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INSTRUMENTAL

#Songwriting & Recording

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all these years

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ONLY ONES
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BEAT INSTRUMENTAL *Songwriting & Recording*

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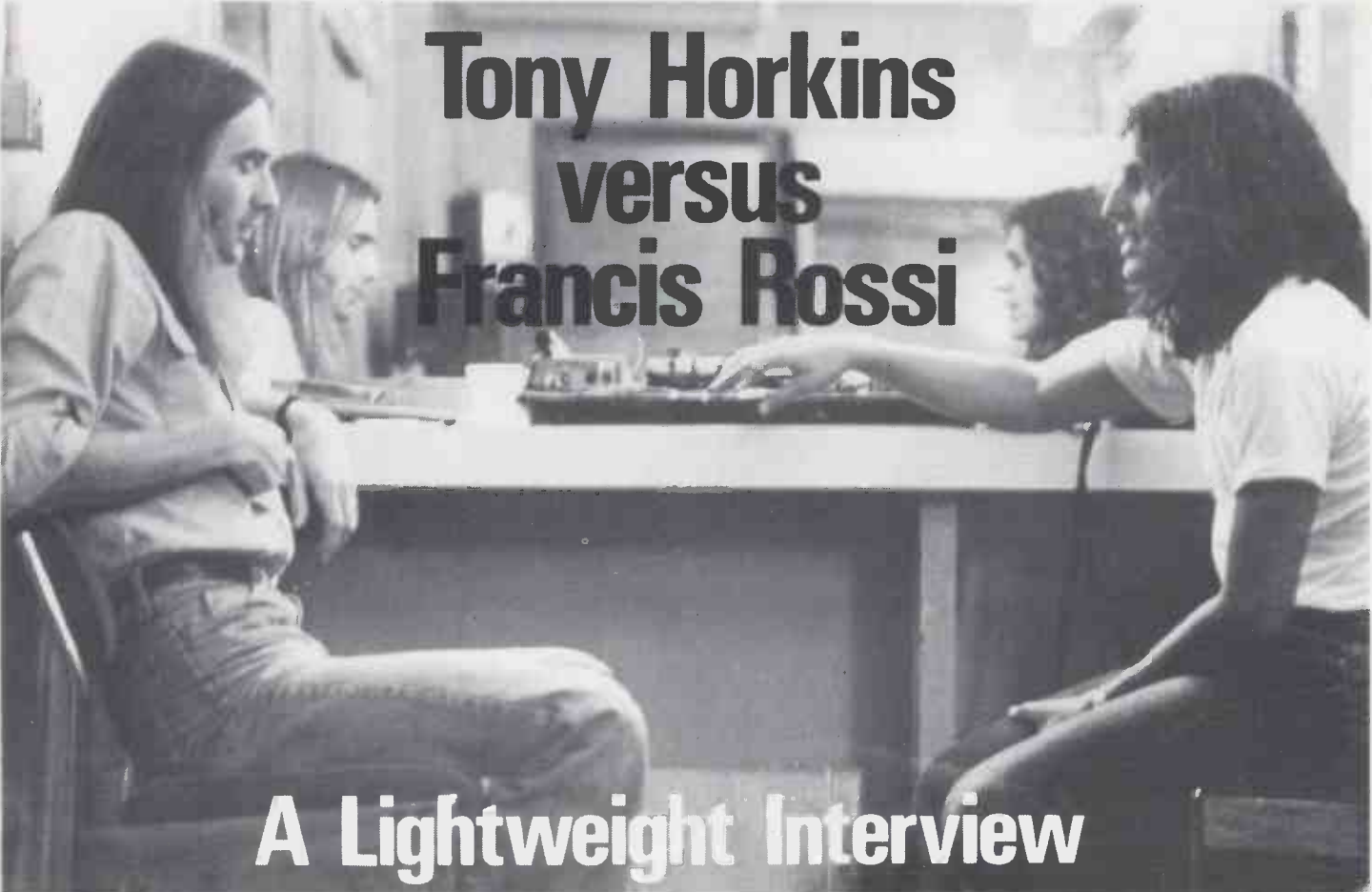


BLACK ECHOES

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Tony Horkins versus Francis Rossi

A Lightweight Interview

You may have recently seen a bout of adverts proudly announcing the fact that Status Quo play Kramer guitars. Glossy pictures of Rossi, Parfitt and Lancaster clutching gleaming Kramers with grins on their faces wider than the crack on the balcony after a Quo gig.

So what made Rossi take off his beloved Telecaster and slip on a Kramer?

"I tried a Kramer before with Kramer pickups on it and at first I didn't like it. But Nuff ((Alan Lancaster)) has had Kramer's for a while and I've always thought the basses were excellent. Even without plugging in, the sound you hear in the body suggests that it will give a good sound.

"I didn't like the wide neck and fretboard, but after a few minutes of getting used to the broadness I found I liked that. It depends how I'm going to use it. It's got a very broad sound for strumming chords."

At this stage he took it out of the case and demonstrated.

"You got a week to spare?" he said.

The guitar looked very solid, so I asked if he found it a bit too heavy to use.

"Yeah, that put me off them as well.

I had a Travis which I really disliked, because there's no inlays in the Travis. I bought that and tried to sell it. I was trying for about a year to sell it.

"But anyway, getting back to the Kramer, if you can keep it at a constant temperature it's great. It really does sing. Because of it's wide neck you've got further to go across when strumming a chord. I did find I used it, and I settled into it. I play it a bit on the new album on a couple of tracks — a couple of solos and things."

"Now we've improved our recording technique I find that the Tele just isn't good enough for all the solos. There's not quite enough sustain."

Tele

How long have you been playing a Tele for now?

"I got a Tele in '68. I had it stolen once or twice but I was lucky, I got it back. After getting it nicked I decided I was going to customise it, so I shaved it all down and had it natural wood for a while, and at the time I was doing that I put a hole in it because I was going to

do something with the lead. Now everyone thinks I did the hole for some fantastic reason, but it was a cock up. The next time I got it stolen, that was the reason I got it back. A policeman had come to see a gig in a club and he knew the guitar. It's come back to me three times."

"Anyway, now the guy at Kramer wants to do a Francis Rossi model. I think it is a bit off myself. It's different if you're Eric what's-his-name, but I think it's a bit naughty to do a Francis Rossi."

Why?

"I don't think my standard of playing is up to that standard of excellence."

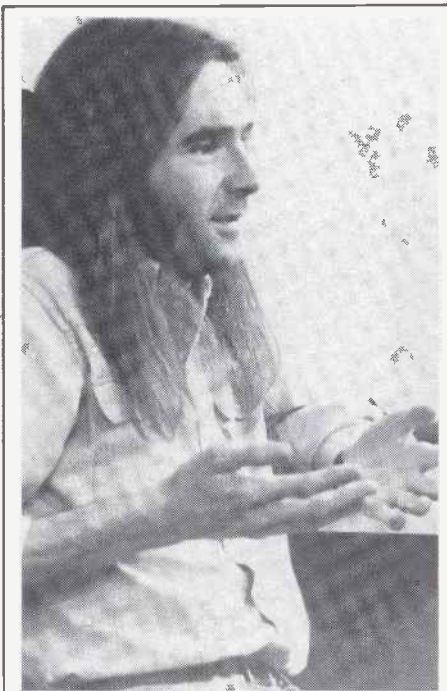
How do you rate your standard of playing?

"I don't think I'm a very good guitarist at all."

Don't you think you're listening to the critics too much?

"You could be right, but I don't think so. I know that there are many, many, many, many guitarists better than me — technically. It all depends on how you're going to evaluate it. Either I'm a showman, or a guitarist. I don't know what I see myself as, but I'm no way a guitarist who can say

All pix by Sue Arber



"I don't Think I'm a very good guitarist at all"

'this is this and I can teach you things'. I've never learnt . . ."

How did you learn?

"There was this guy I used to know called Alan Key, who's brother used to play with Rolf Harris. He taught me how to play the chord of E, I think, and it sort of went from there. I never actually learnt, and I probably regret that to some extent.

"I've got stacks of cassettes that I've made up of good solos, and I've said that I'll learn them, but I never got around to it. I never wanted to be a guitarist as such. The first thing that got me going was seeing the Everly Brothers. I just wanted to be able to sit there and strum and play through a song and just sing it."

So how come you got roped into doing lead?

"I did get roped into it. We had an organist at first and in the early days when we were doing top ten stuff, he'd do the solos. I didn't want to know, I was just into standing there and singing. They first got me to do a solo on Route 66, and it was dreadful. Nuff and Pat Barlow, our old manager, really geed me up and told me how fabulous it was and it progressed from there.

"But, like I said, I never actually got down to learning. I never do any finger exercises. I've got exercises that I call finger exercises, but they're not."

Practise

Do you practise much?

"Well most of the day I'm playing for one thing or another, either trying to write new stuff, or recording, playing live. I'm in a situation now when I can put a tape together myself. I bought a drum kit two years ago, I can make my way around a keyboard, and I play a little bass."

"There's a certain magic when you put a tape together like that. It's got that rawness, roughness and amateurish sound which I like."

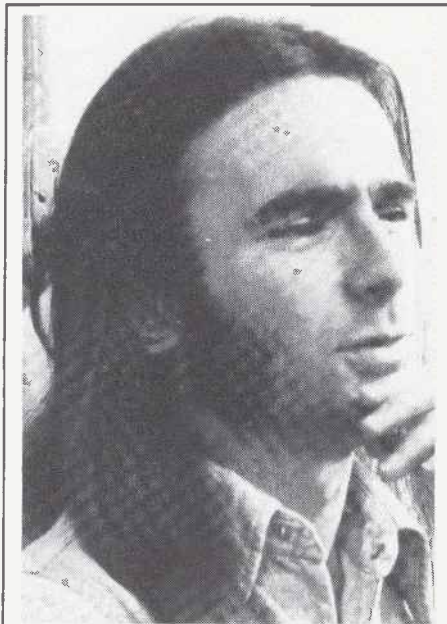
Production

So why bring in Pip William to do the albums? Pip's taken away that roughness and polished and cleaned the sound up completely on the two newest albums.

"We got to a point where we'd come so far producing our own albums. And then we did the live album and that was horrible. And then all these records were coming out and the quality on them was superb. So we picked a single. 'Wild Side of Life', and went into the studio with Roger Glover, and it sounded great — very professional. So then we went in to do the 'Rocking



A selection of guitars in the tuning room at H a m m e r s m i t h Odeon.



"There was this guy I knew who taught me how to play the chord of E . . . I think."

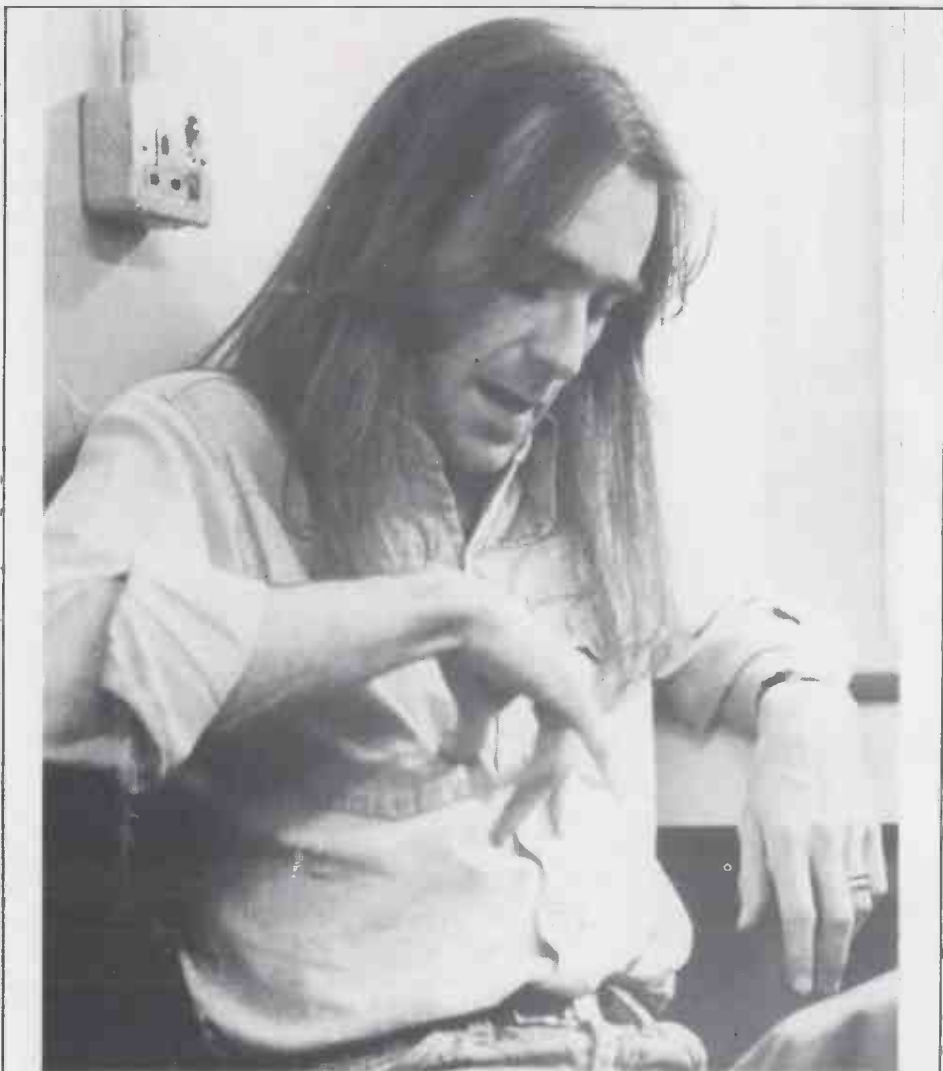
All Over the World' album. We tried Roger again but he didn't quite fit. Looking back on it, I think we were a bit unfair. So we brought in Pip and we all got on very well with him. We enjoyed working with him, but 'Rocking All Over the World' came out far too clinical. We find though that older people like the more recent albums and younger people like the older ones. 'If You Can't Stand The Heat' is more raunchy, but we blew that in terms of over-dubs. We had a load of brass on and . . . oh yea, we put brass on 'Hello' but you can't fucking hear it. It's on 'Forty Five Hunded Times', 'Little Blue-Eyed Lady' but you just don't hear it.

"The main problem with producing yourself is that you've got four people going yea, no, yea, no and you can't make any decisions. The album that we've got ready in the can is probably our most raunchy since 'Piledriver'. It's got that raunchy sound but you can hear the bass, and the drums, and the guitars now."

Don't you like those old albums?

"I love 'em!"

Switching the subject back to guitars, I asked him how he was getting on with the Ovation.



"I never do any finger excercises."

"That I really like. Again it's got that broad sound. I asked them to build me a guitar that was like the Glen Campbell acoustic, only a solid, with that it can just amplify the sound on the strings, and do nothing else, which it's supposed to do. Guitars like those BC Rich's are just totally synthetic. I can't get a sound out of the BC Rich that I like. There's no sound — and then some. It's just all synthetic noises to me..."

Amps

With that, the subject switched to amps. Francis mentioned that he's just been trying out a Burman amp.

"It's kind of like a boogie amp. But the Boogie amp I found a bit synthetic like the BC Rich guitars — but the Burman's great. It's one of the most sensitive amps I've ever tried. It also gives you great variability of sound. Apparently it's all valve, and I obviously, like that."



"We got to the point where we'd come so far producing our own albums."

"Whatever I plug into it I can get a very clean, very rich sound. I've never known an amp so vast."

"I really do like it."

With that, Francis had to go. We're backstage at Hammersmith Odeon and it's time for the soundcheck. Francis walks onto the stage and I go and sit out in front row. They play through 'Is There A Better Way' and end to an ear-shattering silence. It's not quite the same without the thunderous applause of the audience. Status Quo without an audience is like a guitar without an amp.

That night, with the Quo army firmly in position, they played a superb set with energy and enthusiasm. Francis Rossi's hair may be thinning, but he is *not* an old man.

Long live Status Quo!

EQUIPMENT CHECK

Francis Rossi: Green Fender Tele, Ovation Viper, Kramer D 2000.

Rick Parfitt: White Fender Tele, Black Custom Gibson, Kramer D 2000, Ovation Viper, Fender Esquire, Fender De Lux, Brown Fender Tele, Blond Fender Tele, White Gretsch Falcon.

Alan Lancaster: Fender Mustang, Kramer D 35, Gibson Grabber.

John Cochlan: Premier Kit, 26" Bass Drum, 2 16" Floor Toms, 1 14" Floor Tom, 1 18" Floor Tom, 14" Snare, 6 Premier Trilock Cymbals, Assorted Zildsian Cymbals, Paice Hi-Hat, 26" Concert Gong, Tympam Drum, 7" & 10" Ice Bells.

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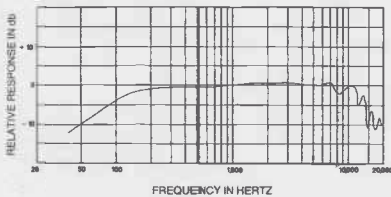


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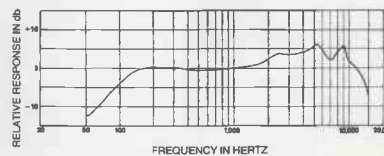


SM58

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...some like a "presence" peak.



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A guitar – it's just a plank with six strings, a magnet and an amp to make the noise louder. So says John Perry, guitarist with The Only Ones. John talks to Beat's Giovanni Dadomo about the various planks he's owned and loved, and what exactly he did with them.

BANGING THE PLANK

My first guitar was a battered old acoustic my father had in the attic. Which I got hold of as soon as I was big enough to go up there. That lay around – with about three strings on it! – until I was about seven. At which point I dumped it for a red card-board guitar, which I made with a Hank Marvin-style tremlo arm on it, having been greatly inspired by the Shadows. I think it was the imagery of the thing that attracted me rather than the noise.

“And then after about three or four years of miming to Radio Luxembourg with my card-board guitar I think I decided I ought to go a bit further with it. So I think for my tenth birthday I got a four or five quid acoustic and quickly taught myself to play that. The Beatles and Stones were just starting about then.”

John says he never felt the need to resort to tutors. “At first I didn't know how to tune it. I used to make chords with whatever tuning it happened to be in. I just discovered them really. There wasn't anyone I knew who played guitar.

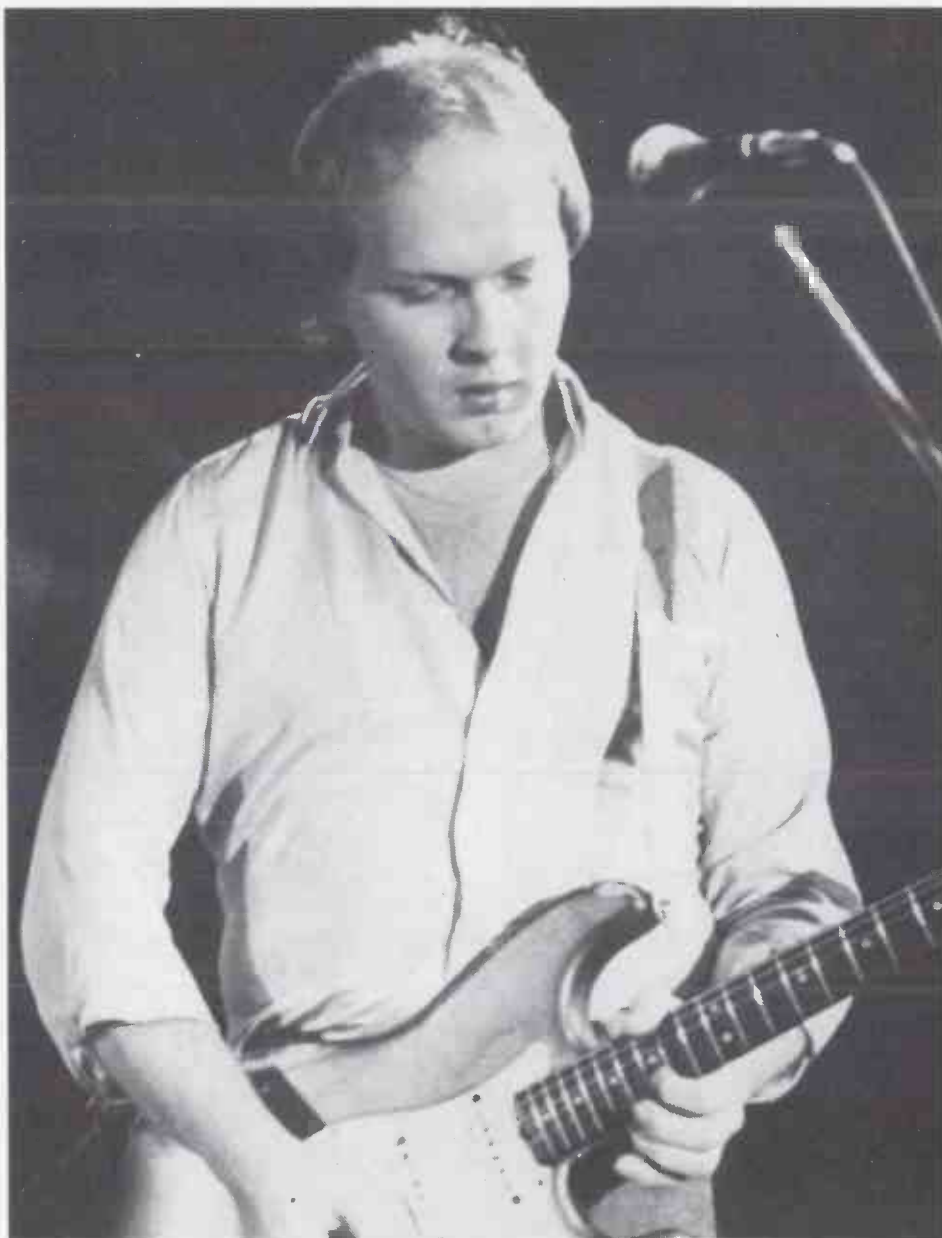
“I was always getting told by my parents that electric guitars cost thousands and thousands of pounds, so there was no question of ever getting one of those.

“I never had lessons or anything like that. It just fascinated me enough that I just sat down for hours on end with it. It never seemed like work. I just messed around with the thing until I discovered a chord one day, and played around with that for a couple of months and found another one. . .

“It took quite a long time for me to actually start playing. the first song I played all the way through was ‘Substitute’.

“Eventually I swapped that for another acoustic which had an action about six feet high above the fifth fret!! Which meant I couldn't play any lead. And I had that until I was about 15 or 16.

“I'd never watched anyone play a guitar. I'd seen Chuck Berry when I was about 14



"I just messed around with the thing until I discovered a chord one day and played around with that for a couple of months and then found another one . . ."

but he was too far away. I was always fascinated by bent notes, how people bent notes. I always assumed it was done with a tremolo arm. And I was too far away from Chuck Berry to see how he did it.

"So it wasn't until I actually met other people who played that I started to work things out. That was about 1965/66 when I met Hugh Gower, who's with The Records now. Hugh already had a Strat at that point and could play lead quite competently.

"Which absolutely amazed me, because I'd worked out a system of playing lead guitar from chords, due to the fact that my guitar was unplayable above the fifth or sixth fret.

"So at that point I was obviously going to have to get a proper guitar if I was gonna take it further.

"I got a Japanese electric for about three months, got rid of that and bought a Strat for 60 quid in about 1967, which is when I started playing.

"So I got a band together about the middle of '67, still with only chords, not really any lead at all, 'cause I'd never really been able to work it out. It was just me, bass and drums. Cream and Hendrix had just started so . . ."

You bought a foot pedal?

"No. I was always puritanical about pedals. I'd worked out how to get that distorted, overload sound. And it was an absolute mystery, you've no idea what it was like for a young guitarist in those days trying to get a distorted tone. It was like some great mystery, like you had to be initiated into how it was done. Because a normal guitar and a normal amp just wouldn't do it.

"This was before the days of fuzz-boxes. So I messed around with razoring up speakers so they'd distort, and thing like that.

"It's really only the last two or three years that I've ever used pedals. Before that I was always dead against them on principle."

So you must find it quite irritating when people have said you were a hippie guitarist-player, in a derogatory sense. . .

"I can never quite understand that. I suppose I learnt from those people. I listened to them, and I still do. I just don't think chronology is very valid as regards guitar-playing. It only started in the Fifties, right? Electric guitar's a fairly young art. Acoustic and electric guitar-playing are such different things . . . it's got to be looked on as a fairly

modern thing. Anyway, I was dead against pedals because I knew a lot of guys that didn't play terribly well and who covered this up with fuzz and wah-wah and things like that. So for about the first 10 years of my playing I never used any. I just worked on doing it with the amp or with the ends of my fingers.

"Which is a good way to do it. Because you can produce a lot of the tones that pedals do quite naturally. And it stretches your resources. And also then, when you do move to pedals, you use them sparingly.

"I now use a Wah-Wah, a Phaser and an Echoplex, none of which are sounds you can produce without the pedals. And I use them because I like the sounds. But I still have reservations about them, just because it goes against the ethics of it. . .

"I mean, Roy Buchanan's a great example of someone who just plugs in a battered old Telecaster twin-reverb, sticks it in and just gets an amazing tone. And a lot of variety of tone just from feeling it with his hands.

"It does stretch you technique. I always recommend people not to use pedals until they've really mastered everything that they can do without them."

He doesn't remember ever deliberately going for a style of his own. "I think it's something that just develops naturally. Certainly I think there's a danger of trying to hard to be different. I could name guitarists who've fallen into that trap. But personally I never gave it much thought. Recently I saw a review where another guitarist was described as having 'an early Only Ones' sound, and I was quite surprised. For me, the best guitarists are the ones that can just pick up a guitar and play very naturally.

"You can tell when someone picks up a guitar, by the way they hold it and how at home they look with it and how natural they look with it, you can tell what their style is like. It should be as natural as singing or speaking. The fact that it's an external object you put on shouldn't be a barrier. Uncontrived, that's the key to it."

By 1974, Perry had worked his way through several local bands doing largely cover versions. "Sixty-seven to seventy-four was fairly unproductive. I did a lot of playing but it was done largely for fun, rather than career." Eventually a band with a slightly more positive attitude appeared – Over The Hill. In the summer of '74, the band met Grateful Dead lyricist Robert Hunter, "who at that point was trying to establish himself as something separate from the Dead.

"He heard the band, liked it, and decided to record with a young, unknown English band as the antithesis of the Dead and all those connections.

"So we went into the studios with him and put down most of an album. One long track that would've taken up the whole of one side called 'Jack Of Roses' and two or three other songs which, listening to them now actually sound like fillers. I think probably one of the reasons the thing was never released was

lack of material. Or perhaps lack of development of the material. Funnily enough, thinking about it now, 'Jack Of Roses' comes out something rather like Dire Straights – very simple rhythm guitar, very wordy songs, with a lot of lead guitar interspersed through it."

Over The Hill dissolved soon afterwards. Perry enjoyed a brief re-union with a previous band, The Rats, and they got as far as doing some demos for United Artists. By that time, however, he'd already met Peter Perret. The Only Ones were just a rhythm section away.

"Part of the reason I'd spent so much time not really doing anything was lack of songs. Because I didn't write very much and no-one else in the band wrote. So I was always conscious of looking for a good song-writer to collaborate with.

"Peter was introduced by a mutual friend as someone who had two or three hundred songs and had sat around for the last five years writing songs and never bothering to organise a band."

Perrett went to a couple of Rats gigs, planning to use the group to back him on some demos. "We did a couple of rehearsals and, in fact, Peter and I took an instant dislike to each other. So he decided that he could work with the rest of the band but not me, 'cause my attitude was too provocative!"

By late '75 The Rats were on the verge of collapse. Perry and the band's drummer Alan Platt (now with Wilko Johnson) joined Perret to record some demos.

Perry heard the tapes a few times and decided it was exactly what he'd been looking for: "A coherent song-writer who I could work with. Hunter had been interesting but there was an age difference. And obviously a culture difference. He was interesting to work with but it wasn't a whole thing I could've naturally fallen into and worked with. Whereas Peter's songs were much more English, much more suited to what I was playing." Two months later, the two of them had decided to stick together. The Only Ones were formed soon afterwards.

Guitar-wise, John had moved to a Gibson S.G. "It was one of Townsend's old S.G.'s that had been smashed up and put back together. So it had this plank on the back to hold the neck onto the body. It was a good guitar, actually.

"Then when we worked with Hunter I was given Garcia's S.G. that he'd used round about 'Dark Star', that period. That was beautiful."

"For me, the best guitarists are the ones that can just pick up a guitar and play very naturally."

Eventually it was stolen. "The Townsend one I swapped for the Strat I've got now when I was given the Garcia S.G. I didn't think there was much point in having two S.G.'s. The Garcia one was beautiful. It had a lot of adjustments. It had a brass nut, and a brass tail-piece, which was supposed to give it a lot of sustain. The pick-ups had been completely re-wound and put together with different magnets by Alembic, the Dead's sound company. The whole thing had just been hyped-up. And it was great, it played like a dream. Very strong sound."

Perry still owns and uses the first amp he bought, a 50 watt Marshall. "I got that and a pair of PA columns, again Series 1 Marshall 4 x 12's.

"In the first band I had I used the Marshall 50 and a 2 x 12 cabinet and I bought the two 4 x 12 speakers to be my PA. Later on I played bass in a soul band for a few months so I used them as bass speakers. Then they were my domestic stereo at one point when I was messing around with Twin Reverb. And then with the Only Ones just messing around for stage work, I was trying all the different amps and came up with what I now use, which is a more or less standard Marshall one hundred top with the same two 4 x 12 columns that have been with me for 10 years.

"The whole thing with sound is there's no real rules at all. It's just down to what you can produce the best sound with. It's all a question of experimenting and finding something you're happy with. We get the most amazing looks when we're on tour when the roadies set up the equipment and there's the rest of the band's equipment which is relatively modern, and then there's this battered pair of 4 x 12 columns. They just produce a sound that none of my other equipment produces. With The Only Ones I've used an Ampeg VT22 Combo that was quite good; a Fender Twin Reverb, which was too thin a sound – although at the moment I'm trying a Fender Twin and the Marshall set-up; the Fender for a clean sound and the Marshall for a dirtier sound, and mixing the two. That can be good.

"But I still think for robustness – which is important on the road – and just for generally performing under any conditions, Marshall equipment is amazing.

"And it's relatively cheap, compared with, say, things like these Messaboogie amps which there's a six month waiting list for.

"To a young guitarist who's wondering whether to get a Fender or a Gibson I'd say, if you can afford it, get both. They're two very unique sounds."

"The other thing I'm interested in at the moment is a thing called a Burma amp – they're apparently hand-made by a guy in Newcastle. And they've got a thing which no other amp's got at the moment, which is three gain, or volume controls. Most amps these days have a master volume and a channel volume, which means you can balance on the pre-amp the amount of distortion or overload you get. This thing has three gain controls, which apparently refines that process so you can get a very clean sound, or you can get a compressed sound, or you can get a sustained sound without any distortion, or vice versa. So I think I'm going to try one of those.

