |
| 704 150W..... | 184.14 |
| 706 150W bass..... | 167.40 |
| 705 2 x 12" combo..... | 279.56 |
| 705S 1 x 15" combo..... | 296.30 |
| 707 bass combo..... | 284.58 |
| Mixer: | |
| P12/2..... | 349.86 |
| Enclosures: | |
| Sigma..... | 200.88 |
| Moon Bin..... | 167.40 |
| 7212H..... | 117.18 |
| 7212ST..... | 133.92 |
| 7215..... | 150.66 |
| 7412..... | 167.40 |
| 7125B..... | 209.25 |
| 7PH horn..... | 133.92 |
| 7HB horn..... | 66.96 |
| Trucker PA rev amp..... | 148.99 |
| Trucker PA amp..... | 125.55 |
| Trucker cab 60W..... | 75.33 |
| Trucker monitor..... | 58.59 |
| Trucker monitor H..... | 83.70 |

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 |

ELECTRO-VOICE (EX. VAT)

| | |
|------------------------|--------|
| Components | |
| 1823, 110W driver..... | 57.00 |
| 1829, 60W driver..... | 61.00 |
| EVM12L speaker..... | 105.00 |
| EVM15B speaker..... | 109.00 |
| EVM15L speaker..... | 108.00 |
| EVM18B speaker..... | 114.00 |
| T350, VHF driver..... | 76.00 |
| P.A. 30A..... | 39.69 |
| P.A. 12..... | 28.44 |
| T.35..... | 35.50 |
| ST.350A..... | 66.00 |

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|-----------------|--------|
| Cabinets | |
| Elim 1A..... | 550.00 |
| Elim 3..... | 360.00 |
| Elim 4..... | 390.00 |
| FM12-2..... | 245.00 |

| | |
|---------------------------|--------|
| Microphones | |
| 660 Super Cardioid..... | 57.00 |
| DS 35 spl D Cardioid..... | 68.00 |
| RE 11 Super D..... | 99.00 |
| Cardioid..... | 258.00 |
| RE 20 Cardioid..... | 258.00 |

ELKA-ORLA

| | |
|-------------------------|--------|
| 6101 Universal Amp..... | 239.32 |
| 6102 Universal Amp..... | 269.42 |
| 100..... | 437.38 |
| 6103 Universal Amp..... | 104.59 |
| 1604 Reverb III..... | |

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..... | 48.60 |
| 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 |

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 spl 25W horn..... | 105.46 |
| Reflex 1 x 15" 100W P.A./Disco..... | 102.11 |

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|---|--------|
| Reflex 1 x 15" 125W Bass/Heavy Duty P.A./Disco/Organ..... | 128.90 |
| Mini Bin 100W 1 x 15" P.A./Disco..... | 100.44 |
| Mini Bin 125W 1 x 15" Bass Bin..... | 127.22 |
| Bass Bin 100W 1 x 15" P.A./Disco..... | 130.57 |
| Bass Bin 125W 1 x 15" Bass Bin..... | 157.36 |
| 1 x 15" Bass Guitar..... | 32.48 |
| Single High Hn 50W..... | 52.74 |
| Twin High Hn 100W..... | 58.59 |
| Horn Unit 2 x 25W Upper Mid Range (small)..... | 143.96 |
| Fibreglass R.C.F. 100W Middle Range Horn with lid..... | 58.59 |
| 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..... | 7.87 |
| GM120, boom..... | 9.41 |
| GM121, boom..... | 10.42 |
| GM137, boom..... | 6.86 |
| GM109, table top..... | 8.06 |
| GM111, table top..... | 9.27 |
| GM148, low level..... | 9.43 |
| GM149, low level..... | 10.61 |

C. E. HAMMOND

| | |
|--|--------|
| EX. VAT | |
| CERWIN VEGA | |
| Vocal Systems | |
| V.20 100 Watts..... | 170.00 |
| V.30 150 Watts..... | 260.00 |
| V.32 300 Watts..... | 380.00 |
| V.35 300 Watts..... | 410.00 |
| V.35 300 Watts..... | 560.00 |
| VH.36 400 Watts..... | 710.00 |
| Instruments Systems | |
| G.32 200 Watts..... | 285.00 |
| B.36A 300 Watts..... | 395.00 |
| B.36MF 300 Watts..... | 475.00 |
| B.48 300 Watts..... | 580.00 |
| B.48MF 400 Watts..... | 650.00 |
| B118C 300 Watts..... | 280.00 |
| Stage Monitors | |
| SM12-2 150 Watts..... | 16.00 |
| SM15-2 200 Watts..... | 276.00 |
| SM18-2 300 Watts..... | 406.00 |
| SM4-4 100 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 500 Watts..... | 595.00 |
| L48SE Folded Horn 500 Watts..... | 835.00 |
| Electronics | |
| GE2 Graphic EqLzr..... | 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 | |
| V5 Musician 100W rvb..... | 180.79 |
| V5 Bass amp 100W..... | 147.31 |
| V5 Musician rvb combo 100W..... | 267.01 |
| IC100L Amp..... | 175.77 |
| V5 Bass Combo 100W..... | 267.84 |
| IC100L Combo..... | 262.82 |
| Studio 50 Combo..... | 160.70 |

