

March 1980

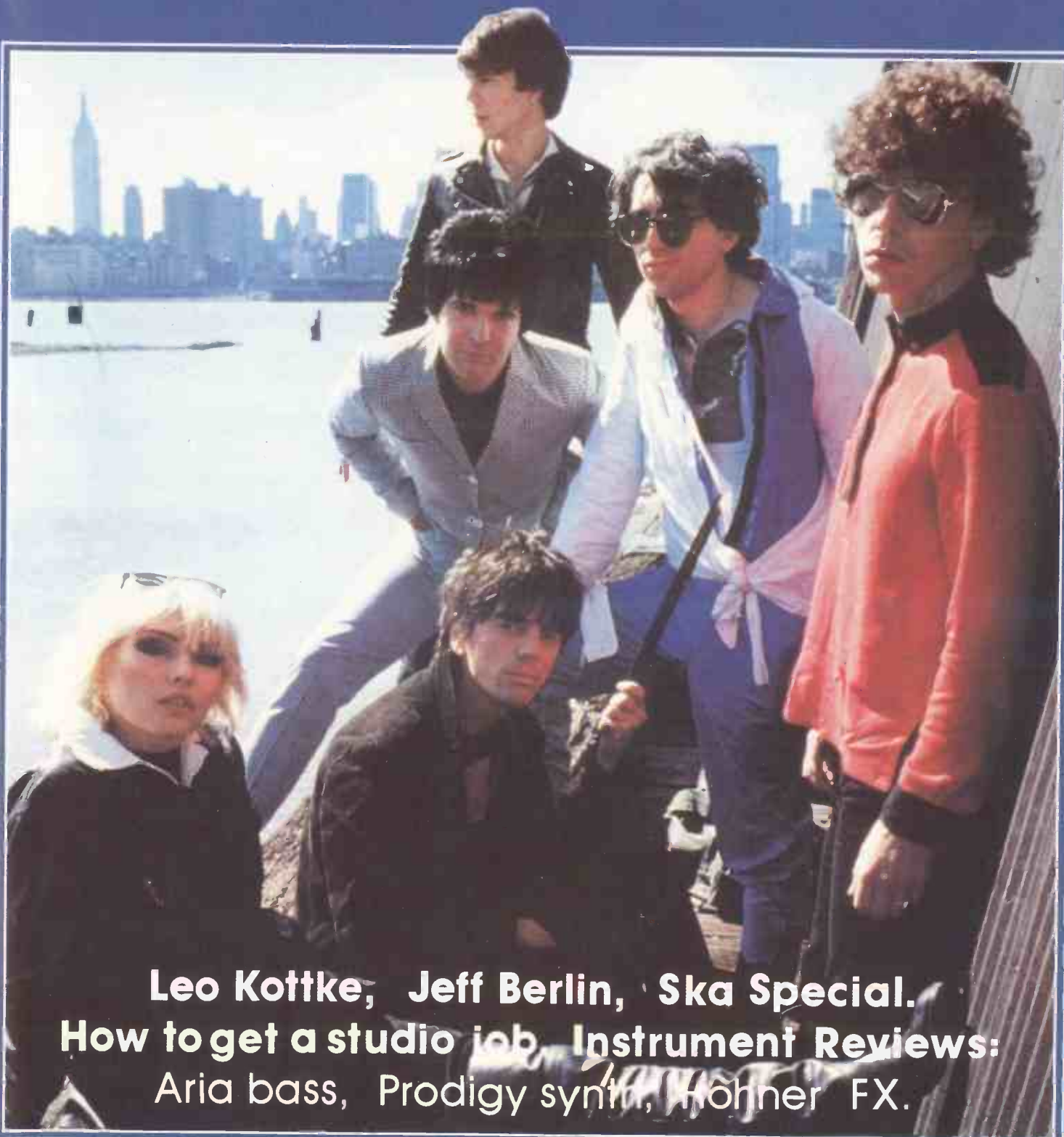
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**Leo Kottke, Jeff Berlin, Ska Special.  
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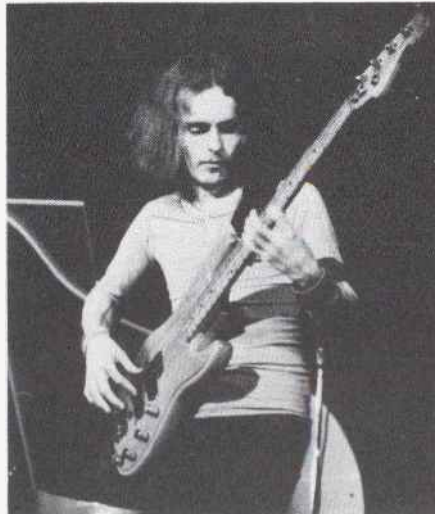
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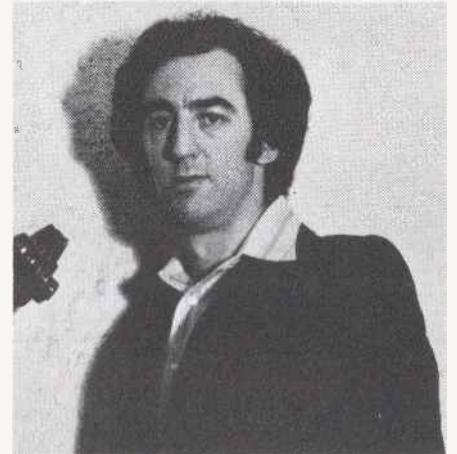
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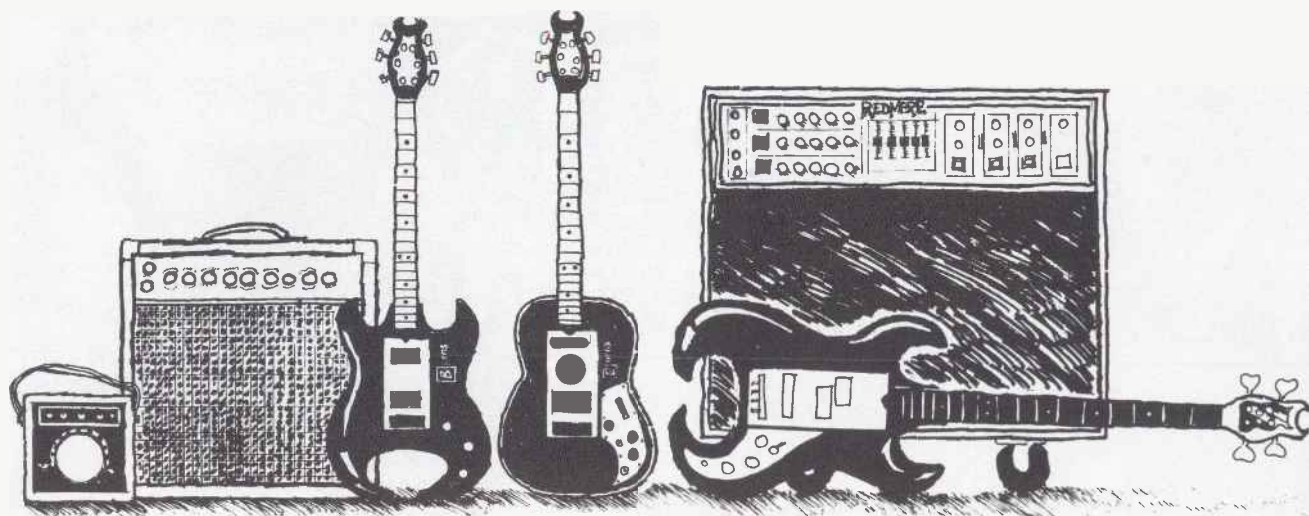
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Tony Horkins pens a few parallel lines on

# THE BOYS BEHIND THE BLONDE

I don't know whether any of you have noticed, but behind the luscious blonde that fronts Blondie are five blokes playing instruments. The next time you see them on TV just try and tear your eyes away from the girl with the lightbulbs in her hair and take a look at those geezers at the back holding the beat down. Chris Stein, Jimmy Destri, Nigel Harrison, Frank Infante and Clem Burke are not session musicians — they too are in Blondie.

At their recent live gigs I was amazed to find myself constantly looking away from Debbie Harry over to the right hand side of the stage where drummer Clem Burke was giving his tom-toms not a minute's peace. Nigel Harrison on bass proved to be a mite on the good side and although guitarists

Chris Stein and Frank Infante and keyboard player Jimmy Destri were not exactly mind blowing as individual musicians, they played proficiently and gelled well together. Blondie are a good little outfit.

I took the opportunity in a swank London hotel to talk to as many Blondies as I could (all except for a homesick Jimmy Destri) and find out what makes them tick.

## NIGEL HARRISON — BASS

Being the only English member of the group, Nigel has an entirely different set of early

musical recollections. For a start he remembers being an avid BEAT reader and actually said "I probably wouldn't have got this far if I hadn't read some of the things I did." He also remembers skipping school and work, getting on the train at 9 o'clock and coming up to London from Buckinghamshire to walk around Shaftesbury Avenue and peruse its host of music shops.

"I remember walking into 'Orange' or 'Sound City' down there and seeing Jimi Hendrix go in, look at the wall, pick up a Strat and say 'I'll take six of them.'"

Although always keen on music, Nigel decided he'd actually like to play an instrument when he was twelve.

"All my friends were becoming Hank Marvin so I wanted to join in. I bought a Spanish guitar and started

picking out riffs to songs like 'Satisfaction'. I never had any lessons but there were a few kids around me that were really good and they helped me. I don't read music or anything, I just watch people's fingers all the time."

The story of how he ended up playing bass sounds about as believable as a General Hospital script, but I'm assured it's true.

"There was this real shady deal at the back of Exchange and Mart — a bankrupt stock of Vox guitars and a friend of mine had sent away and got a really cool one back with a tremelo arm and one pick-up. So I sent away for mine and it said allow six weeks for delivery. I must have waited over two months and meanwhile all the kids were learning to play theirs. It finally showed up almost when I'd forgotten about the thing and they sent me a bass guitar when I'd sent away for a six-string. I was too cool to admit that it was a mistake so I kept it and that's how I became a bass player."

"My first group was called the Musketeers. It was one of those typical groups where the guitarist's father used to run it. We did little gigs all over the place for five or six pounds a night."

He went through a lot of groups in his early years, graduating from pop bands to being influenced by the Small Faces, Pretty Things and other generally 'wild' bands.

"I used to see a hell of a lot of bands in those days. Johnny Kidd and the Pirates, The Stones when Brian Jones didn't turn up one night, The Ronettes, The Who, Jeff Beck."

Although he got to see a lot of bands he never tried to copy anyone's style. He says he never



"It's about time we got some of the attention — eh Nigel?"

Continued over



knew anything about music — he didn't even know how to tune a guitar — but he just used to watch peoples' fingers.

"I did later. I know Jack Bruce influenced me with his melodic bass playing."

After seeing Blondie a couple of times live I noticed that Nigel prefers to pick at his bass with his fingers rather than using a plectrum.

"I always liked people that use their fingers. I can't use a pick because I get cramp in my hands. I have to use it sometimes because my fingers get very sore."

After his Vox bass, he Exchanged and Mated for a Tuxedo bass and through constant checking down the bargain columns got a Linear amplifier and a Selmer Goliath cabinet.

"They had these real ugly 18" speakers that sounded real terrible, but they had a big cabinet that looked good."

He had a Vox AC 30 bass amp, went through numerous basses and finally ended up with

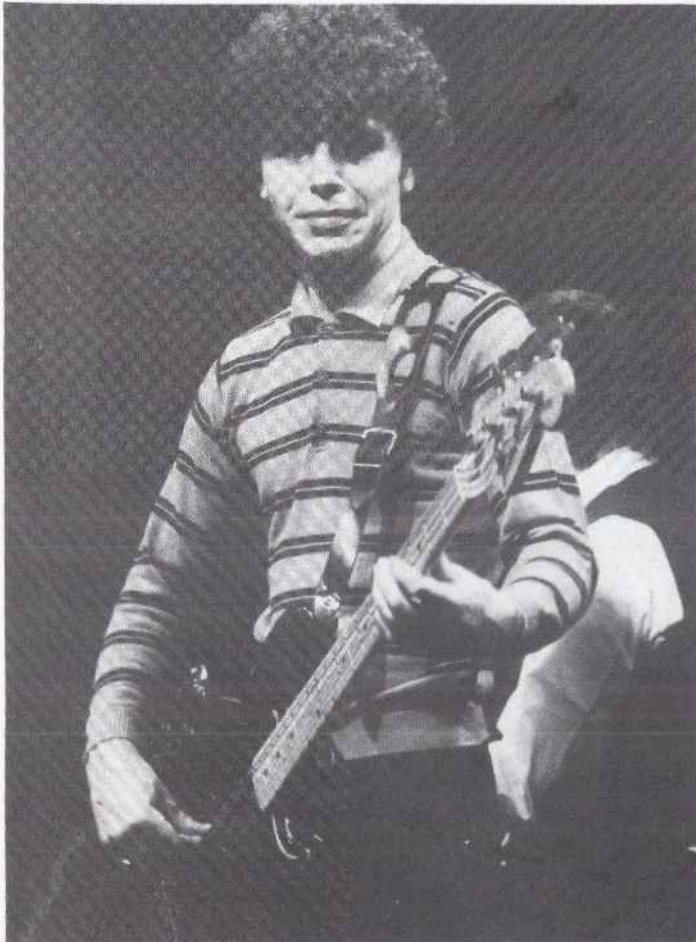
a 65 Precision which he's still got.

With changes in instruments came changes in groups, and after the Musketeers came a number of different blues bands.

"I was in this band called the Smokey Rice Blues Band which lead into a band called Rice which was doing Jazz-Rock things. After checking out the block ads at the back of Melody Maker I ended up in a band called Silverhead."

Silverhead were managed by Andrew Lloyd Webber and Tim Rice who gave up after about two months when the band started buying themselves Marshall gear and turning it up. They got taken over by Deep Purple's management and in their life span did five American tours.

"Silverhead were a real raunchy rock n' roll band and still to this day I listen to recordings that we made. I think it was an incredible band but we broke up in mid-'74 due, I think, to mismanagement."



Nigel Harrison — he learnt a lot from BEAT.

With a background that includes touring with Purple Nigel can't help but still like heavymetal music today. One of his fave bands of the moment is UFO and he's particularly impressed with Michael Shenker — their ex-guitar player. Doesn't he prefer that sort of stuff to what he's now playing?

"No, I don't prefer it. It's very weird being involved with Blondie. I love pop music but I never really saw myself as being in a pop band. Silverhead was to me what I wanted to be in."

With such strong tones of desperation in his voice I wondered if he'd own up to feeling frustrated in what he's doing.

"Yea. I do, very frustrated. I always thought that when you actually made it that's because you're in a group that you totally believe in. In fact it's quite an uncomfortable situation altogether with the music."

I love making the records, I like the music. Half of the appeal of Blondie is the contained three minute song. In the reality of playing that on stage every night it's hard to project a personality when playing a set song like 'Picture This.' I'm not saying there should be wailing solos, but we all get our rocks off, so to speak, because our encores are fun."

On this tour Iggy Pop and Robert Fripp (who also plays a little on the albums) have got up to jam on such things as 'Louie Louie', 'Heroes' and 'No Fun', and that is the bit that Nigel really gets into.

Getting back to gear talk, Nigel is still a Marshall freak.

"I should do ads for Marshall. I've tried other equipment but I've always come back to them. Marshall to me is an honest, consistent sound. I've tried an Acoustic amp with graphics that was just to complicated and I used to use an Ampet. I tried SUNN amps too but I always come back to Marshall. It's the sound of the '60s, you can plug it in anywhere... to me with a Fender bass a Marshall amp and two 4 x 12 cabinets you can't go wrong. I don't have them stacked because I don't like it blasting in my ear, I prefer to feel it at the back of my legs, and through the floor. That, to me, is perfect."

## CLEM BURKE — DRUMS

On record Clem Burke is great. Live this guy is unbelievable. He comes on as fast and flash as the late Keith Moon only more solid. He can spend a whole song running round the toms yet still keep the beat down. I wonder if drums have always been his only musical love. He answers in a very matter-of-fact way.

"I tried to play the guitar but I'm left-handed and all my friends were right-handed so they couldn't show me the chords so I started playing the drums. I was about 14."

The first kit he had was a Japanese red sparkle kit finished similar to what he has now. He used to listen to Beatles albums in those early days but noticed that the only person who wasn't just keeping down the basic beat was Keith Moon — his first major influence.

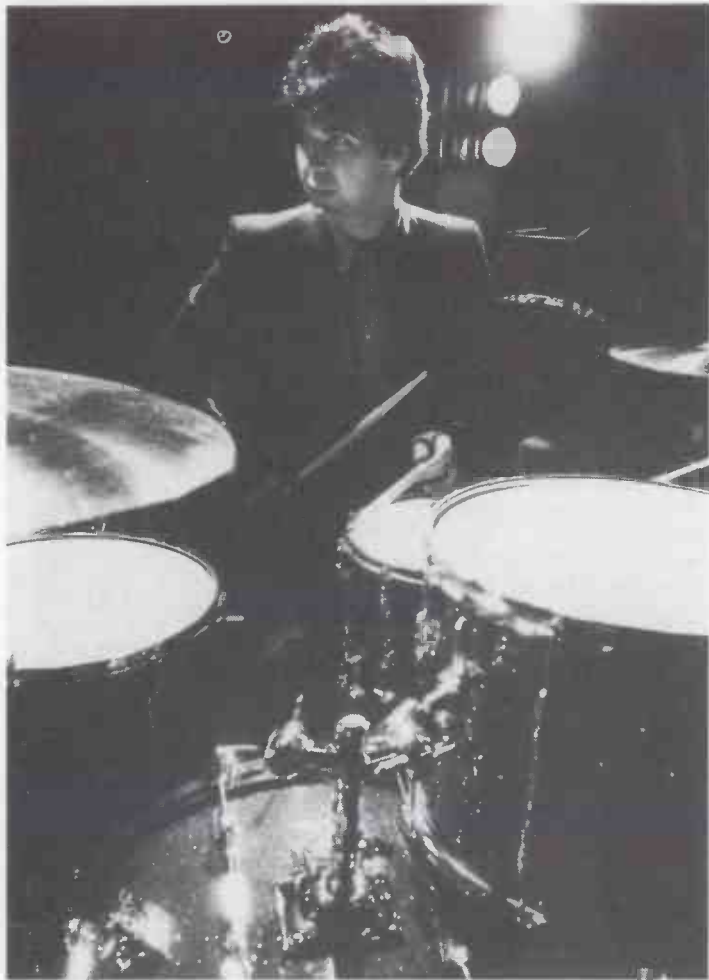
"He was playing a radically very different style of drumming to everyone else so it got me interested. I used to try to play the end of 'My Generation', but I could never do it."

Although playing in a few 'high school' bands, Blondie was the first real group he ever joined, and their nucleus formed in '75. Through the years he tried Ludwig kits — "I had one like John Bonham's" — and he now has a couple of Premier kits.

"I smash drums up a lot but they don't seem to break. I have the Premier Resonator kit. They're really good drums, very sturdy and the Resonator kit is a double shell kit and the projection is really good. Being American I like the exotic end of it — the fact that they're English. In America they're not really a big seller. Over there Ludwig's the big one, and Japanese drums."

"I still use the Ludwig Speed King. It's one of the cheapest pedals made and probably the best pedal. In the States they





Clem Burke — straight from high school bands to Blondie.

cost about 20 dollars, which is really inexpensive for a bass drum pedal. I'd recommend it to anyone. It's very simple, with just two screws at the bottom to adjust the tension, and that's it. Very simple but very functional and very practical.

"Through tradition I only use the one tom on top of the bass drum. I have two floor toms instead, I prefer that because the ride cymbal can come in closer."

The cymbals themselves are all Zildjian, though he says he tried some Paiste cymbals "But they all break". If you caught the band live you'd have noticed this cymbals set up at a rather strange angle.

"All my drums and cymbals are set up at right angles because I like the way it looks."

Is that the only reason?  
"Yea."

But you seem to break your sticks a lot. Maybe that's why?

"Yea, probably."

What sticks are they?

"3A's."

How many sticks did you get through on your last gig?

"I don't know, they just keep coming. I send the roadies out to buy them so it doesn't matter. I suppose it's a lot. I like to play with the side of the stick against the cymbal. I don't like things tilted because I don't approach the kit like that. There's a lot of reach involved when I play. I have sat down at a little jazz kit with little light sticks and when you're used to playing in the way I play it is pretty amazing. It's so easy to go all around the kit. It's fun. I don't mind playing a little jazz once in a while. I have a few friends that are jazz musicians. But for rock n' roll I enjoy the physical aspect. I like the drums to look symmetrical. I'll worry about playing them afterwards."

As for other drummers now, he speaks highly of Stuart Copeland — "Obviously" — and also of Peter Thomas of the

Attractions. He also mentioned Topper Headon of The Clash, Rat Scabies of The Damned and general 'physical' drummers.

I wondered what little tricks he's picked up since he started playing.

"One of my favourite things is playing a paradiddle with two beats with the hands and two with the foot. That's been quite useful. Also when you catch the cymbal with your hand — I like to do that. One of the keys of Rock n' Roll drumming is the endurance and I like the sweat. The best way to describe my drumming is a mixture of Keith Moon and Hal Blain, the drummer on the Spector records."

Have you ever thought that you can't go on anymore because you're so tired?

"Not too often, no. Once I get into it...once in a while when I'm out of shape maybe but right now I'm primed to continue. I like total abandon — the best drug is adrenalin".

How come your kit is set up low down at the side of the stage rather than on a riser at the back?

"It's a new set-up that just came about in the stage plan. It took a little getting used to and it's still in the prototype stage. I don't think the stage set-up is absolutely correct right now. It seems, though, that the rest of the people in the band get more out of it when I'm down low than when I'm up on the riser, and if it suits them, it's OK."

I wondered if the beat was up to the composer for the song or whether it's left solely in Clem's hands.

"It works both ways. Sometimes it's totally my beat, sometimes I listen to suggestions."

I was thinking particularly about the rather manic drumming on 'Dreaming.'

"That's basically all mine. I wanted to re-record it because I didn't think it was too commercial. The craziness of the drums is fine, but the bass drum should have been mixed further up."

Clem is already a 'star', and all that's left for him to do is to be recognised as a musician. This is his goal. He loves what Blondie are doing but wants to, and does, play with other people to

further his career.

"Too often a drummer gets associated with his particular band and that's it. I want to expand."

## CHRIS STEIN — GUITAR

For this interview Chris thought a 'technical' setting would be apt, so we made a bee-line down to Pye Studios somewhere in London. Chris was supervising the cutting of some live tapes, one of which will appear as the B-side to the next single, a longer version of 'Atomic' probably their version of 'Heroes' with Fripp playing guitar.

Chris admits to a few overdubs especially on the vocal front. Personally I prefer the untouched 'Louie Louie' where Debbie sounds just that little bit more convincing. At the moment he's only cut a copy of that for himself but if you're reading this Chris, please release it!

Chris learnt to play the guitar when trying to pick out the melodies of movies, 'The Guns Of Navarone' being his particular favourite (which, ironically, has now been released by the Specials as a single). He was into Dylan before the Beatles but was eventually affected by the Beatles boom, though it was more fashionable to like the Stones.

After hearing the wails of an electric guitar from a garage in '61 he decided that the guitar was for him. However, he was a little confused as to how to physically play the thing.

"I didn't know you were supposed to press the strings down onto the frets to get different notes. I thought there was one fixed note and that was it."

A strange kind of mistake to make, and apparently not his only one. An early influence was Flatt and Scruggs and he was rather confused by Flatt's slide guitar playing...

Continued over

"When I saw Flatt playing slide I didn't know what it was. I thought he was playing with his thumb so I started playing a lot with my thumb and it took me a year or two to gradually get my fingers round the other side of the neck."

The actual guitar he was playing while going through his period of confusion was a Harmony guitar, which lasted him a couple of years. Then he had a Hagstrom (the classic Elvis Presely-endorsed guitar) before purchasing a Supro Ozark which he used on the first Blondie recordings.



Chris Stein — honoured to endorse Burns guitars.

On the band's current UK trip Chris met Jim Burns of Burns guitars and you can expect a bout of ads linking Blondie and Burns together in an endorsement deal.

"I want to endorse Burns guitars — that's like an honour to me. Jim Burns is one of the great inovators, along with Leo Fender, and he's not really got his just rewards."

If you'd have read our August '79 issue you'd have noticed the article on Jim Burns and his company and seen the unusual shaping of the Scorpion guitar with the end of the guitar body shaped like a scorpion's claw.

"I was amazed when I saw it because I had carved up a Telecaster to a shape very similar to the Scorpion. I had to sell it when I was broke. It never quite survived the shock of being carved up."

"I could never do a Fender endorsement because I have no respect for them. I think they're mass-produced, soul-less instruments. If you get a good one you're lucky or you could get a lousy one. They're just hacked out and mass-produced."

As for amps he's using a Fender twin. "I try to play as low

as possible which is the basic concept with a female singer in the band."

Effects?

"A Big Muff which has a compressor in it, an MXR compressor which I use a lot now, a phase shifter which I hardly ever use and a Roland Chorus Echo for all my space effects. The Roland's got this great effect where with a foot pedal you can slow down the repeat rate and speed it up. You can get some great spacy effects out of it."

With two guitarists in a band, especially a band that is overtly guitar orientated, I wondered

how they decide who plays what.

"I have a slight edge over Frankie because I've been with the band longer. Actually I don't play anything on 'Victor' and he doesn't play anything on 'Shayla'. We both play on everything else though."

In the studio it's the ever-popular Mike Chapman who's put Blondie's most successful albums onto tape. How's Chris found working with him?

"I don't know if we'll continue, but he's great. He's really helped our playing. He gets the best performance out of you. He'll take one part and say 'That's the way you should play it' within the music, and now you've got to play it a hundred thousand times until you get it right. We have to play until we get it up to his standard. It took three hours to do the bass drum on 'Heart of Glass'."

Clem Burk had told me earlier that Mike had wanted a particularly clinical sound on that track so he made Clem do the drum parts separately and play along to a click track to get the timing one hundred per cent.

Out of Blondie Chris has produced a French band called 'Casino Music' and written the soundtrack to a movie called 'Union City' starring his old lady, Ms. Harry herself.

"I play a little guitar and bass on it but I mainly just wrote the music. I'm really happy with it."

Like many pro musicians Chris writes his music at home using a multi-track tape machine.

"I just start with an improvised riff and develop it. Sometimes I get a song in my head, but it's so hard to remember it."

## FRANK INFANTE — GUITAR

"I always liked music, even when I was a kid. My mother and father used to play records a lot. I was 13 when I first got a guitar, and

then I got a bass because I liked the bass a lot.

"At that time I used to buy music sheets. But they weren't the same key as the record, so I gave up on that. The way George Harrison would play a song wasn't like how it was written on the sheet.

"To me the best way to learn to play the guitar is to first learn the chords from a chord book. Then just jam along to records and stuff."

That all sounds very simple, but how do you stop strumming chords and start playing actual riffs?

"It has to be a feel that you build up. You've just got to keep playing."

Frank's first band was a rhythm and blues outfit called 'The Rogues'. At that time he was heavily into the blues, especially Paul Butterfield. That band did mainly cover versions of other peoples songs, like the Stones, and then he formed his own band which played their own material. That was a loud hard rock band with the familiar Marshall amp sound. In both those bands he was playing guitar though he used to like playing and writing songs on a Kay bass that he had at home. It was playing bass that he first got involved with Blondie, guesting on Plastic Letters.

"Gary Valentine, their old bass player, had left and they just asked me if I'd play on the record. I played guitar on a lot of the songs too. On the tour I was switching back and forth. Sometimes Jimmy would play bass, sometimes Chris would. And then we got Nigel and I stayed on guitar."

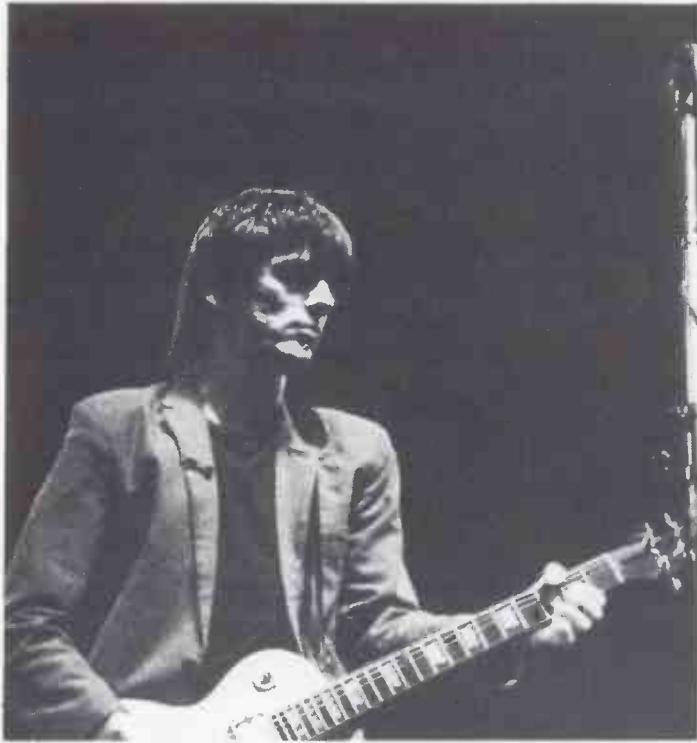
When asked which of the two instruments he prefers he has no hesitation when answering with 'the guitar'.

I like playing rhythm. Even if I play lead I like rhythmic lead. I like melodic leads too but rhythmic leads are more like rock n' roll."

Do you plan out your solos or do they just happen?

"It's mostly whatever happens. To me a solo is like a buzz — it just happens when you're in the studio. The only thing we really plan out is the basic track. The solo on 'I'm Not Living In The Real World' is a





Frank Infante — he poured paint stripper on a Les Paul.

first take. It had to be — it was real crazy."

At the moment Frank is the proud owner of three Les Pauls. This is the tale of one of them

"I had this gold guitar and I put paint remover on it and melted the thing! The paint remover was so strong the pick-ups and knobs melted. Now it's a natural finish and I put on Di Marzio pick-ups and now that's the guitar I like the best.

"I have another one I like too, but I broke the neck on it three times. On stage I use two Les Pauls. I use one for most of the songs and the other one I use for 'Victor' because it has an open tuning. For me to tune the other guitar down to G would be ridiculous. I'd never get it back in tune again in time to do the next song."

Along with Chris, Frankie too is interested in Burns guitars.

"The guitar looks really cool. I like the way it feels, but I haven't played it through an amplifier yet. He said he'd customise the neck to whatever I wanted."

Amps?

"I was using Marshall but it got to be a problem because it was too heavy for what we're doing. So now I'm using a Twin.

I went through every amp there is in this band — Marshall, Burman, Boogie but now I'm just back to a Twin Reverb. That gets all the sounds you want. Well, I can get any sound I want out of it. I don't need any electronic gadget to do it."

However he does use just a little gadgetry. An MXR phaser and an MXR compressor.

Unlike Chris, Frank doesn't like to sit at home with a tape machine to write songs. He'd rather wait till he gets into the studio and let things happen.

"I have this tape recorder that Ampex gave me and it's still in the box. I'm homeless at the moment so I have nowhere to set the stuff up. That's my goal right now, to get a base — a place where I can set my stuff up. Like my guitars are all in storage right now."

Outside of Blondie he likes to jam with other people and in fact plays guitar on ex-runaway Joan Jett's solo album. He likes listening to bands like Public Image "Because they're different" and other music that's not predictable. He also says he likes disco music The Jam and The Undertones, whom he'd just seen and enjoyed.

## DEBBIE HARRY — VOCALS

Not only is Debbie Harry responsible for the majority of Blondies lyrics, but she's even credited as writing whole songs single-handed. Can she play any instruments?

"No", she laughs, adding "barely" as an afterthought.

What can you play barely?

"I don't want to say, it's too embarrassing."

Well how do you go about writing a song on your own?

"I don't usually write music. Sometimes I have little phrases. I hum them to Chris and he incorporates them. Mostly I just think of the lyrics now. Because of the nature of what we're doing I've really limited myself to working on a song that's

presented to me, and then I put lyrics on it."

How do you go about writing the lyrics then?

"Just things that interest me. Sometimes a line in a conversation will stick in my head".

When presented with a song do you write songs to a melody or pick your own melody?

"It depends. Usually if a song is that well developed or constructed by the writer they usually have a melody line. Sometimes I disagree with them and I change it. Like the first line of 'Slow Motion'. I changed the melody line of that."

I mentioned that whenever I try and write a lyric to a song it always comes out sounding really wet. Horribly romantic drivel that I'm too embarrassed to show to anyone. It seems that I'm not the only one with that problem.

"You should have heard the original lyric to 'Dreaming'. It was about some girl with a terminal disease! It was very sick."



Debbie Harry — she changed the lyrics to 'Dreaming' because they were too sick.

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# Gary Cooper talks turkey with the bassist from The Bill Bruford Band

## JEFF BERLIN

Despite having a degree of self-confidence which would be regarded as sheer arrogance in any lesser bass player, American Jeff Berlin is a likeable person, almost strangely overwhelmed by his sudden rise to international fame with Bill Bruford's latest band.

In Jeff's mind, as he admitted when we met in his hotel recently, he's still scouring round the streets of his native New York looking for work and living on the cheapest food he could find. He's almost as shocked as we are that he's emerged from obscurity so fast.

The Jeff Berlin story begins with classical music. He said:

"I was a violinist from five years old, a serious classical student. I studied for ten years really hard, and knew all the classical repertoire: the concertos, all the Bach, the Mendelson, the Beethoven. At that time, I was about ten, all the teachers said that I was going to be a really fabulous classical musician. I had this snob attitude towards Rock music because all my teachers had, and we'd never ever listen to it. Then, when I got to be 14 or so or maybe 15, I was such a good listener, I had such a good ear, that I began to realise that I just wasn't going to make it. I didn't have what my heroes had, Menuhin, Oistrach people like that.

"That was a frustrating time and a really tearful moment because I just had to quit the whole thing there and then. But I had to play and I considered that I was old already, at fifteen, and I thought that I had to get myself an instrument and learn to play it quickly.

"I chose the bass because I thought it was easy, it had four strings, all you had to do was play single notes, no chords, it seemed really easy.

"So, one day having saved all the money I was getting from delivering newspapers, I got myself a Hagstrom bass, just because there was a bass player in my town who we all thought was really something and he had a Hagstrom!"

Jeff went through the local bands routine now and soon found himself being kicked out of bands because he refused to stick to really simple bass lines. As he admits: "You just can't ignore ten years of classical studies!"



By now we are around 1968 and the influence of Jack Bruce was beginning to be felt by Jeff. "Yeah, he was my hero. He still is in fact and it's such a good feeling to have met him over here in London recently. I copped all his lines and in fact I suppose I still am influenced by him.

"I played all the high school top 40 stuff and then I had to earn a living but really didn't know what I was going to do. In fact I nearly joined the army.

"I went down and took out the papers and they said, 'Fine, just come back tomorrow and we'll sign you up.' That's what I was going to do but that night I got a call to go out on the road for six weeks with a Broadway Musical called *The Me Nobody Knows* and so I went and did that for six weeks."

Whilst doing the musical tour Jeff found himself working with a jazz guitarist who, like Jeff, was trying to earn money by doing the show.

"This guy would play a la Wes Montgomery with beautiful voicings and chord structures and I'd never seen anything like that. He showed me these ideas and told me about Berkeley School of

Music so when the show was over I went off to Berkeley for a year and a half and studied composition, arranging and ensemble. What you do with ensemble is that musicians of your calibre all get together, they put music in front of you and get you to improvise and then talk about what you do.

"The music was what I suppose you'd call the jazz literature, Charlie Parker tunes, early Herbie Hancock, some of Miles' stuff and a lot of standard material like *There'll Never Be Another You* and I actually like that sort of stuff, I play it at home a lot."

While studying at Berkeley, Jeff held down a residency in Boston, playing seven nights a week with some of the other best musicians in Boston.

