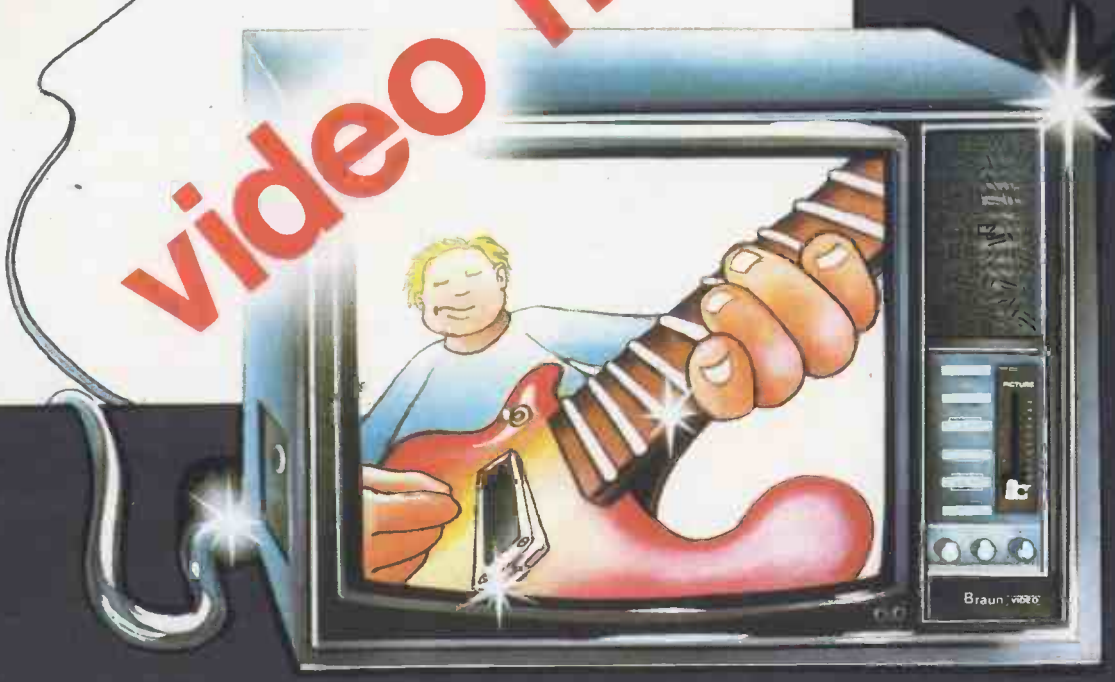


# BEAT

## *Instrumental*



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*(Front cover illustration by Robbie and Terry Braun)*

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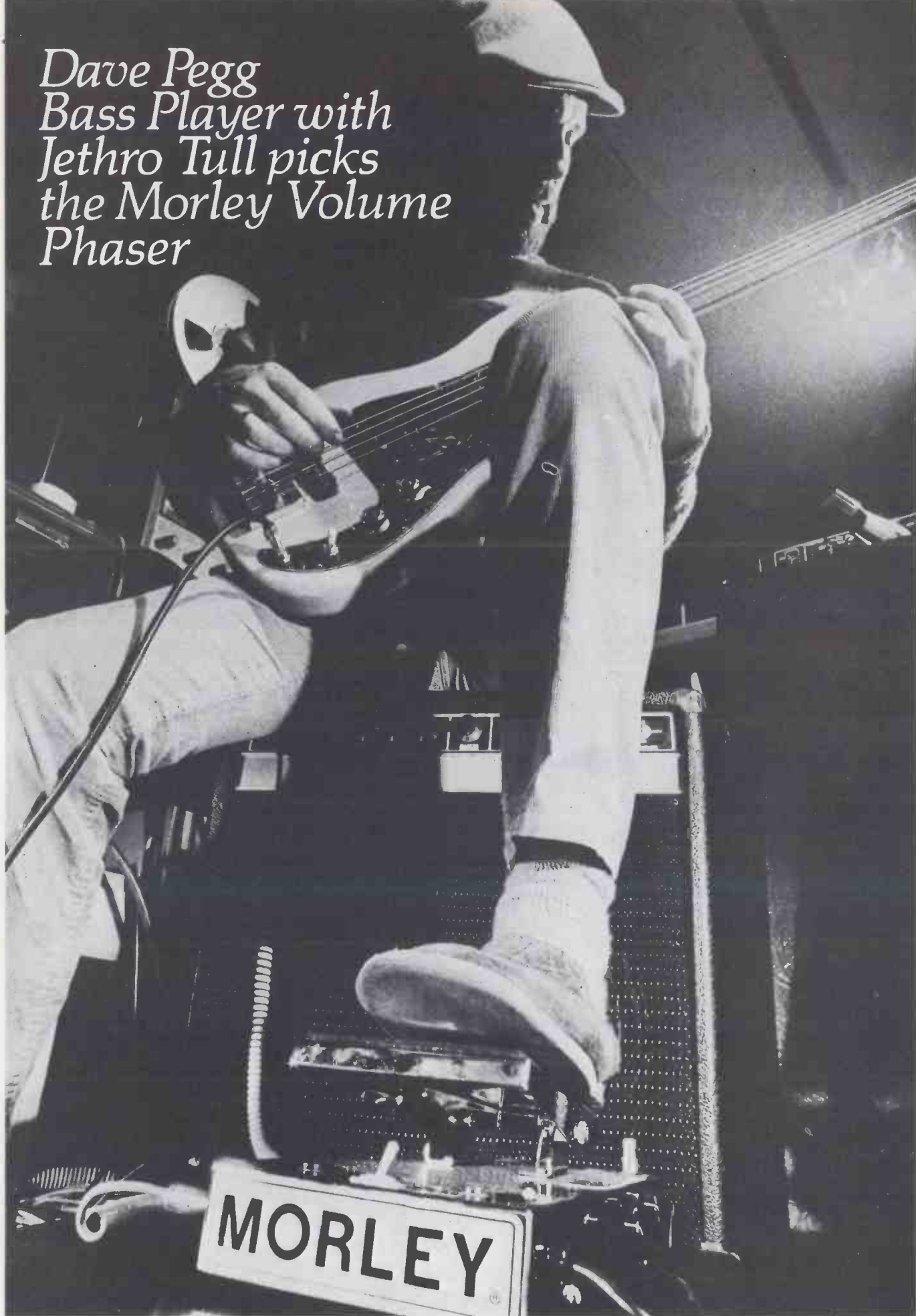
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By Tony Horkins

BARBARA DICKSON

SCOTCH ON ROCK



As Barbara Dickson entered the room she caught me doing a bit of last minute revision. I was standing there with the 'Sweet Oasis' sleeve in one hand, the inner sleeve in the other and the plastic perched dangerously between the two. I was checking to see how many of the tracks Barbara had written herself.

"Oh my old album," she said in her pleasant Scottish accent. "That's been out for a year and two months and I'm just completing a new one, which should be out in April."

Although not being an ardent Barbara Dickson fan, I've liked near on everything I've heard by

her as it floated its way softly out of the radio. Her voice has a haunting charm, relaxed yet strong. She writes at least 90 per cent of her own material, plays piano and strums acoustic guitar.

"Things have changed a great deal since that album was recorded in the summer of the year before last. I wanted to do something a little more up-to-date. The new album, I would say, is incredibly contemporary. It's a very open, clean, sound. There are a lot of spaces in it and no orchestration at all. There's very little colouring in the way of overdubs. It sounds like me in a four piece band —

it's very guitar orientated."

She puts part of the change down to the fact that 'Sweet Oasis' was made in the Summer and 'The Barbara Dickson Album', the new one, was made in the winter.

"I think the seasons effect the way people feel. It's the same with location. If you work in the country you're going to get a much more relaxed sound on the album, I would think. I've not actually made an album in the country but I've been up to contribute to Gerry Rafferty's album in Chipping Norton where he cares to work. I thought it would be a nice place to work but it's not right for me. I

wouldn't get anything done. It's too relaxing and it doesn't really make for motivation."

Her new album is being made at a small studio in Wimbledon called R. G. Jones, with a new producer, Alan Tarney.

"Alan is a great atmosphere man when it comes to studios. He works a lot in a small studio in Chiswick called Riverside. It's a tiny little studio and he loves to work there. It's just gone 24 track and he says it's the best vocal sound he's ever managed to get. But they're renovating the place so we went to R. G. Jones. He's worked at that studio too and he lives near there. A lot of the hassle when

you're making an album is getting to and from the studio."

A lot of people I've seen working in studios start late afternoon and, with the help of a few additives, stay up and work all through the night. How about you?

"That's not really what I'm like. I don't sing very well when I'm smashed so I don't take drugs. If you're going to be smashed when you're making an album and it helps to get the atmosphere going then that's OK. But I would end up sounding like Joe Cocker or someone! If I'm going to sing I'm going to sing, and I need a lot of energy to do it. I prefer to go in late morning, sort out what we're going to do for the day, have a break at about eight and maybe work till midnight, depending on what needs to be done."

## PIANO

Carefully switching the subject from studios to song-writing I asked whether she writes her material on the piano, which she is more than just proficient on, or on the guitar.

"I use both really, and I deliberately use both. You get an entirely different approach using the two. I was classically trained to play the piano when I was a kid. I'm not a Royal College of Music type piano player, I'm just a basic piano player. The way I play the piano is inclined to be a bit polite. So to get any sort of groove going I prefer to play the guitar. All the foot stompin' stuff I've done has been done on the guitar. The right hand feels much better on the guitar, I can get a more percussive sound out of it.

"I don't often write a song around a lyric. It's difficult for me to write songs with feel from a set of lyrics."

Do you ever demo stuff at home?

"Yes I do, I have a Revox at home. Because I'm inclined to be a little bit intimidated by Teacs and stuff like that... I'm convinced that it's a little bit psychological because women are educated to be terrified of anything that moves that is vaguely mechanical or electronic, and it really is a drag. I'm no less able to work a desk

in a recording studio than anyone else I know, but I am very weary of that. Unless they're very simple to use I'm just scared of them.

"However I'm learning. I'm just about to buy (pause for added suspense) 'The Roland Computerised Drum Machine'... and I'm going to get into all sorts of stuff. I'll probably end up like Sandy Nelson gone wrong.

"I can cope with the Revox, but what I really must get is that new cassette one. (Teac M-144 4-track Porta-Studio). I've

back to him, however I didn't buy one. With the Ovation live I use an MXR ten band graphic equaliser in case of feedback problems. So far its been fine.

"With strings I'm inclined to use much heavier light gauge strings than most people would normally have. I use a light gauge string to get a brightness and so that it is physically possible for me to play without any discomfort. Most of the work I do is just chord work anyway."

Barbara taught herself to play the guitar when she was at

showed an incredible aptitude for things musical; nothing else. I'm not one of these people that could walk at three months. My mother tells a vaguely embarrassing story of me being able to sing tunes in a high pram when I was very, very young and before I was able to talk. She says she used to hear this tiny little weedy voice.

"I got more and more musical, and my parents' idea was 'Let's get her trained'. I don't really hold with that, though I don't blame my parents for doing it. Kids who show that kind of musical aptitude are going to end up doing it anyway. I could play the piano competently by the age of six or seven. But I didn't want to be better than anybody else, I didn't have much drive. I liked playing and that was it. I gave up piano lessons for the guitar, because I was really getting into that, though I never have taken guitar lessons."

Switching to piano talk, she says her ultimate piano is a Bosendorfe grand. However, for the sake of practicality, she's settled for a Yamaha CP70 electric grand.

## TUNING

"They're just wonderful for that self-contained grand piano sound. There are a couple of basic faults with it, like with the tuning. I've actually got two of them. One is as it came and the other has had a modification."

At the time of the interview Barbara couldn't remember exactly what had been done to the instrument. However she was kind enough to ring me a couple of days after the interview when she'd checked up on a few details. Apparently what they've done is by-passed the pre-amp in the piano and passed the signal directly into the amp. This has effectively boosted the signal creating an overall stronger sound. This does mean though that it makes the vibrato switch inoperable, which doesn't bother her as she doesn't see the point of it anyway. She sees its role as, trying to re-create the natural sound of a grand piano, and a grand piano doesn't have a vibrato switch. The only other drawback to the mod is the fact



decided to get one of them and work that out before I start getting highly technical."

Although probably known for playing the piano, Barbara emphasises that she's always had a guitar. For the last two and a half years she's had an Ovation which she uses for stage and recorded work.

"I can't remember the model number — it's the acoustic/electric one, with the blond front. I would love to play a Martin D28, I've always wanted to have one. I was fortunate enough to be loaned one for a year about four years ago by Martin Carthy. I gave it

school, playing to Beatles records and 'Apache' and other early Shadows records.

"I'm very old, you see (32), so I've been playing the guitar for twenty years. However, I don't sound as though I've been playing the guitar for twenty years because I've never really bothered about it. I've just used it as a means to accompany the voice, much the same as the piano. I play simply because I like to concentrate on singing."

Earlier than most, Barbara was sent to piano lessons at the extremely tender age of four and a half.

"It sound incredible, but I just



that it does lower the sound level, but she's found it still to be loud enough in the relatively smaller places she's so far tried it out in. Other than that, the mod has been highly successful.

"The CP70 has got to be there, but I'd never use it by choice in the studio. If you're going to record a grand piano you want it to sound like a nine foot concert grand."

## RHODES

Apart from the Yamaha, she's been using a Rhodes, though she says hers isn't a very good one compared to others she's heard.

"It seems to me that with the Rhodes the elderly ones are fantastic. When it stopped being Fender Rhodes and became the Rhodes they stopped having that beautiful bell-like sound. Mine's OK and I keep it at home and don't generally take it away with me. I don't use it on tour because I haven't actually done a lot of

electric piano playing on recording. The Rhodes that belongs to my keyboards player is one of the old ones and it's absolutely splendid. Mine wouldn't really stand up sound wise.

"But I heard one of the new 88s. I've never liked them myself, I've never played one that was any good at all until very recently. The new model has a fader on the front which is a new thing. It was absolutely splendid. It had that sort of bell-like quality that was lost on the ones like I've got, which was Rhodes instead of Fender Rhodes."

The new album has some Polymoog and Minimoog on it, and also features just a tiny bit of Jupiter synth.

"All we use of the Jupiter is the random select thing that it does, which is fairly standard but a lot of people get very excited about it."

That's it synthesiser wise. She doesn't want to get technically involved with the synth

market though she says she does generally turn up to music fairs to see what's happening.

## SYNTHESISERS

"I thought *everybody's* going to be using synthesisers and everybody's going to be playing like Kraftwerk, and in fact that was entirely over reacting. Talking to musicians I've admired they say they kind of outlive their usefulness very quickly. A lot of people get really ecstatic about a synth when it comes out and they put it on their latest album, then you can't use that effect anymore. The prime example of this is syndrums. If I hear syndrums any more they're going to drive me mad."

As for music she likes Steely Dan and their various offshoots, Ry Cooder "the best exponent of slide guitar" and likes "homely" music — "but I don't mean the Wurzels when I say that".

"I like music that makes you feel warm. I'm not really into terrible intellectual stuff and I still listen to a lot of old records. My favourite singer/songwriter is certainly Gerry Rafferty. Not only because he's a friend of mine but because I really do admire what he does."

## SNOW

"My favourite female singer/songwriter is Phoebe Snow and I do like Joan Armatrading very much."

Somehow I'd have thought she'd have said she liked Janis Ian, but it seems not.

"I quite like Janis Ian but it's not really the sort of thing I really like. I prefer things that are stated stronger musically. I don't tend to listen to a lot of women singers but that is because of the general complaints about women. And that's another discussion altogether that would take about ten years to get through . . ."



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# CARLSBRO

# JOE ELY

**A honky-tonk hero  
is something to be**

Of all the 'outlaws' of modern Country music, Joe Ely is surely the most convincing and unassuming. How many other so-called renegade pickers would get off their fat butts and risk their hides and reputations by touring with Britain's most prominent Punk band, The Clash?

As it turned out, the gamble paid off. The tour, and Ely's subsequent appearance on BBC TV's *Rock Goes To College* enabled him to reach far more people than he could ever have hoped to alone. And far from alienating him from his original contingent of British fans it just confirmed to them what a shit-kicking, devil-may-care honky-tonk hero he is.

The tour didn't go off quite as smoothly as planned. Lloyd Maines, Ely's innovatory pedal steel guitarist was involved in a Gospel record when the band left for England. And it was only after the tour was cancelled when Clash drummer Topper Headon sprained his hand that Maines showed up.

Nothing daunted, Ely set out on a mini-tour of his own with two nights at London's Venue Theatre, and an excursion out into the sticks to Hertford where the band played a devastating set to fewer than a 100 students at Balls Park College. Playing to such a small audience didn't seem to bother Ely, who takes most things in his stride — including being spat at constantly during a set he played with The Clash in Hollywood a while ago.

Joe Ely was born about 30 years ago in Amarillo, Texas. He moved to Lubbock, the birthplace of Buddy Holly, when he was 11. Lubbock is a dozy Godforsaken little town with a population of 150,000, some 120 miles from Amarillo. "It's 118," Joe corrects, hoisting his hand-tooled fawn cowboy boots onto a chair. "It used to be 120, but they shifted the city limits two miles nearer to Amarillo so they could get a couple of beer stores in."

Lubbock you see is 'dry', which means that if you want a drink you either have to deal with bootleggers or drive over the county line into Amarillo.

It was just after Joe moved to Lubbock that he acquired his

first guitar. "It was a Harmony acoustic," says Joe in his soft Texan drawl. "But I drilled holes in it and made it electric, so I had the best of both worlds. Unfortunately the electric side of it never worked."

"At that time I was listening to Freddie King, Duane Eddy, The Ventures. I hardly ever listened to radio stations. I used to get together with other guitar players and work out songs."

Joe didn't start writing until he joined a band called The Rox when he was 12 years old. "Then I joined another one called The Twilights. If you can imagine a college with 20,000 people in it and a town of

alternating with strippers — I'd make 15 and she'd make 45." He laughs at that recollection.

Joe's first trip abroad came about when Jim Franklin, the artist who made the armadillo the mascot of Texas, persuaded him to go to New York with him. "That guy got me into a lot of trouble," he said. "I was living in Austin at the time, and Jim and I took off to New York City. He deserted me when I had just five bucks in my pocket. I had to get a gig. I got one with a travelling kind of theatre, multi-media Rock 'n' Roll show that came over to Europe. The pay was pretty good — about 20 pounds a week, so I took it.

some coffee houses back in Lubbock a long time ago," said Butch, nodding thoughtfully. "I think it was early 1970s."

Here Joe and Butch rack their brains for the date of their first meeting, suggesting dates and dismissing them. Finally Joe gives up. "I don't know the years," he says apologetically.

"We were both playing in basements at the time. It was never really decided that I should play Butch's songs. We lost track of each other for a while. I was travelling with Ringling Brothers circus, doing whatever. Finally I got real fed up with what I was hearing on the radio, so I came back to

tape of that band in Nashville, and although it's very crude, it really has something. It'll probably never be released though."