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|---------------------------------|--------|
| 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 |

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|-------------------------|---------|
| 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 Vari-echo..... | TBA |
| 19" rack mount..... | TBA |
| MIXERS | |
| 8/2..... | 306.96 |
| 8/2 cannons..... | 355.32 |
| 12/2..... | 371.95 |
| 12/2 canonna..... | 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 |
| DR 103 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 |
| SA121FL 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/vb..... | 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..... | 18 |

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|----------------------------|--------|
| 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 | 154.95 |
| LS15B cab | 104.30 |
| LS20LH cab | 137.95 |
| SC40 column | 128.20 |

MAINE

| | |
|-----------------------------|--------|
| P.A. EQUIPMENT | |
| PA170 mixer amp | 267.84 |
| 212PA cab | 147.31 |
| 112M pon 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 | |
| 12.2 x 12.2 spkrs | 113.83 |
| 12.4 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 | 141.75 |
| Mk 1 PA amp | 172.50 |
| Mk 2 PA amp | 202.50 |
| 100W slave | 142.50 |
| X6 mixer | 142.50 |
| Disco unit | 232.50 |
| Microphone kit | 62.50 |
| LOUDSPEAKERS | |
| MA 112 | 107.25 |
| MA 412 | 131.25 |
| MA 115 D60 | 113.25 |
| MA 115 G60 | 110.25 |
| MA 115 D100 | 142.50 |
| MA 115 G100 | 139.50 |

MM ELECTRONICS (EX. VAT)

| | |
|-------------------------------------|--------|
| Mixing consoles: | |
| MP 175 12 chn | 250.00 |
| MP175 8 chn | 204.00 |
| MP175 16 chn | 310.00 |
| MP185 Super 16 | 490.00 |
| MP175 8/4 | 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 |

MUSICAID

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

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|--|--------|
| VT40 60W 4 x 10" | 472.15 |
| VT22 100W 2 x 12" | 524.62 |
| G212 120W 2 x 12" | 524.62 |
| G410 120W 4 x 10" | 542.11 |
| Solid State | |
| Bass Combos | |
| B100 20W 1 x 10" | 159.94 |
| B15N 30W 1 x 15" | 473.61 |
| B115 120W 1 x 15" | 486.15 |
| Solid State | |
| Amplifiers Only | |
| HDV2 60W Valve | 377.73 |
| HDV4 100W Valve | 444.18 |
| HDB25B 55W Valve | 304.28 |
| Bass | |
| HDV4B 100W Valve | 419.70 |
| HDV6B 240W Solid State-Bass | 430.19 |
| HDSVT 300W Valve-Bass | 340.06 |
| 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 |

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|---|--------|
| Extension Cabinets | |
| EXV1/2 2 12" Speaker | 206.35 |
| VT22 extension cab | 559.59 |
| EXV6 2 12" Speaker, radial horn + tweeter | |
| PA Systems | |
| SR4 100W Four channel 2 x 10" Speakers | 500.14 |
| SR6 120W Six channel, 4 x 8" speakers, 2 tweeters | 105.84 |
| Amplifier Head | |
| C-SR4 100W Solid State | 262.31 |
| C-SR6 100W Solid State | 458.17 |
| A 120 120W Slave amplifier Solid State | 276.30 |
| Speaker Cabinets | |
| S 210 2 10" Speakers | 118.91 |
| S 48 4 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 12" hn | 129.00 |
| 7992 S115 1 x 15" | 135.00 |
| 7993 S2H Add on dbl hn | 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

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|---------------|--------|
| 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 |

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|---------------------------------|--------|
| 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 1 | 180.00 |
| X 41 | 155.00 |
| M 62 | 390.00 |
| M 82 | 470.00 |
| M82S | 555.00 |
| M123S | 755.00 |
| M123C | 955.00 |
| M163 | 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 |
| 113H 1 x 15" + hns. | 193.50 |
| 131/100H 1 x 15" 100W | 203.28 |
| 114 1 x 15" 85W | 198.00 |
| 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 |
| 115/80MR 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 | 170.07 |
| 12/2 | 376.50 |
| OMEC | |
| 150W inst. amp | 137.98 |
| 150EQ + equalizer | 156.94 |
| S150 + effects | 185.19 |
| S150EQ w. both | 205.74 |
| PA150 4 ch. Wrvb. | 185.08 |
| PA150 EQ | 182.03 |
| OMI digital amp | 397.22 |
| OM2 Remote unit | 39.83 |
| Speakers | |
| OC1 2 x 12 PA | 92.11 |
| OC2 2 x 12 stage | 95.71 |
| OC3 2 x 12 140W | 109.71 |
| OC4 15" bass | 118.11 |