"Guitars? To a young guitarist who's wondering whether to get a Fender or a Gibson I'd say if you can afford it, get both. They're two very unique sounds. You can't make a Gibson sound like a Fender or vice versa. There used to be a great controversy about which was better but they're two very different sounds. It's great to be able to go from one to the other. I played a Gibson for about a year and then went back to a Strat and the joy of playing a Strat again was beautiful, because it's got such a recognisable set of qualities.

"The other guitar I'm using at the moment is a 1955 Les Paul, which I've got a pair of Di Marzio pick-ups on. 'Cause the old P90's on it – I mean, they'd been on there since 1955. They hadn't weakened, but because of the way they're designed they tended to squeal, which was OK in the studio but onstage it was a bind.

"The first year of The Only Ones I used a Gibson pretty exclusively. Partly because of the way the band was at that point – I needed the fuller Gibson sound. The sound seemed to need as much filling in as possible. But as the band got more assured in some ways, I found the Fender... it gives you more variation of sound, it's a thinner tone, so it's got more subtlety. So the last six months I've been using the Strat.

"Most guitarists who've got both probably report the same thing: you have six or nine months with one and then you tire of that a little and switch to the other.

"The Strat's a 1961 model with virtually all the original stuff on it. Just a five-way switch instead of a three-way switch, 'cause that means you can split the pick-ups and have two pick-ups on at once.

"Effects... I use an Echoplex, which is definitely the best. There's lots of different devices to give you repeat and I'd reckon the Echoplex over any of the others, just because of the sort of repeat it gives. I use it a lot live, especially on 'Peter and the Pets'. On record it's difficult to point to because it's often down in the mix. I use it on 'From Here To Eternity', but again, very sparingly.

"Again it's a personal thing, it's down to what sort of repeat you can work with. But I've found the Echoplex very comfortable.

"Coming back to guitars, something which I've only been made aware of recently

is the importance of getting things set up. I mean, I've played all my guitars for the last 10 years just as they were, just changed the strings sometimes.

"And I never thought about them. But I've got a chap called Barry who looks after my guitars now and the difference that he's made to them just by minute little differences in raising or lowering the strings, setting the neck up so it's dead right is amazing. And I'd never been aware before that the angle of the neck, say, on a Stratocaster would affect the amount of sustain you got. He adjusted it recently after I'd thrown it around the stage a couple of times. And I was just vaguely aware that the sound I was getting wasn't quite right, although I couldn't really figure it out. The sound was either dying too soon or it was the sustain. And he just made a couple of adjustments to the angle that the neck was bolted on at and it was absolutely transformed. So again, I'd recommend anyone who's buying – even a new guitar, but especially with a second-hand Gibson or Fender, if they know anyone that can just look the thing over and set it up, it makes an astonishing difference to the way it plays. And it's the sort of thing that most guitarists probably overlook. Because it's not a thing you think about, you get your guitar and you plug it in and you play it. It never occurs to you that this is the sort of thing that roadies know about."

Okay, let's talk about studios and recording...

"Well, the more experienced you are with the studio, the less dramatic a change it is. I found it intimidating at first. In about 1968-69, playing fairly straight pop music sessions for people, at that time the only way I could get the sort of sound I wanted was by turning the amp up full. And with the equipment I had that was the *only* way I could produce a tone that I liked. At that point it was fairly unheard of in the studio. Engineers just weren't used to coping with that kind of volume. So you'd have constant battles with producers and engineers trying to get you to turn down. With the result that, certainly the first sessions I did I got a very weak sound. I knew the sound I wanted but there was no way of explaining to engineers and producers how to do that, they just weren't hip to the sort of sounds that people were trying to get.

"The more studio work I do the more I think that the rule is not to alter your playing or your approach for the studio. Don't compromise for any engineer who tells you that you can't do that, because basically they're there to record what you do, and it's up to them to adjust their recording techniques to record whatever it is you're trying to do.

"One thing I do use in the studio is I take all my amps in – Twin Reverb, Ampeg, the Marshall and a tiny little Fender Champ – and have them all set up in a row, and just switch from one to the other depending on what sort of sound I'm after for any particular song. It's good to have as much variety as you can actually at source rather



"Musicians play music and producers produce. And they tend to want to put as many studio effects on as possible."

gonna do.'

"That's to do with being relaxed as well. You're at your most relaxed when you think you're not recording anything. I really think the great overlooked part of recording is accidents. It can produce the most interesting stuff!!

than record all the same sound on the amp and then try and alter it on the desk. If you get the sound you want in the studio itself and then get the engineer just to record it as faithfully as he can then in the end you get a much more reliable recording than if you try and put things down approximately and then try and beef it up later at the re-mix stage.

"There are obviously a lot of studio gadgets – phasing, flangers and so on – that are obviously of far higher quality than a guitarist would use on the road. So with effects, I would say, put down your backing track straight and then add effects in the studio.

"There's a whole trend to use as many studio effects as possible, to A.D.T. everything, put Aural Exciters all over the guitars and so on. With The Only Ones we try and avoid as much of that as possible. Musicians play music and producers produce. And they tend to want to put as many studio effects on as possible to make their own contribution more obvious. Which is one reason why we produce ourselves. We still haven't found a producer who can improve our sound.

"A lot of the guitar parts on the two albums I've put down at a later date. I like to do the lead parts separately because it gives you more room to experiment."

"I take the tapes home and just listen to them a lot. I don't play along with them.

"Usually what happens in the studio is that you'll have maybe two or three days where you're playing OK but nothing spectacular and then you'll just have a couple of hours where you'll hit it. Especially on the last album, a lot of the lead guitars, on maybe four or five tracks, were done in a

couple of hours.

"And when that streak happens we usually set the tape up and put down two or three different lead guitars for each track. On the first album we tended to do that and then select one, or bits of different ones and put them together. On this one it seemed that without actually planning the guitar parts or even listening to the guitar I'd done before, the guitar parts did blend very nicely. So we kept two, sometimes three lead guitars on a whole lot of the songs. And that's probably the result of having played them onstage and being more familiar with the songs by the time we went into the studio. I'm a lot more happy with the guitars on the second album. There's more depth to them.

"I think that's a good way. Just to play one track and then go back in and put down another one without listening back to the first one. As long as you're fairly familiar with the song. And then just hearing what happens by accident or at random, rather than carefully working it out note for note. Because obviously there's an element of chance involved, it can take off in directions you'd never conceive in weeks and weeks of sitting down and trying to work it out with manuscript paper.

"I used that principle all over the second album. Although on 'Lovers Of Today' I only planned the lead guitar to come in the second little break, and the rest of it was just me messing about while I was waiting for that bit to come up after I thought the machine had been switched off. But after listening to it we kept what I'd done. And in fact it probably fitted much better than if I'd gone, 'Oh God, I've got to play a part on this, I'd better work out exactly what I'm

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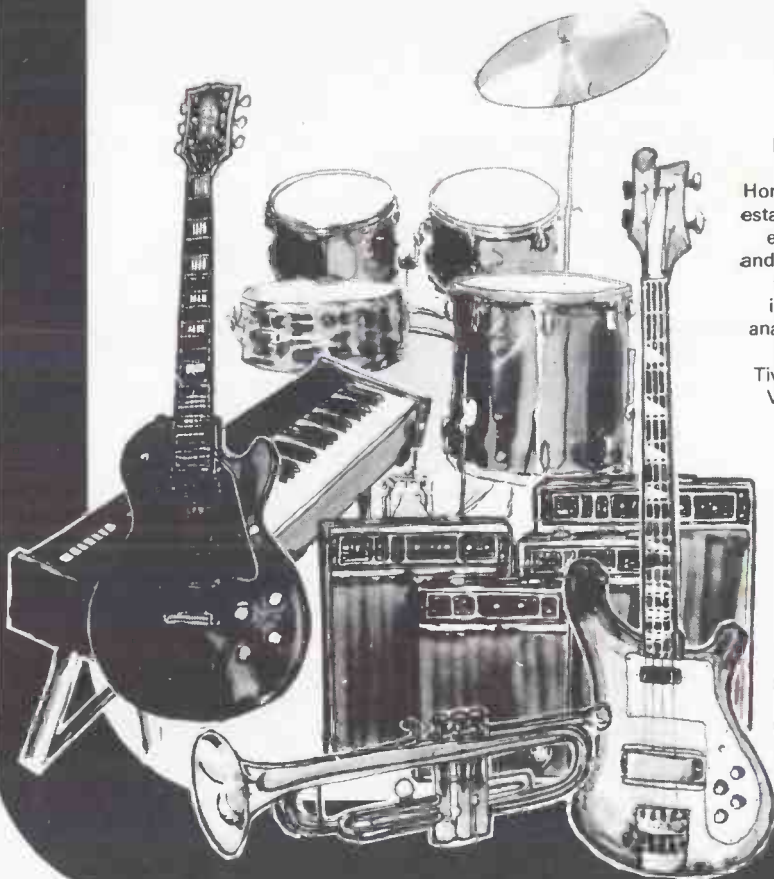
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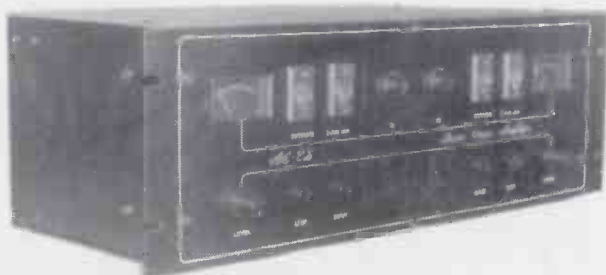
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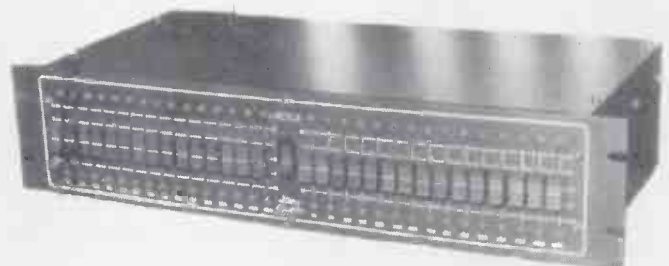
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*Tony Horkins hits the bottle with an ex-Thin Lizzy and an ex-Rainbow
and tries to talk about their new band . . .*

It all started really because they were late. Mick Wall, the man looking after Wild Horses publicity-wise offered me a drink to pass the time.

'How about a glass of wine, Tony?'

'Love one.'

Previously I'd barely ventured beyond a bottle of Blue Nun, but today a fruity little German wine was passed before my lips. And was it nice? I should say so. How could I possibly turn down another?

Anyhow, a bottle or so later, Jimmy and Brian arrived. After a quick look through the recent music papers in search of their names, we were ushered into a 'more private room' where the jollity really began.

Brian and Jimmy made sure we had a healthy supply of wine on tap for the duration of the interview and by the time we actually got started I was well oiled. It was only when I played back the tape a few days later, when fully recovered, that I realised there wasn't exactly a whole load of info there for fact freaks.

However, there were a few interesting things mentioned.

Like, for example, did you know that

WILD HORSES

Brian had 8½ years of classical piano lessons? Not only that but he used to play cello and double bass in the school orchestra.

'... but I got chucked out because I kept playing bits of jazz.'

More interesting than that is the fact that he came down to London from Scotland in the first place to audition with Slack Alice... as a drummer! While he was down here he found out that Lizzy needed a guitarist so he had a go at that, and was accepted at the ripe old age of 17.

Jimmy, too, plays more than just bass guitar. He played the piano and had lessons for 2½ years, but gave that up to play

football. He also plays guitar — he did so before he played bass — and if you've seen a Wild Horses gig you'd notice him swop instruments with Brian for a few numbers.

So here we have Brian Robertson playing in Thin Lizzy, and Jimmy Bain playing in Rainbow. Two enormous bands with enormous following. Why did they leave?

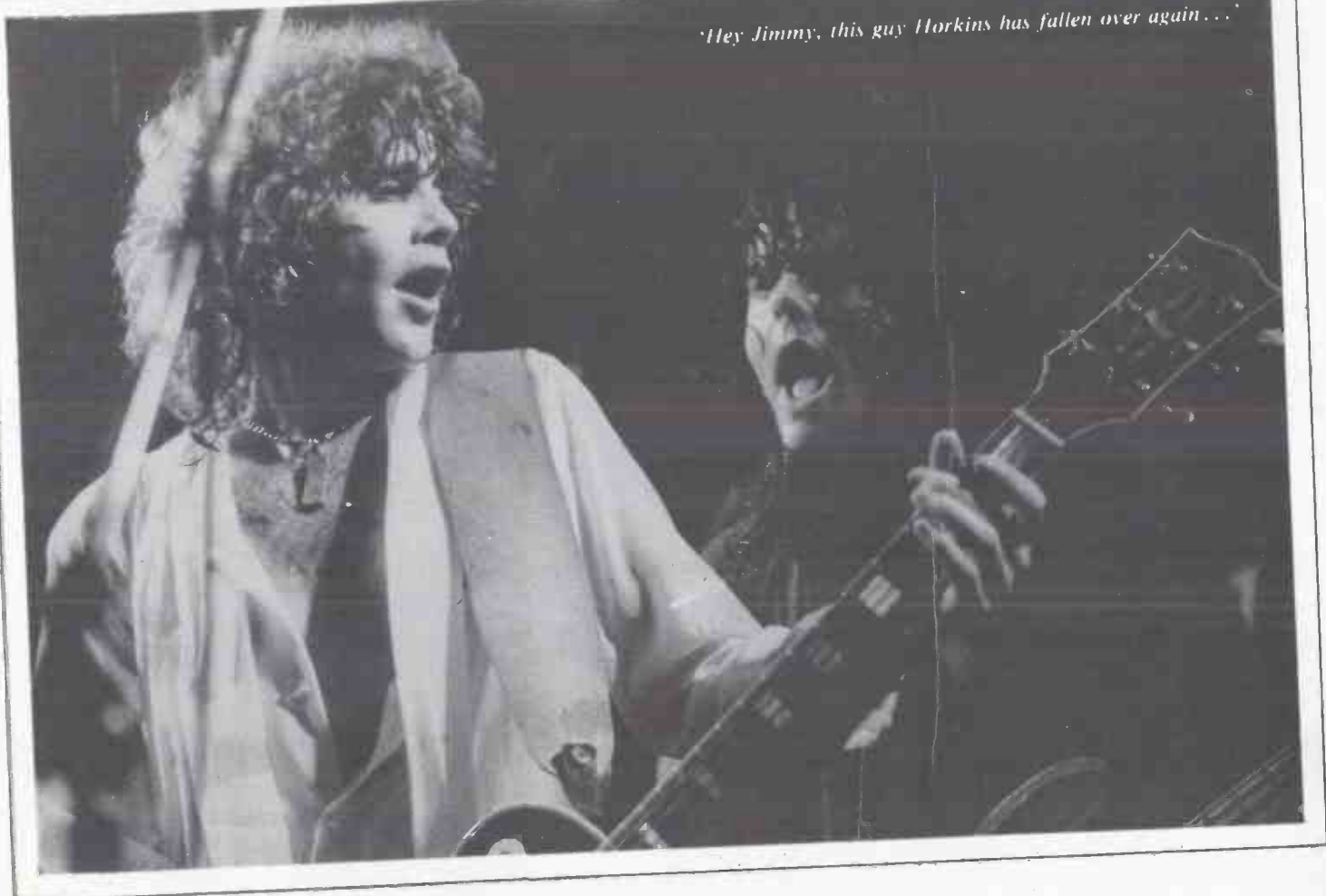
Brian Robertson: 'It got to the stage where me and Phil (Lynott) couldn't work together anymore. The friction in the early days was good because it created energy, but it all got very negative.'

Jimmy Bain: 'A lot of people think I left the band, but I was sacked. I was looking too good, throwing too many good shapes and not going bald enough.'

Brian also added that the band were getting annoyed at him spending too much time on other people's albums. For example he's on Steve Ellis' solo album (the guy from Love Affair) and also on Eric Burden's album. He's shortly to do some work on the new Jenne Haan album too. (The girl from the BASE commercial).

When I asked Brian what differences he

'Hey Jimmy, this guy Horkins has fallen over again...'



*'It got to the stage where
me and Phil couldn't work
together anymore'*

noticed between Lizzy and Horses he answered.

'Well, there's no black people in the band now...'

When I asked Jimmy how long it took him to make the break from Rainbow he answered.

'About three minutes on the phone.'

I got the feeling that they weren't taking things seriously.

Wild Horses were officially formed about 10 months ago, and since their formation all they've been doing is touring. I've seen them three times already.

'I wanted us to get a good live act together before going into the studio,' says Brian.

They recently made a demo, but it won't be used on the album. After Jimmy's marriage and honeymoon they start work on the official album to be put out by CBS. Both Brian and Jimmy are sharing the songwriting for it, and, as in their live shows, will be sharing lead vocals too. If the album's anything like the demo tape it should be worth getting.

When Brian goes into the studio he'll be taking all of his guitars with him. He says he's got 15 now, with a story to go with every one of them. (For example he's got a hollow-bodied Les Paul that was originally made for Les Paul's wife.) He'd prefer to take all of the guitars in than mess around with sounds on the desk.

'I know what kind of sound every one of my guitars makes.'

His favourite guitar is the one you must have seen him playing at some time or another — a Les Paul '62 Custom with 2 pickups, black body and white surrounds. He uses that as his 'A' guitar and switches around his 'B' guitar. At the moment his favourite 'B' guitar is a Telecaster with Di Marzio pickups.

I asked if he's ever played Gary Moore's famed Les Paul given to him by Peter Green.

'I have, yes, and that's a great guitar. It's not as good as my hollow-bodied one however...'

In fact he likes his hollow-bodied Les Paul so much that he won't even take it to gigs anymore. It's too precious for that, but he does use it in the studio.

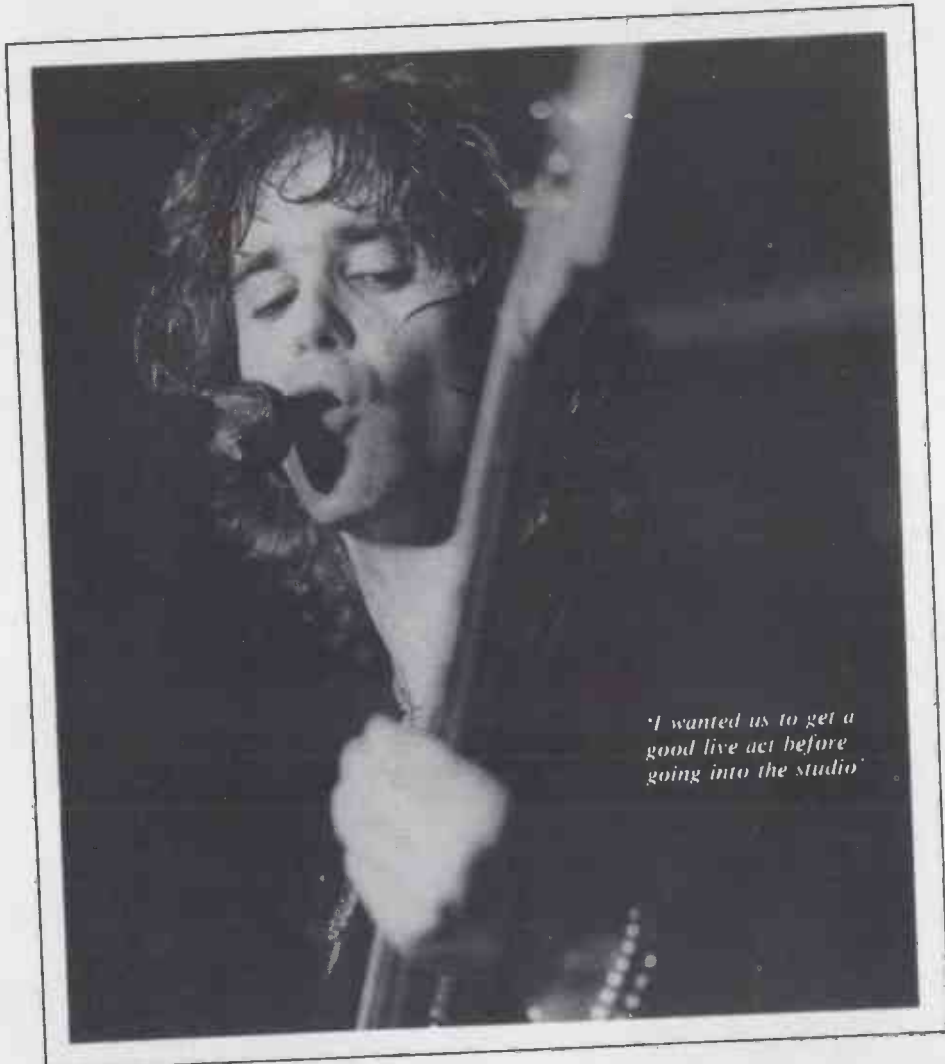
As for Jimmy, his favourite bass is a Telecaster with 2 pickups. He used a Thunderbird as well but he found it a bit awkward to use, and recalls one painful experience.

'I was throwing this really great shape and I brought it round and it caught my nuts... so I stopped playing that on stage.'

If I could decipher our inane rambling on the tape I'd be able to tell about the amps they're currently using. I heard

something about a load of Marshalls and not being able to use them all at most gigs but that's about it. However, I can tell you what Brian had told me earlier about his experiences with different amps when in Lizzy.

*'I've never used Marshall
stacks because I don't like
stacks'*



*'I wanted us to get a
good live act before
going into the studio'*

'I nearly always used Marshall, except for just a little period with Lizzy. I used HH cabs but they were too muddy. Then I went to Fender and they were just too ***** loud. Then I went to three 100 watt Marshalls with two 15 Fender cabs, and they were ridiculous. That's when I had a bald patch on the back of my head — all that volume!'

'And then I went back to Marshall cabs. I've never used Marshall stacks because I don't like stacks. You loose power. If you plug in another cabinet your ohmage goes up and you loose power.'

Wild Horses also features Clive Edwards on drums and Neil Carter on guitar. Neil used to play with Gilbert O'Sullivan of all people, and Clive with Pat Traves.

'Wild Horses was Neil's first rock band. We picked him because he looked good and he played well.'

Clive is the band's second drummer. The first one was kicked out because 'He took too much time off for trips to the moon.'

'He started off OK and we'd thought he'd get better but he just got worse.'

As all three of us were getting restless we finished the 'interview' and made a bee-line for the pub where we got even more wrecked. Then it was into the Marquee to check out a band who we didn't stay long enough to see.

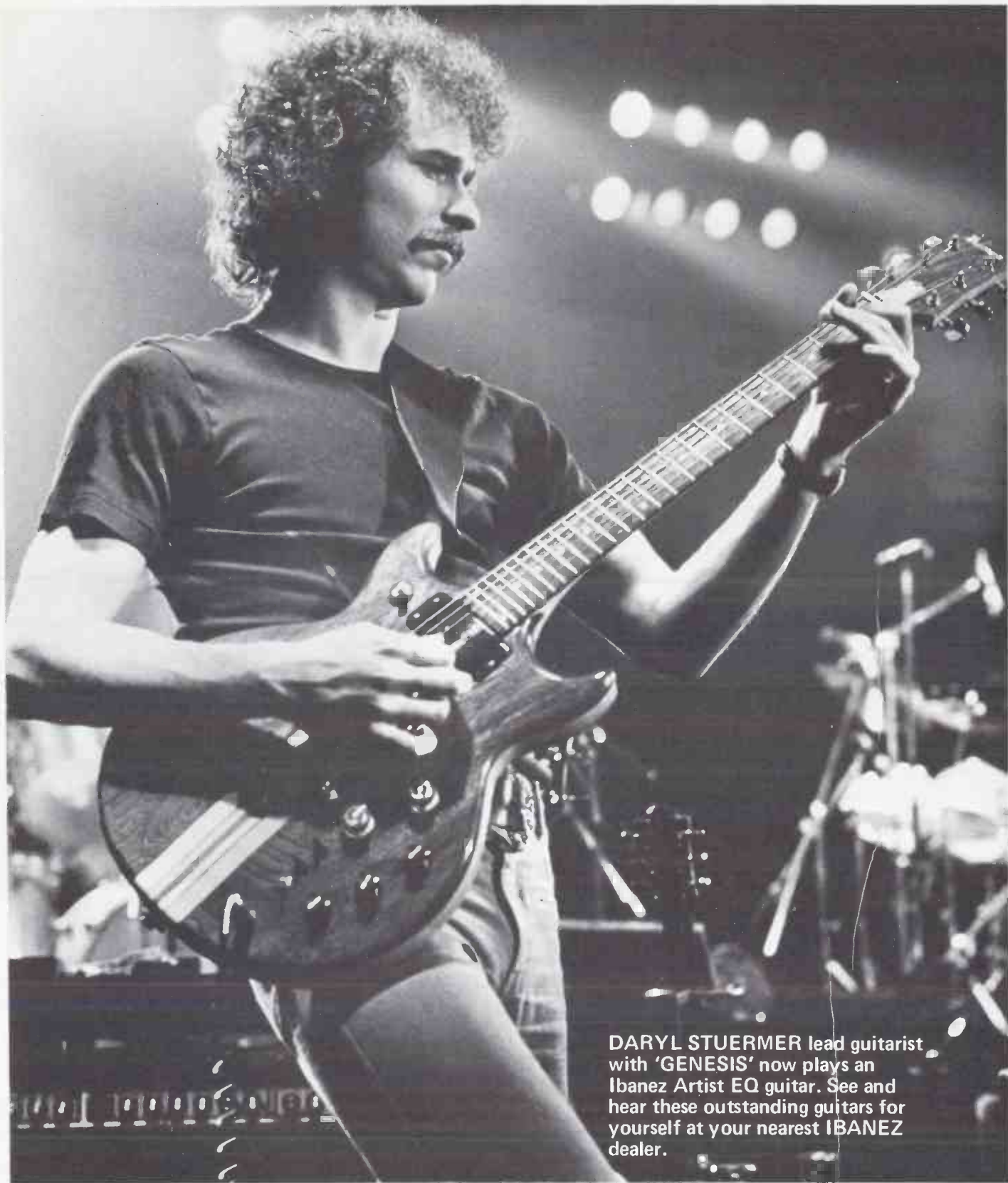
A little later on I went back to Brian's place in Victoria. Before totally blacking out I remember seeing a 24 track mixer sitting in the middle of the room. In the corner there was masses of speakers and against the wall a ton of gear including two Akai reel-to-reel's.

'You need a stage pass to get into his place', Jimmy had joked earlier.

All I remember after that is waking up in my own bed feeling like a bunch of real wild horses had trampled across my head.

'Everytime a journalist goes to interview those two he doesn't turn up for work the next day,' someone later told me.

I was certainly NO exception.



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ALLAN HOLDSWORTH

The emergence of Allan Holdsworth as a force to be reckoned with in 'best guitar player' stakes has taken a lot of people (myself included) by surprise. Despite having been around the Jazz/Rock fringes of the business for several years this soft-spoken Yorkshireman first came to my attention relatively recently, on the release of Gong's Gazeuse album.

What characterises his playing, above all other attributes, is its sheer fluidity and feel. Despite playing mainly in Jazz orientated ways, Allan has chosen not to follow the staccato machine-gun like approach of the equally creditable fellow Yorkshireman John McLaughlin.

Flowing more like synthesiser or wind notes than the essentially percussive sounds that the guitar normally produces, Holdsworth's notes are different from those of all his contemporaries. The reason? Well, as almost his first sentence to me illustrates, it lies in his very earliest influences.

"I really would have loved to have played the saxophone when I began. I actually didn't start guitar till I was about 17 which I suppose is pretty late really. Before that I'd always wanted to play but never really wanted to enough to make a nuisance about getting myself an instrument.

"I liked quite a lot of classical music but was really more interested in people who could improvise. That was something that fascinated me. Luckily my father was a Jazz pianist and had quite a lot of records which gave me something to go on. When my Uncle gave me a Spanish guitar I dug those records out and listened to them."

Like many of our finest home-grown musicians, Allen is totally self-taught. He has never even bothered to learn to read music.

"Like most people I went out and got a few chord books, Ivor Mairantz' 'Exercise A Day' and things like that, but I could never get on with them because I always found myself disatisfied with my progress. In the end I just used to follow my own nose."

The inability to read or write music has, he admits, caused a few problems when trying to master the highly complex music he plays and yet he feels that it has its bonuses. For example he frequently finds himself the first among a group of musicians who can play a piece without notation in front of them.

One thing that I always feel about self-taught players is that they have an individuality of style and approach that a trained musician frequently lacks. Holdsworth agrees that following someone else slavishly is a futile pursuit.

"It seems to me that there are an awful lot of good musicians around but very few of them are really individual. I get really annoyed with people like that. Obviously you're going to learn a bit from listening to people and you shouldn't stop listening, but you should never imitate."

From early days spent playing his Spanish guitar Allan progressed to playing in local bands around Leeds, eventually starting to expand both his stylistic range and his equipment.

"After that first guitar I got a Hofner Cello guitar and put a

'It seems to me that there are an awful lot of good musicians around but very few of them are really individual'

pickup on it. That all came from seeing this guitarist in a pub who'd recently impressed me with the idea of electric guitars.

"Eventually I went along for an audition with another local band whose guitarist was leaving. He offered to lend me his Strat for the audition. It was just love at first sight. Here was the guitar that could produce all those electric sounds I'd always wanted.

"Of course, I was immediately into hire purchase on one! Then people started mentioning this name 'Gibson' to me and one day I went into Kitchens in Leeds and saw this amazing looking cherry red S.G. I had to have it, it was such a beautiful guitar, such a lovely piece of wood. I got into even more H.P. debt on that!

Before coming down to London Allan played in a variety of fairly soul destroying outfits in working men's clubs and, eventually, in a Mecca club. This last gig lasted three years almost exactly and should have been enough to knock the creativity out of anyone. Allan admits that it was grim.

"The only good thing that I could say about it was that the money was stable and I learned a lot during the days just because I was at home playing during the day and listening to records."

The stroke of fortune which released him from his M.O.R. imprisonment, however, came through that most unlikely of sources, the Musician's Union. He'd been spotted during one of their local clinics and, when he decided to make the move, took advantage of an offer of somewhere to crash in the big city.

Eventually an introduction to Jon Hiseman followed and the rest, if not history, is fairly well known.

In the meantime, however, there had been problems with gear. Having run out of bread Allan had had to sell his Gibson and had foolishly let a friend accept responsibility for keeping up the payments on the Strat. When Allan sold his Gibson he was guitarless as the 'friend' had not kept his promise and the Fender had been repossessed!

Unlikely though it may sound the next guitar was a Hofner Colorama with a bent neck and a broken truss rod! But perhaps we should skip that and join him again when he's playing with Hiseman.

"After the Hofner I was able to get another S.G. but that one was made when Gibson were going through a rough patch and although it sounded nice it was rather badly made, a narrow nut and a pretty bad joint on the neck.