The band that Joe put together after his circus venture is the current one, consisting of Lloyd on pedal steel, Jesse Taylor — lead guitar, Ponti Bone — accordion, Greg Wright — bass and Steve Keeton — drums.

Strangely enough the band had no problems getting a recording contract. "It was the easiest thing I've ever done in my life. That's why I've always been suspicious of it," says Joe breaking into a laugh.

"MCA Records showed up at this club in Lubbock called The Cotton Club. And the next week they showed up at a place in Austin called the split. The next morning we talked about making a record. I never went through the whole thing of sending demos. But when Butch hit Nashville he took demos to a couple of places, I don't remember which companies they were. We walked out the door of one and heard the tape hit the trash can. So we went over to Capitol Records and this guy decided to listen to it, and he put it on. Now Butch being the dumb ass that he is somehow recorded my songs going one way and his going the other on the same tape. I still don't know how he did it, but there it was, the President of Capitol Records was listening to it. He said 'well let me turn it over', and it was the same on that side. So we said \*\*\*\* it. This stuff ain't for us. We just went back to Texas and started playing again."

When the band got the deal with MCA they were in the position of being able to go straight into the studio and cut their first LP without any rehearsal. "We'd been playing the stuff on that LP for close to two years, so we knew it inside out. That album was balanced almost 50-50 between Butch's songs and mine."

The LP, entitled simply 'Joe Ely', features some of the most requested songs of Joe's set; notably the hell-raising 'Suckin' A Big Bottle Of Gin', the flamenco flavoured ballad 'She Never Spoke Spanish To Me',



Joe toting his five dollar Gibson J45 with Mick Jones of The Clash at Islington's Hope and Anchor.

150,000 and the whole place is dry and everybody buys off the bootleggers or joins a private club. It's a strange set-up. So we played the private clubs. Strange laws you know, but you have strange laws here, like closing at three in the afternoon."

Joe didn't stay long in Lubbock. "I just couldn't seem to stand school. I left when I was 16 and just hit the road. I've been on it ever since. I just started playing guitar by myself. I was hitch-hiking or jumping brakes (railway carriages) up Route 66. Then I'd jump off and play in a bar to make a few bucks. I did a lot of gigs

That was about 1972. I was in Scotland for about three weeks and in England for about three weeks, then France for about a month."

If you look at the songwriting credits on any of Joe's three albums you'll find about half of them are by someone called Butch Hancock, a blond Texan, perhaps a little older than Joe, who has been his boozing buddy for some years. Butch supported Joe on several of his British dates, playing guitar and singing his vivid, dusty Texan songs.

"We met up in about '72. Is that right Butch?"

"Yeah, we hung around in

Lubbock and put a band together. We started by doing songs that I knew; songs that I had written and songs that Butch had written. Meanwhile Butch was in Austin kinda getting a band together. So we ended up in two different places playing a lot of the same songs."

Between his European foray and the current band, Joe teamed up with Butch in a group called The Flatlanders. "That group wasn't together for more than a few months. There was Jimmie Gilmore, Steve Western and Tony Pierson in it," said Joe widening his permanent half grin. "We cut a

and 'I Had My Hopes Up High', Joe's optimistic farewell to Lubbock.

"That album was recorded just outside of Nashville in a studio in a log cabin belonging to Chip Young on a 24 track machine. The first two records were done there. Some of the early Kris Kristofferson stuff was done there. Chip produced those two albums and also played guitar on them."

Was Joe pleased with the sound he got there? "I've never been pleased with any sound I've got," he said a little ruefully. "I liked working with Chip, I liked what we got down, but we were all green when we hit the studio. We'd always played in dungeons, so we didn't know what was a good or bad sound. We just tried to lay down the songs as simply, and in as few takes as possible, at the same time trying to keep them as fresh as possible. I don't know if I'll ever be satisfied with a studio sound. That's why I changed studios for the third album."

For 'Down On The Drag' Joe took the band to Kay Smith Studios in Seattle and chose Bob Johnston as producer.

"I heard some stuff that Bob had done, Jimmy Cliff and Billy Joe Shaver and some of the early Dylan stuff. I wanted a change so that I could move forward. But I don't think that Down On The Drag came through as strong as the other ones did. The studio was so far from our whole consciousness we felt lost in some fuckin' corner of the States.

"About half of it came out OK, but I don't know whether it was Johnston's choice of songs or just the studio."

Joe is adamant that the only way he and the band can accurately be captured on vinyl is through a live album. His two performances at The Venue in London were recorded for a live album which should be released by the time you read this.

For the next studio album Joe has some firm ideas.

"I want to do the next one in Texas. If the record company will go for it I'd like to do it in Lubbock. There's this little 16-track studio there that Lloyd Maines works in. If not there, possibly Austin, Dallas or Muscle Shoals, but nowhere too



*The two Joes, Ely and Strummer, again at the Hope and Anchor.*

far away from home."

Strangely Joe did want to be far away from home to record the live album.

"When this whole Clash thing came together I thought it would be real interesting to do it in England instead of say Texas. I feel a lot of excitement here. I think there's a lot more going on here than in the States at the moment. In the States I never

hear anything on the radio I like. All the huge mega-companies must have their heads up their butts."

Joe first formed his unlikely liaison with The Clash 10 months ago, coincidentally at The Venue.

"I was playing there and after the show the band came backstage, and they seemed to know all the songs. And they

talked about how when they came over to the States we should do some gigs together. Which eventually led to us doing all their California dates and all their Texas dates."

The more outrageous scenes of Punkdom came, not as might have been expected in Britain, but in California. Joe recalls one gig with a mixture of distaste and amazement.



*"An' we'll go pogo-ing like the dickens to the West Texas Waltz."*

"We played the Palladium in Hollywood with The Clash and nothing could ever startle me after that. It was the craziest gig I've ever played. It was just a free for all. They had eight guys on the stage just to throw people back into the crowd, or else drag 'em out through the back. People were throwing everything they possibly could, from mucus and phlegm to clothes and shoes. Half the people walk out of there with just their underwear on. The Clash were surprised at that one. They thought that stuff was long gone. Hot dogs, Coke cans, prescription eyeglasses, shoes, socks, everything hit the stage ... it was fuckin' unreal.

So we were prepared for anything after that. The Electric Ballroom was mild. They told me it was going to be a real gobbin' scene. But after that Palladium gig I learned to duck pretty quick. Greg got hit on the head with a beer bottle. He was playing with blood runnin' down his face. It ended up with Lloyd and Jesse runnin' out and coming back with a 55 gallon drum of iced water which they dumped on the front part of the crowd. I was just determined to get through it. I said fuck, I don't care what happens I'm gonna get through this fuckin' set. I was so pissed off, I guess I was just runnin' on pure anger."

When the album 'London Calling' was released, The Clash



Ely and band. The smiling faces are, back row: Ponti Bone, Jesse Taylor and Greg Wright. Front row: Joe, Lloyd Maines and Steve Keeton.

reciprocated and invited Joe and his band over to do a British tour with them. "We're calling this tour Lubbock Calling," said Joe. "That should spread the name a bit."

"We only did four dates on the tour, although we were scheduled to do nine. That was because Topper busted his hand. I heard that somebody broke into his apartment and hit him."

With the backing of his record company, Ely did several solo

dates including one at Dingwalls in Camden Lock and one at Islington's Hope and Anchor pub. Neither of the dates were publicised, and the only indication that something special was happening at the Hope was a notice which read 'Tonight JOE ELY. The Clash will difinitely NOT be appearing'. Of course Joe Strummer and Mick Jones of The Clash did turn up, as the pictures show, and jammed with Ely until the early hours.

"We did 'Jimmy Jazz' together at that one. The Clash won't admit it, but that's a Texas influenced song. It has that kinda walkin' bass line. I don't think they'd written that one before they met up with us. It's not anything like The Clash have ever done before."

Onstage Joe uses two guitars, an old Gibson Les Paul, and an even older Gibson J45 acoustic. The J45 must be the bargain of his life.

"I picked that up on the beach in California for five dollars. It had seashells glued all over it. Some speed freak was sitting on a park bench playing it. I asked him a question about it and he asked me if I wanted to buy it. He was asking 10 dollars for it, so I said are you gonna be here tomorrow, and he said year. So I went and rounded up as many Coke bottles as I could and got five dollars. He ended up taking the five dollars, but ripping the seashells off and kept them for himself — saved me the job.

"I put a new bridge and a new nut on it and had it re-fretted, and that's all that's ever been done."

Joe is unsure when he'll be back again to The Old Country, but hopes that it will be before his next studio album.

MARK PALMER



Joe Ely: "There's a lot more goin' on here than in the States at the moment."



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In darkest Soho down dingy Dean Street you'll find two dubious looking large brown doors. If you press the buzzer marked Good Earth Studios after some cross-examination they may just let you in. Two flights underground sits a 48 track Trident desk and behind it over the last few months Philip Lynott has been piecing together his solo album.

I've been fortunate enough to see the man and his helpers at work at various times over these past few months. I've been down to the studio to give Brian Downey drumsticks to review and Scott Gorham an assortment of amps and pedals to play with. It's not hard to tell when you've come at the wrong time. Comments from Philip have ranged from "Take a listen to this track, Tony" to "What the fuck are you doing in my studio." Philip Lynott does not mince his words.

As he sits with a customised Yamaha bass on his knee (decked out full Lynott style — black with mirrored scratch plate) he tells me the plan to make a solo album came two years ago but actual work on it started a year ago. So why the need to do a solo album?

"Lizzy is a band and they interpret my songs as a band. There's some songs they don't like that I wrote and there's some songs that wouldn't suit the band as a band. I was writing the songs and I really wanted to get them out, so I found a clause in the contract that said I was free as a solo artist."

It seemed strange to me that with this attitude Philip still used Gorham and Downey to help him out. How come?

"Because with Lizzy it would be a situation where everybody has an equal say. But with this I say what I want done. Because I work with them and I know their styles I can tell them what I want."

At this point in the conversation Philip starts to outline the differences between songwriting and arranging.

"The songwriting is the melody and the tune and the arranging is something completely different. Like when I wrote 'Don't Believe a Word' it was more like the version Gary

Moore did — it was slow. But Lizzy came along and said we should rock it up a bit."

It transpires that Scott plays on a couple of tracks and Downey is playing on a lot of them.

"I did a few things backwards. On a lot of them I used a drum machine and then put the drums on afterwards. It was far more restricting for Brian to play to. Also, take the case where we were doing 'Dear Miss Lonely Hearts'. When we were doing that I said to Brian

don't hit a cymbal. So there's all these drum fills where a drummer would normally go to a cymbal, which I think gives it a unique sound. I could have made that suggestion with Thin Lizzy which he would have listened to equally as much, but it was an idea I had for a long time that I wanted to try and it worked.

"The idea of the album wasn't me being completely domineering over the other lads, but it was more that I wanted to experiment the different ways of

# A BUSY LIZZY



## *Philip Lynott Esq talks to Mr Anthony Horkins on the matter of his forthcoming solo long-playing record*

recording using different instruments, and playing the instruments we do know in different ways."

Musicians, apart from Scott and Brian, include new Lizzy guitarist Snowy White, Mark Knopfler from Dire Straits, Bobby Benbery Supertramp's drummer, (who also happens to be Scott's brother-in-law), Huey Lewis, Jerome Rimsey, Jimmy Bain and Midge Ure from Ultravox.

For the album Philip is using Good Earth Studio for the first time and he's also working with a new producer, Kit Woolven. Why didn't Tony Visconti produce it?

"I wanted to produce it myself, and I'd seen Kit who's worked with Thin Lizzy as an engineer. The desk is something I wanted to learn and I wanted to co-produce this album. At one stage I was going to give it to Tony but it would be better if two of us grew together. Kit has a lot to learn and I have a lot to learn and I wanted it to be more of an equal basis. I prefer to learn by experience I'd rather say 'let's try this', hear what it sounds like and realise it sounds terrible rather than go 'Let's try this' and someone saying 'It's going to sound terrible.' That way you're going to be slower to try an idea out because you'll be scared to make a fool of yourself."

As for the actual studio he likes it a lot.

"It's very handy. I like to be in a city. I'm not one of the country merchants. I'm urban."

After the solo album the same team will be completing work on the next Lizzy album. Kit will co-produce with Lizzy down at Good Earth and it transpires that the solo album is really a guinea pig for the next Lizzy album, half of which is already done.

"We're just waiting for Snowy to get back from America with the Floyd. As soon as he's back we'll get stuck in."

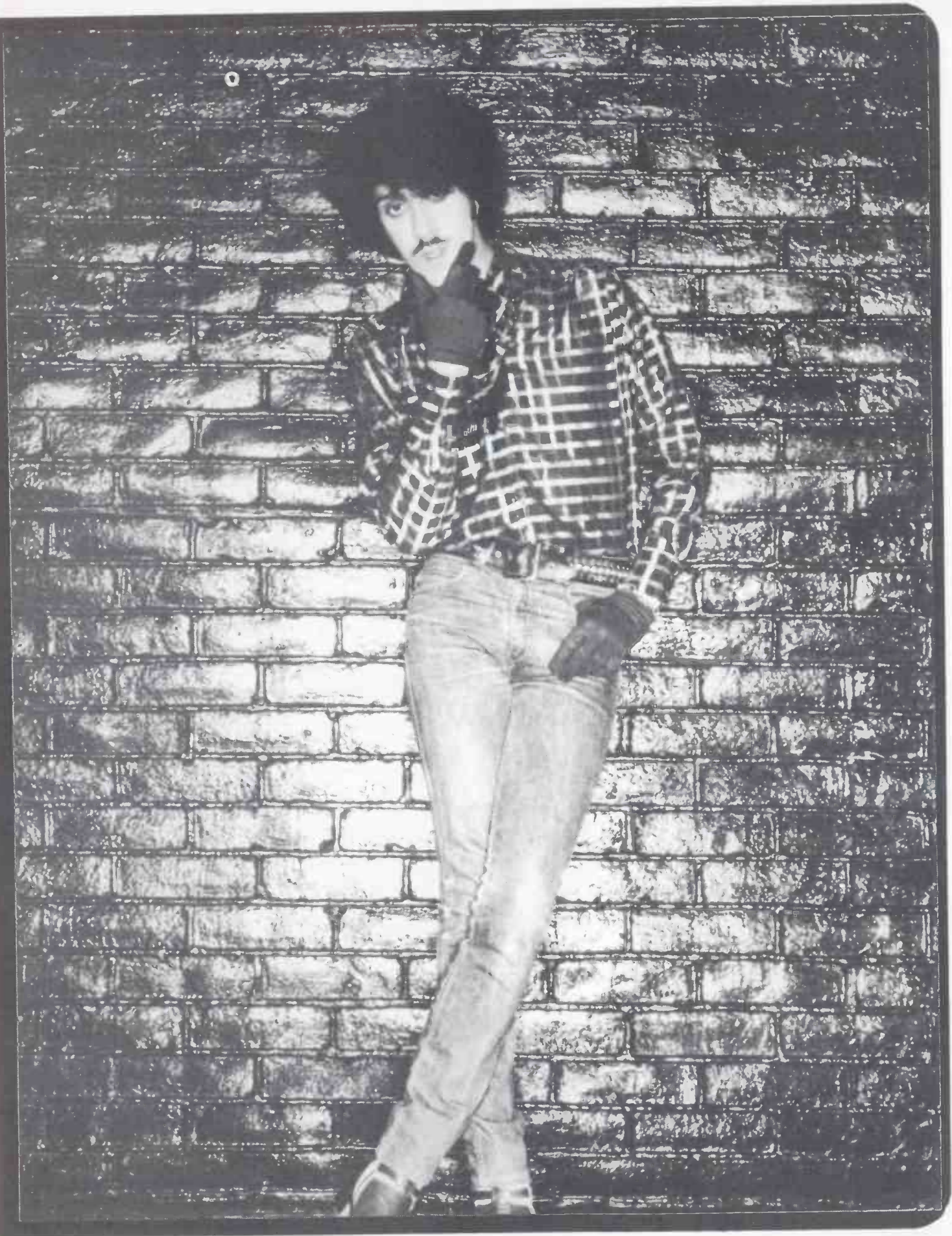
How's he found working with Snowy?

"Oh, he's great. It's the nearest you can get to playing with Peter Green. Him and Scott get on great."

Is he going to last?

"We'll see, said the blind man."





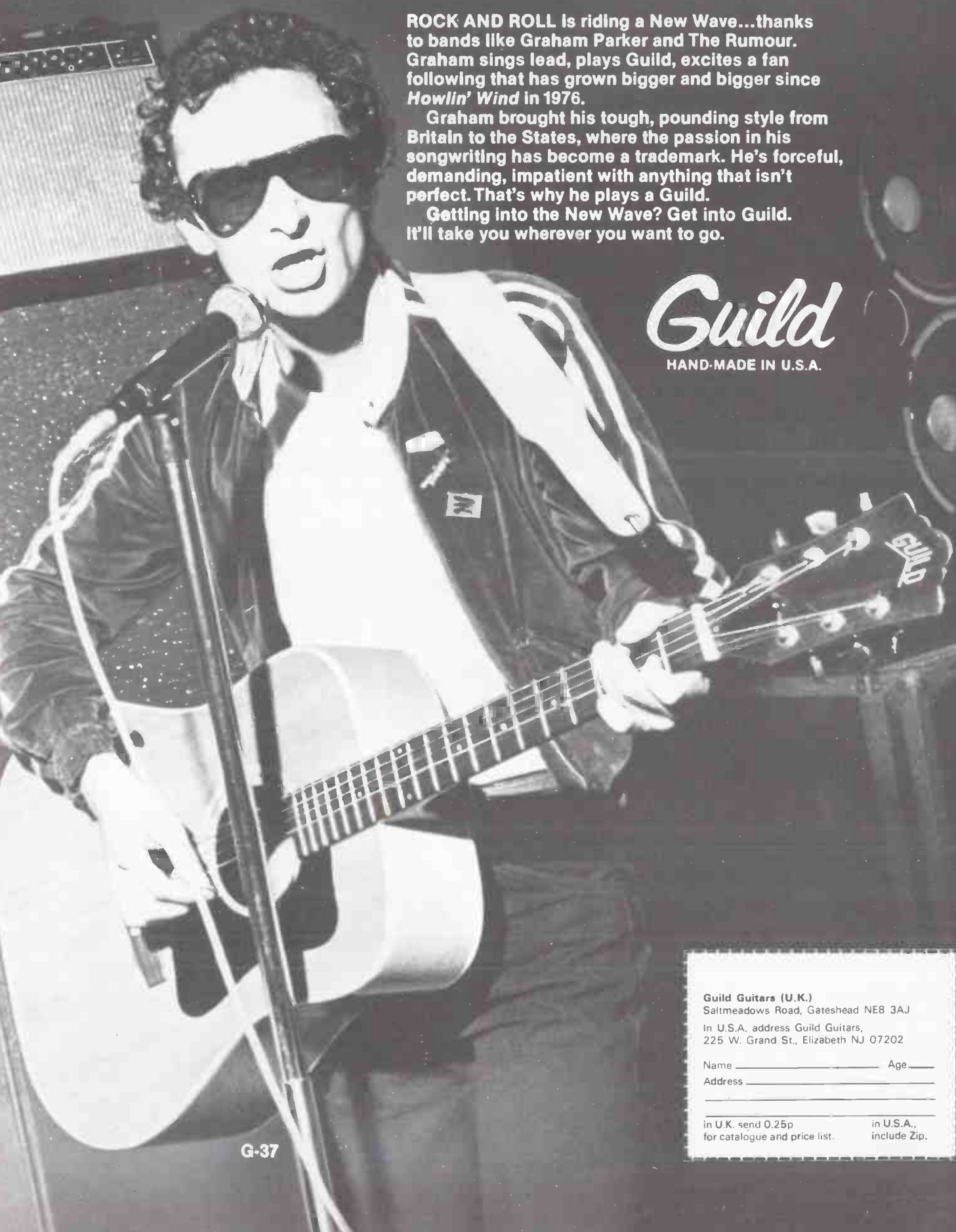
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Jill Eckersley talks to Paul Chapman,  
the easily identifiable guitarist  
with you know who.