Eventually realising that Boston was not going to lead him to international fame, Jeff went to New York and within a few days had landed himself a gig with Carmine Appice. While with Carmine he met Bill Bruford and then played with Tony Williams and Alan Holdsworth.

Tony and Alan wanted to form a Rock trio but Jeff backed out and this backing

*continued over*

# JEFF BERLIN CONTINUED

out of bands characterises this period of his life. Jeff couldn't find a band playing music which offered him the almost unlimited scope to play what he really wanted. He spent his time sitting in with people, taking gigs with some of America's biggest names.

"I've known Bill Bruford for four or five years and I knew him through Ray Gomez who had known him through Patrick Moraz. I played as a part of a trio with Ray and Bill and we really hit it off very well right from the start.

"We kept in touch, every time I went to Europe I called Bill and we struck up a good friendship. I liked Bill more than I liked his drumming at first.

"The reason I couldn't get into Bill's playing is simply because I'm an American and I like that round American style of drumming, the Sam and Dave easy going stuff and Bill just isn't like that at all.

"Bill's weird but that weirdness is what makes him sound good, he's really unique and that's what he's got and uniqueness is what I'm after."

"You have no idea how I feel about this. I really can't believe the sort of accolades that people are giving to me. I remember so strongly years and years and years trying to play as good as I can. Now when people say those things to me I can't handle it. You being here interviewing me is fantastic, I used to fantasise about being interviewed. When I was younger I wanted to be a Rock star and when I got older I wanted to be a musician, it was like that."

"The reason that I've come through so quickly lately has got to be down to being in a band that people take notice of. If I hadn't joined Bill's band people still wouldn't have heard of me. There are real burners out there, people who are just so good and who you just haven't heard of yet. You're gonna hear bass players in the next five years that are going to blow your head off."

"Making it is a combination of natural talent, hard work and training. I don't know of many people who are really good who don't read or write music, except maybe George Benson but you have to be able to read, and you have to be able to follow the existing literature of the instrument. I know I have a natural talent in music but I also know that I need a lot of training and hard work because I wouldn't be where I am now without that hard work but, and this really is a very serious point with me, there's a hell of a lot further for me to go. True rockers can accept the sort of praise that I've been getting because

they're into that Rock ethic thing which is perhaps more show than music but I sometimes feel like saying 'look, what are you applauding because that really wasn't very good, you know.'

"This isn't just false modesty either. I've come off gigs with feeling of real despair because there's so much more that I want to do that I can't do yet."

"The bass has infinite possibilities from a playing point of view. Look at it this way, you have twelve notes in the Western musical scale and that's all you have but if you take those lousy twelve notes and look at all the possibilities of combinations and rhythm combinations that can be done you have a universe of ideas.



**'You're gonna hear bass players in the next five years that are going to blow your head off.'**

"Having said that, though, there really won't be too many really fine bass players coming along because of a natural flaw in most people's progress, and it's one that I've been guilty of. Most players absolutely model themselves on someone else and I did that too and it really cost me, it really hurt my playing. I listened to Stanley Clarke man, I really knew every note that guy played and it hurt because it absolutely prevented me from realising what I was really capable of when being just myself. I've seen loads of other guys who've listened to Jaco Pastorius since he became the big thing and they're really screwing themselves up by following him, or anyone else, that closely. Like they're all buying Jazz Bases and ripping out the frets.

"That's good in that it gives them another guy's perspective on music and that doesn't hurt you, it's a good thing but

the bad thing is that very rarely do people know how to go beyond that perspective and learn to play beyond what their hero plays. My concept is create a musical vacuum for yourself and you will remove influences that will lead you astray. For guys that have a decent facility and technical ability and who start following someone slavishly then they've got real problems for themselves.

"The individual possibilities of the bass are there and they are infinite, providing the musician explores them on his own, man, on his own. Play with other people, play with people better than yourself but don't dedicate yourself to anyone else."

At the end of a long series of quotes you can see that the problem in interviewing Jeff Berlin is not that of many musos — you don't have to force him to talk! Eventually, however, I managed to get him onto the subject of equipment. Regrettably, he doesn't feel that equipment is too major a point. I say regrettably because a lot of readers want to know more about equipment than they do playing, and that's something which Jeff finds pretty annoying. He is a musician and, to him, equipment is the stuff through which you express yourself, to him it is a means rather than an end in itself.

"I have two Fenders and both have been bastardised. I have Leo Quan bridges, that's Bad Ass bridges, and they are absolutely fantastic. And I also have Leo Quan pickups which are also amazing. The pickups are really new and he hasn't put them to commercially yet but I think he will and they are really amazing.

"The Bad Ass bridge is incredibly heavy, it just doesn't budge and it's so solid that the bass really resonates and it's an incredible invention, I can honestly recommend it.

"Glen Quan, that's the guy's name by the way, has had that bridge of his copied by loads of people but, believe me, they just don't sound the same as his design.

"The pick-ups too are really good, round, gobs of mid and the sustain is fantastic, I can only say that the sound is warm and the sound itself resonates. I've played that bass on some gigs or on records and people have thought that I was playing fretless and I don't play fretless any more. It's just down to his pick-ups."

On his Precisions, Jeff has two pick-ups fitted a La Fender Jazz and feels that he can play any gig (even the backing tracks to dog food commercials which he still does over in the States!).

"My strings are made by Carl Thompson, Carl Thompson light gauge. They're amazing too. I can put a set on and I don't change them for three or four months, I just wipe them down at the end of a set and leave them. I don't have to change my strings all the time and I wouldn't want to anyway."



"It's really hard to talk to you about amplification, though, I've been a bona fide 12" speaker man all my life but I'm using Ampeg SVT's with two cabs with 8 x 10's in them at the moment and I'm still not satisfied. I really found something good recently though with 4 x 15's in separate cabinets for each speaker, 4 x 12's with two in each box and 4 x 10's with two in each box, tri-amped. I plugged in and the sound just about knocked me over.

"I probably won't go for that system though, nor will I stay with the Ampeg, I may just build myself a system. I want the bass to sound itself with no effects, just the natural pure sound of the bass with no extra effects."

"One thing I would say to guys who are looking for an instrument now is don't worry about how much you pay for an instrument. If you want it and you have the money but feel that it's too expensive, buy it. For heaven's sake just think how much money that instrument is going to earn you. Another thing is don't worry if the instrument doesn't sound too good, as long as it has a good neck. I mean, my main Fender was pretty bad when I got it but it had a really great neck and once I sorted out the bridge and new pick-ups it was great.

"On amps I can't really say that I've found the perfect thing for me. I hate Acoustic because I hate solid state, I'm very much into the tube amps that's all I can say."

"In fact part of the reason why I find it hard to talk about amplification and gear in general is because I haven't been aware of sound for all that long, maybe just the last two years or so. Before that I was just into the music and didn't really worry too much about the sound."

One thing that Jeff isn't into (notwithstanding his advice about paying whatever you have to to get a good bass) is spending a fortune on instruments like Alembics. These days, he feels, you can buy perfectly good instruments and customise them to suit you as an individual player without the need to buy anything that's mass produced.

"You find yourself a good neck, buy the pick-ups that you like, buy the bridge that you want. It's stupid to pay that sort of money for an instrument that isn't custom made for you. There's just too many good things on the market in the way of individual products for you to have to spend Alembic type money."

"Look, it really doesn't matter that much because you can play *anything*. What I mean is this. I know that I come over really egotistically, I do some times but if you compare me with everybody playing bass I'm not out of line because I put in my time, like a friend. But if you look at all the possibilities of the instrument I really don't know very much at all, that's why my

search is the *music*, the bass is really kind of incidental to the music. If my basses get stolen. O.K. I'll be upset but I'll go out and buy another one.

"A lot of people depend solely on sound. Chris Squire, for example, if he played a Fender Precision through a V15 I really doubt if anyone would take a lot of notice, he's known for his sound. That's not to knock Chris, he's a Rock bass player and he's really done incredibly well. But he's done well because of his *sound*, not what he plays."

On this last point I had to take exception. Jeff wasn't aware that much of Squire's recorded sound came **not** from a Rickenbacker but from a Precision. Although I didn't mention it to him at the



## 'The most important thing is to make mistakes. Sit around and just mess about.'

time, either, I suspect that Jeff may not have heard Chris' album *Fish Out of Water* which, while being by no standards a jazz orientated album, was musically of the first order and, as a musician, I think Jeff can't have heard it if he thinks that Squire is dependent solely on the sound he gets rather than what he plays.

"One thing I have dropped is playing fretless. I tried one for a while, I could do it and it was a pretty logical move after having been trained as a violinist but there really wasn't too much in it for me. I waited until I was ready for it but then I went beyond it, I went to fretted basses again because there was as much that I could do on a fretted bass."

"Technique is a great thing but it only really enables you to play what you can hear. There are guys with better chops than me. I know a couple of guys who are technically better than me but what matters as much is what they hear and

what they actually play rather than what they do with perhaps limited ideas."

"That thumb thing that I do is just a joke. There are guys around who really do make a thing of it, popping ten thousand notes all the time, really using their thumbs in that way. I just can't take it all that seriously. In fact I'll play a whole gig and at the end do a two minute bass solo and after the show people will come up to me and you'd think that was all I'd done. They haven't heard all the other stuff I've played its just passed them by. That kind of incenses me!

"I guess it's true that some people have a hard time with that but I play with two hands anyway. I play with my thumb, my fingers, just above my wrists, that chunk of meat there. I play with my hands, all of my fingers, anything I can. Really it's just playing independently like a drummer.

"The way to learn how to do that is to figure it out really slowly, examine each thing really slowly, break it down to individual notes and take it that way and put them together getting faster and faster until you can do it."

"I've got bunches of odd things that people haven't heard yet. Maybe ten, twelve, fifteen things that people haven't done yet. Five days ago I came up with something totally different in the way of playing chops. But they're toys, games, little things that can help in a few bars of a song — not base a whole stylistic thing about them.

"The most important thing is to make mistakes. Sit around and just mess about. I mean I even take strings off the bass and put them around the wrong way and do all sorts of things that I won't say any more about, just to tantalise the reader, 'cos they're mine!" Berlin follows this with fiendish laughter.

"For example I'll take a string off, put it on somewhere else, you'd never *believe* the melodic displacements you can get by doing that. Maybe I'll try an open tuning, all sorts of things that help you expand your horizons as a player. You may never be able to use the majority of them, but who knows?"

A few words of advice to close may not hurt to end this article.

"Yeah, a few words of advice. Practise slowly, investigate your ideas thoroughly and screw up as much as you can. But if you're going to screw up and make mistakes then do it privately because it's really great to know that you *can't* do something, that's the point where you have the rest of your life to learn how to do it."

~ That's typical advice from Jeff Berlin, a man who by dint of natural talent and sheer exhausting hard work has taken the bass just a bit further than anyone else, particularly in linear melodic playing, a way that few players before him have ever done.

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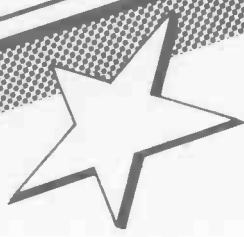


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# LEO KOTTKE



## AMERICAN GUITARS & BARS

If chart success was based purely on instrumental skill and versatility, Leo Kottke would be outselling both Abba and ELO.

As it is, this mild mannered guitarist from Minneapolis soldiers on sustained by a hard core of fans who can't seem to get enough of his Blues, Ragtime and Classical styles.

Leo was born 34 years ago in Athens, Georgia, into a musical family which had the obligatory piano in the house. His mother was an accomplished musician who as well as playing piano, played violin, cello and clarinet. But Leo's first taste of the joys of music came from another direction.

"When I was two my parents

got a record player. They played 'The Firebird Suite' on it, and I just went nuts. After that I used to insist on hearing it all the time.

"My grandfather was a Souza fan — you know all that marching music. That and classical music were my favourites at the time."

Leo's first instruments were

the violin and the trombone, but he soon rejected them in favour of the guitar. He said: "I just couldn't relate to them. I couldn't get the sound that I wanted to hear. Then when I was between 11 and 13 I bought a cheap guitar. I can't even remember the name of it. The bridge popped off after a couple of weeks. But I knew then that

# LEO KOTTKÉ

## CONTINUED

the guitar was the only instrument I wanted to play.

"The next guitar I got was a Kay, which had a glaring fault; the neck was tilted from the body, which meant that it had a very hard action. I spent years wondering why guitars had to have such a high action."

When it finally dawned on Leo that there were guitars about that didn't leave your fingers in need of hospital treatment, things really took off. One such guitar was being made by Bozo Podunavac, a Yugoslavian immigrant who became interested in repairing instruments as a youngster.

Leo discovered Bozo guitars late in the 1960s. And after using one of them for live work the company's order books started filling up. Leo speaks fondly of the instruments.

"I still have the first one he made me. I like them very much, but I've had difficulty playing them live. I like guitars that are very resonant, and the fatter the sound is, the more problems you have. Every guitar has a peak somewhere in its frequency range and that can get out of hand at a live concert. But I've found ways around it. One way is to use dynamic microphones instead of condenser mikes, and the other is to throw away the finger picks. That has made a big difference, because you're using the meat on your hand, so you don't get so many sharp peaks in the sound."

Leo has a mania for collecting guitars, but isn't sure just how many he owns. "I have quite a few," he said. "The reason is that after my first decent 12 string was stolen I bought up everything I could. I have a lot of Gibsons which I use for spare parts. Those are the old Gibsons with square corners. People were disturbed that the body used to bow after a while. I think it's inevitable, but Gibson thickened the braces inside. It cured the warping all right, but ruined the sound. I've got some



*Leo looking embarrassed after being caught talking to a studio plant.*

of those failures and some good ones. I think the model is the B45, which they stopped making around 1953."

Leo's favourite guitar is a Kohno Classical. "It's made by a man called Masaru who studied with Ramirez. It really is quite excellent. It's the third cheapest in the range, but it doesn't have that nylon sound. It has plenty of punch.

"It cost me 800 dollars about eight years ago. I prefer it to their more expensive ones."

Although he's not particularly noted for his electric guitar playing, Leo does possess a couple of the instruments. "I've got a Jap copy of a Telecaster. There's no brand name on it and I haven't been able to find another one like it, but it really is exceptional. That one cost me 120 dollars in Denver. The other electric I have is a Fender 12 string solid. I don't think they make them anymore. I don't play them very much. It's usually a matter of the sound. There are some tunes which will record better on electric guitar."

Leo's early days were spent trying to duplicate the sounds he was constantly being saturated with. He said: "All that was around at the time was Burl Ives. What I wanted to hear was the same exuberance that came out of Souza's marches,

but from a guitar. But I couldn't figure out how to do it... until I met this guy in Muskogee. People who knew both our styles said I should get together with him. When I met him he was playing this pattern using a syncopated right hand. He had it flowing so smoothly that I just couldn't believe it. Up to then I'd been playing very straight rhythms. I'd like to know if that guy's still around.

That 'syncopated right hand' completely changed Leo's style of playing. Listen to any of his albums and you'll find many examples of it. But it was later that he met probably the biggest influence in his life.

"I met this guy in Virginia called Gary Anders. He introduced me to Pete Seeger, a guy who definitely had the biggest effect on me. He did two records during the McCarthy era called 'Gazette Vols 1 and 2'. Some parts sound like they were recorded by a five year old in a bath tub, but parts of it are great.

"I've got an E.P. by him called 'The Goofing Off Suite', which has a lot of influences in it. After that the next thing I heard that I liked was John Fahey singing 'Blind Joe's Dead'. It just knocked me out. But I'm like that musically. I either love something or hate it;

I can't be neutral about anything."

John Fahey's influence was to be greater than Leo had imagined. But more of that shortly. During this time Leo was playing a few live dates at colleges and bars in the Washington area. He still regarded playing guitar as a hobby.

"I picked up work where I could," he said, "but it never entered my head to make a living out of making music. It did enter my head however to make a record."

That record was called '12 String Blues' and was released on the prophetically named Oblivion label. It sold the limited edition of 1,000 copies by word of mouth, then reappeared under the new title 'Circle Round the Sun'. The album was never released in Britain.

"I'm glad it wasn't," says Leo. "It was a piece of shit. It really was awful."

Leo's next attempt at recording was altogether more successful and enduring. And this is where John Fahey comes in again. Kottke recorded an album called simply 'Six and Twelve String Guitar' on Fahey's Takoma label.

"I was very, very nervous when we made that record. I remember feeling extremely



intimidated because I knew that Fahey would be judging it. When I heard it I couldn't believe it. The recording was so much better than that first album. I was very happy with it. And although there are some things that I might now have done differently, I think it wears very well after 10 years."

The album came to the attention of three DJs after a very favourable review in Rolling Stone. They started playing it on their radio shows and that was the turning point in Leo's career. After that he had no doubts that all he wanted to do was play guitar for the rest of his life. He signed to Capitol Records and produced half a dozen albums all of which exhibited his whining guitar style and deadly right hand. But it was shortly after his crowd-winning performance at The Cambridge Folk Festival in 1975, that Leo decided he was more at home recording with a small backing band.

Then came a change of

record labels. Leo said: "When the time came to renew my contract with Capitol they wanted to stick to the original deal, which was an album every six months. I didn't want that. I don't like writing to order. So Procul Harum, who I'd been touring with for two months, persuaded Chrysalis to sign me."

On the first two Chrysalis albums 'Leo Kottke' and 'Burnt Lips' Kottke continued to explore all the possible ways of making his guitar sound unlike any other guitar you've ever heard. He also started singing again, despite once saying that the reason he didn't sing was because his voice sounded like 'geese farts on a muggy day'.

On his latest album, 'Balance', Kottke uses a powerful rhythm section as a springboard for his guitar. He said: "I used to think that I could only make guitar albums. But I felt a need to work with a rhythm section."

The album contains two non-

original numbers, Buddy Holly's 'Learning The Game', and an old Jefferson Airplane instrumental, 'Embryonic Journey'. They're included simply because they're old and dear favourites of Kottke's.

"That Airplane tune is an all time great," he said. "It was so original when it came out. You couldn't find anything like that around apart from on a few regional radio stations."

Despite Kottke's lack of real commercial success, other musicians have nothing but praise for him. Guitar Player magazine have named him as the world's 'Best Acoustic Guitarist' for the past five consecutive years. It's quite a title to live up to. How often does he have to practice to stay that way?

"I don't practice as such. I don't have any little runs or exercises that I do to keep my fingers fit. But I do play every day, and I'm always trying to come up with something that will make a good tune.

"I'll play sometimes for hours on end. At other times I'll play for just a few minutes if I haven't got any inspiration. But if I'm without a guitar for even a day I get nervous and jumpy. I found that when I was in the Navy; they wouldn't let me take my guitar on board the submarine. I suppose that's understandable. One guy picking away at a guitar in those cramped conditions would probably drive the rest of the crew mad. But I realised after that that I had a guitar with me wherever I went."

It was while Leo was in the Navy that he sustained an ear injury. "It was through gunfire," he said. "It's a very common loss. Apparently one in every 10 people is susceptible to the sudden shock of gunfire. My ears have been ringing for the past 10 years. I have a severe hearing loss at 3,000 cycles in the left ear. But all you do is adjust to a new threshold of hearing.

"When it comes to mixing a record I know which frequencies I can't trust myself with, and I get someone else to check to make sure that it's OK."

Although Leo would like nothing better than to play guitar all day, he admits that it creates problems. He said: "I found out that if all I did was play guitar I got muscle bound. So I started building engines to keep me fit."

When he isn't doing the occasional tour, Leo likes to play with fellow musicians at clubs in St. Cloud, Minneapolis. "They're mainly Jazz musicians," he said. "So sometimes I feel a bit left out of it. But I do enjoy playing with a few friends. I sure can't complain about my life. I feel proud that I can make a living doing what I love. Not many people can say that."

**MARK PALMER**



Leo shares a joke with another studio plant (out of picture).

# SKA SCAN

Reggae, Ska, Bluebeat, call it what you will, it's finally come out of the underground and into the charts. Here Mark Palmer takes a look at three of the bands who have already made their mark, and two that are on the way up.

## THE SPECIALS

The Specials are in Denver, Colorado, resting briefly during a tour supporting The Police. Their third single 'Too Much Too Young' is number one with an 88 millimetre shell in the British charts. They don't know it.

In less than a year The Specials and their peers have transformed the charts; bringing reggae out of the underground where it's been since the late 1960s, when Skinheads gave it a bad name.

The story starts in Coventry, where the band came together in mid-1977 under the guidance of keyboard player Jerry Dammers. With him was bassist Horace Panter and rhythm guitarist Lynval Golding. By early 1978 they'd been joined by lead guitarist Roddy Byers from the punk group Roddy Radiation and the wild boys, and two singers, Terry Hall and Neville Staples. The line-up was finally completed early last year when John Bradbury, the guest drummer on 'Gangsters' decided to stay.

During the summer of '78 The Specials supported The

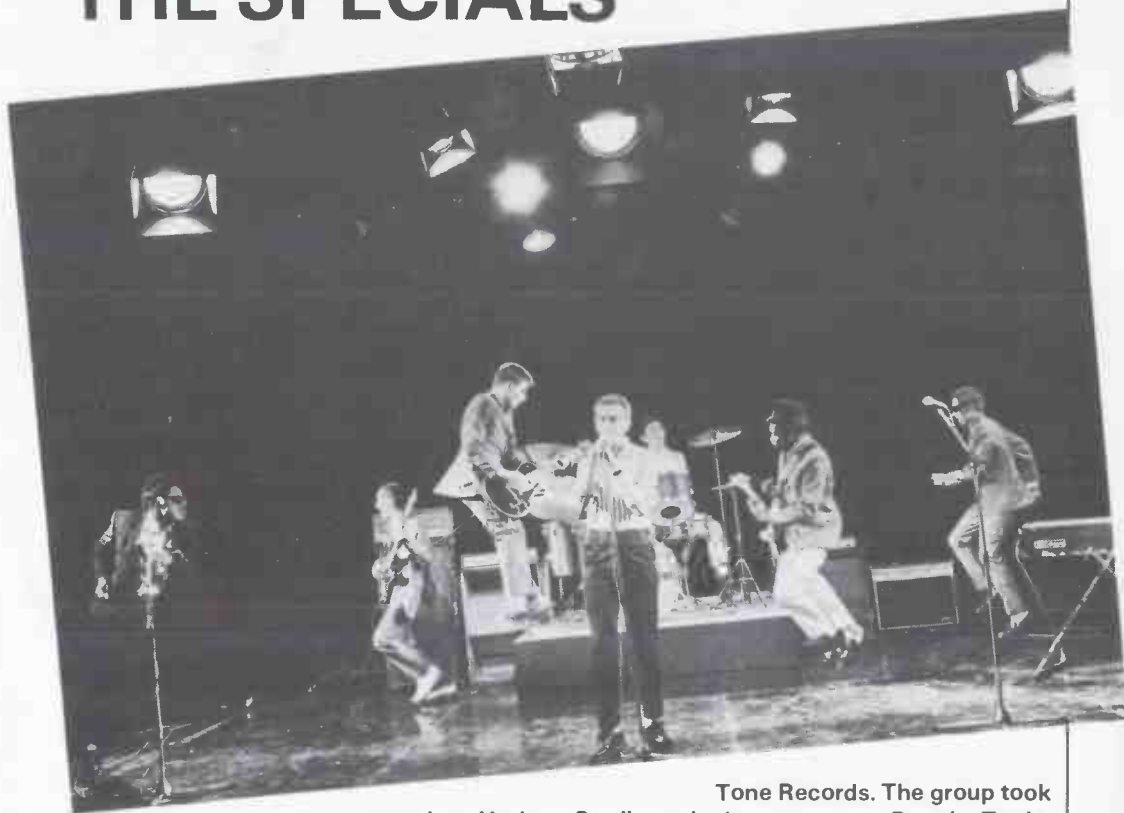
Clash on a British tour, and became involved with Clash manager Bernie Rhodes. It was then they decided to handle their own management and set up their own record label. Horace Panter explains: "We borrowed £600 from a friend in Coventry and

went into Horizon Studio and recorded 'Gangsters'. But we didn't have enough money to record a 'B' side. That's when we got The Selecter to record their theme tune 'The Selecter' and put it on the other side. That was recorded in a shed."

That was the beginning of 2

Tone Records. The group took the tapes to Rough Trade, who released the single to universal acclaim. Then the big record companies moved in.

"We told all the companies what we wanted," said Horace, "and it was up to them. Chrysalis was the only company willing to let us





keep the 2 Tone label so that we could sign bands that we thought were worth it."

You remember that Horace was featured in BEAT's October special on bassists. Then he was playing a Fender Precision Bass through an HH IC 100 into a custom-made reflex bin.

"I recently bought a Telecaster bass," he said. "It sounds a lot louder than the Precision. I'm putting it through an Ampeg cab.

"Roddy uses a Les Paul Custom and a Les Paul Special. Lynval has a black Telecaster Custom which he doesn't like. He puts that

through an HH combo. Jerry uses a Vox Continental Organ — when it works — through a Marshall 4x12."

But the most interesting part of The Specials instrumentation is John Bradbury's drum kit.

"It's a Pearl kit with a 22" bass drum and 12", 14" and

18" toms. But the unusual part is that all the toms are rack-mounted as they would be in a studio. It's one of the distinctive things about our sound," said Horace. "It's much tighter than you usually hear."

## THE SELECTER

**L**ike The Specials, The Selecter also hail from Coventry, where prototypes of the two bands mixed and mingled until the 'Gangsters/Selector' single, when the line-up solidified.

The focal and vocal point of the band is Pauline Black, who provided the memorable falsetto on The Selecter's first single 'On My Radio'. The rest of the band is: Charlie Anderson — bass guitar; Neol Davies — lead guitar; 'Gappa' Hendricks — vocals; Crome Amanor — rhythm guitar; Desmond Brown — keyboards and Charles H. Bainbridge — drums.

Bassist Charlie outlined the band's history: "Over the last five years we and the Specials had been making up bands and changing the members. When the 2 Tone thing came together we released our first single and decided to stick with the 2 Tone family.

"I've been playing bass guitar since '74, although my first instrument was the trombone. I gave that up because it was too difficult to blow. I got hold of a book on playing bass, learnt that the strings were EADG, and threw the book away.

"At that time I was really into Hendrix, but other influences are Richie Havens, Sly and The Family Stone,



Booker T. and The MGs and Janis Joplin."

Charlie is adamant that Ska/Reggae is finally out of the closet for good, and is here to stay.

"It's like any other style of

music. It starts off underground and gradually comes to the surface. It's up to bands like us to keep it going and make the change."

For their debut LP 'Too Much Pressure', which has just been released, The

Selecter used Horizon Studio in Coventry, where 'Gangsters' was recorded. What does the band like about it?

"It just has a very good sound," said Charlie. "It's ideal for the music we're playing."

## MADNESS

**T**hat 'heavy heavy nutty sound' that has become Madness' trade mark very nearly didn't happen at all. Early in the band's life the audience reaction to their Blue beat numbers was so poor that the band decided to drop them. It was only when The Specials hit the headlines that

Madness realised they weren't alone in wanting to spread the Ska.

When The Specials set up their little 2 Tone empire they took Madness with them and released the group's first single, 'The Prince', which was tribute to the seminal Reggae singer Prince Buster. The song also appears on the

band's debut album on Stiff, 'One Step Beyond'. And it was the title track of that LP that made Madness.

Maddeningly, Madness were on tour in Europe when this feature was compiled, but Tony Duffield the band's personal manager was happy to give details of their equipment.

Mike Barson — keyboards. "Mike has used various keyboards in the past, but has finally settled on the Crumer Organiser T2. It's been around for some time, but it's still one of the best around. The price now would be in the region of £1,000. With it he uses a Yamaha combo.

Lee Thompson — saxo-

phone. "Lee has a Selmer Mk 6 and had an un-named baritone sax which has just been nicked. He's a bit upset about that, so I may take him over to France to get another one."

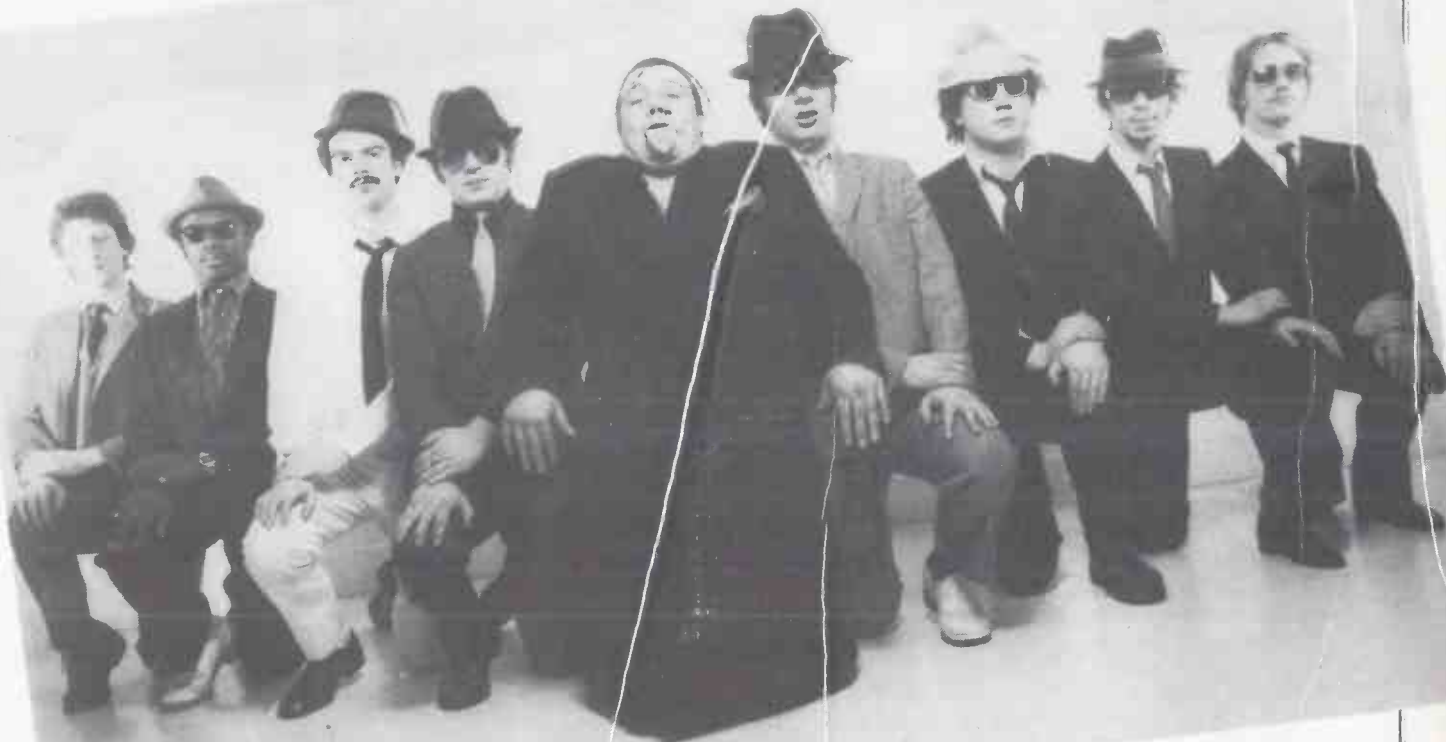
Dan Woodgate - drums. "This kit's a bit of a mixture. Dan has basically a Sonor kit with a Pearl snare, Pearl kick pedal and Zildjian cymbals. But he's not too happy with it. He's going for a Pearl kit because the sound is tighter and it's easier to assemble."

Chris Foreman - guitar. "Chris uses a Telecaster through an HH Combo, which is a sore point. I'd prefer him to use something like a Fender Twin, because it has reverb on it and when someone moves near it on stage you get a really strange sound. Also when he's playing rhythm he tends to get lost because the HH sounds very similar to Mike's Yamaha amp."



Mark Bedford - bass. "A Fender Precision through an Acoustic combination, but he has a little bit of trouble with graphics. It's not a bad combination, but he has a little bit of trouble with strings if you're interested are Rotosound Long Scale Swing Bass."

## BAD MANNERS



"It started off as a bit of a laugh. Then people started taking us seriously, which amazed



us." So says Chris Kane, tenor saxophone player with the nine-piece Bad Manners.

Enough record companies took Manners seriously enough to start a scramble which must have resembled the one which preceded the first signing of The Sex Pistols.

"It was very easy to get a contract," said Chris. "We had to turn down about five offers, including a deal with Two-Tone. One company even offered us a van: But we eventually decided on Magnet Records, even though EMI offered us twice what they could."

Manners sealed the deal by signing the contract at Magnet Records' Christmas

party. The boys later became a little more boisterous than the company had intended, perhaps overjoyed at the thought of spending their five figure advance.

Doug Trendle, the menacing Crombie-clad lead singer and tongue fetishist with Manners is at a loss to explain the group's rise. "We had nothing else to do," he said. "So we thought why not form a band? All of us come from North London and most of us went to school together, so there were no problems practicing. It was just a matter of sorting out which instruments we would play. We chose our trumpeter because one day Paul was walking down the street with

us when he saw this road works cone. He lifted it to his mouth and that was it — we had a trumpet player."

Before you get the idea that Bad Manners were all complete novices before the band got together two years ago, I should point out that half the members had played in other groups.

"The guitarist and the bass player, the two sax players and the keyboard player had all been in heavy rock bands." Said Doug. "I think they just got bored with it."

"There's quite a bit of variety in this band. We don't just play Reggae, we play R'n'B as well. What you might call Ska'n'B."

Manners have just finished

off their debut LP and single in Coventry's increasingly popular Horizon Studio. The Selector have already mentioned that they like it because it has the 'right' sound for reggae. The single is likely to be the unusually titled 'Nenenununono' (well that's what they said).

Despite the large advance and good luck Manners have had, being a white reggae band isn't all plain sailing. "A lot of our friends are skinheads which causes problems at some gigs. Promoters take one look at the audience and say 'you're not playing'. What they don't realise is that it's the small lads that cause the trouble, not the big ones."

## HEADLINE

**H**eadline are the latest victims of the racial prejudice which seems to follow mixed black and white bands like a curse. Kevin Munze, the lead guitarist and only white member of Headline was attacked at London's Nashville after the band played there recently.

"I don't even remember exactly what this guy said to me," said Kevin. "But it was something about why was I playing in a black band?" Happily Kevin's injuries didn't keep him off the road for too long, but his assailant will probably never look quite the same.

Visually Headline are quite intimidating. They march onstage in single file chanting 'don't knock the baldhead' and pointing aggressively at members of the audience. Musically they marry rock to 60s reggae, instilling it with a beat that threatens to

collapse in chaos at any moment, but never quite does.

The band hails from Lewisham in South London and traces its history back four years, when the members were playing in groups with such friendly names as The Gang, Friction and Raw. The bands knew each other socially, and gradually Headline evolved. Their most recent recruit is Mike Riley, the ex-Steel Pulse singer.

Rhythm guitarist Lass Forest talks enthusiastically about any aspect of the group; from their original tonsorial style to their guitars. He said: "All black people are expected to wear their hair in an Afro, or in Dreadlocks. We wanted to be different. But it's the same with our music. We've had so many different types of people come up to us

and say 'I like your style, it's not like most of the reggae around at the moment'."

When it comes to instruments, the Headline line-up is almost a museum of fine guitars. Lass uses an old Telecaster, an unusual choice for a rhythm guitarist; Paul Pryce has a pre-CBS Stratocaster, and Winston Blisset has an equally old Fender Precision Bass. But the real peach is Kevin's Gibson Les Paul. He looks nervous when talking about it.