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| CL410 Classic 50W 4 x 10" w. reverb + Automix | 294.50 |
| D212 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 unt w. Eq | 410.75 |
| Instrument Speaker 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" | 197.62 |
| 215H 2 x 15" + Hyperbolic Hn | 248.00 |
| 610 6 x 10" + Hyperbolic Hn | 201.50 |
| 612H 6 x 12" + Hyperbolic Hn | 317.75 |
| 810 8 x 18" Stackable | 348.75 |
| 118FH 1 x 18" Folded Hn | 286.75 |
| Public Address Amplifiers and Slaves | |
| PA120 100W 4 inputs | 205.38 |
| SPA Standard 130W 8 inputs | 224.75 |
| PA400 200W 12 inputs mixer amp 120W/ch | 326.55 |
| 260B 260 Booster | 558.00 |
| 130W slave | 170.50 |
| 260S 260 Stereo Booster | 259.62 |
| 400B 400 Stereo Booster | 240.25 |
| 800B 800 Stereo Booster | 333.25 |
| 400W slave | 480.50 |
| CS800 Commercial Power Amp Stereo 400W/ch | 480.50 |
| Mixers | |
| 600 Mixer 6 ch mono. | 259.62 |
| 600S 600 Stereo Mixer 6 ch stereo facilities | 313.87 |
| 800S 800 Stereo Mixer 8 ch stereo facilities | 480.50 |
| 900 Mixer 9 ch mono. | 333.25 |
| 1200 Mixer 12 ch mono | 406.87 |
| 1200S 1200 Stereo Mixer 12 ch stereo facilities | 736.25 |
| 2400F Festival Mixer 24 ch full prof unit | 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 Col | 135.62 |
| 412 4 x 12" Col each | 139.50 |
| 1210T 2 x 12" + 2 x 10" + 3 Tweeters Col each | 178.25 |
| 215H 2 x 5" + Hyperbolic Hn Cab. | 248.00 |
| 1510T 2 x 15" + 2 x 10" + 3 x Tweeters Cab each | 271.25 |
| 115HT 1 x 15" + Hyperbolic Hn + 2 x Tweeters | 217.00 |
| 215HT 2 x 15" + 2 x Hyperbolic Hns + 2 x Tweeters | 333.25 |

PEAVEY

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|---|--------|
| exc VAT | |
| Combination Amplifiers | |
| P112 Pacer 45W 1 x 12" w. reverb | 170.50 |
| TNT Tn t 45W 1 x 15" bs unit | 209.25 |
| CL212 Classic 50W 2 x 12" w. reverb + Automix | 248.00 |

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|---|--------|
| SPI Spider Bin 1 x 15" + Radial Hn Theatre | 372.00 |
| Type encl. each | 58.13 |
| T300 Bank of 3 Twtrs | 166.62 |
| T12 Radial Bank of 12 Tweeters each | 166.62 |
| Ancillary Public Address Equipment | |
| M3 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 |
| A3 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 |

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|--------------------------------------|--------|
| 1986 50W bass | 191.95 |
| 1987 50W Lead | 191.95 |
| 2204 50W M/Vol | 191.95 |
| 2205 100W Slave | 156.40 |
| Instrument Cabinets | |
| 1982 82B 120W 4 x 12 | 191.50 |
| 1960 60B 100W 4 x 12 | 176.25 |
| 1935 35B 100W 4 x 12 | 176.25 |
| 1979 79B 200W 4x15 | 285.00 |
| 2095 95B 100W 2 x 12 | 176.25 |
| 2065 65B 125W Powercell | 190.90 |
| 2064 65B 100W Powercell | 165.15 |
| 1990 100W 8 x 10 | 187.70 |
| 2069 120W Artist | 173.85 |
| 2052 125W Powercell | 228.75 |
| 2056 250W Powercell | 386.50 |
| 2196 100W Lead/bass Combo Amplifiers | 146.95 |
| 2200 100W Super Trans. | 276.50 |
| 2077 100W 4 x 12 Bass | 299.95 |
| 2078 100W 4 x 12 Ld. | 299.95 |
| 2201 30W Trans Ld. | 147.50 |
| 2202 30W Trans Bs. | 147.50 |
| 2199 30W 2 x 12 | 166.95 |
| 2103 100W Valve | 378.75 |
| 2104 50W Valve | 270.95 |

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|-------------------------------|--------|
| RESLOSOUND | |
| S81/M Cardioid med mfc | 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 |
| RG771 Super Cardioid mic | 24.00 |
| ECOM Omni-direc. mic | 12.85 |
| Cabaret Exec mic | 356.40 |
| TX100 | 174.96 |
| TX100 (Gold mic. transmitter) | 174.96 |
| RXA Receiver w. aerial PA | 174.50 |
| 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 |

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|-----------------------------|--------|
| PA Amps & Mixers | |
| 2003 100W 6 Ch Amp | 235.95 |
| 1985 50W 4 Ch Amp | 191.95 |
| 2071 6 Ch Mixer | 92.35 |
| 2051 250W Slave | 245.95 |
| 2125 8 ch rvb mixer amp | 255.95 |
| PA Cabs & Bins | |
| 2097 pr B x 8 125W | 211.90 |
| 2043 pr 2 x 10 2 x 12 | 299.95 |
| 2047 pr 1 x 10 1 x 12 100W | 197.80 |
| 2121 100W Slave Monitor | 212.90 |
| 2122 30W Slave Monitor | 159.50 |
| 2123 50W Monitor | 82.75 |
| 2 | |