# TONKA TELLS ALL

If you thought UFO were a heavy-metal band; maybe even spear-heading the HM revival, think again!

"I don't know why people keep putting us into that category," said singer Phil Mogg, in what sounded like genuine bewilderment. "We're definitely not into leather and motor-bikes and death trips and all that exaggerated pseudo-masculinity that doesn't really exist! After *'Strangers In The Night'* was so successful it would've been easy to go on churning out the same old riffs, but we want to expand, musically. Okay we're heavy, we're hard-hitting, but we're tasteful. To me, the difference between us and heavy-metal bands is the difference between being tasteful and being tasteless!"

## SUBTLETY

"There's no point in being out-and-out headbangers and missing all the subtlety; there's more to UFO than that," agreed guitarist Paul Chapman, known as Tonka in the band "because he's indestructable!" This is Paul's third time around with UFO and their current *'No Place To Run'* album was the first time he had actually recorded with them. He finally took over from the unpredictable Michael Schenker last year, which can't have been easy, especially in America where Schenker was something of a cult hero.

"Actually it wasn't that difficult for me," he said. "I was in the band with Michael in '74 and we played together for about a year before I left to form Lone Star. People have sent me tapes from those days and it's quite



hard to pick out who is playing which lead break sometimes. In '77 I helped them out when Michael seemed to have disappeared off the face of the earth. I knew a lot of the songs from my previous stint with the band and on top of that I'd had a hand in writing some of the new tracks they were playing, so I was familiar with the material. When they asked me to join for

the third time, Lone Star was on the rocks, so it was an easy decision!" All the same it takes some nerve to walk out on stage in front of 17,000 people who are expecting to see someone else!

"Obviously a lot of Michael's fans in America wondered who the hell I was," said Paul, "especially as there's no real music press over there so

information is passed on through fans and local radio. I did three weeks up to Christmas and by then I was played-in and on a much more comfortable footing. Then we did the British tour after Christmas and that was quite different. A lot of people seemed to know me from Lone Star and I even saw some Good Luck banners! I'm sure there will still be some controversy over which of us is the better player, though!"

I must admit the first time I saw UFO live after Michael Schenker left I was a bit disappointed, but after seeing them this time around and especially after hearing some very tasty guitar work on *'No Place To Run'* I've been converted! I asked Paul how he saw the difference in style.

"I'm still very close to Michael as a friend," he said, "and there's no grievance between us. As far as style goes, I'd say he's much more of a virtuoso than I am. He becomes fanatical about one particular thing, whereas I try to concentrate on feeling in playing. I'm more spontaneous and less regimented. Michael would work out his solos first and then always play them the same way. To me, playing rock guitar means leaving yourself a margin, some kind of freedom."

## FAVOURITES

A new guitarist in an established band can have a problem with the songs that are already firm favourites with the crowd. If, as a fan, you go along to hear a particular guitar solo and the new guy does his thing instead, you feel cheated, yet there's nothing very creative about reproducing someone

else's guitar breaks, note for note.

"On the older numbers like 'Only You Can Rock Me', I start with a stock phrase that people can identify with," Paul said. "Then the audience is happy; it's what they're used to and what they've heard on the record, but after that I build up to what I would have played in the first place." At the moment, Paul plays a Firebird on stage and says he has always been a Gibson man.

"I used to be a Les Paul player; I always found myself drifting back to Les Pauls" he told me "When I joined UFO and started using Marshall equipment, though, I found it made my Les Paul sound too thick. It was my favourite guitar, the one I'd always used in Lone Star, but it's very heavy, there's a lot of wood in it, and it resonates. I use all 50-watt Marshalls and if you think of a lighter guitar like the Firebird, it's only about half the weight of a Les Paul and you get a much topnier sound. I still have my Les Pauls but I hardly ever use them on stage.

## FIREBIRDS

I modify my Firebirds slightly with pick-ups. I always swap the treble pick-up for a Di Marzio Super Distortion, which I find gives more bite and a better sound with a Firebird. For the bass pick-up I use a P.90; a flat black Gibson pick-up which gives a really nice contrast. I have three Firebirds, including a 1959 American model, but it has the flat metal pick-ups on it which are just like square boxes and I find them too thin. You could cut steel with that sound; it's ear-piercing! As soon as we go back to America, I'm going to get four of five Firebirds and have them all modified the same, so that if I break a string or anything I'll know the substitute will be identical to the guitar I've just taken off." Paul also uses acoustic guitar both on the album and on-stage, where it's introduced by Phil as "Paul's Spanish restaurant number!"

## FEEDBACK

"I play an Ovation Balladeer with Di Marzio pick-ups which I

think sound a lot better than Ovation pick-ups," he said. "At the moment I'm getting a lot of feedback but I think that's just the way I'm playing! I have been experimenting with different string gauges because it's quite a fast piece and if the strings are too heavy it slows it down. I'm trying to get a happy medium, and eliminate the feedback I get from light strings while still being able to play at the same rate."

Paul doesn't believe in chopping and changing guitars too much. "It's funny how when you pick up a certain guitar, you can't help playing in a certain way," he said. "If you swap around too much you lose an identifiable style, which I think is important."

I asked him if he could remember his first guitar. "When I was about ten my dad bought me a Framus electric guitar and a little Watkins Dominator — a triangular blue-and-white amp that used to drive the neighbours crazy!" he said. "Then when I was 13 or 14 I got an AC30. My first good guitar was a Fender Strat and I used that combination for years! Now, using a Firebird with those Marshalls is as near to a perfect guitar sound as I want."

UFO aren't a heavily technical

band and stick to the standard rock line-up of vocals, lead guitar, keyboards, bass and drums, with keyboard player Paul Raymond filling out their sound on second guitar sometimes. This gives Paul Chapman much more scope to be a true lead guitarist than he ever had with his previous band, Lone Star.

## NIGHTMARE

"Lone Star was a sound engineer's nightmare," he recalled. "We had a very adventurous keyboard player, so we had all his keyboards, plus another guitarist, a drummer whose kit was half the size of a drum store, five people singing — and somewhere in among all that lot there was me playing guitar! On stage I used to use twin reverbs into two dual Showmans. I had quite a big pedal board with nine or ten pedals, and there was so much loss of power from the board, and the Fenders were so clear, that the system was completely back to front! Using a guitar like a Les Paul with Fenders really doesn't seem to work, to me.

Now eith UFO I only use two effects; an Echoplex echo chamber and an MXR distortion unit. I usually find that on

biggish stages like Hammersmith Odeon there's such a space between the back line and the front of the stage where I end up playing for most of the evening, that I have a wedge 250-watt monitor which can be EQ'd. The tone can be changed completely from what's coming out of the back line — so I more or less play to the monitor. It's nice doing four nights at Hammersmith because we get four sound-checks so we know exactly what the sound's going to be like." Like most guitarists Paul is always looking for new creative ideas but he feels that gigs aren't the place for experiments. "I've known keyboard players and drummers who do experiment on stage at the expense of the band, but I think that's wrong," he said. "On stage you're concentrating on playing, full stop. I do find myself doing things on the spur of the moment that I wouldn't do even in the best rehearsal because I've been sparked off by the audience or the atmosphere, though! We tape quite a lot of our gigs and when I listen to the tapes later, I hear things I didn't know I played!" He is also well aware of the "brick wall syndrome" that's familiar to all musicians, not just guitarists. You learn so much,



Paul 'Tonka' Chapman on stage with one of his three prized Gibson Firebirds.

you go so far, and then what?

"It's a process of learning how to learn again," he said. "I did have one guitar lesson when I was about 12 but I didn't like it so I never went again! It's the same with any instrument. I know drummers who are very good players but they've reached a peak and now they're stuck and don't know what to learn next. When I get to that point I'll do something like listening to a sax solo. I slow it down to 16 rpm to see if there's anything there that I can adapt for the guitar. I usually get past the block in a few weeks. It doesn't always come with practice! Sometimes I can be driving along in a car and I'll hear something that will be the key to me learning a whole new set of runs which will open the door to a new style of playing.

## PRACTICE

I practice when we're on the road much more than I do at home. I'm hardly ever at home! When we're touring America I take a little tape machine and after we've done our sound check I go into the tuning room and just play for two or three hours. I might do that two or three nights a week and then I get fed up and catch up on my sleep! I don't usually practice the songs I know; I look for new ideas for songs and new riffs, or just play a few scales and things like that."

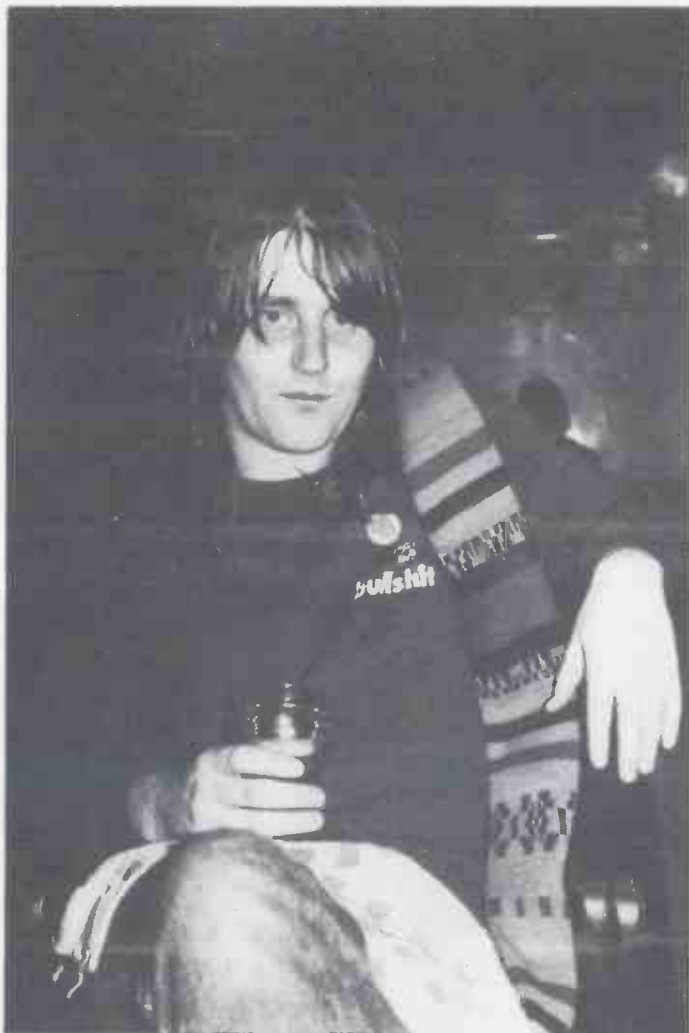
I asked Paul about his influences, both past and present. "Well, there's Jimi Hendrix, who was the first really wild, manic guitarist I had ever seen!" he said. "These days I think Eddie Van Halen is one of the wilder modern guitar players and I like some of the things he does. I like Frank Zappa's playing, though I wouldn't say he'd influenced me. I like a lot of R 'n' B and blues guitarists like Freddie King and B. B. King. I used to listen to a lot of Dave Edmunds' early stuff when he was with Love Sculpture. His guitar playing was a lot more innovative then than it is now he's into Rock 'n' Roll. I was heavily influenced by the blues. When I was 15 or 16 I played in Skid Row, taking over from Gary Moore. He got me the job

with them and I liked his playing a lot. I listen to older guitarists too, like Joe Pass and Django Rheinhardt. They're tremendous but I don't really see myself going in that direction, even as I get older." Making 'No Place To Run' with George Martin was an enjoyable experience for UFO. The album was put together at Air Studios in Monserrat in the West Indies, which didn't do a lot for the

as hear. I just call it rock!

## STRUCTURE

I enjoyed making 'No Place To Run' because it was the first time I'd made an album that featured so much guitar. 'Alpha Centauri', for example, the opening track, is all guitar overdubs. Recording was great fun for me. I usually contribute to the structure of our songs, so



Paul relaxes with a post-gig drink. A free copy of the new UFO album to the first person who can tell us what Paul's badge says. Honest, no bullshit.

band's "street credibility" and was probably one reason for critical accusations that the album was mellow and laid-back. "Sounds more like the Eagles to me!" said Paul. "Our music is designed to have dynamics, light and shade. On the other hand, I like physical music, music I can feel as well

I do it in a way which I know will be easy for me to add guitar breaks. There's no point in putting down a backing track that's impossible to play over! As far as songwriting is concerned, you can never really tell how something will work until you've tried it with the band. Everyone influences everyone

else and the song you started with will probably end up sounding totally different. I always modify and lengthen guitar solos for gigs anyway. Someone in the front row at a gig listens to a solo quite differently from someone lying on the floor of their flat with headphones on!"

## RESPONSE

Fashion or no fashion, there are no signs of any lack of response to UFO's particular brand of melodic, hard-hitting rock. They had no trouble selling-out their February tour of Britain and extra dates had to be added in many places. Ask Phil Mogg what he thinks about being labelled "old-fashioned" and he shrugs. "I've never thought of us that way. If being an able musician is supposed to be old fashioned, that worries me. If they're saying that we can play and we're in tune most of the time, is that meant to be criticism? We've kept going all these years because we always thought we had something to offer — and we still do!"

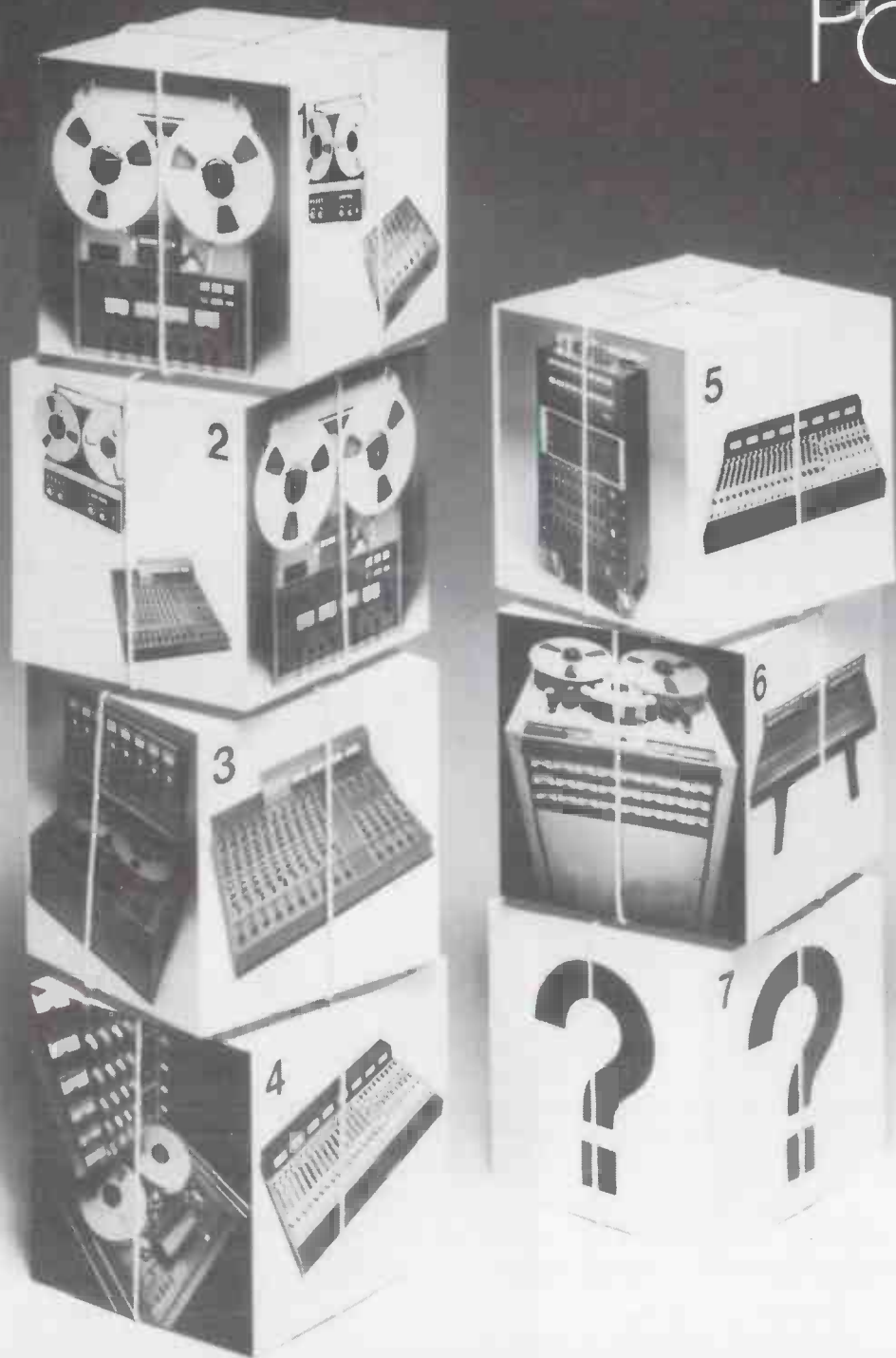
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# GETTING YOUR ACT TOGETHER

In the final part of his feature on home recording, Gary Cooper shows that he hasn't got a four track mind.

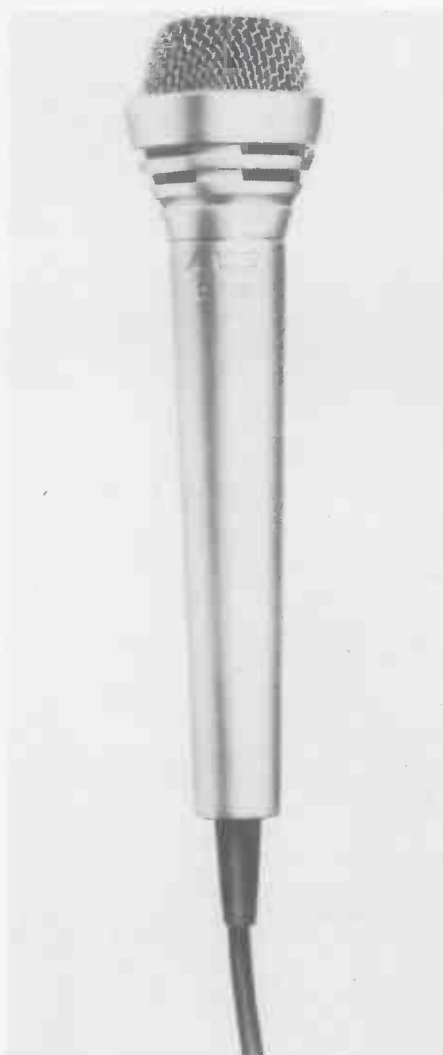
In this final part of my three issue sojourn into the realms of home recording, I've promised to look at the question of going from four to eight track and, if we find ourselves with enough room, some of the other areas which you will have to consider if you really want to get the most out of your home recording studio.