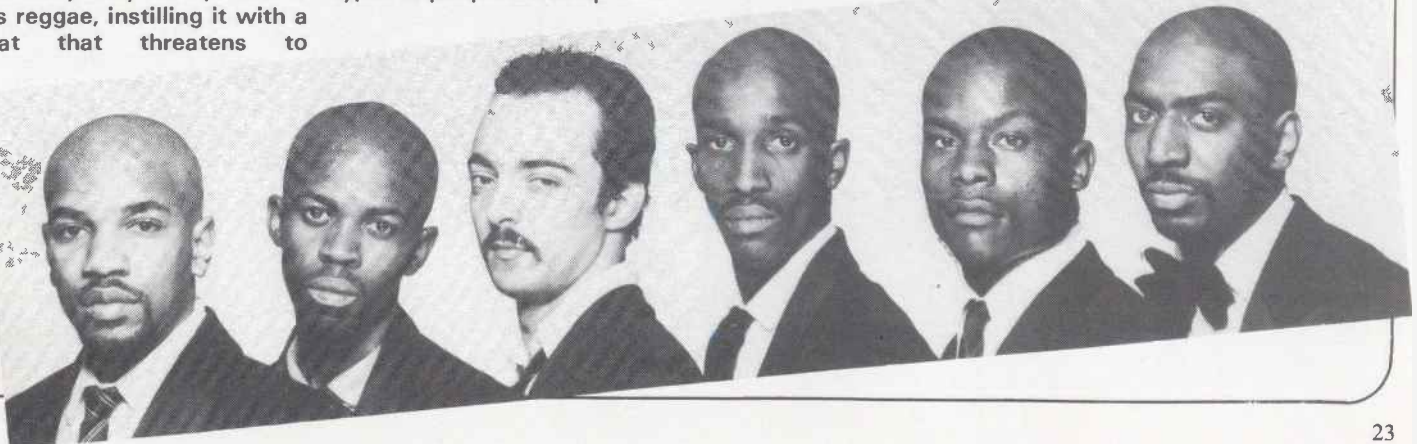
"It's a 1958 Les Paul Custom. I've had it for about two and half years. It's worth just under £2,000. The pickups are about twice as powerful as current Les Pauls. The sustain is superb and the action is just phew..." He shakes his head and smiles as if even the effort of describing

it is too much.

"I've always rated the Telecaster," says Lass. "It has a lovely rhythm sound, which is predominantly treble. That's why we have such an unusual guitar sound, with Kevin really putting the icing on the cake."

The line-up is completed by Richard Reed on keyboards, and Jegger on drums. Jegger, who can be seen working manically away at his predominantly Pearl kit, gives heart and soul to his craft.

What about a contract? "Stiff were interested in us," says Less, "but nothing's happened yet. When it does I think our first single will be 'Bunging Bunging (Don't Knock The Baldhead)' or 'The Stomp'"



# TIPPED FOR THE TOP

## *The Prime Movers*

If you cast your eyes over the weekly gig guides you might just catch the name Prime Movers sitting pretty just under 'The Regulars' and a little bit over 'The Dubliners'. Or it could be next to a million other names all discontented in their obscurity. If you're lucky enough to spot their name pay them a visit and prepare yourself for a good night out.

The Prime Movers comprise of Andy Jarman on bass and vocals, Steve Shearsby on guitar and vocals, Pete Scammell on guitar and Nigel Lackey on drums. Together they perform an energetic yet melodic set which always gets the audience dancing down the front.

The band came together about nine months ago in two units. Steve and Peter had been playing around in bands

### TONY HORKINS GIVES CHASE

together 'not too seriously' when they decided to put an ad in the Melody Maker. They were after bass and drums, and Andy and Nigel, who had previously been playing together, filled the gap.

When they first got together they practiced in a basement in an Islington flat that belonged to BEAT'S first Tipped For The Top, The Passengers. They also practiced where Steve works at a film company in London with a sound-proof viewing room.

"We used to go in, toss out all the furniture, set all the gear up which we'd stashed away and practice. Luckily no-one seemed to notice."

As separate units they'd been writing material which they

gelled together to suit both halves of the band. Now they write songs as a whole with maybe one person throwing in an idea and the others working around it.

The majority of bands will tell

you that you really need a manager, and the Prime Movers are no exception. Graham Aza has been their manager for four months. Graham, who works for a film company as a Location Finder is a friend of Steve. His job still gives him a lot of free time which he uses to hassle for the band. Before Graham came to their aid the band had to



Left: Two of the Movers in action, Steve Shearsby and Andy Jarman on stage. Above; The group at play — Pete, Nigel, Steve and Andy.



find all their own gigs. Andy explains.

"We were lucky because the first gig we ever got was at the Rock Garden supporting The Passengers because the other band dropped out. They always liked us and their manager put our name about quite favourably.

"We were doing anything we could get. I knew a few people down in Brighton so we played down there a couple of times. It's good to know people in other bands to get support slots."

To ensure that they can actually stay alive each member of the band is still holding down a day job. As they're not actually doing tours yet, just one-off gigs, their jobs don't interfere with the band.

Those one-off gigs include a few appearances at the Rock Garden (because the owner likes them), a few at Dingwalls, The Greyhound, 101 Club and they even played the Music Machine once, supporting Black Slate, which is a fine example of what a manager can hassle up for you.

The band feel confident now that they could get onto the gig circuit in London without too much trouble now, but they've decided to lay-off for a month to re-think their set to make it more 'unusual'. Andy explains.

"At the moment we're OK, but not very memorable. We're a group to have a good time to, which is good I suppose, but it's not enough to make you memorable in the long term."

The band's luck has not been restricted only to the gig circuit. They managed to get themselves a Mike Reid radio slot.

"We were playing Dingwalls supporting The Passengers and hundreds of people turned up to see them. A buzz had been going around the industry about The Passengers and there were really loads of people there. It was a bit of a shock and we were all quite nervous, so the only thing to do when we came out was to go a bit barmy, which we did."

To give a little extra push Pete's girlfriend jumped up and down in front of Mike Reid, who she'd recognised, and generally went crazy about the band



**Live Movers.** From left to right they are: Steve Shearsby, Nigel Lackey, Andy Jarman and Pete Scammell.

which must have pushed Reid enough for him to take interest in them.

"The next thing we know Mike Reid's announced on the radio that he's seen this great band last night and if anyone is listening would they contact us. So we phoned him up the next day, he said he really liked us and invited us to do a radio session."

Without the financial muscle of a record company behind them, this is the equipment they are currently the proud owners of:

Andy: "I've just got a new bass — a Precision. Before that I had an Eros which I'd had ever since I started playing bass. I thought the Eros was good until I played a Fender. We were doing odd bits of recording and that's when it really showed up how bad it was. You couldn't get a good tone off of it. I've got an HH combo because I like that synthetic sound it has."

Steve: "I've got a Gibson L6S quite recently, after having a Telecaster for quite a long time. A Telecaster has a really distinctive noise and to get the best out of them you've got to

play a particular style and be quite good. A Gibson is more versatile and has a wider range of noise. I put it through a Marshall 50watt combo which is all right. With the Gibson it's a really dirty sound. It's all right with the Fender because they're so clean and toppy but I'd rather get a Fender amp to go with the Gibson guitar."

Nigel: "I've got a Japanese kit — Kawasaki I think, three cylinders. No it's not, it's a bit of everything really. It's three bits Pearl and I've got a bullet-proof snare skin. (Duralight — £11.50 — Fibre-glass). It's really hard to tune it up actually. You tighten it up and it's really boomy. The difference between a high and a low tone on the skin is only about half a turn of the key. Oh knickers — you just hit them with sticks. Next."

Pete: "I've got the Yamaha SF1000. Before that I was using a Telecaster and a Rickenbacker 370. I'm trying to sell the Rickenbacker (all enquiries to BEAT) because I wanted a less jangly sound and a more ballsy one. The guitar's going into a Fender Pro Reverb."

As for a PA the band do in

fact own their own small one which is OK for practicing. Nowadays most of the London clubs have their own house PAs so they don't really need anything bigger of their own right now.

Over the brief period of time they've been together a lot has happened to them. But they're not looking back, the future is more important. They continually emphasise that they want to get away from the mainstream pop/rock thing they've fallen into.

Steve: "We were doing that because that was the quickest way to sound reasonable good. They're fairly straightforward things — verse, chorus, middle eight. But it's not enough."

So what about some recordings then? Andy . . .

"We've had a problem all agreeing on the material we'd like to record. If we can't sort that out and actually record there's not much future for the group. We don't want a particularly big deal, especially when we don't know exactly what we're about. Unless we have some unity of vision there's no point in doing that."

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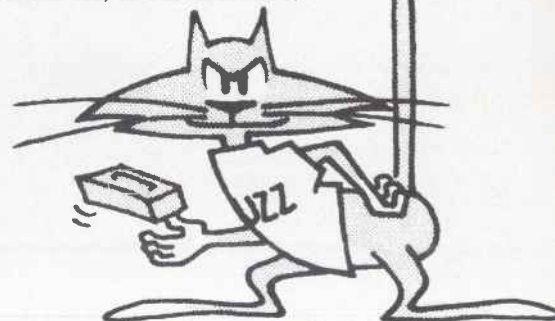
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# GETTING YOUR ACT TOGETHER

In the second part of his feature on home recording, Gary Cooper puts you on the right track

Last month we looked at establishing the very basics of home recording equipment in your home, suggesting that, for example, a twin track Revox A or B 77, a few mikes, a basic mixer and your home Hi-Fi system would give you a surprising amount of capacity to make good quality home recordings.

We also saw, however, that the basic 'track to track plus one addition each time' method of the Revox (called 'sound on

sound') meant that you suffer an increase in tape noise and a decrease in fidelity of the recorded signal on each overdub. Yet another disadvantage was that once you had made your overdub you were more or less stuck with it unless you decided to change it there and then — there's no going back several tracks later and deciding to re-record that bass line when you're working sound on sound!

Obviously, to go much further you're

going to have to consider the possibilities of now buying a multitrack machine. As always, it is wise to ask yourself that basic question I suggested you asked right at the beginning of episode one of this article: What do you want to record *for*? Are you just doing songwriting demos for the rest of your band or a publisher? Are you just using recording equipment to make your songwriting easier? Are you trying to make demos of your band or yourself for submission to a record company?

To a large extent the need to progress the complexity of your recording equipment will depend on the answers to some of these questions. For example, if you are just demo-ing songs for your band, do you really need multitrack at all? If, on the other hand, you are trying to demo a six piece band for a record company A&R man I would have to say that you'd be better advised to book yourselves into a properly equipped 8 or 16 track studio unless you have good equipment which you know how to use and something more like a studio than a living room to record in.

The point is that you can now buy several excellent pieces of recording equipment suitable for building a home studio but, I do not feel that there's an awful lot of point in spending a small fortune unless you really know what you want, have a good reason for wanting it and, most importantly, are prepared to make your home environment right for recording.

So, I hear you ask, how good a sound *can* I get at home? Well, depending on how painstaking with the care of your equipment you are, a Teac four track with a Revox for mastering, a small Allen and Heath mini-mixer, a few mikes, and some basic effects units plus noise reduction will enable you to make tapes good enough to actually release on an album!

A few years back I might have doubted this myself but then I happened across an album by David Allen, founder of Gong, who had recorded an album at his home on Majorca. It sounded a little empty but, as I reported in an interview with David in BEAT at the time, it was far better than one might have expected.

Since those days the technology behind the ancillary units which go to make up



The Teac A-3440 deck. At less than £900 it makes its younger brother, the M-144, less than attractive.

## GETTING YOUR ACT TOGETHER

much of the difference between a professional and an amateur sounding recording (echo units, mixers, digital delays etc. etc.) has improved so vastly that quite a few albums of late have come out recorded thus, and very good some of them sound too.

One recent example (and the best that I have yet heard) comes from Morgan Fisher, sometime keyboard player with Mott the Hoople and then the British Lions, and now solo in his own right.

Morgan has recorded an album in his small London flat, released it on the Cherry Red record label, called it Hybrid Kids and, frankly, it is one of the freshest things I've heard in years. Basically the equipment used was very simple, a Teac four track, Revox, Morgan's collection of keyboards and guitars, mostly direct injected through the inevitable A&H mini-mixer, and some of those excellent and incredibly cheap British made Accessit effects units plus a DBX system.

Admittedly Morgan has had his Teac for some while and thus has a good working relationship with the principles of four track. Nonetheless I went over to see him shortly before he recorded the album and he was still trying to get to the bottom of how to use the new equipment which he had recently bought. The results of his experimentations are to be found on Hybrid Kids (including some of the funniest musical send-ups in years such as 'God Save The Lean' by 'Punky and Porky', 'Wuthering Heights' by 'Jah Wurzel'— a dub version of the Kate Bush hit, sung in an English rural accent!). A quite brilliant album and proof of just what can be done at home!

Of course, Morgan and Daevid Allen *do* have the distinct advantage of having names which mean something to the general public, but the smaller independent labels *will* look at home recorded product if it is good and so that's one area which you may think of looking at if you do decide to get going with home recording.

So, having seen how far you *can* go, let's admit that the majority of people with four track machines and beyond have them for fun, demos, or whatever, not making a 'Dark Side of the Moon' in their living rooms.

Having said that, there remains the question of the Teac M144 cassette four track machine which I have briefly touched on in the past and which deserves consideration if you are starting from scratch. I say starting from scratch because I find it hard to believe that anyone with a twin track sound on sound mini studio will opt for a cassette player, however good, as

their move up to four track. This, really, seems to have been intended for players who wish to by-pass the sound on sound beginnings (unless they have been on a Teac A-108 cassette machine).

Unfortunately, since Teac's first enthusiastic press release on the M-144, some rather worrying patterns of distribution of this machine have come to light. Firstly, it looks as though the manufacturers are either not geared up to make the M-144 in large enough quantities or have earmarked the bulk of their production for countries other than the U.K. The new machine is not going to be coming into the country in large quantities, in fact it is going to be rather hard to get hold of one and, furthermore, the price is going to be high, maybe as high as around the £600 mark. As supplies look like being limited that rather precludes the likelihood



**A home recordist's dream: Teac reel to reel and cassette decks, Quad amplifiers and Tannoy speakers in a warehouse.**

of the machine being extensively discounted. Bearing in mind that you can frequently pick up a new reel to reel Teac A 3440 for under £900 this makes the admittedly attractive cassette machine look less of an ideal option than it might have done on first examination.

Nevertheless, the ability to have a built-in mixer, flexibility offered by cassettes (much easier to use than reels of tape) and the sheer lack of fiddling that comes from the all-in-one design might still make you opt for one.

What the Teac M-144 (dubbed 'Portastudio' by the manufacturers) offers is a cassette running at  $3\frac{3}{4}$  ips (twice standard cassette speed), four tracks across the cassette, full synch facilities, speed/pitch control, Dolby system, aux send, VU meters and a host of other

goodies. Worth thinking about if you are a fan of convenience and are starting from scratch, I suspect.

The traditional route, however, of going four track Teac/Revox is still, I suspect the best and that is the one that I shall really concentrate on now.

Assuming that you have already got your twin track machine for mastering onto, a good selection of mikes and that any mixer you have runs into four then you are now ready to start out with four track.

At this stage it becomes relevant to start thinking about the actual recording techniques which you are going to use. Whilst you can get away with an awful lot of blundering when you start, the flexibility and technical quality offered by Teac's excellent four track machines will be totally lost if you are not aware of at least the basics of acoustics.

Here there is, fortunately, some help available. In the absence of any really good books on home recording being available (hardly surprising as the technology is moving too fast for the speed of publishing) Teac have brought out several aids which are really very good indeed. These comprise two cassette tapes called 'Making It With Multitrack'; vols. one and two. In addition there is an excellent book produced by Teac called 'The Multitrack Primer'. I would say that the book is essential reading for anyone thinking of going multitrack and that the cassettes are certainly useful, if not actually essential.

Prices of these items are not fixed and the best source I know is Turnkey who are at 8, East Barnet Road, New Barnet, Herts. Telephone 01-440 9221. Turnkey also have their own excellent book called 'Are You Ready For Multitrack?' and that too is required reading.

Turnkey are, in point of fact, an excellent young organisation with some of the most progressive marketing and sales ideas I have come across in *any* industry. They retail either complete (hence 'Turnkey') packages of studio gear and are also behind those innovatory Accessit effects units, more about which a little later.

These books, and the cassettes, will certainly help you sort out your ideas about mike technique (a vital area) and will also introduce you to the holy mysteries of such areas as direct injection, acoustic tents, patch systems and that whole host of technical terminology which I am inclined to think has been originated (like most forms of jargon) to baffle the uninitiated.

If you are equipped with your twin track and now a Teac you may also now need a mixer, unless you have previously had one to help you record bands live in stereo.

Perhaps the ideal model for Teac four tracks is made by Teac themselves and is perhaps an ideal choice.

Buying a good mixer is a difficult thing



to do, not because there aren't many around. In fact the opposite. Obviously budget is a big problem here, good mixers cost money but there are basic things to look for. I can personally see little point in having a mixer which doesn't offer Equalisation (tone modification) controls, so that means an active mixer rather than a passive one, which merely blends several signals together without modification.

The best thing to do here is to trot along to Turnkey, REW or one of the specialist home recording suppliers and ask their advice. Good names to look for, I would suggest, are Teac, Allen and Heath, RSD, Soundcraft and Alice.

Having bought your recording machines and your mixer and assuming that you have a good enough selection of mikes we now come to that vital area of activity, the signal processors.

It is in this area that technology really *does* move fast but, as always, quality costs money. Much as one might like the idea, it would be unrealistic to go for really professional quality products like those from MXR's pro range (brilliant as they are). Although they have brought digital delay lines, flangers, phasers, graphic equalisers etc. out of the 24 track 'pro studio only' market, down to the level of the experienced amateur or the semi-pro studios, they are still a bit too much for the impecunious guy working at home. A nice thought, though! Certainly one which you can aspire to later on when you think about going 8 track!

Just because you can't afford the fantastic outboard equipment offered by companies like this, however, doesn't mean that no outboard equipment can be considered. It would be hard to do without some sort of echo/reverb facility, for example.

It may seem strange that one records with as dry a sound as possible and adds echo later but at least it's controllable then! Echo can come from a variety of sources, it can be natural, tape induced, spring induced or purely electronic. We must forget the really expensive units here, like the EMT plates, AKG BX systems and look at the more modest items such as The Great British Spring (yes, I'm being dead serious, that *is* its name!). For once, however, I would *not* recommend the Accessit reverb, it is just too basic to suit most needs.

The rest of the Accessit range is, however, excellent value and very well made and designed. They can offer you a compressor for about £30, a parametric equaliser for about the same, a booster amp for about £26 and a power supply for, again, about £26. Obviously, at these prices nobody is going to expect the absolute quality of full price studio units but don't be put off by a seemingly too low price, these units *work!* Hopefully, the manufacturers will eventually get round to expanding their range as they are the only people that I can think of who are working in the really budget-priced field.

Perhaps the final thing that I can suggest, especially if you ever have any intentions of recording material direct for record release, is a noise reduction system. Here DBX reign supreme. The DBX noise reduction system is of far more use than domestic Dolby systems which lose considerable amounts of sound quality, whatever they may do to hiss. Commercial and professional Dolby is just too expensive and complicated to consider. DBX make some very small and relatively inexpensive units which are ideal for home recording and are well worth looking at.

Of course, what we haven't really touched on is *why* go multitrack, is it *worth*

all the fuss and bother? The answer, frankly, has to be a resounding yes. The freedom offered by having all your tracks on their own, ready to re-mix or re-record at will, to add equalisation during mixing rather than as you record (effects ditto), to generally make your own decisions as late in the recording process as possible, outweighs all other considerations.

Of course, there is a school of thought which suggests going straight from twin to eight track, but that is a financially vast step to take with all its consequent decisions to make about tape widths, a variety of machines to choose from (Teac have no competitors in four track, almost unbelievably) and the tremendous increase in sophistication of mixers and outboard units required to make it all worthwhile. There are people going eight track, however, and quite a few of them, so next month I'll be taking a look at eight track and beyond.

For the time being, equipped with a four track, two track, a mixer of reasonable quality, effects units, a few mikes, some leads and a whole lot of imagination you too will be able to start getting on with some *very* creative recording indeed.

If you were to have by-passed the advice given in the first of these articles and gone straight to four track then you would still have a lot to learn. There are many people doing this these days and that's probably O.K. For my part, I believe that sound on sound experience will help a great deal in teaching you what you can and what you cannot get away with. My last piece of advice is to go along to an expert retailer who will help you. I've already given Turnkey's address. Another choice is REW who are at 114-116, Charing Cross Rd., London W.C.2. Telephone 01-836 2372/7851. You should also talk to SES at The Studio Shop, Oxgate Farm, Coles Green Rd., London N.W.2. (01-452 1979 and 01-452 1980), and Industrial Tape Applications, 1-7, Harewood Avenue, Marylebone Rd., London N.W.12. (01-724 2498) and finally Plan Audio at 9, South St., Epsom, Surrey. Telephone Epsom 41822. There are others but these people can certainly help you off the ground.

Good luck with the move up to four track. Next month, as I say, it's eight track and beyond!



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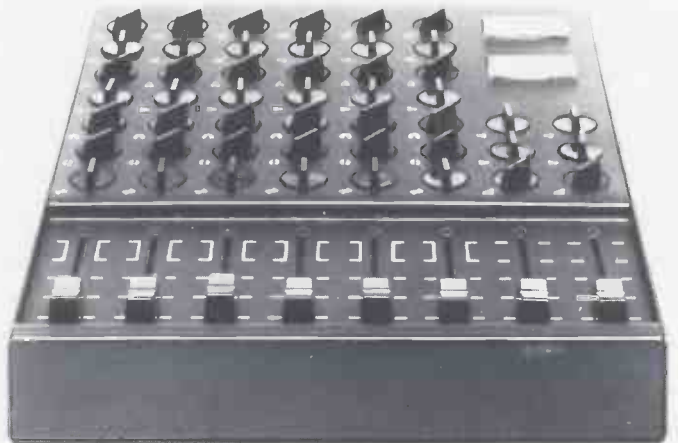
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## Chris Gibbons'



# GUITAR BAR

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

## PART 2: STRING BENDING AND VIBRATO TECHNIQUES

String bending is probably nothing new to most guitarists nowadays. However, there are quite a number of variations available under this subject which I would like to cover, and I am sure you will find something beneficial to your playing within this article.

### SINGLE STRING BENDING

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

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

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

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

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

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

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

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

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

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

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

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

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

### SEE EXERCISE 1

Here is another simple exercise:—

### SEE EXERCISE 2

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

### SEE EXERCISE 3

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

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

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

### SEE EXERCISE 4

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

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

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

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

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

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

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

Here are a couple to start you off.

### SEE EXERCISE 5

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

played normally.

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

### SEE EXERCISE 6

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

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

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

### TENSION

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

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

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

### MAPLE

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

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

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

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

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

Keep practising and keep your ears open!!

### EXERCISE 1

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

### EXERCISE 2

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

### EXERCISE 3

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

### EXERCISE 4

( ) = QUICK UP-BEND, TO NOTE

### EXERCISE 5

A MINOR MELODIC - PULL ALL "BENDS"

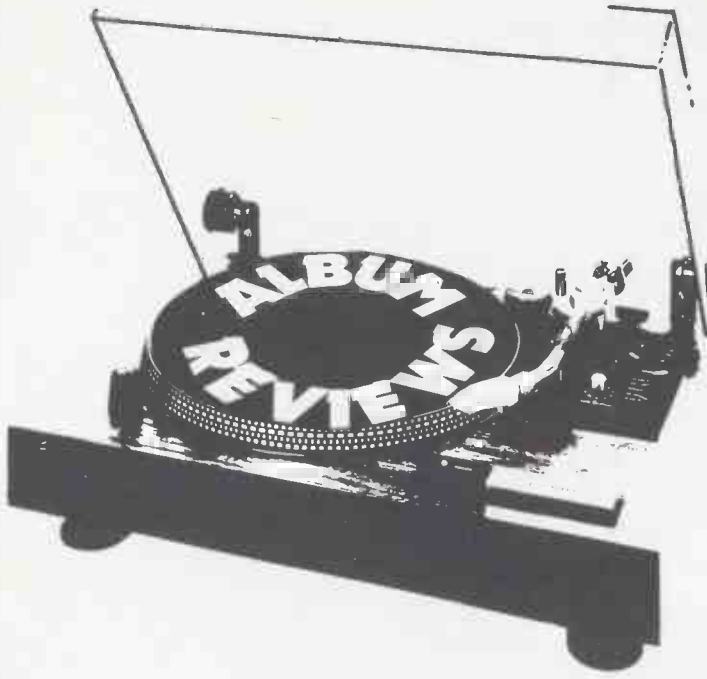
### EXERCISE 6

A MAJOR DESCENDING - ALL DOWN BENDS

### A WORD ABOUT THE AUTHOR

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

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



## Alex and all that Jazz

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

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

and a new sound.

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

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

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

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

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

MP

## It's no pretence

**THE PRETENDERS**  
**REAL RAL 3**

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

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

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

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

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

TH

## Hancock's half decade

**THE BEST OF**  
**HERBIE HANCOCK**  
**CBS 84106**

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



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



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

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

MP

## Back on the beat

**TOM SCOTT  
STREET BEAT  
CBS 83801**

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

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

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

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

MP

## Going for the heavy one

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

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

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

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

MP

## Messy

### Ramones

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

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

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

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

TH

## Worth shelling out for

**SHEL SILVERSTEIN  
FREAKERS BALL  
CBS, 31766**

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

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

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

TH

## Everyone loves Lene

**LENE LOVICH  
FLEX  
STIFF SEEZ 19**

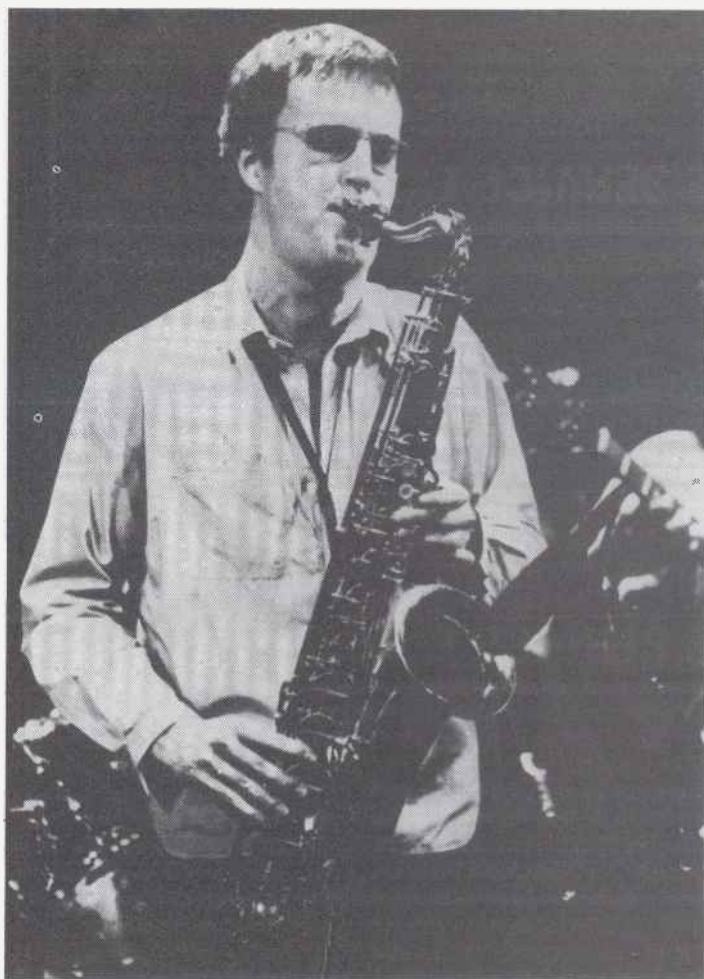
LITTLE Miss Enigma swoops back with her second polished and pleasing work.

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

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

An album that's difficult not to like.

MP



Tom Scott — blowing strong again.

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

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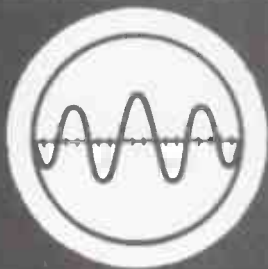


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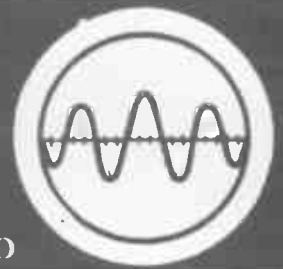
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# NEW TO YOU



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

## THE LATEST THING IN SKIN DIVING

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

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

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

and drumming on the wing of an aeroplane.

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

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

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



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

## NOT FOR WALTZ FANS

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

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

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

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



The Electro Harmonix DRM 16 Rhythm Matrix.

## SHETLAND'S GAIN

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

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

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

## PORTABLE MARTELLO

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

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

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



# NEW TO YOU

## PUTTING THE SQUEEZE ON

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



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

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

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

## BREWERY SPONSORS ROCK COMPETITION

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

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

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

The eventual winners will

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

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

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

## IT'S JUST THE LIMIT

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

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

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

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

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

## MOVING STRINGS

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

## ZEROSLEEVE

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

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

The sleeve will sell for about £1.95 for ten.

## DAVID'S DOUBLE

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

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



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

## RYAN SIGNS EXPRESSLY TO SONOR

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

Lloyd, who taught Phil

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



## OVATION WARNING

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

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

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

## JIM WILL WIND YOU UP

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

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

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

## NEVE NAB BBC DEAL

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

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

replace equipment which is more than 20 years old.

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

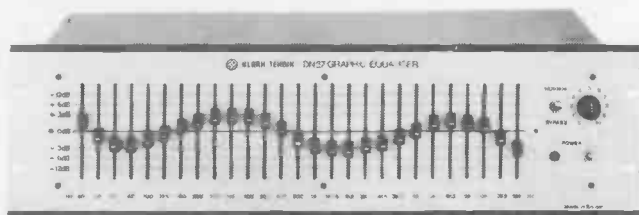
# NEW TO YOU

## KLARK EQUALISE THE ORIENT

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

The airport has bought 80 Klark-Teknik DN 27 Graphic

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



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

## IT'S ONE MORE FOR THE ROAD

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

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



The new Road RS 7120 cabinet.

# McKENZIE

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## Often heard rarely seen

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

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

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

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

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

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

### ENGINEER

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



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

# YOU WANT TO

## At 21, Gordon Fordyce has got the position—he's a studio engineer. Here's the story...

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

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

better than qualifications.

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

### VACANCIES

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

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

### TRAINING

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

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

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

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

# BE A WHAT?

himself into a much envied  
Tiffany Brown has been listening

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

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

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

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

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

Advice?

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

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

day and well into the night.

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

## PLAYING

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

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

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

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

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



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



# LETTERS and QUERIES

Edited by  
Gary Cooper



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

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

● Robert Butler, Telford, Salop.

## The tale of a tall bass

Dear Beat,

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

● C. G. Sleeve, Ashford, Kent.

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

● R. McDermott, Chester, Cheshire.

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

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

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

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

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

● G. Wayman, Devizes, Wilts.

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

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

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

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

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

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

## A lead on Nasty

Dear Beat,

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

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

● R. Gibbs, Copnor, Portsmouth, Hants.

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

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

## First find a Flying 'V'...

Dear Beat,

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

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

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

## Playing synth from scratch

Dear Beat,

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

## Heading for the country

Dear Beat,

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

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



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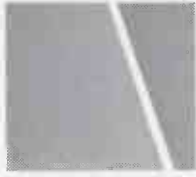
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I bet you thought we'd half-inched the two Aria guitars and the Hohner piano offered as prizes in our September competition. Not so.

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

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

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

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

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

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

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

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

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

## ARIA AND HOHNER — COMPETITION WINNERS



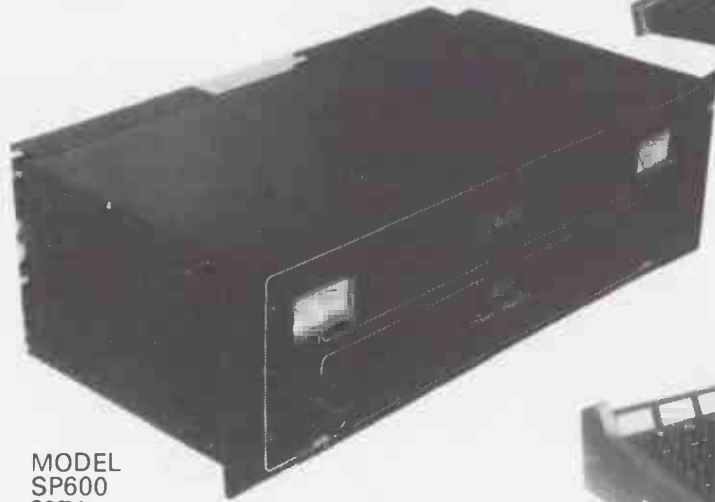
*The Aria presentation at Rose Morris' London showroom. Pictured from left to right are: Tony Horkins, editor of BEAT; Terry Mabey of Aria; Len Aldous with his Aria YS500; John Gold, manager of the shop; Mike Howard with his Aria SB600 bass and Pete Tulett of Aria.*



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

# AC-ES

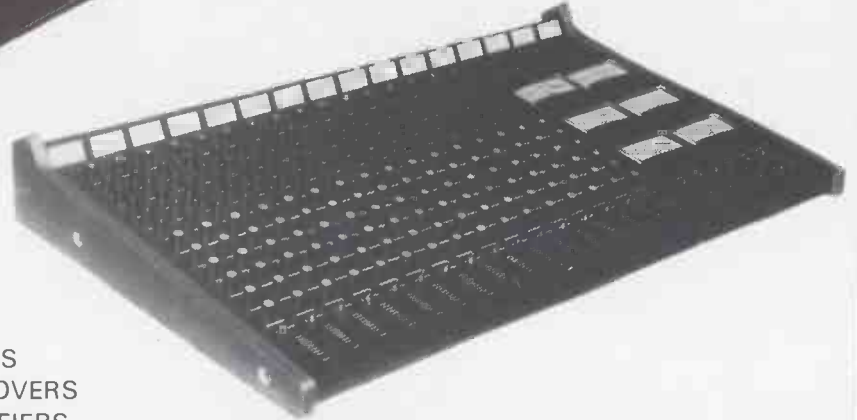
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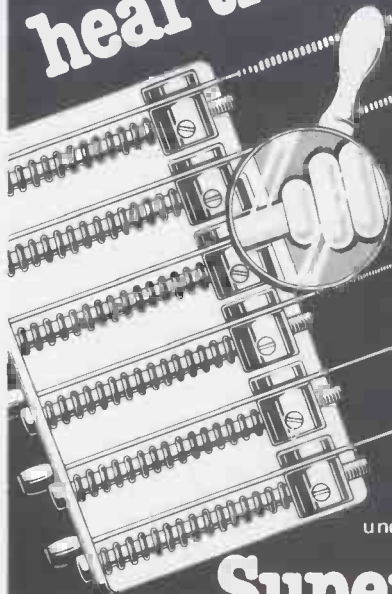
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**ARIA PRO II  
SB 1000  
FRETLESS BASS**  
Price: £361 inc. VAT

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

# LITTLE ARIA FOR

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

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

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

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

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

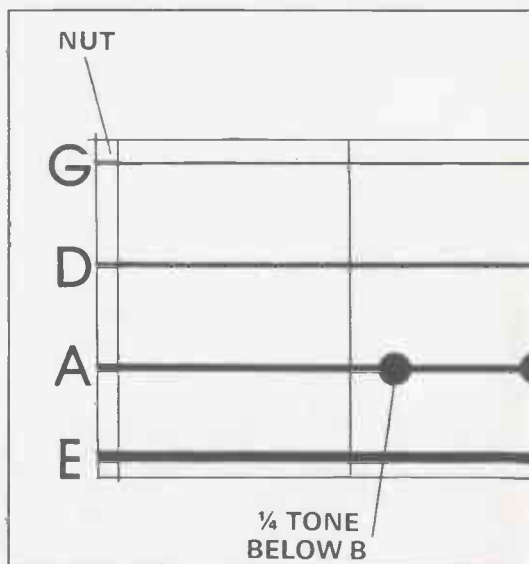
More important than that is the fact that if you follow the fret markings you're likely to hit a bum note. On a fretted guitar when you put your finger between two frets you're shortening the length of the string to the distance between the bridge and the fret. On this guitar you'll be shortening the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

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

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



Sting models the Aria Fretless bass.



Reviewed by: Sting

# IMPROVEMENT

Ed).