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|------------------|---------|
| 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-6E | 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 |

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| 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. | |
| 100W | 148.00 |
| 4 x 12PA cols split prs | |
| 200W | 293.00 |
| 4 x 12 inst. cab. 150W | 135.00 |
| Loudspeakers | |
| HE1c, 1 x 12, 50W | 60.00 |
| HE2c, 2 x 12, 100W | 93.00 |
| DL3, 100W F/rng | 183.00 |
| DL6, 100W F/rng | 108.00 |
| Series VI | 246.00 |
| Series Via | 186.00 |
| SP 18 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 |
| Mighty 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.h.w. rvbs | 210.00 |
| Speakers | |
| DL6 100W full range | 117.00 |
| DL8 200W full range | 216.00 |

SOUNDSCRAFT

| | |
|----------------------------------|---------|
| 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 | |
| SPII 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 mixer | 1427.90 |
| EX-2 Cross-over | 113.60 |
| K-85 Power Baby combo | 265.45 |
| K-95 Bass Baby combo | 285.00 |
| 2050-BB, 100W cab | 163.60 |
| 2100-GB, 200W cab | 206.60 |
| 2100-BB, 100W bs cab | 213.60 |
| 370-B 70W horn p.a. cab | 142.15 |
| 3140-BH, 140W hn p.a. cab | 186.45 |
| 3140-B 140W p.a. cab | 156.45 |
| 3200-B, 120W bass horn cab | 427.90 |
| H-50 70W tweeter horn | 156.45 |
| H-100 120W tweeter horn | 227.15 |

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 |

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|---------------------------|--------|
| 210HD-130 | 558.49 |
| 212HD-130 | 649.41 |
| 210HD-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 | |
| 115RH65 | 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-1SC | 231.00 |
| YGL-3 Twin rvb 90W | 276.00 |
| YBA-2B Bs mate 30W | 126.00 |
| YBA-4 50W 15" spkr. | 195.00 |
| Amplifiers | |
| YBA-1 50W, bs. | 120.00 |
| YRM-1 50W ld w/rvb. | 147.00 |
| YBA-1A 100W bs. | 150.00 |

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| YGL-3A 100W head-rvb/trem. | 186.00 |
| YBA-3 | 171.00 |
| Speaker Systems: | |
| YS-15P 15" ported bs. | 108.00 |
| YF-15 2 x 15" ld/bs | 132.00 |
| YF-10 4 x 10" ld/bs. | 132.00 |
| YC-810 8 x 10" bs | 165.00 |
| Y-212 2 x 12" ld | 120.00 |
| YF-12 4 x 12" ld | 165.00 |
| YB-18 1 x 18" | 147.00 |
| YCN-212 2 x 12" Vega cab 200W | 192.00 |
| P.A. Amps: | |
| PVN-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 |
| YM-1 Mtr cabs (ea.) | 69.00 |
| YSC-7A Cols (pr.) | 240.00 |
| YSP-1 Situlance Projector | 63.00 |
| YM-2 100W mon | 114.00 |
| 4200 mixer-amp | 165.00 |
| BW4 cab (pr.) | 144.00 |
| 6400 mixer-amp | 237.00 |
| BW3 cab (pr.) | 186.00 |
| BW2 cab (pr.) | 324.00 |
| PM30C slave | 174.00 |
| PS600 stereo slave | 345.00 |
| BW1 cab (pr.) | 402.00 |
| TSL-400 | 9.00 |
| 6401-6 ch mixer | 165.00 |

TURNER (EX. VAT)

| | |
|-------------------------------|---------|
| 1 x 15 Bs Hn | 180.00 |
| 2 x 15 Bs Hn | 340.00 |
| 1 x 12 Mid Ring. Hn | 160.00 |
| 2 x 12 Mid Ring. Hn | 280.00 |
| 1 x 10 Mid Ring. Hn | 150.00 |
| Rad. Hn. + VHF | |
| Tweets | 300.00 |
| Wedge 12" ATC + Hn. | 220.00 |
| Wedge 12" ATC + Diff Hn | 320.00 |
| 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. | 480.00 |
| TPS 12/2 mixer | 1740.00 |
| TPS 16/2 mixer | 2125.50 |
| TPS 20/2 mixer | 2500.00 |
| TPS 24/2 mixer | 2875.00 |
| TPM 10/2 mixer | 1931.25 |
| TPM 16/2 mixer | 2562.00 |
| TPM 20/2 mixer | 2981.25 |
| TPM 24/2 mixer | 3400.00 |
| Belden Multiway Cables | |
| Cannon Pigs - stg. | on app |
| Baxes | " |
| Guass Spkrs | " |
| JBL Spkrs | " |

VITAVOX (EX. VAT)

| | |
|------------|--------|
| Tunderbolt | 540.00 |
| AK 156 15" | 127.00 |

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| 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 |
| 4Kh 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.