So far we have seen how the logical progression is to begin with a twin track machine and learn the potential of that working on a sound on sound basis. We've seen that the bare minimum of equipment in the way of effects, mikes etc, etc, will take you a surprising way, but we've also admitted that it is inevitable that the limitations of sound on sound will get to you eventually, and that you will wish to go on beyond this point.

There are those who advocate a move directly from twin track to eight track, bypassing the whole four track move. They argue that, once you are committed to working on an overdub basis, four tracks really do not allow the creative flexibility that you need, you might as well go straight up to eight. To an extent, in theory at any rate, I number myself among the proponents of this theory. I say in theory because I doubt that many readers will have anything like enough money to do this, nor the technical skill to handle the increased complexity of eight track. Don't forget, it's not just a matter of getting a new tape machine — you'll need a new mixer running into eight out, and that costs money.

It is true, nevertheless, that four tracks can soon start to look very limiting. Within the last few days I have been involved in the recording of a single which called for a considerable number of vocal harmonies. Regretably the record company who were underwriting the venture booked a 16 track studio (a good one, admittedly) and it was horrifying to see just how quickly we were running out of clean tracks. 'Why should we need them?' I hear you wondering. The answer is quite simply that the more tracks you record on, the more you keep everything separate and the longer you can take before you make a commitment to the final product. What's left is the mixing stage which is, in effect, the proper time to

make decisions about what goes where in the stereo picture and the relative balance of each instrument or voice. If before the mixing stage you have been forced by shortage of available tracks to mix down instruments or vocal harmonies together, there is no way that you can alter their relative positions and strengths later on. It's back of course, to the very same problem which I discussed in part one of this article when I was talking about the problems of sound on sound.



The new AKG 100 microphone — one of the wide range of mikes suitable for your home recording studio.

The answer to this, to an extent, is to go eight track. It is most unlikely that you will really need more than that in a home environment, mainly because you are unlikely to be recording string sections, massive vocal parts and heavily miked drum kits. You *could* find yourself running out of tracks, but it isn't that likely if you are sensible.

Assuming, therefore, that you have made a definite decision to go eight track, you now have to ask yourself which of the many eight track systems on the market you wish to opt for. Strangely, although in theory the market is smaller at this expensive end, there are far more eight track home studio tape machine makers than there are four or twin track makers.

As with everything in life, each machine has its advantages and, ideally, one would have a machine which combined the salient and impressive features of each. Which you eventually buy will depend on your own technical needs and price, it's impossible to be dictatorial at this distance about what you, personally, will need.

The first question you will have to ask is whether to go with 1/2" or 1" tape with its higher costs but better sound quality. TEAC, who started the whole multitrack recording movement going, don't forget, have their TASCAM range offering eight tracks on 1/2" tape and they have many tailor-made accessories such as mixers etc., etc., to interface with their TASCAM machine.

Another manufacturer with an excellent reputation is Brennel, now part of the Allen and Heath organisation, and they too offer a complete package deal. Their equipment is British made, by the way, which, for once, is a recommendation as we are at least as good as any other country, and possibly better, at making recording and studio equipment.

Other names spring to mind now, like ITAM, Otari, and a newcomer, relatively speaking, the Soundcraft Magnetics eight track machine, which is probably fairly regarded as the Rolls Royce of the lot. This is made by the Soundcraft mixers people and can honestly be recommended as a good choice for anyone whose budget runs that far.

At this stage, as you can see, there is a

## GETTING YOUR ACT TOGETHER

definite possibility of confusion as to the respective merits of the machines in question and so it's back to the specialist dealers for their advice and, maybe, talking to some other owners (the local demo studios?) to see what they have found good equipment from a reliability/performance viewpoint.

By this stage of the game you are going to be, hopefully, conversant with the actual usage and general principals of recording - you are not going to have to learn everything from scratch. It is, however, worth getting your hands on that book I mentioned in last month's issue, The

accommodate a bigger mixer, more mikes, leads, and, above all, more equipment of the musical kind - carrying drum kits and pianos upstairs is such a drag!

Is it possible to move your studio out into a converted garage? A downstairs room? There must be *something* better than the attic!

Having already spent over £5,000 (not an unreasonable figure for, say, a TEAC/TASCAM eight track and a Soundcraft S400) it is also going to be time that you thought about getting your sticky paws on some more mikes too. Good secondhand mikes are rare but, fortunately, you aren't going to need anything as grand as a Neumann and can select from the Shure, A.K.G., Calrec, Beyer, Sennheisser ranges which, whilst by no standards being cheap mikes, are not

definitely worth talking to.

Whilst we are talking about making funny noises, we really should also talk about getting rid of them - or at least one of them, hiss. The higher you run your tape speed the more the hiss factor drops. A few professional producers are even beginning to drop the idea of using hiss reduction on the grounds that it interferes with the overall sound too much. The new Wishbone Ash album, *Just Testing*, for example, was recorded at 30 p.s.i. with no noise reduction and it certainly sounds good to me.

On the other hand, even accepting that you follow that other golden rule and keep your recording levels high, hiss can be a problem, especially on quiet piano passages and soft acoustic guitar parts. Here a compander type of hiss reduction is



For monitoring exactly what goes into the tape, high quality Hi-Fi speakers will do the job adequately. Above are a selection from the Tannoy range. They are the Chester, Dorset, Mayfair and Ascot.

Multitrack Primer, available from Turnkey. There is much information here that will be useful to anyone going onto eight track for the first time.

If you haven't already done so, it's probably time now to start thinking about improving the acoustics of your room. Again, The Multitrack Primer will certainly help you here because there is plenty of sensible advice in the book which will not entail you trying to construct a proper acoustically planned environment within the shell of your living room.

So far you will have, we hope, gone some way towards reducing reflected sound, the cause of that very unprofessional reverb hollowness which one often hears on home recorded tapes. Advice like reducing reflective surfaces etc., etc., is too basic to give, but do think about it.

Think also about the siting of your studio. If you are moving up to eight track you are going to need more room to

quite as high priced as Neumann's, which is not to suggest that Neumann are over-priced, merely that you almost certainly won't need to go that far.

Outboard effects start to look even more interesting when you move onto eight track too. Up until now it would probably have seemed pointless buying expensive outboard effects but now, with all those spare tracks to play around with, effects are going to become more of a necessity than before. Fortunately we are well catered for here too, without having to go to ridiculous lengths, such as buying tens of thousands of pounds worth of professional studio units. Those Accessit effects I discussed before are still going to prove useful, as hopefully any spare cash can push you in the direction of such firms as Atlantex (importers of MXR, Furman, Ashly, Sescam and others). Atlantex could easily fit out a complete advanced home studio in the effects department and are

undoubtedly the best bet for home use and, as with last month, we start turning to those excellent DBX systems. On the other hand, the choice in noise reduction has widened in recent years and you also have people like BEL to look at, I've heard good things about the BEL noise reduction units. There are others too, so, as always, shop around.

Monitoring is something else to think about now, if you haven't before. I said, earlier in this series, that the average musician's domestic Hi-Fi system was probably good enough for a start but, by the time you start thinking about eight track, it really isn't going to be up to the difficult job of monitoring *exactly* what has gone down on tape. What you are looking for is not, as with most Hi-Fi purchases, something which flatters the sound into a shape you find attractive (which, contrary to their protestations is what a lot of so-called Hi-Fi buffs tend to do, I would



suggest). What you will want is something which reflects exactly what you have got on tape. Good Hi-Fi speakers will do but, personally, I use JBL 4311's which are expensive but excellent, and many friends of mine use Tannoys which are equally acceptable. Power amps too need to be chosen carefully. Good Hi-Fi names like Technics will do but, personally, I would prefer to look at Quad, HH, Amcron and people in that league. Don't, whatever else you do, try and get away with rubbish monitoring at this stage — it doesn't pay.

Talking about paying, leads us onto the question of financing your expansion. There is a pretty reasonable market for secondhand recording gear, particularly now that the market is growing so quickly and more people are coming into it than ever before. Because of this you should be able to get a fair price for your old equipment and that will help a little. You may be tempted to write some of the expense off by setting yourself up as a demo studio. My advice on this is that you should never charge for what you do not really know how to do. When, and only when you are familiar with your equipment and really can get a decent sound on tape is it fair to charge people for their hard earned money. Some may not be so scrupulous as this but, in the end, they just get a rotten reputation and go out of business, and that's the end of them.

The burning question is, of course, how can you ever afford to put an eight track studio together when the minimum it's going to cost you, and that means the minimum of effects and ancillaries, is about £3,000-£4,000? The answer is that you go slowly and try and think one jump ahead when you buy anything, always carrying in your mind that, one day, you will want to go further and asking if the unit will go with you. On this basis, monitors, mikes, stands, D.I. boxes, your Revox (that's why I told you to get a good one!) many effects, leads, cans, etc., etc., can still stay. You may even have been able to keep the same mixer when going from two to four track if you bought wisely and if the mixer you buy now is good it will last you for a long while. No-one can pretend that it is easy, though, and unless you are a superstar it is hard to see how the next stage, 16 track, will be at all affordable until you have a thriving business as a demo studio which will, at least, underwrite new equipment costs if you've got your charges right.

But 16 track is possible under home circumstances. A recent ITAM advert showed that they do a 16 track package comprising an ITAM 1610, Allen and Heath 16x8 and a Revox HS77 for about £8,185 (the prices may be higher now the ad is a bit old) and that shows that it is still *just* within the realms of possibility.

In my opinion, however, eight track is

the best and, if I had to make a choice within a fairly tight budget I'd probably still spend the extra and go for an eight track on 1" tape machine (better frequency response etc., etc., despite the far higher tape and machine cost) and stick there.



The stuff dreams are made of. An ITAM 1610 16 track recorder. It's just feasible for home recording if you have a very friendly bank manager.



Industrial Tape Applications' London showroom. They have all you need to set up an eight track, 16 track or even 24 track studio.

Four track will take you up to a pretty high quality of sound but you are so poorly served in terms of facilities. More than eight tracks is getting frighteningly expensive, but eight track offers a great deal of flexibility and a good quality of sound, *providing* you do take the trouble to learn how to use your gear and work to high standards. Given that proviso, a great engineer will always get a better sound out of a cheap system than a bad one will get out of any piece of 24 track wizardry.

Generally speaking, much of what I have said in previous issues about the advantages of doing certain things applies here and it is very hard to be specific about eight track and beyond. At this stage of the game you are very much your own master with very much your own ideas and tastes in things. What I have attempted to do is show that it is possible to go further than you may think and that four track needn't be the limit of your endeavours, indeed, I suspect that most home studio owners and users will outgrow four track surprisingly quickly, seeing it as a good way of learning how to use more advanced equipment later on.

However you decide to do it, home recording is a bit of an addictive drug. Even sitting at home with a Revox can give you a tremendous thrill as you find out what can be achieved just with sound on sound.

Combined with the growth of small record labels (you could even release your own home recorded albums, after all, and finance things that way) the possibilities are seemingly endless, so good luck. Next month it's back to the normal format of Getting Your Act Together!

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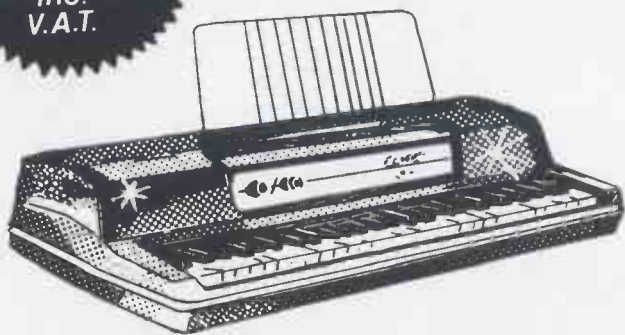
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# SEE ME, HEAR ME

It's time for serious musicians to start thinking video now! Who says so? Terry Braun says so. And if you think that video is out of the question for your band, read on. It's not as expensive or as difficult as you think.

"Video is a luxury! We don't need it."  
 "Being a musician means making music, not video."  
 "Video?, sure, maybe when we're famous."

All three quotes are from working musicians. And although I don't think that video is the magic answer to all your problems, the purpose of this article is to convince you that video has to be considered if YOU want to be considered as a serious musician.

"Wait a minute!" I can hear some of you shouting, "I've got enough strain on my brain trying to keep up with the latest audio equipment. And what with trying to pay off the P.A. plus hire a decent studio for that demo that we've been rehearsing, I can barely pay the rent. And on top of all that you want me to start using video? You must be joking."

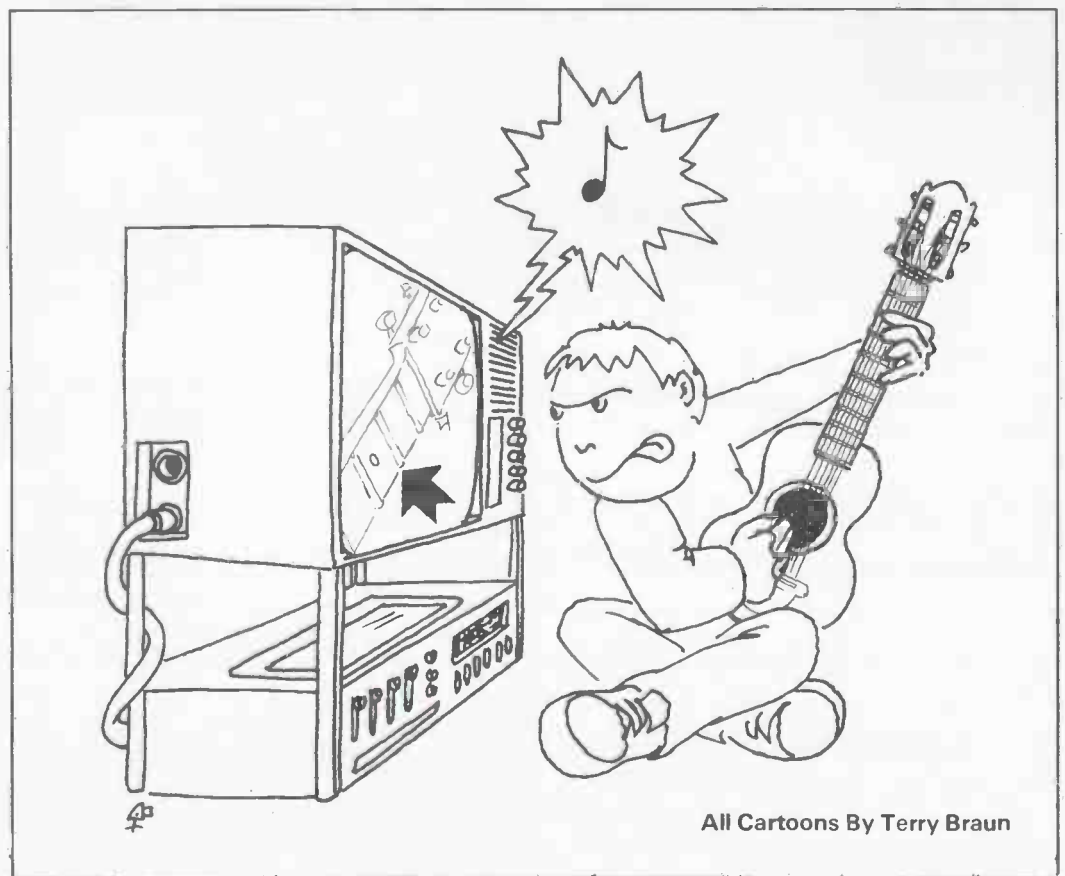
If you need convincing, put this article down for a second and turn on your telly. What you are looking at, whether you approve of it or not, is becoming the most important medium of our age. According to the Central Office of Information, we Britains probably watch more T.V. than anyone else in the world, averaging 17 1/2 hours per week. 98 out of 100 homes have televisions and two-thirds of these are colour. In terms of information, culture, entertainment and education, T.V. is already more influential than any other means of communication. Even teachers are realizing

that to reach modern kids they've got to think audio/visual. And I'm not just talking about T.V. in schools. How many of you pick up extra money by doing a bit of music teaching? In the near future you will be seeing self-instructional video-tapes that, for example, can teach you how to play guitar at home. Telly in the home, telly in the classroom and telly in business and that includes the music business.

It used to be a matter of sitting in front of the box and watching whatever the B.B.C. or I.T.V. gave you. Now you have the option of recording any programme that is being broadcast while you are out doing something else. And you can play it back at your convenience as many times as you like. Colour video cameras are now available that plug into home video recorders. With this set-up anyone can make their own

television programmes. More and more commercially produced video-tapes are being sold. These cover subjects from feature films to football to rock and roll.

For some of you none of this is new. You may realize the importance of the medium, but think that you have plenty of time. After all, everyone is saying that video is the future trend. If so, the future started yesterday. It's time for serious



All Cartoons By Terry Braun

musicians to start thinking video now!, if only to prepare for video discs. This example of the newest audio/visual technology will be launched in Britain within the next few years. Unlike video-tape, which records sound and picture on magnetic tape, video discs will look very similar to your familiar L.P. record. However, this record offers simultaneous playback of video visuals with sound will be of higher fidelity than your present audio tape or disc system.

In a nut-shell, that little glass box in the corner of your room will soon be central to virtually everything we do, from buying food through computer linked television terminals to entertaining ourselves.

And central to entertainment is music. (This is where you come in) If you're still not sure where, then you're not alone. It would be misleading to speak of a "video industry" in the same sense as one speaks of the film industry. It's more of a continually changing mixture of enterprises and individuals with no real cohesion. When it comes to video and music, even the so-called "professionals" are confused. Even the music business doesn't take it seriously. Jon Roseman, acknowledged as one of the most successful rock video producers around, told me: "We're considered to be outsiders by the record business. Record companies treat us as lowly technicians." Yet the Boomtown Rats are the first to admit that Jon Roseman's videos have been important to their career. As far as I know even the Musicians Union has no agreed policy or rates for video taping.

So although I can't honestly claim to know all the answers, this article represents the first attempt (to my knowledge) by the music press to establish some guide-lines for the professional use of video by musicians.

Before going on the sticky problems of who can provide what video service for how much, I'd like to suggest some approaches to video. I hope that these will help you identify your own needs. I'll begin by outlining what I consider to be the three basic categories of video.