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

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

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

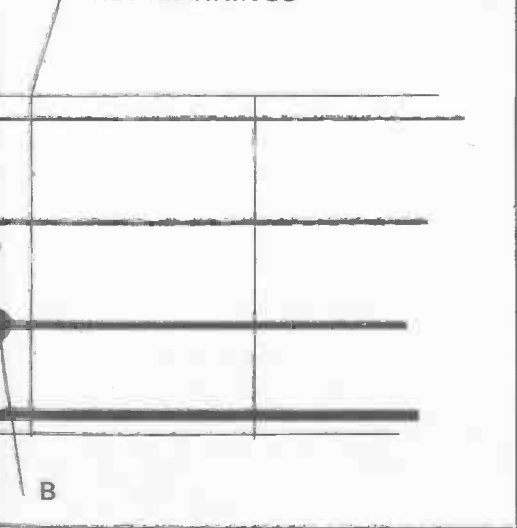
There's just the one pick-up on the bass placed midway between bridge and neck. It's a moulded-type, MB-1, but the guitar has a full-range of EQ which is good for just the one pick-up.

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



The fretted version of the SB 1000 bass.

## FRET MARKINGS



of The Police



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# Gordon Smith

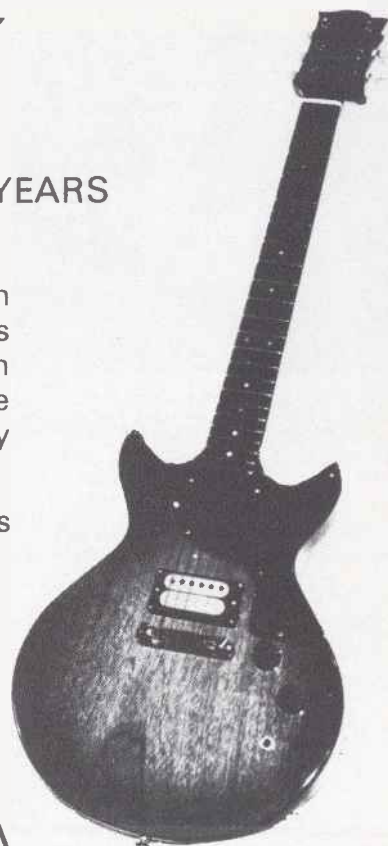
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## PETE BACK PB5 GUITAR

Price: £325 including case

**B**asically Pete Back makes custom guitars, but this PB5 is a standard model that he makes of his own design.

Starting at the top the head is fitted with six well-secured Grover machine heads, positioned squarely around the head ensuring easy access. The nut is bone and the spacing is very accurate.

### FAST

The neck is one-piece maple straight through to the body. It has the same width as the Les Paul though feels a little shallower. The frets inlaid into the Rosewood fingerboard are also similar to those on a Les Paul being big and chunky, which I really like. Overall it's a really fast, easy neck to play. It's got a couple more frets than a Les Paul (24 instead of 22) but the extra frets aren't that accessible. The cutaway in the body still ensures easy access within the normal fret regions.

### BRIDGE

The bridge is similar in design to the standard Gibson bridge in some respects. There's separate saddle adjustments set into it but has two grooves instead of one saddle. Overall it's an easy piece to adjust and set up as you want it.

The tailpiece is a weird type of design. Instead of ordinary holes for the strings to be pushed in there's angled grooves which ensure that they can't slip out. The whole thing is adjustable in height à la Gibson.

This standard model is fitted with two ordinary Gibson Humbuckers, nickel plated. As expected, they're excellent pick-ups.

### CONTROLS

The controls too are placed and

Reviewed by: Brian Robertson

## ALMOST A HALF PRICE LES PAUL

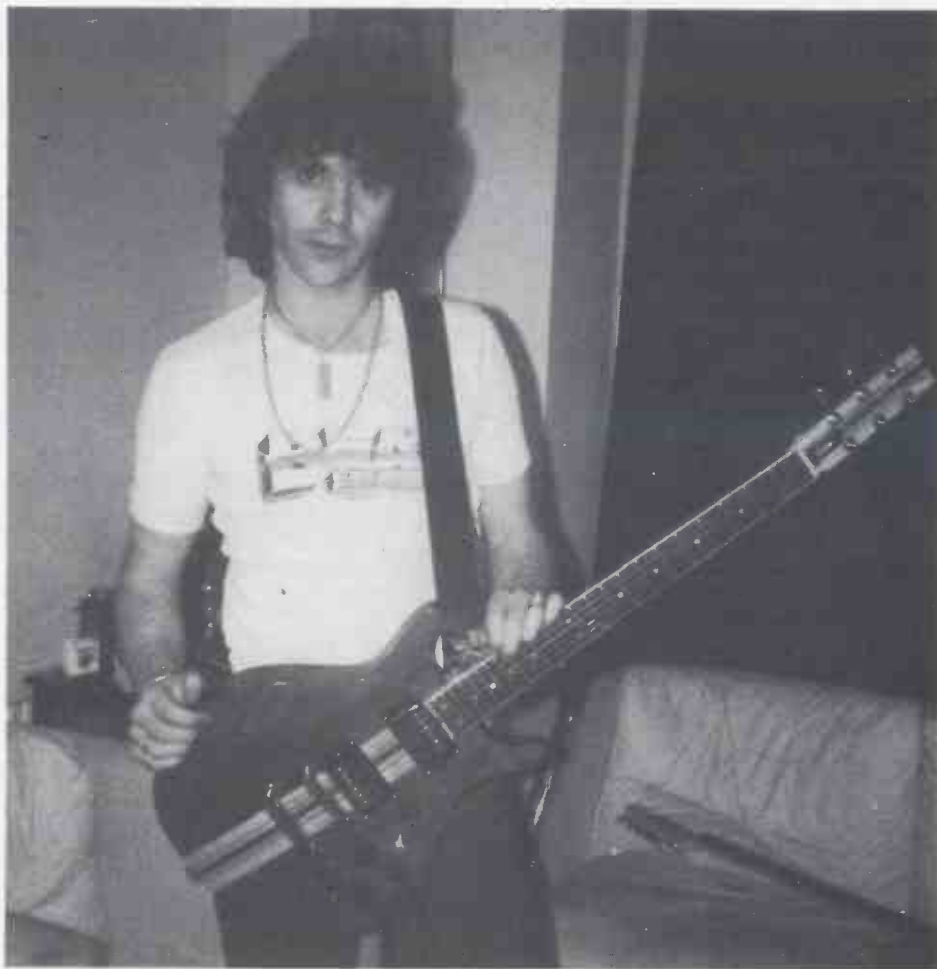
### COMFORTABLE

The actual body shape of the guitar is very unusual. The thickest part is where the controls are and in general it's contoured the opposite way around to your normal guitar. A very comfortable guitar to wear, very light and extremely well balanced.

Although I've drawn a lot of comparisons with a Les Paul it doesn't sound *quite* like one. The one piece neck causes more wood resonance. It's a very good guitar to get if you want a Les Paul type sound.

arranged as on a Les Paul, except for the pick-up selector which instead of being at the top is placed at the bottom like on an SG. From a personal level I'd have preferred it at the top but the overall design of the guitar lends itself to being at the bottom.

The knobs themselves are hat-box knobs which I use on all my guitars. Again like the Les Paul the gain is very consistent and the control of the treble pick-up has a wider range than on the bass pick-up. All this results in quite a few variants in sound.



Brian pictured with the excellent PB5 guitar and tasteful T-shirt.

Reviewed by: Jimmy Bain

## A BASS JIMMY CAN'T STOP PLAYING

I first saw and played this Pete Back bass when Pete brought it down to a Wild Horses gig at the Electric Ballroom and it was definitely love at first sight. I used it at the gig for the encore when Philip Lynott got up on stage for a jam, and he used my Yamaha.

It really is light and comfortable to use on stage and the combination of its unique contours and well-varnished finish make it extremely attractive on the eye. Pete Back has made instruments in this country for some

time and I think his style and craftsmanship is unbeatable.

In a bass guitar you must get your fundamentals right and Pete hasn't been stingy with them. Its fitted with Schaller machine heads which I've found to be the best, a Rickenbacker bridge with adjusting rubber dampers and Mighty Mite pre-pick-ups. The Mighty Mites have a very strong tonal range and plenty of balls.

The neck is made of maple and is narrow and very easy to play. The scale is 30¼ inches and it reminded me

### PETE BACK PB5 BASS

Price: £325 including case

overall of the EBO Gibson neck, though this one is more refined and certainly truer.

It's a very comfortable guitar to play on stage and sounds very pokey. With Philip using the Yamaha on that encore, which is extremely pokey, the Pete Back bass could still be heard loud and clear. I've also been using it on the Wild Horses album and its proved to be a good guitar in the studio. Eventually I used it on two tracks.

The controls are similar to that on a Gibson and are well placed, accurate and simple; just volume and tone. I opened the guitar up at the back and all the electronics are well insulated and well constructed. Like I said before, he's cut no corners.

The body is made of Ash and varnished with 12 coats of Two Pack Poly. The contours are really strange, reversed to your average bass, but still fit snugly to your body.

The overall combination of the best components and the best hand-crafted workmanship bring a great addition to the bass guitar world at an extremely affordable price. It's a bargain.

Thanks Pete Back for a bass that I can't stop playing.

It really is an excellent instrument. I think it's better than a Japanese guitar and you have to remember it's a hand made instrument. Bearing that in mind it really is excellent value.

#### A LITTLE ABOUT PETE BACK GUITARS

Pete operates from Yorkshire and apart from the two standard models reviewed here he can make any guitar a customer requires, with any finish, his prices starting at £250. 90 per cent of the pick-ups he uses are Mighty Mite and every one of his guitars is guaranteed for 10 years.

Should you wish to get in touch with Pete his address is 131 Ferham Road, Rotherham, Yorkshire and his number is Rotherham (0709) 557462.

Stop Press: Pete has just had a burglary. He lost a Peavey T60, Marshall 50 watt amp and one of his own double-neck guitars. Any info would be appreciated.



Jimmy with beloved PB5.



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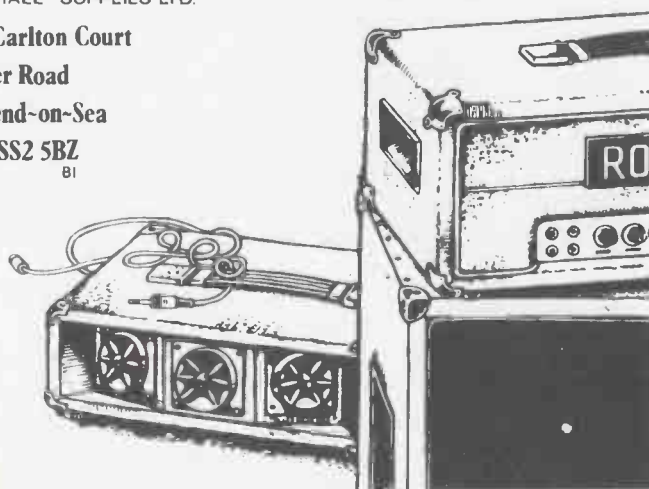
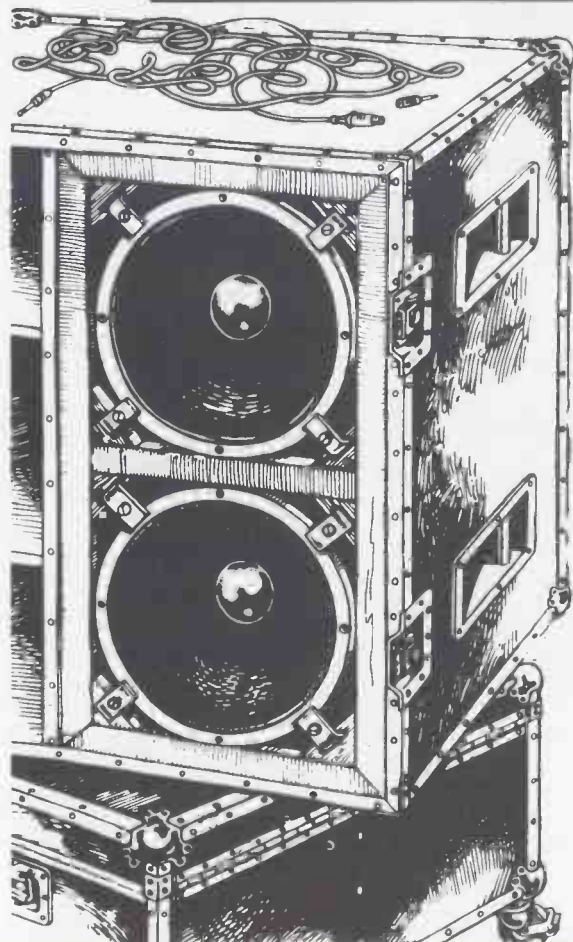
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## INSTRUMENT REVIEW Keyboards



### MOOG PRODIGY SYNTHESISER

Price: £295 inc VAT.

The Prodigy has obviously been introduced by Moog to cash in on the growing market in small synthesisers which was started by Wasp.

The Prodigy is a lot more formal than The Wasp, and a fair bit more expensive, Gary (Roberts) bought a Wasp recently and they cost less than £250, whereas the Prodigy is £295, so there's a fair price difference.

Looking at the layout, the Prodigy is far more logical than The Wasp, which has the controls all over the place. It's so logical that a dummy could understand it. Also it uses knobs, which I prefer to slider controls. Knobs are easier to graduate and they take up less room, which is important when you're packing the thing. These knobs have the added advantage that you can see what setting they're on from any angle.

Reviewed by: Johnny Fingers of The Boomtown Rats

## IN THE MOOG

The control panel is divided neatly into sections. From left to right you have the tune and glide knobs, the oscillators, the mixer, the filters, then filter contour and loudness contour. And to the left of the keyboard, which is two and a half octaves you have the modulation and pitch wheels. The wheels are excellent. They're very positive and work well. You can have hours of fun just messing around with those two.

I found that the glide knob was only half effective. After number 5 it does very little all the way up to ten.

There are two oscillators linked by a unison switch, which is how you tune them. On the Mini Moog there's a pitch or tuning noise which you use as a reference for tuning the two oscillators in. With the Prodigy you set up one oscillator and then tune the second one in using the unison switch. The oscillators are also very gutsy, which is something I've found with all Moogs. Most synthesisers just sound wimpy in that respect.

The Wasp has a very tinny, whiney sort of sound. But the Prodigy, like its big brothers has plenty of guts and a good attack.

The biggest disadvantage of the Prodigy is that it hasn't got a noise generator, so you can't get a wind or helicopter sound. That's where the Wasp scores. It's also monophonic which might put a few people off.

The keyboard responds fairly well, but since it's only two and a half octaves it's

really too small for anything apart from lead lines and certain bass riffs.

Turning to the construction. It's a well built instrument with wooden sides, and the case it comes in is a very strong steel lined job, which is essential if you're using it for gigs. You couldn't take the Wasp on the road, it just wouldn't stand up to it.

Basically I think the Prodigy would appeal to someone in cabaret, the guy with the Fender Rhodes who wants a few more sounds, or someone who just wants to mess around at home. It's cheap enough to have just lying around the house.

In some ways I prefer the Wasp; it has a greater variety of sounds. But I prefer the actual sound of the Prodigy. In the end I'm not really sure which one I'd have. But I think the Prodigy is slightly overpriced. If it was about £20 cheaper it would be good value, so shop around.



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## HOHNER FX PEDALS

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### INSTANT FUNK — £58.45

The Instant Funk is fitted with two controls — Threshold, which sets the level at which the effect comes in and Volume, which enables the volume of the effect to be set to the same level as the straight-through signal. Despite the controls, however, the amount of good sounds is still limited. I only managed to get one sound out of it that appealed to me.

I found that the harder you hit the strings the more accelerated the effect. And there was a fair amount of break-up in sound at high volumes, turning the note into some kind of a high pitched squeak.

Also I found it impossible to get a good sound out of it when playing chords. The effect only operates on the first note you

Reviewed by: Scott Gorham

# HOHNER: THE EFFECTS AREN'T SHATTERING

hit. The one thing in its favour was the fact that it operated quietly.

So for something that you're only going to get one solo out of it does seem a bit extravagant, and this particular sound is a bit outdated now anyway.

### VALVE OVERDRIVE — £40.35

To set up this unit you're supposed to adjust the 'Effect' control for the amount of distortion you want then adjust the volume control to balance the levels of distortion and straight-through sounds.

The name 'VALVE Overdrive' is really a posh way of saying distortion box. I found it really helped the sustain but gave perhaps too dirty a sound which doesn't really help to enhance the sound of the guitar.

I've had trouble previously with a Coloursound distortion box picking up cab services and the like, but so far with this one I've had no such problem. I've only used it in the studio though.

For the price it's not too bad. Pretty average, nothing new, but workable.

### PHASE SHIFTER — £69.00

This one isn't bad at all. It's a bit noisy but then again they all are. It features speed and depth controls. The speed control provides sweep speeds from about one sweep every five seconds to five

sweeps per second. Used in conjunction with the depth control you can produce all the normal phasing. Leslie and tremelo effects.

It works out cheaper than the MXR 90 and I'd say it's up to its standard. It's good for the price and has a good range on speed and depth.

### CHORUS FLANGER — £74.30

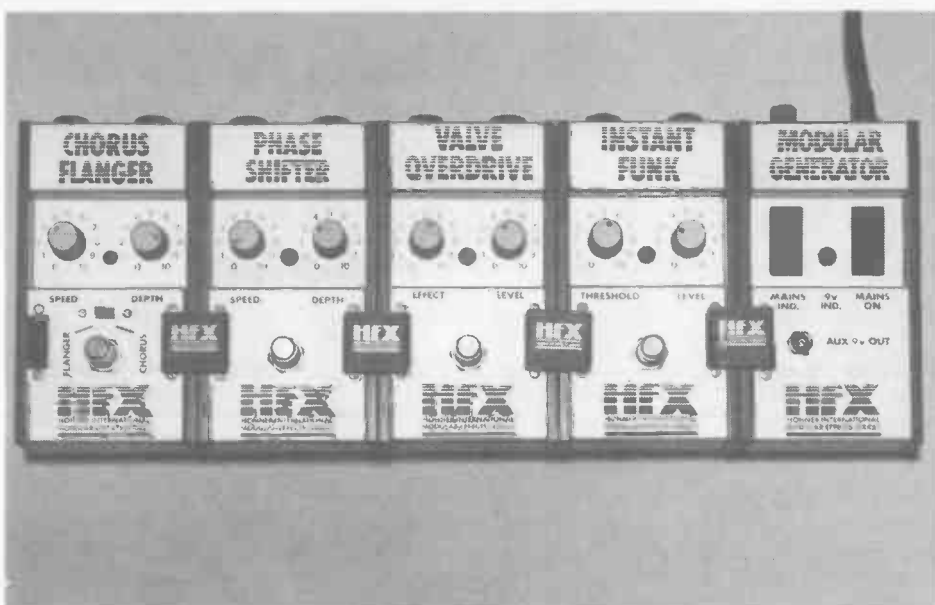
Effectively this can be used as a doubler too, which makes one guitar sound like two. Although it has a good amount of variants on it there's not a lot of distinguishing differences between the flanging and doubling effects. It seems to double better than it flanges.

And that's the lot. You're going to need a Modular Generator (£31.90) which also has an output to let you drive other effects. It's a very tidy little set-up which should cure a few on-stage problems. One point though. All the units are electrically connected by these small links (linking kits are an extra £3.15) which are a bit on the weak side. On the unit that I actually reviewed two out of the four links already showed signs of cracking. Considering the kicking they're going to get they should be stronger than they actually are. The base plate they all sit on was also bent.

But overall, an OK set of units which are good value for money.



Lizzy's Scott Gorham with Les Paul



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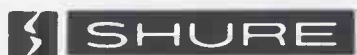
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**U**nderhill Studio sits just at the end of the Old Kent Road practically on New Cross Gate. It is a sixteen-track studio, but there is one feature which would make it look three-dimensional on a 2-D map of sixteen-track studios: No it's not a big bit of chewing-gum stuck on the roof, it is the facilities on the first floor above the actual studio and control room.

Well go on then. Tell us what it is.

O.K. Just a minute. I have to waffle up to it. Padding you know! I spoke to John Parry (the co-owner) in mid-January and he told me his plans which he hoped would put Underhill firmly on the map as a force to be reckoned with in the highly competitive studio market. He displayed some refreshing attitudes towards; the relationship between musician and studio; and the recording studio as a business (an honest living you might say) which, ultimately, the commercial studio is. That's commercial in the business sense not in the musical, although a field (musical) in which Underhill could cope adequately. And here we come to that special feature which, in itself, encompasses many of John Parry's attitudes in one fell swoop. On the first floor of Underhill Studio is the thing that places it above almost every other studio in the sixteen-track bracket, and that is, quite simply, the bar and restaurant. A bit of an anticlimax that was! Wait a minute, and I'll explain. You're so impatient.

## Restaurant

It would be very foolish for me to say that the only reason Underhill stands out above any other 16-track studio is the fact that it has a bar and restaurant upstairs. That would be complete nonsense. I mean the fact is, it's a very large number of factors which go to make a recording studio more inviting to the potential client, but the least important of these factors is certainly not the 'rest-room'. And anyway, forgetting all the other factors for the moment, the first floor of Underhill deserves a special mention.

The bar itself could hold around 30-40 people, the restaurant could hold about 15-20. The idea is: that from, roughly, February 13 a 'club' solely for musicians (and presumably their friends) will be in operation in Underhill. For a membership fee of, something like, £20 a year, musicians can meet and have a drink and maybe a light snack, in an atmosphere more 'relaxed' than a 'normal' drinking establishment. A sort of scaled down Speakeasy. For the clients who are recording in the studio downstairs, perhaps the call of alcohol that close at hand will be too much and no work will get done, but that remains to be seen! The idea is a good one, but not without some distinct advantages and disadvantages. The advantages are: the availability, close at hand, of a relatively uninhibited social environment for the partaking of a light refreshment or a bite to drink. The money from membership fees and the bar would help to subsidise the running costs of the studio and therefore result in comparatively low hire charges. At present, the hourly rate for 16-track is £18. That's not bad for the studio and its toys alone. The most obvious disadvantages

(for me at least) would come from the more rowdy patrons. I can think of nothing worse than doing tricky overdubs requiring a lot of concentration and some drunken idiot falling into the control room and blowing it. Some of the more sensitive musicians/producers might prefer to have the whole building to themselves, bar and all. In that case, John strikes me as the kind of guy who tries to make everyone happy, but could be persuaded to make his decisions in favour of the recording clients who, after all, are there to do what the premises was built for. I suppose it's just a matter of trying it out and seeing what the best way of working both parts together is and finding the best way of doing it, simply by doing it. Only time will tell and the idea isn't any less good for all its pros and cons. I mean, just think, A RECORDING STUDIO IN A PUB! Or is it the other way round?

## Idealistic

Now to get back down to earth. The studio itself has been in operation for about 18 months and was initially built by John, his partner Les Copley and the engineer Laurie Bipple. It was intended to be used mainly by the band (which John and Les manage) called Upp and as a result the band have recorded their first album there. John told me that they have never advertised the studio up 'til now because he wanted a regular clientele who had learned about the place by word of mouth. A bit idealistic but not without merit in building up a good sturdy reputation through the ravings of enthusiastic past users. I called John to namedrop and this he did with carefully concealed pride. U.K. Subs, Dollar, Jeff Beck, Stanley Clarke, to name but a few as they say.

For my liking the control-room didn't have enough going for it in its depth. It was certainly long enough but just a bit too narrow. The studio is a good size, at a really rough guess I'd say it was about 400 square feet. There isn't a drum booth but there are a number of screens ranging from about five feet high to about nine feet high.



Engineer Terry Medhurst at the Underhill controls.

The acoustic range in the studio is also quite broad from quite 'live' to well dampened, depending on where you set up. There is a 'live' vocal/brass etc room almost completed at the far end of the studio and should be operational in a month or two.

On the equipment side Underhill rates surprisingly high in the control-room. The tape machine is a standard Studer 2" with remote control and vari-speed. The desk is a slightly modified Amek 24-16 with four auxiliary sends and six returns per channel (only two are in operation at the moment). The playback is monitored through JBL 43/43s powered by a Crown 150W stereo amp — soon to be replaced by either Pace mosfet amps or HH mosfet amps. Most of the money from hiring out the studio is currently being re-invested in updating (although most of it isn't out of date) or upgrading the equipment. Some 24-track studios would give their right channel for some of the gadgets that they have in

Underhill. The latest acquisition is an incredible Lexicon 224 Digital Reverb unit (a mere £6000). It is remote controllable and also programmable. It has about eight different standard settings ranging from 'large auditorium' to 'plate' with an amazing 30 seconds plate reverb. Not only that, there is a sort of graphic six band frequency modulator with which you can adapt the standard settings, make up your own and put whatever you come up with into a 10 (I think) channel memory which you can recall at any time. Phew!! There is a Pro Audio stereo ten-band graphic e.q., an Audio and Design sweep e.q. and a parametric e.q. with digital memory is on the cards as a future acquisition. There is an Eventide Digital Delay, an Eventide Harmoniser (in a 16-track?), one of the excellent Marshall Analogue Time Processors (in a 16-track?), two Urei stereo compressors, two Audio and Design stereo compressors. Oh! I almost forgot the AKG b.x. 20 reverb

unit and the Tom Numan Plate. Oops! Sorry, the three Keepex noise gates. There!

### Steinway

Instruments in the studio consist of a nice Steinway grand, a chirpy little Knight upright, a Yamaha C.S. 80 Polysynth, a Fender Rhodes, HH combo and a Fender Twin.

Lastly Laurie is very proud of his collection of mikes which is made up of: AKG's ... 224, D.12, D.25, D.202, C.451; Neumann ... 87s, 67s, K.M.84; Beyers ... 67s, 88s, 201s, M.160.

O.K. the future of Underhill is very much in the hands of its 'club' members and its clientele now. They will have to learn to live together under the same roof, and don't doubt that a few compromises will have to be made by everyone concerned. Isn't that the way a successful relationship bears fruit? The studio itself is very well equipped indeed for a mere 16-track, and I think 16-track studios are being used more and more by today's new musicians. 24-track is such a daunting

prospect. There is a terrible feeling of inadequacy if you fail to fill every available track you have at your disposal, mixes and everything becomes more complicated then. For a lot of people sixteen track recording is adequate and easier to cope with. I mean Sgt. Pepper was done on two four-tracks — wasn't it?

**RUSSELL WEBB**

*Much to our surprise Russell Webb announced as he brought this article into the office that he has now joined the Skids as their bassist. We thought he was kidding but a quick scan of the music weeklies the following week added foundation to his story. And to top it all they had to go and print pictures of him. Have we not suffered enough.*

*Seriously though, congrats from all at Beat Russell and we hope all goes well. Now can I have that £15 you owe me! — Ed.*

# The French have a word for heavy drums



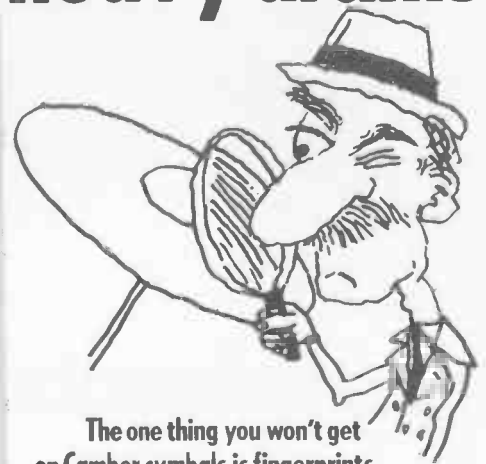
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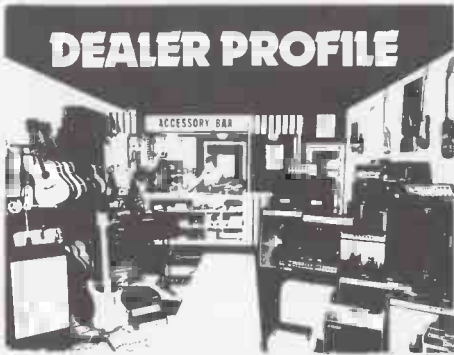
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# A PLACE FOR EVERYTHING

# MUSIC GROUND



A twenty minute drive from Doncaster and you find yourself in the small town of Dunscroft. It's here that Rick Harrison has surrounded himself with four walls, a staff of five very enthusiastic and competent musicians and one of the largest and most comprehensive ranges of gear that you're likely to find under one roof.

## EVERYTHING

There's a place for everything in this store, and everything in its place. A five minute wander around will show you that you'd be the unluckiest bloke (oops! Sorry ladies) on two legs if you left without the article you entered the place for.

It's also Music Ground's proud boast that they will match or beat any genuine advertised price. John McKendrick, one of the helpful staff members said: "As long as the piece of equipment isn't in a sale and it's new, we will match the price."

Looking around the shop you'll find the big names and lesser known names in all departments. If you're after keyboards you'll find Fender Rhodes, Yamaha, Moog, Roland, Crumer, WLM, Wasp, Logan and Korg.

On the amplifier side there's quite a choice whether you're a valve or transistor fan. How does Marshall, Carlsbro, Music Man, Yamaha, Park, Orange, Burman, Vox, Lab, Sunn, Peavey, Roost, Laney and Ampeg grab you?

## GUITARS

Hung from every wall are the guitars, which include the ubiquitous Strats and Teles, Les Pauls and SGs. But the shop does deal in esoterica like Travis Bean, Rickenbacker, Ovation and Music Man. Music Ground also tries to get hold of interesting secondhand guitars. At the moment they have two old Epiphones in stock; a Sorrento for £295 and a Granada for about £150.

Music Ground are also the Northern stockists for Sho-Bud pedal steel guitars, which they do a healthy trade in. "There's not a great demand for pedal steel guitars" says John, "but it is gradually increasing. We sell mainly to the middle-aged guy who starts off on Hawaiian guitar and wants to play the instrument purely as a hobby. But we do sell to Country and Western bands. The

most popular model is probably the Lloyd Green."

## MARTIN

On the acoustic side Music Ground have the full range of Yamaha guitars including the Yamaha classicals; Fenders, Fylde, and Ovation. They are also the main agents for Martin guitars.

For those of you with less money to spare there's a good selection of Eko, Kay and Eros acoustics.

If it's skin-bashing equipment you're after, you're bound to find something to please you. There's Premier, Tama, Ludwig, Pears, Yamaha, Rogers, Sonor and Beverley.

## RECORDING

And if it's recording equipment you want there are Teac four and eight track decks, and mixing desks available.

And last but not least there's a large range of effects pedals, including Electro Harmonix, Bose, Carlsbro, MXR and Coloursound. Mike the repair man will also have a go at repairing anything you put his way. There's also HP and part exchange available.

The Dunscroft store has been there for three years, and five months ago Rick opened a new store in the middle of York. At the rate Music Ground are expanding they'll be needing another shop soon.

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## LIGHTING

CHAMELEON LIGHTING, 40 Westfield Avenue South, Saltdean, Brighton BN2 8HT. 0273 32539

LAIR HUST LTD., 7/9 Wood Close, London E2 01-639 7547

METEOR LITES, 8 Pinnocks Lane, Baldock, Herts 0462 892121

## P.A. SYSTEMS

AXIS SOUND EQUIPMENT, 58 Avon Road, Bournemouth, Dorset BH8 8SE. 0202 38246

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

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

GROUND CONTROL, 7/9 Wood Close, London E2. 01-739 7543

H.B.P.A. HIRE, 16 Wallasey Crescent, Ickenham, Uxbridge, Middx. Ruislip (71) 73271/36986

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

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

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

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

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

E. ZEE HIRE LIMITED, 7-9 Market Road, London N17. Tel: 01-609 0246

## PERCUSSION INSTRUMENTS

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

## EQUIPMENT REPAIR SERVICES

MAURICE PLAQUET LTD., (Colin Barton), 358-360 Uxbridge Road, Shepherds Bush, London W12 01-749 3232

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

## AMPLIFICATION

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

## ORGANS & AMPS

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

STEVE JACKSON, Roundhouse Music, 72-73 Chalk Farm Road, London N.1. 01-287 5641/2. Evenings 01-340 8105.