| | |
|------------------------|--------|
| Copicat Echo | 94.50 |
| Dominator 30 | 185.00 |
| 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 |
| Bandmixer 100 Mk II | 169.50 |
| Reverbmaster | 254.00 |
| Audiomaster Mk 2 | 435.00 |
| Super Dual 12. | 97.00 |
| Super 40 | 97.00 |
| Starfinder 100 Bass. | 115.50 |
| Starfinder Twin 15 | 137.50 |
| Super Starfinder 200. | 192.50 |
| 1 x 12" | 53.00 |
| 1 x 12" x/vol control. | 66.00 |
| Club System | 97.00 |
| 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 | |
| 100W | 122.49 |
| PA150 6 ch A amp | |
| 150W | 168.99 |
| PA200 6 ch PA amp | |
| 200W | 189.00 |
| 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 |

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|---------------------------------|--------|
| A150H as A150 w mid range hn | 269.73 |
| A250 1 x 18" fld hn bs enc 200W | 277.50 |
| P.A. ENCLOSURES | |
| S100 1 x 12" 60W | 59.85 |
| S150 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 | 136.23 |
| H100V Radial horn | 187.23 |
| T70 H.F. horn 70W | 171.48 |
| 0.36" 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 L 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 |
| GA880 | 234.00 |
| GA1050DR | 279.45 |
| GA1100DR | 309.58 |
| PS.101 Phaser | 20.49 |

ZOOT-HORN (EX. VAT)

| | |
|-------------------------------|--------|
| All prices available on appl. | |
| BB 1 x 15" bin | TBA |
| BB 22 x 15" bin | |
| 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 | |
| Londoner VII | 822.37 |
| Ultrapower VIII | 983.15 |
| Drums: | |
| Dynasonic snare | |
| 5 x 14" | 113.94 |
| Dynasonic snare | |
| 6 1/2 x 14" | 113.94 |
| Superten snare | |
| 6 1/2 x 14" | 87.50 |
| Poweritone, 14 x 20 bs | 135.50 |
| Poweritone, 14 x 22 bs | 147.84 |
| Poweritone 8 x 12 t.t. | |

| | |
|----------------------------------|--------|
| Accusonic timpani 29 inch | 666.50 |
| Concert Tom-Toms: | |
| 8"..... | 39.0€ |
| 10"..... | 42.84 |
| 12"..... | 45.40 |
| 13"..... | 47.91 |
| 14"..... | 54.22 |
| 15"..... | 62.43 |
| Palste Cymbals and Gongs: | |
| 2002: | |
| 13" Hi-Hat Sound Edge..... | 96.91 |
| 14" Hi-Hat Sound Edge..... | 105.69 |
| 15" Hi-Hat Sound Edge..... | 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 |
| 20" 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

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|-----------------------------|--------|
| ARIA | |
| DO 5601 5-drum kit..... | 449.50 |
| DO 5800 8 Concert toms..... | 329.80 |

HOHNER

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

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|---------------------------|---------|
| XXK947 acrylic..... | 1198.90 |
| XXK1047 rosewood..... | 1498.75 |
| KK9207..... | 904.40 |
| celluloid..... | 958.35 |
| KK9207 acrylic..... | 1181.10 |
| XXK207 rosewood..... | 1087.15 |
| KK9409..... | 1150.95 |
| celluloid..... | 1413.10 |
| XXK0409 rosewood..... | 1379.70 |
| KK9212..... | 1465.40 |
| celluloid..... | 1815.05 |
| XXK9212 acrylic..... | 89.30 |
| XXK0212 rosewood..... | 89.95 |
| Snare-drums..... | 97.50 |
| D500 14" x 5"..... | 162.90 |
| 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: | |
| G18 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"..... | 63.55 |
| T710 10" x 6 1/2"..... | 42.60 |
| T712 12" x 8"..... | 42.60 |
| T713 13" x 9"..... | 45.95 |
| T714 14" x 10"..... | 53.50 |
| T715 15" x 12"..... | 64.95 |
| T716 16" x 14"..... | 78.15 |
| 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..... | 255.00 |
| BD926A..... | 263.00 |
| Tom toms | |
| TT912AE..... | 79.00 |
| TT913AE..... | 85.00 |
| TT914AE..... | 111.00 |
| TT915AE..... | 125.00 |
| FT914AE..... | 115.00 |
| FT916AE..... | 135.00 |
| FT918AE..... | 150.00 |
| Snare drums | |
| SD050MB..... | 119.00 |
| SD055MB..... | 122.00 |
| SD065MB..... | 126.00 |
| SD050B..... | 112.00 |
| SD055B..... | 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 |
| TT715AE..... | 95.00 |
| FT716AE..... | 112.00 |
| FT718AE..... | 148.00 |
| Snare drums | |
| SD755MB..... | 88.00 |
| SD765MB..... | 89.00 |
| SD750MB..... | 85.00 |
| SD750B..... | 72.00 |
| SD755B..... | 72.00 |
| SD765B..... | 82.00 |