1) Video as a "mirror"

You're probably already used to audio-taping rehearsals and gigs. (If not you should start now!) both to give yourselves an idea of what you sound like and to record those improvisations that you might otherwise forget. (see Gary Cooper's article on home recording in the Feb. issue of BEAT). Video recording gives you the added advantage of being able to see yourselves as well. How many of you can look me in the eye and say that you've never mimed in front of a mirror? The video mirror, however, can be played back any time you want. This is not only useful for polishing up your act. It also gives you the opportunity to record several methods of presenting the same material which you can sit and analyse later to choose the best.

and tape recorders. The same applies to video. To get the most out of any tool you need practise in using it.

2) Video used to promote your music within the music biz. I'm sure that you all recognise the value of "demo" audio tapes in promoting yourselves for gigs and/or recording contracts. But what about that influential person that wants to know what you look like? Photo's are useful but they don't move. The usual solution is to entice the aforementioned V.I.P. down to your next gig. I wonder how many of you find the following telephone conversation familiar. (member of band to V.I.P.) "Sure we'd be happy to have you come down and see us ... We're playing at the Duke of Earl in Islington on Tuesday ...

must cover this imaginary executive's desk every day. Imagine how a video-tape would stand out. The sound quality can be as good as any 1/4 inch live track and some video systems can record and playback in stereo.

If you are interested in even better sound quality and can arrange to do a demo track in the studio, so much the better. You could either video-tape the recording session and edit the visuals to match the final mixed track or structure a visual presentation around miming to the pre-recorded track. In any case, there is no need to assume that with what you gain in visual presentation you loose in sound quality.

3) Music promotional films for public consumption are nothing new. "A Hard Day's Night", for instance, was little more than a very slick promo for the Beatles that was sold to the public as a film in its own right. For that matter, it goes back before World War II to the Hollywood musicals. It all helped sheet musicians record sales. I'm sure that you can all think of modern equivalents playing at the local Odeon at this very moment. The difference now is that a musician's career is linked with visual presentation from the very beginning. And don't make the mistake of thinking that this only applies to your brand of music. In Germany, record labels that specialize in symphonic works and large orchestras are already beginning to video-tape the musicians while the record is being taped. So even Vivaldi on video. It will no longer be a question of a band's performance on Top Of The Pops making or breaking a record's sales. What's on sale, to television, for home viewing and even in the record shops will be both sight and sound. If you want to play a creative role in the production of these videos then you need as much experience of video as you can get. Musicians should start thinking of their music and their visual presentation as part of a total package.

Once you have considered the type of video tape you want made, consider the following points before you pick up the phone and arrange your video session.

Cont'd

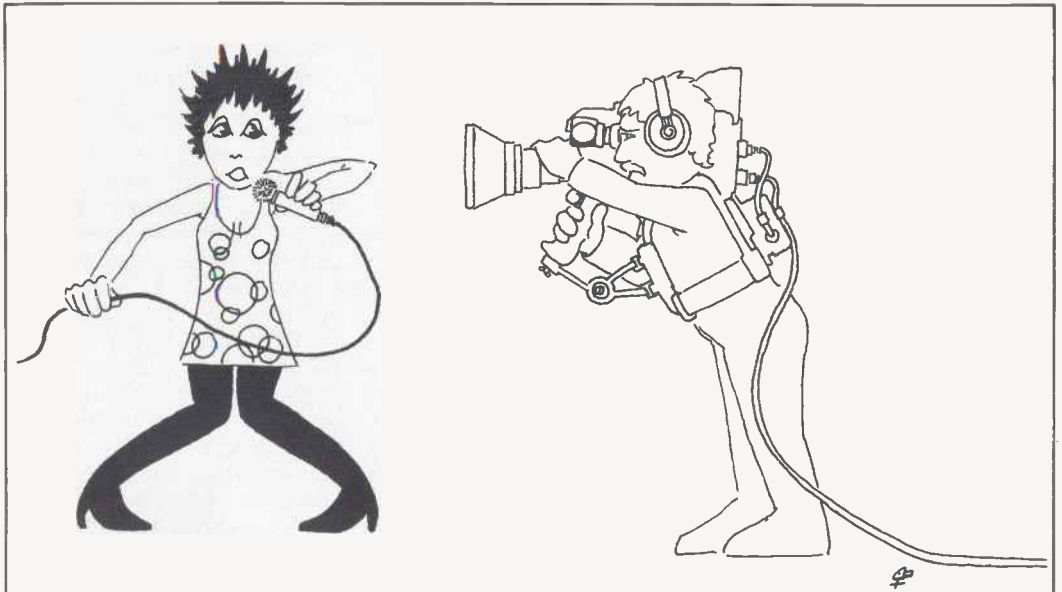


Remember that I was saying earlier about video discs; the new breed of A&R executive will be as interested in how you look as how you sound. Which leads me to the final advantage: being video-taped gets you used to being video-taped. To put it another way, none of you would dream of going into a recording studio without some idea of how you want to sound. You build up this knowledge by experience with microphones

oh ... I see, you can't make it on Tuesday. Well, we're playing in Croydon on Saturday ... yes, it is a long way ... um, well, we're not playing anywhere for another four weeks ... O.K. ... sure, I'll give you a ring." Whereas, a colour video-tape of a well rehearsed live gig could be delivered directly to the busy executive who can view your act in the comfort and convenience of home or office. Also, consider how many sound tapes

1) Who is the video-tape for? Is it for yourselves or to show to someone else? If yourselves, does it have to be in colour? Black and white is much less expensive and can be made with one camera and available light. If it is for someone else (i.e. an A&R person), do they have video playback facilities and if so, what system? There are half a dozen or so different and incompatible systems. It's not like sound cassettes, with any cassette fitting any cassette player. So find out what type of equipment is available for playback. If you want, as mentioned earlier, stereo sound, the same applies. Not every video system can play back in stereo.

2) Do you want a straight recording of a performance in "real time"? In other words, a half hour set recorded in a half hour and taking one half hour to play back. Or, are you interested in a tape that you might want to edit? Editing allows you to rearrange or juxtapose the images and the sound some time after the recording was made. There are two issues here: 1) usually costs more to edit, the more special effects, the more it costs, and 2) if you remember what I was saying about the many different makes of video, on some makes editing is only possible with a substantial loss



**CONSIDER THE IMPLICATIONS OF HAVING A GIG OR REHEARSAL VIDEO-TAPED**

of quality.

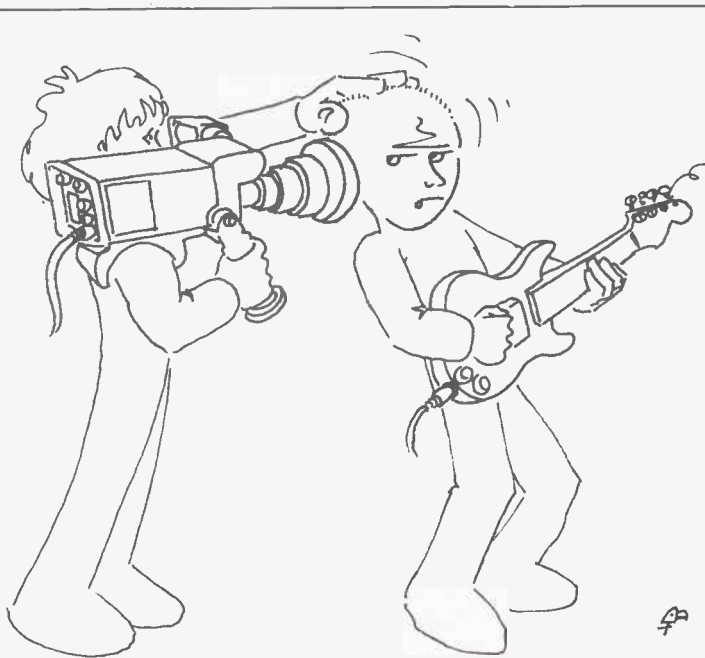
3) Have you considered the practical implications of having a gig or rehearsal video taped? Colour cameras need extra light for good results. If a multi-camera recording is arranged you will have to be prepared to perform surrounded by more hardware and cables and people than usual. Someone video-taping a live gig can be very distracting for both you and your audience. Make sure that you sit down and discuss these

questions with who-ever is doing the video. The closer the co-operation between the musicians and the video crew the smoother the recording will go. If you intend to tape a live gig, is the manager of the venue agreeable? Some places try and charge the band and/or the video crew for recording.

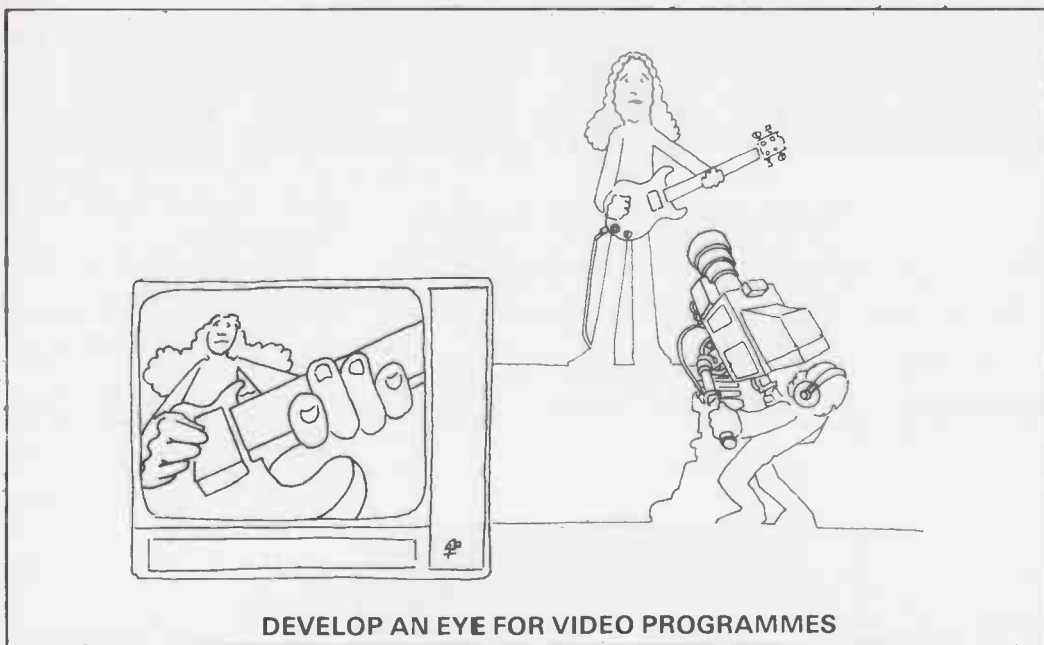
4) Develop an eye for video programmes. Watch Top Of The Pops, The Old Grey Whistle Test, Kenny Everett etc., etc. Start thinking out what you like

and dislike in terms of visual presentation. Consider how some videos concentrate on the musicians while others never show them, but bring out the content of the song through a series of visuals. Even though you may not be conversant with video jargon — don't let it worry you. You should still be able to communicate to the video producers what style or approach suits your music.

5) When you contact someone to do your video make sure that they can deliver the goods that YOU want. Video makers are not just technicians. They work in a medium as creative as yours. Consider what their attitudes are, but make sure that you are not being steamrollered. Talk money right away. If you can't agree a fee that you can afford and that is worthwhile to the video company then you might as well go elsewhere. Shop around. If you contact a video company that is out of your price range, ask them to suggest someone that can deliver the results that you want at a price that you can afford. Find out which bands have used which video company and ask the musicians what they thought of the result. Also find out the musical interests of the video makers. A Reggae band may not be interested in employing a heavy metal sound engineer. The same applies to video.



**MAKE SURE THAT YOU ARE NOT BEING STEAMROLLED**



### DEVELOP AN EYE FOR VIDEO PROGRAMMES

At this point, I hoped to provide you with a comprehensive list of video production companies. You could then take this "menu" of who can do what for how much, grab a phone and get cracking. However, I discovered that it wasn't that easy. For starters, there isn't such a list of professional video services. In the time I spent researching this article new video organisations were popping up all the time and others going to the wall. I tracked down the ones listed below through advertisements and articles in the music press and through magazines and daily papers. I started with these and gradually built up a list of others through telephone references.

This is where you come in again. I'm not a musician. I can ring up and ask what video facilities are on offer but I'm not in a position to negotiate for a video tape of myself. So the following list is not definitive. I suggest that you start with these companies and build up your own video file. Look out for ads and articles in the music press and elsewhere and jot down the names and phone numbers in a special note book. If, through this process, you come up with anything, let me know through this magazine. Let me know if you were satisfied with the services offered or not. Let me know if you felt ripped-off or talked into getting

more than you wanted. I can then do a follow-up article based on your experiences so that your success or failures can be shared with your fellow musicians.

A final point: there are no standard fees. I was quoted sample prices from £200 to £20,000 for a five minute video tape. But most of the video production companies were willing to negotiate. So have a go and get back in touch with me to let me know how you got on. *If*

*anyone would like to discuss any of these points with the author he can be reached on 263-4721 - ED).*

### FACILITY HOUSES

These deal in selling and/or hiring video equipment, from single camera portable units to big multi-camera jobs. Ask them to mail you price and facility list, and don't hesitate to ask them to recommend video production companies.

R.E.W. 240-3064  
 TeleTape Video 434-3311  
 \*ProVideo 439-8901  
 \*Molinaire 439-7631  
 \*Keith Ewart 874-0131

### PRODUCTION COMPANIES

These offer video-tape making services.

Emjay Video Services contact: Johnny Watson, 903-4611

\*Jon Roseman contact: Jon Roseman, 439-8241

Video Promotions Ltd. contact: Phil or Martin 769-2767

Video Techniques contact: Peter Green 459-4102

\*These firms offer some production facilities.

Other facilities:

Wop Along Music contact: John Bachini 0582-422387 By July will have a video demo studio adjacent to their audio demo studio in Luton.

Dingwalls contact: Roger Bannister 267-4967. This club offers video taping of live gigs or rehearsals.

Martin Marston Loudwater Television Service; Martin offers a video cassette demo service from £100. He can be contacted on High Wycombe 39291.

Nomis Studio and Equipment Hire Ltd. Should have two video demo studios by August. Already has one in operation now. Contact Robbie Wilson on 01-602 6351.



IF YOU AREN'T SATISFIED WITH SERVICES OFFERED CONTACT BEAT

# THE BEST OF MATES

**G**ordon Giltrap calls him 'my guitar man'. Ralph McTell trusts him to repair his precious Martin D28, and Rick Kemp has just commissioned him to make a Ditson Martin copy. Yet Tom Mates has to work part-time as a barman to make ends meet.

The regular support of top guitarists is no guarantee of a living wage as 23-year-old Tom discovered when he left the London College of Furniture two years ago to set up his own guitar making business.

From his flat-cum-workshop in one of the seedier areas of Pimlico, South London, Tom talked about how he started out in the intricate and painstaking world of handmade acoustic guitars.

"When I was 14 and at school I made my first guitar. It was a plywood job and was absolutely terrible. But from that moment I think I was hooked.

"When the time came to leave school I was at a loss what to do. I went to the careers officer and said I was interested in guitars. And he told me there were courses in guitar making at the LCF. So I went along for an interview thinking that it was just a formality. But out of 40 people who went along only three of us got in."

Tom has mixed feelings about his three years at college. "I learnt a lot there but the chap who taught me was very traditional. He used to try to get me to make Spanish and classical guitars. He didn't like steel strung guitars, and treated you as a bit of a weirdo if you wanted to make them."

It was while he was at college that Tom got his first break. He said: "Ralph McTell saw some of my work and gave me his old Martin D28 to repair. He said that he'd be giving me lots of work to do after that, but I didn't hear from him for a while. Since then I've repaired a Strat for him, a Zematis 12-string an old Kalamazoo and a Gibson J45."

*It's no easy road to fame and fortune when you make excellent acoustic guitars at a reasonable price. Mark Palmer has been listening to Tom Mates' tale of woe.*



Tom shows off the twin-neck guitar he recently made for Gordon Giltrap.

Tom left college having made 13 guitars. Two years later he's made about another 10, including a twin neck six and twelve string for Gordon Giltrap, which took four months to build.

"After leaving college I got work by word of mouth," says

Tom. "I think Ralph mentioned me to Gordon, who saw the first steel strung guitar I ever made and bought it. It wasn't made specifically for him.

"I felt terrible about selling that guitar. I'd put so much work into it. I just couldn't bear to let it go. But I've got over that

now — I just see the cheque at the end of it."

The 'cheque' isn't as big as Tom would like. "I'm no businessman. At the moment I'm putting in about 90 hours a week and ending up with £30. I think it's because I just want to do a good job and impress people. I take my time over making any guitar."

For handmade instruments, Tom's guitars are cheap. A single neck, six string acoustic will set you back no more than £350, which is quite a snip when you look at the abalone inlay that Tom seems keen on.

"It's gone up terribly in price since I was at college," he said. "Then I paid 40p an ounce from this place in Old Ford. Now you have to pay £1 for a square inch of the stuff."

"I've devised a new way of putting the decorative inlay into the neck. Instead of putting individual pieces into the fingerboard I build up the design on a piece of wood then glue the whole thing in."

Although making guitars is his love Tom admits that the real money is in repairing and refretting the instruments. But he does get some bizarre items brought to him. He produced a cheap looking Spanish guitar with a gaping hole in the top of it.

"This was brought in by some guy who bought it from a Peruvian Indian. It will cost more to repair than it's worth, and take some time to do. But what do you do? I can't turn round to him and say I won't do it."

The woods Tom works with are mainly mahogany, spruce and maple. He says that the cost of the wood in an average guitar is between £40 and £50 — but the quality of wood is falling.

"I like mahogany because it's a nice quiet wood," he says. "Maple is lovely, but not too easy to work with. You get different sounds from different woods. The two guitars that I've made for Gordon are cedar. It's





Tom with both guitars he has made for Gordon Giltrap. On the left is the first steel strung guitar he ever built.

a bright sound but with a lot of punch."

Gordon has used his twin neck for recording and says that the tone has improved appreciably in just a week. When he played it at Tom's flat the 12-string sounded uncannily like a harpsichord. How does Tom go about getting a certain sound from a guitar when he makes it?

"I use different woods and different thicknesses of wood. But there's no way that you can ensure that a copy of a certain guitar is going to sound exactly the same," he said.