## SPEAKERS

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

## GUITAR SERVICES

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

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

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

## INSURANCE

CANWORTH BROKERS LTD., 43 South Molton Street, London W1Y 1HB 01-408 2272 (10 lines)

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

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

## LIGHTING EQUIPMENT FACILITIES

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

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

MULTIFORM ELECTRONICS LTD., 22 Portugal Road, Woking, Surrey GU21 5JE 04962 70248

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

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

## MAIN AGENTS FOR

ALTEC & UNIVERSITY SOUND

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

## MANUFACTURERS

ELKA-ORLA (UK) LIMITED, 19 Bluebridge Industrial Estate, Halstead, Essex. Halstead 5325/6

## AMPLIFICATION

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

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

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

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

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

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

## ELECTRIC ORGAN KITS

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

## CABINET FITTINGS

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

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

## CUSTOM-BUILT PERCUSSION & FITTING

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

## P/A EQUIPMENT

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

EPICENTRUM, Foxhouse, Moor Road, Langham, Colchester, Essex 020 636 6668

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

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

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

## SYNTHESISERS

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

## MUSICAL INSTRUMENT SHOPS

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

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

ASSEMBLY MUSIC, Alfred Street, Bath (0225) 63508

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

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

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

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

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

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

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

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



# EQUIPMENT PRICE GUIDE

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

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

## GUITARS

### BALDWIN

<b>GRETSCH</b>	
White Falcon Double Cutaway - Stereo	£1030.38
White Falcon Double Cutaway - Mono	991.53
White Falcon Single Cutaway - Mono	839.23
Super Chet - Red	864.78
Super Chet	
W/Bixby - Red	914.87
Super Chet - Walnut	864.78
Super Chet	
W/Bixby - Walnut	914.87
Super Axe	693.05
Atkins Axe	543.81
Country Gentleman	642.96
Nashville	618.43
Tennessee	543.81
Roc Jet - Black	493.72
Roc Jet - Red	457.95
Roc Jet - Walnut	591.85
Country Roc	591.85
Country Club	
Shaded	602.08
Country Club	
Natural	602.08
Corvette II	311.77
Deluxe Corvette	347.35
Roc I	287.44
Broadkaster Solid Body - Natural	393.72
Broadkaster Solid Body - Shaded	493.72
Broadkaster Hollow Body - W/Bixby	
Natural	543.81
Broadkaster Hollow Body - W/Bixby	
Shaded	543.81
Broadkaster Bass - Natural	493.72
Broadkaster Bass - Shaded	493.72
Broadkaster Hollow Body - Natural	567.32
Broadkaster Hollow Body - Shaded	567.32
Broadkaster Hollow Body - Red	550.97
5 String Sho Bro	401.72
7 String Sho Bro	401.72
Spanish Sho Bro	401.72

### BOOSEY & HAWKES

<b>DI GIROGIO (BRAZIL)</b>	
No 16 Signorina	POA
No 18 Estudiante	POA
No 28 Classico	POA
No 36 Bel Som	POA
No 30 Amazon	POA
<b>TAKEHARU</b>	
GT85 full size	POA
GT120 full size	POA
GT180 full size	POA
WT100 jumbo	POA
WT200 jumbo	POA
WT100-12 jumbo	POA
<b>VEGA</b>	
V244	POA
V445	POA
V445-12 str	POA
V446	POA
V446.S	POA
VB45	POA
2052M case	POA
<b>VITTORO</b>	
570 Small size Classic	POA
575 Full size Classic	POA
<b>ANGELICA</b>	
2852 Folk guitar	POA
2853 Jumbo guitar	POA
2854 Class guitar	POA
2855 Small size Classic guitar	POA
<b>ANGELICA MANDOLIN</b>	
584 Flat-back Model	POA

### BRODR JORGENSEN

<b>KRAMER</b>	
K450B	431.17
K450BC	488.90
K2000	466.74
K2000C	524.45
K3000	400.01
K3000C	457.77
K4001	342.22
K4001C	399.99
K5000	443.56
K5000C	501.33
KGC	60.45
KBC	61.98
All prices and specifications are subject to alteration without notice. Left handed models are available at an additional cost of 10%. Bass guitars available in fretless models at an additional cost of 3%.	
<b>Flattop Guitars</b>	
W D15	64.81
W F15	55.55
W D25	109.26
W D25/12	115.74
<b>Solid Top Guitars</b>	
W D-26S	134.26
W D-27S	148.15
W D-28S	226.85
W D-30S	254.63
W D-30S-12	267.59
W D-50S	328.70
<b>Solid Wood Series</b>	
WTRD	189.81
WPSD	208.33
WPS-12	217.59
WPSDCD	236.11
<b>Wing Series Electric Guitars</b>	
WHGBL	222.22
WHGBR	222.22
WHTS	222.22
WFR	262.23
WFM	262.23
WFAS	262.23
WSB 6	131.16
WSB 30R	313.00
WSB 30M	334.00
WSB 401	213.00
WSB 402	274.00
<b>5-String Banjos</b>	
W B-10	69.44
W B-12	115.74
W B-16	328.70
<b>Mandolins</b>	
W M-2	82.41
W M-3S	189.81
W M-4S	361.11
W M-5S	379.63
<b>Guitar Cases</b>	
WGC 62	37.04
WGC 64	41.66
WGC 72	34.00
WGC 74	40.00
WBC 82	41.00
WMC 90	26.00
<b>Options</b>	
Transducer Pickup	54.25
Left-Handed Models	additional 15%

### BOOSEY & HAWKES

<b>FENDER SOLID BODY ELECTRIC GUITARS</b>	
11-0100 Jazzmaster Sunburst Only	433.97
<b>TELECASTER GUITARS</b>	
11-1300 Telecaster Standard R/N	311.71
11-1302 Telecaster M/N	336.71
11-1320 Telecaster LH R/N	337.39
11-1322 Telecaster LH M/N	358.41

11-0700 Telecaster Custom R/N	336.71
11-0702 Telecaster Custom M/N	358.36
11-0720 Telecaster Custom LH R/N	377.41
11-0722 Telecaster Custom LH M/N	392.75
11-0800 Telecaster DeLuxe M/N	395.56
11-0820 Telecaster DeLuxe LH M/N	439.77
All Telecaster models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
<b>TELECASTER GUITARS (WITH CASES)</b>	
New Custom Colours	
1 0 - 0 7 0 0 - 5 2 3 - 4 Telecaster Custom with case Antigua	400.37
1 0 - 0 7 0 0 - 5 2 4 - 3 Telecaster Custom with case Plum	400.37
1 0 - 0 7 0 2 - 5 2 3 - 7 Telecaster Custom with case M/N	425.51
1 0 - 0 7 0 2 - 5 2 4 - 6 Telecaster Custom with case M/N Plum	425.51
1 0 - 1 3 0 0 - 5 2 3 - 0 Telecaster Antigua with case	375.13
1 0 - 1 3 0 0 - 5 2 4 - 9 Telecaster Plum with case	375.13
1 0 - 1 3 0 2 - 5 2 3 - 2 Telecaster M/N	400.37
Antigua with case	
1 0 - 1 3 0 2 - 5 2 4 - 1 Telecaster M/N Plum with case	400.37
<b>STRATOCASTER GUITARS</b>	
10-0800 Stratocaster WT R/N	374.17
11-0902 Stratocaster WT M/N	405.05
11-0904 Stratocaster LT R/N	337.51
11-0906 Stratocaster LT M/N	366.47
11-0920 Stratocaster WT LH R/N	411.29
11-0922 Stratocaster WT LH M/N	436.14
11-0924 Stratocaster LT LH R/N	381.70
11-0926 Stratocaster LT LH M/N	404.88
All Stratocaster models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
<b>STRATOCASTER GUITARS (WITH CASES)</b>	
New Custom Colours	
1 0 - 0 9 0 0 - 5 2 3 - 3 Stratocaster WT R/N with Case Antigua	439.72
1 0 - 0 9 0 0 - 5 2 4 - 2 Stratocaster WT R/N with Case Plum	439.72
1 0 - 0 9 0 2 - 5 2 3 - 6 Stratocaster WT M/N with Case Antigua	464.84
1 0 - 0 9 0 2 - 5 2 4 - 5 Stratocaster WT M/N with Case Plum	464.84
1 0 - 0 9 0 4 - 5 2 3 - 9 Stratocaster L/T Antigua with Case	407.39
1 0 - 0 9 0 4 - 5 2 4 - 8 Stratocaster L/T Plum with Case	407.39
1 0 - 0 9 0 6 - 5 2 3 - 1 Stratocaster L/T M/N Antigua	432.88
1 0 - 0 9 0 6 - 5 2 4 - 0 Stratocaster L/T M/N Plum	432.88
<b>BRONCO GUITARS</b>	
11-4000 Bronco R/N	198.38

<b>MUSICMASTER GUITARS</b>	
11-4500 Musicmaster R/N	179.69
Bronco and Musicmaster models available in White (505) and Black (506) only.	
<b>MUSTANG GUITARS</b>	
11-4900 Mustang R/N	246.53
11-4902 Mustang M/N	271.28
11-4920 Mustang LH R/N	258.97
11-4922 Mustang LH M/N	290.07
All Mustang models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
<b>TELECASTER THIN LINE</b>	
12-3000 Telecaster Thinline M/N	389.25
12-3020 Telecaster Thinline LH M/N	401.45
All Telecaster Thinline models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
<b>FENDER 'F' SERIES CLASSIC GUITARS</b>	
94-6000-000-0 FC-10 Classic Guitar	48.58
94-6100-000-4 FC-10 Classic Guitar	58.43
94-6200-000-9 FC-20 Classic Guitar	80.18
94-6300-000-3 FC-30 Classic Guitar	101.71
94-6400-000-8 FC-40 Classic Guitar	109.58
<b>FENDER 'F' SERIES FLAT TOP ACOUSTIC GUITARS</b>	
94-8000-000-7 F-15 Steel Strung Acoustic Guitar	63.13
94-8100-000-1 F-25 Steel Strung Acoustic Guitar	86.10
94-8200-000-6 F-35 Steel Strung Acoustic Guitar	93.72
94-8300-000-0 F-45 Steel Strung Acoustic Guitar	92.81
94-8400-000-5 F-55 Steel Strung Acoustic Guitar	115.94
94-8500-000-0 F-65 Steel Strung Acoustic Guitar	119.30
94-8600-000-4 F-75 Steel Strung Acoustic Guitar	159.57
94-8700-000-9 F-85 Steel Strung Acoustic Guitar	178.36
94-8800-000-3 F-95 Steel Strung Acoustic Guitar	232.61
94-8900-000-8 F-80 12 Steel Strung Acoustic Guitar	177.37
94-9000-000-0 F-115 Steel Strung Acoustic Guitar	406.69
<b>FENDER 'F' SERIES GUITAR CASES</b>	
91-9460-000-3 F Series Guitar Case - Classic	38.13
91-9461-000-0 F Series Guitar Case - Jumbo	41.54
<b>FENDER 'F' SERIES LEO BANJO (Inc. Case)</b>	
94-9200-000-0 Fender Leo Banjo Bluegrass	238.67
<b>FENDER PEDAL &amp; STEEL GUITARS</b>	
14-0200-500-9 Pedal	1188.00
1000 Steel Guitar Sunburst	
14-0400-500-8 Pedal	656.00
400 Steel Guitar	
14-0820-510-6 Fender D6 Steel Guitar Blonde	250.00

14-1220-501-2 Champ Steel Guitar Blonde	115.00
14-2000-506-1 Student Single Pedal Guitar	393.50
14-2100-506-5 Artist Single Ten Black	660.30
14-2100-514-6 Artist Single Ten Mahogany	660.30
14-3820-506-2 Dual Six Guitar Black W/Case	303.50
14-3920-505-8 DeLuxe Six Guitar W/Case	271.00
14-3920-506-7 DeLuxe Six Guitar W/Case	271.00
14-4220-505-0 Champ Steel Guitar White W/Case	172.00
14-4220-506-9 Champ Steel Guitar W/Case	172.00
14-9998-500-3 Pedal 900 Steel Guitar Sunburst	902.00
<b>FENDER SOLID BODY BASS</b>	
<b>PRECISION BASSES</b>	
18-0100 Fender Precision Bass R/N	325.61
18-0102 Fender Precision Bass M/N	347.42
18-0104 Fender Precision Bass Narrow R/N	337.00
18-0106 Fender Precision Bass Narrow Maple Neck	358.52
18-0108 Fender Fretless Precision Bass R/N	327.78
18-0110 Fender Fretless Precision Bass M/N	349.08
18-0120 Fender Precision Bass LH R/N	347.42
18-0122 Fender Precision Bass LH M/N	372.29
18-0128 Fender Fretless Precision Bass LH R/N	315.50
18-0130 Fender Fretless Precision Bass LH M/N	355.09
All Precision Bass models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
<b>PRECISION BASSES (WITH CASES)</b>	
New Custom Colours	
1 9 - 0 1 0 0 - 5 2 3 - 1 Precision Bass R/N with Case Antigua	401.23
1 9 - 0 1 0 0 - 5 2 4 - 0 Precision Bass R/N with Case Plum	401.23
1 9 - 0 1 0 2 - 5 2 3 - 4 Precision Bass M/N with Case Antigua	426.25
1 9 - 0 1 0 2 - 5 2 4 - 3 Precision Bass M/N with Case Plum	426.25
<b>JAZZ BASSES</b>	
18-0200 Fender Jazz Bass R/N	383.87
18-0202 Fender Jazz Bass M/N	408.72
18-0220 Fender Jazz Bass LH R/N	398.30
18-0222 Fender Jazz Bass LH M/N	439.90
All Jazz Bass models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
<b>JAZZ BASSES (with cases)</b>	
New Custom Colours	
19-0200-523-6 Jazz Bass R/N with Case	461.45
19-0200-524-5 Jazz Bass R/N with Case Plum	461.45

19-0202-523-9 Jazz Bass M/N with Case Antigua	486.54
19-0202-524-8 Jazz Bass M/N with Case Plum	486.54
<b>TELECASTER BASSES</b>	
18-0300 Fender Tele Bass M/N	324.20
18-0320 Fender Tele Bass LH M/N	330.40
All Telecaster Bass models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
<b>MUSTANG BASSES</b>	
18-0400 Fender Mustang Bass R/N	259.03
18-0402 Fender Mustang Bass M/N	280.72
18-0420 Fender Mustang Bass LH R/N	265.52
18-0422 Fender Mustang Bass LH M/N	301.72
All Mustang Bass models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
<b>MUSICMASTER BASSES</b>	
18-0700 Fender Musicmaster Bass R/N	139.13
18-0720 Fender Musicmaster Bass LH R/H	151.74
All Musicmaster Bass models are available in White (505) and Black (506) only.	
<b>CHAPPELL</b>	
Classical:	
C.100	36.00
C.101	43.00
C.102	49.00
C.103	59.10
C.104	65.00
Steel strung:	
C.200	49.50
C.201	63.00
C.202	43.00
C.203	54.00
Bolin Handmade:	
C.10	180.00
B.11	150.00
B.12	120.00
<b>CLEARTONE</b>	
<b>CMJ ELECTRIC</b>	
SC36DB Black	120.35
SC36DSB Sunburst	120.35
SC30	94.40
LS26	109.13
LS26 Left Handed	123.85
FV26D & Case	174.08
PB Custom Fretless Bass	195.30
JB20 Bass	92.67
TL Custom	151.58
SC36DW	120.35
SC36 Left Handed	127.73
SC Custom	171.49
SC 400	242.51
LS59TV	147.23
LS58D	147.23
LS26G	125.56
LS26DS	125.56
LS26DS Left Handed	132.49
LS26D	125.56
LS26D Left Handed	132.49
LS Custom	203.53
LS230	111.67
LP200 GCN	162.17
SG Standard	164.54
SG Special	164.54
SG Custom	194.86
1944 Twin Neck & Case 12/6	304.56



1954 Twin Neck & Case 6/4	304.56	2371 Semi-Ac bs.	141.00
175DC	164.54	2374 Semi-Ac Id	154.00
ES Custom	177.55	2395 Semi-Ac nat	132.00
HR 500	218.61	2409B bs.	160.00
PB Custom Bass	175.81	2409BV bs.	167.00
PB14 Bass	92.67	2387 Custom Vulcan	198.00
JB Custom Bass	186.22	2387CU Vulcan bs	210.00
JB 200N Bass	179.36	2348 Phoenix	207.00
JB24 Bass Left		2617S Artist nat	231.00
Handed	116.08	2459 Venturer	222.00
RK24 Bass	194.86	2469 Vulcan II	223.00
EB Custom Bass	173.21	2683 Solid special	232.00

<b>ACOUSTIC</b>			
Mountain G120		698E Gt. Western elec	104.50
Concert	58.72	684E Super Electric	121.00
Mountain G150		698 Gt. Western jbo	120.00
Concert	64.04	698M Gt. Western maple	137.00
Mountain G200		698BK Gt. Western Black	120.00
Concert	74.07	693 Gentleman Jim d/I	107.00
W200B Jumbo	68.80	684/12 Super Jumbo	104.00
MJ200N Jumbo	106.54	684BLK Black	97.00
Junior Classic	27.36	683 Super Jumbo	85.00
Concert Classic	29.77	684/L Left-Hand	97.00
Junior Western	34.81	628/12 Californian	86.00
110 Western	41.78	b28 Californian jbo	78.00
Hashimoto W 350 Western	164.31	62 Bronco fk	44.00
Mountain F100 Folk	53.12	627/12 Bronco jbo	71.00
Mountain W120		627L Left-Hand	72.00
Jumbo	63.31	642 Folk	144.00
Mountain W120/12		670 12 str	133.00
Jumbo	72.87	699 Blonde	116.00
Mountain W150		697 Tennessee 6	125.00
Jumbo	73.42	695 Nashville 6	92.00
Mountain W230		758 Gt. Western Artist jumbo	100.00
Jumbo	101.85	670	124.00
Mountain W250D		952 Antroria Vintage jbo	82.00
Jumbo	120.60	684/6 Super Nashville	94.00
Mountain W300			
Jumbo	137.57		
Mountain R500D			
Jumbo	230.53		

**J. T. COPPOCK**

<b>ANTORIA</b>			
2355 Big Jack S.Ac. Sunburst	173.00	1904 Black 2pu	83.00
2355M Big John S.Ac. Maple	190.00	1904S Sunburst 2pu	82.00
2357 Mt. Strad Violin Bs.	88.00	1908 Bass 2pu	85.00
2350 Memphis Custom	136.00	1940 Sunburst 3pu	91.00
2350 Memphis std.	132.00	1940W White 3pu	91.00
2350L Memphis std l/h	114.00	1940 Ash 3pu	96.00
2351 Memphis d/I	136.00	1941 Cherry Jun 1pu	75.00
2351DX Memphis d/I	148.00	1942 Walnut 2pu	75.00
2351 Memphis Original	141.00	1944 Walnut 2pu	82.00
2342V Memphis	170.00	1949 Stereo bs 2pu	159.00
2341 Memphis ctm d/I	154.00	1950 White	113.00
2343 Memphis jun	159.00	'951 Cherry	112.00
2337DX Memphis jun d/I	173.00	1952 Bass	109.00
2350 Memphis white	144.00	<b>ANTORIA CLASSICAL</b>	
2405 Custom 74	208.00	2855	58.00
2451 Memphis Oldie	190.00	2841	51.00
2350B Memphis bs	143.00	2840	49.00
2660 Memphis Vine	150.00	2839	42.50
2458 Memphis Spl	157.00	<b>TAMA GUITARS</b>	
2351CH Memphis Cherry	136.00	3563	299.00
2675 Custom 76	430.00	3568	239.00
2354 Woodstock	133.00	3560S	225.00
2354S Woodstock std.	127.00	3561S	212.00
2345LL Left-Hand	135.00	3566	198.00
2377 Woodstock pro.	141.00	3565	185.00
2383 Woodstock ctm	151.00	3565S	185.00
2338 Woodstock std.	106.00	3557/12	1157.00
2347 Woodstock jun	128.00	3560/12	214.00
2394 Woodstock nat.	142.00	3560S Classical	163.00
2345 Woodstock white	240.00	3551 Classical	230.00
2354B Woodstock bs	130.00	3570	202.00
2354LB Woodstock long bs	140.00	<b>DOBRO GUITARS</b>	
2352 Clipper	92.00	1000	800.00
2352M Clipper d/I	108.00	36	285.00
2352 Custom	121.00	33D	250.00
2353LX Clipper long bs black	106.00	33HS	250.00
2368 Clipper Fireball	122.00	60SS	205.00
2365 Dixie bs	138.00	60S	205.00
2365BL Dixie bs l/h	145.00	60S	205.00
2366B Marksman	132.00	Dobro Mandolin	200.00
2366FLB Fretless bs	132.00	<b>HAWAIIAN</b>	
2375 Rocketman		2390 Guitar only	38.50
Maple fb	144.00	2391 Outfit	117.00
2375W Rocketman White	152.00	<b>FLETCHER, COPPOCK &amp; NEWMAN</b>	
2375L Sunburst l/h	140.00	<b>KIMBARA</b>	
HG188C Steel	85.72	Classical	
2375N Rocketman Natural	155.00	170/N	42.50
2375 Ash	182.00	171/Q	48.75
2375B Rocketman black	143.00	172/T	53.75
2655ZB Rocketman Zebra	186.00	173/W	58.95
2656ZB Zebra bs	188.00	174/Z	63.75
2375W Twin Gemini 6/12	250.00	1/D	69.95
2407 Twin Gemini 6/4	260.00	175/C	75.00
2376 Dixie Fireball	156.00	176/F	81.00
2386 Memphis ctm d/I	154.00	177/I Requinto	47.95
2386L Left-Hand	175.00	Maestro Classical	
2384 Clipper Ash	150.00	45/J Concert	95.00
2385 Clipper Ash bs	171.00	25/Z	89.00
2370 Semi-Ac Id	139.00	46/M Concert	125.00
		47/P Concert	195.00
		85/D Concert	295.50
		2/g Folk	53.30
		Western Jumbo	
		6/S 6-string	66.50
		7/V 12-string	70.75
		8/Y 6-string	89.95
		24/W 12-string	93.50
		179/O 6-string	81.00
		180/S 12-string	85.00

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

<b>KIMBARA &amp; LORENZO</b>			
58/X Maestro Western Jumbo	133.95	154/P G. Sunburst	340.00
16/X Student Classical	29.95	120/O White	340.00
27/F Classical	27.75	131/W Bubinga	340.00
LORENZO		119/K Cherry	340.00
20/K	29.95	149/Z Left-Hand	374.00
17/A	31.50	Jimmy O-hole	
99/U three-quarter	31.95	127/J Cherry	350.00
26/C Folk, Steel		123/X Sunburst	350.00
Strung	26.75	128/M G. Sunburst	350.00
19/G Folk	42.75	129/P White	350.00
54/L 6-string Western		117/E Natural	350.00
Jumbo	55.95	Jimmy F-hole	
Jumbo		184/E Cherry	425.00
55/O 12-string		125/D Sunburst	425.00
Western	61.75	185/HG. Sunburst	425.00
67/Z	35.25	190/X White	425.00
68/C	41.50	124/A Natural	425.00
196/P 6-string, White	61.50	Scandi	
191/A 6-string, Black	58.50	113/S Natural	P.O.A.
197/S 12-string, Black	66.25	114/V Sunburst	P.O.A.
<b>KAPOK &amp; KENT</b>			
Kapok		121/R Cherry	P.O.A.
187/N Full-size	16.99	145/N Left-Hand	P.O.A.
188/Q Junior	13.75	Scanbass	
189/T Mini	11.25	116/B Natural	P.O.A.
Classical		126/G Cherry	P.O.A.
60/E Nylon Strung	15.95	115/Y Sunburst	P.O.A.
61/H Nylon Strung	15.95	122/U White	P.O.A.
62/K Steel Strung	15.95	146/Q Left-Hand	P.O.A.
38/N	33.25	189/T Mini	11.25
<b>KENT</b>			
Western Jumbo		Classical	
39/Q	46.50	60/E Nylon Strung	15.95
40/U	48.95	61/H Nylon Strung	15.95
41/X	46.25	62/K Steel Strung	15.95
<b>SATELLITE</b>			
65/T 6-string		38/N	33.25
Sunburst	42.50	<b>KENT</b>	
66/W Bass, Sunburst	44.65	Western Jumbo	
168/G 6-string, Black	42.50	39/Q	46.50
163/J Bass, Black	44.65	40/U	48.95
95/I 6-string, Black	66.95	41/X	46.25
96/L 6-string		<b>SATELLITE</b>	
Sunburst	66.95	65/T 6-string	
75/Y 6-string, Black	88.50	Sunburst	42.50
M.M.		66/W Bass, Sunburst	44.65
76/B 6-string		168/G 6-string, Black	42.50
Sunburst, M.M.	88.50	163/J Bass, Black	44.65
97/O 6-string		95/I 6-string, Black	66.95
Sunburst	69.95	96/L 6-string	
94/F Bass, Natural	78.95	Sunburst	66.95
<b>SATELLITE &amp; COLUMBUS</b>			
98/R Bass, Sunburst	78.95	75/Y 6-string, Black	88.50
11/I 6-string, Sunburst	118.00	M.M.	
12/L 6-string, Ivory		97/O 6-string	
White	118.00	Sunburst	69.95
<b>COLUMBUS</b>			
13/O White	112.00	94/F Bass, Natural	78.95
14/R Black	112.00	<b>SATELLITE &amp; COLUMBUS</b>	
15/U Sunburst	112.00	98/R Bass, Sunburst	78.95
71/M White, l/h	128.00	11/I 6-string, Sunburst	118.00
72/P Black, l/h	128.00	12/L 6-string, Ivory	
73/S Sunburst, l/h	128.00	White	118.00
28/I Walnut	110.00	<b>COLUMBUS</b>	
156/V Sunburst	182.00	13/O White	112.00
157/Y White Ash	180.00	14/R Black	112.00
Bass		15/U Sunburst	112.00
10/F Sunburst	105.00	71/M White, l/h	128.00
195/M Natural	112.00	72/P Black, l/h	128.00
56/R Sunburst	112.00	73/S Sunburst, l/h	128.00
<b>HAGSTROM</b>			
Swede		28/I Walnut	110.00
110/J Natural	360.00	156/V Sunburst	182.00
112/P Cherry	360.00	157/Y White Ash	180.00
136/L White	360.00	Bass	
111/M Black	360.00	10/F Sunburst	105.00
144/K Left-Hand	395.00	195/M Natural	112.00
S-Swede		56/R Sunburst	112.00
152/J Mahogany,		<b>HAGSTROM</b>	
cherry	525.00	Swede	
151/G Mahogany,		110/J Natural	360.00
Natural	525.00	112/P Cherry	360.00
153/M Mahogany,		136/L White	360.00
G. Sunburst	525.00	111/M Black	360.00
155/S Maple, Wine	525.00	144/K Left-Hand	395.00
134/F Maple, T.		S-Swede	
Brown	525.00	152/J Mahogany,	
135/L Maple, White	525.00	cherry	525.00
147/T Left-Hand	575.00	151/G Mahogany,	
Viking		Natural	525.00
118/H Sunburst	340.00	153/M Mahogany,	
		G. Sunburst	525.00
		155/S Maple, Wine	525.00
		134/F Maple, T.	
		Brown	525.00
		135/L Maple, White	525.00
		147/T Left-Hand	575.00
		Viking	
		118/H Sunburst	340.00

<b>ARIA FLAT TOP GUITARS</b>			
9250	178.50	SB 1000	361.00
9254/12	187.70	SB 900	324.40
9230	130.70	SB 700	248.70
9234/12	145.30	SB 600	184.50
9210	116.00	JJ 6 Designed by John Joyce	189.90
9214/12	124.00	JJ 12 Designed by John Joyce	205.90
9450	139.00	9300	73.90
9454/12	147.90	9304	83.80
9400	88.90	9210	116.00
**9400 T	123.00	9214	124.80
*Not illustrated. Solid Spruce Top, Mahogany Back & Sides. Rosewood Finger Board.			
**As 9400 plus built-in Transducer and Volume Control.			
9404/12	98.00	A W 30 PB Used by Paul Brett	229.90
9630	89.10	AW 30/12 PB Used by Paul Brett	247.80
9634/12	97.10	CE 1200	29.90
930	155.00	CE 1500	39.90
7451	105.20	CE 1500 B	41.90
7451 B	112.30	CE 2002	33.90
7451 W.R.	112.30	CE 2012	29.90
7460	123.00	CE 3052	33.00
940	146.20	CE 6100	41.90
9460	240.60	CE 6202	36.30
9290	185.40	CE 6302	36.30
9291	185.40	CW 3000	29.90
9295	196.10	CW 3004	31.20
9294	193.40	CW 3520	32.10
GR 30	139.00	CW 3524	31.20
9800 C	117.70	CE 6402	35.70
9800 T	117.70	Prices and specifications are subject to change without prior notice.	
9810 C	131.90	LC 750	266.50
9810	131.90	LC 850	209.00
9260	125.70	LC 550 VS	228.20
9264/12	135.50	LC 500	205.90
960	124.80	LS 700	205.90
9270	159.50	LS 600 VS	218.40
9280	242.40	LS 450	193.40
9271	172.90	SL 420	198.50
9274/12	189.80	ST 600	239.50
9275/12	213.00	**ST 500	202.00
**9300	73.90	ST 400	154.20
***9304	83.80	TE 500	209.00
***Not illustrated. Similar to 9400. Full size Western Guitar. **Not illustrated. 12 String Version of 9300			
<b>CASES</b>			
CW 3000	29.90	JB 800	252.20
CW 3004	31.20	JB 450	172.50
CW 3520	32.10	o PB 500	211.00
CW 3524	32.10	o PB 550	214.50
CW 3500	32.10	o PB 400	159.40
CG 7100	32.95	RB 750	275.20
CW 3504	31.20	LB 650	257.80
<b>ARIA ELECTRIC GUITARS &amp; BASSES</b>			
O PE 1500 With hard case and strap	474.00	O EA 650 With hard case and strap. As used by Ike Isaacs & Denny Wright of "Valvet"	398.00
o PE 1000 With Hard case and strap	386.80	ES 800	274.00
O PE 1000 U With hard case and strap	386.80	ES 700	285.60
O PE 800 With hard case and strap	321.80	ES 750	259.80
O PE 600 With hard case and strap	287.00	LS 600	268.20
O PE 500 With hard case and strap	259.40	PE 110	170.20
O* PE 460 With hard case and strap	255.80	PE 115	221.20
O PE 450 With hard case and strap	236.20	PE 120	260.40
o PB 1500	365.40	PE 125	318.70
o SB 1000	361.00	PE 130	249.90
O These are supplied complete with hard case & Aria PRO II leather strap.		PE 135	275.20
o PE 1000 used by Gerry Cott.		PE 145	290.90
* Same as PE 450 but fitted with Phase switch.		PE 150	

CE 3022	28.50
CE 3040	29.90
CE 1500 B	41.90
CE 6100	41.90
CE 1200	29.90
CE 6302	38.30
CE 6202	38.30
CE 6402	35.70

<b>ARIA BANJOS &amp; MANDOLINES</b>	
<b>BANJOS</b>	
PB 450	298.60
PB 550	308.50
PB 650	367.20
<b>CASE</b>	
BC 11	39.20
B 900	672.00
B 800	529.40
B 700	395.70
B 100F	255.00
B 600	319.90
B 80 M	119.50

<b>MANDOLINES</b>	
PM 750	269.20
PM 780	319.90
PM 800	368.90
<b>CASE</b>	
MC 20	33.00
M 900	319.90
M 800	279.90
M 700	236.20
M 300	105.20
M 500	182.70
M 180	76.70
<b>CASE</b>	
MC 20	33.90
CASE	
MC 10	26.80

**G.M.S.**

<b>PICATO STRINGS (sets)</b>	
ES77 elec	2.51
UL77 rock & Roll	2.69
XL77 Super light	2.51
77 light	2.69
P750 med. gauge, elec	2.99
35L Bass, round wnd	6.95
735L Bass, nylon wnd.	6.95
738L Bass, flat wnd	6.95
76 "Gold", Classic	2.07
<b>WESTERN</b>	
600	2.39
660	2.39
612	4.07

**GUILD (INC VAT)**

AA Artist Award	1070.94
Artist Award	1380.00
X-500	920.00
X-175	632.50
CE-100D	546.25
SF-4	494.50
S-300	368.00
S-300D	419.75
S-300A	402.50
S-300AD	448.50
S-60D	305.90
S-70D	379.50
S-60	224.25
M-80CS	483.00
M-80CSD	529.00
S-300D	???
B-301	306.48
B-301A	343.85
B-302	373.75
B-302A	402.50
D-55	661.25
D-50	540.50
D-40	419.75
D-40C	483.00
G-37	419.75
D-35	362.25
D-25	316.25
F-50R	845.25
F-50	690.00
*F-40	477.25
*F-30	327.75
*F-20	258.75
G-312	598.00
G-212	488.75
*F-512	885.50
*F-412	799.25
*F212XL	569.25
*F-212	488.75
*F-21C	557.75
*F-112	379.50
*B-50 with case	744.05
*Mark 5	718.75
Mark 4	477.25
Mark 3	327.75
Mark 2	258.75
C-5, Guild case for F-20	66.96
2515, Guild case for F-30/F-112	66.96
2516-D, Guild case F40/F212/CE100D	66.96
2517, Guild case for all	

17" Jumbo's	66.96
2520, Guild case for dreadnought's	66.96
5250, Guild case for acoustic bass	101.52
2516, Guild starfire case	66.96
42-P, Guild case M-80	75.60
4529, Guild case for S-300	75.60
29-S, Guild economy case for S-300	27.00
4529-B, Guild case for B-301 bass	75.60

**HOHNER**

<b>MUSIMA</b>	
500/1 Steel String Economy	19.70
Nylon string student 500/2	21.95
681	29.75
<b>Resonata Concert Classic</b>	
730	33.55
731	36.75
732	41.35
733	47.85
<b>MORIDAIRA Concert Classic</b>	
G201	77.25
G203	82.70
G205	96.30
G206M	102.75
G207	112.20
G208	118.60
G212	129.15
G213	139.65
G214	187.10
G215	215.85
G216	255.50
<b>Concert Fcalk</b>	
F302	95.45
F303	105.95
F305	125.90
FG-37 (A/Series)	106.20
<b>Flat top Jumbo</b>	
W602	101.10
W603	108.50
W604	127.50
W605	133.85
W606	148.65
W609	152.85
W613	180.35
W615	166.50
W616	174.95
W617	202.20
WT-19	121.10
WH-24	119.15
WE-030 with pick-up	134.90
WL-35	145.45
WG-67 (A/Series)	118.10
<b>Jumbo Dreadnought</b>	
WG-45	131.70
WJ-20S	157.10
WJ-21N	157.10
WG-47S	176.50
WG-48M	179.20
<b>12 String Jumbo</b>	
B-701	116.85
B-702	125.40
B-704	137.10
BG-76 Dreadnought	191.60
BW-650 9 String Flat top Jumbo	259.70
<b>MORIDAIRA</b>	
F-301 Concert Folk	63.85
W-601 Flat top Jumbo	73.55
<b>Concert Guitars</b>	
SG-01/SK-614N %	31.90
SG-02/SK-614S % size C G - 0 1 / C K - 1 0 0 N Classic	33.95
CG-02/GK-200 Classic	41.45
CF-01/FK Folk	38.85
CW - 0 0 5 / W K - 5 8 5 Jumbo	41.30
CW - 0 1 / W K - 5 8 8 Jumbo	42.50
CW-01H/WK-588SH Jumbo	42.95
CW - 0 2 / W K - 5 9 9 Jumbo	49.50
CW-02H/WK-599SH Jumbo	53.20

**MUSIMA**

500/1 Steel String Economy	19.70
Nylon string student 500/2	21.95
681	29.75
<b>Resonata Concert Classic</b>	
730	33.55
731	36.75
732	41.35
733	47.85
<b>MORIDAIRA Concert Classic</b>	
G201	77.25
G203	82.70
G205	96.30
G206M	102.75
G207	112.20
G208	118.60
G212	129.15
G213	139.65
G214	187.10
G215	215.85
G216	255.50
<b>Concert Fcalk</b>	
F302	95.45
F303	105.95
F305	125.90
FG-37 (A/Series)	106.20
<b>Flat top Jumbo</b>	
W602	101.10
W603	108.50
W604	127.50
W605	133.85
W606	148.65
W609	152.85
W613	180.35
W615	166.50
W616	174.95
W617	202.20
WT-19	121.10
WH-24	119.15
WE-030 with pick-up	134.90
WL-35	145.45
WG-67 (A/Series)	118.10
<b>Jumbo Dreadnought</b>	
WG-45	131.70
WJ-20S	157.10
WJ-21N	157.10
WG-47S	176.50
WG-48M	179.20
<b>12 String Jumbo</b>	
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B-702	125.40
B-704	137.10
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<b>Concert Guitars</b>	
SG-01/SK-614N %	31.90
SG-02/SK-614S % size C G - 0 1 / C K - 1 0 0 N Classic	33.95
CG-02/GK-200 Classic	41.45
CF-01/FK Folk	38.85
CW - 0 0 5 / W K - 5 8 5 Jumbo	41.30
CW - 0 1 / W K - 5 8 8 Jumbo	42.50
CW-01H/WK-588SH Jumbo	42.95
CW - 0 2 / W K - 5 9 9 Jumbo	49.50
CW-02H/WK-599SH Jumbo	53.20

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500/1 Steel String Economy	19.70
Nylon string student 500/2	21.95
681	29.75
<b>Resonata Concert Classic</b>	
730	33.55
731	36.75
732	41.35
733	47.85
<b>MORIDAIRA Concert Classic</b>	
G201	77.25
G203	82.70
G205	96.30
G206M	102.75
G207	112.20
G208	118.60
G212	129.15
G213	139.65
G214	187.10
G215	215.85
G216	255.50
<b>Concert Fcalk</b>	
F302	95.45
F303	105.95
F305	125.90
FG-37 (A/Series)	106.20
<b>Flat top Jumbo</b>	
W602	101.10
W603	108.50
W604	127.50
W605	133.85
W606	148.65
W609	152.85
W613	180.35
W615	166.50
W616	174.95
W617	202.20
WT-19	121.10
WH-24	119.15
WE-030 with pick-up	134.90
WL-35	145.45
WG-67 (A/Series)	118.10
<b>Jumbo Dreadnought</b>	
WG-45	131.70
WJ-20S	157.10
WJ-21N	157.10
WG-47S	176.50
WG-48M	179.20
<b>12 String Jumbo</b>	
B-701	116.85
B-702	125.40
B-704	137.10
BG-76 Dreadnought	191.60
BW-650 9 String Flat top Jumbo	259.70
<b>MORIDAIRA</b>	
F-301 Concert Folk	63.85
W-601 Flat top Jumbo	73.55
<b>Concert Guitars</b>	
SG-01/SK-614N %	31.90
SG-02/SK-614S % size C G - 0 1 / C K - 1 0 0 N Classic	33.95
CG-02/GK-200 Classic	41.45
CF-01/FK Folk	38.85
CW - 0 0 5 / W K - 5 8 5 Jumbo	41.30
CW - 0 1 / W K - 5 8 8 Jumbo	42.50
CW-01H/WK-588SH Jumbo	42.95
CW - 0 2 / W K - 5 9 9 Jumbo	49.50
CW-02H/WK-599SH Jumbo	53.20

**MUSIMA**

500/1 Steel String Economy	19.70
Nylon string student 500/2	21.95
681	29.75
<b>Resonata Concert Classic</b>	
730	33.55
731	36.75
732	41.35
733	47.85
<b>MORIDAIRA Concert Classic</b>	
G201	77.25
G203	82.70
G205	96.30
G206M	102.75
G207	112.20
G208	118.60
G212	129.15
G213	139.65
G214	187.10
G215	215.85
G216	255.50
<b>Concert Fcalk</b>	
F302	95.45
F303	105.95
F305	125.90
FG-37 (A/Series)	106.20
<b>Flat top Jumbo</b>	
W602	101.10
W603	108.50
W604	127.50
W605	133.85
W606	148.65
W609	152.85
W613	180.35
W615	166.50
W616	174.95
W617	202.20
WT-19	121.10
WH-24	119.15
WE-030 with pick-up	134.90
WL-35	145.45
WG-67 (A/Series)	118.10
<b>Jumbo Dreadnought</b>	
WG-45	131.70
WJ-20S	157.10
WJ-21N	157.10
WG-47S	176.50
WG-48M	179.20
<b>12 String Jumbo</b>	
B-701	116.85
B-702	125.40
B-704	137.10
BG-76 Dreadnought	191.60
BW-650 9 String Flat top Jumbo	259.70
<b>MORIDAIRA</b>	
F-301 Concert Folk	63.85
W-601 Flat top Jumbo	73.55
<b>Concert Guitars</b>	
SG-01/SK-614N %	31.90
SG-02/SK-614S % size C G - 0 1 / C K - 1 0 0 N Classic	33.95
CG-02/GK-200 Classic	41.45
CF-01/FK Folk	38.85
CW - 0 0 5 / W K - 5 8 5 Jumbo	41.30
CW - 0 1 / W K - 5 8 8 Jumbo	42.50
CW-01H/WK-588SH Jumbo	42.95
CW - 0 2 / W K - 5 9 9 Jumbo	49.50
CW-02H/WK-599SH Jumbo	53.20

**MUSIMA MANDOLIN**

NO 22 with bag	31.75
<b>MORIDAIRA</b>	
<b>UKELELES</b>	
MU-14 standard	
MU-15 standard	11.55
MU-16 standard	14.85
MU-20 standard	52.90
D/luxe ukelele	21.20
MB-21 Baritone ukelele	
<b>HOHNER</b>	
MP-200S	173.75
MP-200M	216.30
MP-300M	214.40
ML-600	179.40
MG-226	137.90

MG-360	158.25
MS-300	160.25
MS-300N	194.15
MF-266	129.40
MF-266N	162.25
MB-200	162.25
MB-100N	183.95
IG-650	298.35
IG-780	306.60
EG-F2	51.05
EB-F2	53.90

**MORIDAIRA BANJOS**

FB-61FT 4-string tenor	104.25
FB-61F 5-string folk	104.25
FB-61 5-string with resonator	116.00
DX-75T 4-string tenor	120.22
DX-75 5-string	120.22
FB-78 5-string	145.35
DX-112G 6-string	170.10
DX-120 5-string	181.55
DX-120T	181.55
DX-121 5-string	197.70
DX-121T 4-string tenor	197.70
<b>Concater Banjos</b>	
BJ-16T 4-string banjo	62.75
BJ-16 5-string banjo	67.50
GBJ-16 5-string banjo	64.50
FB-02, FB 04, FB-06, BT-20, BJ-30 Not available in the U.K.	