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|------------------------------|-------|
| 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 |
| Slimo cymbals | |
| 14" High hat (per pair)..... | 38.00 |
| 16" Medium ride (each)..... | 24.00 |
| 18" Medium ride (Each)..... | 29.00 |
| 20" Medium ride (Each)..... | 36.00 |
| 16" Crash ride (Each)..... | 24.00 |
| 18" Crash ride (Each)..... | 29.00 |
| 20" Crash ride (Each)..... | 36.00 |
| Slimo standard | |
| 14" High hat (Pair)..... | 25.00 |
| 16" Medium ride (Each)..... | 15.00 |
| 18" Medium ride (Each)..... | 21.00 |
| 20" Medium ride (Each)..... | 25.00 |
| 16" Crash (Each)..... | 15.00 |
| 18" Crash (Each)..... | 21.00 |
| 20" Sizzle (Each)..... | 27.00 |

NORLIN

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| 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..... | 666.00 |
| 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/SF 24" Bs..... | 642.00 |
| 6314/PNP 24" Bs..... | 642.00 |
| 6314/SNP 24" Bs..... | 642.00 |
| 6324/PW 24" Bs..... | 529.00 |
| 6324/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/SF 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 Tom-toms..... | 429.00 |
| 6355/SNP Concert Tom-toms..... | 468.00 |
| 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 |
| PEARL MAXWIN | |
| 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: | |
| 6410 Snare Drum Kit 5 x 14, 12"..... | 36.75 |

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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 |
| TOSCO CYMBALS | |
| 14" Hi-Hats..... | 38.00 |
| 15" Hi-Hats..... | 40.00 |
| 16" Crash Ride..... | 23.00 |
| 18" Medium Ride..... | 33.00 |
| 20" Medium Ride..... | 39.50 |
| 1435, 14 x 14"..... | 44.50 |
| 1440, 14 x 10"..... | 39.50 |
| 1441, 12 x 8"..... | 23.00 |
| 1442, 12 x 8"..... | 29.50 |
| 1445, 16 x 16"..... | 37.50 |
| 1446, 16 x 16"..... | 46.50 |
| 1448, 18 x 16"..... | 48.50 |

ORANGE

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|----------------------|----------|
| Single drum kit..... | To order |
| Double drum kit..... | To order |

PREMIER (VAT)

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|---------------------------|--------|
| Snare: | |
| 33, 14 x 5 1/2..... | 72.50 |
| 35, 14 x 5 1/2..... | 76.50 |
| 36, 14 x 6 1/2..... | 80.00 |
| 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 8"..... | 87.00 |
| 202 20" BD..... | 80.00 |
| Outfits (w/out cymbals) | |
| B202 w 22" BD..... | 400.50 |
| D202 w 24" BD..... | 414.00 |
| B201..... | 388.50 |
| B201..... | 390.00 |
| 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 |
| 606..... | 707.00 |
| 606..... | 731.00 |
| 606..... | 648.50 |
| 606..... | 650.00 |
| 606..... | 662.00 |
| 606..... | 865.50 |
| 606..... | 868.50 |
| 606..... | 892.50 |
| 606..... | 369.00 |
| 606..... | 373.50 |
| 606..... | 378.50 |
| 606..... | 246.00 |
| 606..... | 250.00 |
| 606..... | 292.00 |
| 606..... | 296.00 |
| 606..... | 546.50 |
| 606..... | 600.50 |
| 606..... | 739.50 |
| Bass Drums: | |
| 125, 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"..... | 105.00 |
| 1150, 20"..... | 69.50 |
| 1152, 22"..... | 74.00 |
| 1154, 24"..... | 79.00 |
| 1161, 20 x 14"..... | 61.00 |
| 1163, 22 x 14"..... | 63.50 |
| 1170, 20 x 12"..... | 54.50 |
| 1171, 20 x 14"..... | 55.00 |
| 1173, 22 x 14"..... | 59.00 |
| 1175, 24 x 12"..... | 64.00 |
| Timbales: | |
| 531, 13 1/8 x 14 x 6..... | 110.00 |
| 532, 13 1/8 x 14 x 6..... | 102.00 |
| 531C..... | 110.00 |
| 532C..... | 102.00 |
| Tom-Toms: | |
| 112..... | 33.50 |
| 113..... | 36.50 |
| 114..... | 44.00 |
| 115..... | 51.00 |
| 116..... | 61.00 |
| 118..... | 57.00 |

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| 333..... | 54.50 |
| 340..... | 60.00 |
| 342..... | 51.00 |
| 346..... | 77.00 |
| 348..... | 86.00 |
| 433, 13 x 9"..... | 48.50 |
| 435, 14 x 14"..... | 63.50 |
| 436, 16 x 20"..... | 76.50 |
| 440, 14 x 10"..... | 54.00 |
| 442, 12 x 8"..... | 44.50 |
| 444, 14 x 9"..... | 51.00 |
| 445, 15 x 12"..... | 61.50 |
| 44 | |