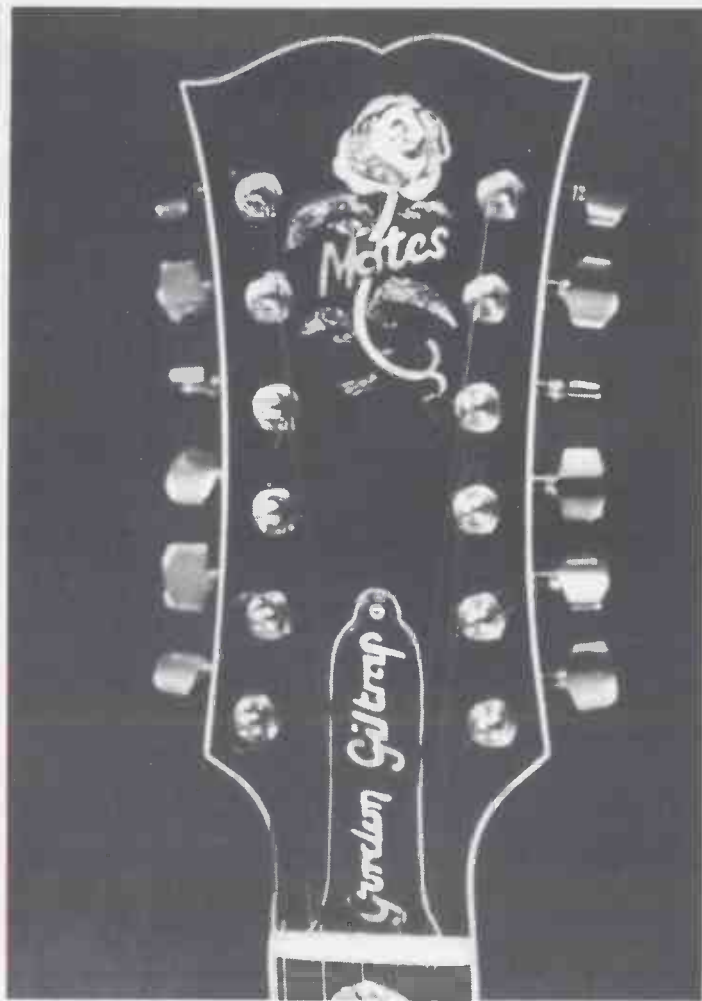
"Ralph McTell has a 1930s Gibson J45. But because it was so precious to him he wanted a guitar that sounded exactly the same that he could take on the road with him. I spent a day messing around with it, looking inside it and followed the dimensions exactly. It sounded pretty similar, but not exactly the same."

Although Tom plays guitar he says that he now rarely has the time to. "I only play now when I'm testing one of my guitars out" he said. "Ralph is my big hero and I used to play a lot of his stuff. I also used to go through Mike Chapman's repertoire, but not any more."

"Sometimes I get really

depressed and think that I'll pack the whole thing in. As a kid I really wanted to be a tennis player, but I think that's a little late now."

● If you're interested in Tom's guitars you can contact him on 01-821 8149.



Detail from the headstock of the 12-string neck of the 'Gordon Giltrap' twin-neck.



Tom in his workshop with the basic neck and body of Rick Kemp's Ditson Martin copy.

# TIPPED FOR THE TOP

## *The Fabulous Poodles*

### MARK PALMER GOES WALKIES

**D**on't pooh-pooh the Fab Poos. They may not be the latest overnight sensation, and their albums may have done fair impressions of the Titanic in this country, but in the US of A it's another story. Their fine balance of good humour and punchy, nagging pop songs won them a lot of friends on a recent tour with Tom Petty, and helped them sell more than 200,000 albums.

Their latest LP, *Think Pink*, is difficult to ignore, aurally and visually. The first 10,000 copies came in the largest sleeve known to mankind, measuring 2' by 2', which according to the band annoyed a few record shops.

The Poos' story starts nearly six years ago when Tony de Meur, singer, songwriter, and

guitarist teamed up with Bobby Valentino, a reincarnation of Clark Gable and a fine violinist and mandolin player.

Tony filled in the details of the formation of the band: "I was working on my own at the time. I used to play under the name of Daddy Stovepipe, which was a kind of novelty act. Then I got involved in a revue thing with some friends over in South London. They involved me in this thing called Singles. We used to set up little Rock events and the bands were interchangeable. I used to play with one band, and I would play

stuff on my own as well. One gig in maybe three or four was excellent. The rest were so unbelievably bad that it got to a point where we were getting good money for the gigs, but nobody was actually seeing any of it, so we knocked that on the head.

"Then one of the guys who set up Singles phoned me up one day and said did I want to join this band called The Poodles? I said 'Well I don't like the name much'. He said 'it's a good name — it's tacky'. So I said yeah OK, let's see. So I went along, we played and we

got together about eight songs in one afternoon, so it was fairly productive.

"We wanted to get a dirty rhythm and blues sound. So the rhythm changed gradually. Then the keyboard player left and we became a four-piece."

The line-up finally stabilised in 1976 with Richie C. Robertson on bass guitar and the diminutive Bryn B. Burrows on drums.

The group's first album, called simply *The Fabulous Poodles* was produced by Who bassist John Entwistle. It concentrated more on their instrumental skill than the lunacy which they were becoming justly famed for.

Despite the fact that the band managed to get a recording contract after a lot of trouble, by 1978 they still didn't have a manager. In desperation Richie had taken to wearing a badge which read 'We Need A Manager'. Not very subtle, but it worked. Brian Lane, the manager of Yes had asked his secretary to make a video of Rick Wakeman on TV. Somehow she taped the Fab Poos by mistake. Brian saw Richie's badge, liked their performance and signed them to Park Lane/Epic Records in The States.

Mirror Star, a compilation of the Poos first two LPs, *The Fabulous Poodles* and *Unsuitable*, won American hearts. One critic went so far as to describe the band as more attractive than Dire Straits. He said: "... along with comparable cleverness there is a hard-rocking fervour. Yet there isn't so much punk aggression as a soldier sort of rock that recalls the Who and other Mod bands of the 60s."

With the help of reviews like



*Everybody do the Poodle. Tony De Meur sports the spotless 1959 Strat which was stolen in Boston. Pic by George Bodnar*

that and tours supporting such unlikely acts as Sha Na Na, the Ramones and recently Tom Petty and The Heartbreakers, *Mirror Star* sold more than 200,000 copies and reached number 61 in the *Billboard* chart. Now supporting Tom Petty on a nationwide tour they're all set to take over their homeland.

Tony, who writes most of the band's songs along with an invisible fifth Poodle called John Parsons, started twanging when he was about 14. But his first instrument wasn't the guitar.

"I started out playing the ukelele strung with my mum's knicker elastic," he said. "You know the old bung, bung, bung. I also had an ancient tape recorder and with it I used to get an echo effect. I used to do Jet Harris and Duane Eddy impersonations. It was just terrible. I used to overdub on the tape as well. Then when I was about 15 I got a guitar from my Mum. It was an acoustic with a built in stain. It was reduced to £8.00.

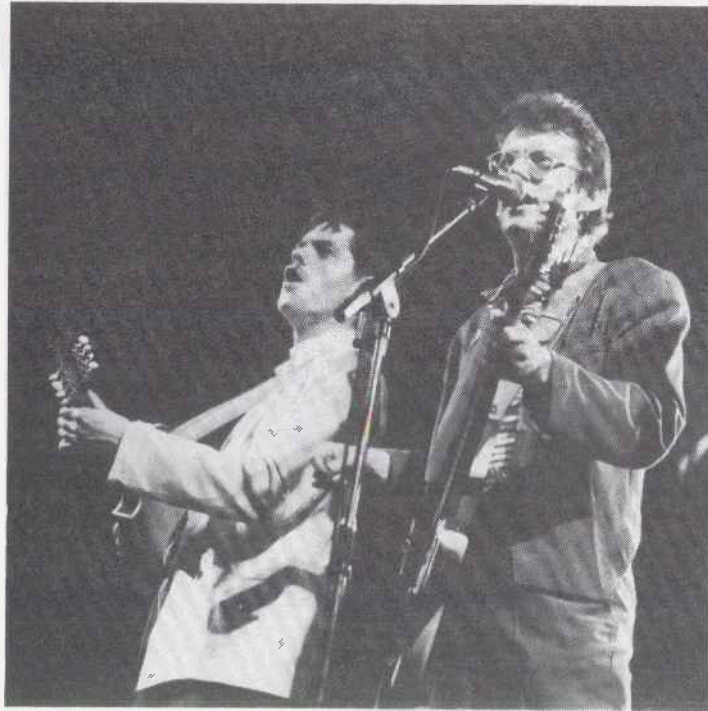
"The Beatles were around at that time, and The Rolling Stones of course. In fact I preferred The Stones. So I just learnt Keith Richards' licks."

It wasn't long before Tony realised that his eight quid box wasn't going to make him a star.

"I got rid of that and got a semi-acoustic Eko. It was a huge, fat thing with F holes and raised white plastic pick-ups. I fucked that up though, because I tried filing down some of the frets that were buzzing and I just made a total wreck of it, so I got rid of that as well.

"The first good guitar I got was a lime green Gretsch Anniversary which kept me up to my neck in HP payments. That was in about '66 and it cost £100, which seemed like a lot of money at the time.

"Then I got rid of that 'cause it kept feeding back; anything over like 25 watts, forget it. I even tried putting cotton wool and crap in it, but it still fed back. But I knew this idiot who had rich parents, and his parents had bought him this lovely old white Strat. It was really old even then. I had him convinced that I'd give him guitar lessons, and that what he really needed was a Gretsch Anniversary. I told him to get rid



*Two live Poos — Bobby Valentino and Tony De Meur.  
Pic by George Bodnar*

of this useless old guitar. He wasn't totally convinced, but I swapped the Gretsch plus 10 quid for the Strat, so I got a good deal out of it.

"I had that guitar up to last March. It was a 1959 model with a rosewood neck. It was quite a rare one — one of the first rosewood necks. That was stolen in Boston after our first American tour. That was really sad, because it was spotless apart from a graze that I inflicted on it at Dingwalls.

"Ever since then I've played Strats. I like the Strat sound, and since I sing as well I don't have to worry about all the tone settings. I just plug it in and whack the thing. Now I've got a really knocked about '63 sunburst Strat."

On the PA front, Tony says that the band uses a custom made rig with a lot of mid range speakers. "That's where the warmth in our sound comes from. Personally, I use a Hiwatt 100. It's like a Marshall but I think it's better. It's much more reliable. I was always having trouble with Marshalls. But I do use a Marshall cabinet with it."

Bobby Valentino appeared after a photo session for the *Sunday Mirror*. "I don't know what they're going to write under the pictures," he said, "but I made every shot count."

Georgia Brown' just wasn't on."

Bobby's main violin is a Czechoslovakian copy of a Stradivarius. "It dates from the 1930s. I got it in a junk shop for £1.50, but it's had about £100 worth of work done to it. The varnish has been cleaned off; it has a Barcus Berry pick-up on it; it's got a scratch-plate on it; it's got a battery in it; it's got a pre-amp in it.

So it's absolutely nothing like it was. You can't buy an electric violin, they do not exist. OK, you can buy a blue Barcus Berry if you like, but you'll never get a decent sound out of it. It's really annoying that you can't buy a decent electric violin, especially when you think that there are quite a few people playing it.

"I mean you see Jean Luc Ponty on the cover of his album holding a blue Barcus Berry violin. But I can tell you straight off he never played that on the album. There's just no bottom end on them. It's a very high impedance pick-up, and as soon as you put a long lead on it you lose the bottom end. They provide you with a pre-amp, but that's on the floor at the end of a 20 foot lead. With that length of lead you lose all your bass. So I put the pre-amp inside the violin with just a 10 inch lead, which I recommend to anyone."

Bobby puts his violin through an Acoustic 135 combo, but regrets that he'll have to change it soon.

"It's a lovely old thing, absolutely beaten to pieces, but it still sounds better than anything else. I've got to get something else because it's bound to fall to bits on me soon. I'm hoping to get an Ampeg combo — although I haven't tried one yet — because it hasn't got a pre-amp and a master volume. I like to do my own distortion, so I've got to get a volume without distortion. I hope to get it from that. If not I'll have to go through a mixer, a Crown amp and a 4 x 12 cabinet."

I asked Tony if there had ever been any pressure from the record company for the band to change their name to something a little more serious.

"No, never. The only people who suggested we should were journalists — and what do they know anyway?"

Bobby started playing violin when he was seven. Although he was classically trained he says that he didn't get on well with classical music. So he gave up the training.

"When I was about 12 I got the teacher at school to give me lessons to improve my technique. She was great, she didn't insist that I read music. She would just say 'can you do this?' and run through the things she thought were difficult, like bouncing the bow on the string. It's supposed to be easier bouncing the bow if you're going up. She said 'can you do that?' I said no problem. I could do it down as well, which is meant to be difficult."

After going through a phase of playing 'Where Sheep May Safely Graze', Bobby turned to Folk music.

"I got very bored with that, because they insisted that you play exactly right. If you were playing a jig you had to play note for note, you couldn't mess around with it. So then I started playing Swing Jazz. But I got bored with that, because they didn't like me playing one note solos. You've got to go (here Bobby does a verbal impression of Jean Luc Ponty or Jerry Goodman going beserk). It's got to be all that. Playing one note through two courses of 'Sweet

## Regular Items

# Chris Gibbons'



## Last month you learnt about single string bending. Now brace your fingers

### PART 3: MULTIPLE STRING BENDING

# GUITAR BAR

This month we are going to expand on the basic string-bending principles which we covered in the last article. The styles which are most applicable for multiple string-bending are Country, Country-Rock and Blues. But don't limit yourself — if you find more adventurous uses, go ahead.

The first example you will find the most common, bending two strings together does not require much more effort than bending one singly.

#### SEE EXERCISE 1

Finger the F# with the third finger, tucking the second finger in behind to

finger D on the G string. By pushing both strings across the fingerboard, you will bend the F# up to G, and the D up to E flat. Then letting the fingers fall to their starting position you can hear the smooth double-note bend effect. With a little practice you can also push the D right up to E, while still pushing the F only to G. This is because you have room to bend the G string further than the B string.

Keeping 'double bends' in tune can be a problem; not so much in a Blues context where it is being used as an effect, but in a legitimate situation where it is being used to enhance the sound of double-note melody.

#### SEE EXERCISE 2

Now there is a Blues-type intro using 'double bends' taken from 'Little Girl' on the John Mayall Bluesbrakers album.

#### SEE EXERCISE 3

The accent signs (>) indicate where the notes are picked.

If you recall in last month's article we covered bending up to a note before picking it, then picking the note and letting it fall to the normal pitch.

This can be very effective also in double note form. We heard Albert King use this effective method during many solos, as shown in this next exercise.

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### SEE EXERCISE 4

The last C-Eb-C phrase needs quite a push — that's why I've switched to the second finger for extra strength.

In Country and Country-Rock styles you often hear players using quick bends against regular fretted notes to simulate a pedal steel effect.

### SEE EXERCISE 5

This requires you to maintain the note E in the bent position while you pick the G. Then return to E and let it fall back to D. The bends in this Country style should be played briskly and in tempo, as opposed to the slowly bent notes in the Blues style.

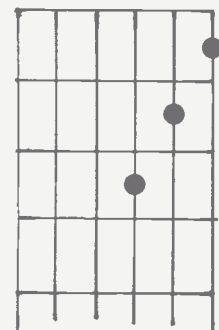
With the hand in the same position as in the previous exercise you can barre the C and G at the 8th fret with the fourth finger, and use the 3rd finger to bend the G string to obtain a familiar chord ending, but in the Country style as shown below.

### SEE EXERCISE 6

Finally let's try some triple string-bending using a simple Em chord shape at the 7th fret.

DIAGRAM 1

7th Fret



X X X 3 2 1

Try and bend this whole chord shape. You won't be able to push the strings very far, but if you start from the bent position, then return the chord to the normal position and slide the whole shape down two frets to sound Dm at the fifth fret.

Now try the same thing with an Em shape in the fourth position, sliding down to Dm in the second position.

You may be able to bend the following shape more as the fingers are arranged in a naturally stronger position.

Now when you arrange these movements into a musical form as shown in the examples, you can hear how effective they can be. (Try and borrow a backing band for this one).

### SEE EXERCISE 7

If you have any difficulties or questions arising from this series, please write in to BEAT and we'll do all we can to help. Meanwhile good luck with the exercise and I'll see you next month.

### EXERCISE 1

### EXERCISE 2

### EXERCISE 3

### EXERCISE 4

### EXERCISE 5 (IN KEY OF C)

### EXERCISE 6

### EXERCISE 7

### 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).

# Tim Gentle's

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All other models available ring for prices.	

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Ibanez MC 924 EQ bass	305
Ibanez RS 924 EQ bass	202
All Ibanez at discount prices, ring for quote.	

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Shergold twin neck 6 & 12	450
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Shergold Marathon bass	208
Shergold Masquerader left handed	231
Shergold twin necks 6 & 4	415
Shergold twin neck 4 & 12	435
(twin necks are available on special order only)	

**LEFT HANDED INSTRUMENTS**

Fender Strats from	337
Fender Jazz bass from	350
Hagstrom swede	295
Aria LS 450	212
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Aria SB 700 bass	299
CMI Les Paul Copy	130
Ibanez PF100 humbuckers	199
Shergold Masquerader	231
Ovation Classic III	320
Columbus LP Sunburst	128
Fender Teles from	295
Fender Precisions from	299
Aria PE 1000	450
Aria 355 copy	185
Aria SB900 bass	390
CMI Strat copy	128
CMI Jazz bass copy	116
Antoria Les Paul	220
Shergold Marathon Bass	254
Ovation Balladeer	245
Columbus LP Black.	128

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Phaze 1	27.95
Suzz phaze	41.99
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Wah suzz	46.60
All pedals + £1 post & packing.	

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Phaze 100 variable field	96
Phaze 45 variable speed	46
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Envelope filter auto wah	53
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Phaze 90 variable speed	65
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(All pedals + £1 post & packing)	

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We also stock: Carlsbro-Ibanez-Musicman-Kramer-Laney-Hagstrom-Bose-Vox-Shergold-Hamer-etc plus a large wall full of left handers. All prices include VAT - Access & Barclaycard: welcome - Fast mail order service anywhere. No Deposit credit available.

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# LETTERS and QUERIES

Edited by  
Gary Cooper



REMEMBER  
to use  
POST CODE!

Letters and Queries,  
'BEAT INSTRUMENTAL'  
1B Parkfield Street,  
London  
NT

of eerie and interesting sounds.  
Gary gets his distinctive  
sound from a Polymoog synth,  
which costs about £2,400 and  
an ordinary Minimoog which  
sells for around £1,000.

I don't know how much you  
intend to spend on a synth, but  
the Wasp and the Moog Prodigy  
are both worth trying out. They  
cost around £250 and £290  
respectively.

## Bend an ear to Victor

Dear Beat,  
In the letters section of your  
February issue, a Mr Roberts of  
Brighton wrote to enquire about  
the string bender device.

He may be interested to know  
that further information on the  
Gene Parsons/Clarence White  
string bender is available from:  
String Bender, Casper,  
California 95420.

I hope I have been of some  
assistance. Keep up the good  
work, and long may your strings  
bend.

● Victor Smith, Dunrossness,  
Shetland Isles.

## Help for headphones

Dear Beat,  
I play a Gibson Les Paul through  
a H/H VS Combo.

I would be very grateful if you  
could tell me of any company  
that manufactures an adaptor to  
fit into either the mixer of echo  
send outputs on my amp which  
would then allow me to plug in  
headphones for practice at  
home.

I think that manufacturers of  
combos should put a head-  
phone socket on their  
amplifiers, as combos are often  
bought (as mine was) because  
they are loud enough for gigs  
yet small enough for home use.

Thank you for any help you  
can offer.

● Ian Johnson, Scarborough,  
N. Yorks.