**HORNBY-SKEWES**

<b>PALMA ACOUSTICS</b>	
300N Student Classic	£19.75
500 Plectrum	£19.75
<b>KASUGA ACOUSTICS:</b>	
HC40 Classic	£200.00
F180 Folk	£90.00
D300 Dreadnought	£118.00
D400 Dreadnought	£169.00
HC600 Dreadnought	£269.00
Please note the above Kasuga Guitars are not supplied with case. The prices shown above are the price of the guitar only.	
<b>JHS ACOUSTICS (Bowl Back)</b>	
ENC1	£105.00
ENC2 with p/u	£128.00
<b>JHS ELECTRICS:</b>	
X309	£305.00
<b>HONDO ACOUSTICS</b>	
H90N Classic	£26.00
H90S Plectrum	£26.00
H308A Classic	£35.00
H310A Classic	£39.00
H316A Classic	£46.00
H330C Deluxe Classic	



382023 SG Standard	Mastertone 5-string	3132 Rio Bravo 12	84.00	R106 Classic	59.95	MM018	5.75	SA Case only	45.00
TSB	Banjo WAL	1780 Ranger 6	64.00	R112 Classic	69.95	MM019	3.25	FA100 BS, NT	245.75
382025 SG Standard	370522 RB 800 5-string	370522 RB 800 5-string	77.65	R123 Classic	69.95	MM020	3.00	FA100 Case only	41.50
WAL	Banjo CSB	3140 Navajo 6	49.95	<b>KISO SUZUKI</b>		MM020B	5.00	FA500	375.00
382055 SG Standard	370530 TB 100 Tenor	3141 Navajo 12	59.95	9583 Outfit	119.95	MM021	6.00	FA510	360.00
(L/H) CH	Banjo WAL	3151 Sombrero 6	73.95	9502	59.95	MM022	1.25	FA700 BS	437.50
382059 SG Standard	370540 TB 250	3152 Sombrero 12	78.65	9503	69.95	MM023	3.50	FA700 BS/NT	399.50
(L/H) WAL	Mastertone Tenor De-luxe	3153 Eldorado 6	108.00	9504	74.95	MM024	5.00	FA800	413.25
382037 SG Standard	Banjo Tenor	3154 Eldorado 12	116.00	9505	79.95	MM020L	17.50	FA300 Case only	49.50
(Bigby) CH	Banjo Tenor	3143 El Paso	95.00	<b>TATRA</b>		MM7000	22.50	Studio series:	
382039 SG Standard	370550 TB 800 Tenor	3142 El Guacho	129.00	9198 Classic	37.50	MM600	1.95	ST50 BS BK	181.50
(Bigby) SW	Banjo CSB	Ranger 6 w/p/u.	76.70	9225 De-Luxe	39.95	MM801	2.60	ST55 BS BK	203.50
382041 SG Standard	370560 All-American	Ranger 12 w/p/u.	89.95	9625N Hi-Spot		MM802	3.25	ST100 BS AM	214.40
(Bigby) TSB	Tenor Banjo — 3890.00	Left Hand to order		9625S Hi-Spot Steel	22.95	MM803	3.75	ST105 BS AM	225.50
382043 SG Standard	370570 All-American 5-string	15% Extra. All Models.		9800 Eros Classic	21.95	MM036	2.50	ST200 BS, NT, AM	258.50
(Bigby) WAL	370580 Florentine	<b>CLASSICAL</b>		Electric Guitars:	19.95	MM60	12.50	ST200 BS, NT, AM	302.50
382071 SG Standard	Tenor Banjo —	3076	44.35	<b>KAWAI</b>		MM40	22.00	ST1200 BS	365.00
(Bigby/L/H) CH	370590 Florentine 5-string	3077	46.85	F1/2	375.00	B101	85.00	ST1300 Case	427.65
382073 SG Standard	370590 Florentine 5-string	3078	58.95	F1JR	199.95	B101	85.00	ST Case/Vault	45.00
(Bigby/L/H) WAL	370642 F5-L Artist	3079	94.35	KB100 Case for above.	39.95	B102	85.00	ST Case/Twin	57.50
382085 The SG NW	Mandolin ASB	3080	133.75	<b>SUZUKI GUITARS</b>		B103	95.00	Roadster series:	
382093 Melody Maker	EPHPHONE	3180 Dreadnought	81.00	3180 Dreadnought	81.00	B104	95.00	RS100	195.00
CH	EPIA — Series Folk	3183 Dreadnought	99.00	3185 Dreadnought	99.00	N101	105.00	RS300	216.50
382095 Melody Maker	333000 EPIA-10E	3181 Dreadnought	108.00	3181 Dreadnought	108.00	N102	105.00	RS800B	195.00
SB	393010 EPIA-12E	3184 Dreadnought 12	128.00	3182 Dreadnought	125.00	N103	120.00	RS900B	233.50
382097 Melody Maker	EPIC — Series Classics	3186 Folk	140.00	3186 Folk	140.00	N104	120.00	RS Case	38.00
WAL	393020 EPIC-10E	3067 Matt Finish	65.00	3068	75.00	MMTS	2.50	RSB Case	41.99
382185 Explorer 2 NAT	EPID — Series Dreadnoughts	3069	95.00	3070 Handmade	135.00			<b>GEORGE BROWN MODELS</b>	
R.D. Series	393040 EPID-10E	3071 Handmade	218.00	3071 Handmade	218.00			GB10	565.00
382291 Artist ASB	393050 EPID-12E	<b>STUDENT GUITARS</b>		3072 Dulcet	25.99			3B20	615.00
382293 Artist EB	393060 EPID-14E	3058 Constanta	19.99	3058 Constanta	19.99			3B10 Case	49.50
382295 Artist FB	393070 EPID-16E	1512 Kansas	16.35	1512 Kansas	16.35			3B20 Case	55.00
382297 Artist NAT	Presentation Series	3050 Super Dulcet	29.99	3050 Super Dulcet	29.99			3B/Flight Case	85.00
382333 Artist Bass	Dreadnoughts	1015 El Chico	16.35	<b>TERADA GUITARS</b>				<b>Ibanez Artist</b>	
ASB	413460 PR T25E	413310 FT 120E	82.00	413310 FT 120E	82.00			2617	324.50
382335 Artist Bass EB	413470 PR T45E	413310 FT 140E	85.00	413310 FT 140E	85.00			2618	321.75
382337 Artist Bass FB	413480 PR T65E	413322 FT 145E	97.00	413322 FT 145E	97.00			2619	343.75
382339 Artist Bass	FT Series Flattops/Jumbos	413400 FT 150E	121.00	413400 FT 150E	121.00			2619	368.50
NAT	413500 FT 160E	413500 FT 160E	110.00	413500 FT 160E	110.00			2620	434.50
382307 Cus. NAT	Genesis Electric Series	403000 Standard	144.00	403010 Standard	134.00			2622P.S.	488.95
382309 Cus. WAL	Ebony	403010 Standard	144.00	403010 Standard	134.00			2626B	381.15
382319 Standard NAT	Wine Red	403020 Cus., Ebony	186.00	403020 Cus., Ebony	186.00			2629	317.95
382321 Standard TSB	403030 Cus., Dark	403030 Cus., Dark	196.00	403030 Cus., Dark	196.00			2630	337.95
382323 Standard WAL	403040 Deluxe Ebony	403040 Deluxe Ebony	164.00	403040 Deluxe Ebony	164.00			2630ST	350.25
382349 Standard Bass	403050 Deluxe Dark	403050 Deluxe Dark	154.00	403050 Deluxe Dark	154.00			2635	335.35
EB	Signature	3196 TW70 Hand-crafted	345.95	3196 TW70 Hand-crafted	345.95			2640TN	643.50
382351 Standard Bass	Signature	3197 FW655N	220.95	3197 FW655N	220.95			2640P	456.50
NAT	<b>ROSE-MORRIS</b>	Signature	136.95	<b>APPLAUSE BY KAMAN</b>				2700N	511.50
Electric Bass Series	ELECTRICS	AA14	169.95	AA14	169.95			Double-neck 4/12	442.32
382107 EB-3 Bass CH	SHAFTESBURY	AA24	169.95	AA24	169.95			Marathon bass	210.80
382109 EB-3 Bass	3414 Sunburst	3419 (bass stereo)	199.95	3419 (bass stereo)	199.95			Double-neck 12/6	459.97
WAL	3419 (bass stereo)	3399 2 p/u bass	175.00	3399 2 p/u bass	175.00			I/H models 10% extra.	
382121 Ripper L-9S	OVATION	Brigadwiner	425.00	Brigadwiner	425.00				
382123 Ripper L-9S	Deacon 12	Deacon 12	599.95	Deacon 12	599.95				
382125 Ripper L-9S	Viper	Viper	450.00	Viper	450.00				
382135 Ripper L-9S	Electric Artist	Electric Artist	539.95	Electric Artist	539.95				
Bass EB	Electric Country Artist	Electric Country Artist	545.95	Electric Country Artist	545.95				
382137 Ripper L-9S	Electric Folklore	Electric Folklore	560.00	Electric Folklore	560.00				
Bass NAT	Electric Legend	Electric Legend	635.00	Electric Legend	635.00				
382147 Grabber Bass	Electric Pacemaker	Electric Pacemaker	649.95	Electric Pacemaker	649.95				
EB	Electric Classic	Electric Classic	639.95	Electric Classic	639.95				
382149 Grabber Bass	Electric Glen Campbell	Electric Glen Campbell	635.00	Electric Glen Campbell	635.00				
MPL	Electric Custom	Electric Custom	999.95	Electric Custom	999.95				
382151 Grabber Bass	Legend	Legend	999.95	Legend	999.95				
NS	Electric Custom	Balladeer	520.00	Balladeer	520.00				
382153 Grabber Bass	Balladeer	Balladeer	520.00	Balladeer	520.00				
WR	Electric Glen Campbell	Electric Glen Campbell	695.00	Electric Glen Campbell	695.00				
382163 Grabber G-3	Electric Anniversary	Electric Anniversary	775.00	Electric Anniversary	775.00				
Bass EB	Magnum I bass	Magnum I bass	535.00	Magnum I bass	535.00				
382165 Grabber G-3	Magnum II bass	Magnum II bass	675.00	Magnum II bass	675.00				
Bass MPL	Preacher Deluxe	Preacher Deluxe	550.00	Preacher Deluxe	550.00				
382167 Grabber G-3	Preacher Deluxe 12	Preacher Deluxe 12	595.00	Preacher Deluxe 12	595.00				
Bass NS	<b>TOP TWENTY</b>	1971 bs.	69.95	1971 bs.	69.95				
382169 Grabber G-3	1970 6-str	1970 6-str	57.95	1970 6-str	57.95				
Bass TSB	AVON	3403	99.95	3403	99.95				
Flat Top Outfits	3404	3404	82.00	3404	82.00				
370310 J40 NAT	3405	3405	79.95	3405	79.95				
370320 J40 SB	3407	3407	99.95	3407	99.95				
370330 J50 Deluxe	3430	3430	99.95	3430	99.95				
NAT	3431	3431	89.95	3431	89.95				
370331 J50 Deluxe	3427	3427	129.95	3427	129.95				
(L/H) NAT	3428	3428	129.95	3428	129.95				
370340 J55 Deluxe	<b>ACOUSTICS OVATION</b>	Balladeer 6-str	355.50	Balladeer 6-str	355.50				
NAT	Classic Balladeer	Classic Balladeer	349.95	Classic Balladeer	349.95				
370342 MK53 NAT	Custom Balladeer	Custom Balladeer	389.95	Custom Balladeer	389.95				
370344 MK81 NAT	Glen Campbell 6-str	Glen Campbell 6-str	449.95	Glen Campbell 6-str	449.95				
Banjoes and Mandolins	Glen Campbell 12-str	Glen Campbell 12-str	549.95	Glen Campbell 12-str	549.95				
370480 PB 250	Pacemaker 12-str	Pacemaker 12-str	495.00	Pacemaker 12-str	495.00				
Mastertone Plectrum	Folklore	Folklore	399.95	Folklore	399.95				
Banjo WAL	Classic	Classic	439.99	Classic	439.99				
370490 PB 800	Concert Classic	Concert Classic	380.00	Concert Classic	380.00				
Plectrum Banjo CSB	Legend	Legend	475.00	Legend	475.00				
370500 RB 100 5-string	Artist	Artist	389.95	Artist	389.95				
Banjo WAL	Country Artist	Country Artist	389.95	Country Artist	389.95				
370610 RB 250	Custom Legend	Custom Legend	785.00	Custom Legend	785.00				
	Matrix	Matrix	239.95	Matrix	239.95				
	Matrix Artist	Matrix Artist	239.95	Matrix Artist	239.95				
	Anniversary	Anniversary	599.95	Anniversary	599.95				
	<b>EKO ACOUSTICS</b>	3131 Rio Bravo 6	79.00	3131 Rio Bravo 6	79.00				



J502BS	158.57	590-102	Notchet	12.72	UKULELES	2354 SGB Case	39.50	K.442 Auditorium Folk	23.95	TWELVE STRING			
J542	188.82	Tension Hoop		12.72	SL1	2453 HR Case	41.50	K.550 Jbo pce black	33.95	GUITARS			
<b>CASES FOR WESTERN GUITARS</b>				590-103	Resonator	UK1	3.99	KDG 70 D/I Jbo	39.50	Fantom 112	90.07		
154	32.50	Flange	27.14	712	42.50	2457 ES Case	45.00	K.475 J.L. Seagull	23.95	Fantom 212	100.80		
154W	35.50	590-104	Resonator	<b>MACCAFERRI GUITARS</b>				<b>Classic:</b>				Fantom 139	111.82
156	45.75	590-105	Hoop	18.65	MAC 10 W/Case	495.00	K.C.265 Stud	18.75	K.C.265 Stud	18.75	Fantom 412 Black	111.82	
Artist Western series:				590-107	Arm Rest	A600	17.50	KC.333 Concert	19.75	<b>SOLID BODY</b>			
AW70	235.00	590-107	Tailpiece	14.26	A700	22.50	KC225 Classic	15.50	<b>ELECTRIC GUITARS</b>				
AW90	320.00	Bracket.	1.30	Lark 4/4 M5010	14.75	KDG50 D/I Classic				26.95	Dyno II	102.93	
AW100	365.00	590-110	Resonator	Lark 3/4 M5107	9.75	<b>BOZO WESTERN GUITARS</b>				Vellette	115.87		
AW75	265.00	590-111	Resonator	B50 Guitar and Case				269.55	KIB. 130 Bs long scale	29.95	Super Flame	134.26	
AW95	350.00	Screw.	1.09	B50/12 Guitar and Case	324.00	B60 Guitar and Case				284.65	Red Jaz	110.12	
<b>IBANEZ AND CORDOBA CLASSIC GUITARS</b>				590-113	Bracket	1.09	B80S Guitar and Case	398.45	450/12	351.00	Black Pearl	120.28	
1314	59.50	Wrench	0.44	590-181 Bracket Hoops	0.44	B80S/12 Guitar and Case	422.25	460	342.56	<b>THIN BODY</b>			
1315	65.50	590-182 Bracket Nut	0.94	590-191	Resonator	1.01	B100 Guitar and Case	669.59	480	421.88	<b>ELECTRIC GUITARS</b>		
2811	99.50	Stud	1.01	590-192	Resonator	0.53	EG26 Guitar and Case	275.00	950	259.88	Caravel	105.75	
2856	107.25	590-122M Wood Tone	38.96	Stud Nut	0.53	EB14EL Guitar and Case	299.50	4080	943.31	DS/2T	125.43		
2857	116.88	Rim M/gny	38.96	590-122N Wood Tone	38.96	<b>HAWAIIAN GUITARS</b>				4080/12	1290.93	DS/Artist	139.35
2858	132.00	590-122N Wood Tone	38.96	Rim SH	38.96	2250	59.50	<b>WINGS</b>				<b>BASS ELECTRIC GUITARS</b>	
2859	181.50	590-SH Remo Banjo Head	4.95	591 Banjo Case	45.00	80 Round Back	53.75	G 152 Folk	37.53	Special Bass	152.08		
2860	214.50	154 Classic Case	32.50	<b>KOHNO CONCERT GUITARS</b>				100 Round Back	69.50	G 180 Classic	32.53	Black Bass	122.85
* Some acoustic models available l/h 10% surcharge.				MK15 W/Case	853.85	512 Flat Back	65.50	G 190 Classic	45.00	G 140 Jumbo	49.47	DS/Bass	120.28
<b>IBANEZ BANJOS WITH CASE</b>				MK20 W/Case	1,086.75	511 Flat Back	57.50	<b>ALLEGRO</b>				Starfire Bass	87.24
BF600BR/NT Banjo	435.45	MK30 W/Case	1,552.50	513 Flat Back	72.00	360/12	340	G 220 Standard	13.12	Red Bass	115.87		
BF500BR/NT Banjo	422.95	MK50 W/Case	2,587.50	514 Flat Back	64.50	330/12	335	G 300 Classic	22.16	<b>JOSE RAMIREZ CONCERT GUITARS</b>			
BT500BR/NT Banjo	417.69	<b>TAMURA</b>				521 Flat Back W/Case	250.00	340	G 400 Standard	14.65	Model Studio I	235.77	
BF300BR/NT Banjo	394.57	<b>10 STRING GUITARS</b>				522 Flat Back W/Case	275.00	360	G 150A Classic	27.34	Model Studio II	396.09	
BT300BR/NT Banjo	391.94	10P1500 W/Case	605.25	523 Flat Back W/Case	350.00	370	370	G 160 Western	49.47	<b>RICARDO SANCHIS CARPIO CONCERT GUITARS</b>			
BF200 Banjo	383.16	10P2000 W/Case	822.83	425 Flat Back W/Case	365.00	MK3/12F	486.00	<b>Model 40E</b>				192.78	
BP200 Banjo	379.44	<b>KADONO LUTE</b>				526 Flat Back W/Case	375.00	<b>Model 40</b>				147.42	
BT200 Banjo	379.44	L85 W/Case	477.25	1521 Flat Back	26.16	Bass	345.94	<b>Model 38</b>				85.36	
Ibanez 'Artist' Banjo Spares				516 (Electric)	75.61	3000	366.19	<b>Model 33 Flamenco</b>				170.10	
590-114 Banjo Bridge	1.21	CSL ELECTRIC GUITARS		104 Flat Mandolin Case	22.50	3001	366.19	<b>Model 32 Flamenco</b>				123.12	
590-120 Resonator	40.68	LP121 Guit.	101.95	103 R/B Mandolin Case	25.00	4000	415.13	<b>PRUDENCIO SAEZ GUITARS</b>					
590-121 Resonator	44.11	SC156 Guit.	124.50	<b>CASES FOR ELECTRIC GUITAR</b>				4001	448.88	<b>Model 2</b>		25.92	
590-117 Banjo Tailpiece	4.18	SC156 Nat Guit.	134.50	2700 DX Flight Case	75.00	4002	943.31	<b>Serenata VII</b>		<b>Model 4</b>	27.54		
590-118 Tailpiece Screw	0.12	JB121 Bass Guit.	102.95	2350 LP Case	39.50	4005	531.56	<b>Fantom 20</b>		<b>Model 12</b>	32.40		
590-119 Nut for T Piece Screw	0.24	PL26 Brown S/B	95.00	2375 SC Case	36.50	<b>WESTERN GUITARS</b>				<b>Model 14</b>	34.02		
590-101 Tone Ring	17.44	PL26 Black with effects	150.00	2352 TC Case	35.00	G101 Std. Fld.	10.95	<b>Fantom 30</b>		<b>Model 21</b>	25.92		
		CS 36 White with effects	140.00	2365 JB Case	39.50	K200 Folk	16.95	<b>Fantom 30</b>		<b>Model 24</b>	71.28		
						K320 Concert Folk	20.95	<b>Fantom 33</b>		<b>Model 26</b>	85.86		
						KD28 Jbo Western	33.50	<b>Fantom 36</b>		<b>Model 28 Flamenco</b>	48.60		
						KD28-12 2st Jbo	39.50	<b>Fantom 39</b>		<b>Mandoline</b>	25.92		
						K.410 Concert D/Lux	26.50	<b>Fantom 42 Black</b>		<b>Model Lady 3/4 size</b>	25.92		
										<b>Model 21 W</b>	45.36		

# AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

<b>ACOUSTIC</b>				D200E1	75.60	<b>CONDENSER MICROPHONES</b>				<b>MICROPHONE ACCESSORIES</b>				<b>ATLANTEX</b>				130 W CSAP per ch. stereo pwr amp, rk-mt				237.00
114 50W 2 x 10				260.00	D202ES	95.50	C24/Comb	890.00	POA	A12	7.20	<b>MXR</b>				stereo pwr amp, rk-mt				200 W CSAP, bi-amp	282.00	
116 75W bass amp				250.00	D202E1	97.70	C34/Comb	284.00	C414EB	H2	4.60	Pignose amp				87.50	1-15" spkr, 1-T-35				259.00	
124 100W 4 x 10				399.00	D222EB	90.00	C422/Comb	985.00	C424/Comb	H2A	17.40	Stereo compander				189.75	1-15" SRO spkr				304.00	
125 100W 2 x 12				386.00	D22AE	145.00	C424/Comb	890.00	C422/Comb	MK1/5	5.00	Stereo graphic				227.50	120° radial horn, 2-T-35 tweeters				220.00	
126 100W bass amp				385.00	D900E	96.60	<b>CONDENSER MICROPHONE ACCESSORIES</b>				MK3/10	8.50	Digital delay				1078.57	40 W CSAP, bi-amp				379.00
220 160W bass amp				285.00	<b>CMSE MICROPHONES</b>				H15/6	46.80	MK9/20	10.60	31-band graphic				427.57	Heavy Duty Horn				280.00
230 160W				325.00	C501E/10	60.90	H15/9	48.80	MSH21C	MK4/5	5.00	2 x 15 band graphic				401.27	Driver 500-15,000 Hz				318.00	
320 300W bass amp				395.00	C505E/10	75.60	H16	1.60	MSH25C	MK9/20	10.60	Mini limiter				149.95	<b>MONITORS AND ACCESSORIES</b>					
330 300W				445.00	C510E/11	102.90	H17	1.60	MSH30	MSH21C	24.00	Auto phaser				212.75	2 slant cab 40 Watts (MN-10 Modified)				111.00	
402 2 x 15" enc.				225.00	C510E/17	100.80	H42	31.00	MSH58C	MSH22C	18.00	Auto flanger				310.90	130 W CSAP, graphic EQ, rack-mountable				236.00	
403 4 x 12" enc.				250.00	C535EB	118.00	MK42/20	74.50	MSH59E	MK4/5	5.00	Flange/phase rack				1210.95	1-15" spkr, 2 Piezos				166.00	
406 2 x 15" enc.				295.00	C567	92.00	SA2E	236.00	NC-3FC	MK9/10	8.50	Pro-rack				163.65	1-12" SRO spkr, 1-120° Radial Horn				253.00	
407 2 x 15" + hn				295.00	Not inc. VAT	<b>CMSE COMPONENTS</b>				SA42	31.00	<b>BALDWIN</b>				<b>BASS</b>						
408 4 x 15" + hn				429.00	CE1	29.40	CE1	29.40	W26	3.00	35 W CSAP 1 ch, 1-12" spkr, SC				166.00	60 W CSAP 1 ch, 1-15" spkr, SC				295.00		
					CE2	29.40	CE2	29.40	W34	7.00	130W CSAP, 2 ch				295.00	1-15" Jensen spkr.				157.00		
					CE5	37.80	CE5	37.80	W42	6.80	15" SRO spkr				224.00	2-15" Jensen spkrs				228.00		
					CE8	56.70	CE8	56.70	<b>STEREO PICK-UP CARTRIDGES</b>				SA11/1	7.00	2-15" SRO spkrs				366.00			
					CE10/1	69.30	CE10/1	69.30	PER	16.50	SA12/1	7.00	<b>LEAD</b>									
					CE10/2	56.70	CE10/2	56.70	PEE	21.50	SA18/1	17.60	35 W CSAP 1 ch, 1-12" spkr, SC				175.00	M160N Hypercardioid				150.90
					CE10/7	67.20	CE10/7	67.20	P7E	32.50	SA18/9	17.60	60 W CSAP 1 ch, 1-15" spkr, SC				295.00	M160C w. cannon				154.95
					SE5E/10	33.60	SE5E/10	33.60	P8E	60.00	SA18/3	17.60	130W CSAP, 2 ch				357.00	M260N Hypercardioid				60.72
					<b>CMS COMPONENTS</b>				P8ES	68.50	SA23/2	7.50	4-12" spkrs				241.00	M260M w. switch				78.91
					C451C	63.70	C451C	63.70	SA25/1	6.50	SA26	6.60	130 W CSAP, 2-12" Jensen spkrs, SC				451.00	M260NC2 w. cannon + switch				82.99
					C451CB	78.30	C451CB	78.30	SA30	4.00	SA70/9	33.00	<b>PUBLIC ADDRESS</b>					M500N Hypercardioid				79.97
					C451E	63.70	C451E	63.70	SAHF1	4.00	SHF1	4.00	130 W CSAP, 8 inputs				268.00	M500C w. cannon				85.02
					C451EB*	78.30	C451EB*	78.30	SH2	4.00	SH2	4.00	HI & LO Z				4.50	M67N cardioid w. switch				66.52
					C452EB*	78.30	C452EB*	78.30	SH24	.84	SH24	.84	8 Channel Stereo Mixer - No Power				405.00	M69C w. cannon				72.03
					CK1*	41.40	CK1*	41.40	ST1	36.00	ST1	36.00	12 Channel Stereo Mixer - No Power				521.00	M69N cardioid				53.31
					CK1S	41.40	CK1S	41.40	ST4A	41.20	ST4A	41.20	3-10" spkrs, 2 Piezos				147.00	M69C w. cannon				56.96
					CK2*	41.40	CK2*	41.40	ST11	14.00	ST11	14.00	130 W CSAP, 6 ch, in briefcase				535.00	M88N Hypercardioid				113.99
					CK4	118.00	CK4	118.00	ST12	22.70	ST12	22.70	130 W CSAP, 6ch				486.00	M88C w. cannon				117.71
					CK5	78.40	CK5	78.40	ST43	27.00	ST43	27.00	radial horn				256.00	M101N Omni				71.68
					CK8	78.40	CK8	78.40	ST102A	34.20	ST102A	34.20	1-15" spkr, 2 Piezos				166.00	M101C w. cannon				77.34
					CK9	95.00	CK9	95.00	Fixed boom	35.20	Fixed boom	35.20	1-15" spkr				202.00	M201N Hypercardioid				68.66
					CK22*	48.00	CK22*	48.00	Telescopic boom	50.50	Telescopic boom	50.50	120° radial horn				157.00	M201 Cw. cannon				70.92
					<b>CMS ACCESSORIES</b>				K240/4	14.00	ST200	42.00	<b>3-Way System, 100 Watts</b>				268.00	<b>B.M.S.</b>				
					A50/-10db*	12.00	A50/-10db*	12.00	K10	17.30	ST305	42.00	<b>3-Way System, 100 Watts, SRO spkr</b>				351.00	<b>Phoenix</b>				
					A50/-20db*	12.00	A50/-20db*	12.00	K14TV/1	16.00	XLR-3-11C	3.30	<b>60 W CSAP, per ch stereo pwr amp, rk-mt</b>				165.00	<b>PHA 1</b>				199.00
					A51*	26.00	A51*	26.00	K14TV/3	16.00	XLR-3-12C	3.30										
					A52	9.00	A52	9.00	K14TV/3	16.00	W2+	4.50										
					B46E	44.00	B46E	44.00	K18	23.80	W4	5.50										
					H7	12.00	H7	12.00	K36/1	50.00	W8	3.00										
					H9	14.40	H9	14.40	K158	39.00	W8A+	5.50										
					H10	14.40	H10	14.40	K158/T301	49.50	W13	10.00										
					H15	30.00	H15	30.00	K158/T301	49.50	W16	18.00										
					H60	13.20	H60	13.20	U501	11.00	W19	18.00										
					H70	35.00	H70	35.00	Z60A	11.00	W22	30.00										
					N66E	116.00	N66E	116.00	Z60	1.00	W23+	12.00										
					SA7QR2	5.00	SA7QR2	5.00	Z61	3.50	W29/W29A	4.00										
					SA15/1*	5.50	SA15/1*	5.50	Z64	3.00	W31+	3.50										
					SA18/1*	13.20	SA18/1*	13.20	Z64	3.00												
					SA70/3	23.00	SA70/3	23.00	Z65/1	1.50												
					VR1	88.00</																

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

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Pair Bose 802 speakers with equalizer . . . 638.25  
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Bose 802 equalizer . . . 86.82  
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TC18 Transit Case . . . 195.50  
RMK1 Rack Mounting Kit . . . 24.72  
802 Wallbracket (pair) . . . 80.50  
PM2 . . . 1023.50  
XM6 . . . 368.00

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Tape echo . . . 356.48  
Analog delay stereo . . . 221.30  
Analog delay stereo . . . 300.93  
Reverb unit . . . 115.74  
**Other Effects**  
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Mix 6-2 . . . 162.04  
Mix 4-1 rack S&R per channel . . . 152.73  
Mix 6-2 rack S&R per channel . . . 194.44  
Electronic tuner (guitar) 3 octave . . . 45.37  
Electronic tuner 5 octave . . . 82.41  
Distortion sustain . . . 36.11  
Overdrive . . . 38.89  
Compression sustain . . . 38.89  
Spectrum . . . 38.89  
Touch wah . . . 41.67  
Phase . . . 46.30  
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Delay machine . . . 134.26  
Chorus . . . 134.26  
10 band graphic . . . 91.66  
Volume . . . 36.11  
Flanger . . . 82.41  
Driver . . . 54.63  
Dampert pedal . . . 7.41  
1 switch footswitch . . . 8.33  
Double switch footswitch . . . 12.96  
Trebble switch footswitch . . . 18.52  
Mixer 2-1 + preamp . . . 18.26  
Multiple jack box 1-4 . . . 12.17  
Noise gate . . . 33.91  
Doctor Beat . . . 49.57  
Mains adaptor . . . 8.33  
**Roland Rack**  
Guitar preamp . . . 156.53  
Bass preamp . . . 173.04  
Power amp 60w x 2 . . . 188.97  
Power amp 120w x 2 . . . 305.22  
Stereo flanger . . . 242.61  
Dimension decoder . . . 246.09  
Vocoder . . . 507.83  
Pitch/voltage synthesizer . . . 426.96  
Digital delay . . . P.20.9A  
**Amplifiers**  
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Lead 12" x 160w . . . 393.52  
Lead 12" x 1 Pioneer speaker . . . 486.00  
Lead 15" x 160w . . . 412.04

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Lead 12" x 2 Pioneer speaker . . . 647.22  
Lead 10" x 4120w . . . 554.63  
Power head 200w . . . 462.04  
Cab for JC 200 ea . . . 439.82  
Lead 12" x 130w . . . 162.03  
Lead 12" x 150w . . . 226.85  
Lead 12" x 160w . . . 333.33  
Lead Pioneer speaker 60w . . . 439.82  
Lead 12" x 2120w . . . 458.34  
Lead 12" x 2 Pioneer speaker 120w . . . 554.63  
Bass 12" x 130w . . . 155.56  
Bass 15" x 150w . . . 203.70  
Bass 15" x 1 Pioneer speaker 50w . . . 319.44  
Bass 15" x 1 Pioneer speaker 100w . . . 569.45  
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Compact combo 40w . . . 208.33  
Compact combo 60w . . . 250.00  
Cube base amp . . . 263.63

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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

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Direct . . . 32.00  
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CM 654D Hand Held . . . 33.70  
CM 656D Ball . . . 32.00  
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CM 656D Ball . . . 34.32

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4-way . . . 84.37

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Stringray bass combo . . . 229.50  
Stringray super combo . . . 252.00  
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Slave . . . 115.00  
Scorpion . . . 155.00  
Scorpion Custom . . . 165.00  
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Cobra bass combo . . . 139.50  
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2 x 12 Flare Bs 120W . . . 150.00  
4 x 12 Lead 240W . . . 159.00  
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2 x 12 120W PA pr . . . 170.00  
2 x 12 1 Hn 120W pr . . . 209.00  
1 x 12 Hn 120W pr . . . 172.50  
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2 x 12 TH Bass Bin . . . 175.00  
Mini Bin . . . 150.00  
Full Range Flare . . . 225.00  
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Horn unit (P2) . . . 75.00  
Horn unit (P4) . . . 124.00  
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Constellation 12/2 mixer . . . 312.90

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21-0108-000-2 Dual Showman Enc D130 . . . 406.02  
21-0196-000-9 Dual Showman Rev Amp Top . . . 416.72  
21-0290-000-5 Guitar Amp Twin Rev F12" 135W . . . 496.48  
21-0293-000-4 Guitar Amp Twin Rev D120 135W . . . 622.40  
21-0406-000-3 Bandmaster Enc F12" 21-0409-000-2 Bandmaster Enc D120 21-0496-000-2 Guitar Bandmaster Rev Amp Top . . . 299.85  
21-0590-000-9 Guitar Amplifier Super Rev F10" . . . 435.95  
21-0693-000-8 Guitar Amplifier Super Rev D110F . . . 671.29  
21-0690-000-3 Guitar Amplifier Pro Rev F12" 21-0790-000-8 Guitar Amplifier Vibrolux Rev F10" . . . 345.66  
21-0890-000-2 Guitar Amplifier DeLuxe Rev F12" 21-0990-000-7 Guitar Amp Princeton Rev F10" 21-1090-000-2 Guitar Amp Princeton F10" 21-1190-000-4 Guitar Amp Vibro Champ FB" 21-1290-000-9 Guitar Amp Champ FB" 21-1290-000-2 Guitar Amplifier Super Six Rev F10" 21-1390-000-7 Guitar Amplifier Quad Rev F12" 21-2893-000-9 Guitar Amp Vibrosonic Rev D130. 21-2991-000-0 Super Twin Rev . . . 612.11  
21-3604-000-0 300 PS Guitar Enclosure . . . 332.48  
21-3691-000-0 300 PS Guitar Top . . . 598.50  
21-5090-000-4 Tube Reverb 220V . . . 154.60

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23-0305-000-8 PA 135 S4-8 Sound Column . . . 23-0391-000-1 PA 135 Amp Top Only . . . 23-0491-000-6 PA 160 Vocal Amp Top Only . . . 23-0406-000-9 PA 160 SC3-10 Column . . . 23-2000-000-0 High Frequency Horn . . . 71-1000-000-0 PA 160 Stand . . . 25-6291-000-4 MA6-6 Channel Mixer . . . 25-6202-000-1 MA6 & MA8 Speaker Enclosure . . . 25-8291-000-1 MA8 Stereo 8 Channel Mixer — New Line . . . 876.60  
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80-1005-000-0 Vox Portable Escort Mains/Battery Model . . . 58.78  
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80-1010-000-4 Vox AC30 Top Boost . . . 297.72  
80-1015-000-6 Vox AC50 Amplifier . . . 197.24  
80-1018-000-5 Vox AC120 Amplifier . . . 420.44  
80-1019-000-1 Vox Escort 30 Amplifier . . . 118.84  
80-1008-000-0 Vox Solid State AC30 Amplifier . . . 201.11  
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90-2002-000-7 Wah Wah Pedal . . . 18.26  
90-2003-000-3 Tone Bender . . . 18.26  
90-2004-000-0 Wah Fuzz Swell . . . 23.72  
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95-3002-000-4 Vox Boom Stand . . . 21.56  
95-3003-000-0 Pianovox . . . 255.16  
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21-2793-000-4 Bassman 135 Amp Top . . . 265.30  
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100W Valve Rev. Combo . . . 396.78  
100W Valve Master Vol. Combo 1 x 12 Valve Super Combo . . . 332.29  
50W Valve Bass Amp . . . 202.14  
100W Valve Bass Amp . . . 249.55  
50W Valve Master Vol. Lead Amp . . . 202.14  
100W Valve Master Vol. Lead Amp . . . 249.55  
100W Lead/Bass SS Amp . . . 159.50  
5 Channel Mini-Mixer . . . 96.84  
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100W 4 Channel P.A. Amp . . . 147.48  
100W 1 x 12 Horn Columns . . . 164.45  
100W 6 Channel P.A. Mixer Amp . . . 199.64  
100W Slave . . . 127.27  
100W P.A. Bin . . . 183.42  
100W 4 x 12 Cabinet Angled Front . . . 174.69  
100W 4 x 12 Cabinet 120W 4 x 12 Cabinet Angled Front . . . 194.65  
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All 4 x 12 Cabinets now fitted with castors.