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|------------------|---------|----------------------|--------|-----------------|--------|----------------------|-------|----------------------|--------|-----------------------|--------|
| 9049 drum outfit | 1237.46 | 9624 bass drum | 165.06 | 9606 snare drum | 114.98 | ROYAL AND SWING STAR | | 8513 tom tom | 57.00 | 9636 floor tom toms | 109.97 |
| 9294 drum outfit | 694.90 | 2922 CS bass drum | 180.16 | 9645 snare drum | 86.47 | 7075 snare drum | 60.40 | 8513CS tom tom | 58.56 | 9638 floor tom toms | 118.07 |
| 9295 drum outfit | 766.65 | 9224CS bass drum | 194.60 | 9675 snare drum | 80.72 | 7588 snare drum | 60.40 | 8813 tom tom | 59.58 | 9234CS floor tom toms | 108.57 |
| 9296 drum outfit | 864.98 | IMPERIAL STAR | | 9676 snare drum | 87.55 | SA7576 snare drum | 47.29 | 8514 tom tom | 66.58 | 9235 floor tom toms | 108.57 |
| IMPERIAL STAR | | 8518 bass drum | 110.70 | 9678 snare drum | 119.50 | TD7876 snare drum | 54.58 | 8514CS tom tom | 68.13 | 9236CS floor tom toms | 126.90 |
| 8904 drum outfit | 586.85 | 8520 bass drum | 116.23 | 9205 snare drum | 105.06 | 7576 snare drum | 47.29 | 8814 tom tom | 68.87 | 9238CS floor tom toms | 139.21 |
| 8936 drum outfit | 728.64 | 8524 bass drum | 130.88 | 9206 snare drum | 113.42 | 7578 snare drum | 47.29 | 8515 tom tom | 71.22 | IMPERIAL STAR | |
| 8989 drum outfit | 932.08 | 8522CS bass drum | 133.17 | 9245 snare drum | 85.30 | 7204 snare drum | 37.64 | 8515CS tom tom | 72.77 | 8534 floor tom tom | 83.89 |
| 8993 drum outfit | 1273.44 | 8524 bass drum | 141.20 | IMPERIAL STAR | | 7306 snare drum | 41.10 | 8516 tom tom | 76.68 | 8536 floor tom tom | 90.67 |
| 8987 drum outfit | 824.69 | 8524CS bass drum | 143.78 | 8005 snare drum | 117.92 | 7308 snare drum | 44.56 | ROYAL AND SWING STAR | | 8536CS floor tom tom | 92.22 |
| 8906 drum outfit | 932.00 | 8526 bass drum | 150.92 | 8006 snare drum | 113.10 | SUPERSTAR | | SA7521 tom tom drm | 42.28 | 8836 floor tom tom | 92.88 |
| 8935 drum outfit | 647.62 | 8526 CS bass drum | 135.16 | 8045 snare drum | 94.38 | 9512 tom tom | 70.56 | TD7812 tom tom drm | 50.38 | ROYAL AND SWING STAR | |
| 8705 drum outfit | 588.57 | 8522 bass drum | 145.99 | 8046 snare drum | 106.59 | 9513 tom tom | 74.61 | 7512 tom tom | 42.28 | SA7534 floor tom tom | 69.53 |
| 8704 drum outfit | 528.00 | ROYAL AND SWING STAR | | 8506 snare drum | 110.36 | 9613 tom tom | 68.06 | 7512CS tom tom drm | 44.41 | SA7536 floor tom tom | 74.83 |
| 7917 drum outfit | 613.55 | SA7520 bass drum | 98.76 | 8545 snare drum | 82.25 | 9514 tom tom | 86.40 | SA7513 tom tom drm | 44.34 | TD7836 floor tom tom | 110.26 |
| 7925 drum outfit | 447.85 | 7520 bass drum | 98.70 | 8546 snare drum | 90.60 | 9515 tom tom | 91.55 | 7513 tom tom drm | 44.34 | 7536 floor tom tom | 74.83 |
| 7935 drum outfit | 484.65 | SA7522 bass drum | 112.40 | 8588 snare drum | 133.16 | 9615 tom tom | 89.34 | 7513CS tom tom drm | 46.70 | 7536CS floor tom tom | 78.22 |
| SWING STARS | | TD7822 bass drum | 155.49 | 8578 snare drum | 111.16 | 9616 tom tom | 89.34 | 7212 tom tom | 34.84 | 7344 floor tom tom | 52.96 |
| 7245 drum outfit | 331.00 | 7522 bass drum | 112.40 | 8585 snare drum | 102.88 | 9212CS tom tom | 64.82 | 7213 tom tom | 37.27 | 7344 floor tom tom | 52.96 |
| SUPERSTAR | | 7222CS bass drum | 116.23 | 8075 snare drum | 80.72 | 9214CS tom tom | 71.59 | 7312 tom tom | 37.93 | 7334 floor tom tom | 56.42 |
| 9520 bass drum | 139.36 | 7522 bass drum | 81.02 | 8075 snare drum | 77.67 | 9215CS tom tom | 96.27 | 7313 tom tom | 40.00 | 7336 floor tom tom | 63.71 |
| 9522 bass drum | 158.58 | 7320 bass drum | 88.68 | 8555 snare drum | 89.15 | IMPERIAL STAR | | SUPERSTAR | | SUPERSTAR | |
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| 9618 bass drum | 126.90 | SUPERSTAR | | 8678 snare drum | 120.43 | 8512CS tom tom | 55.24 | 9634 floor toms | 100.10 | 9558 concert tom tom | 36.39 |
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RICKENBACKER semi-acoustic 4005 bass, old, rare Fireglow £350. Sam Li custom Flying Arrow bass plus case £450 ono. Sunn 1 x 15 flare horn bins £250 pair. Tel: 340 8237/0820.