"Then I joined Hiseman and started going mad with guitars. It's funny, almost every guitar player, every musician in fact, that I know has gone through a phase like that. You just keep going out selling your guitar, chopping it in for something else then chopping that one in for yet another. Of course, all the time you do that you're losing money but maybe it's not such a bad thing because it does give you a chance to really suss out what instrument suits you best.

"For a while, when I was with Hiseman, I got into 335's very much. Once I'd got used to them, though, I found it very hard to get back into anything else solid, they seemed so unresponsive next to the semi-acoustic 335. Strangely, now I'm back with solids I can hardly play the semi-acoustics at all."

Those of you who've actually had the pleasure of seeing Allan's live performances could be forgiven for thinking that he has now totally changed brand allegiance back to Fender. Not at all.

"I'd always known that I could more or less get what I wanted out of a Fender and I actually like the mechanical modular formula that Leo Fender set all those years ago. I like their strength too. I'm always very careful with my guitars but I had to be super careful with the S.G. which was quite a fragile instrument.

"Another good thing about Fenders is that 25½" scale as opposed to the 24" and also the sound, that pure tone that they have.

'I actually didn't start guitar until I was about 17'

'... I'd always wondered what a Strat with Gibson pickups on would sound like ...'

"Despite all those things that attracted me to them, I'd always wondered what a Strat with Gibson pickups on would sound like so I bought one when I was with Tony Williams in an attempt to see what it was like and with a mind to change the pickups at some later date.

The new Strat was, well, it was *alright* but it didn't really make it as a guitar for me, not like a good old one. The neck was pretty horrible, very narrow at the nut and the fingerboard was too cambered for me, it just felt really uncomfortable."

Not being able to find true happiness with current Fender Strats (perhaps not an uncommon syndrome!) Allan resorted to having the basic Fender design principles re-executed for him by Dick Knight.

"I got Dick to make a decent neck for the body that I had and then I cut out a cardboard scratchplate and generally started work on turning it into the guitar that I wanted. Eventually I cut out the tone controls and reduced the Fender system to just one tone and one volume because I find simple guitars that much more effective.

"What I've got now is effectively a Strat with two humbuckers fitted and arranged so that I can have either pickup but not both.

"Those original pickups that I fitted were genuine Gibson P.A.F.'s which I'd taken off previous S.G.'s that I'd had. The sound really came up to expectations — it was a very bright guitar, just what I'd always hoped it would be."

The first appearance of the newly refurbished Strat was on that Gazeuse album where Allan found himself experimenting with the Strat at the expense of what had previously been his main guitar, a Gibson S.G.

"I've got three of these 'Fenders' now. The oldest one is the one with the genuine Fender body with a Dick Knight neck and the newer of the two Strats also has a Dick Knight neck but with a

of the Ibanez."

Strings fitted to the electrics, by the way, are D'addario 9-42 or 8-38 depending on which of the two Strats he's using.

Staying with equipment for a while, we find Allan a dedicated user of Marshall although he's currently playing around with Burman, but more of that later.

"I've always looked on amplification as being very important, an integral part of one's guitar sound rather than just as an afterthought. In fact I've looked quite closely into the subject at times.

"What has really amazed me is the extent to which speakers can totally change your sound which is why I stick everything through my Marshall 4 × 12 which gives me perhaps the perfect sound. I know readers and manufacturers will find this hard to believe but I can tell the difference in sound between the straight fronted and slope front Marshall 4 × 12's; cabinets and speakers make that much difference to me.

"What I've been using lately is a three amp setup giving me some sort of stereo effect. What I have is a Marshall 50 for lead lines, a Marshall head running through a 4 × 12. For chords I use two Marshall 100's with a Dynachord digital delay between them set to a very short time lag. The resulting effect is very subtle indeed, in fact if I turned the Dynachord off you may not even notice any difference but it does have an effect that I like, a sort of stereo on the chords.

"The signal is switched between the three amps by a very simple routing box which I had Pete Cornish make for me, there's nothing much to it, it just let's me switch between the chords and lead lines.

"There's nothing really that clever about what I'm doing but it just enables me to have one amp set-up ready for chordal sounds and the other ready for lead, you can't really have the same two on one amp.

"I do use that Dynachord subtly though, hardly have it on at all. Having played around with it though I'd say that it's an extremely versatile unit very capable indeed. About the only other effect that I



A number of Allan's favourite jazz chord positions. Try and do them without cheating.

Boogie body, a Maple one, which is excellent. They've both got Di Marzio's fitted, P.A.F.'s and I honestly have to say that, having tried them with both Gibson and Di Marzio pickups I really can't tell the difference.

"There's a third guitar as well, which I've only recently got. That's a Boogie Telecaster body made out of Ash and fitted with a Jazzmaster neck. That really is a very heavy guitar, almost too heavy to be comfortable on a long gig but the sound it makes is amazing, it really holds on!

All three guitars are fitted with extra fat frets but Allan has more or less decided to stay with genuine Fender bridges, the only deviation from the norm being his use of Might Mite saddles. Another improvement over the original is the replacement of the standard Kluson machine heads with Schallers.

Of course, in addition to being a very fine electric guitarist, Allan is quite at home on acoustic. Here he favours an Ibanez.

"The Ibanez Cello was my first really good acoustic guitar and I really do like it. I also have an old Gibson now, a 1938 Kalamazoo but it was a cheap one when it was made and although it's still in absolutely perfect condition I have to admit that I prefer the sound

ever use is a Roland Chorus unit which, again, I just use sometimes in a very low key way."

Like most professionals Allan is not a keen fan of transistorised guitar amps.

"I really do hope they keep producing valves because I can't get the sound I want out of solid state whatever they do to them. Mind you I'm not all that sure that modern valve amp makers have got the right idea. The emphasis today seems to be on having a hefty pre-amp but I find you get a better sound if it's the power amp valves that you're really kicking. If you do it with the pre-amp you send this deformed signal to the power amp and you might as well be using a fuzz box."

'I know readers and manufacturers will find this hard to believe but I can tell the difference in sound between the straight fronted and slope fronted Marshall 4 by 12's'

'Sound is a vital point in establishing yourself as a guitarist'

Like many of us, of course, Allan has recently found himself attracted to Greg Burman's little beauties and has actually gone as far as to shell out cash for one with which he's highly pleased.

"Yes, I wanted an amp that I could cart around without too much difficulty when I was playing in pubs and small clubs which I do quite a lot. The Burman 50 looked like an interesting amp and I'm really very impressed with it indeed. I'd say that it's got the best tone control of any amp I've ever tried but it had me fooled when I first started using it because the tone controls seem to work in a very unique sort of way.

"Recently I was doing a gig with the standard three Marshall setup that I use and the middle one, the one I use for solo lines, packed up. I put the Burman in its place and it sounded really fantastic. I'd have to say that the Burman is one of the best new amps I've ever played, certainly a better than the Boogie for example. I've also used it in the studio and it's great there too.

From someone who's as demanding as Allan Holdsworth Greg Burman should be feeling very pleased with himself at a quote like that!

Sound

Sound, as I'm forever saying in articles these days (which is another way of admitting that I'm trying to pump a party line to the point of fanaticism!) is a vital point in establishing yourself as a guitarist. It's all well and good being a fine stylist with a feel for good tasty solos, but you need to have an individualism pouring out of your speakers, individualism in the notes you play and the way that they sound. One of Allan's techniques, and one that I especially admire him for, is the way that he has tamed that wild beast, the Fender tremolo arm.

the overall fluidity. That can bring its problems too, of course, because I often have to play difficult passages and that need to keep it fluid can add complications.

"Actually I find it rather hard to talk about my technique to a great extent. I can't say that I sit and think that much about it although, of course, I do think about music. Like I'm fascinated by scales.

"Recently, for example, I sat down and played around with chords and scales trying to find as many different ways of running into chords using different scales as I could. Like I'll take two triads and play them against each other with as many different notes as I like the sound of between them. Then I tried mixed triads like a major and a minor in different keys so I did one set keeping one key as constant.

"One thing about my playing that I've been very dissatisfied with in recent years is the amount that I've been allowed to play by the circumstances that I've been in.

"Like people would 'phone me up and ask me to do a session and all I'd do is put down a few solos rather than playing some chordal work as well. That's fun but I love playing chords and honestly don't want to solo all the time.

"Of chords, I suppose, I like the sound of clustered chords the best. They're very easy to play on piano but very difficult on guitar, chords where the notes are very close together. They sound great to me."

Speed too is another Holdsworth attribute but one which he refuses to take too seriously, it's something, he says, which you either have or you don't but it doesn't matter too much either way to him.

Flow

I have to admit a distinct partiality for the guitar playing of Allan Holdsworth. I've always liked the basic idea of what has been called Jazz Rock or Fusion music but, like many Beat readers who also come from a hard Rock background, I've found it very hard to



"I got interested in the possibilities of using tremolo arm through listening to Hendrix but he was doing it in a very uncontrolled way and I wanted to do it with control. Then, when I was working with Ollie Halsall he was playing about with the same sort of ideas as Hendrix but he *was* doing it with control and that sort of fired me off.

"I honestly couldn't explain any more about how I do it, though. It's just one of those techniques that's built itself into my playing and which I couldn't honestly say that I've ever bothered to try and analyse."

"I suppose my style is probably a result of trying to get away from staccato machine-gun-like playing. I like and admire players like McLaughlin who can do that but it's not for me."

Just a final pointer for anyone whose busy delving deeply into attempts to lift things from Allan's style is the fact that he uses Heriba nylon picks which are less sharply pointed than most plastic plectra and don't add a sharp clicking attack to the note.

"I suppose that I tend to play things outside the usual positions for playing them as well. Like, for example, I'll tend to play four notes together on one string rather than on two because that helps

accept the clinical approach of many of its exponents who seem to put ability in a pure technical sense well above feel.

Allan Holdsworth doesn't. Notes flow from his fingertips like fast running water packed with a highly emotional charge. At the time of writing there are rumours that he may be working with two other British Rock/Jazz players, Jon Hiseman and Jack Bruce — for me, as a listener, that could be the best thing that has happened since, well, I've forgotten when such an exciting idea last occurred. Keep your fingers crossed and your eyes open because I strongly suspect that Allan Holdsworth is going to be *the* British guitar player over the next five to ten years — beyond that, who can say?

By Gary Cooper

'I suppose I like the sound of clustered chords the best. They're very easy to play on piano but very difficult on guitar.'

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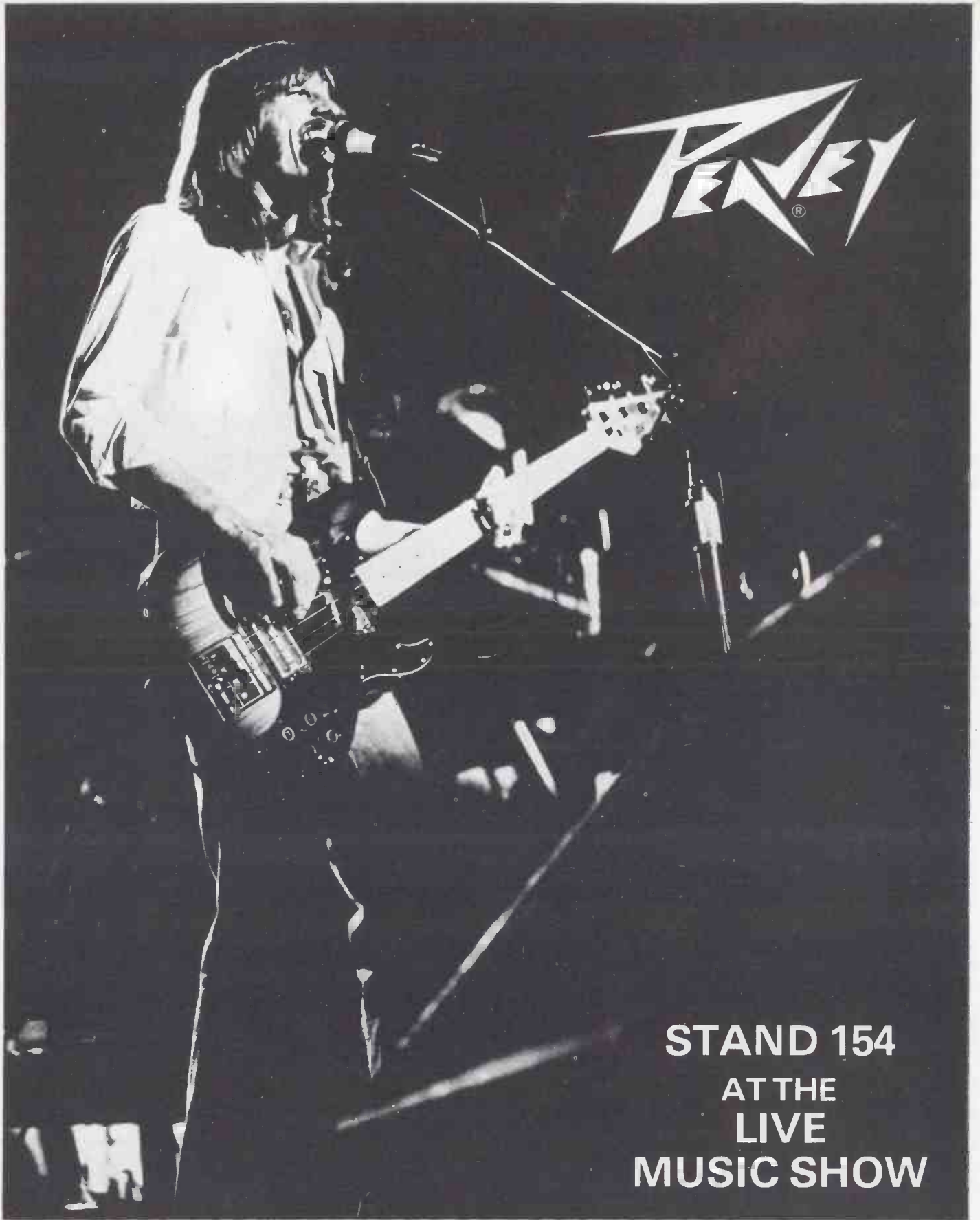
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The Magic Harp!

Time was when J. Geils and his band of Boston wide boys gave the Stones a run for their money on both the sheer energy stakes and street credibility. All in black and sporting his characteristic shades, the vocals, teen appeal and manic stage charisma of Peter Wolfe would spearhead a razor-keen front line of Geils Flying-V axe, Seth Justman on keyboards and Dick's magic harp in a combination which aimed straight for the throat, while an anchor rhythm section put the whole engine on rails.

The soul of Otis Redding mixed with good-time boogie and the jazz and blues of the band's native Chicago in one hard-driving update of styles amidst that great sixties melting-pot, when headbangers or sundry psychedelia were served up on adjacent platforms. Seven years later, seven albums on and a time warp somewhere in between, the J. Geils brigade strut on stage at the Hammersmith Odeon in their first outing to these shores in all this time – to air their latest package, 'Sanctuary', out on Capitol USA.

The crowd rise to the occasion – at the Odeon you *stand* on your seat if stand you must; there is no other way with the tiers packed as they are. Three-dimensional stereo-phony is the magic of the moment as the band blast off on two fast openers from their new set.

Bull-throated roars of 'Whammer Jammer!', 'Blow Your Face Away – where you been?' actually fill in any holes left in a 100 decibel envelope as dancers occasionally topple off their seats into the rows ahead with a sort of stacked dominoes effect.

At close of the set the stamping is for real. The band drops a cloud of balloons and let loose with a fistful of encores. The crowd again rises and the band again obliges. An hour over schedule, a happy crowd leave to puzzle out their home route after the last bus

Magic Dick wielded a six-inch instrument long before inflation hit rock and roll. Here BEAT's John Adali-Mortty harps on an unusual theme in this tongue-in-cheek report on Magic Dick and Mr. Geils, stalwarts of the Detroit Demolition Squad.

has gone. The looser, freer final hour features a lot of slow blues, a frenzied guitar solo complete with feedback and rolling on the floor, a keyboards outing and 'Whammer Jammer,' of which much has been said – a virtuoso harp showcase. And value is delivered at a 'sixties rate of exchange, before we came to accept the inflationary spiral as a fact of life – how often does this sort of thing happen today?

"The band drops a cloud of balloons and lets loose with a fistful of encores. The crowd again rises and the band again obliges."

We felt bound to explain to J. Geils and Magic Dick that Beat readers had no interest in Peter Wolfe's marital shindig with Faye Dunaway, whether the band was true – I mean *really* true to its East Coast musical roots – or from whence they fetch their wardrobes:

"I dunno what you want – say, you want a *technical* slant on this thing?" says a puzzled J.G.

"Yes – we're talking about *playing* about how you do the things you do. It's a musicians' mag, you see. To start with what guitars do you use?"

"I have a Les Paul modified with a Fender rhythm pickup which I use for a couple of numbers in this set and a Gibson Explorer copy I keep on stage as a breakdown spare. Most of the time I have a Gibson Flying V with a built-in preamp."

Beat: "Ah – what does the preamp do?"

J.G.: "Well, how shall I describe this – well you throw the switch and you get more, er, *screw* – you know. Can you dig that?"

Beat: "Yeah, fantastic!"

The guitar sound on stage uses three effects only. A fuzz-tone device is really something like a square-wave generator which blends in a 'clipping' sort of overdrive to give the sound a little more 'rip'. A different effect though similar in principle is possible with the overdrive caused by using the guitar preamp:

"I usually use an MXR flanger, and a phaser for single-note things. A phaser is often too much for a chord; the effect is too intense to work well with a complex sound." Lastly a 'Memory Man' analogue delay line is used to fatten up the sound a little. The guitar amp itself is often stuck in a cupboard somewhere to allow better separation in the sound mix. Onstage the PA pickup from the amp would need to be jammed right against it to get any sound at playing levels. Putting mikes right up against the drivers robs a guitar of some of its harmonic richness, particularly at the bass end of its energy spectrum. This makes good sense if separation is what you want, for better control at the mix stage to the monitors and to the PA."

On this tour, the band have had more than a few problems with their playing gear:

"One of our big headaches on this tour – we've been to Paris, Amsterdam and Germany – has been mains conversion. Seth (Seth Justman – keyboards and one half of the band's songwriting duo) brought this Hammond B3. As you know, mains frequency is used to generate the pitch and our equipment has been built to run on 60Hz, not 50Hz as you have here. We were forever tuning the frequency converter we brought along.

"I've been having some trouble with the guitar amp too. An AC line transformer knocks the voltage down to 110-115 volts

● This article was held over from last month's issue due to production difficulties.

In the J. Geils Band, the harp of Magic Dick makes the guitar play second fiddle!

but apparently the mains fluctuations case the power available to drop below this. When everybodys playing, particularly the bass, the supply sinks even lower. Drop a power chord and your amp just goes to *mush* (pronounced, 'moosh' – I hurriedly withdraw my drink from the line of fire as the point is illustrated with a particularly sumptuous razzberry)

Beat: "Is this a new problem with a band of your road experience?"

"As I recall we may have had this sort of thing happen before. But it was seven years ago – we haven't toured Europe for a while.

What we're going to do is have our equipment fitted with a mains changeover – I think Marshall do this with their amps."

Beat: "How were you able to make up your sound in the end?"

"Well, you just get it as good as you can make it and play. Nuthin' more you can do, really, except learn some."

The sound onstage at the Hammersmith Odeon did, in fact, seem a trifle flat; lacking in presence and any real balls in the bass. The fact that it proved a good show nonetheless as far as the audience was concerned illustrates the difference between the factors

a musician does and should concern himself with and the purely aesthetic appreciation of an audience.

While the essential hard drive was still there in the band's act a certain inevitable mellowing is seen, with the introduction of a couple of ballads and a few subtler effects. The band's earlier live album 'Full House', 'Bloodshot', 'Blow Your Face Out' and their seminal 'Nightmares' outing are often considered their ripest fruit. In this time, the use of Magic Dick's harp has developed with the music. On some albums – notably 'Monkey Island' and 'Nightmares', possibly – har-



J Geils and band sporting this year's thing in eye-wear

monica solos have been mistaken by many people for guitar or for horns.

The sound of the instrument is so monstrously huge the mistake is easily forgiven. As earlier suggested, Dick's harp is the band's main lead instrument – J. Geils himself and the keyboardman for the most part provide some sort of rhythmic chording backup. The idea itself is not, of course, wholly original but is a part of the jazz/blues tradition the band take their roots from; dating back in post-war years to the likes of Boy Williamson, Little Watler, Junior Wells, Sonny Terry and many other exponents of the East Coast musical tradition.

The manner in which the J. Geils Band have adapted so small and apparently limited an instrument (it isn't, actually) to an electric rock context and to such an extent as to make it spearhead the whole sound has its interest. The sheer wealth of electronics placed between the instrument and the PA is in itself awe-inspiring. Dick uses, for the most part, a simple 10-hole Hohner harmonica though he will at times switch to a 12 or 16-hole 'chromatic'. A 16-hole device gives you all the notes you have on an orthodox keyboard, over a 4-octave range – which isn't bad (a chromatic has a key changeover to give you a whole new set of scales to play with at the press of a thumb).

"Most wind instruments don't do as much unless you include the 'overblow' *artissimo* range possible with, say, a trumpet or saxophone, where a musician can extend the instrument by two octaves or more through the technique of forcing more air past the reed/mouthpiece."

"One of our big headaches on this tour has been mains conversion."

From the harmonica the sound is picked up with an Exstatic JT 30 crystal mike – a 1950s radio despatcher's device which by its cupped undershape fits snugly into one hand around the mouthharp. Neat. This has a relatively limited frequency response – virtually no output above 5,000Hz and hardly anything below 100Hz. For the application the mike is ideal – the distortions it introduces are useful and it concentrates most of the energy in such a way within the midband that it will remain distinct from other front line instruments.

"I continue to boost at the preamp in the midrange area to give it a horn-like quality – somewhere between saxophone and trumpet. I can also get it to sound more like one than the other. But never anaemic like an acoustic harp can sound – I aim for a ballsy, brass kind of sound."

The mike output goes into an old Fisher valved mono hi fi preamp built 15-20 years ago, where losses introduced by the 40 or more feet of cable Dick needs to be able to move about are equalised a little before passing into an MXR 10-band graphic equaliser. The equaliser further moulds the



Lead singer with the J Geils band, Peter Wolfe

crucial midrange area as well as the high frequency cable losses.

A Roland Space Echo (tape loop reverb, not springs) takes over to generate a richer, wider harmonic. The amount of air vibrating inside the space of a mouthharp to create a sound is not large enough to build a big enough harmonic overtone to make this a lead instrument even though all the sustain

necessary is possible simply with how long you blow on the note or chord.

An Echoplex or Space Echo helps in this way to enlarge the sound. The whole chain of amplification applies enough gain to make it possible to get a lot of level from moving very little air at the reed.

Continuing the description, Magic Dick takes up the thread: "Further modification is

applied with an MXR Phase 100 phaser and then to a splitter box so I can drive two Fender reverb amps. One reverb amp goes to the PA and the other is used for stage monitoring. Doing it this way rather than with mikes in front takes away the problems of feedback loops, etc."

So from that little Woolworths or 'dime store' instrument comes a vital ingredient of that big overdrive described loosely as the J. Geils Band. The harmonica even today is still a much underrated instrument and few new bands seem to pick on it with a view to developing its potential in the same way as musicians everywhere push back the limits of all instruments known. We wondered why this was the case.

The sheer wealth of electronics placed between the instrument and the PA is in itself awe-inspiring.

"The harmonica, like the saxophone, is one of the easiest instruments to play badly. You can quickly get to the point where you can play some simple tunes but they both take years to master to such a point that you can join it with a band's music. The reason fewer people pick up on the harmonica is

probably that it is difficult to find good written material which show you how to play and to develop technique like you can with guitar, keybards and most other instruments. Of the written material that exists most deal with the older 'cross harmonica' standard blues harp - Sonny Terry and such - rather than showing you how to play in a contemporary bag.

"The most common way of playing is to stimulate a kiss."

Which is fine for country/blues type of things. But for streamlined things like Little Walter developed, which is where we get it from, you find almost nothing. You would have to build it all yourself to get it to sound more like you want if you want to get it to fit in with what a band is doing."

The way a mouthharp itself is played came on the agenda - many of us more concerned with relatively orthodox instruments used for serious musical applications have probably scarcely spared a thought on this. The development of a more flexible system of pickup could do for the instrument as much as electronics have done for guitar.

"No-one has invented a pickup which is adequate in my opinion, opines Dick. "The

design of a pickup in the manner of a guitar - that is to say from each individual reed - is something some scientists and engineers at Hohner company should get very busy on! I talked to them about it a long time ago but have as yet seen no results."

On the techniques of articulation in playing a mouthharp Dick of the musical blowjob had this to add:

"The most common way of playing is to simulate a kiss - pucker the lips and form a small opening only as large as need be to get the air into one hole. Playing a single note involves directing the air down a single hole. It's difficult at first to get a proper balance between blowing and drawing so one can get a true *legato* - so the phrasing isn't choppy or irregular. With the J. Geils Band I play a lot of chords. There are certain combinations you can really only get on a harp - the ability to vary the 'bend' of some notes gives it a very special capability.

"The other way of playing is to relax your lips to cover a much larger area on the harmonica. You use your tongue to block off those holes you don't want to play through for that chord. If you were only to play that way you may run into articulation problems because many times the tongue is needed to start a tone with a particular force. I find that in my playing I use both methods."



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This month sees the start of a new series to cover the hassles a band are likely to stumble over on their way to the top. In this first article Gary Cooper looks at contracts, A&R men and various other record company people.

GETTING YOUR ACT TOGETHER



... or how to get from this . . . to this, in a few not-so-easy stages

The French have a phrase, 'Plus ça change, plus c'est la même chose'. It's possibly my favourite witticism and, roughly translated, means 'the more it changes the more it stays the same'. Few things illustrate the truth of that saying more than the music business. When I started reading *Beat*, back in the mid sixties, reader's letters were posing just the same sort of questions that they are asking now. Obviously times change, in 1967 Discos didn't really exist and neither did synthesisers, giant PA systems, 24 track recording systems, Dolby equipment for noise reduction — the whole panoply of what we now regard as essential gear to make music.

But the *basic* problems facing bands haven't changed. How do you get gigs? How do you choose reliable gear? Should you sign management contracts? How do you get equipment without the gigs and (the other half of that awful coin) how do you do gigs without equipment? The list is almost endless.

Talking over these problems with *Beat*'s editor, he suggested that I put together a monthly series trying to answer some of these perennial worries. So, digging back through my past issues of *Beat*, ranging from when I was just a reader in the sixties to now in the late seventies, I've put together a list of the most frequently asked questions, which I'll try and answer one by one each month from now on.

If you *do* have any questions which you'd like to see answered in an article *please* write in direct to *Beat* and let me know. If we get any suggestions I'll certainly take notice of any that we can handle. As always, we *read* your letters at *Beat* and always try to act on them!

So, where do we start? Well, perhaps the single most popular question that I've come across, not only in the letters pages but also in conversations with musicians from all over the World, is the one about how one gets a recording contract.

More now than ever before a recording contract is an essential thing for a band to

have if it wants to turn professional. In the past groups could survive on their tour money and many well known bands of the past (remember outfits like Peter Jay and the Jay Walkers or Sounds Incorporated?) seemed to survive for years without having hit records. These days, however, tour money is pathetic, mainly due to relatively low entrance prices, high transport and PA hire costs and the general run of inflation over the past ten years.

Unless you have an advance from a record company which exceeds the cost of recording your album (and even *they* are getting hard to find these days) and can use that money for underwriting your touring losses and providing new equipment then you've got big problems. So, how do you go about getting record contracts and that all important advance payment?

Several years ago *Beat* ran a series of features called 'What the A&R Men Want'. These were designed to help readers know what each individual record company A&R

GETTING YOUR ACT TOGETHER

department (Artistes and Repertoire, by the way) was looking for. In theory it was a great idea but increasingly the journalists doing the interviews began to realise that the record company execs we were talking to were bullshitting about just how prepared to invest in new talent they really were.

For example, you'd hear from A&R man 'X' that he was looking for a certain type of band, let's say heavy rock, and you'd dutifully print that. A few weeks later you'd get talking to a support band in a club who'd just blown an amazing heavy metal set, tell them they really ought to send a tape to the man in question and you'd get your face stamped on. Half the time the A&R men were only interested in signing bands formed by people who'd just left other bands who'd had recording contracts. That or taking existing sellers from the U.S.A. What they were doing was playing safe, pretending that there were no interesting artists left in this country when, in reality, they were just too scared of taking risks with the company's money! After all, it does cost a few thousand pounds to launch a band and their comfortable jobs were at stake! Time after time you'd hear A&R men saying that they'd consider *anything* and go *anywhere* to see a band. Time and time again you'd find that the majority of them couldn't be bothered to travel to North London to see a band that was packing them in!

So, the way to start is to assume that, contrary to what he might say, the A&R man at most record companies is a lazy incompetent with no imagination. Obviously they aren't *all* like this (I actually know a few I'd buy a drink for!) but many are. You've got to make it easy for them, as easy as possible to both like your music and see that they can make money out of it.

'Unless you have an advance from a record company which exceeds the cost of recording the album ... then you've got big problems.'

A lot of people ask if a simple demo cassette is good enough. In theory something like a nice TDK SA or Maxell properly recorded from a master *should* be pretty good and sufficient for an A&R man to hear your potential. In practice it may not be. Without going into the technicalities of bias requirements, an A&R man's tape cassette player may be of a different make to yours. A tape that plays well on your player could sound useless on his and, believe me, some of these people are so dumb that they will *not* be able to make the mental allowance necessary to take account of that. Their ears will tell them that the overall sound is a bit off and they will allow that to prejudice them. Of course a good A&R man *will* adjust, but how do you know you've got a good one?

So, it's reel-to-reel tape if you want to do it right and a twin track one recorded on something *at least* as good as a Revox, preferably multi-tracked at a good demo studio and then mastered onto twin track. 15 i.p.s. will also help things along a bit by giving better sound quality and as everything counts and tape isn't *that* expensive 15 i.p.s. is worth it.

Now, of course, we come to the question of what sort of material. Suppose you have a set of complex jazz/rock with just *one* commercial song on it. Do you assume that it's best to send in that one song? No, don't try to sell the record company on what you aren't. Put together a tape with three or four songs which are representational of what you want to do. If you give them the impression that you are a commercial pop band when your heart lies with heavy metal then you're sunk because the A&R man will be forever on at you to play increasingly commercial pop — and you'd be surprised by how many quite well known bands are under that sort of pressure at present with singles sales rising and albums tailing off. Yes, even household names are being told to go more commercial in an attempt to justify their advances!

While on the subject of commerciality there is the tiny problem of bandwagon jumping. When the punk movement began to get under way a few years back a lot of people in the record companies predicted its almost immediate demise. Once a few of the braver ones had started making signings, however, it was almost impossible to sell *anything* to a record company that *wasn't* punk or what publicist Alan Edwards christened New Wave.