We contacted H/H and spoke  
to Mr Walker who advised the  
following:- You would have to  
put a 100 ohms resistor at 5  
watts in series with the signal and

## Those rare Rossi shirts

Dear Beat,  
I noticed in the October '79  
issue a picture of Francis Rossi  
at the Live Music Show. In the  
background were some Beat In-  
strumental stickers, with what  
looks like Rossi on them. Could  
you please tell me if this is  
correct.

I also noticed Jimmy Bain  
wearing a Beat Instrumental T-  
shirt with the same Rossi design  
in the September '79 issue.

As I am an ardent supporter  
of Status Quo, I was wondering  
if these items are available to the  
public and where I can obtain  
them.

● L. Giddens, Woodford  
Bridge, Essex.

You're quite right Mr Gid-  
dens, the BEAT T-shirts and  
stickers do feature a distinctive  
silhouette of Francis Rossi.  
Unfortunately only a limited  
number of them were printed for  
promotional purposes, so unless  
you can persuade somebody to  
part with their shirt I'm afraid  
that you're out of luck.

## The secret of Numan's noise

Dear Beat,  
Last week I went into my local  
newsagent and noticed your  
magazine for the first time. At  
first I just glanced at it, but then  
I noticed that you had an in-  
terview with Gary Numan.  
Immediately I picked it up and  
bought it.

I would like to congratulate  
Bruce Elder on asking some  
interesting questions (well done  
Bruce). The rest of the mag  
meant nothing to me (I mean  
the technical names).

After reading the interview I  
decided to write to ask you a  
few questions, hoping that you  
could help me.

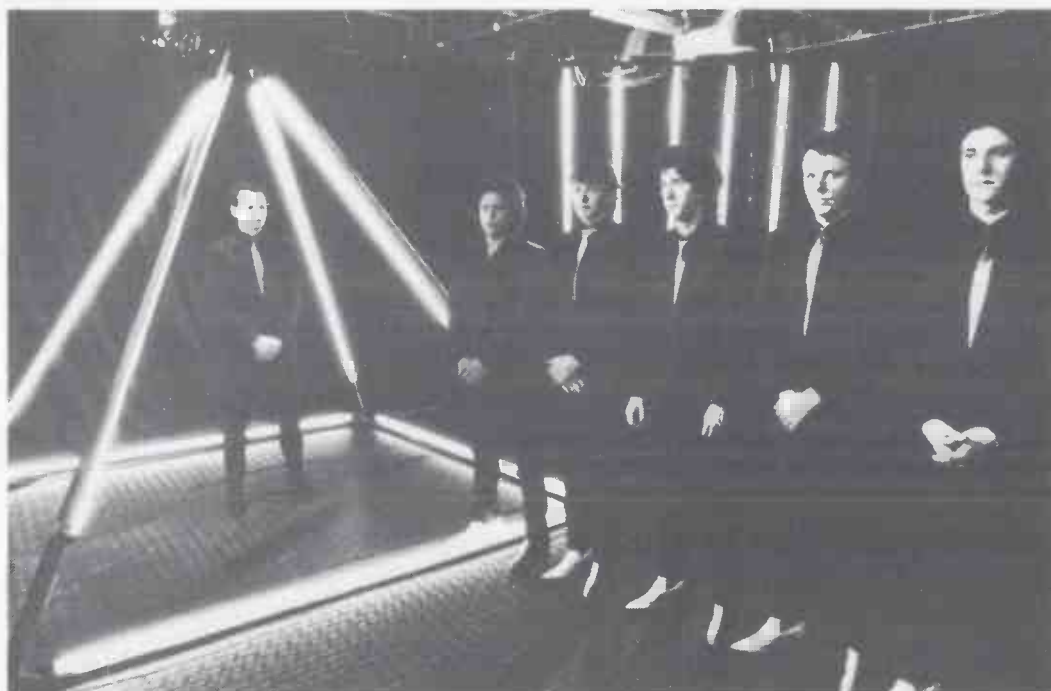
I would be grateful if you  
could answer the following  
questions:

1. What type of synthesiser  
Gary uses?
2. What style?
3. How much they cost?

I hope you can help me as I  
am very interested to know.

● Sarah Hatia, Camberley,  
Surrey.

P.S. If I was to buy a synth,  
what type should I buy? I would  
like to buy a good quality one,  
and one which can produce lots



Sarah Hatia of Surrey wants to know what synthesiser Gary Numan uses.





The trusty old Vox AC 30. Reader P. Gilroy of Liverpool wants to know about its younger brother, the AC 10.

a 10 ohms resistor at 5 watts across the output so that it actually reduces the output from the amplifier.

This can be done by someone with good electrical knowledge, but we suggest that you get professional advice either from your local music shop or you can contact H/H Electronics at Viking Way, Bar Hill Cambridge. Tel: (0954) 81140.

## What price a mini-Vox?

Dear Beat,  
After reading Karl Foster's letter ('Vox Pop' Nov '79) about his Vox AC 10, I wondered if my old Vox is worth much.

It's a Vox AC 10 with one 9 or 10 inch speaker. The controls are the same as Karl's but it's in Vox's original colours (I think). Beige with red diamond things on the speaker grille. It has one big plastic handle on top, like on a guitar case. It has Jennings Musical Industries Ltd., on the back and the serial number is 3932.

It's in need of a good overhaul, re-valved etc. The numbers of the valves have

worn off and the normal channel is duff. Could a good music shop handle it OK?

Thanks for a great mag, I've been reading it since October 1976 and it's still good value for money (though a little bit thinner!!).

● P. J. Gilroy, Liverpool 9.

Any secondhand equipment is worth what you can get for it. Most music shops could overhaul your amp but your best bet would be to contact Rose Morris & Co., who now own Vox and who will be able to overhaul it for you.

Why on earth do you want to sell it? Once overhauled, it would be a beautiful practice amp.

Rose Morris are at 32-34 Gordon House Road, London NW5 Tel: 01-267-5151.

## Shedding light on Ronson

Dear Beat,

I am writing to say that I have just bought your magazine for the first time, and I think it's fantastic! I bought it when I saw that it had an article on Mick Ronson.

I am 16 and have been learning to play the guitar since I was 14. My one ambition is to be able to play like Mick Ronson. I think he is an absolutely brilliant guitarist. Could you tell me where I can write to him?

Thanks a lot for the article.

● Nicholas Robinson, Exeter, Devon.

P.S. Your magazine impressed me so much that I will now become a regular reader.

Mick can be contacted through his record company, Chrysalis Records. Their address is 12 Stratford Place, London W1.

## No particular place to go

Dear Beat,

One month, 163 (5p!) phone calls and three brain haemorrhages ago I tried to find a hall for my band to rehearse in. Easy enough me thought! But no! A band is worse than the accursed black spot or the dreaded plague as far as the minions of officialdom\* are concerned!

Can you suggest any avenue (nooks or crannies) that we

could explore to provide a happy ending to this sorry story!

● The Wicked Wizard from the West, Barkingside, Essex.

\*Town Councils of Ilford, Newham and Waltham Forest and one other that I can't remember at the moment. No church halls available for "that kind of thing" (or Mosques!)

Classrooms in schools available for £14 for 4 hours. Quakers Hall available any day of the week ("after booking period") £10 per hour.

Not living in Ilford, I cannot really suggest anything in your area. I suggest you try youth clubs, scout huts or pubs, which sometimes have spare rooms. Keep looking. Good luck.

If anyone in the Ilford area can help this sorry gentleman perhaps they would contact us at BEAT.

## Clued in on Cliff

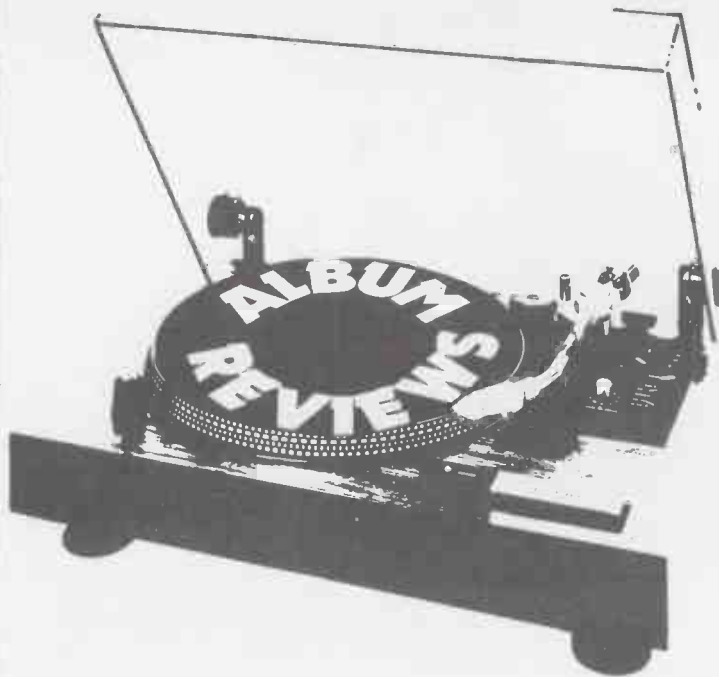
Dear Beat,

I have for the past six months or so been a keen follower of your very interesting magazine.

The articles I find most interesting are those of the drummers and their bands. One band in particular I would like to see being interviewed in BEAT is the Cliff Richard Band. I have seen them quite a number of times but cannot find any information about them and the kind of gear they use.

● Anthony Oldham, New Farnley, Leeds.

Here is a run down of the gear used by the band:- Graham Jarvis (drums) Sonor Drums; G. Ford (bass guitar) Fender Precision with an Acoustic Bass Amp; Terry Britain (lead guitar) Les Paul, with a variety of amps which include Music Man, Fender and Peavey. He also plays an Ovation Acoustic; Mark Jenner (guitar) Les Paul and Fender Stratocaster with Music Man and Roland amps; G. Todd (keyboards) Yamaha CP70B, Electric Grand, Fender Rhodes 88 Suitcase model, Yamaha CS80 Synthesiser, Roland string machine, Roland Keyboard Vocoder, Eventide Harmoniser, Roland space echo and Lexicon Primetide.



## Ian faces the music

**IAN McLAGAN**  
**TROUBLEMAKER**  
(Mercury 9100 072)

THIS is the debut solo album from the man that plonked the black and whites for the Small Faces and the Faces. More recently he's been seen keeping the likes of Keef and Wood up

on their feet adding a touch of the honky tonks to 'Some Girls'.

This time it's his show. He wrote the majority of the tracks on 'Troublemaker', plays guitar and keyboards and sings all lead vocals. The result? Just about the best album I've heard for ages.

Of course he couldn't forget



Ian McLagan — you're never too old to rock 'n' roll.

his old mates. Richards and Wood are there, Ringo Starr picks up his sticks again for the occasion and even the great Stanley Clarke fills in the deep bits. Put this lot together in a studio with Geoff Workman and you're asking for trouble.

The whole thing kicks off with the single, 'La De La', a fine piece of Rock'n'Roll with one of the laziest vocals ever put onto a heavy beat. But the album is full of classics, 'Headlines' is a raunchy rocker, 'Truly' is almost a reggae while 'If It's Alright' is an acoustic number. There's a lot of the Stones' influence evident but who'd complain about that? Given the choice I'd rather hear McLagan's voice than Jagger's anyway.

Too old to rock'n'roll? No way . . .

women and cars to a twelve-bar boogie beat. For a three-piece they make quite a wall of sound, bustling and chugging their way through 'I'm Bad, I'm Nationwide' which steps up the pace to Outlaws style Rock'n'Roll. Although I'm a bit worried about Billy Gibbons' mental state as he tearfully tells his girl that 'I'm Just A Fool For Your Stockings'.

Not as hypnotic as Tejas, but just as chauvinistic.

MP

## Happiness is . . .

**ELVIS COSTELLO AND THE ATTRACTIONS**  
**GET HAPPY**  
(F-BEAT XXLP1)

WHAT'S this? Elvis Costello getting happy? The story goes that Elvis walked into a record shop and purchased a great number of old Motown discs, loved them and proceeded to imitate. The single, 'I can't Stand Up For Falling Down' is the only cover version, the other nineteen songs are originals.

Now to be honest I don't know a great deal about old Motown soul, but I do know that this is one hell of an album. To me it proves that Elvis is a fine songwriter, has an excellent voice and one of the greatest bands that's ever been put together. Just listen to some of those bass lines and drum beats and that continuous pumping organ.

And there's enough tracks on this album for two records. Fifty minutes of music — twenty songs, and a reassurance on the sleeve from producer Nick Lowe that you're not going to lose any important frequencies.

When you go out and get this album, which you must, take a listen especially to 'B Movie', my particular favourite aside from the single, where Elvis and the band curl themselves oh — so tightly around a bass riff.

Get Happy. I have

TH

## Texas boogie

**Z.Z. TOP**  
v.  
**DEGUELLO**  
(Warner Brothers K56701)

TRES HOMBRES from Texas with no other mission in life than to extoll the virtues of wine,

TH

## Economic history

### BOOKER T & THE MG'S GREEN ONIONS (Atlantic K40072)

IF YOU want an object lesson in instrumental economy, look no further than this collection of tight and timeless tunes from four of the most respected session musicians of the 1960s.

Booker T. Jones, Steve Cropper, Donald 'Duck' Dunn and the late Al Jackson were for 10 years a major part of the Stax Records' sound. As well as making a string of hits themselves, they backed numerous artists, providing a sound that was light yet solid, insistent and unmistakably MGs. Otis Redding was among those to benefit from their skills.

This compilation features more than half of the group's singles, including of course their first hit 'Green Onions' which came about from a studio jam. It's a tribute to the band that the tune made the top ten again just a couple of months ago — 18 years after it was first released. Also included are 'Bootleg' and 'Red Beans and Rice', both from 1965, 'Hip Hug-Her' and The Rascals 'Groovin' from 1967 and a Gospelly version of 'Summertime'.

MP

## A Rush release

### RUSH PERMANENT WAVES (Phonogram 9100 071)

THE new album, Permanent Waves, from super Canut band Rush has definitely got to be their best to date. The first impression I got from listening to it was the superb collective musical talents of these three fine musicians. Usually within the confines of a trio you find the music can be quite limited — but not so with Rush. Their broad musical horizons go much

further than many four or five piece groups.

Neil Pert is undoubtedly one of the best rock drummers around with a style and flair of his own providing the ideal anchor for the band. Alongside Neil is Geddy Lee's masterful bass playing completing one of the ultimate rhythm sections. Geddy has also begun, on this album, to sing in the lower registers, which is preferable as he has a great texture in his voice. And on top of this you've got the excellent guitar work of Alex Liefeson.

'Spirit of Radio' opens the proceedings in true grandiose Rush style. Driving dynamic drumming from Neil with Alex's hypnotic guitar and Geddy's highly individual vocals with the lyrics referring to the pitfall of radio.

'Free Will' is a tasty track with Geddy in mid-register vocally. This one reminded me slightly of early Yes tracks. I love Alex's big power chords in the chorus section, and the solo sees all three of them wailing at full tilt. Rush are so tight, so precise and I'm sure they'll play it note for note live. Closing side one is 'Jacob's Ladder', which is a lovely song again featuring Alex's fiery big chords and colourful solo, not forgetting Geddy's evocative keyboards and plaintive vocals.

'Entrunu' highlights Neil Pears fine lyrics combined with a catchy melody line from Geddy. 'Different Strings' is a lovely song written by Alex and Geddy.

I get the impression from all of these tracks that Rush are starting to move away from the ten-minute concept into a more basic five-minute song situation. 'Natural Signs' in three sections reveals true sincerity in Neil's lyrics along with fine composition from all three. The good thing with Rush is that they can channel effectively their musical talents all in the same direction, resulting in an album which has given much pleasure.

The production by Terry Brown and Rush again proves to be a masterful combination with an excellent balance of sound throughout.

I reckon this album to be the finest yet, 1980.

JB



Warren Zevon — keeping his nose clean.

## Zevon's above

### WARREN ZEVON BAD LUCK STREAK IN DANCING SCHOOL (Asylum K52191)

WHILE his Californian compatriots bemoan the rising price of coke, and bleat about how the Greeks have an aversion to longhairs, Warren Zevon has his sights set on higher things.

Zevon is first and foremost a storyteller; a convincing spinner of tales touching, terrible or downright absurd. He is also a superb multi-instrumentalist, commanding such complete control of piano, guitar, harmonica and an assortment of strings that it's difficult to know which he took up first.

Zevon has an obsession with guns and the people who use them. Hence the photo of a Uzi submachine gun on the back cover, and the inclusion of a song called 'Jungle Work', which to a tribal beat tells the tale of the eternal mercenary.

Zevon has a tender side, which he bares on 'Empty-Handed Heart'. His lunatic moment comes on 'Gorilla, You're A Desperado', a little piece of whimsy about an ape who swaps places with him.

Zevon has David Lindley to play exquisite guitar throughout. He has superstars like Jackson Browne, Bruce Springsteen and half the Eagles doing things *his* way. Why haven't you got Warren Zevon?

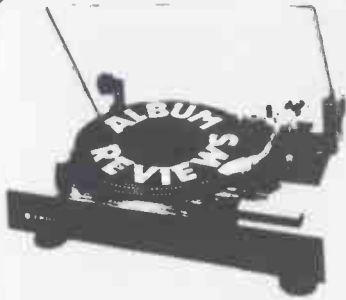
MP

## Feely the width

### THE FEELIES CRAZY RHYTHMS (Stiff Seez 20)

NOO JOYZEE rock gets a jolt from a most unexpected musical direction. The Feelies are no Springteens or Southside Johnnys but a bunch of teenage 'boy next door' types with some curious ideas about percussion.

The pace is dictated by the almost military skin-bashing exploits of Andy Fier, who purposely doesn't attempt to hold



down a beat. The guitars come in almost orgasmic spasms, and the results are a fascinating mixture of Devo, Television and The Talking Heads.

MP

## Stick it in your ears

**VARIOUS ARTISTS  
AURAL WAX  
(AURA BAUL 601)**

A VERY mixed bag from a record company that's very careful not to put all its eggs into one musical basket. Here Allan Clarke, erstwhile leader of The Hollies rubs shoulders with the idiosyncratic Alex Chilton, ex-Box Tops and Big Star (remember 'The Letter' from 1967?). There's the remarkably accessible and original voice of Annette Peacock, who turns in a lazy yet vital version of 'Don't Be Cruel'. And for those with a taste for tasteful hard rock, the

perennial Trapeze provide 'Don't Ask Me How I Know'.

Something for almost everyone here, and at £2.49 you can afford to ignore the tracks you don't like.

MP

## A real eye-opener

**IAN HUNTER/MOTT THE HOOPLE  
SHADES OF IAN HUNTER  
(CBS 88476)**

AS far as compilations go this is a great one. CBS have lost Hunter from their label and compiled a collection of his songs on a double album to cash-in on his recent success. But this hasn't just been thrown together, it's been thought about.

The first album contains material from Hunter's days with Mott the Hoople, and not just the singles, but some of the best album tracks. There's the obvious 'All The Young Dudes' but also 'One of the Boys', 'Sweet Jane' and 'I Wish I Was Your Mother' amongst others. The Hoople album ends appropriately with 'Saturday Gigs' a touching look at the bands past. Shame they couldn't squeeze 'Ballad of Mott' in somewhere.