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Commander Bass II . . . 439.00  
**Power Heads**  
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Commander Bass Head . . . 289.00  
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15-0016-000-0 Arbitr Soundhouse Distortion Booster . . . 11.95  
15-0017-000-6 Arbitr Soundhouse Phase Shifter . . . 24.41  
15-0019-000-9 Fuzz Phaser Effect Pedal . . . 30.42  
15-0022-000-0 Sustain Effect Pedal . . . 18.55  
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15-0024-000-2 Wah Swell Effect Pedal . . . 16.68  
15-0025-000-9 Double Effect Pedal . . . 19.96  
15-0026-000-5 Power Driver Effect Pedal . . . 16.69

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3401/L 5 Watt . . . 52.50  
3403/R 10 Watt . . . 73.50  
3405/X 15 Watt . . . 90.75  
3407/D 30 Watt . . . 138.50  
3411/Q 30 Watt with Reverb . . . 146.75  
3410/N 50 Watt . . . 157.00  
3430/X Amp Cover, 5 Watt . . . 2.95  
3431/A Amp Cover, 10/15 Watt . . . 3.10  
3432/D Amp Cover, 30/50 Watt . . . 3.50  
**Guitar Effects Pedals**  
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3083/P Mini Fazer . . . 28.50  
3084/S Graphic Equalizer . . . 58.75  
3085/V Funky Filter . . . 51.50  
3044/Y Kimbara Wah-Wah Pedal . . . 21.25  
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**P.A. System**  
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Trucker PA100W . . . 142.60  
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Trucker monitor . . . 62.39  
Trucker mini-cab . . . 62.39  
**Side-FX Effects Unit**  
CSP1 . . . 19.61  
CSP2 . . . 24.96  
CSP3 . . . 32.09  
CSP4 . . . 33.87  
**Accessories to 700 series and Trucker range**  
7FS . . . 5.78  
TC2 . . . 4.73  
TC3 . . . 4.00  
TC4 . . . 5.35  
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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  
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P12-2 . . . 372.54  
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704 . . . 212.12  
706 . . . 187.16  
**Combination Amplifiers**  
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707 . . . 311.94  
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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**  
7P5M . . . 212.12



**DARBURN**

<b>EX. VAT</b>	
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)**

<b>Components</b>	
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
<b>Cabinets</b>	
Elim 1A	550.00
Elim 3	360.00
Elim 4	390.00
FM12-2	245.00
<b>Microphones</b>	
650 Super Cardioid	57.00
DS 35 snl D Cardioid	68.00
RE 11 Super D	99.00
Cardioid	258.00

**ELKA-ORLA**

6101 Universal Amp.	239.32
6102 Universal Amp.	269.42
6103 Universal Amp.	437.38
200	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
30, 1 x 12 cab	38.88
100, 2 x 12 cab	61.56
PA 200 cols (pr)	162.80
Mon. + hms	48.60
1 x 15" + hn	77.76
2 x 12" + hn	95.58
Add on horns	51.84
Bass bin	81.00
Bass bin + hn	123.12

**FARFISA**

RSC 350 Rotating sound cabinet, 160-watt amp	588.60
RSC 180 Ditto, with 80-watt amp	340.20
Ort 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 Guiter	157.36
Single High Hn 50W	32.48
Twin High Hn 100W	52.74
Horn Unit 2 x 25W Upper Mid Range (small).	58.59
Fibreglass R.C.F. 100W Middle Range Horn with lid.	143.96
Wedge Monitor 75W 1 x 12"	58.59
Flight cases and empty cabs	POA

**GIGSVILLE**

<b>PA EQUIPMENT</b>	
*EQ 500 Aria Equalizer	28.50
*RE 90 Aria Phaser	27.60
G 2500 Aria Guitar Stand	10.70
G 2000 Aria Guitar Stand	9.80
GM 230 G Aria Pick-up	21.40
GM 230 W Aria Pick-up	21.40
HP 1001 Aria Headphones	23.20
*G 3000 Aria Guitar Stand	16.90
*G 3500 Aria Guitar Stand	16.90
*Not illustrated.	
<b>GUITAR AMPLIFIER</b>	
*Model No. CA 5500 "Little Devil"	56.90
*LA40 Micro Guitar Amplifier	16.90
*BC1500 Battery Checker	6.20

**G.M.S.**

<b>P&amp;N microphone stands:</b>	
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

**HH ELECTRONIC**

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

100W	313.72
V-S Bassamp Combo Rear loaded, 1 x 15" Bass speaker, 100W	315.50
IC 100L Combo Rev, 2 x 12" H/D speakers, 100W	301.16
Studio 50 Combo Rev, 1 x 12" H/Eff speaker, 50W	188.95
<b>INSTRUMENT LOUDSPEAKERS</b>	
412BL Lead Bass & Org 4 x 12" H/pow speakers, 200W	220.14
215BL Lead Bass & Org 2 x 15" H/pow speakers, 200W	217.47

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

PRO-200 2 x 12" 1200 Series speakers + Bullet radiator, 200W	222.81
<b>UNIT P.A. SYSTEM</b>	
Unit Radial CD 400 Pressure Driver and Moulded horn.	158.64
Includes Crossover and Energy control	
Unit Bass 15" 1500 Series Loudspeaker Bass reflex, 150W	155.08
<b>TRIPOD STAND</b>	
Fold-up stand for PRO Series and 212 DC Speaker systems	37.43
<b>CONCERT P.A. SYSTEM</b>	
Radial CD 400 Pressure driver and Moulded horn. Crossover and Energy control.	196.08
Includes protective lid. Midrange 2 x 12" 1200 Series loudspeakers. Steep slope crossover, 300W	204.99
Bass Horn Folded Horn high efficiency Bass. 15" 1500 Series, Long throw driver, 150W	210.34
Connector Leads Ten lead with XLR's for Concert System applications	60.61
<b>STAGE MONITORS</b>	
Monitor Combo 75/100W amp, 80W Dual Concentric loudspeakers	222.81
Monitor Extension Dual Concentric loudspeaker, 80W	115.86
Loudspeakers include Heavy Duty Transport Covers, Instruction Manual and Connecting Leads. Amplifiers and Mixers include Instruction Manual, and Mains connection leads. Concert P.A. System includes Technical Data. All cabinets are fitted with heavy duty loudspeaker chassis manufactured by H.H. Acoustics.	

<b>HIWATT (EX. VAT)</b>	
<b>A.P. AMPLIFIERS</b>	
DR504 50W	193.75
DR103 100W	217.00
DR201 200W	271.25
DR405 400W	348.75
NCA108 Solid State 180W	248.00
<b>SPEAKER ENCLOSURES</b>	
SE4123 4 x 50W 12" spkrs	201.50
SE4122 4 x 70W 12" spkrs	217.00
SE4129 4 x 100W 12" spkrs	232.50
SE2150 2 x 14" 100W spkrs	255.75
P.A. and ext. range enclos: SE2120 2 x 12" 150W prog.	201.50
SE320 4 x 12" 300W prog.	271.25
<b>COMBINATION AMPLIFIERS</b>	
SA112 50W 1 x 12" spkr	248.00
SA112FL 100W 1 x 12" spkr	279.00
SA115 50W 1 x 15" spkr	263.50
SA115FL 100W 1 x 15" spkr	294.00
SA212 50W 2 x 12" spkrs	263.00
SA212R 100W 2 x 12" spkrs, rev/vib.	308.45
All combination amplifiers available with ATC speakers at extra cost.	
<b>COMPLETE P.A. SYSTEMS</b>	
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
HES RCF High freq hn/lens.	308.45
425H Piezo tweeter array	93.00
112SM Stage/ Piezo monitor ATC/ Piezo, 100W	217.00
Type D 16-4 16 ch subgrp mixer	1937.50
XO231 3 way elec. crossover	310.00
DR112 100W P.A. amp	240.25
DR203 200W P.A. amp	294.50

<b>POWER AMPLIFIERS</b>	
STA100 100W 'slave' valve.	186.00
STA200 200W 'slave' valve.	240.25
STA250R 'Tube State' 250W	263.50
<b>HÖHNER</b>	
<b>SCHALLER Effect Units</b>	
121 volume pedal	17.55
Wah-wah volume pedal	42.55
<b>HÖHNER Hfx</b>	
Modular Effects—Series 1	
Modular Generator	31.90
Valve overdrive	41.35
Instant funk	58.45
Phase shifter	69.00
Chorus Flanger	74.30
Modular linking kit	3.15
FW10 Fuzz Wah Pedal	31.90

**HORNBY-SKEWES**

<b>JHS</b>	
C3 3 Watt 6" Speaker	£37.00
CD8T 6 Watt Tremolo 8" Speaker	£49.95
CD15T 15 Watt, Tremolo 12" Speaker	£75.00
CD50T 50 Watt, Tremolo 12" Speaker	£112.00
CD10CR 100 Watt, Reverb, 2 x 12" Speakers	£276.00
<b>REVERB UNITS</b>	
ZE2 Battery	£57.50
ZE2M Mains	£67.00
<b>ECHO UNITS</b>	
SS100 JHS (tape cartridge)	£122.45
EP50 Echopet (Analogue)	£125.00
EP100 Echopet (Analogue)	£175.00
EP250 Echopet (Analogue)	£280.00
<b>EFFECTS PEDALS</b>	
Ross 10 Band Graphic Equaliser	£88.00
RFL2 Ross Flanger	£125.00
RSD3 Ross Stereo Delay	£215.00
RDP4 Ross D/P Combination	£110.00
RDN5 Ross Distortion Pedal	£38.00
RCR Ross Compressor	£52.00
RPZ7 Ross Phaser Pedal	£65.00

**KEMBLE**

<b>YAMAHA</b>	
Compos:	
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
<b>Stacks</b>	
G100 head	220.00
B100 head	175.00
212s spkr	236.00
412s spkr	272.00
115s spkr	250.00
115L spkr	245.00
j10s spkr	340.00
2151 spkr	355.00
<b>P.A. mixers</b>	
PM1000/16	3500.00
PM1000/24	6500.00
PM700	1500.00
PM430	675.00
PM180	400.00
PM170	290.00
EM150	425.00
EM120	315.00
<b>Power Amps</b>	
P2100	365.00
P2200	530.00
<b>Speakers</b>	
SO110T	125.00
SO112T	212.00
SO410H	350.00
SA115H	350.00
S6115	675.00
H6115	575.00
S2115H	275.00
N6200	85.00
F1030	317.00

**LANEY**

<b>Amplifiers (Transistors)</b>	
A100	143.75
A100 Reverb	168.77
A200	169.31
A200 Reverb	194.33
<b>Amplifier (Valved)</b>	
L100 Klipp	330.54
<b>Amplifiers (Public Address)</b>	
PA100	168.77
PA100 Reverb	216.16
PA200 Reverb	242.24
<b>Slave Amplifiers</b>	
S100 Mono	96.37
S200 Mono	117.66
S200 Stereo	144.29
S400 Stereo	210.84
<b>Combinations</b>	
K30	90.99
K30 Reverb	106.31
K35 Twin	101.71
K35 Twin Reverb	117.56
K50 Reverb	189.54
K50 Bass	230.59
K100 Reverb	230.59



Mk 1 PA amp	172.50
Mk 2 PA amp	202.50
100W slave	142.50
K6 mixer	142.50
Disc unit	232.50
Microphone kit	62.50
<b>LOUDSPEAKERS</b>	
MA 112	107.25
MA 412	131.25
MA 115 D60	113.25
MA 115 G60	110.25
MA 115 D100	142.50
MA 115 G100	139.50

### MM ELECTRONICS (EX. VAT)

<b>Mixing consoles:</b>	
MP 175 12 chn	250.00
MP175 8 chn	204.00
MP175 16 chn	310.00
MP185 Super 16	490.00
MP175 B/4	350.00
MP175 12/4	390.00
MP275 12 chn in flight case	390.00
MP285 Super 16 in flight case	630.00
MP175 16/4	490.00
MP175 20/4	550.00
MP295 16/4	940.00
MP385 16/8	900.00
MP485 16/8	990.00
<b>Amplifiers</b>	
AP360 100W	180.00
Intermusic combo	197.00
Intermusic head	147.00
<b>19" Rack Mounting Equipment:</b>	
EP122 2-way elec. cross	49.00
EP123 3-way elec. cross	65.00
EP127 7-way graphic EQ	65.00
EP 130 st. bs bin filter	46.00
EP141 st. comp. limiter	72.00
EP161 sub-mixer	93.00
SR271 27-band graphic	190.00

### MUSICAID

<b>AMPEG</b>	
<b>Guitar Combos</b>	
G18 10w 1-8" Speaker Solid State	103.50
G100 20w 1-10" Speaker Solid State	149.50
GT10 20w 1-10" Speaker Solid State	276.00
VT40 60w 4-10" Speaker Valve	499.00
VT22 100w 2-12" Speaker Valve	562.00
G212 120w 2-12" Speaker Solid State	562.00
G115 170w 1-15" JBL Speaker Solid State	535.00
<b>Bass Combos</b>	
B100 20w 1-10" Speaker Solid State	162.00
B15N 30w 1-15" Speaker Valve	483.00
B115 120w 1-15" Speaker Solid State	517.00
<b>Amplifiers Only</b>	
HDV 2 80w Valve	395.00
HDV4 100w Valve	470.00
HDB25B 55w Valve-Bass	322.00
HDV4B 100w Valve-Bass	445.00
HDB6B 240w Solid State-Bass	454.00
HDSVT 300w Valve-Bass	677.00
<b>Cabinets</b>	
EXV2 4-12" Speaker reflex - wheels and bar handle	339.00
EXV4 4-12" Speaker - use 2 with V4 amp	292.00
EXB25B 2-15" Speaker - bass reflex	269.00
EXV4B 2-15" Speaker - Altex bass - wheels and bar handle	615.00
EXV6B 2-15" Speaker - bass	379.00
EXSVT 8-10" Speaker - use 2 with SVT amp - wheels and bar handle	470.00
EXVT22 2-12" Speaker VT22 extension cab.	217.00
Please note: Prefix HD - (Head) Amplifier - EX (Extension) Cabinet Dollies are no longer included with any AMPEG equipment and therefore become an optional extra the same as covers.	

<b>Public Address Systems</b>	
SR8 120w Six channel, 2 column, each with 4-	

8" Speaker, 2 tweeters	964.00
<b>Amplifier Head (P.A.)</b>	
C-SR6 120w Solid State	480.00
A-120 120w Slave amplifier - Solid State	293.00
<b>Speaker Cabinets (P.A.)</b>	
S210 2-10" Speakers	124.00
S-48 4-8" Speakers with 2 tweeters	239.00
<b>Accessories</b>	
8890 Console Stand	29.75
8891 Column Stand	52.25
S-1 Dolly - specify amplifier	29.75
8812 Master Volume Control (Tube)	13.25
8819 Master Volume Control (Solid State)	13.25
8820 A-B Foot Switch	21.25
8806 Extension Speaker Cable	9.00
8804 Speaker cable adaptor.	6.50
8805 Y-adaptor	12.50
8808 Double Foot switch	12.50
8809 Single Foot switch	11.50

### NORLIN

<b>Lab Series Amplifiers</b>	
460000 L2 Outfit	567.00
460001 L2 Head	367.00
460002 L2 Speaker Cabinet	207.00
460007 L3 Combo	239.00
460010 L4 Outfit	708.00
460011 L4 Head	424.00
460012 L4 Speaker Cabinet	296.00
460015 L5 Combo	464.00
460025 L7 Combo	488.00
460035 L9 Combo	520.00
460045 L11 Outfit	868.00
460046 L11 Head	424.00
460047 L11 Speaker Cabinets (2)	547.00
460100 FS1 Foot Switch	11.59
460115 Cover L3	10.70
460129 Cover L5	14.26
460131 Cover L7	14.26
460133 Cover L9	14.26
460140 Cabinet Cover L2	14.26
460142 Cabinet Cover L4	14.26
460149 Cabinet Cover L11	14.26
460155 Head Cover L2	10.70
460157 Head Cover L4	10.70
460164 Head Cover L11	10.70
<b>Moog Synthesizers</b>	
<b>MOOG SYNTHESIZERS</b>	
<b>Moog Amplifiers</b>	
463000 Syn Amp Outfit	3084.00
463001 Syn Amp 400 Head	2570.00
463002 Syn Amp IMC (Mid Range)	312.00
463003 Syn Amp ILFC (Low Frequency)	881.00
<b>Moog Professional Signal Processors</b>	
542180 10 Band Graphic Equalizer (SPGE-1)	182.00
542181 Parametric Equalizer (SPPE-1)	182.00
542182 Vocoder (SPVO-1)	3544.00
542183 12 Stage Phaser	275.00
<b>MAESTRO</b>	
<b>Maestro Special Effects Units</b>	
540018 Fuzz Foot Pedal (MFZ-1)	48.00
540020 Fuzztalin Foot Pedal (MFZT-1)	89.00
542155 Phaser Foot Pedal (MP-1)	76.00
542160 Stage Phaser Foot Pedal (MPP-1)	130.00
543032 Echoplex (EP-3)	360.00
540250 Echoplex Tape Cassette (3 minutes) for EP-3	8.25
542170 Parametric Filter (MPP-1)	97.00

### NOVANEX

<b>Combos</b>	
Aut 3	55.00
Aut 6	69.00
Aut 10	86.00
Aut 20	115.00
Aut 20R	149.00
U 30	220.00

U 50	275.00
U 70	324.00
U 80	350.00
U 100W	460.00
RG 30	235.00
RG 50	285.00
RG 80	285.00
RG 100W	470.00
B 35	220.00
B 70	310.00
B 100W	450.00
G 70 Wildcat	299.00
OPS 70	450.00
OPS 120	550.00
WA44/S100	35.00

<b>Power generators, mixers</b>	
L 30	165.00
L 50	219.00
L 75	290.00
L 100	360.00
L 125	430.00
LM 30	149.00
LM 40	179.00
M 61	230.00
M 41	180.00
X 41	155.00
M 62	390.00
M 82	470.00
M82S	555.00
M123S	755.00
M163S	955.00
M 122	630.00
M 162	790.00
M123S	755.00
M163S	955.00

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

### ORANGE (EX. VAT)

<b>SPEAKERS</b>	
113 Reflex Bass, 2 x 15" 170W	259.17
113/200 Reflex Bass, 2 x 15" 200W	314.00
109, 4 x 12" 120W	185.13
114/4H, 1 x 15" inc horn, 4 horns and cross	348.00
106, 4 x 12" anti feedback col	184.65
107/SH 2 x 12" + hns	185.01
109/200 4 x 12" 200W	223.47
131H 1 x 15" + hns	193.50
131/100H 1 x 15" 100W	203.28
114, 1 x 15" 85W	198.0
114/100 1 x 15" 100W	263.28
124 1 x 12" monitor	69.96
124/H 1 x 12" mon + hns	92.85
121/A 2hn + x-over	98.21

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

<b>MIXERS</b>	
130/A 6-chan	170.07
12/2	376.50
<b>OMECE</b>	
150W inst. amp	137.98
150EQ + equalizer	156.94
S150 + effects	185.19
S150EQ w. both	205.74
PA150 4 ch. Wrvb	165.08
PA150 EQ	182.03
OMI digital amp	397.22
OM2 Remote unit	39.83
<b>Speakers</b>	
OC12 x 12 PA	92.11
OC22 x 12 stage	95.71
OC32 x 12 140W	109.71
OC4 15" bass	118.11

### PEAVEY

<b>exc VAT</b>	
<b>Combination Amplifiers</b>	
P112 Pacer 45W	

1 x 12" w. reverb	170.50
TNT Tn t 45W 1 x 15" bs unit	350.00
209.25	
CL212 Classic 50W 2 x 12" w. reverb + Automix	248.00
CL410 Classic 50W 4 x 10" w. reverb + Automix	294.50
D212 Deuce 120W 2 x 12" w. reverb + Automix	333.25
A112 Artist 120W 1 x 2 w. reverb + Automix	333.25
M212 Mace 160W 2 x 12" w. reverb + Automix	441.75
M412 Mace 160W 4 x 12" w. reverb + Automix	527.00
SN212 Session 200W 2 x 12 w. reverb	410.75
SN12EV Session 200W 2 x 12" Electro-Voice spkrs	519.25
SN115 Session 200W 1 x 15" JBL or Black Widow	503.75
LTD115 LTD 200W 1 x 15" JBL or Black Widow	503.75
<b>Instrument Amplifier Heads</b>	
CY Century 100W all purpose	166.62
SAP Standard 130W all purpose + reverb + Automix	224.75
B Bass 200W w. Eq + Automix	286.75
M Musician 200W w. Eq + effects + Automix	313.88
M/A Mace 160W w. reverb + Automix	313.88
SN Season 200W w. rvb	279.00
F800G Festival Series 400W w. reverb, effects and Eq	480.50
F800B Festival Series 400W Bs unit w. Eq	410.75

<b>Enclosures</b>	
115 1 x 15"	127.87
212 2 x 12"	147.25
412S 4 x 12" Stackable	209.25
412M 4 x 12"	228.86
412F 4 x 12"	228.86
215 2 x 15"	197.62
215H 2 x 15" + Hyperbolic Hn	248.00
610 6 x 10"	201.50
612H 6 x 12" + Hyperbolic Hn	317.75
810 8 x 10"	348.75
118S 1 x 18" Stackable	286.75
118FH 1 x 18" Folded Hn	356.60

<b>Public Address Amplifiers and Slaves</b>	
PA120 100W 4 inputs	205.38
SPA Standard 130W 8 inputs	224.75
PA400 200W 12 inputs	326.55
PA700S New stereo mixer amp 120W/ch.	558.00
260B 260 Booster 120W/ch stereo slave	170.50
400B 400 Booster 200W slave	259.62
800B 800 Booster 400W slave	333.25
CS300 Commercial Power Amp Stereo 400W/ch	480.50
<b>Mixers</b>	
600 Mixer 6 ch mono.	259.62
600S 600 Stereo Mixer 6 ch stereo facilities	313.87
800S 800 Stereo Mixer 8 ch stereo facilities	480.50
900 Mixer 9 ch mono.	406.87
1200 Mixer 12 ch mono	736.25
1200S 1200 Stereo Mixer 12 ch stereo facilities	3487.50
2400F Festival Mixer 24 ch full prof unit	116.25

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

<b>ROSE-MORRIS</b>	
<b>MARSHALL</b>	
Instrument Amp Tops	235.95
1959 100W Lead	235.95

2 x Tweeters Vocal Proj each	217.00
215HT 2 x 15" + 2 x Hyperbolic Hns + 2 x Tweeters Vocal Proj each	333.25
SPI Spider Bin 1 x 15" + Radial Hn Theatre Type encl. each	372.00
T300 Bank of 3 Twtrs T12 Radial Bank of 12 Tweeters each	58.13
<b>Anchillary Public Address Equipment</b>	
MO Monitor Amp 130W	186.00
112TS Monitor Wedge Cab 1 x 12" + 2 Tweeters each	135.69
22 Spider 22 High Efficiency Hn driver	73.63
A1 Adaptor for above	7.75
A2 ditto	11.63
A3 ditto	13.95
PMH Peavey Microphone High Imp	56.58
PML Peavey Microphone Low Imp	56.58
BMH Peavey Ball Microphone High Impedance	56.58
BML Peavey Ball Microphone Low Imp	56.58

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

<b>ROOST</b>	
<b>AMPLIFICATION</b>	
(Valve)	
50W 2 Chann + overdrive fac	120.33
50W 2 chann + integral reverb	155.65
100W 2 ch	144.37
100W 2 ch w. rvb.	179.37
150W 2 chann + overdrive fac	160.42
150W 2 chann + integral reverb	196.07
100W 6 chan PA	187.74
150W Slave	132.87
Session Master 50W 2 x 12"	184.37
Session Master as above w. reverb	213.26
SM100 100W combo	216.63
SM100R w. rvb.	245.34
SM104 100W combo	285.94
SM104R w. rvb.	314.81
Solid State	137.27
8 chan mixer	225.99
As above + 100W amp	199.62
Stereo slave	73.66
2 x 12" 50W	88.30
2 x 12" 100W	129.74
4 x 12" 300W	155.60
1 x 12" 300/600/900/ stage monitors pr	107.14
1 x 15" 100 Folded hn bass bin	127.99
2 x 15" 170W bs cab.	154.84
4 hn dispersion cab.	71.98
100W folded cab + tweeters	225.99
100W ported cab + 2 hn	102.53
Radial Flare add on hn.	131.73
50W	139.50
As above but 100W	155.68
Prices ex covers	

<b>ROSETTI</b>	
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A3PC	59.32	A3S-T	21.60
A3PC	17.94	A31PC-S	15.60
A3PC-S	20.70	A50-XC	18.60
A31PC-S	56.67	P300R	10.20
A3C-T	26.90	<b>SR SERIES</b>	
A50XC	23.45	SR101-2E	1017.00
P300R	13.10	SR102	279.00
<b>Microphone Stands</b>		SR103	234.00
F	12.70	SR105C-E6	390.00
S	11.15	SR106-2E	129.00
R	4.65	SR107-2E	204.00
R8	7.35	SR108	582.00
R9	10.20	SR109-2E	534.00
102F	20.30	SR110-2E	153.00
102S	18.75	SR112	234.00
118R	18.40	SR116	264.00
102R	17.85	A101A	82.20
CT102F	24.60	A101B	16.20
CT102S	23.05	A120A	28.80
119F	27.50	A103A	24.80
119S	26.15	A105A	57.60
138PB	13.30	A112A	39.60
102	11.65	A112B	57.00
102	7.60	A112C	15.60
115	10.90	A30A	52.80
120	12.00		
121	13.75		
137	9.15		
188	10.90		
139	22.55		
140	20.35		
162F	29.06		
102F	31.15		

**S.A.I. (EX. VAT)**

<b>Disco Units</b>	
Maverick disco	144.00
Disco IVS	189.00
Disco IVSP	210.00
Disco IVSP dual dcks.	237.00
Stereo disco	270.00
<b>Amps</b>	
50W twin ch.	85.00
30W slave	81.00
FC 150 slave	96.00
<b>Cabinets</b>	
Eliminator w. horn	264.00
Eliminator w. horn	168.00
Mini Elim. w. horn	164.00
Mini Elim. w. horns.	144.00
15"	188.00
2 x 12 + 2H	237.00
2 x 12 std	144.00
1 x 12 + 1H	144.00
Tweeter box	39.00
18" hn	252.00
Mini bass cab	102.00
Super lead bass	96.00

**SHARMA**

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

**SHURE**

<b>VOCAL MASTER</b>	
VA300-S	212.40
VA301-S	155.40
VA302E6	1014.00
VA302E6-C	616.20
VA305HF	93.00
PM300E6	257.40
A3PC	48.00
A3PC-C	14.40
A3PC-S	17.40
A3S-C	45.00
A3S-S	16.80

**BALDWIN**

<b>GRETSCH</b>	
Outfits:	
4017 Big Band	863.00
4017W Big Band	889.00
4021 Grand Prix	915.00
4021 Grand Prix	925.00
4016 Nameband	691.00
4016W Nameband	742.00
4023 Black Hawk	867.00
4023W Black Hawk	915.00
4019 Broadkaster	939.00
4019W Broadkaster	990.00

A3S-T	21.60	HE2c, 2 x 12, 100W	93.60
A31PC-S	15.60	DL3, 100W F/rng	183.00
A50-XC	18.60	DL6, 100W F/rng	108.00
P300R	10.20	Series VI	246.00
<b>SR SERIES</b>		Series VIa	186.00
SR101-2E	1017.00	SP 18 pr amp	135.00
SR102	279.00		
SR103	234.00		
SR105C-E6	390.00		
SR106-2E	129.00		
SR107-2E	204.00		
SR108	582.00		
SR109-2E	534.00		
SR110-2E	153.00		
SR112	234.00		
SR116	264.00		
A101A	82.20		
A101B	16.20		
A120A	28.80		
A103A	24.80		
A105A	57.60		
A112A	39.60		
A112B	57.00		
A112C	15.60		
A30A	52.80		

**DAVE SIMMS MUSIC PRODUCTS (EX. VAT)**

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

**SOLA SOUND**

Reverb mixer	45.20
6-ch mixer	37.79
Graphic equaliser	45.20
Mighty Atom amp	27.90
Compact 10	41.85
Sola 30W amp	89.64
Buckeroo 7W amp	33.13

**SOUNDOUT (EX. VAT)**

M200 Mono slave	141.00
S400 Stereo slave	217.50
M174M 4-chan mic mixer	97.50
M174 170W mixer amp	165.50
M206 200W c ch. w. rvbs	210.00
<b>Speakers</b>	
DL6 100W full range	117.00
DL8 200W full range	216.00
System 200 stack	412.50
SP2 tweeter	33.00
SP4 tweeter	51.00
SP5 tweeter	37.50

**SIMON KING MUSIC**

2 x 12 Inst. cab. 75W	77.00
2 x 12 PA cols pr. 100W	148.00
4 x 12PA cols split prs 200W	293.00
4 x 12 inst. cab. 150W.	135.00
<b>Loudspeakers</b>	
HE1c, 1 x 12, 50W	60.00

HE2c, 2 x 12, 100W	93.60
DL3, 100W F/rng	183.00
DL6, 100W F/rng	108.00
Series VI	246.00
Series VIa	186.00
SP 18 pr amp	135.00

**SOUNDCRAFT**

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

**STRAMP**

2100-A, 100W amp top	213.60
2120-A, 120W amp top	199.30
3120-A, 120W, 4-chn amp. top.	192.30
SL100, 120W slave amp	127.90
SL200, 240W slave amp	177.90
MP10, 10-chn mixer	577.15
MP-16, 16-chn mix	1427.90
EX-2 Cross-over	113.60
K-85 Power Baby combo	265.45
K-95 Bass Baby combo	285.00
2050-BB, 100W cab	163.60
2100-GB, 200W cab	206.50
2100-BB, 100W bs cab	213.60
370-B 70W horn p.a. cab.	142.15
3140-BH, 140W hn p.a. cab.	186.45
3140-B 140W p.a. cab.	156.45
3200-B, 120W bass horn cab.	477.90
H-50 120W tweeter horn	156.45
H-100 120W tweeter horn	227.15

**TRAYNOR (EX. VAT)**

<b>Combos:</b>	
YGM-3 30W rvb	126.00
YGM-4 40W rvb	147.00
YRM-15C	231.00
YGL-3 Twin rvb 90W	276.00
YGL-2B Bs mate 30W	126.00
YBA-4 50W 15", spkr.	195.00
<b>Amplifiers</b>	
YBA-1 50W, bs	120.00
YRM-1 50W ld w/rvb	147.00
YRA-1A 100W bs	150.00
YGL-3A 100W head-rv/trem.	186.00
YBA-3	171.00

**STRINGS & THINGS**

<b>MUSIC MAN Combo Amps</b>	
112-65	428.62
47T30	471.90
210-65	471.90
212-65	558.49
410-65	558.49
210HD-130	558.49
212HD-130	649.41
410HD-130	649.41
112RP-65	349.95
112RD-65	349.95
112RP-100EVM	449.95
112RD-100EVM	449.95
212HD-130EVM	699.41
<b>Heads</b>	
65	316.05
65REV	385.27
HD130	402.63
HD10REV	471.90
<b>Speaker Enclosures</b>	
115RH65	267.84
DL18RH130	318.06
412GS	342.04
115RH-65EVM	297.84
210RH-130	199.95
212RH-130EVM	368.06
412B	369.95

**THEATRE PROJECTS (EX. VAT)**

<b>STUDIO MONITORS</b>	
9844A 30W	400.00
9845 50W	470.00
9846-8A 100W	495.00
9849A 60W	330.00

<b>CROSSOVERS AND MIXERS</b>	
1650 2B band equalizer	530.00
729A 2 chan. 24 freq. equalizer.	668.00
N500F 250W X-over	120.00
N501-9A 100W X-over	47.00
N800D 75W X-over.	57.00
<b>AMPLIFIERS</b>	
9440A 2 x 225W	635.00
1224 60W/30W bi-amp	240.00
1609 100W/50W bi-amp	470.00

<b>MUSIC SPEAKERS AND COMPONENTS</b>	
403A 8" 12W	9.00
405-8G 4" 10W	9.50
411 15" 50W	96.00
414 12" 50W	75.00
416 15" 75W	85.00
515 15" 75W	135.00
604-8G 15" 65W	220.00
617A 12" 60W	97.00
619-8A 15" 75W	130.00
755E 8" 20W	36.00
288 HF 15W	183.00
290-4G HF 120W	190.00
291-16B HF 50W	190.00
32B sect. hn.	50.00
311-60 sect. hn	120.00
311-90 sect. hn	185.00
811E sect. hn	100.00
503B Multi hn.	195.00
805B Multi hn.	180.00