During that rush bands who wanted to play more complex rock were stuck. They knew that they could sell records because of the figures. Outfits like Fleetwood Mac, Pink Floyd, Zeppelin etc. etc. were turning in but were having difficulty persuading record companies to think the same way.

To an extent the New Wave obsession still continues, it is hard to get a good

'A tape that plays well on your player could sound useless on his.'

heavy metal, jazz/rock, progressive rock (whatever *that* means) outfit signed up today, but it is certainly easier to do so than it was eighteen months ago. In fact today's problem isn't New Wave at all, it's the dreaded monotony of Disco that is causing the headaches.

As if the fact that live bands are already threatened with the mushrooming growth of the discotheque wasn't enough, they are now even being held back by the reluctance of the record companies to sign music that isn't disco orientated.

Recently, for example, I was contacted by a friend of mine who owns Germany's answer to Beat Instrumental, a magazine called Spotlight. He had come across a German band called Wallenstein and had helped them make the break from being a fairly obscure band buried at the bottom of a long list of 'also-rans' to being a successful outfit with a good selling album and a hit single called Charline. The band's music is fairly pop orientated but it's a 10 c.c. situation all over again. The band play pop which is played so well and is so clever that you can't help liking it.

Anyway, Wallenstein's contract was with RCA Germany and my contact asked me to try and help them get a deal over here. From a record company's point of view it should have been perfect. The band were proven sellers (albeit in a market which is substantially different from our own) but didn't want a big advance and already had master tapes ready. The single was catchy and an obvious for the Radio One playlist (we hope!).

Full of optimism I started approaching English record companies for them. No way could I raise any interest! The problem was twofold, the band weren't either English or American (they'd forgotten Oxygene by then, of course!) and, more importantly, they were playing pop rock, not Disco or New Wave.

I'm citing this example to show you that even bands who don't need as much help as newcomers can have problems because of fashion. The eventual answer, however, came from a small English label (GTO Records) who have signed Wallenstein for a singles deal which is fair enough. A case, once again, of the small labels taking a few more risks than the big ones. We shall all sit back now and see how Charline sells!

The point of all this is to try and show that you must be prepared to try, try again and try, try, again until you're sick of licking stamps and sticking them on

'Record companies regard concerts as devices for selling albums.'

envelopes full of tape. Go through a list of record companies, 'phone them in advance, ask who the head of A&R is, tell his secretary that you'll be sending him a tape and do so. If you haven't heard from him after three weeks 'phone again. With some you'll find great difficulty in getting your tape back. It's not that they steal reels of tape, just that they are either too lazy or too incompetent to send yours back to you. The answer here lies in gentle, polite persistence.

Having said that individual A&R men should be approached the question is where do you start. Well you'd be a plain idiot if you approached an outfit like Virgin records with the next Bay City Rollers. Likewise you wouldn't offer heavy metal to Transatlantic. Think before you send your tapes out and think cunningly. For example, let's suppose you're a country type soft-Rock band. Most of the American labels have these sent over by the truckload from the States and would be unlikely to sign a British one (although they *might*, you can never tell, working on the basis that their lords and masters back home, who always seem to control the purse strings, would A/ understand it, B/ like it and C/ be able to sell it!). In that case what I'd do would be to send it to a label who could possibly want a band like that but don't actually have one at present. Eventually, though, you might *have* to try everyone but *never* give up and always try and plan your campaign strategically.

So, a reel to reel tape has gone to a specific A&R man. What about doing things the other way and asking him to a gig? Unless you're very lucky I don't think you'll find many A&R men who can be bothered to go out of London to see a band without having been first moved by a tape. Would *you*, in fairness, travel to Glasgow on the strength of one such invitation?

What *might* persuade them to do so however would be a recommendation. Some record companies employ regional people so it might be worth finding out whether they have anyone in your area and asking him along to a gig. If he likes the band, a report to London may possibly

'As well as a good lawyer you'll need a good manager.'

have someone from head office along to see you.

If that doesn't work and the record company has no regional representation then you'll have to send a demo tape and, if you ever get gigs there, invite him along to a London gig.

But, even then, you must never expect to be signed just on the strength of your live show. Record companies sell records not concert tickets. They regard concerts as devices for selling albums and are more interested in how you sound on tape. To that end they may put you in a studio at their expense to see how you sound on the magic strip of tape.

So, in some ways, the tape should come first. Pay for a good demo to be made. Ask local bands which studio they've used and get the very dust screaming as you scrape your pockets for cash, paying all you've got for a good production. Get to know the engineer before you start recording, ask him along to a gig to suss out your sound, make the best damned tape you can because you want to flatten your A&R man when he hears that tape, maybe at nine o'clock on a Monday morning.

Having done that invite him to a gig. If he likes what he's heard and seen and if you're really in luck you will eventually get offered a contract and *here's* where the fun really starts.

Any A&R men reading this article will already be boiling mad by some of the things I've said about them so far. Well, to an extent, I *am* being a little cynical. They aren't *all* the scum of the Earth but many of them are dull and unimaginative clods who seem to hold their jobs more by their ability to manipulate office politics than by signing new artists. So, I apologise to those A&R men who *are* doing their jobs properly — and the rest of you can get knotted! Now, on with the show.

The reason why I apologised to A&R men then is that I'm about to be even ruder about the breed! Given a chance many of them will screw an inexperienced band right into the ground. *Any* musician wants a record deal and many will hardly bother to read the damned thing before signing it because he's got his eyes filled with image of rampant groupies and country estates. Aware of that, many record companies offer sums which are pathetically inadequate and terms which are quite laughable. Therefore, to avoid ye olde English contractual rip-off I suggest you scuttle off to a good music business lawyer before signing anything more complex than a postcard to your Mum.

Note that I say a **music business** lawyer. You'll need one who has experience in this field because only he will be able to tell you if the terms are standard for the trade in question or not and, hopefully, he will also be able to guide you about whether you are being offered enough bread. Remember,

your market town solicitor is almost certainly *not* specialised enough.

As well as a good lawyer you'll need a good manager. Indeed many record companies won't touch an unmanaged band, they don't want the artists expecting them to organise their tours, pay their wages, handle fan letters, deal with agents and promoters. If you don't have a manager they may help you find one but, again, don't sign anything without having your own lawyer, experienced in the music business and hired by you alone (*not* by your manager or record company) to advise you.

All this, I realise, must sound pretty cynical, but it is far better to be a cynic in this business. I know too many musicians who've been ripped-off by silly contracts they signed early on in their careers and far too many young bands who've either gone about getting their deals the wrong way and ended up out of the business they love or signed with the wrong company, finding themselves committed to a company they hate for three years minimum.

Of course, as I said earlier, your problems actually *start* once you've been offered a recording deal, not before, but for those of you who insist on going ahead (you *must* be mad) the golden rules are simple. Expect the worst from the A&R man and give him the absolute best you can provide by way of a demo, make it easy for him, approach the companies logically and not in a random way and concentrate on proving to them that your future success will be on record and not just as a live band.

'The answer lies in gentle, polite persistence.'

Whatever happens do *not* be put off by being turned down. All bands are turned down dozens of times in their careers by club managers, agents, record companies, radio stations and journalists — ignore them all and stick to perfecting what you want to do till you're the best there is at it. Never take a 'no' from a record company to heart — just assume that *they* are wrong unless you have a real reason to think that they might have a point (*are* your guitars out of tune? *Is* there a market for Bach à la Reggae?). Perseverance and faith are the answers, that and making it as easy for a record company to like you as humanly possible!

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Straits — more of the good stuff

DIRE STRAITS COMMUNIQUE VERTIGO, 9102 031

Trying to follow-up a multi-million selling debut album must be one of the biggest hurdles a band shot to instant stardom has to face.

Not much longer than a year ago Dire Straits were playing in a pub in Deptford. Just look where they are today. Two of them have already 'received the call' from Bob Dylan to play on his new album.

Their first album was a classic. Mark Knopfler discovered a new way of getting noises out of his guitar and deserves all the fame and fortune he's got for doing it.

It would be very hip to say that I don't like this album. After all you can be in vogue by being out of it. Goddam it, this album is great. I'm enjoying listening to it.

I don't care if it is very similar to the first album. I don't care if it sounds a bit like Bob Dylan. Mark Knopfler and the boys can play their stuff, and they play it well on record *and* live. If everyone liked the first album so much, why not give us more of the same? If they'd have done something different they'd have been slagged for not sticking to what they're good at.

The only constructive criticism I can give is about the production. On the debut album when Mark hit those strings when you didn't expect it, it really hit you. On this album that sharp, dynamic sound has been slightly flattened.

T.H.

THE KNACK GET THE KNACK CAPITOL EST11948

I knew The Knack had to be a good band as soon as Pete Murray voted their single 'My Sharona' a miss on Juke Box Jury. What higher recommendation could a band receive?

The Knack are a bunch of young lads from Southern California, but are by no means as bland as many of their contemporaries.



Who's too hip to admit they still like Dire Straits?

Instead they have a tight, punchy sound, a vocalist who doesn't scream but sings and a guitarist who deserves to be able to stand up and be counted. The Knack can play.

It's easy to compare the band to The Cars, especially vocally. The difference is that Roy Thomas Baker didn't produce them, but Mike Chapman did, of Blondie, Sweet, Mud etc etc fame. So instead of a broad Queen-like multi-track production, The Knack have a tight, poppy sound which places greater emphasis on the way they're playing rather than the overall sound.

Bearing in mind the album was recorded, mixed and finished in no more than 11 days, and that this is the first album from a band that only got together about a year before it was recorded, I would say this is one of the best albums I've heard in a long, long time. The best debut since 'Look Sharp' by Joe Jackson? I'd say yes.

T.H.

RUNNER: "RUNNER" (ACROBAT)

Runner is a very talented rock band consisting of four guys who really know how to make good music. It is also the name of their brilliant debut album released on

Acrobat Records.

Most of the songs are written by Steve Gould, lead vocals and guitar (he was also involved with the art direction for the sleeve), although Allan Merrill, guitar and keyboards contributes his share of the writing for this extremely delightful album. The rest of the band are Mickie Feat, bass and Dave Dowle, drums.

They are also helped along

by additional musicians — Ray Cooper, Jon Cole, Ian Lynn and William C. Lydall.

The songs are a mixture of romantic lyrics and good strong harmonising tunes. There isn't one song on the album I disliked and there isn't one I can say I prefer to the rest. Every one is splendid.

'Fooling Myself' is the type of song you only have to hear a couple of times and you feel you can sing along with all the words. 'Truly From Within' is a beautiful love song which could easily be a chart topping single, and 'Gone Too Long' is a song which sounds as though it has been written by 'The Babys' (another fine band).

This album has just got to be a hit. It really captured my interest, but then it's my kind of music and I believe it's one of the best debut albums to be released this year.

C.L.



The Knack — a fine new group of un-bland Americans.



**THE CARS
CANDY-O
ELECTRA, K52148**

I really liked The Cars' first album because it was exciting. Something a little different. A spark of originality. The crispness of the guitar's and the electric edge Roy Thomas Baker gave them complimented a fine selection of new songs.

Candy-O, their second album, I'm not so sure about. Although still quite original, it relies far too much on Greg Hawkes and his synthesisers for my liking. Too many arty-farty sounds and not enough rocking and rolling.

What happened to the bite of 'My Best Friend's Girl'? Somewhere along the line it's been lost. It's lurking around in the background instead of jumping about in the foreground. Listen hard and you can hear it, but why bother when you've got the first album?

However, you can't accuse the band of standing still. They've moved in a direction, albeit the wrong one as far as I'm concerned. But perhaps you like synthesisers more than guitars. If you do and you were reviewing this album you'd say that it was better than the first one.

But I don't, so I'm not.

T.H.

**THE RECORDS
SHADES IN BED
VIRGIN,
V2122**

A few months ago I was down at London's Town House studios talking to these guys and grabbing a sneak preview of the album. Everything about this album is carefully calculated, and The Records are not a bunch of amateurs. There's a few Kursaal Flyers in the band for a start.

The band seem to be aiming at a young audience. Smooth hairstyles, smooth harmonies, smooth sound. The album has a kind of Beatle-like appeal, only Will Birch and John Wicks are no Lennon and McCartney. A couple of the tracks do stand out however. 'Teenerama', and 'Affection Rejected' being the best two cuts on the album.

As a special limited edition a 12" EP is being given away free, containing four cover versions of other people's songs. Included is a version of the Kinks' 'See My Friends' and the Stones' 'Have You Seen Your Mother Baby', which sounds like it hasn't been mixed yet. Although 'Shades In Bed' does have a fresh appeal to it, I find it just a bit *too* calculated for my liking.

T.H.

**SKY HIGH
SOUNDS**



**SKY
ARIOLA, ARLH 5022**

When I saw this new supergroup at the mighty Albert Hall I was completely surprised. Not only have they managed to produce a unique sound which cannot be categorised but they have built a firm bridge between classical and popular music which does not detract from either and is bloody enjoyable.

The album is also excellent. It's only a fraction of what these talented musicians are capable of but it does encapsulate the sheer excitement and beauty of the stage performance.

The opening track 'Westway' is a rollicking jazz-funk number which could so easily be heard in a disco. The tight keyboard playing of Francis Monkman, together with fast, precise guitar work from both John Williams and Kevin Peek blend beautifully with the searing percussion of Tristan Fry and the pure, crisp of Herbie Flowers.

'Carrilon' is a slow acoustic number with a classical flavour which provides a well balanced contrast reminiscent of Williams' 'Cavatina'.

'Danza', another predominantly acoustic piece, is a cross between a Spanish Baroque dance and a lively Galliard. A shame we

could not be treated to a little more of Monkman's superb harpsichord playing featured here briefly in the background.

The haunting Eric Satie number 'Gymnopedie No. 1', is played with such affection that it's difficult to decide whether it's actually better than the original. A truly lilting classical piece of music.

'Cannonball', also released as a single, brings us back to throbbing jazz-rock and is certainly chart material. The solid percussion here really turns this into a powerful but joyous track overlaid with melodic guitar.

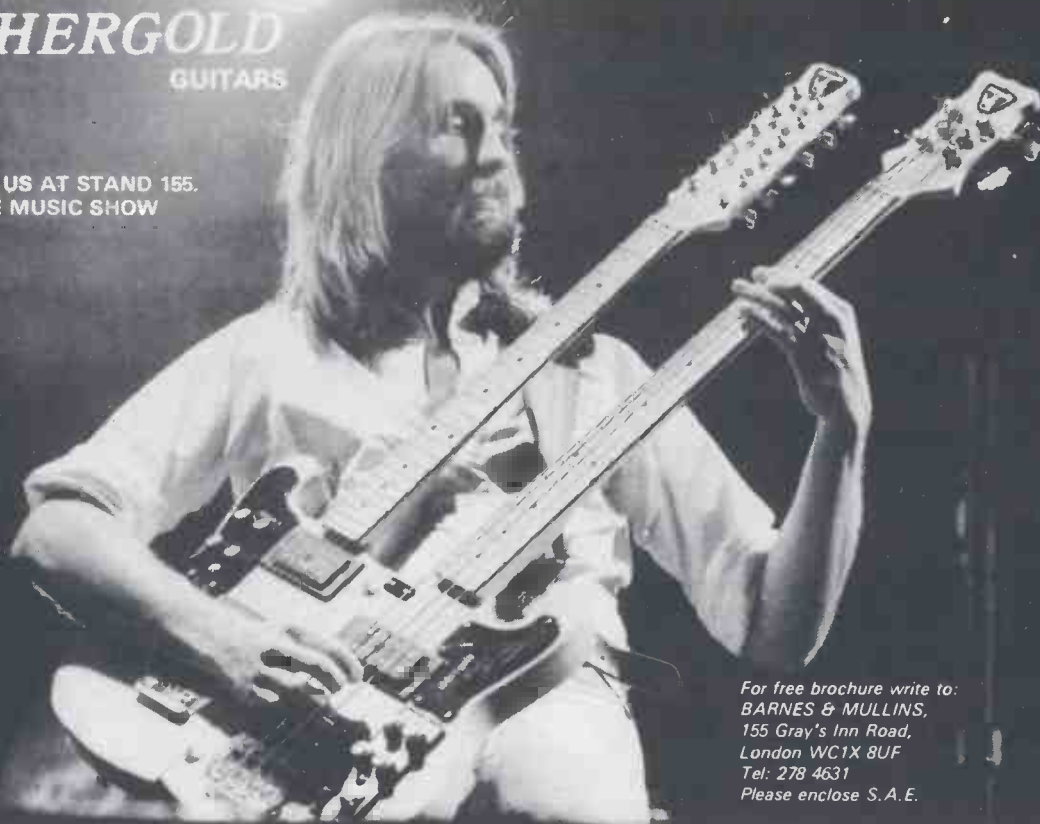
Side two is quite different again being devoted to one track 'Where Opposites Meet'. This is where the depth of musical experience and composition really comes into its own as the group manages to blend in so many popular and classical themes into one harmonious journey. True it's a little flat in places and may not endure constant listening, but there are certainly purple passages which make the mind soar off into the stratosphere.

All in all a highly professional, exciting sound from five gifted musicians who have only just scratched the surface of their infinite musical possibilities.

T.M.

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NEW TO YOU

Extended facilities for Stones Mobile studio

One of the first mobile recording units to appear on the British musical scene was the studio on wheels owned by the Rolling Stones. Now six years old, the studio is constantly being upgraded and has recently seen the addition of a 3M Mincom 24-track professional recorder.

This latest acquisition means the studio now boasts three Mincom units: two M79 models — one accepting 14-inch reels — plus a stereo version of the M79 for mix-down facilities. The van also carries a 16-track headblock and 14-inch reel conversion units for the 2nd machine for specific applications. Other units include an electronic synchroniser featuring interlocking facilities for the two multi-track machines by means of a time code applied to one track of each tape.

The mobile — which is painted in anonymous khaki and green camouflage to avoid unwelcome attention when on location recording — is used extensively on the continent by various groups apart from sessions involving the Stones themselves.

German, French, Swiss and Russian borders have been crossed by the 12-ton vehicle

which has also recorded in Ireland and at various English locations. Last year the Truck was involved with a trip to Leningrad to provide the sound sequence for an American film company shooting the Russian ballet "Gayaneh". Seven cameras were involved for the 100-minute film which was shot in one take after a single rehearsal.

Both M79 recorders were involved, both recording simultaneously. One used standard-play tape on 14-inch reels; the other using long-play tape on 10½in reels.

Among the artists that have used the mobile are Manhattan Transfer, Eric Clapton, Third World, Michelle Germain, American vaudeville artiste Bette Midler, The Who, Paul McCartney, Neil Young, Paul Simon, Be-Bop Deluxe, Led Zeppelin, Deep Purple, Traffic, Billy Preston, Santana, Frank Zappa, Nazareth, Black Sabbath, Gallagher and Lyle, Jeff Beck and Ten Years After.

Although less sophisticated in appearance than some of its later competitors, the mobile possesses ample room for 12-15 people to listen to playbacks in its air-conditioned interior. Resident engineer Mick McKenna estimates it takes



Engineer Mick McKenna at the Helios desk control system which provides 32 inputs and has facilities for 60 microphone lines. Altec 604/8G loudspeakers provide monitoring facilities.

"just a couple of hours" to set up the mobile for a live recording session. With reel changing down to a handful of seconds, further time economy is established when reel changing is not necessary at all. Using the 14in spools accompanied by the 24-track M79, the engineer has in excess of an hour's recording without respooling when operating at 15 ips.

But the biggest problem would have been vibration during the extensive travelling endured by the mobile. The Truck is set on regular springs, and extreme care is taken during travel with all equipment well-packed and strapped down in a well-formulated pattern in the available floor space.

The tidy and compact interior provides an ideal atmosphere for recording. The developed system has been largely the work of Mick McKenna who describes the various installations and sitings with not unwarranted pride. From the multi-core cable locker to the equipment location and recording lead and tape stowage, all is shipshape with available space fully utilised.

Sound-proofing of the mobile is achieved with hessian-covered acoustically transparent foam set on perforated steel and a combination of Stillite and hardboard mounted on the aluminium skin of the van. The net thickness is four inches and it is complimented with double-glazed windows complete with

silica gel for condensation prevention. There are ample windows: primarily, says Mick McKenna, to provide scenic viewing in some of the pleasant locations encountered.

Mainstay of the recording facilities is the Helios desk control system, which has been extended to allow for a new jack field and extra ancillary equipment. This now includes Pultec, Kepex and Audio & Design compressor/limiters; Urei limiters; Countryman phaser, Altec graphic and Eventide harmoniser. The desk provides 32 inputs and the system has facilities for 60 microphone lines which can be used in conjunction with a portable mixer. Over 100 microphones are included in the mobile's inventory including Neumann, Shure, AKG, Beyer and ElectroVoice units.

Supplementing the 3M professional recorders are two Revox tape recorders, plus a 3M Wollensak-drive Advent cassette deck. For monitoring there is a pair of Altec 604/86 loudspeakers with a choice of DC300A or Quad amplifiers. Mains power is fully stabilised.

Although the group no longer has the facility of their former Surrey mansion for special recording sessions, they still can arrange location set-ups preferably in southern England in barns or suitable country houses.

Booking arrangements for the mobile can be made through The Mobile Studio, 2 Munro Terrace, London, SW10. (Tel: 01-352 0005). ▶

Centrepieces of the recording studio are these two 3M Mincom M79 recorders: the 24-track unit (left) and a Half-track stereo version of the M79 for mix-down purposes.



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Remote Control Foot Switch



Imagine a switch — just a switch — weighing over half a pound. That is a switch! The new Morley Remote Control Foot Switch (RFS) typifies the company's undeviating adherence to

quality, reliability and durability that has earned Morley the reputation of being the Rolls Royce of pedals and effects. Just a glance is all it takes to make it obvious the new, hefty unit is unlike anything else

available. The RFS housing is a solid, one piece, heavy gauge metal casting weighing over half a pound. Non-skid corner anchors keep the unit firmly on the ground. American made heavy duty Carling, and Cutler-Hammer switches designed for foot operation are used.

A major improvement is the introduction of an input telephone jack that enables the performer to plug in electronic gear of any kind and switch it on and off from the conveniently located switch at his point of playing. The use of a jack to replace built in cords eliminates one of the biggest causes of footswitch failure and replacement costs. The switch retails for about £7.00.

For more information contact Bonnie Kirk, 6855 Vineland Avenue, No. Hollywood, CA 91605, Tel: (213) 760-3140.

Borgani



John Hornby Skewes & Company Limited are announcing the addition of Borgani woodwind and brass instruments to their comprehensive range.

These hand-made instruments are produced in Macerata, Ancona, Italy by the family owned firm of Prof. Orfeo Borgani. The firm was founded in 1872.

The third generation of the Borgani family together with many long serving craftsmen



produce instruments on the basis that quality, not quantity, is the most important consideration.

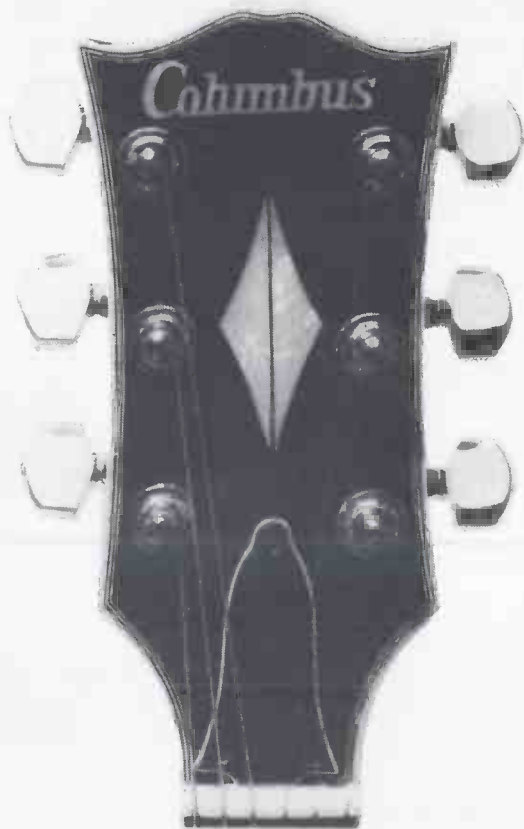
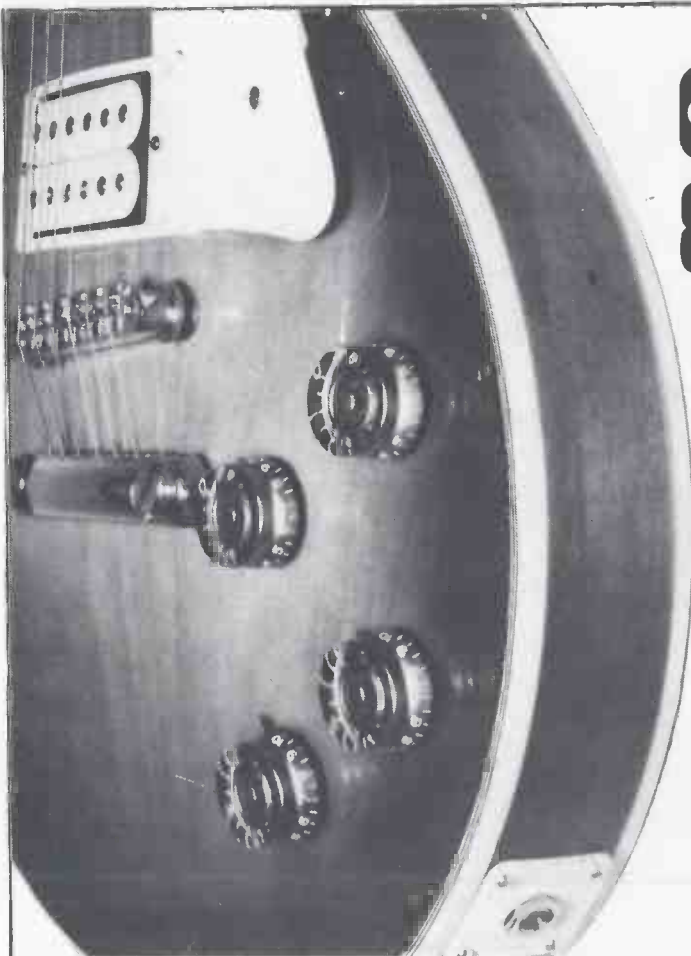
Many leading professional musicians play Borgani instruments including Gerry Mulligan, Gianni Basso and Larry Nocella.

The line consists of Tenor Saxophone outfit 0162S at £350.00, Alto Saxophone outfit 0161S at £320, Curved Soprano Saxophone outfit 0161C at £330, Straight Soprano Saxophone outfit 0160 at £295 (all Saxophones are brass lacquered with mother of pearl keys), silver plated 'C' Flute outfit 017B at £154, B^b Boehm System Clarinet outfit, in wood, 077 at £199 and B^b Trumpet outfit, brass lacquered 0181 at £144.

Nasty Cordless

Nasty Cordless Inc. President John Nady has announced the company's recent move to a new 20,000 square foot building in Oakland, California. He also announced that Morley Pedal Company will no longer handle distribution for the company. Nasty Cordless will now be handling it's own marketing through in-house personnel. Peter Kalmen has been appointed Sales Director and Byron Stone will be Marketing Director. New address is: Nasty Cordless Inc., 1145-65th Street, Oakland, California 94608. Phone: (415) 652-2411.

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TONBRIDGE KENT

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Ask most people about Burns guitars and they'll say "Who? Burns? Something to do with Hank Marvin aren't they?"

But there are some people in the know who have elevated the Burns guitar to cult status.

Jim Burns began messing about with guitars while in the R.A.F., and surprised even himself when he built an electric guitar which actually worked. Made from R.A.F. aircraft wood and a 'Heath Robinson' pick-up he used it to join his squadron's dance band.

However, since the climax of his musical career was joining the Felix Mendlesons Hawaiian Serenaders he decided to leave out playing and concentrated on building guitars.

Serious production of Burns guitars began in 1959, with Ike Issaks as musical director, and by the mid 60's was in full swing with guitars like the 'Artist Vibra', the 'Black Bison' and, of course, the Hank Marvin endorsed 'Burns Marvin' guitar. But in 1965, the company was sold to Baldwin on the proviso that Jim did not produce any of his own guitars for four years.

Now that time is over, and Jim is back in business with two new guitars with which he hopes to re-establish his name and get a foothold in the American and Japanese dominated market. Since 1975 he has had a lot of time to think and consequently the new guitars have some remarkable features.

I was invited to the remote factory in Elly outside Cambridge to meet Jim Burns and play his prototypes. Having had some pre-conceived idea as to what the guitars would be like, I must say that my first impression was one of shock. Both guitars have a completely original shape, something very refreshing compared against the current Japanese guitars (ie Ibenaz and Yamaha).

The first guitar Jim jovially describes as "A bit wild, something for the punks, a rock 'n' roll guitar" and tongue in cheek as this may be, it certainly

"To achieve this clarity of tone, Jim has come up with a very clever bridge design."

JIM BURNS

One man and his guitars



Jim Burns with his guitar for the country and western player, which should retail for somewhere around £600, though no price will be finalised until full production starts.

After a four-year lay-off period, Jim Burns of Burns guitars is back with two new models that no serious musician should let go by. Tony Sayers has been down to the factory to try out the prototypes and talk with Jim, and was more than just simply impressed.

was designed with a rock 'n' roll market in mind.

The other guitar is designed to look like an acoustic guitar. Complete with fake sound hole, Jim hopes its conservative looks will make it appeal to the country 'n' western player.

Someone who would normally be playing a telecaster.

Sound

However, all this aside the most important thing is the sound, and Jim was at pains to explain his basic principle in

guitar making. The most important thing is the acoustic sound of the strings. They must ring clearly and have a full sustain. He maintains that no matter how many FX gadgets you have, if you amplify a bad sound you will get a loud bad sound, but if the strings sound clear to begin with, then you are in a position to build. To achieve this clarity of tone, Jim has come up with a very clever bridge design.

His problem was to build a totally adjustable bridge (individual string height and length adjustment), which could also be fixed rigidly in order to maintain string energy and therefore sustain. This problem was overcome by using individual bridge pieces à la Fender, but then pushing them tight against a fixed rod with a cam, thus making it the first bridge which is both rigid and totally adjustable. All this is fixed directly onto a brass plate which runs along the top of the body ensuring even greater sustain.