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LEAD VOCALIST urgently required for heavy rock band. Must have Coverdale/Gillan voice. No PA needed but would help. Female even considered (age 21 or over). For auditions contact Paul 540 0703 after 6.30.

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LEAD VOCALIST required for original rock band with raw sound. Must be (musically) forceful. Brandon (Suffolk)

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RHYTHM GUITARIST seeks lead guitarist who lives in the Birmingham area, to write/compose/jam together with view of forming rock band later. Anyone interested please ring Leroy on 773 2997 after 6pm.

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KEYBOARDS/BASSIST, female or male. Enthusiasm more than experience to form band. Influences, the Enid, ELP, the Nice etc. Phone Martin 633 5283 or 857 3558 after 6pm or Adrian 633 3156 or 857 3938 after 6.30pm. SE. London area, no new wave.

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WANTED: male or female vocalist to join powerful rock band into new wave. Must be keen, equipment provided and can accommodate. Phone 0440 63383, Cambridge area.

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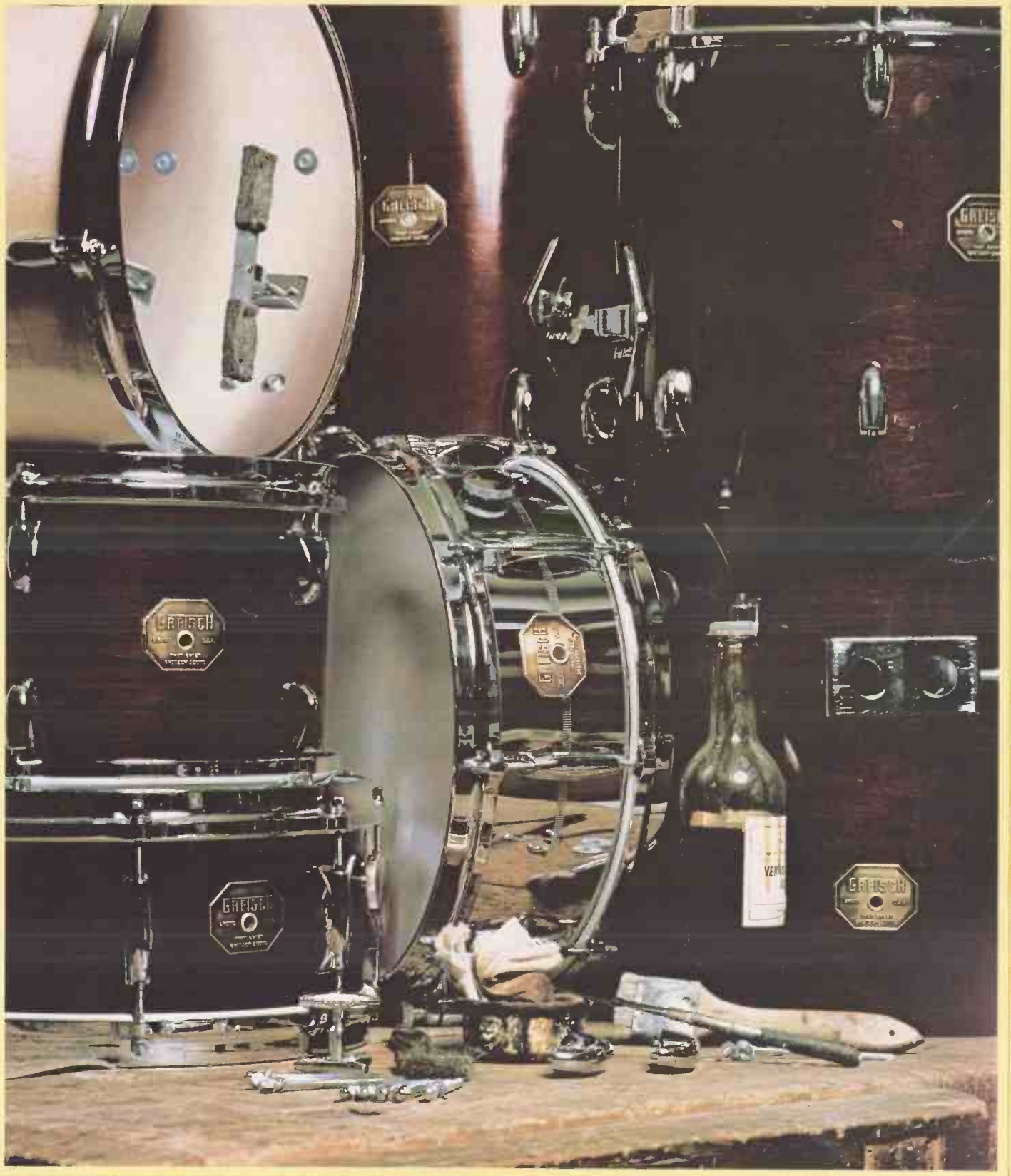
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