**TRAYNOR (EX. VAT)**

<b>Combos:</b>	
YGM-3 30W rvb	126.00
YGM-4 40W rvb	147.00
YRM-15C	231.00
YGL-3 Twin rvb 90W	276.00
YGL-2B Bs mate 30W	126.00
YBA-4 50W 15", spkr.	195.00
<b>Amplifiers</b>	
YBA-1 50W, bs	120.00
YRM-1 50W ld w/rvb	147.00
YRA-1A 100W bs	150.00
YGL-3A 100W head-rv/trem.	186.00
YBA-3	171.00
<b>Speaker Systems:</b>	
YS-15P 15" ported bs.	108.00
YT-15 2 x 15" ld/bs	132.00
YF-10 4 x 10" ld/bs.	132.00
YC-810 8 x 10" bs.	165.00
Y-212 2 x 12" ld	120.00
YF-12 4 x 12" ld	165.00
YB-18 1 x 18"	147.00
YCN-212 2 x 12" Vega cab 200W	192.00
<b>P.A. Amps:</b>	
YVN-3 P.A. rvb 30W	108.00
YVM-4 4-ch w/rvb	165.00
YVM-6 6-ch w/rvb	258.00
YPM-1 100W slave	108.00
<b>P.A. Speaker Systems:</b>	
YSC-2 4 x 12" cols (pr)	162.00
YSC-3 4 x 8" cols (pr)	126.00
YSC-8 6 x 8" cols (pr)	198.00
YSC-9 15 x 12" x hn cols (pr)	480.00
YM-1 Mtr. cabs (ea)	69.00
YSC-7A Cols (pr)	240.00
YSP-1 Sibilliance Projector	63.00
YM-2 100W mon	114.00
4200 mixer-amp	165.00
BW4 cab (pr)	144.00
6400 mixer-amp	237.00
BW3 cab (pr)	186.00
BW2 cab (pr)	324.00
PM300 slave	174.00
PS600 stereo slave	345.00
BW1 cab (pr)	402.00
TSL-400	9.00
6401 6-ch mixer	165.00

**TURNER (EX. VAT)**

1 x 15 Bs Hn	180.00
2 x 15 Bs Hn	340.00
1 x 12 Mid Ring, Hn	160.00
2 x 12 Mid Ring, Hn	280.00

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

**VITAVOX (EX. VAT)**

Tunderboit	540.00
AK 156 15"	127.00
AK 157 15"	127.00
500 Dividing Network	42.00
1000 Dividing Network	32.00
53 Pressure driver	137.00
4 cell horn	86.00
4Kh horn	54.00
8 cell horn	290.00
10 cell horn	329.00
12 cell horn	383.00
15 cell horn	514.00
Horn throat adaptors	15.00

**W.E.M.**

Copicat Echo	94.50
Dominator 30	165.00



<b>CHROME PLATED</b>	
4180 5 x 14 8 Lug	141.89
4185 5 x 14 10 Lug	145.64
4186 6 x 14 10 Lug	173.09
<b>SATIN ALUMINIUM SHELLS</b>	
4109 5 x 14 8 Lug	
Micro sensitive	
Strainer	98.23
4108 5 x 14 8 Lug	
Renown strainer	95.55
4106 5 x 14 6 Lug	
Renown strainer	90.37

**BOOSEY & HAWKES**

<b>BEVERLEY COMPLETE OUTFITS</b>	
4001 5-drum	
8002 4-drum	POA
8003 6-drum	POA
8004 5-drum	34POA
8005 14-drum	83POA

**AVEDIS ZILDJIAN CYMBALS**

(Prices for all types except Swish and Pang as stated)  
(Available in Types and Weights as Catalogue)

7386 8"	POA
7387 10"	POA
7389 12"	POA
7390 14"	POA
7391 13"	POA
7391 14" Hihat pr	POA
7392 15"	POA
7392 15" Hihat pr	POA
7393 16"	POA
7394 17"	POA
7395 18"	POA
7395S 18" Swish	POA
7399 19"	POA
7396 20"	POA
7396P 20" Pang	POA
7396S 20" Swish	POA
7400 21"	POA
7397 22"	POA
7397S 22" Swish	POA

**AVEDIS ZILDJIAN 'BRILLIANT' CYMBALS**

(Prices for all types except Swish and Pang as stated)

7387B 10"	34.99
7390B 13"	44.99
7391B 14"	59.24
7391 14" Hihat pr	118.45
7392B 15"	64.35
7392 15" Hihat pr	128.69
7393B 16"	57.00
7394B 17"	62.00
7395B 18"	67.50
7395B 18" Swish	78.01
7396B 20"	88.30
9376BS 20" Swish	88.30
7397B 22"	110.30
7397BS 22" Swish	96.03

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

<b>ROGERS DRUM OUTFITS WITH MEMRILOC STANDS</b>	
43-1122 Rogers Greater London V Outfit	871.03
43-1110 Rogers Londoner V Drum Outfit	826.34
43-1210 Rogers Londoner V1 Drum Outfit	922.96
43-1310 Rogers Londoner V11 Drum Outfit	1088.47
43-1410 Rogers Ultra-power V11 Drum Outfit	1230.00
43-1510 Rogers Ultra-power V111 D Outfit	1315.66
43-1610 Rogers Starlighter 1V Drum Outfit	742.85
43-1710 Rogers Headliner 1V Drum Outfit	623.78
43-1810 Rogers Studio X Drum Outfit	1383.50
All Rogers Drums are available in the following finishes:- Black (081), New England White (082), Mojave Red (084), Spanish Gold (085), Mahogany (086), Metallic Silver (087), Pacific Blue (088), Ebony (089), Metallic Gold (090).	
<b>ROGERS MEMRILOC STANDS</b>	
54-1000-000-4 Rogers Snare Drum Stand - Flush Base	35.68
54-1001-000-0 Rogers Concert Snare Drum Stand Tripod	42.81
54-2001-000-4 Rogers Floor Cymbal Stand - Tripod Base	35.68
54-2002-000-0 Rogers Floor Cymbal Stand -	

Flush Base	35.68
54-3001-000-8 Rogers Dual Tom Tom Stand	63.52
54-3003-000-0 Ext Dual Tom Tom Stand	
Tripod Base	56.43
54-4001-000-1 Timbale Stand Tripod Base	46.95
54-5001-000-5 Rogers Samson Drum Throne	43.03
56-1200-000-9 Double Tom Tom Holder	38.28
<b>ROGERS HI-HATS &amp; PEDALS</b>	
5 4 - 6 0 0 1 - 0 0 0 - 9 Supreme Hi-Hat	57.84
6 4 - 6 0 0 3 - 0 0 0 - 1 Swivomatic Hi-Hat with Hinged Heel	45.47
54-6005-000-4 Swivomatic Hi-Hat with Adjust. F/Board	45.47
5 4 - 7 0 0 0 - 0 0 0 - 6 Supreme Pedal	58.71

**CLEARTONE**

<b>Latin Percussion</b>	
Conga Drum 11"	227.11
Conga Drum 11 1/2"	241.40
Conga Drum 12 1/2"	246.98
18" Conga Leg Set	25.01
24" Conga Leg Set	27.00
Super Conga Stand	42.89
Stiffener Kit for LP278	12.32
Double Conga Stand	71.09
Double Conga Stand (Collapsible)	96.11
Triple Conga Stand	205.27
Pro Bongos Wood Shells	144.13
Pro Bongos syn shells	144.13
Bongo Stand	25.79
Bongo Mounting Bracket	10.91
Bongo Mounting Bracket for Double Conga Stand	11.92
Trio Puente Timbales	250.91
Prestige Line Cowbell	16.90
Black Beauty Cowbell	8.54
Black Beauty Cowbell d/I	10.91
Timbale Cowbell	12.07
Bongo Hand Cowbell	13.69
Bongo Hand Cowbell d/I	15.74
N/Y Bongo Cowbell	18.47
Mambo Cowbell	10.45
Cowbell U Clamp	1.30
Marrero Bells	25.79
Agogo Bells std	13.37
Agogo Bells Large	14.58
Agogo Bells Mounting Bracket	4.42
Cabasa Standard	12.07
Cabasa Large	13.83
Cabasa d/I	16.49
Vibra-Slap std	12.67
Vibra-Slap d/I	13.97
Vibra-Slap II	18.25
Large Bata Drum	POA
Medium Bata Drum	POA
Small Bata Drum	POA
Tambora	124.69
Pro Maracas	7.81
Standard Clave	4.72
African Clave	5.76
Traditional Clave	2.41
Cuban Guiro	18.29
Guiro	16.27
Torpedo Guiro std	33.74
Torpedo Guiro Small	23.83
Torpedo Scraper	3.49
Spring Guiro	13.30
Multi-Guio	15.49
Guio Stick	0.16
Solid Bar Chimes	49.62
Chimes Mounting Bracket	2.41
Solid Bar Hand Chimes	20.02
4" Triangle	5.83
5" Triangle	7.02
6" Triangle	7.95
Woodblock std	6.99
Woodblock large	7.81
Woodblock small	6.19
Piccolo Woodblock	4.42
Double Piccolo Woodblock	8.07
Woodblock Mallet	0.29
Piccolo Woodblock Mallet	0.32
Woodblock Mounting Clamp	2.92
Wooden Agogos	6.49
Wooden Agogo Holder	4.42
Rhythm Clackers	9.43
Everything Rack	26.22
Metal Castanets	7.17
Talking Drum	56.79
Small Shekere	16.70
Moroccan Castanets	6.56
Caixa	58.59
Samba Whistle	8.54
Caixa Large	POA
Caixa Extra Large	POA
Small Metal Shaker	3.99
Largs Metal Shaker	4.76

D/I Conga Bag	33.74
22" Cymbal Bag	19.87
Lug-Lube	0.75
Headless Tambourine	9.07
Tuneable Tambourine	22.98
D/I Cowbell Beater	1.91
Canvas Cowbell Pouch	8.29
Padded Bongo Bag	41.09
L.P. Tee Shirts	4.55
Conga Key Chain	2.58
LP Belt Buckle	4.38
"Understanding Latin Rhythms" LP	5.47
"Down To Basics" LP	5.47
"Authority" LP	5.47
"Ready For Freddy" LP	5.47

**FLETCHER, COPPOCK & NEWMAN**

<b>KENT</b>	
N5201 Apollo 5	229.00
N2501 Superstar	295.00
N2501 Apollo 4	156.00

**GIGSVILLE**

<b>ARIA PERCUSSION</b>	
Aria Drum Kit D05501 WZ (Cymbals not included)	489.90
Arlo D05501 Kit	196.00
Concert Toms D05810. Set of six with three stands, 6", 8", 10", 12", 13" and 14". Colour finishes: Metallic Maroon, Copper, Silver	
Aria Drum Kit D05501 WZ (Cymbals not included)	489.90

**HOHNER**

<b>WEATHERKING</b>	
<b>Snare Drum Heads Batter</b>	
R 124 CS	6.65
R 314 CS	6.65
114 BD	5.80
114 BA	5.80
114 BE	6.50
<b>Snare/Side Heads</b>	
114 SD	5.15
114 SA	5.15
114 SE	5.25
<b>Tom-Tom Heads</b>	
R206/R306 CS	3.85
106 BD	3.75
R208/R308 CS	4.00
108 BD	5.25
R210/R310 CS	4.35
110 BA	5.05
R212/R312 CS	5.05
112 BD/112BA	5.05
112 BE	5.80
R214/R314 CS	6.35
114 BD/114BA	5.80
114 BE	6.10
R216/R316 CS	6.65
116 BD/116BA	5.80
116 BE	6.50
R218/R318 CS	7.05
118 BD/118BA	6.10
118 BE	6.85
R216/R316 CS	7.40
116BD/116BA	6.50
116 BE	7.20
R128/R318 CS	8.10
118BD/118BA	7.05
118 BE	8.35
<b>Bass Drum Heads</b>	
R218/R318 CS	8.75
118 B	7.75
118 BB	8.65
R220/R320 CS	10.20
120 B	8.65
120 BB	9.65
R222/R322 B	10.60
122 B	9.35
122 BB	10.60
R224/R324 B CS	11.55
124 B	11.55
124 BB	11.55
<b>SOUNDMASTER</b>	
12 B	2.60
13 B	2.65
14 B	2.65
16 B	3.30
14 SO	2.25
20 SMB	4.75
22 SMB	5.00
24 SMB	5.80
<b>MEMO</b>	
<b>FIBERSKIN AND PIN STRIPE</b>	
506 6" P306 BE	4.20
508 8" P308 BE	4.90
510 10" P310 BE	5.25
511 11" P311 BE	5.70
512 12" P312 BE	6.05
513 13" P313 BE	6.50
514 14" P314 BE	6.85
615 15" P315 BE	7.30

516 16" P316 BE	7.75
517 17" P317 BE	8.10
518 18" P318 BE	8.55
520 20" P320 BE	10.95
<b>Bass Drum Heads</b>	
518 B 18" P318 BB	9.25
520 B 20" P320 BB	10.30
522 B 22" P322 BB	11.15
<b>Practice Outfits</b>	
RPS 10 Standard set	89.00
RPS 10 T Double T/T Set	99.95
<b>MANO</b>	
Hand Drums	
Tunable with key	
RM6 6"	6.05
RM8 8"	7.55
RM10 10"	10.05
<b>Roto Toms</b>	
Tunable with CS head	
RR6T 6"	31.90
RR8T 8"	40.00
RR10T 10"	50.70
RR12T 12"	60.45
RR14T 14"	69.75
RR16T 16"	83.80
RR18T 18"	95.75
<b>103RT Stand for Roto Tom</b>	
104RT Twin/Triple Stand	42.15
AD100 Adaptor Bar Universal	58.25
AD200 Stand Adaptor AD-10 24" R/T Track MS 24	6.30
<b>SONOR</b>	
<b>Congas</b>	
L823 73cm high, with stand	215.65
L824 63cm high, with stand	180.95
<b>Z6205 Connector for 2 Conga stands</b>	
Bongos & Stands	14.00
L840 15 x 17cm and 20 x 17cm	44.65
L841 16 x 17cm and 21 x 17cm	63.65
L842 Same as L841, but with strong outside tension	98.70
Z6202 Light stands	23.80
Z6204 Extra stable stands	34.00
Wood Tom-Toms	
L2620 26cm and 30cm per set	45.00
L2624 35cm and 41cm per set	60.65
<b>Tambourines</b>	
L1637 26cm	33.45
L1638 32cm	40.20
L2614 26cm headless	21.85
L2615 32cm headless	25.30
<b>Temple Blocks</b>	
L2611 Original Korean temple blocks - set	150.85
Caixa	4.30
L2612 Metal shell	116.85
L2621 Original Mexican model with scraper	7.65
Cabasa Afuche	
L2617 Latin percussion model	21.20
Agogo Bells	5.80
L2613 Latin percussion model	25.55
Vibra-Slap	
L2616 Latin percussion model	18.90
Wood Block	
V2200 Small rosewood, with mallet (Sch 95)	5.15
V2202 Large, rosewood, with mallet (Sch 95)	6.90
V2206 Rosewood, with mallet (Sch 95)	6.35
Z2204 Latin percussion model	6.80
Claves	
V2601 Large, rosewood pair	3.05
V2602 Small, rosewood pair	2.50
<b>Rhythm Sticks</b>	
Z5610 Beechwood, 36cm (14") long	1.85
Castanet with Handle	
V2512 Rosewood	7.65
Tube	
V2631 Metal lacquered	3.45
V2630 Metal lacquered	7.30
Maracas	
HS902	7.85
FP901	2.95
TH905	
TH90W	
CL901	5.15
CL902	
CH901	
CH902	
DS901	6.25
SB901	7.85
<b>LONDONER</b>	
TH-101 10" headless, 18 pair jingles	4.20

TH-104 10" tunable, 18 pair jingles	8.00
<b>Maracas</b>	
No. 3 Fruit shell - standard size pair	2.45
No. 7 Assorted colours, small size pair	1.60
No. 31 Hand made - standard size pair	6.70
No. 13A Hand made - medium size pair	6.35
WM01 Maracas (pair) acrylic	3.15
Reso-Reso	
No. 62 with scraper	7.35
Shaker	
No. 63 all wood 15" 3"	8.80
Claves	
No. 79 Quality Rosewood pair	3.05
No. 85 Mezquite Wood pair	3.15
<b>Bongos</b>	
No. F2 Vellum heads, small size	11.15
No. F3 Vellum heads, large size	13.40
Congas	
No. 56A with strap	49.95
No. 62A with strap	47.50
No. 78A with legs (retractable)	133.05
No. 85A with legs (retractable)	148.80
No. 98B with strap	99.95
Castanets	
No. 158 Rosewood	2.40
Flexatone	
No. 1816	9.55
See drum section for further rhythm instruments (Maracas-Claves-Shakers-Bongos-Congas etc.)	
<b>HORNBY-SKEWES</b>	
<b>HOSHINO</b>	
5075 Professional Kit (5 Drums)	£399.00
5080 Professional Kit (5 Drums)	£527.00
5085 Professional Kit (5 Drums)	£580.00
8050 Concert Tom (8 drums)	£399.00
HM300 Starter Outfit (3 drums)	£179.00
JK10 Snare Outfit	£45.00
S480 Snare Stand	£27.50
H280 Hi-Hat Stand	£36.00
T360 Drum Stool	£44.00
C580 Boom Stand	£43.00
<b>UFIP CYMBALS</b>	
RS12 Red Sound 12"	£7.00
RS13 Red Sound 13"	£8.75
RS14 Red Sound 14"	£10.75
RS15 Red Sound 15"	£11.75
RS 16 Red Sound 16"	£13.50
RS18 Red Sound 18"	£19.50
RS20 Red Sound 20"	£22.00
UF10 'Ritmo' 10"	£14.00
UF12 'Ritmo' 12"	£16.00
UF13P 'Ritmo' 13"	£42.00
UF14P 'Ritmo' 14"	£52.00
UF18 'Ritmo' 18"	£43.00
UF20 'Ritmo' 20"	£54.00
UF22 'Ritmo' 22"	£69.00
<b>KEMBLE</b>	
<b>YAMAHA</b>	
<b>Kits - 9000 Series</b>	
YD9222	805.00
YD94224	855.00
<b>Bass drums</b>	
BD926	251.00
BD924	245.00
BD922	209.00
BD920	199.00
BD918	186.00
<b>Floor toms</b>	
FT918	150.00
FT916	125.00
FT914	110.00
<b>Tom toms</b>	
TT915	98.00
TT914	83.00
TT912	66.00
TT913	72.00
<b>Hardware</b>	
CS901	44.00
CS902	47.00
SS902	47.00
HS901	59.50
FP901	67.00
TH905	33.00
TH90W	41.50
CL901	23.00
CL902	26.00
CH901	17.00
CH902	25.00
DS901	57.00
SB901	11.00
SAT902	30.50
<b>Snare drums</b>	
SD065MB	127.00

SD055MB	124.00
SD	



**Bongos, Conga Drums etc.**

890 Bongos with interior tuning system metal shells, skin heads... 53.63
900 Bongos, tunable, wood shells plastic heads... 56.79
901 Bongos, as above, metal shells... 46.48
902 Bongos, as above, altglass shells... 94.65
111 Bongo stand, folding base... 26.93
920 NEW - African Tom-tam... 196.68
Conga Drums (Tunable)
903 Super tumbador diameter 34cm... 153.56
904 Tumbador diameter 31cm... 151.69
905 Tumba diameter 25cm... 146.64
905a Quinto diameter 21cm... 119.89
910 Tumbador - South American type larger interior diameter... 138.85
911 Tumba - as above... 134.63
906 Conga drum stand - for one drum - fits all sizes... 21.03
907 Double Conga drum stand - fits any pair... 34.70
Selected buffalo skins are available for conga drums... Prices on request
922 Timbales - pair on folding stand, metal or wood shells, with cow bell post, cow bell and hickory sticks... 131.90
923 Cow bell small... 4.01
924 Cow bell medium... 5.27
925 Cow bell, two tone... 6.72
926 Cow bell holder, U clamp only... 1.99
927 Cow bell, Hoop clamp... 5.88
930 Claves - Acacia wood... 1.39
931 Claves - Tropical wood... 1.99
937 Maracas... 7.14
944 Tambourine... 6.31
Nut boxes for congas with hooks and screws... 3.08

**CAMBER CYMBAL BRASS**

14" pair Hi Hat matched... 27.79
16" Crash... 17.86
18" Ride... 21.84
20" Ride... 25.81
Nickel-Silver
12" Splash... 13.90
14" pair Hi Hat matched... 35.79
15" pair Hi Hat matched... 39.71
16" Crash... 21.84
18" Ride... 27.79
20" Ride... 33.74
22" Rock/Ride... 43.67
Marching Band
15" pair Matched... 43.67
16" pair Matched... 51.62
Bronze
14" pair Hi Hat matched... 40.73
15" pair Hi Hat matched... 48.88
16" Crash... 26.47
18" Ride... 34.62
20" Jazz/Ride... 40.73
22" Rock/Ride... 50.91
Crystal
14" pair Hi Hat matched... 43.67
15" pair Hi Hat matched... 51.62
16" Crash... 27.79
18" Ride... 33.74
20" Ride... 43.67
22" Rock/Ride... 53.80

**ASBA**

The standard ASBA KIT comprises of the following:
1 22" Bass Drum - Ref. 613. Retractable spurs fitted, 1 6 1/2" Deep Snare Drum - Ref. 744. 1 13" x 9" Tom-tom - Ref. 511. 1 14" x 10" Tom-tom - Ref. 501. 1 16" x 16" Tom-tom - Ref. 505. 1 Double Telescopic Tom-tom Fitting, 1 "Caroline" Bass Drum Pedal - Ref. 222. 1 "Veronic" Hi-hat Pedal - Ref. 240. 1 Snare Drum Stand - Ref. 102. 1 Cymbal Stand - Ref. 133 and is available in four different shell constructions.
All Steel Shells. Polished stainless steel or colours: Black, Blue, Grey, White or Red. E713.
Wood Shells. In a variety of unique plastic finishes as well as natural wood - Teak or Mahogany.

**Altglass. "See through" in a selection of colours.**

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144, 24 x 14" ... 105.00
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1152, 22" ... 74.00
1154, 24" ... 79.00
1161, 20 x 14" ... 61.00
1163, 22 x 14" ... 63.50
1170, 20 x 12" ... 54.50
1171, 20 x 14" ... 55.00
1173, 22 x 14" ... 59.00
1175, 24 x 12" ... 64.00
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532, 13 & 14 x 6 ... 102.00
531C ... 110.00
532C ... 102.00
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113 ... 36.50
114 ... 44.00
115 ... 51.00
116 ... 54.00
118 ... 57.00
333 ... 54.50
340 ... 60.00
342 ... 51.00
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348 ... 86.00
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440, 14 x 10" ... 54.00
442, 12 x 8" ... 44.50
444, 14 x 9" ... 51.00
445, 15 x 12" ... 61.50
446 ... 69.50
448, 18 x 16" ... 76.50
1433, 13 x 8" ... 31.00
1333 ... 37.00
1340 ... 39.00
1346 ... 53.00
1435, 14 x 14" ... 44.50
1440, 14 x 10" ... 39.50
1441, 12 x 8" ... 23.00
1442, 12 x 8" ... 29.50
1445, 16 x 16" ... 37.50
1446, 16 x 16" ... 46.50
1448, 18 x 16" ... 48.50

**ORANGE**

Single drum kit ... To order
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Snares:
33, 14 x 5 1/2" ... 72.50
35, 14 x 5 1/2" ... 76.50
36, 14 x 6 1/2" ... 80.00
1002, 14 x 5 1/2" ... 37.50
1005, 14 x 5 1/2" ... 38.50
1036, 14 x 5 1/2" ... 59.00
1036, 14 x 5 1/2" ... 63.00
2000, 14 x 5 1/2" ... 78.50
2001, 14 x 5 1/2" ... 79.00
2003, 14 x 5 1/2" ... 85.50
2005, 14 x 8" ... 87.00
2001, 14 x 4" ... 80.00
Outfits (w/out cymbals)
B202 20" BD ... 400.50
B202 w 22" BD ... 402.00
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987 Super Classic 20" ... 390.00
999 Deluxe Classic 24" ... 494.50
997 Big Beat 24" bs ... 503.50
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D204 ... 589.00
488.50 ... 490.00
B304 ... 490.00
D304 ... 490.00
305 ... 535.50
342 ... 537.00
D305 ... 549.00
308 ... 573.50
B308 ... 575.00
D308 ... 587.00
604 ... 473.00
B604 ... 474.00
D604 ... 486.50
605 ... 563.00
B605 ... 564.50
D605 ... 574.50
606 ... 704.00
8606 ... 707.00
D606 ... 731.00
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B717 w 22" BD ... 650.00
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D808 w 24" BD ... 892.50
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B1030 22" BD ... 373.50
D1030 24" BD ... 378.50
1031 w 20" BD ... 246.00
B1031 w 22" BD ... 250.00
1033 w 20" BD ... 292.00
B1033 w 22" BD ... 296.00
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B3305 ... 600.50
D3717 ... 739.50
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127, 18 x 12" ... 73.50
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950 16 x 16 Floor Tom Tom Super Classic ... 159.95
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954 20 x 18 Floor Tom Tom Super Classic ... 214.50
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462 13 x 9 Melodic Tom Tom ... 78.95
463 14 x 10 Melodic Tom Tom ... 84.95
464 15 x 12 Melodic Tom Tom ... 97.95
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920 20 x 14 Bass Drum Super Classic ... 205.50
922 22 x 14 Bass Drum Super Classic ... 219.95
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926 26 x 14 Bass Drum Super Classic ... 252.95
For price of stainless steel Snare, add approx. 10%.
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5247 17" ... 52.00
5248 18" ... 61.00
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5322 13" hi-hats pr ... 44.20
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5325 18" ... 36.20
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997 Big Beat 24" bs ... 910.00
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7393 triple tom tom holder... 31.20
7399 triple tom tom holder stay... 6.65
7246 drum stool... 20.00
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11002 6A... 2.95
11003 7A... 2.95
11004 9A... 2.95
11005 11A... 2.95
11006 Jazz... 2.95
11007 Professional... 2.95
11008 Rock-Knocker... 2.95
11009 Jazz-Rock 707... 2.95
11010 727... 2.95
11011 Rock 747... 2.95
11012 Hardhead 106... 3.50
11013 808 Billy Cobham... 3.50
11014 Heavy Soul 909... 3.50
11015 2B... 3.50
11016 5B... 3.50
11017 1S... 3.50
11018 2S... 3.50
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11023 5B... 3.95
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11027 11A... 3.25
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11031 727N... 3.25
11032 Rock 747N... 3.50
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H-5B... 4.25
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H-Rock... 4.25
H-2BN... 4.50
H-5AN... 4.50
H-5BN... 4.50
H-7AN... 4.50
H-Jazz N... 4.50
H-Rock N... 4.50
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GT-7A... 1.96
GT-3S... 1.95
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GT-7AN... 2.25
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GT-2BN... 2.25
GT-3SN... 2.25
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Necklace... 4.92
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RM50 20" Medium... 52.00
RM55 22" Medium... 72.00
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7314 cymbal stand ... 17.45
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S245 18" ... 48.00
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PG18" ... 48.00
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11043 20" Swish ... 31.95
11044 20" Pang ... 31.95
11045 18" Pang ... 28.95

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9624 bass drum ... 189.82
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5118 bass drum ... 127.31
8520 bass drum ... 133.66
8522 bass drum ... 150.51
8522CS bass drum ... 153.15
8524 bass drum ... 162.38
8524CS bass drum ... 165.36
8526 bass drum ... 173.56
8822 bass drum ... 155.43
8824 bass drum ... 167.89
ROYAL AND SWING STAR
SA7520 bass drum ... 113.51
7520 bass drum ... 113.51
SA7522 bass drum ... 129.26
7522 bass drum ... 129.60
7522CS bass drum ... 133.66
7220 bass drum ... 93.17
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7322 bass drum ... 111.56
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9275 snare drum ... 94.10
9605 snare drum ... 122.48
9606 snare drum ... 132.23
9645 snare drum ... 99.44

# 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.

**WANTED** spunky drummer and constructive creative lead guitarist for amateur rock group, 60s Who, Faces etc. Enthusiasm more important. Phone 01-455 6814 (Henry).

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

**BASSIST** 18, into "Rush", seeks guitarist/vocalist, and drummer, to form serious, progressive, heavy rock Trio. Phone: Chris 061-798 9533 after 6.30 pm.

**JAZZ ROCK** American guitarist, 21, Holdsworth influenced. Sessions experienced, Seeks bandwork in England and Scandinavian countries. Need accommodation. Contact: Dael Hauskins 5421 Zola Ave., Pico Rivera, Calif. 90660 USA - 213-6954844.

**FOR SALE.** Elvis RD-27120 mono L.P. RCA black label, red motif, also original Jailhouse Rock E.P. These are British issue and not imports both in mint condition. Offers. Spennymoor 818995.

**DAN ARMSTRONG** super 100 watt graphic equaliser amp, and Carlsbro 4 x 12 cab for sale. Beautiful sound £160 ono. Phone Neil 051-480 9575.

**GRUNDIG** reel to reel 1 track tape recorder for sale. Needs new motor. £7. Apply P. Holt, Flat 11, 383 Fulwood Road, Ranmoor, Sheffield S10 3GA.

**MARSHALL** 100w Master Volume Amp + flight case, and Marshall 120w cab v.g.c. £250. Also Yamaha S.G. 500 red, including case, v.g.c. £250. Steve Johnson, 3 Lyell Street, Scarborough.

**EXCHANGE:** Hondo SG/Yamaha copy, with Di-Marzio's, very raunchy, not set up, hardly used, for Gibson Explorer copy eg Antoria Ventura or similar regardless of condition. A.S.A.P. Phone Grahame on Peterborough (0733) 263457.

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

**YOUNG** inexperienced songwriter, wishes to hear from any talented composer, who would be interested in forming a partnership and willing to share new ideas. Although not brilliantly, I do play a little bit of guitar and can write strong lyrics. If interested then get in touch. Miss S. White, 28 Marigold Crescent, Dudley, W. Midlands.

**MUSICIANS** wanted to complete electronic band. Future recording work with JJB of the Stranglers. Urgent. Interested? Then apply to Pete Holt, Flat 11, 383 Fulwood Rd., Ranmoor, Sheffield S10 3CA. Personal callers after 6.30 pm please.

**PRO MUSICIAN** seeks young writing partner (Musician?) pro or semi pro, I'm into pop that rocks Police, Cheap Trick, and Hit records. I'm looking for someone with great songs, that need developing, criticised, recorded and used, talented people please write or phone, Simon Skinner, 51 Ram Gorse, Harlow, Essex (0279) 31004.

**MALE** or Female vocalist wanted, must be into New Wave. Also two WEM Audio Master's mixing desk, five channels each, have foldback. £105 each or £180 for both. Phone 0440-63304. Ask for Terry.

**RHYTHM** guitarist requires musicians to form band playing original and standards. Experience not essential. Phone Cherry, Computer Dept., 021-356 6791 (Live near city centre).

**I'VE GOT** many songs suitable for an ambitious girl singer. Please ring 346 7700.

**WANTED,** guitar teacher, postal or personal in southern area. No qualifications or particular technical knowledge necessary; transcripts to solos from records and help on formation of original solos required. Mark Fareham (Hampshire) 233838.

**LEAD** guitarist (17) urgently seeks powerful Heavy Metal Band with a future. I use a Gibson Flying V and a Marshall Stack and I am totally dedicated. Band in Midlands preferred but prepared to move for band with right prospects. Tel: Wolverhampton 723046.

**GITARIST/Vocalist** (aged 25) wishes to form song-writing partnership with Keyboards player or bassist with the aim of forming a commercially viable Jazz/Soul band. Influences:- Steely Dan, Stevie Wonder, The Crusaders, Earth, Wind & Fire. Phone Skelmersdale 25029.

**IBANEZ** Les Paul, Tobacco Sunburst, hard case, excellent condition. £140. Dave, Redhill 68888.

**FEMALE** rock drummer wanted for all-girl band "Mistress". Deal pending. Tour Holland in January. Must have energy, image & drive. Can offer accommodation (Blackpool). Urgent. Denny - 0253 27999.

**WANTED.** "Bluesbreakers" LP. Mono or stereo. (John Mayall/Eric Clapton). Both record and sleeve must be in good condition. Phone Spennymoor 818995.

**GIBSON** 76 limited edition Explorer, only a few months old, guaranteed 5 years. Natural with gold hardware. Plush Gibson case £420. ono. Also Burman Pro 501 combo. Superb amplifier, six months old £290 ono. Neither of the above have figured. Genuine reason for sale. Ring Barnsley 713892 anytime.

**FOR SALE:** Mini-korg 700S synth. immaculate condition with custom built flight case £250 ono. Phone 450-4941. After 6pm.

**DETROIT,** Michigan lead guitar available to re-locate, tour and record. Well known - top working label groups ONLY apply Write or call, DUANE THOMAS c/o 13994 Plainview, Detroit, Michigan, U.S.A. 48223. U.S.A. long distance # (313) 838-5396.

**FOR SALE:** M.M. 12 into 4 mixer with limiters brand new £350 or exchange for Revox A77. Tel: Tarbolton (029254) 382.

**YAMAHA** Solid-Topped acoustic guitar with plush fur-lined hard case for sale. Absolutely immaculate condition - hardly used. Bargain at £120 including case. Phone 907-4218 (evenings).

**JAZZ ROCK** American guitarist 21, Holdsworth influenced. Competent. Marshall; mod. Strat. Seek soon working English Jazz Rock Band (prefer fretless bassist). Need accom. Write: Dael Hauskins, 5421 Zola Ave., Pico Rivera, Calif. 90660 (U.S.A.).

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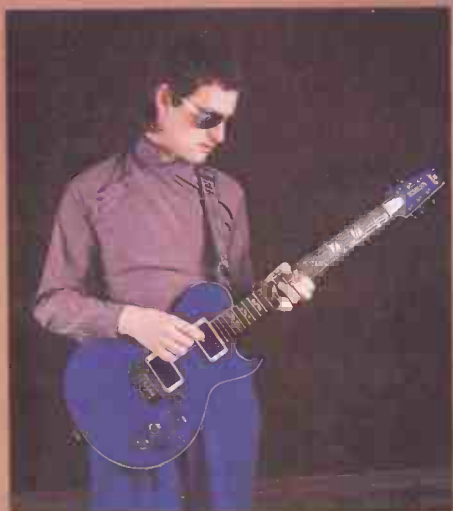
B12



# Aria

## "Gerry Cott"

Model PE 1000 G.C.



### Gerry says,

"The basic concept was that the PE 1000 GC should be extremely versatile soundwise, sturdy and a good looker, which I reckon it's achieved.

Don't be overawed by the various switches, they're positioned with a lot of thought and allow for quick adjustment without altering the right hand playing position."

The PE 1000 GC is made to the specifications of Gerry Cott/ 'Boomtwn Rats' who worked closely with Gigsville and Arai & Co. Inc. to create this guitar.

### SPECIFICATION:

**BODY:** Solid Maple, arched carved top and back

**BINDING:** Ivory finish

**NECK:** 3-piece laminated maple with Heel-less join giving easy access to 22nd fret.

**FINGERBOARD:** Ebony (324 mm) with 22 frets.

**MACHINE HEAD:** MC 55C

**PICK UPS:** The new Protomatic III

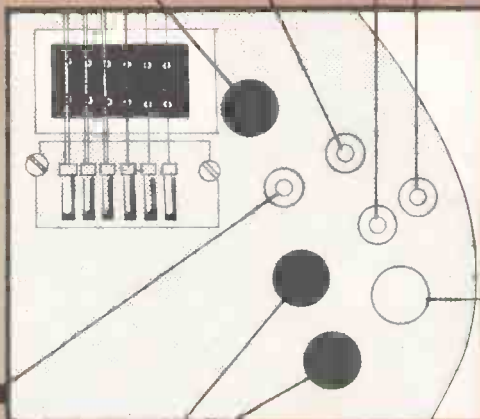
**COLOUR:** Blue Metallic

**POSITION MARKERS:** Mother of Pearl

**BRIDGE:** "Supermatic" with two-way adjustment for easy setting of harmonics

UK RRP £419.80 with case inc. VAT

Phase switch  
Coil - tap switch  
Pickup selector switch  
Master Vol.



Booster amp switch

Tone Control  
Booster Vol.

6-position rotary switch

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