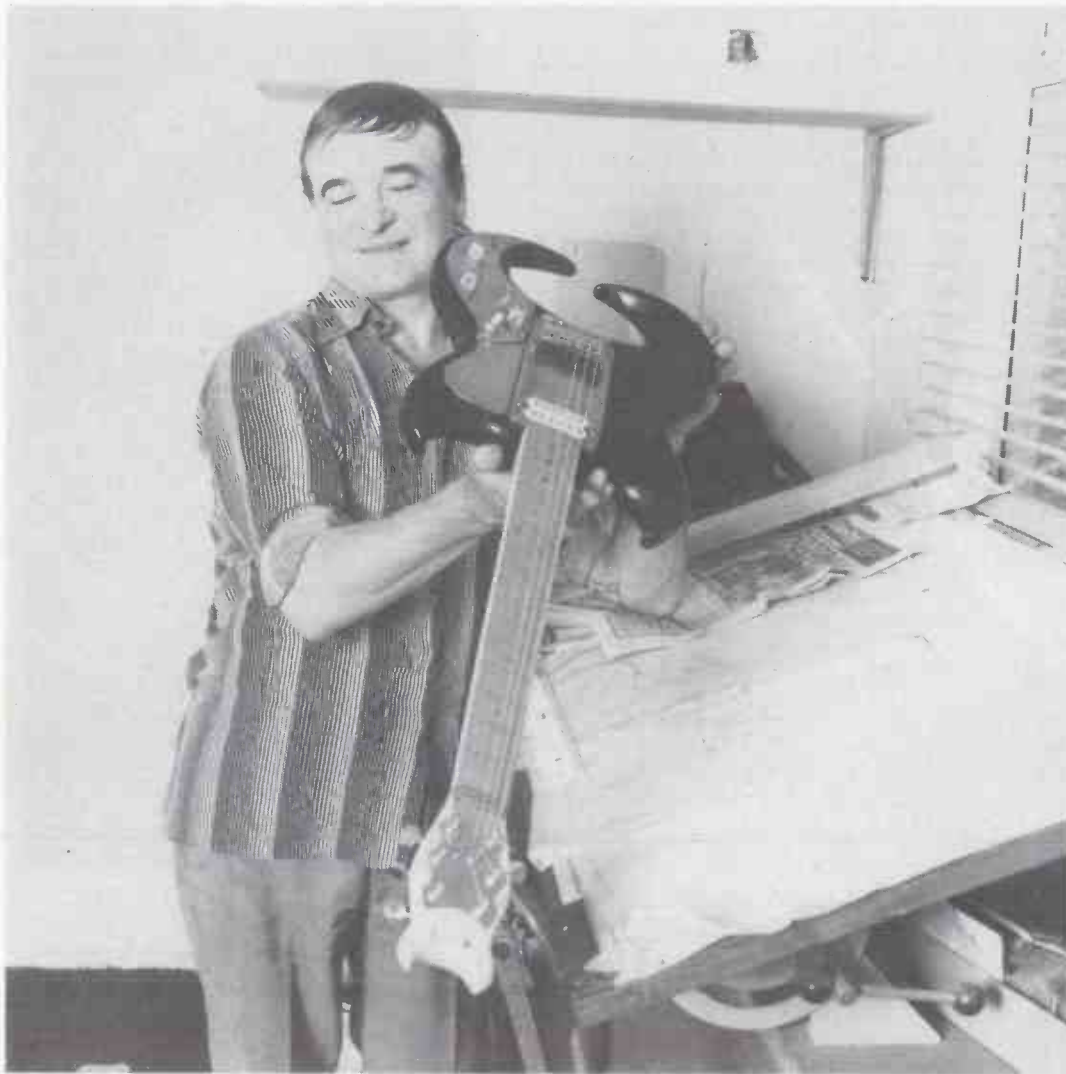
Nut

At the other end of the guitar, the nut is made of brass to ensure that both fretted and open strings have a metal to metal sound. This is then connected to a brass plate which covers the head. All the strings come over the nut in a straight line, the two E's going straight to the gold plated Schaller machine heads, and the rest going round small bullraces which are fixed to the brass plate. This eliminates friction, and string breakage is minimal.

Both guitars are well balanced, balancing nicely on the leg in sitting position, leaving the left hand free from supporting any weight during playing. They are body heavy and sit comfortably in the strap, but are not so heavy that they become a burden.

The maple neck is tapered in becoming quite thin and flat towards the body, something which I must admit I had my doubts about. But after playing for a couple of hours, I soon got used to it and even began to like it. The fingerboard and Gibson frets were smooth and even, making bending and sliding easy, and the action was incredibly low.

As I like to play high up, I



This guitar's 'a bit wild, something for the punks, a rock n' roll guitar.' This guitar should also sell for around £600.

found the lack of cut-away on the Country 'n' Western guitar limiting, and for that reason I obviously preferred the other guitar which was very accessible. But for some reason, the Country 'n' Western guitar felt strong and more raunchy in its construction which ironically made it feel more rock 'n' roll.

Controls

On the rock guitar, there are two Dan Armstrong Schektor pick-ups which have a very high output and beefy sound. There is an out-of-phase switch which brings in the familiar hollow funky sound and of course a three positioned pick-up selector.

The volume control has an even range and is nicely placed just below the bridge, perfect for wrapping a little finger around.

Most interesting is a stunning feature hidden amongst the tone controls. In the full-on position only, one of the two poles of the pick-up is in use, giving it a thin treble single pole sound of a Fender Strat. Then, you've guessed it, as the tone control is backed off, the other pole is phased in, until on what would be about No.7 it's a full humbucker with the famous Gibson warmth. Thus at the turn of a dial the sound changes from Gibson to Fender.

This solves two problems in one, in that for studio work you only have to carry one guitar about, and for live work you don't have to change guitar mid song for a solo.

The Country 'n' Western guitar has Mighty Might pick-ups which have a clearer and lighter sound than the Dan Armstrong's, making them a better choice for this particular



The bridge on both guitars could possibly be the first totally adjustable but very rigid design available.

instrument. The neck pick-up is single poled giving this guitar the set up of a Telecaster with a humbucker fitted, which again can be turned into a single pole at the turn of the tone control. One disappointment on this guitar is that the volume control is down with the tone controls. But bearing in mind the type of player this guitar is aimed at, not important.

The amplifier I was using for the tests was an excellent Redmere, which believe it or not, had switches to make it a

Vox AC30, a Marshall or a Fender Twin Reverb, as well as Flanging, Reverb, A.D.T., and Chorus.

After playing with the amp for a while, I decided to jack it up and test the feedback properties of the guitars, much to the annoyance of the whole factory. It was here I found a couple of faults with the Rock 'n' Roll guitar.

Faults

When playing a note in the normal position, the sustain is perfect, thanks to Jim's bridge and nut designs. Indeed, it's possible to control the feedback and get long whining sustain. However, when the string is bent upwards so that it lies between the poles on the pickup the signal is so drastically reduced that the feedback dies instantly.

Also the brass plate on the top of the guitar tended to be resonant and caused uncontrolled feedback when the strings were dampened.

When I pointed this out to the electronics wizard, Leo (responsible, incidently, for the Redmere amp) I was assured that these faults would be ironed out by the time the guitar goes into production, even if it meant changing the pick-up.

However, from these guitars, what shows up most of all is Jim's talent for listening. Since his involvement with musical instruments, he has picked up on all the things he has heard guitar players say they would like; frictionless tuning, lockable bridges, volume controls up by the bridge etc., and put it all together on one guitar.

Jim Burns has brought together the talents of the craftsman and those of the percussion engineer producing a guitar which combines old virtues with 1970's technology. He could have easily come along with a very nice, playable, ordinary guitar.

Instead he has gone out on a limb to create what he thinks is his finest achievement and is very excited.

In summary then, whether or not you're put off by their extravagant shape, I advise you to play one when they hit the shops. I can assure you that you will never have played anything like it before.



EKO 3131 ACOUSTIC
Price: £84 approx
KAY FORCE 2
ACOUSTIC
Price: £65 approx

First of all I'd like to say that I've played EKO's before and I've always liked them.

The model I have here is particularly well-built. For a start I really like the neck, it's good and wide and particularly good for acoustic players.

For a laminated top, the sound is very good, and the same goes for the intonation. The guitar in general is nicely



Reviewed by Gordon Giltrap

finished but the frets are a bit rough in places. The adjustable bridge is okay but the saddle should really be in contact with the wood. The strings are very heavy but have quite a nice tone. Unfortunately, the neck has a slight bow, but is adjustable. The overall weight is correct and with lighter gauge strings it would be a nice guitar to play.

Bearing in mind inflation and VAT I'd say it's a good value guitar and one of the better EKO's I've played. Supplied with the guitar is a packet containing an adjustment key, a plectrum and most important of all, some spare bridge pins. All guitarists will know how easy it is to break the bridge pins when changing the strings.

To be honest, I would personally prefer a Yamaha, although this EKO may last longer. It's even got three reinforcement pins on the bridge. In general, it's a great improvement on their earlier models.

KAY

Moving to the KAY, it's a completely different guitar. For a start, it's nearly all plastic. The back of the body is a polymeric/glass compound apparently formed 'under thousands of pounds of pressure to a semi-parabola backed flat sided guitar body'. The gears for the machine heads are completely enclosed but easily accessible.

The neck itself is a polymeric girder frame constructed of glass and resin. The cellular material and steel reinforcement should guarantee no warp. The fingerboard, however, is made of solid oiled rosewood and the frets are nickel silver. The entire fingerboard is bound in ivory coloured trim.

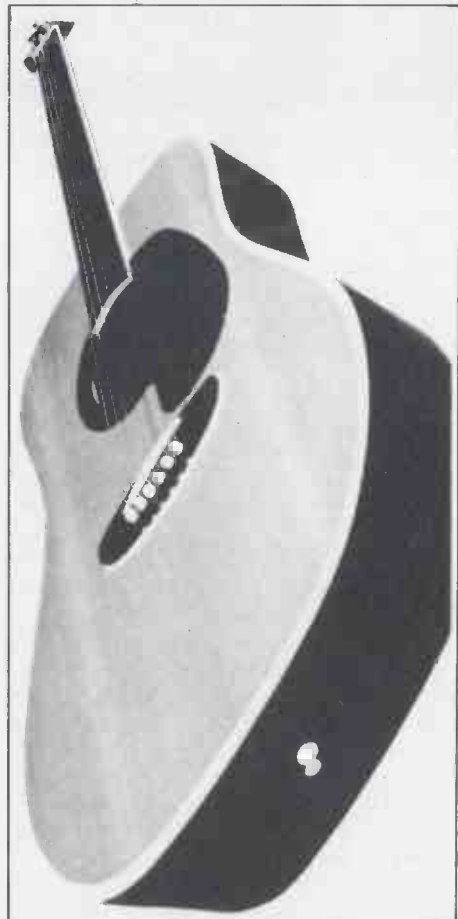
Immediately noticeable about the sound is its individual quality, though it doesn't have much carrying power.

NOT NEW

Actually, the idea for the guitar is not a new one. Marie Macaferry made this sort of guitar years ago but the KAY is a better guitar. The neck is guaranteed not to warp and no adjustment is needed. The machine heads have to be turned anti-clockwise which is unusual, but no problem. As this is a pre-production model, I wouldn't like to comment on its finish. For example, the bell is slightly sunk, but I should think it will be okay on standard models.

The action is slightly high but with lighter strings it should be fine. However, the fit on the saddle is slightly loose.

Intonation is good and the guitar is really very interesting. I would say it's the shape of things to come because plastic is taking over. I really do like this distinct sound. For a strummer — it's perfect.



Left, EKO 3131, KAY Force 2



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INSTRUMENT REVIEW

Drums



Remo Roto-Toms, 14" and 16"

Price: £55.80
and £67.80 inc VAT

Remo Roto-Toms come in a total of eight different sizes: 6", 8", 10", 12", 14", 16" and 18". When *Beat* got in touch with the Fender Soundhouse — their main distributors — they couldn't supply us with the smaller sizes because they'd completely sold out.

Therefore, the ones we have here for review are the 14" and the 16". Including the new VAT rate at 15% the 14", works out at £55.80 and the 16" at £67.80. Now, on top of this you've got to have a cymbal stand on which to mount them, and a choice of two adaptors.

The adaptor we were supplied with was the Universal AD-100. In short, what this is

Reviewed by
Dale Griffin (Buffin)

is a black box with various holes and screws in it. It was no easy job to figure out how the hell to swing it into action and actually use it as an adaptor. It really is a bit of a puzzler to come into blind.

Those little adaptors cost £3.75. (still not including tax) and you need two to get the two drums mounted, but if you've got a bit more money to spend, ie £21, you could get the Trac Modular system. One of those will let you mount both drums and for that price you also get the top of a cymbal stand so all you have to do is supply the bottom bit. On paper the idea looks far more efficient than the Universal adaptors we have here.

All the same though, I eventually got them mounted on one single cymbal boom stand. As the inside of the adaptors don't have serrated edges I would imagine that they'd slip after a bit of heavy beating.

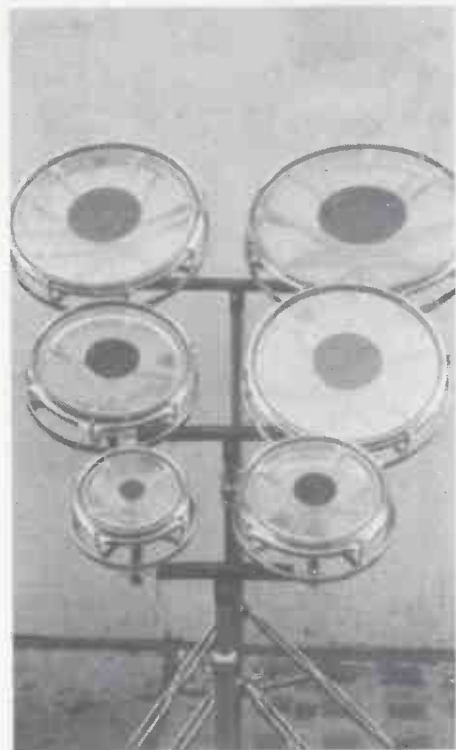
The drums themselves are beautifully built. The idea and design are both astounding. However, I do feel that they are more of a novelty item than an essential one.

For a start, the sizes here aren't really the sizes to get — they're just too big. At this size, they're just too unsympathetic and have no depth in sound. A regular tom-tom at this size would have plenty of depth. A 14" is the biggest you can sensibly go to with these drums. Also, if you turn them down below a certain point they're too floppy to use. They may work well in a big hall where the actual size of the hall may give them depth, and they may be good for miking up but it's hard to tell in a backroom somewhere near Wembley.



The smaller drums also work out better economically. For example the 6" will cost £26.25 and the 8" will cost £31.62 with tax. That's not too much money for a couple of tom-toms.

Roto-toms, as far as I'm concerned are really a luxury item, a nice added novelty. One thing that's really going for Remo are their heads. I think they're the best in the world and I wouldn't use anything else.



Using the Trac Modular mounting system the drums can be easily used in an assortment of positions.



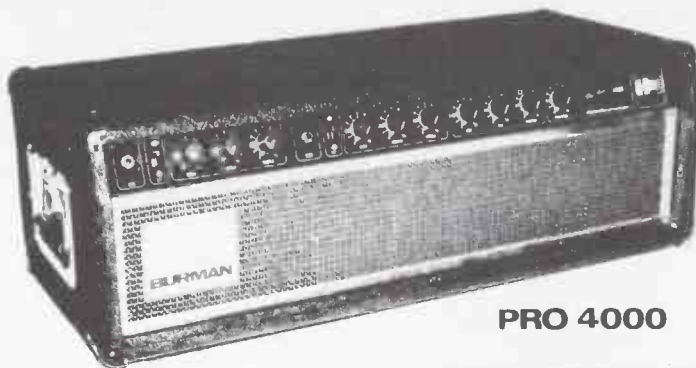
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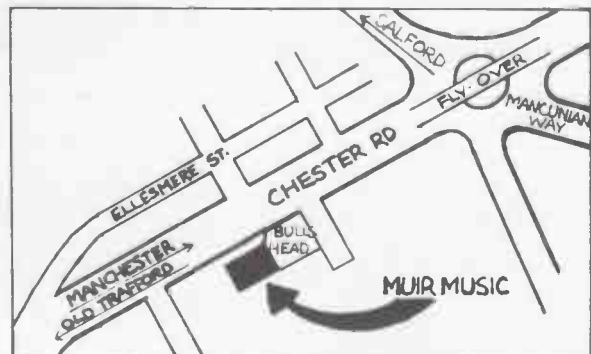


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BC RICH MOCKINGBIRD BASS

Price: £750

Reviewed by: Jimmy Bain

As soon as I plugged this thing into my Fender Champ at home I could tell straight away how much power it had. It hits you immediately.

First off the machine heads are great. They're Grovers and you can't go wrong with them. I've never actually seen them on a bass before. They work well on Les Paul's, and they're good for staying in tune.

As for the neck, it's just beautiful, nice and solid. It's particularly good at the top and pretty easy to use. It's probably got something to do with the fact that the neck and body are one bit of wood.

The particular bass we got for review is made of Koa (and is also available in Maple), has a Rosewood fingerboard, and a diamond mother of pearl inlay.

The worst part about this guitar as far as I'm concerned is the control panel — it's too complicated. For a bass I think it's got too many variants.

First of all there's the output jack and volume control, then the pick-up selector with positions for both pickups to be used together or separately. The Varitone control has six positions each giving a totally different sound. The booster control is battery operated and very effective. Apparently you shouldn't have to change the battery more than once a year. The booster volume control is used to regulate the volume gain of the booster, and the pickups have a dual sound switch each which gives them a higher frequency response if that's what you're after. There's also a phase switch which you can use when the pick-up selector is in the centre position. What this does is create a very funky or nasal sound (it says here).

All these controls mean, however, that you don't have to keep going to the amp to change the sound. For example the Varitone can change the sound from an acoustic one to a ballsy Marshall one. It's probably more of an advantage to have such a variable sound source in the studio where you've got the time to pick and choose. I'd find it a bit of a hindrance live. I just don't need all the controls for Wild Horses.



Jimmy Bain

Access

Also, the access to the controls is a little dodgy, the phaser didn't do anything apart from boost the sound, the finish on the knobs is a bit cheapo cheapo and the booster switch seems to be the wrong way round. Also, if you don't have that Varitone control in the right place you can get your finger trapped in it!

The guitar also comes with these strap locks. You just squeeze the strap between

two washers, lock them together with a clip and the whole thing pushes onto the strap holders on the guitar. It's really nice to know that the guitar's still going to be round your neck even after throwing yourself, and it, around the stage for a while.

The bridge on this guitar is particularly good. Well, it's a Badass so you know straight away that you can trust it. It's very solid, and a definite rock n' roll bridge. Even though each string is supported independently, it's set into something very solid. They're the absolute best bridges for a bass.

The pickups are Di Marzio, but not your regular ones. They're custom built for the guitar. I like the idea of 2 pickups on a bass, but I don't like the thought of them being plastic. It doesn't seem to deteriorate the sound in any way though, they sound great. The top one isn't too harsh and still has that bassy sound even though it's next to the bridge.

It doesn't seem too heavy to use on stage even though I'd say it was a heavy bass. I'd like to have a go at using one with Wild Horses if they'd give me one (please). The balance is OK too.

The overall appearance is stunning. It looks futuristic, very attractive. It's certainly something you'd notice, a good one in the crowd. The problem is the price really. £750 is a lot of money, and it's not the sort of money that Joe Bloggs on the street would fork out for a guitar. John Entwistle would have one, that's for sure.

Really, it's just a great instrument. That neck is really something, the action is superb and the sound is powerful and strong. Problem is, it's a rich man's bass.



The Mockingbird. Photo: Jack Durrant.

INSTRUMENT REVIEW

Drums



LUDWIG ACRYLIC PROBY

Price: £1030.75 inc. VAT

LUDWIG POWER FACTORY

Price: £1260.75 inc. VAT

Now that Bill Ludwig has taken over from his dad, it looks like we can expect a few changes in the Ludwig range. The major change he's made so far is with the ply of the shell.

Daddy was a firm believer in the 3-ply shell, but our Bill's into 6-ply. The result? A much brighter, sharper and generally nicer sounding drum.

This new 6-ply shell is featured on Ludwig's Acrylic Proby kit, which I tried out at the Rose-Morris factory in Hampstead. Most of the kit is equipped

Reviewed by Clive Edwards of Wild Horses

Rock or jazz — Ludwig's the one

with the standard Ludwig fittings apart from new cymbal stands and a new ball fitting on the tom stands.

With the new cymbal stands the bases are now tubular instead of just pressed metal and the wing nuts are about four times larger than before. You don't have to nearly strip the thread to get them nice and tight. And that new ball fitting on the tom stands is superb. You can now bend the toms into absolutely any conceivable position.

This enabled me to get *the* perfect position for the toms around the kit to do a complete run with no awkward steps.

Also, the kits came fitted with Ludwig's new Rocker heads. They're pretty much the same as before but the snare drum skin is about 50ml thinner, which is a bad thing for me really. Playing with Wild Horses I have to hit the skins pretty damn hard and I think the snare skin would dish too easily.

Acrylic

The Power Factory is an Acrylic kit, and compared to the wooden one I'd say it has a more natural tone. Also it has no ring



which would be an amazing advantage in the studio, making it very easy to mike up.

One thing on this kit that I was extremely impressed with was the snare drum. Most people when they order an acrylic kit ask for a metal snare drum in the acrylic one's place. For a start, the acrylic snare is about 1/2 in more shallow, and everyone's got a metal snare haven't they? Well, I was more than just a little impressed with this snare drum. A lovely tone was complimented by the fact that no damping was needed at all because of this total lack of ringing. An absolute prayer for studio work.

Volume or control

The volume on the acrylic kit wasn't anywhere near as loud as the wooden kit, but there is more control over the resonance. For stage work I'd go for the wood-shell because it's got the cut that I need with the Horses. Wood shells give a more definite sound, and a more dynamic one.

However, the acrylic shell is better in the studio. If asked which of the two kits would be better overall (because most people couldn't really go out and buy both) I'd say go for the wooden one, even though that



The Ludwig Acrylic Proby — check out the snare drum

acrylic snare is a good all-round, all-purpose drum.

Also, Ludwig have got themselves a new pedal. Does anyone remember a pedal called the Ghost Pedal? It's virtually legendary, made by a small company in small quantities. It's been going for ages, but Ludwig are now doing them. The first impression I got was that it's very powerful, very strong. There's two adjustment screws on each side of the pedal, one for throw and one for spring tension. The way the screws are positioned makes them very accessible, which is a great help when playing. If you have to make an adjustment in the middle of a gig you can hardly take the pedal off and start messing about underneath it.

To be fair to the ghost pedal I didn't really try it out long enough to really see what it's like, and pedals are more often than not down to personal preferences. If you're a 'ball-of-the-foot' pedal beater you'll probably get on with it.

To conclude I'd say that the acrylic kit is really more of a jazz kit, both live and in the studio. It's more laid-back, very controlled, there's no ringing, and it's very clean and very subtle, and it needs no damping.

The Power Factory wooden job on the other hand is an ideal rock kit. Very dynamic and a good all-round outfit.



The Ludwig Power Factory — Ludwig are now making 6-ply shells



Both kits are now fitted with Ludwig's new Rocker heads



A closer look at that snare drum

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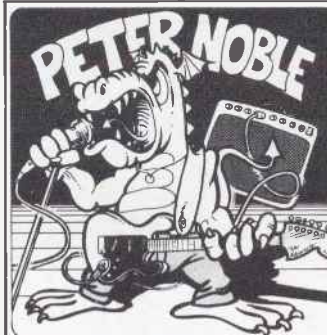
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INSTRUMENT REVIEW Amplifier



Burman Pro 502 Combo Price: £418

To carry out this review I used a Telecaster and a Strat, picked for their clean sound. As soon as I plugged in I could feel the amps incredible power. I think it's been under-rated at 50 watts. It feels more like 70 or 80 watts.

Basically, the amp is a two channel job. Channel One consists of a gain, bass and treble control, with an HF cut switch. I found the treble response a bit shallow on this channel, only coming in at about 6, but the bass was variable from 2 upwards. Apart from the power, all pretty average.

But Channel 2 is something else. It consists of 3 Gain controls, bass, mid, trable, and HF cut switch and an Accutronics reverb unit. (Before carrying on I should say that the two KT77 - 6ECC83 and 1ECC81 - valves are driving two 12" burman XP5012 speakers.)

On this channel, with gains 2 and 3 full up, channel one is very sensitive in operation. The 3 gain gives a very wide range of sounds but takes a little getting used to. After just playing about on the amp for a very short while I sussed its great potential in terms of variability of sound.

If you use gains 2 and 3 full up and 1 as the master you get a very clean form of distortion. This way the chords remain clear, but all the balls are there.

The reverb could do with a little cleaning up though. It sways a bit.

A great point about this amp is the fact that it performs well at all levels. Turned way down you can still hear the power you normally get only at higher levels.

Another incredible feature is its construction. It's a very solid build and very sturdy, right down to the knobs. The top of the amp is extended over the controls so there's no chance of knocking them off. Plastic pads protect the corners and the fabric grill over the front feels very strong. The back panel is open backed.

Burman 502 Combo with its insides out

Reviewed by Brian
Robertson

Clive, my roadie, agrees that it looks like it's built to last. He particularly likes the flight case handles on the side of it which make for easy manoeuvrability. Its certainly one of the strongest amps I've ever seen.

Round the back, there's an output for a foot control to be attached to the reverb, which is a must in a live situation. Another fantastic feature is its direct inject output, so you can plug it straight into the PA. I'd like to experiment with this by direct injecting and miking up and feeding it through two separate channels in the mixer. You could put an effect on one channel and leave the other free which would be kind of like having two amps.

Also round the back is a speaker extension output so you can use some extra cabs if you want to.

I'd use this amp with my Tele, but not with the Les Paul, because the Les Paul is just too powerful, and this is no weak amp.

Like it says, it's a pro-amp, and not for the beginner. A beginner may find it a bit too complicated to use.

I've tried a couple of Burman's before, and I would say that this is the best. In fact, I'd go as far as saying that it's one of the best combos I have ever tried, and I'd like to be able to use it in the studio.

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DEALER PROFILE



HOLIDAY MUSIC LEYTONSTONE

Holiday music, a small music shop in Leytonstone High Road, is certainly not a place where you'll get ripped off or urged to spend big money on junk.

The emphasis is on good personal service at comfortable prices. Maybe this is why Steve Jolly, the owner and his two co-managers Ian Fox, and Ian Croft have managed to double their turnover in two years, keeping their customers satisfied, and still planning to expand.

Every bit of spare space has been put to good use — in the shop *and* above it. Steve firmly believes that his customers are entitled to a complete musical service from a high quality range of standard goods through an efficient servicing and repairs workshop, to a comprehensive selection of second hand equipment. He even provides guitar lessons in an upstairs room for up and coming local kids every Saturday and is looking around for rehearsal space to complete the picture. Quite a rare and caring attitude to find nowadays.

Shrewd

Steve's six years in the business has made him a shrewd judge of what the

Holiday Music

young musician is looking for. Holiday Music is crammed with basic gear, most of it refurbished second hand equipment. More than 55% of the shop's turnover is from their second-hand range which is sold at extremely competitive prices including a three month labour and spares guarantee.

This eminently useful service is achieved largely because of a first rate electrical and mechanical engineer, Alan Kensley, who works on the premises. Not only does he deal with repairs and servicing of all amplification equipment but helps Steve produce a fine self-built P.A. speaker system.

Steve picked up his manufacturing knowledge when he used to work for Orange when they were starting up. He's now put this knowledge to use, to bring a pro-built P.A. at a trade price because he's in a situation to do everything from the shop, and therefore cut out a lot of middle-men.

The system, basically, consists of three units. 2 Compact, front loaded reflex bass bins, with 150 watt Celestion speakers 2 x 12" dual-concentric midrange 50 watt speakers, and the horn is a 100 watt Celestion driver with a large ASS radial flare.

The complete system retails at £489 including VAT, but each section is individually available. The price includes the standard year-long written guarantee. This system totals 600 watts, but a smaller more compact complete system rated at 200 watts can be bought for as little as £148 including VAT.

A lot of time has been spent looking for 'roadie-proof' fittings, such as a 14 gauge steel kick-proof grill as opposed to standard fabrics used. Cabinets are covered in a new I.C.I.-developed material which is extra-strong yet visually attractive. All the usual chrome fittings are matt black.

The selection of new musical equipment at Holiday Music is concentrated on the most dependable range of amps, guitars and drums.

Steve has the franchise on "maine" amps and is also the leading agent for Carlsbro which, he says, is superb quality, largely underrated by other dealers. To supplement these there is a comprehensive selection of Yamaha, Marshall, Hiwatt, Peavey and a little Orange equipment.

Guitar

As far as guitars are concerned, the shop deals mainly with Aria, again on excellent franchise basis, which Steve maintains, cannot be faulted. Fender, on the other hand, although continually popular operate heavy-weight hard sell marketing techniques and don't offer much of a service.

The Gibson range is always a reliable line to sell as they are easily available and very popular.

During that past couple of years Steve has supplied drum and percussion equipment for the likes of Queen and Status Quo who have obviously been more than happy with the service. Steve also says that it's surprising the amount of top-name pro bands who they supply second-hand gear to.

The selection of drums to be found at Holiday Music are the four main makes — Aria, Pearl, Olympic and Gretsch. This is the newest line for Steve but is proving to be fairly popular.

One of the most pleasing features at 'Holiday' is the fact that they have a small practise room for trying out any new gear you're into in privacy.

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Terry Munroe



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Imagine an East-End housing estate, then imagine a huge church hall slap bang in the middle.

Not exactly the sort of place you would expect to find a thriving 8-track demo studio. Is it better suited, you might think, for a probation office? Well, that's exactly what it was until Eddie Williams, ex-drummer with the Foster Brothers took over and built Easystreet Studios.

Together with Stuart Breed the engineer, he knocked out all the interviewing cubicles and built two rehearsal room. Now, two years later, they have 8-track recording facilities, a separate rehearsal room and do backline and P.A. hire.

Although they are contracted to Phonogram, who send all their new signings there for test recordings, Easystreet's main concern is with local bands. In fact while I was there a promising East London Jazz/Funk band called 'The Uptown People Band' were mixing their very professional demo tape. (Don't you know them?—Ed).

Being a small 8-track, they don't record many big names, but some patrons who might ring a bell are 'The Young Ones', 'Central Line', 'Hudson Ford' and 'Sandy McLellend and His Backline' (who?).

It's true you wouldn't find Pink Floyd recording in Easystreet, but the fact that there is no shortage of bands waiting to use the studio means that it's every bit as valid as the big studios. In fact, I feel that it's even more important that small studios should be reviewed. Not everyone can afford a 24-track penthouse.

For the £10 an hour, what you get is limited but efficient. The

studio is 18 x 18 and has a built-in HH P.A. (Now this may sound small but remember the type of band that is recording here aren't going to have mountains of equipment) and on the other side of the viewing window is a small and compact control room. The Shure and AKG mikes are mixed into a Soundcraft series IS/4 desk (which incidentally was the first in the country) and the sound eventually ends up on a Teac 80/8 eight track machine with DBX noise reduction. A Quad 303 amp is used for studio monitors and the Tanoy and Auratone (for mixing down and playback). Control room monitors are powered by a Quad 405 current dumper amp.

Fault

The real fault of the studio lies, in my view, with the desk. As it's 16 into 4, only four tracks can be recorded at a time. If we take a normal recording situation where the drums are to be recorded with a rhythm guitar and bass then the drums will only be on two tracks. This can be resolved by using guide tracks and overdubs but this is very time consuming.

The final mix comes off a Revox B77 half track machine, thus, a small band on a tight budget don't have to buy the master tape which is usually very expensive.

The effects available at Easystreet are achieved with their Rolland Chorus echo and AKG reverb unit. This doesn't sound much but remember the recordings they make are demos, not albums.

The other room which was built has been left for a rehearsal studio and has an elevated stage section. Once again it is 18 x 18. This room costs just £2 per

hour including P.A. The HH backline they have available is for me a bit of a sore point. It would probably be a good idea to get some bottle amps instead. But then at 75p per item per hour you can't really complain.

A common set up is for a band to come into Easystreet's rehearsal room for a couple of hours before going into the recording studio to make their demo. Since Eddie and Stuart are themselves musicians they understand the problems a small band will have coming into the studio for the first time. As a result they are very patient and helpful. This is a good idea as it builds up the band's confidence and they are less likely to be nervous when recording.

As if they haven't got enough

on their hands with the running of Easystreet, Eddie and Stuart have plans for another recording studio.

Following their tradition of unlikely venues, they hope to take over a local disused primary school and build 16 and 24 track recording studios. Also the new venture will have 40 x 40 rehearsal rooms, showcasing facilities and a nightclub and a restaurant. To me this sounds a bit too utopian, but I'm assured by Stuart that not only will it happen, but it will happen within one year.

The success of Easystreet proves that there is a need for good small studios to cater for the up and coming young bands of today. And there are plenty of those.

Tony Sayers

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Stratocaster L/H w. trem.	364.90	Broadcaster (solid)	483.00	No 16 Signorina	POA	GT85 full size	POA	V244	POA	570 Small size Classic	POA	2852 Folk guitar	POA	584 Flat-back Model	POA	250G	379.00	1000	545.00	1000	545.00	CBS/ARBITER (EX VAT)	Fender	Stratocaster L/H w. trem.	364.90	2351 Memphis Original	141.00	697 Tennessee 6	125.00	Western 12-str	320.00	KENT GUITARS	0038/N Classical	24.50	0039/Q Jumbo	37.50	0040/U Jumbo	39.95	0041/X Jumbo	39.95	LORENZO GUITARS	0016/X Classical	22.95	0027/F Classical	25.50	0017/A Classical	29.50	0059/U Classical	29.95	0026/C Folk	23.95	0019/G Folk	36.95	0191/A Jumbo, Black	52.95	0054/L Jumbo	48.75	0055/O 12-string	52.50	0192/D Jumbo	53.95	0193/G 12-string	59.95	KIMBARA GUITARS	0023/T Classical	53.95	KIMBARA GUITARS	0045/J Concert Class.	95.50	0025/Z Concert Class.	105.00	0008/B Concert Class.	146.50	0047/P Concert Class.	167.00	0005/D Concert Class.	320.00	0170/N Classical	35.50	0171/Q Classical	42.50	0172/W Classical	47.50	0173/W Classical	56.50	0174/Z Classical	67.75	0175/C Classical	79.95	0176/F Classical	82.75	0177/I Classical	42.50	0178/L Jumbo	75.75	0179/O Jumbo	85.75	0180/S Jumbo	89.95	0002/G Folk	59.95	0008/S Jumbo	69.95	0008/Y Jumbo	93.95	0007/Y 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	0061/C Jumbo 8-st.	173.95	0062/F Jumbo 12-st.	149.00	KIMBARA GUITARS	0031/S Elec 6-st.	191.00	0032/V Elec 6-st.	199.00	0034/B Elec Bass	209.95	0029/L Elec 6-st.	194.50	0030/P Elec 6-st.	194.50	0183/B Pre-arop guitar	320.00	0181/Y Effects guitar	375.00	0182/Y Effects guitar	375.00	0070/J Antiqua	205.00	0035/E Elec bs	188.95	SATELLITE GUITARS	0085/T Elec 6-st.	39.95	0086/W Elec Bs	43.95	0097/O Elec Bs	64.95	0095/I Elec 6-st.	64.95	0096/L Elec 6-st.	64.95	0098/R Elec 6-st.	73.50	0188/G Elec 6-st.	39.95	0094/F Elec bs	76.25	0189/J Elec bs	43.95	COLUMBUS GUITARS	0014/R Elec 6-st.	129.95	0015/U Elec 6-st.	129.95	0011/I Elec 6-st.	134.50	0010/F Elec Bs	122.00	0195/M Elec Bs	129.95	0028/I Elec 6-st.	129.95	0012/L Elec 6-st.	134.50	0013/O Elec 6-st.	129.95	ARIA ELECTRONICS (PRO II)	LC 750	257.20	LC 550	209.30	LC 550 VS	219.70	LC 500	209.30	LS 700	245.00	LS 500 VS	204.90	LS 450	190.95

3L 420	178.10	P750 med. gauge, elec	2.99
ST 600	209.30	35L Bass, round wnd	6.95
ST 500	189.20	736L Bass, nylon wnd	6.95
ST 400	148.20	738L Bass, flat wnd	6.95
TE 500	183.95	76 "Gold", Classic	2.07
JB 600 bass	221.60	WESTERNER	
JB 450 bass	165.60	600	2.39
PB 500 bass	204.00	660	2.39
PR 500 bass	193.60	612	4.07
RB 400 bass	156.00		
RB 750 bass	230.20		
LB 650 bass	227.60		
L 1000	347.90		
EA 500	239.80		
ES 800	272.90		
ES 750	249.40		
PE 110	159.60		
PE 115	191.80		
PE 120	228.50		
PE 125	280.75		
PE 130	220.60		
PE 135	243.25		
PE 145	256.45		
PE 150	174.20		
PE 160	203.20		
PE 180	239.90		
PE 190 acoustic	228.50		
PE 200 bass	172.65		
PE 800	269.95		
PE 1000	324.40		
PE 1500	399.95		
PE 450	226.70		
PE 460	239.80		
PE 500	239.80		
PE 600	249.40		
PB 1500	388.90		
SB 1000	388.90		
SB 800	348.80		
LS 600D	265.00		

GUILD (EX VAT)			
AA Artist Award	1070.94		
X-500 S-Ac 2 p/u	749.64		
X-175 S-Ac 2 p/u	517.61		
CE-100D S-Ac 2 p/u	446.21		
SF-6 Starfire Six	671.12		
SF-4 Starfire Four	410.52		
SFB-2 Starfire Two Bs	374.85		
S300 Solid 2 p/u	310.57		
S 100-S Standard			
Solid 2 p/u	310.57		
S 100CS Hand-carved	353.43		
S-90 Solid Double p/u	235.62		
S-50 Solid 1 p/u	185.63		
M-75CS Solid 2 p/u I			
c/away	392.66		
M75GS Gold hardware	424.82		
M-80CS Solid 2 p/u 2			
c/away	399.81		
B302 Long scale	314.15		
B301 As above 1 p/u	267.04		
JSB2	299.88		
JSB2C Carved	342.71		
Acoustic:			
D55-NT TV Rosewood			
Dreadnought	546.58		
D50-NT Bluegrass			
Special Rose Dread-			
nought	449.47		
D44MBL Bluegrass			
Jubilee Maple Dread-			
nought	417.09		
G-41 NT Jumbo 17"			
Body D/nought	413.51		
G875NT 1/2 Size 15"			
Body D/nought	377.56		
G-37BL Arched Back			
Maple D/nought	348.78		
D 40NT Bluegrass			
Jubilee Mahog.			
D/nought	348.78		
D-35NT Bluegrass			
D/nought Nat.	302.05		
D55SB Spruce	546.58		
D44MNT Nat	417.09		
D40SB Spruce	348.78		
D40CNT c/away	399.16		
D-40C Nt Florentine			
c/away	399.16		
D-25M Bluegrass			
Mahogany D/nought	258.90		
Jumbo & Folk Acoustic:			
F-50RNT Navarre	683.16		
Rosewood 17"			
F-50SB Navarre Maple	546.58		
17" Jbo, S/burst			
F-40BL Bluegrass 16"			
Folk	395.50		
F-30NT Aragon 15 1/4			
Folk Nat	266.09		
F-30SB Aragon 15 1/4			
Folk S/burst	266.09		
F30 RNT Smaller	485.43		
F-20NT Troubadour			
13 1/2 Folk Nat	212.16		
F50BL Blonde	546.58		
F40NT Spruce Mahog	395.50		
F30RNT Small	485.43		
B50NT Acoustic bs.	539.35		
Twelve-String:			
F-512NT Custom			
Rosewood 17" Jbo.	715.56		
F-41 BL Custom			
F-12M Maple 17" Jbc	643.64		
F-21XLNT Extra			
Large Mahg 17" Jbo	471.06		
F212CNT c/away	456.68		
F212NT Mahogany 16"			
Folk	402.71		
F-112NT Standard			
15 1/4 Folk	312.82		
G-312NT Rosewood			
16" D/nought	485.43		
G-212NT Mahogany			
16" D/nought	402.71		
Acoustic Bass:			
B50NT	539.35		
Classic:			
Mk5 Rosewood	593.28		
MK4 Padouk	355.99		
MK3 Mahogany	269.67		
MK2 Mahogany	212.16		

ARIA DIAMOND			
ET 240	100.50		
ES 175	102.00		
LS 300	149.00		
EL 195	106.40		
EA 200	115.95		
D44MBL Bluegrass			
Jubilee Maple Dread-			
nought	119.50		
ET 230 bass	109.90		
PB 260 bass	109.00		
RE 550 bass	170.90		
ARIA ACOUSTICS			
7451	101.30		
7460	108.80		
9210	106.30		
9214 12 string	115.50		
9230	114.70		
9234 12 string	123.90		
9250	138.95		
9281	262.90		
9400	83.70		
9404 12 string	89.90		
GR 30	123.00		
9254 12-string	166.60		
9450	129.90		
9454 12-string	139.80		
9630	78.70		
9634 12-string	86.20		
930	137.30		
7451B	108.80		
7451 WR	108.80		
940	129.75		
9460	213.50		
9290	133.00		
9295	141.50		
9294	139.80		
9800C	105.50		
9800	105.50		
9810C	117.20		
9810	117.20		
9260	108.80		
9264 12-string	118.00		
960	110.00		
9270	141.50		
9280	201.00		
9271	141.50		
9274 12-string	157.40		
9275 12-string	157.40		

ARIA PRO II ACOUSTICS			
PW 25	129.75		
PW 51	179.95		
PW 56	218.50		
PW 65	229.95		
PW 70	267.90		
PW 75	321.40		
PW65/12	243.00		
PW 75/12	333.00		
ARIA CLASSICS			
A 560	232.70		
A 559	182.50		
A 558	149.80		
A 557	127.20		
A 556	117.20		
A 555	107.20		
A 554	98.80		
A 553	98.80		
A 552	84.60		
A 551	70.30		
A 550	61.10		
A 549	56.90		
A 543 F	132.30		
A 561	82.00		
G.M.S.			
PICATO STRINGS (sets)			
ES77 elec	2.51		
UL77 Rock & Roll	2.29		
XL77 Super light	2.51		
77 light	2.69		
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		

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

855/F301 Folk	72.65	H119A D/nought	35.00
856/F303 Folk	82.10	H155A D/nought	40.00
851/W613 Western	T.B.A.	H155B D/nought	44.00
852/WE1030 Jumbo		H156A D/nought	54.00
with pick-up	104.58	H160A 12 string	
B704 12 str	127.40	D/nought	49.00
B702 12 str	95.50	HJ200A Super Jumbo	69.00
BW650 9 str	192.00	HJ200N Super Jumbo	72.00
W621S	245.95	HONDO ELECTRICS	
W611	312.30	H730BS	49.00
W610	199.75	H740B	72.00
W620	179.05	H740N	79.00
G212	103.60	H760N	59.00
G214	131.15	H760N	69.00
		H830N Bass	79.00
		H860S Bass	110.00
		H860B Bass	110.00
		HONDO ELECTRICS	
		with Di-Marzio pick-	
		ups	
		HD740WH	99.00
		HD740WV	99.00
		HD760N	115.00
		HDS740B	112.00
		HD770BS	115.00
		HD794 Semi acoustic	130.00
		GUYATONE	
		HAWAIIAN	
		HG92 (6 strg)	50.00
		HG580B 18 strg Pedal	395.00
		steel	
		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

MORIDAIRA BANJOS			
FR 1R 4-String	60.95		
FB 2R 5-String	60.95		
GB 16-String	62.85		
C-7D Banjo case	28.35		
MORIDAIRA MANDOLINS			
MD 20	41.50		
MD 30	41.50		
MD 100	49.05		
CONCERTER			
SK612N	17.90		
CK100N	25.85		
SK 614N Concert	23.70		
GK 200 Concert	32.80		
WK599SH Jbo	47.80		
WK 599 Jbo	44.45		
WK 588	31.65		
FK288	31.05		
WK0030	50.80		
FK 299 Folk	42.45		

JOHN BIRCH			
(EX. VAT)			
All 6 str. from	320.00		
All basses from	340.00		
Two necks from	600.00		
Cases from	45.00		
KEMBLE			
YAMAHA			
Classics	61.00		
G225	69.00		
G230	77.00		
G235	87.00		
G240	97.00		
G245	109.00		
G250s	126.00		
G255s			
Folk & Jumbo			
FG325	65.00		
FG330	73.00		
FG335	89.00		
FG340	101.00		
FG345	116.00		
FG350	125.00		
FG512	135.00		
FG350w	125.00		
FG365s	135.00		
FG375s	165.00		
FG336sb	84.00		
FG351sb	120.00		
FG312	93.00		
SG412sb	96.00		
Electrics			
SG2000	625.00		
SG1500	495.00		
SG1000	525.00		
SG700	435.00		
SG500	389.00		
SG175	250.00		
SG90	190.00		
SF500	285.00		
SF700	328.00		
SF1000	375.00		
SC1200	450.00		
SC800	375.00		
SC200	361.00		
SA2000	530.00		
SA1000	449.00		
BB800	345.00		
BB1000	375.00		
BB1200	475.00		
Classic Case	24.00		
Folk Case	28.00		
Jumbo Case	30.00		
12-st Case	29.00		
SG Case	75.00		
SB Case	69.00		
SA Case	75.00		

HORNBY-SKEWES			
PALMA ACOUSTICS			
300N Student classic	17.50		
500 Plectrum	17.00		
NEUTSCHMANN ACOUSTIC			
2037 Baroque classic	57.00		
KASUGA ACOUSTICS			
K100L Classic	65.00		
G200 Classic	83.00		
D400 D/nought	159.00		
F190 Folk	86.00		
D300 D/nought	111.00		
T250 12 strg D/nought	97.00		
Hc40 Classic			
Handcrafted	189.00		
HC600 D/nought			
Handcrafted	255.00		
KASUGA ELECTRICS			
SG380CH	160.00		
SE480S	185.00		
LG600B	205.00		
SE600N	210.00		
SA600C Semi			

Les Paul 55, Wr	513.74	Deacon 12	599.95
Marauder, Eb	377.18	Viper	396.00
Marauder, Nm	377.18	Preacher	450.00
Marauder, Ns	336.54	Electric Artist	539.95
Marauder, Tsb	377.18	Electric Country Artist	545.95
Marauder, Wr	377.18	Electric Folklore	630.00
S-1, Eb	442.20	Electric Legend	565.00
S-1, Nm	442.20	Electric Pacemaker	649.95
S-1, Ns	390.18	Electric Classic	639.95
S-1, Tsb	442.20	Electric Glen Campbell	635.00
S-1, Wal	442.20	Electric Custom	
S-1, Wr	442.20	Legend	999.95
L-6S Deluxe, Eb	396.68	Electric Custom	
L-6S Deluxe, Mpl	396.68	Balladeer	520.00
L-6S Deluxe, Npl	370.68	Electric Glen Campbell	
L-6S Deluxe, Tsb	396.68	12	695.00
L-6S Deluxe, Wr	396.68	Electric Anniversary	775.00
L-6S ctm; Eb	442.20	Magnum I bass	535.00
L-6S ctm; Mpl	427.58	Magnum II bass	675.00
L-6S, Tsb	461.72	Preacher Deluxe	550.00
SG ctm; Ch	669.81	Preacher Deluxe 12	595.00
SG ctm; Tsb	669.81	TOP TWENTY	
SG ctm; Wal	630.79	1971 bs	69.95
SG ctm; Bigsby, Ch	702.33	1970 6-str	57.95
SG ctm; Bigsby, Tsb	702.33	AVON	
SG ctm; Bigsby, Wal	702.33	3403	99.95
SG Standard, Gh	494.23	3404	82.00
SG Standard, Sw	513.74	3405	79.95
SG Standard, Tsb	562.76	3407	99.95
SG Standard, Wal	500.73	3408	99.95
SG Standard, l/h, Ch	526.75	3431	89.95
SG Standard, l/h, Wal	526.75	3427	129.95
SG Standard, Bigsby, Ch	507.24	3428	129.95
SG Standard, Bigsby, Sw	520.25	ACOUSTICS OVATION	
SG Standard, Bigsby, Tsb	565.77	Balladeer 6-str	355.50
SG Standard, Bigsby, Wal	546.36	Classic Balladeer	349.95
SG Standard, Bigsby, l/h, Ch	539.75	Custom Balladeer	389.95
SG Standard, Bigsby, l/h, Wal	539.75	Glen Campbell 6-str	449.95
The SG, Nw	403.18	Glen Campbell 12-str	549.95
Melody Maker, Ch	468.22	Pacemaker 12-str	495.00
Melody Maker, Sb	468.22	Folklore	399.95
Melody Maker, Wal	468.22	Classic	439.99
EB-3 Bass, Ch	546.25	Concert Classic	380.00
EB-3 Bass, Wal	559.27	Legend	475.00
Ripper L-9S F/lbss; Eb	507.24	Artist	389.95
Ripper L-9S F/lbss; Nm	507.24	Country Artist	389.95
Ripper L-9S F/lbss; Tsb	572.22	Custom Legend	785.00
Ripper L-9S Bass, Eb	546.25	Matrix	239.95
Ripper L-9S Bass, Nat	533.25	Matrix Artist	239.95
Grabber Bass, Eb	442.20	Anniversary	599.95
Grabber Bass, Mpl	442.20	EKO ACOUSTICS	
Grabber Bass, Ns	409.70	3131 Rio Bravo 6	79.00
Grabber Bass, Wr	442.20	3132 Rio Bravo 12	84.00
Grabber G-3 Bass, Eb	455.22	1780 Ranger 6	64.00
Grabber G-3 Bass, Mpl	465.22	1793 Ranger 12	77.65
Grabber G-3 Bass, Ns	422.20	3140 Navajo 6	49.95
Grabber G-3 Bass, Tsb	481.22	3141 Navajo 12	59.95
Explorer II, Nat	682.83	3151 Sombrero 6	73.95
RD Artist, Asb	767.36	3152 Sombrero 12	78.65
RD Artist, Eb	708.83	3153 Eldorado 6	108.00
RD Artist, Fb	767.36	3154 Eldorado 12	116.00
RD Artist, Nat	702.33	3143 El Paso	95.00
RD Artist Bass, Asb	682.82	3142 El Guacho	129.00
RD Artist Bass, Eb	669.81	Ranger 6 with p/u	76.70
RD Artist Bass, Fb	682.82	Ranger 12 with p/u	89.95
RD Artist Bass, Nat	604.78	Left Hand to order	
RD Custom, Nat	604.78	15% Extra. All Models	
RD Custom, Wal	611.29	CLASSICAL	
RD Standard, Nat	487.60	3076	44.35
RD Standard, Tsb	513.74	3077	46.85
RD Standard, Wal	513.74	3078	58.95
RD Standard Bass, Eb	513.74	3079	94.35
RD Standard Bass, Nat	461.72	3080	133.75
P/Banjo, Wal	921.73	SUZUKI GUITARS	
PB 800 P/banjo, Csb	1359.03	3180 Dreadnought	81.00
PB 100 5-string Banjo, Wal	669.77	3183 Dreadnought	99.00
RB 250 M/ton, 5-String Banjo, Wal	921.73	3185 Dreadnought	99.00
RB 800 5-String Banjo, Csb	1359.03	3181 Dreadnought	108.00
TB 100 Tenor Banjo, Wal	669.77	3184 Dreadnought 12	108.00
TB 250 M/ton Tenor Deluxe Banjo, Wal	921.73	3182 Dreadnought	125.00
TB 800 Tenor Banjo, Csb	1359.03	3185 Folk	140.00
All-American Tenor Bass	4280.30	3067 Matt Finish	65.00
All-American 5-String Banjo	4280.30	3068	75.00
Florentine Tenor Banjo	4452.62	3069	95.00
Florentine 5-String Banjo	4452.62	3070 Handmade	135.00
F5-L Artist Mandolin, Asb	2080.81	3071 Handmade	218.00

ROSE-MORRIS

ELECTRICS	
SHAFTSBURY	
3414 Sunburst	199.95
3419 (bass stereo)	199.95
3399 2 p/u bass	175.00
OVATION	
Breadwinner	425.00
Deacon	515.00

Signature	136.95
APPLAUSE BY KAMAN	
AA14	169.95
AA24	169.95
GYANTONE	
8-string pedal steel	375.00

ROSETTI

EPHONE		
P.765	335.00	
P.745	249.00	
P.725	199.00	
FT146	99.95	
FT133	89.95	
FT145 Jumbo	89.95	
FT165 12/s	129.95	
EC20 Classic	69.95	
EC15	49.95	
FT130 Folk	79.95	
FT135 Folk	92.50	
FT140	84.95	
FT150	129.95	
FT180	104.95	
FT120 Folk	69.95	
CO60 Classic	189.00	
EC25 Classic	129.95	
EC20 Classic	69.95	
EC15 Classic	59.95	
Electric:		
S350 Scroll	175.00	
S450 Scroll	245.00	
S450N Scroll	255.00	
S550 Scroll	265.00	
S550N Scroll	275.00	
ET285 Bass	149.95	
N180 Nova	129.95	
N245 Nova	169.95	
N295 Nova	159.95	
N390 Nova	199.95	
EROS		
9352	59.95	
9353 Folk	64.95	
9356 12/s Folk	49.95	
9350 Folk	54.95	
9351 Folk	29.95	
KISO-SUZUKI		
9502 Classic	53.95	
9503 Classic	69.95	
9504 Classic	64.95	
9505 Classic	67.95	
9583 H/made Classic	99.00	
9651 Folk	60.95	
9652 Folk	53.95	
9653 12/s Folk	72.95	
9657 Folk	64.95	
TATRA		
9198 Classic	25.25	
9225 Classic	29.75	
Hi-Spot Nylon	18.50	
Hi-Spot Steel	17.50	
ROSETTI ELECTRICS		
Colt 45	366.00	
9680 Lynx	44.95	
9661 Lynx bass	44.95	
RAIMUNDO CLASSICS		
R106	39.95	
R112	46.50	
R128	67.50	
R140	85.50	
R155 + case	109.50	
R150 + case	440.00	
	350.00	

SHERGOLD

Modulator	226.16
Modulator bass	260.07
Modulator 12-string	246.72
Cavalier	323.46
Cavalier 12-string	341.95
Cavalier double 6/4	591.48
Cavalier double 12/4	613.66
Cavalier double 12/6	606.26
Available through Barnes & Mullins:	
Meteor	176.17
Masquerader	191.34
Masquerader 12-string	210.80
Double-neck 4/6	421.64
Double-neck 4/12	442.32
Marathon bass	210.80
Double-neck 12/6	459.97
l/h models 10% extra.	

STRINGS & THINGS

MUSIC MAN	
Stingray 1	433.00
Stingray 2	433.00
Stingray bass	433.00
Sabre 1	399.00
Sabre 2	399.00

SUMMERFIELD

IBANEZ	
PF100 BK, BS, CW, WN	185.00
PF100 AV	189.50
PF200 BK, CS, CW, MO	199.50
PF200 WH, NT	205.00
PF200 AV, ZB	210.00
PF300 MO, BK, CS, CW	250.00
PF300 NT, WH, ZB	257.50
PF300 AV	260.00

PF230 MO	220.00
PF230 AV	235.00
PF400 MO, AV	299.50
PF Case	39.50
Musician series:	
MC100 DS	225.00
MC100 DS	275.00
MC 300 DS	299.00
MC400	412.50
MC500	467.50
MC800 DS Bass	299.50
MC900 DS Bass	375.00
MC Case	39.50
MC Case/Fit	85.00
MC Bass Case	47.50
Concert series:	
CN100 BK, BS, CW, WN	199.50
CN100 AV	210.00
CN200 BK, CS, CW, MO	215.00
CN200 WH, AV	220.00
CN250 BK, CS, CW, MO	225.00
CN Case	39.50
Iceman series:	
IC300 KR	289.50
IC210 BS	250.00
IC100 BS, BK, WH	240.00
IC200 BS	260.62
IC400 MO	299.50
IC400 AV	320.00
PS10 Paul Stanley	
Autograph	399.50
Iceman Case	52.50
Jazz series:	
SA100 BS	273.85
SA400 CH	319.55
SA Case only	45.00
FA100 BS, NT	245.75
FA100 Case only	41.50
FA500	375.00
FA510	360.00
FA700 BS	437.50
FA300 BS/NT	399.50
FA800	413.25
FA300 Case only	49.50
Studio series:	
ST50 BS BK	181.50
ST55 BS BK	203.50
ST100 BS AM	214.40
ST105 BS AM	225.50
ST200 BS, NT, AM	258.50
ST300 BS, NT, AM	302.50
ST1200 BS	365.00
ST1300 BS	427.65
ST Case/Vault	45.00
ST Case/Twin	57.50
Roadster series:	
RS100	195.00
RS300	216.50
RS800B	195.00
RS900B	233.50
RS Case	38.00
RSB Case	41.99
GEORGE BROWN MODELS	
GB10	565.00
GB20	615.00
GB10 Case	49.50
GB20 Case	55.00
GB/Flight Case	85.00
Ibanez Artist	
2617	324.50
2618	321.75
2618/12	343.75
2619	368.50
2622	434.50
2622PS	488.95
2626B	381.15
2629	317.95
2630	337.95
2630ST	350.25
2635	335.35
2640TN	643.50
2700	456.50
2700P	511.50
2710	424.55
Artist Case 2619	45.00
Artist Case Flight 2619	75.00
Artist Bass Case 2626	50.00
Artist Jazz Case 2630	55.00
Artist Twin Case	75.00
Ibanez 'Pro'	
2670	915.00
2671	395.00
2676	560.00
2680	286.00
2681	392.00
Pro Case	45.00
Pro Twin Case	75.00
*Some electric models available l/handed 10% Surcharge.	
IBANEZ WESTERN GUITARS	
Vintage series:	
S300	108.35
S300SV	118.65
S320	122.97
V100	91.85
V200	91.03
V220	102.25
V300	93.50
V300BS	93.50
V300BK	93.50
V320	109.45
V302	105.60
V302BS	105.60
V322	122.97
V300S	135.15
V320S	159.50

V360	118.80
V380	143.00
V390	143.00
Arched Back Dreadnoughts	
A300	118.64
A300BS	122.97
A340	128.15
Maple Dreadnoughts	
M340	137.50
M340BS	137.50
M340AV	170.50
M340AM	159.34
M370	170.50
M342	163.65
M342AV	178.42
M342AM	166.32
M372	181.50
Floral deluxe series:	
F200CS	123.76
F300	135.97
F300CS	135.97
F300CV	138.55
F300BK	138.55
F360BK	143.83
F302	140.25
F302CS	140.25
F302BK	143.85
Old Timer series:	
T200	92.73
T300	103.13
T320	124.70
T302	113.47
T322	135.13
Jumbo series:	
J500BS	158.57
J540	184.53
J540AV	199.95
J560BK	169.23
J502BS	158.57
J542	188.82
CASES FOR WESTERN GUITARS	
154	32.50
154W	35.50
156	45.75
Artist Western series:	
AW70	235.00
AW90	325.00
AW100	325.00
AW75	265.00
AW95	350.00
IBANEZ AND CORDOBA CLASSIC GUITARS	
1314	59.50
1315	65.50
7801	76.50
2811	99.50
2856	107.25
2857	116.88
2858	132.00
2859	181.50
2860	214.50
154 Classic Case	32.50
*Some acoustic models available l/h 10% surcharge.	
IBANEZ BANJOS WITH CASE	
BF600BR/NT Banjo	435.45
BF500BR/NT Banjo	422.95
BF500GBR/NT Banjo	595.31
BT500BR/NT Banjo	417.69
BF300BR/NT Banjo	394.57
BP300BR/NT Banjo	391.94
BT300BR/NT Banjo	391.94
BF200 Banjo	383.16
BP200 Banjo	379.44
BT200 Banjo	379.44</

K.475 J.L. Seagull	23.95	G 180 Classic	32.53	Andorra	140.40	SOLID BODY ELECTRIC GUITARS		DS/Bass	120.28	Model 38	85.36
Classic:		G 190 Classic	45.00			Dyno II	102.93	Starfire Bass	87.24	Model 33 Flamenco	170.10
KC.265 Strat	18.75	G 140 Jumbo	49.47	WESTERN GUITARS		Vedette	115.87	Red Bass	115.87	Model 32 Flamenco	123.12
KC.333 Concert	19.75	ALLEGRO		Serenata VII	60.53	Super Jaz	134.26				
KC225 Classic	15.50	G 220 Standard	13.12	Fantom 20	77.64	Red Flame	110.12				
KDG50 D/I Classic	26.95	G 300 Classic	22.16	Fantom 30	81.29	Black Pearl	120.28				
Electric:		G 400 Standard	14.65	Fantom 33	87.39			JOSE RAMIREZ CONCERT GUITARS			
K1B. 130 Bs long scale	29.95	G 150A Classic	27.34	Fantom 36	93.50	Model Studio I	235.77	Model Studio II	396.09	Model 2	25.92
E. 120 Single p/u.	23.95	G 160 Western	49.47	Fantom 39	99.59	Model 4	27.54	Model 12	32.40	Model 14	34.02
K2T. S.G. 2 p/u.	27.95	LOPEZ:		Fantom 42 Black	99.59	Model 21	25.92	Model 24	71.28	Model 26	85.86
Banjo:		CLASSIC GUITARS				Model 28 Flamenco	48.60	Mandoline	25.92	Model Lady 3/4 size	25.92
KB.52 Deluxe	39.50	Aragona	64.06	TWELVE STRING GUITARS		Model 40E	192.78	Model 21 W	45.36		
WOODS		Valencia	67.87	Fantom 112	90.07	Model 40	147.42				
		Navarra	71.51	Fantom 212	100.80						
		Granada	82.50	Fantom 139	111.82						
		Castilla	91.07	Fantom 412 Black	111.82						
		Sevilla	117.93								
G 152 Folk	37.53										

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

ACOUSTIC

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

ATLANTEX

MXR	
Pignose amp.	87.50
Stereo compander	189.75
Stereo graphic	227.50
Digital delay	1078.57
2 1/2-band graphic	427.57
3 1/2-band graphic	401.27
Mini limiter	149.95
Auto phaser	212.75
Auto flanger	310.90
Flange/phase rack	1210.95
Pro-rack	163.65

BEYER (EX. VAT)

M160N Hypercardioid	150.90
M160C w. cannon	154.99
M260N Hypercardioid	60.72
M260C w. cannon	64.45
M260SM w. switch	78.91
M260NC2 w. cannon + switch	82.99
M500N Hypercardioid	79.97
M500C w. cannon	85.02
M67N cardioid w. switch	66.52
M67C w. cannon	72.03
M69N cardioid	53.31
M69C w. cannon	56.96
M88N Hypercardioid	113.99
M88C w. cannon	117.71
M101N Omni	71.68
M101C w. cannon	77.34
M201N Hypercardioid	68.66
M201C w. cannon	70.92

B.M.S.

Phoenix	
PHA 1	199.00
PHS 1	108.00
PHS 2	112.00

BOOSEY & HAWKES (ELECTROSONICS)

LESLIE	
60	POA
110	POA
122	POA
122RV	POA
130	POA
145	POA
147	POA
147RV	POA
251	POA
330	POA
520	POA

540	POA
705	POA
710	POA
720	POA
760	POA
770	POA
820	POA
860	POA
910	POA
Pre-Amps	
7880-1	POA
9340-1	POA
9370-1	POA
9420-1	POA
9875-1	POA

BOSE

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

BRODR JORGENSEN

ROLAND	
Rhythm Units:	
TR66	283.00
TR77	396.00
CR68	314.00
CR78	479.00
Synthesizers:	
SH1	564.00
SH2	558.00
CB4	53.00
SH7	1171.00
CB7	81.00
SH2000	817.00
CB2	80.00
JP4	1704.00
Promars	1057.00
100 System/101	613.00
102	532.00
103	284.00
104	357.00
109	91.00
100/S	106.00
100M/5 Module	212.00
System 112:	
121	181.00
130	165.00
140	171.00
150	171.00
191J	155.00
181	265.00
3 Module System	203.00
110	171.00
140	171.00
150	171.00
180	204.00
190	135.00
131	165.00
132	155.00
172	372.00
178	174.00
700 System	4305.00
Block 1	526.00
Block 2	1336.00
Block 3	2798.00
Block 4	2014.00
Block 5	1162.00
Block 6	1132.00
Block 7	2106.00
Block 8	718.00
CSQ100	478.00
PCS10	21.00
VPS30	1315.00
MC8	4816.00
RS09	532.00

GR500	1051.00
GS500	732.00
GR/GS500	1782.00
C248	57.00
PC50	179.00
KS500	53.00
KS10	53.00
KS40	315.00
Keyboards	
MP600	741.00
KS20	85.00
CB6	95.00
RS202	740.00
RS505	1172.00
VK6	2661.00
VK9	4791.00
Revo Systems	
RD150V	1064.00
RD150W	1124.00
RC5	56.00
RM5	51.00
CS5	51.00
C10	23.00
C5	17.00
Amplifiers	
JC50A	319.00
JC60	453.00
JC60A R + P	533.00
JC80	474.00
JC10	581.00
JC120A R + P	690.00
JC160	638.00
JC200	532.00
JC200S	506.00
GA30	204.00
GA50	261.00
GA60	384.00
GA60 R + P	506.00
GA120	527.00
GA120 R + P	638.00
GB30	179.00
GB50	235.00
GB50 R + P	368.00
SB100	655.00
Cube 20	154.00
Cube 40	199.00
Cube 60	240.00
Cube 60B	226.00
Effects Units	
RE301	634.00
RE201	506.00
RE101	410.00
DC10	212.00
DC20	255.00
DC30	346.00
RV100	127.00
KM2	21.00
KM4	59.00
KM6A	187.00
KM40	176.00
KM60	212.00
TU60	53.00
TU120	95.00
DS1	42.00
OD1	45.00
CS1	45.00
SP1	45.00
TW1	48.00
PH1	54.00
GE6	59.00
NF1	39.00
DM1	155.00
CE1	155.00
GE10	91.00
FV2	42.00
BF1	95.00
DB5	63.00
DP1	9.00
FS1	9.00
FS2	14.00
FS3	21.00
DR120	42.00
DR150	75.00
ACA220	10.00
DB33	57.00
J5	14.00
Roland Rack	
SIP300	130.00
SIP301	199.00
SPA120	217.00
SPA240	351.00
SFB325	279.00
SDD320	283.00
SVC350	584.00
SPC355	491.00
SDE388	1200.00

BURMAN (EX. VAT)

PRO 501 50W	POA
PRO 502 50W	POA
PRO 2000 100W	POA
PRO 4000 bass 100W	POA
EXTENSION CABS	
502E	POA
2000E	POA
4000E	POA

CALREC (EX. VAT)

ENTERTAINMENT MICROPHONES	
CM 602D Omni	
Direct	32.00
CM 652D Full Rge.	32.00
CM 654D Hand Held	33.70
CM 656D Ball	
Headed	40.00
Power supplies and leads extra	
CM 652D Full Rge.	27.89
CM 654D Hand Held	27.89
CM 656D Ball	
Headed	34.32

CANARY (EX. VAT)

10/2	294.00
10/2 sub.	235.00
10/4	441.00
16/2	441.00
10/4 sub.	329.17
15/2	POA
20/2	POA
400W amp	289.89
Electronic Crossovers:	
3-way	75.00
4-way	84.37

CARLSBRO (EX. VAT)

Stingray	135.38
Stingray Super	171.00
Stingray combo	219.38
Stingray bass	132.75
Stingray bass combo	229.50
Stingray super combo	252.00
Marlin	171.00
Slave	115.00
Scorpion	155.00
Scorpion Custom	165.00
Wasp	69.00
Hornet	86.10
Hornet Custom	130.50
Cobra P.A.	106.50
Cobra bass combo	139.50
Monitor 60/130	166.00

SPEAKER UNITS	
2 x 12 Flare Bs 120W	150.00
4 x 12 Lead 240W	159.00
1 x 18 100W	130.00
2 x 12 120W PA pr	170.00
2 x 12 120W pr	209.00
1 x 12 Hn 120W pr	172.50
2 x 12 120W pr	235.00
1 x 15 TH Base Bin	166.50
2 x 12 TH Bass Bin	175.00
Mini Bin	150.00
Full Range Flare	225.00
Horn Units (2)	132.00
Horn unit (P2)	75.00
Horn unit (P4)	124.00
Mon. 1 x 12 60W	99.00
ACCESSORIES	
Mantis	156.00
Reverb Unit	80.00
Constellation mixer	12/2 312.90

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	340.27
Quad Reverb, 4 x 12-inch speakers	464.85
Quad Reverb, 4 x D 120F speakers	671.65
Super Six, 6 x 10-inch speakers	451.95
Vibrosonic Reverb 1 x D 130F JBL	426.85
Twin Reverb, 2 x 12-inch speakers	398.60
Twin Reverb, 2 x D 120F JBL	498.81
Bandmaster, 2 x 12-inch enc.	252.05
Bandmaster, 2 x D 120F JBL	564.20
Badmaster, top	242.61
Bandmaster enclosure	151.22
Super Reverb, 4 x 10-inch	340.89
Super Reverb, 4 x D 110F JBL	526.81
Pro. Reverb, 2 x 12-inch	316.08
Vibrolox Reverb, 2 x 10-inch	263.73
De Luxe Reverb, 1 x 12 inch	£216.92
Princeton Reverb, 1 x 10-inch	169.65
Princeton, 1 x 10-inch Champ, 1 x 8-inch Super Twin	122.45
300PS guitar enc.	65.10
300PS guitar top	443.62
Tube reverb 220V	262.55
Vibrochomp 1 x 8</	

Side-FX Effects Unit	
CSP1	19.61
CSP2	24.96
CSP3	32.09
CSP4	33.87
Accessories to 700 series and Trucker range	
7F5	5.78
TC2	4.73
TC3	4.00
TC4	5.35
TC5	5.78
ST1	35.65
FC1	106.95
P.A. and Power Amplifiers	
700A	244.20
701	372.54
702	137.25
708	160.43
PPA1	388.59
PPA11	288.77
Mixers	
P12-2	372.54
Instrument Amplifiers	
700K	285.20
704	212.12
706	187.16
Combination Amplifiers	
705	319.07
707	311.94
P.A. Loudspeaker Enclosures	
Sigma	299.94
Delta Bin	187.16
Omega	192.51
7212ST	153.30
7212H	133.69
7GPH	153.30
Instrument Loudspeaker Enclosures	
7412	187.16
7PH	153.30
Delta Bin	187.16
Monitor Cabinets	
7PSM	212.12
DARBURN	
EX. VAT	
Reverb	75.50
SRV-50/80	196.30
SRV-100	259.20
KGP-50/80	201.80
KGP-100	259.20
KGP-100 1 x 15	276.80
Piezo hn. extra	13.95
ELECTRO-VOICE (EX. VAT)	
Components	
1823, 110W driver	57.00
1829, 60W driver	61.00
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
Cabinets	
Elim 1A	550.00
Elim 3	360.00
Elim 4	390.00
FM12-2	245.00
Microphones	
660 Super Cardioid	57.00
D50 35 snl D Cardioid	68.00
RE 11 Super D	
Cardioid	99.00
RE 20 Cardioid	258.00
ELKA-ORLA	
6101 Universal Amp.	
50	239.32
6102 Universal Amp.	
100	269.42
6103 Universal Amp.	
200	437.38
1604 Reverb III	104.59
FAL	
Combo 40-T	75.94
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 cabs (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 hn + hn	123.12
FARFISA	
RSC 350 Rotating sound cabinet, 160-watt amp	588.60
RSC 180 Ditto, with 80-watt amp	340.20
OR 200, 106-watt amplifier and two speaker cabinets	513.00
TR 70, portable, 60W two chan	232.60
CL30 Amp./Cab.	237.60
FUNKSHUN	
1 x 12" 50W all purp.	46.37
1 x 12" Pro 75W all purpose	49.72
2 x 12" 100W/P.A. disco	82.00
2 x 12" Pro 150W P.A./disco	88.72
2 x 12" Pro w hrn 150W P.A./disco	108.81
2 x 12" 100W Guitar	82.00
2 x 12" Pro 150W Guitar	88.72
Baby Bin 75W 1 x 12" P.A./Disco w sgl 25W horn	105.46
Reflex 1 x 15" 100W P.A./Disco	102.11
Reflex 1 x 15" 125W Bass/Heavy Duty P.A./Disco/Organ	128.90
Mini Bin 100W 1 x 15" P.A./Disco	100.44
Mini Bin 125W 1 x 15" Bass	127.22
Bass Bin 100W 1 x 15" P.A./Disco	130.57
Bass Bin 125W 1 x 15" Bass/Guitar	157.36
Single High Hn 50W	32.48
Twin High Hn 100W	52.74
Horn Unit 2 x 25W Upper Mid Range (small), Fibreglass R.C.F.	58.59
100W Middle Range Horn with lid	143.96
Wedge Monitor 75W 1 x 12"	58.59
Flight cases and empty cabs	POA
G.M.S.	
P&N microphone stands:	
CT 102S, floor	15.64
GM167, floor	8.10
GM119F, boom stand	20.70
GM139, boom stand	16.18
GM115, boom	7.83
GM120, boom	9.41
GM121, boom	10.42
GM137, boom	6.86
GM109, table top	8.06
GM111, table top	9.27
GM148, low level	9.43
GM149, low level	10.61
C. E. HAMMOND	
EX. VAT CERWIN VEGA	
Vocal Systems	
V.20 100 Watts	170.00
V.30 150 Watts	260.00
V.32 300 Watts	380.00
V.33 300 Watts	410.00
V.35 300 Watts	560.00
VH.36 400 Watts	710.00
Instruments Systems	
G.32 200 Watts	285.00
B.36A 300 Watts	395.00
B.36MF 300 Watts	475.00
B.48 300 Watts	580.00
B.48MF 400 Watts	650.00
B118C 300 Watts	280.00
Stage Monitors	
SM12-2 150 Watts	16.00
SM15-2 200 Watts	276.00
SM18-2 300 Watts	406.00
BM4-4 100 Watts	146.00
Speaker Components	
MLT-1 Horn only, medium throw	65.00
MLT-4 Horn only, long throw	260.00
MF40 Drivers for above	55.00
MF50 Drivers 8 ohms	185.00
RMH-1 Horn, radial + 2 MF40 + 6 PZ1 UHF	345.00
L4RCF Folded Horn	
500 Watts	595.00
L48SE Folded Horn	
500 Watts	835.00
Electronics	
GEZ Graphic Eqzlr	385.00
A3001 Stereo Power Amplifier 365W	835.00
A1800HF Stereo Power Amplifier	555.00

A18001 Commercial Power Amp 225W	625.00
A1800M Stereo Power amp w. meters 225W	595.00
DM1 Disco Mixer	455.00
DB100 Bass excavator	35.00
HH ELECTRONIC	
AMPLIFIERS	
VS Musician 100W r/vb VS Bass amp 100W	180.79
VS Musician r/vb combo 100W	147.31
IC100L Amp	267.01
VS Bass combo 100W	175.77
IC100L Combo	267.84
Studio 50 Combo	262.82
INSTRUMENT LOUDSPEAKERS	
412 BL 4 x 12 200W	189.16
215 BL 2 x 15 200W	204.23
PA AMPS	
MA100S 5 ch 100W	190.00
SM200 6 ch 2 x 100W stereo	395.28
S500-D power amp.	399.17
S130 slave 100W	115.50
PA LOUDSPEAKERS	
212 DC 2 x 12 100W	118.85
Mini horn 50W	75.33
PRO 100 12" + radiator	128.90
PRO 150 15" + radiator	152.33
PRO 200 2 x 12" + radiator	180.79
Unit radial.	125.55
Unit bass	130.57
Concert radial.	131.54
Concert Midrange.	152.71
Concert bass horn	161.78
Mon combo	175.77
Mon ext.	93.74
ECHO UNITS	
Digital Multi echo	TBA
Digital Vari-echo	TBA
19" rach mount	TBA
MIXERS	
8/2	306.96
9/2 cannons	355.32
12/2	371.95
12/2 cannons	409.75
16/2	538.27
16/2 cannons	589.68
Effects module	185.98
COMPLETE SYSTEMS	
A system	505.40
B system	811.54
C system	1007.02
D system	1345.06
Unit P.A.	1987.51
Concert P.A.	2992.21
HIWATT (EX. VAT)	
A.P. AMPLIFIERS	
DR504 50W	193.75
DR103 100W	217.00
DR201 200W	271.25
DR405 400W	348.75
NCA108 Solid State	
180W	248.00
SPEAKER ENCLOSURES	
SE4123 4 x 50W 12" spkr	201.50
SE4122 4 x 70W 12" spkr	217.00
SE4129 4 x 100W 12" spkr	232.50
SE2150 2 x 14" 100W spkr	255.75
P.A. and ext. range enclos:	
SE2120 2 x 12" 150W prog	201.50
SE320 4 x 12" 300W prog	271.25
COMBINATION AMPLIFIERS	
SA112 50W 1 x 12" spkr	248.00
SA112FL 100W 1 x 12" spkr	279.00
SA115 50W 1 x 15" spkr	263.59
SA115FL 100W 1 x 15" spkr	294.00
SA212 50W 2 x 12" spkr	263.00
SA212R 100W 2 x 12" spkr, rev/vib	308.45
All combination amplifiers available with ATC speakers at extra cost.	
COMPLETE P.A. SYSTEMS	
112B bs hn bn 1 x 12" ATC 200W prog	224.75
112M mid hn bn 1 x 12" ATC 150W prog	209.25
HFL RCF High freq hn	186.00
HFS RCF High freq hn/lens.	308.45
425H Piezo tweeter array.	
112SM Stage floor monitor ATC/Piezo, 100W	93.00
Type D 16-4 16 ch	217.00

subgrp mixer	1937.50
XO231 3 way elec. crossover	310.00
DR112 100W P.A. amp	240.25
DR203 200W P.A. amp	294.50
POWER AMPLIFIERS	
STA100 100W 'slave' valve	186.00
STA200 200W 'slave' valve	240.25
STA250R 'Tube State' 250W	263.50
HÖHNER	
Schaller Solo Uni	94.25
Orgaphon 60 Amp	434.80
Orgaphon 130 Amp	416.75
OTS 130 Speaker	316.70
Orgaphon Box 80 Spk.	185.55
Dynamite	41.15
Leslie 830	887.90
HORNBY-SKEWES	
Eko Bass Pedal Boards	
4100X 13 notes	125.00
K1X 13 notes	135.00
K2X 13 notes	160.00
K3X 20 notes	185.00
Eko Rhythm Units	
4000X Rhythm Box (10 Rhythms)	85.00
4002X Music Box (12 Rhythms)	106.00
4005X Music Box (15 Rhythms)	120.00
4001X Rhythm maker (16 Rhythms)	155.00
JHS	
C3 3 watt, 6" Speaker.	34.00
CD6T 6 watt, Tremelo, 8" Speaker	45.00
CD15T 15 watt, Tremelo, 12" Speaker	69.95
CD50T 50 watt, Tremelo, 12" Speaker.	95.00
CD100R 100 watt, Reverb, 2 x 12" Speakers	245.00
Reverb Units	
ZE2 Battery	54.00
ZE2M Mains	63.00
Echo Units	
SS100 JHS (tape cartridge)	115.00
EP50 Echopet (Analogue)	119.00
EP100 Echopet (Analogue)	165.00
EP200 Echopet (Analogue)	275.00
KEMBLE	
YAMAHA	
Combo:	
G25112	155.00
G50112	230.00
G100B212	323.00
G100115	342.00
G100410	389.00
B50115	280.00
B100115	375.00
AO112T	285.00
A4115H	415.00
A0140H	456.00
Stacks	
G100 head	220.00
B100 head	175.00
212s spkr	236.00
412s spkr	272.00
115s spkr	250.00
115L spkr	245.00
610s spkr	340.00
2151 spkr	355.00
P.A. mixers	
PM1000/16	3500.00
PM1000/24	6500.00
PM700	1500.00
PM430	675.00
PM180	400.00
PM170	290.00
EM150	425.00
EM120	335.00
Power Amps	
P2100	365.00
P2200	530.00
Speakers	
SO110T	125.00
SO112T	212.00
SO410H	350.00
SA115H	350.00
SB115	675.00
H6115	575.00
S2115H	275.00
N1020	85.00
F1030	317.00
LANEY	
Amplifiers (Transistors)	
A100	143.75

A100 Reverb	168.77
A200	169.31
A200 Reverb	194.33
Amplifier (Valved)	
L100 Klipp	230.54
Amplifiers (Public Address)	
PA100	168.77
PA100 Reverb	216.16
PA200 Reverb	242.24
Slave Amplifiers	
S100 Mono	96.37
S200 Mono	117.66
S200 Stereo	144.29
S400 Stereo	210.84
Combinations	
K30	90.99
K30 Reverb	106.31
K35 Twin	101.71
K35 Twin Reverb	117.56
K50 Reverb	189.54
K50 Bass	189.54
K100 Reverb	230.59
Speakers	
C215 Cabinet (1150W)	192.74
C212 Cabinet (150W)	151.74
C412 Cabinet (300W)	211.89
C210PA Columns (200W Pr)	171.44
C212PA Columns (300W Pr)	74.86
MACINNES (EX. VAT)	
CROWN INT/AMCRON	
IC150 Stereo Pre-Amp	285.00
D60 Power Amp	197.00
D150A	310.00
DC300A	520.00
M300	1300.00
M2000	2600.00
VFX-2 Var Elec Crossover Unit	245.00
OC150 Output Cent.	280.00
Walnut End for D60 Amp	24.00
Walnut Enc for D150A or IC150 Amp	35.00
Walnut Enc for DC300A Amp	44.00
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 mixer	161.90
SM600 slave	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 mon cab	108.81
Tripod for cab	38.50
AMPLIFIERS	
Artist 170A	199.20
Standard 170S	169.07
Booster 170B	142.79
Musician 120C combo	289.60
Musician Super 120J combo	539.03
LOUDSPEAKER CABINETS	
12 x 12 122 spkr	113.83
12 x 12 4 spkr	192.51
412S 4 x 12 spkr	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 D80	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	

NORLIN

Table listing audio equipment under the NORLIN brand, including SELMER SOLID-STATE, MOOG SYNTHESISERS, and NOVANEX. Items include amplifiers, mixers, and various components with their respective prices.

ORANGE (EX. VAT)

Table listing audio equipment under the ORANGE brand, including SPEAKERS and AMPS. Items include various speaker models and amplifiers with their prices.

PEAVEY

Table listing audio equipment under the PEAVEY brand, including exc VAT and Combination Amplifiers. Items include amplifiers, mixers, and speakers with their prices.

Table listing audio equipment under the RESLOSOUND brand, including Automix, M/A Mace, and various microphone and amplifier models with their prices.

Table listing audio equipment under the ROOST brand, including AMPLIFICATION and Public Address Amplifiers. Items include amplifiers, mixers, and speakers with their prices.

ROSE-MORRIS

Table listing audio equipment under the ROSE-MORRIS brand, including MARSHALL Instrument Amp Tops and various amplifier models with their prices.

Table listing audio equipment under the SHURE brand, including PA Cabs & Bins, ORGAN SPEAKER CABINETS, and VOCAL MASTER. Items include cabinets, amplifiers, and speakers with their prices.

SHURE

Table listing audio equipment under the SHURE brand, including MARSHALL Instrument Amp Tops and various amplifier models with their prices.

Table listing audio equipment under the SOLA SOUND, SOUNDOUT (EX. VAT), SIMON KING MUSIC, SOUNDCRAFT, and STRAMP brands. Items include mixers, amplifiers, and speakers with their prices.

STRINGS & THINGS

Table listing audio equipment under the STRINGS & THINGS brand, including MUSIC MAN Combo Amps and various amplifier models with their prices.

115-65	471.90	515 15" 75W	135.00
210-65	471.90	604-8G 15" 65W	220.00
212-65	558.49	617A 12" 60W	97.00
410-65	558.49	619-8A 15" 75W	130.00
210HU-130	558.49	755E 8" 20W	36.00
212HD-130	649.41	288 HF 15W	183.00
410HD-130	649.41	290-4G HF 120W	190.00
112RP-65	349.95	291-16B HF 50W	190.00
112RP-65	349.95	32B sect. hn	50.00
112RP-100EVM	449.95	311-60 sect. hn	120.00
112RP-100EVM	449.95	311-90 sect. hn	185.00
212HD-130EVM	699.41	811E sect. hn	100.00
		503B Multi hn	195.00
		805B Multi hn	180.00

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
984A 30W 400.00
9845 50W 470.00
9846-8A 100W 495.00
9849A 60W 330.00

CROSSOVERS AND MIXERS
1650 28 band equalizer 530.00
729A 2 chan. 24 freq. equalizer 668.00
N500F 250W X-over 120.00
N501-8A 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
403-8G 4" 10W 9.50
411 15" 100W 96.00
414 12" 50W 75.00
416 15" 75W 85.00

TRAYNOR (EX. VAT)

Compos:
YGM-3 30W rnb 126.00
YGM-4 40W rnb 147.00
YRM-1SC 231.00
YGL-3 7win rnb 90W 276.00
YBA-2B Bs mate 30W 126.00
YBA-4 50W 15" spkr 195.00

Amplifiers
YBA-1 50W, bs. 120.00
YRM-1 50W ld w/rvb 147.00
YBA-1A 100W bs. 150.00
YGL-3A 100W head-rvb/trem. 186.00
YBA-3 171.00

Speaker Systems:
YS-15P 15" ported bs. 108.00
YT-15 2 x 15" ld/bs 132.00
YF-10 4 x 10" ld/bs 132.00
YC-810 8 x 10" bs 165.00
Y-2122 x 12" ld 120.00
YF-12 4 x 12" ld 165.00
YB-18 1 x 18" 147.00
YCN-212 2 x 12" Vega cab 200W 192.00

P.A. Amps:
YVM-3 P.A. rnb 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
YSL-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 Sibalance Pro-

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 Multitway Cables on app
Canon Pigs - stg.
Boxes " "
Gauss Spkrs " "
JBL Spkrs " "

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
AX 40 133.00
Dominator Mk III 107.00
Dominator Bass 119.00
Slave Power Stage 100 118.00
Slave Power Stage 200 206.00
Reverbmixer 100 Mk II 169.50
Bandmaster 254.00
Audiomaster Mk 2 435.00
Super Duat 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

Revolving organ cabinets:
SM/30 70W Leslie 377.00
SM/100 70W 624.00
SM/300 120W Leslie 856.00
SM/300 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
A150H as A150 w mid range hn 269.73
A250 1 x 18" fld hn bs enc 200W 277.50

P.A. ENCLOSURES
S50 1 x 12" 60W 59.85
S100 2 x 12" 120W 84.82
S150 1 x 15" w H.F. hrs 100W 174.21
S200 4 x 12" 240W 157.65
M50 1 x 12" monitor 60W 61.74
H50 H.F. twin horn 66.45
Projector 100 1 x 15" 2 hn 154.50
Projector 200 2 x 15" 3 hn 258.00

CONCERT RANGE PA ENCLOSURES
B12 1 x 12" Mid rnge hn 200W 196.20
B15 1 x 15" bs hn 200W 240.12
B30 2 x 15" bs hn 400W 398.58
H100E Radial horn

30W 136.23
H100V Radial horn 187.23
70W 171.48
T70 H.F. horn 70W 171.48
O 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
J8 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 11 x 15" bin TBA
BB 22 x 15" bin " "
FB 5 mon. 75W " "
FB 6 mon. 150W " "
MB 12 x 12" ATC " "
MB 2 x 12" Gauss " "
HUB driver + hn " "
ST203 Super drivers " "
CB15 1 x 15" bass enc " "
SD18 1 x 18" bass enc " "
SF1 4-way PA cab " "
Modular custom mixers " "
Electronic crossovers " "
Studio consoles " "

PERCUSSION INSTRUMENTS

BALDWIN

GRETSCH
Outfits:
4023 Black Hawk 814.00
4016 Name Band 649.00
4026 Progressive Jazz 649.00
4019 Broadcaster 882.00
4017 Big Band 810.00
4021 Grand Prix 859.00
4036 Monster II 1046.00
4031 Rock Concert 1543.00
4042 Jazz Rock 1190.00
4033 Disco Rock 1028.00
4034 Monster Plus 1294.00
4038 Nighthawk 867.00
4042 Recording 604.00
4043 Studio 710.00

7397 22" POA
7397S 22" Swish POA
AVEDIS ZILDJIAN "BRILLIANT" CYMBALS
(Prices for all types except Switch and Pang as stated)
7367B 10" 34.99
7390B 13" 44.99
7391B 14" 59.24
7391 14" Hi-hat pr 118.45
7392B 15" 64.35
7392 15" Hi-hat pr 128.69
7393B 16" 57.00
7394B 17" 65.79
7395B 18" 62.00
7395B 18" 67.50
7395B 18" Swish 78.01
7396B 20" 88.30
9376BS 20" Swish 88.30
7397B 22" 110.30
7397BS 22" Swish 96.03

nch 533.20
Accusonic timpani 26 inch 643.17
Accusonic timpani 29 inch 666.50
Concert Tom-Toms:
8" 39.08
10" 42.84
12" 45.40
14" 47.91
15" 62.43

Paiste Cymbals and Gongs:
13" Hi-Hat Sound 96.91
14" Hi-Hat Sound 105.69
15" Hi-Hat Sound 112.34
13" Hi-Hat 59.23
14" Hi-Hat 63.07
15" Hi-Hat 70.49
16" Crash, Med/Ride 40.25
18" Crash, Med/Ride 48.48
20" Crash, Med/Ride 60.11
22" Crash, Med/Ride 76.90
24" Crash, Med/Ride 92.71
18" China type 70.08
20" China type 89.04
8" Bell cymbal 30.23
11" Splash cymbal 35.96
Formula 602:
13" Hi-Hat Sound 96.91
Edge 96.91
14" Hi-Hat Sound 105.69
Edge 105.69
15" Hi-Hat Sound 112.34
Edge 112.34
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KK984 acrylic	599.75	CL902	26.00	6355/SNP Concert		B3305	600.50	stand	49.95	16" crash	50.00
KK1084 rosewood	734.45	CH901	17.00	Tom-toms	468.00	D3717	739.50	1374 Tubulars/d stand	40.95	18" crash/ride	62.00
KK924 metallic/celluloid	597.45	CH902	25.00	Snare Drums		Bass Drums:		1405 Tubular cymbal stand	36.95	20" crash/ride	72.00
KK924 acrylic	657.80	DS901	57.00	6356 Cust Metal Snare 5 x 14"	51.00	125, 24 x 14"	100.50	1410 Tubular boom		22" crash/ride	89.00
KK1024 rosewood	759.25	SB901	11.00	6357 Cust Brass Snare 5 x 14"	71.00	126, 26 x 14"	96.00	1020 Tubular throne	49.95	I2MIR	11.95
KK925 metallic/celluloid	729.50	SAT902	30.50	6358 Cust Brass Snare 6 1/2 x 14"	71.00	127, 18 x 12"	82.50	Tom-Toms:	39.95	13"	13.95
KK925 acrylic	772.40	SD065MB	127.00	Accessories:		130, 20 x 14"	84.00	942 12 x 8 Tom Tom Super Classic	107.50	15"	21.50
KK1025 rosewood	944.45	SD050MB	121.50	6360 Bs Drm Pedal	25.75	142, 22 x 14"	96.00	944 13 x 9 Tom Tom Super Classic	109.95	16"	24.50
KK		SD765MB	86.50	6361 Hi-Hat stand	31.75	144, 24 x 14"	105.00	946 14 x 10 Tom Tom Super Classic	114.50	18"	30.95
celluloid	913.75	SD755MB	83.50	6362 Cymbal floor stand	16.00	1152, 22"	74.00	947 15 x 12 Tom Tom Super Classic	123.50	20"	38.95
KK946 acrylic	974.00	SD750MB	82.00	6363 Snare Drum stand	18.25	1154, 24"	79.00	948 14 x 14 Floor Tom Tom Super Classic	145.95	22"	55.00
KK1046 rosewood	1212.95	Concert tom Stands		6364 Cymbal Boom stand	30.75	1163, 22 x 14"	63.50	950 16 x 16 Floor Tom Tom Super Classic	159.95	18" Flat	24.50
KK947 metallic/celluloid	1125.10	ETS901	43.00	6365 Drummer's Stool	39.50	1170, 20 x 12"	54.50	952 18 x 16 Floor Tom Tom Super Classic	184.50	20" Flat	28.95
KK947 acrylic	1198.90	ETS902	48.00	PEARL MAXWIN		1171, 20 x 14"	55.00	954 20 x 18 Floor Tom Tom Super Classic	214.50	18" Swiss	28.95
KK1047 rosewood	1498.75	ETS903	85.00	Outfits:		1172, 22 x 14"	59.00	487 6 x 5 1/2 Melodic Tom Tom	48.50	20" Swish	28.95
KK9207 metallic/celluloid	904.40	YD7222	645.00	6400 Stage-705 22" Bs Drum	245.00	1175, 24 x 12"	64.00	488 8 x 5 1/2 Melodic Tom Tom	49.95	ROYAL STAR	
KK9207 rosewood	1181.10	YD7224	685.00	6401 Stage-704 22" Bs Drum	218.00	Timbales:		461 12 x 8 Melodic Tom Tom	77.00	9034 drum outfit	729.00
KK9409 metallic/celluloid	1087.15	Bass drums		6402 Studio-504 22" Bs Drum	199.00	531, 13 & 14 x 6	110.00	462 13 x 9 Melodic Tom Tom	78.95	9034 drum outfit	708.34
KK9404 acrylic	1150.95	BD726	211.00	6403 Studio-503 20" Bs Drum	126.00	532, 13 & 14 x 6	102.00	463 14 x 10 Melodic Tom Tom	84.95	9040 drum outfit	838.35
KK9409 rosewood	1413.10	BD724	198.50	6404 Studio-503 20" Bs Drum	126.00	533C	110.00	464 15 x 12 Melodic Tom Tom	97.95	9049 drum outfit	1423.08
KK9212 metallic/celluloid	1379.70	BD722	183.50	6405 Studio-503 20" Bs Drum	126.00	532C	102.00	465 16 x 14 Melodic Tom Tom	114.50	9294 drum outfit	799.14
KK9212 acrylic	1465.40	BD720	177.50	6406 Studio-503 20" Bs Drum	126.00	Tom-Toms:		466 16 x 14 Melodic Tom Tom	205.50	9295 drum outfit	881.65
KK0202 rosewood	1815.05	BD718	159.50	6407 Studio-503 20" Bs Drum	126.00	112	33.50	467 16 x 14 Melodic Tom Tom	219.95	9296 drum outfit	994.73
Snare-drums:		FT718	126.50	6408 Studio-503 20" Bs Drum	126.00	113	36.50	920 20 x 14 Bass Drum Super Classic	237.50	9298 drum outfit	1208.02
D500 14" x 5"	89.30	FT716	112.50	6409 Studio-503 20" Bs Drum	126.00	114	44.00	922 22 x 14 Bass Drum Super Classic	279.95	8904 drum outfit	674.88
D505 14" x 5 1/2"	89.95	FT714	97.00	6410 Snare Drum Kit 5 x 14 12"	36.75	115	51.00	924 24 x 14 Bass Drum Super Classic	295.95	8936 drum outfit	837.94
D506 14" x 6 1/2"	97.50	TT715	82.00	6411 Metal Snare Drum, 5 1/2 x 14"	31.00	116	54.00	926 26 x 14 Bass Drum Super Classic	252.95	8988 drum outfit	1071.89
D525 14" x 5 1/2"	162.90	TT714	75.00	6412 Wood Snare Drum, 5 1/2 x 14"	27.75	117	57.00	928 28 x 14 Bass Drum Super Classic	237.50	8993 drum outfit	1464.33
D561 Acrylic	89.95	TT713	61.50	6413 Wood Snare Drum, 5 1/2 x 14"	23.50	118	57.00	930 30 x 14 Bass Drum Super Classic	252.95	8987 drum outfit	948.39
Bass drums:		CS701	35.50	Accessories:		119	54.50	932 32 x 14 Bass Drum Super Classic	279.95	8908 drum outfit	1071.80
G318 18" x 14"	153.65	CS702	43.00	6420 Bs Drum Pedal	12.00	120	60.00	934 34 x 14 Bass Drum Super Classic	295.95	8935 drum outfit	774.76
G320 20" x 14"	167.30	SS701	34.00	6422 Hi-Hat Stand	13.00	121	60.00	936 36 x 14 Bass Drum Super Classic	314.50	8705 drum outfit	676.85
G322 22" x 14"	167.30	HS701	42.00	6423 Cym Floor Std	7.25	122	60.00	938 38 x 14 Bass Drum Super Classic	333.00	8704 drum outfit	607.20
G324 24" x 14"	181.70	TH70W	39.50	6424 Snare Drum Stand	8.25	123	60.00	940 40 x 14 Bass Drum Super Classic	352.00	8905 drum outfit	789.41
Tom-toms: (single headed)		CL701	22.00	TOSCOCYMBALS		124	60.00	942 42 x 14 Bass Drum Super Classic	371.00	ROYAL STAR	
T706 6" x 5 1/2"	63.55	CH701	17.00	448, 18 x 16"	38.00	125	60.00	944 44 x 14 Bass Drum Super Classic	390.00	7937 drum outfit	705.58
T708 8" x 5 1/2" Set	63.55	CH702	25.00	443, 13 x 8"	40.00	126	60.00	946 46 x 14 Bass Drum Super Classic	409.00	7925 drum outfit	515.03
T710 10" x 6 1/2"	42.60	DS501	24.00	446, 15 x 12"	46.00	127	60.00	948 48 x 14 Bass Drum Super Classic	428.00	7935 drum outfit	557.35
T712 12" x 8"	42.60	ST500	2.00	448, 18 x 16"	38.00	128	60.00	950 50 x 14 Bass Drum Super Classic	447.00	7245 drum outfit	380.65
T713 13" x 9"	45.95	WB500	3.00	1435, 14 x 14"	44.50	129	60.00	952 52 x 14 Bass Drum Super Classic	466.00	9520 bass drum	160.26
T714 14" x 10"	53.50	CH703	28.00	1440, 14 x 10"	39.50	130	60.00	954 54 x 14 Bass Drum Super Classic	485.00	9522 bass drum	182.37
T715 15" x 12"	64.95	Kit — 5000 Series		1441, 12 x 8"	23.00	131	60.00	956 56 x 14 Bass Drum Super Classic	504.00	9524 bass drum	195.33
T716 16" x 14"	78.15	YD5222	435.00	1442, 12 x 8"	29.50	132	60.00	958 58 x 14 Bass Drum Super Classic	523.00	9618 bass drum	145.94
Tom-toms: (double headed)		Concert toms		1445, 16 x 16"	37.50	133	60.00	960 60 x 14 Bass Drum Super Classic	542.00	9620 bass drum	156.70
T722 12" x 8"	56.40	ET906	43.00	1446, 16 x 16"	46.50	134	60.00	962 62 x 14 Bass Drum Super Classic	561.00	9622 bass drum	176.18
T723 13" x 9"	66.35	ET908	47.00	1448, 18 x 16"	48.50	135	60.00	964 64 x 14 Bass Drum Super Classic	580.00	9624 bass drum	189.82
T724 14" x 10"	78.45	ET910	52.00	Single drum kit	To order	136	60.00	966 66 x 14 Bass Drum Super Classic	599.00	9222CS bass drum	207.18
T625 15" x 12"	92.90	ET912	63.00	Double drum kit	To order	137	60.00	968 68 x 14 Bass Drum Super Classic	618.00	922CS bass drum	223.79
T734 14" x 14"	105.55	ET913	67.00	ORANGE		138	60.00	970 70 x 14 Bass Drum Super Classic	637.00	9518 bass drum	127.31
T736 16" x 16"	115.35	ET914	76.00	Premier (VAT)		139	60.00	972 72 x 14 Bass Drum Super Classic	656.00	8520 bass drum	133.66
T738 18" x 16"	128.65	ET915	88.00	Snare:		140	60.00	974 74 x 14 Bass Drum Super Classic	675.00	8522 bass drum	150.51
Cymbals:		ET916	102.00	33, 14 x 5 1/2"	72.50	141	60.00	976 76 x 14 Bass Drum Super Classic	694.00	8524CS bass drum	165.35
Zymbor				35, 14 x 5 1/2"	76.50	142	60.00	978 78 x 14 Bass Drum Super Classic	713.00	8526 bass drum	173.56
Z1002 12"	4.75			36, 14 x 6"	80.00	143	60.00	980 80 x 14 Bass Drum Super Classic	732.00	8822 bass drum	156.43
Z1003 13"	6.10			1002, 14 x 5 1/2"	37.50	144	60.00	982 82 x 14 Bass Drum Super Classic	751.00	8824 bass drum	167.89
Z1005 14"	7.30			1005, 14 x 5 1/2"	38.50	145	60.00	984 84 x 14 Bass Drum Super Classic	770.00	ROYAL AND SWING STAR	
Z1007 16"	10.20			1035, 14 x 5 1/2"	59.00	146	60.00	986 86 x 14 Bass Drum Super Classic	789.00	SA7520 bass drum	113.51
Z1009 18"	14.55			1036, 14 x 5 1/2"	63.00	147	60.00	988 88 x 14 Bass Drum Super Classic	808.00	7520 bass drum	113.51
Z1011 20"	16.50			2000, 14 x 5 1/2"	78.50	148	60.00	990 90 x 14 Bass Drum Super Classic	827.00	SA7522 bass drum	129.26
				2001, 14 x 5 1/2"	79.00	149	60.00	992 92 x 14 Bass Drum Super Classic	846.00	T07822 bass drum	178.81
				2003, 14 x 5 1/2"	85.50	150	60.00	994 94 x 14 Bass Drum Super Classic	865.00	7522 bass drum	129.60
				2005, 14 x 8"	87.00	151	60.00	996 96 x 14 Bass Drum Super Classic	884.00	7522CS bass drum	133.66
				2001, 14 x 4"	80.00	152	60.00	998 98 x 14 Bass Drum Super Classic	903.00	7220 bass drum	93.17
				Outfits (w/out cymbals)		153	60.00	1000 100 x 14 Bass Drum Super Classic	922.00	7320 bass drum	101.98
				2002 2 20" BD	400.50	154	60.00	1002 102 x 14 Bass Drum Super Classic	941.00	7322 bass drum	111.55
				8202 w 22" BD	402.00	155	60.00	1004 104 x 14 Bass Drum Super Classic	960.00	SUPERSTAR	
				D202 w 24" BD	414.00	156	60.00	1006 106 x 14 Bass Drum Super Classic	979.00	9275 snare drum	94.10
				201	388.50	157	60.00	1008 108 x 14 Bass Drum Super Classic	998.00	9605 snare drum	122.48
				B201	390.00	158	60.00	1010 110 x 14 Bass Drum Super Classic	1017.00	9606 snare drum	132.23
				B203	494.50	159	60.00	1012 112 x 14 Bass Drum Super Classic	1036.00	9645 snare drum	99.44
				D203	503.50	160	60.00	1014 114 x 14 Bass Drum Super Classic	1055.00	9678 snare drum	100.68
				D204	589.00	161	60.00	1016 116 x 14 Bass Drum Super Classic	1074.00	9678 snare drum	137.45
				304	488.50	162	60.00	1018 118 x 14 Bass Drum Super Classic	1093.00	9205 snare drum	120.82
				B304	490.00	163	60.00	1020 120 x 14 Bass Drum Super Classic	1112.00	9206 snare drum	130.43
				D304	576.50	164	60.00	1022 122 x 14 Bass Drum Super Classic	1131.00	9245 snare drum	98.10
				305	535.50	165	60.00	1024 124 x 14 Bass Drum Super Classic	1150.00	IMPERIAL STAR	
				B305	537.00	166	60.00	1026 126 x 14 Bass Drum Super Classic	1169.00	8005 snare drum	135.61
				D305	549.00	167	60.00	1028 128 x 14 Bass Drum Super Classic	1188.00	8006 snare drum	130.07
				308	573.50	168	60.00	1030 130 x 14 Bass Drum Super Classic	1207.00	8045 snare drum	108.54
				B308	575.00	169	60.00	1032 132 x 14 Bass Drum Super Classic	1226.00	8046 snare drum	122.58
				D308	587.00	170	60.00	1034 134 x 14 Bass Drum Super Classic	1245.00	8505 snare drum	117.30
				604	473.00	171	60.00	1036 136 x 14 Bass Drum Super Classic	1264.00	8506 snare drum	126.91
				B604	474.00	172	60.00	1038 138 x 14 Bass Drum Super Classic	1283.00	8546 snare drum	94.59
				D604	486.50	173	60.00	1040 140 x 14 Bass Drum Super Classic	1302.00	8588 snare drum	153.16
				605	563.00	174	60.00	1042 142 x 14 Bass Drum Super Classic	1321.00	8578 snare drum	127.83
				B605	564.50	175	60.00	1044 144 x 14 Bass Drum Super Classic	1340.00	8585 snare drum	118.22
				D605	576.50	176	60.00	1046 146 x 14 Bass Drum Super Classic	1359.00	8075 snare drum	92.83
				606	704.00	177	60.00	1048 148 x 14 Bass Drum Super Classic	1378.00	8575 snare drum	89.32
				806	707.00	178	60.00	1050 150 x 14 Bass Drum Super Classic	1397.00	8555 snare drum	102.52
				D606	648.50	179	60.00	1052 152 x 14 Bass Drum Super Classic	1416.00	8656 snare drum	110.38
				717 w 20" BD	731.00	180	60.00	1054 154 x 14 Bass Drum Super Classic	1435.00	8678 snare drum	138.49
				B717 w 22" BD	650.00	181	60.00	1056 156 x 14 Bass Drum Super Classic	1454.00	8656 snare drum	134.93
				D717 w 24" BD	662.00	182	60.00	1058 158 x 14 Bass Drum Super Classic	1473.00	8668 snare drum	172.96
				808 w 20" BD	865.50	183	60.00</				

7588 snare drum	69.46	TD7813 tom tom drum	65.64	9563 concert tom tom	61.92	7645 timbales set	95.63	7728 concert bass	TF	6852 cymbal stand	24.82
SA7576 snare drum	54.38	7513 tom tom drum	50.99	9564 concert tom tom	73.44	7650 timbales set	104.44	7720 concert bass	97.15	6854 cymbal stand	29.65
1D7876 snare drum	62.77	7513CS tom tom drum	53.71	9565 concert tom tom	77.92	OCTOBANS		6830 bass drum stand	34.56	6862 cymbal stand	19.99
7576 snare drum	54.38	7212 tom tom	40.07	9566 concert tom tom	86.82	7800 octoban set	530.44	HARDWARE		TOM TOM STAND RANGE	
7204 snare drum	43.29	7213 tom tom	42.86	9567 concert tom tom	37.52	60-81 octoban	66.32	6550 Road Master set	429.62	6868 concert stand	26.60
7306 snare drum	47.27	7321 tom tom	43.62	9568 concert tom tom	41.76	60-73 octoban	73.42	HI-HAT RANGE		6893 3T tom tom stand	42.10
7308 snare drum	51.24	7313 tom tom	46.00	9660 concert tom tom	48.53	60-667 octoban	57.94	6915 hi-hat stand	51.84	6898 3T tom tom stand	58.62
SUPERSTAR		SUPERSTAR		9662 concert tom tom	59.47	60-607 octoban	53.96	6925 hi-hat stand	49.63	6899ST tom tom stand	58.62
9512 tom tom	81.14	9536 floor tom tom	125.87	9663 concert tom tom	62.01	6868 octoban stand	26.60	6875 hi-hat stand	38.12	*S lock clamp	20.84
9513 tom tom	85.80	9538 floor tom tom	136.21	9664 concert tom tom	73.11	60-551 octoban	50.40	6885 hi-hat stand	37.70	6845 timbales stand	1.27
9612 tom tom	78.27	9634 floor tom tom	115.12	9665 concert tom tom	77.92	60-497 octoban	46.84	6825 hi-hat stand	26.17	6897 concert tom tom stand	36.34
9613 tom tom	83.26	9636 floor tom tom	126.47	9666 concert tom tom	86.65	60-455 octoban	44.64	6855 hi-hat stand	33.72	6898 concert tom tom stand	38.96
9514 tom tom	99.36	9638 floor tom tom	135.78	9669 con tom tom set	381.58	60-411 octoban	42.01	6865 hi-hat stand	31.43	DRUMMERSTHORNES	
9641 tom tom	97.40	9234CS floor tom tom	124.86	9670 con tom tom set	683.85	PARADE DRUMS		6895 hi-hat stand	46.92	6775 drummers throne	25.67
9515 tom tom	105.28	9234S floor tom tom	124.86	IMPERIAL STAR		8604 parade drum	83.61	SNARE STAND RANGE		6790 drummers throne	52.27
9615 tom tom	102.74	9236CS floor tom tom	145.94	8568 concert tom set	226.25	8605 parade drum	88.18	6910 snare stand	41.33	6780 drummers throne	43.37
9212CS tom tom	74.54	9236CS floor tom tom	160.09	8596 concert tom set	306.89	8634 tenor drum	78.18	6920 snare stand	39.89	6785 drummers throne	34.13
9213CS tom tom	82.33	IMPERIAL STAR		8556 concert tom tom	29.56	8535 tenor drum	83.26	6890 snare stand	37.70	6760 drummers throne	21.26
9214CS tom tom	96.47	8534 floor tom tom	96.47	8558 concert tom tom	31.08	8622 Scotch bass	140.10	6870 snare stand	31.00	740/S drummers throne	17.70
9215CS tom tom	101.71	8536 floor tom tom	104.27	8560 concert tom tom	37.44	8628 Scotch bass	163.06	6880 snare stand	33.72	BASS DRUM PEDALS	
IMPERIAL STAR		8536CS floor tom tom	106.05	8562 concert tom tom	43.96	8626 Scotch bass	171.47	6820 snare stand	16.43	6725 drum pedal	24.82
8521 tom tom	61.92	8538 floor tom tom	114.61	8570 concert tom set	533.13	8628 Scotch bass	179.57	6850 snare stand	29.22	6740 drum pedal	36.34
8512CS tom tom	63.53	8538CS floor tom tom	116.73	8563 concert tom tom	46.08	7602 parade drum	69.89	6860 snare stand	27.96	6750 drum pedal	TF
8812 tom tom	64.71	8836 floor tom tom	106.81	8564 concert tom tom	53.61	7604 parade drum	73.44	CYMBAL STAND RANGE		6755 drum pedal	43.37
8513 tom tom	65.55	ROYAL AND SWING		8565 concert tom tom	58.02	7605 parade drum	78.44	6912 cymbal stand	38.12	6720 drum pedal	19.48
8513CS tom tom	67.34	SA7534 floor tom tom	79.96	8566 concert tom tom	64.96	7634 tenor drum	68.02	6914 cymbal stand	48.28	6712 drum pedal	29.22
8813 tom tom	68.52	7534 floor tom tom	79.96	ROYAL STAR		7635 tenor drum	73.52	7722 concert bass	112.49	6545 Road Master case	175.34
8514 tom tom	76.57	SA7536 floor tom tom	86.05	7568 concert tom set	206.34	7622 Scotch bass	113.33	7724 concert bass	132.85	DRUM ACCESSORIES	
8514CS tom tom	78.35	TD7836 floor tom tom	126.80	7569 concert tom set	292.57	7624 Scotch bass	135.45	7762 concert bass	135.26	6675 con tom holder	19.57
8814 tom tom	79.20	7536 floor tom tom	86.05	7570 concert tom tom	498.90	7626 Scotch bass	157.22	6921 cymbal stand	34.13	6675-3T triple concert	43.03
8515 tom tom	81.90	7536CS floor tom tom	89.95	7556 concert tom tom	29.14	7628 Scotch bass	165.35	6922 cymbal stand	36.34	6681 tom tom holder	21.26
8515CS tom tom	83.69	7334 floor tom tom	60.90	7558 concert tom tom	30.58	6394 parade drum sling	3.09	6924 cymbal stand	46.08	6682 tom tom holder	29.22
8516 tom tom	88.18	7334 floor tom tom	64.88	7560 concert tom tom	36.25	6395 Scotch bass drum sling	6.02	6891 cymbal stand	30.58	6682-3T triple tom holder	45.82
ROYAL AND SWING STAR		7336 floor tom tom	73.27	7562 concert tom tom	42.35	6397 bass drum c/ring	0.81	6892 cymbal stand	32.95		
SA7512 tom tom drum	48.62	SUPERSTAR		7563 concert tom tom	44.22	6398 snap eye	0.47	6893 cymbal stand	35.41		
TD7812 tom tom drum	57.94	9556 concert tom tom	37.78	7564 concert tom tom	52.18	6330 snap-in k/holder	0.47	6894 cymbal stand	42.10		
7512 tom tom drum	48.62	9558 concert tom tom	41.85	7565 concert tom tom	55.40	6390 leg rest	5.93	6872 cymbal stand	25.20		
7512CS tom tom drum	51.07	9560 concert tom tom	48.78	7566 concert tom tom	62.85	6392 leg rest	5.93	6882 cymbal stand	22.74		
SA7513 tom tom drum	50.99	9562 concert tom tom	59.80	TIMBALES				6822 cymbal stand	15.08		

KEYBOARDS

BALDWIN	SH 1000 Syn.	675.77	ELKA ORLA	Artist 707 de Luxe	4,271.11	8022KM	2095.00	Synthesizers	L-100 Carinval	071.00
	SH3A Syn	690.66		Artist 606 de Luxe	2,376.67	8122M	2995.00	10.026 Logan String	M-125 Festival	1430.00
	SH2000 Syn	799.00		Artist 707	3,066.66	8222M	3595.00	Melody II	M-325 Jamboree	1995.00
	SH 5A Syn	1063.14		Artist 606	2,172.22			3224X Eko P15	M-525 Jubilee	2959.00
Models:	System 100	1803.85		Crescendo 303	1,839.99	CONSOLE MODELS		Ekosynth	D-325 Holiday	3981.00
124A	System 700	14436.34		Preludio 22/L	1,124.44	B-3000 with HL722			D-500 Coronation	4727.00
E10	EP 30 Elec piano	637.45		Preludio 15	817.72	Leslie Speaker	5295.00	EKO bass pedal boards	D-550 Contempo 80	4830.00
124B	RS 20 String	675.00		X705 complete	2,662.02	L6622	4895.00	4100X 13 notes	C-300 Promenade	6593.00
124BC	MPIA100 amp	514.01		X605 complete	1,490.75	16522M	4825.00	K1X 13 notes	C-500 Celebration	8944.00
E10R	MP700	1072.00		Concorde 902	2,459.31	11222M	5995.00	K2X 13 notes	MOOG SYNTHESISERS	
E10L	MP700 + amp	1586.01		Elkapiano 88 (inc. legs)	321.93	2307M	7450.00	K3X 20 notes	Mini-Moog	1150.00
E10LR	VK6 organ	2499.00		Rhapsody 610	647.13				Sonic Six	1166.00
125A	VK9 organ	4499.00		Rhapsody 490	392.67	PORTABLE MODELS		EKO rhythm units	Taurus Pedal Synth	659.00
E10LB	REVO SYSTEMS			Solist 505	407.87	B-200	1795.00	4000X rhythm box (10 rhythms)	Micro-Moog	648.00
E10LB	RD150	999.00		Wilgamat	452.54	HL822 Leslie Speaker	975.00	4002X music box (12 rhythms)		
130A	RD150W	1099.00		Elkavox 77P	1,916.65	SPECIAL PRODUCTS		4005X music box (15 rhythms)		
130AC				Elkatone 700	665.51	Sounder I	399.00	4001X rhythm maker (16 rhythms)		
125				RM. 110	346.07	Piper II	675.00			
130D				Support Mod. 6	17.39	ACCESSORY PRODUCTS				
130DC				Standard Stool	26.52	HL-722 Leslie Speaker	1050.00			
56A				De Luxe Stool	42.27	Auto-Vari 64	290.00			
56D				Metal Stool	26.52			KEMBLE		
711				Prestige Console	638.89	HOHNER		YAMAHA		
CT100A	Rhodes Suitcase	900.55		Prestige Portable	690.00	Ciavinet D6	495.00	CP30	975.00	
CT100D	Piano, 88 note			PR. 61	638.89	Pianet T	345.85	CS50	1200.00	
CT100D	Rhodes Suitcase			PR. 15A	287.11	KORG		CS60	1950.00	
C630	Rhodes Stage Piano,			Carousel	396.62	497.95		CS80	4500.00	
210D	88 notes			Fantasy 20P	427.32	700S	497.95	CS30	650.00	
PR200A	Rhodes Stage Piano,			Wooden Stool	23.56	770	474.55	CS301	735.00	
C620	73 notes			Metal Stool	23.56	800DV	836.80	CS10	360.00	
E110 (Piano)	Super Satellite Powe.					VCF	97.35	CS30	760.00	
E105 (Piano)	Spkrs	899.00				Bass synth	337.70	CP70B Elec. grand	2850.00	
Cabinets:	Rhodes Piano Bass	457.25				Pre-set synth	528.50	CP20 piano	725.00	
3ET	Vox Concord organ	232.50				Poly I ensemble	867.85	YC45D organ	1870.00	
3S	Pianovox	216.61				Poly II ensemble	945.85	BP1	130.00	
3PR						Multi-effects	59.85		282.84	
3ETE						Tuning trainer	85.75		290.58	
						Rhythm trainer	83.60		312.55	
						Piano			456.19	
						K1	255.70		5000 nvb	573.88
						K2	499.75			
						K4	299.75			
						Bass 2	199.50	KENTUCKY		
						Stand	34.90	201 Challenger	930.00	
						Piano legs	26.10	301 Explorer	1230.00	
								101 Adventurer	1650.00	
								400 Petit 4	335.00	
								1001 Sound Processor		
								36	370.00	
								500 Chester	575.00	
								525 Winchester	850.00	
								MACARI		
								EMS Synthi AKS	961.20	
								EMS V.C.S.3	810.00	
								EMS D.K.2 Keyboard	248.40	
								Sola Compact-elecno	175.00	
								NORLIN		
								RP10 Roadrunner	299.00	
								RP20 Roadracer	350.00	
								LOWREY		
								E-60 Debut	812.00	

PERSONAL ADS

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

EXCHANGE: Fender Precision Bass (black) with D'Marzio's & extra Tele Bass pickup for twin neck Fender copy 4 + 6 eg Antoria 2407 or similar. Taunton 78635

FOR SALE: 14 years of Beat Instrumental from 1st issue. Taunton 78635.

WANTED: Bill Haley Rock & Roll Stage Show Record Sleeve on Brunswick. Taunton 78635.

FOR SALE: Pair Asba Congas with case & stands £130. Taunton 77752

ORIGINAL Gibson Kalamazoo 250 Acoustic Guitar, made in 1920's USA, Excellent Condition with Original Shaped Case, Offers: 16 Uppingham St. HARTLEPOOL, Cleveland. A.S.A.P.

MARSHALL Mk II Super Lead 100W. Amp with Marshall 4x12" 120W Speaker Unit. All 4 months old and as new. Current price £502 - Bargain at £400. Walker. 01-368-1530.

400 WATT P.A. FOR SALE, Horn Units, Gauss Bins, Slave Amps, Mixer + Multicore, Mics, Stands, Van. £1,300 - offers welcomed - Will split. Andy. Tel: Thanet (0843) 43576.

LEICESTER BAND, just starting out require innovative keyboards player to complete bass, vocal, drums, guitar line up. Influences varied; mainly Genesis, Camel. Phone Andy, Leicester 882476, after 6p.m.

FOR SALE. Marshall 100W 8 channel mixer £150 ono. Pair Simms/Watt 100W speakers £125 ono. Pair custom built 120W speakers £60. All in good condition, little use. Phone Mike on Kenilworth (0926) 53233.

FOR SALE: Peavey 800 stereo mixing desk £430.00 Tel: Luton 503224.

COMPETENT SEMI-PRO American Jazz rock Guitarist seeks working pro band in London! Influenced many years by Allan Holdsworth. Have done much studio work; gigs, etc. Much experience, need some sort of accom. till settled. 21 years of age, own Marshall Fender equip. (Can fly over soon as pos.!) (Prefer fretless bassist!) Write: Dael Hauskins, 5421 Zola Ave., Pico Rivera, Calif. 90660, U.S.A.

YOUNG COMPOSER writing original instrumental melodies with a bluesy, folksy feeling and some new wave, seeks financial backing agency and if possible recording deal. Has the potential but very little equipment. Particularly wants to work with a synthesizer, using a guitar at present. Phone Stubbington 3132 (Hants) anytime and ask for Alan. No con men please. Tape available.

CAMERA would like to thank their road manager Roger Francois and the rest of the road team, for making their British tour such a great success.

HH VS BASS COMBO new type excellent condition £200 ono, also Vox AC30 £80 ono. Phone Accrington (0254) 37743.

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.

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

area. Please contact Paul Rudolph, Thetford 860257 after 5pm. Own PA system desirable.

1976 FENDER Stratocaster, maple neck, grain colour with black scratch plate wanted to trade for Gibson Melody Maker or SG. Please contact Paul Rudolph, Thetford 860257 after 5pm.

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.

SHERGOLD MARATHON BASS, natural, stereo, maple neck, £160. Carlsbro Stringray, 130 watt, bass amplifier £110. Carlsbro 4x12 cabinet, £100. All above equipment only three months old and never gigged. Tel: Blackpool (0253) 867915.

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.

FOR SALE: pair Goodmans 2x12 columns 200 watts. £75 ono. Pair double Piezo horn cabs £35 ono. Phone Airdrie (02366) 66844.

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.

FOR SALE: Maxwin drum kit, 3 drums, cymbal and hi hat. Maroonish red £100.

Kay electric guitar and Falcon 15 amp £50. Tel Sandra, Birdham 512643.

BAD NEWS, a young modern 4 piece funky rock band available for gigs. Photos and details by request. Enquiries Grays Thurrock 73886.

LYRICIST/SINGER requires composer with band in Sheffield area to help with recording demo's and possibly for future gigs. Anyone out there interested? If so contact Peter Holt, 82 Button Hill, Ecclesall, Sheffield, S11 9HH or Phone 361160.

VARIOUS ITEMS all in excellent condition. Shore microphone £22, 200 watt Simms Watt 4 x 12 cabinet £55. Twin gourd sitar including case £80. Marshall 50W valve top £55. Marshall 8 x 10 cabinet (for lead or organ) £80. Nick Aldridge (01) 603 9850 (evenings) or 589 8865 (daytime).

BASS GUITARIST required for strictly amateur rock band aged 14-19. No great talent necessary, but own gear essential, Brighton area. No punks accepted. Influences; CSN, Neil Young, Nils Lofgren, Doobie Brothers. Mainly own material. Phone Mark, Brighton 37374, 4pm-8pm.

FENDER QUAD Reverb (4 x 12s) Mint - £275 o.n.o. Custom-built Stratocaster: '63 Fender neck, Mahogany body + hard case - £200 o.n.o. Tel: 05402 496 weekdays 6-8 pm.

KEYBOARDS and vocalist wanted for rock band into U.F.O., Purple, Sabbath, Van Halen, etc. Hinckley district. No pro's Own gear and transport needed. Contact Mark - Earl Shilton 42406 or Paul 46511 after 6pm.

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