The second album is material taken from the three solo albums Hunter did for CBS starting with songs from my personal favourite, the first one 'Ian Hunter'. There's only three tracks from that particular one which is a bit of a shame when you consider they've put in five from perhaps his worst solo effort, 'Overnight Angels'. Also on the second album is a track previously only available as a single — 'England Rocks' — which appeared on Hunter's first album for Chrysalis, 'You're Never Alone With a Schizophrenic' under the title 'Cleveland Rocks'. 'England Rocks' is less tarted up production-wise (though a little rough) and is arranged differently.

All in all then, if you don't want to invest in a million albums but fancy getting into a bit of Hunter then a great eye-opener. Each track has concise, though a bit confusing, sleeve notes and there's even a picture or two of Hunter

WITHOUT HIS SHADES ON!  
TH

## 100 per cent pure Beefheart

**CAPTAIN BEEFHEART  
AND HIS MAGIC BAND  
SHINY BEAST**

**(BAT CHAIN PULLER)  
(Virgin V2149)**

FEW modern composers have attracted such a mixture of adulation and contempt in their own lifetime as old Don Van Vliet. Even fewer have bounced back from legal wrangles to put their careers on an even firmer footing than before. With Shiny Beast, Beefheart does just that. The history of this LP is well-documented. While a slightly different version of Shiny Beast has been available in the States for a couple of years, protracted disputes over who owns the LP have, until now, prevented its release in Britain.

This is the album that Beefheart should have put out instead of the disappointing Bluejeans and Moonbeams. From the polyrhythmic insistence of 'The Floppy Boot Stomp' to the dolorous soft-shoe shuffle of 'Harry Irene', it's exciting, vital and well worth the wait. Don't wait any longer.

MP

## Sweet Nothings

**RACHEL SWEET  
PROTECT THE INNOCENT  
(Stiff Seez 18)**

A CHANGE of scene for the teen-Queen from Akron, Ohio.

Rachel and the powers that be decided for her first LP Fool Around that her voice was best suited to Country-Pop ballads. Now they have different ideas, touting her as a leather-clad rocker with a mind of her own. The trouble is that Ms. Sweet's voice is just too thin and fragile to sound convincing when faced with songs like Graham Parker's 'Fools Gold' and Moon Martain's 'I've Got A Reason' (TV addicts will recognise the latter from the BASF tape ad). It's mainly due to the powerful work of her uncredited band that 'Baby Let's Play House' and 'New Rose', the old Damned song, make the grade.

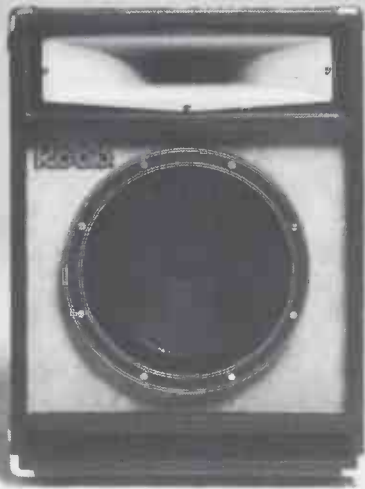
MP



"... and we even printed a picture without the shades on."

**Reviewers:  
Jimmy Bain  
Tony Horkins  
Mark Palmer**

# NEW TO YOU



## ROAD ARE AIMING TO CONSOLE YOU

ROAD Electronics, the California based firm has added a professional mixer and a speaker enclosure to its already extensive range.

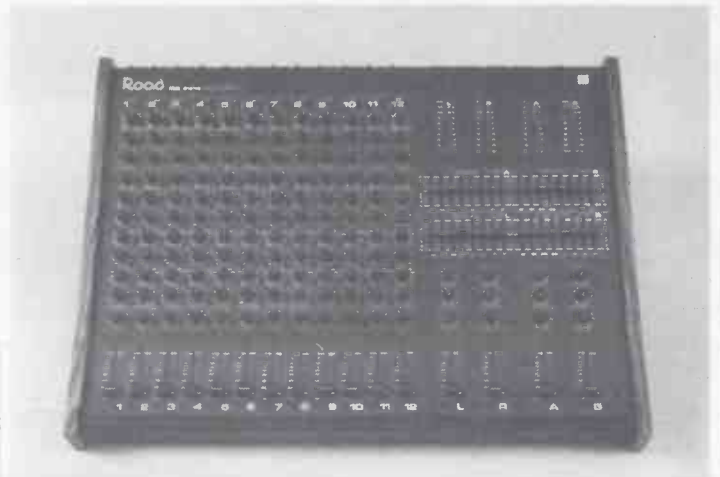
They are the RS-2412 12-channel mixing console and the RS-7420 two way vented enclosure.

The console is a lightweight portable design and accepts low impedance balanced or high impedance unbalanced

microphones.

The RS-7420 uses a new 12" bass unit, a radial horn and a passive crossover. Power handling is 100 watts RMS and the unit is 25" by 18" by 13" deep.

More details of both products and a list of British distributors can be obtained from Road Electronics, 2107 East 7th Street, Los Angeles, California 90021.



*The Road RS-2412 mixing console.*

*The Road RS-7420 two-way vented enclosure.*

## AT LAST — A COMBO TO BEAT THE BOOGIE

MUSICAL SOUNDS of Sheffield have become so fed up with waiting for supplies of the elusive Massa Boogie combo that they've made their own — which they claim is better than the original.

The Hartley Thompson comes in several combinations of amplifiers and speakers and sells for between £600 and £1,137.

Tony Durkin who runs Musical Sounds said: "We were waiting 12 months for an order, which is just ridiculous. So we decided to make our own. Our electronics engineer who handles Boogie repairs drew up plans and made the whole thing.

I'm convinced that it's better than anything else around. The emphasis is on flexibility and the tonal range that's available. The equalisers have an astonishingly wide sweep."

So far Allan Holdsworth has ordered three of the combos. And the firm claims that whatever combination of speakers and dirty or clean amp you chose it should be ready within four weeks.

A typical combo, fully flight-cased will cost you £800.

For further details contact Musical Sounds, 274 London Road, Sheffield 2. Tel: 0742 50445 or 54381.

## PEAVEY'S PROMO TALK

HARTLEY Peavey, the man who revolutionised guitar making by installing computer operated machines to cut the instruments, gave a promotional talk to more than 30 Peavey dealers at the Hotel Russell in London recently.

Hartley, who claims that the tolerances of his T60 guitar and

T40 bass are as fine as 1/2000", talked about the design and reliability of his aluminium voice-coiled loudspeakers and combos.

He also mentioned two new guitars, the T25 and T15 which will be added to the Peavey range shortly.

## RECORDING COURSES

COURSES on digital recording techniques and studio engineering have been organised by the Association of Professional Recording Studios.

The course on digital recording will be held at Great Fosters, Egham, Surrey from April 25-27. It is aimed specifically at staff of recording and broadcasting studios, and will show them the advantages and pitfalls of buying digital equipment.

The studio engineers course will take place at the University of Surrey between September 13 and 19. It will cover a wide range of subjects including microphone technique, multi-track mixdown, and disc cutting.

For further details of both courses contact Edward Masek, 23 Chestnut Avenue, Chorleywood, Herts WD3 4HA. Tel: Rickmansworth 72907.

## PETE IS PROMOTED

IT'S promotion for Peter Watkins, Yorkshire and North Eastern Area Sales Manager for John Hornby Skewes. From this month Peter has been appointed Field Sales Manager of the firm. He has also been made Executive Director of the firm.

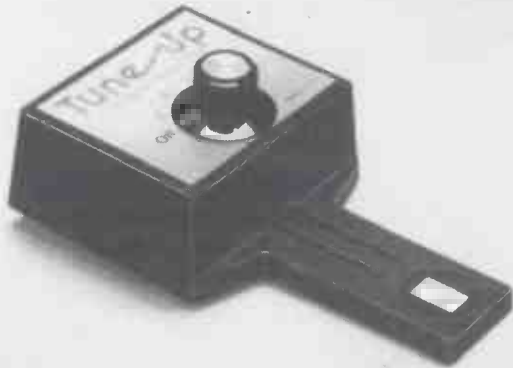


*Peter Watkins — working in the field.*

## TUNING UP WITH CRYSTALS

A HIGHLY accurate stroboscopic tuning device has just been introduced by The Music People of Hartford Connecticut. according to the firm, never needs adjustment.

The suggested retail price of the device is \$41.50. For more details of the Tune-up and a list of British distributors write to The Music People, PO Box 648, West Hartford, CT 06107, or phone 203 521-2248.



The ultra-accurate Tune-Up tuning device.

## STUDIOS JOIN THE PROFESSIONALS

TWO more studios have been admitted to the Association of Professional Recording Studios. They are Foldback — an eight-track radio production studio in Deal Kent, and Rock City Sound — a 24-track studio based in the Shepperton Studio Centre, Middlesex.

Foldback was set up a year

ago by manager Desmond Carrington and chief engineer David Aylott as a studio for radio programmes and commercials. Although it can accommodate small bands who want to record demos.

Rock City Sound has been in existence for two years and is conveniently only 35 minutes

# NEW TO YOU

## PLAY WITH BARNEY

JUST 20 guitarists will have the chance to study and play with top Jazz guitarist Barney Kessel in a special 'Master Class' being sponsored by Summerfields.

The class will take place on May 3-4 at the Peoples' Theatre Arts Group rehearsal rooms in Newcastle Upon Tyne. There will be morning and afternoon sessions on both days with a special evening session on Saturday night. It is limited to just 20 musicians.

Barney Kessel will also be holding a four day seminar entitled 'The Effective Guitarist' from October 30 to November 2. For details of both courses write to Summerfields, Saltmeadows Road, Gateshead NE8 3AJ.

## HARMONY'S TEMPTING ELECTRICS

HARMONY guitars have introduced a new range of electric guitars to tempt first time buyers.

The new Harmony solids feature rosewood necks and fully enclosed machine heads. They are the H7100 and the H7300, which have respectively single and double pick-ups; the double cutaway, twin pick-up H9000 and the H9100, which is a similarly shaped short scale bass.

At the top of the range is the 3102, which is a twin pick-up, single cutaway guitar available in brown sunburst, walnut or black. The price will be about £90. The rest of the range starts at £55.

James T. Coppock, who distribute Harmony guitars, have also introduced a range of cases which they claim are designed to take the battering of life on the road. The cases will take Strat, Precision, Les Paul, Classical and Western acoustic guitar shapes, and will cost from £26 to £35.



An exploded view of AKG's new discrete mini-microphone.

## AKG'S NEW MINI-MIKE

A NEW condenser tie-clip microphone has been introduced by AKG Acoustics.

It's the C567E which is designed for use wherever an inconspicuous microphone is needed. The C567E comes complete with both tie-pin and clip fixings, and a plug-on mesh windscreen. Also provided is a non-detachable cable which connects the microphone to the FET pre-amp.

The impedance of the C567E is 200 Ohms, frequency response is 20Hz to 20KHz  $\pm$  3dB. The price is £92 plus VAT.

# NEW TO YOU

## DIGITAL SCOOP FOR LONDON STUDIOS

TWO London recording studios have scooped a first for digital recording.

Roundhouse Studios have become the first in Europe to use digital multi-track mastering. And The Town House Studio is first in Europe to install digital disc-cutting equipment. Both studios use the 3M Mincom system.

Roundhouse, which is based in Chalk Farm Road, London, was the first in the UK to use computer mixdown. The recently installed 3M digital mastering system means that

every copy of the master tape is an exact duplicate of the original. The makers claim that this system eliminates all tape noise, distortion and wow and flutter.

At the moment just six American studios use digital mastering, but it's likely that within five years all major studios will use this system.

For further details contact Anna Menzies at The Roundhouse Studios, tel: 01-485 0131 and Linda Gamble at The Town House, tel: 01-743 9313.

## NEW MAN AT VINCENT

HARRY DRYDEN has joined Vincent Bach International in the telephone sales department. He will maintain regular phone contact with VBI stockists and develop new retailer contacts, keeping them informed of new products, stock availability, and company activities. In addition he will control internal sales and

## PROSOUND GETS READY

PROSOUND International, the first exhibition in the professional audio industry, has already attracted more than 50 exhibitors for its Autumn show.

The exhibition will be held at the West Centre Hotel in London from September 2-4, and will feature some of the most advanced audio equipment available.

On display will be the new Itam 1610 16-track one inch recorder, which the makers claim sounds better than existing two inch machines. MCI, who topped a recent Billboard popularity poll with their mixing consols and tape recorders will be exhibiting their new JH-600 series automated console.

An exhibition news-sheet is available from the organisers, Batiste Exhibitions and Promotions, Pembroke House, Campsbourne Road, London N8.



order processing to provide an overall backup service to the external sales team. Jaqui Hendrick will assist him in this department. Harry is an accomplished musician and has an extensive knowledge of the U.K. musical instrument industry, having spent 25 years with the Central Band of the RAF and teaching at the RAF School of Music.

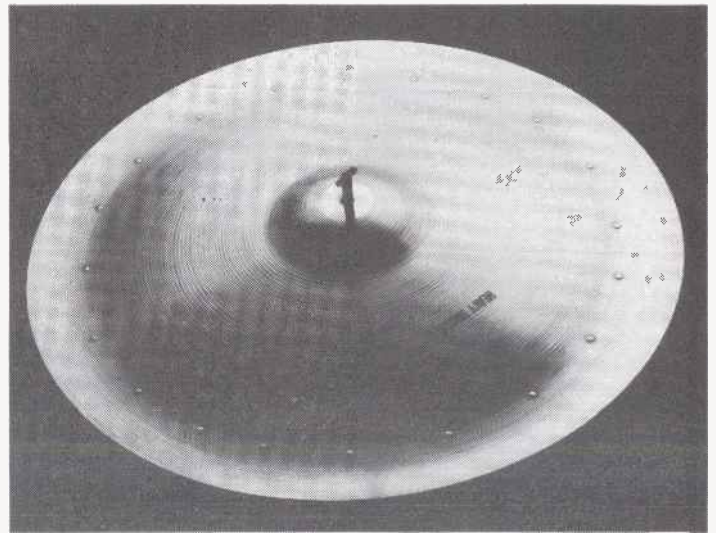
## ZILDJIAN GIVE DRUMMERS A BOOST

HARD Rock drummers can now really make themselves heard, with the introduction of the 'Heavy Swish' cymbal from Zildjian.

The cymbal features a larger bell than usual and is fitted with 20 rivets which are designed to

cut through amplified Heavy Rock music.

The 'Heavy Swish' is 22" in diameter and is designed as a special effect ride cymbal. It costs £141.57 inc VAT and is available through Boosey and Hawkes.



A boon to Heavy Rock drummers — the Zildjian Heavy Swish.

## APRS SHOW SELLS OUT

ALL the stands for this year's Association of Professional Recording Studios Exhibition in June have now been sold.

The 13th exhibition, which will be held at The Connaught Rooms in London from June 18-20 has been expanded to cater for more than 90 exhibitors, 10 of which will be showing there for the first time.

Details of exhibitors can be obtained from Edward Masek, 23 Chestnut Avenue, Chorleywood, Herts WD3 4HA. Tel: Rickmansworth 72907.

## GUITAR EXHIBITION

GUITAR '80 — the first exhibition and workshop exclusively for guitarists and guitar makers — will be held in Kensington Town Hall from June 4-6.

The exhibition will give guitar makers a chance to explain their work to the public. There will also be demonstrations by well known guitarists.

Admission to the exhibition will be £1.00, which will include a catalogue and exhibition guide.

## HARDWARE NAB NADY RADIO PICK-UPS

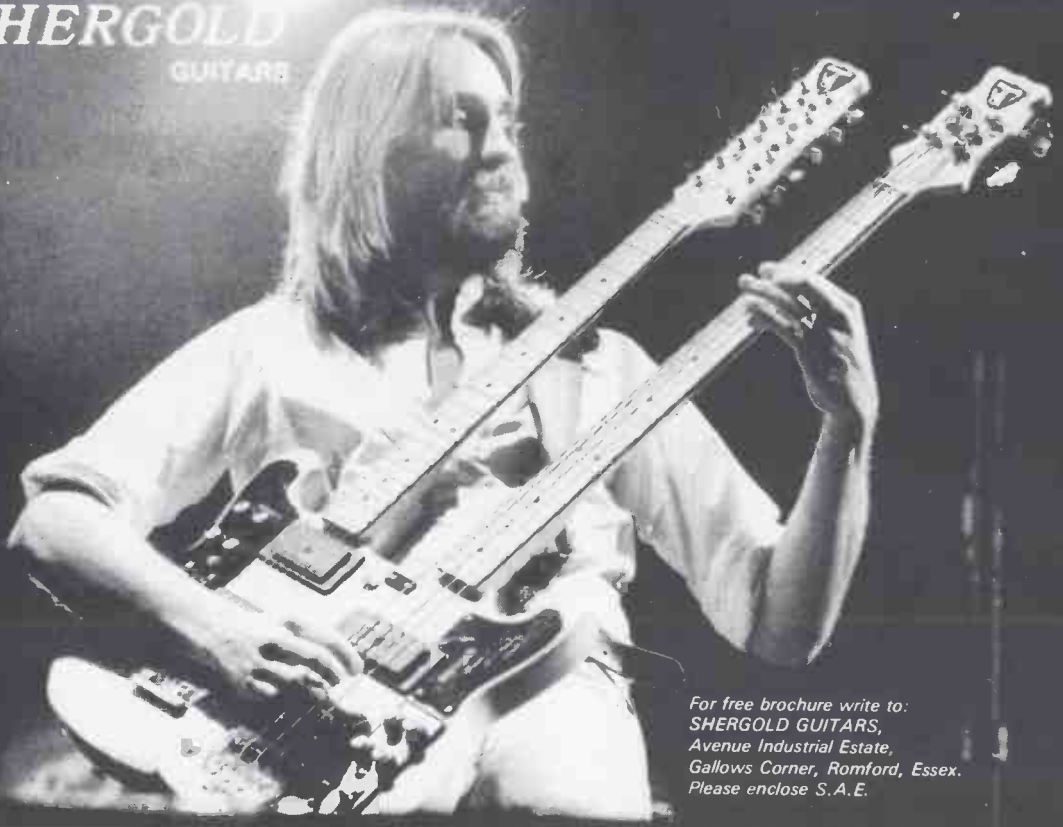
GOOD news for those people interested in the Nady radio pick-ups (formerly Nasty Cordless). The Californian firm has named Hardware House of London as their only distributors in England.

Hardware House will be handling Nady's VHF 600 and VHF 700 True Diversity fixed frequency systems, which offer a frequency response of 25-25,000 Hz, and an in-sight range of more than 1,500 feet.

Nady systems are used by The Rolling Stones, Stevie Wonder, Cheap Trick and Rod Stewart.

For further details contact Tim Foster at Hardware House, 34 St. Philips Road, Dalston, London E8. Tel: 01-249 0916.

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1/2 Track, High Speed (7 1/2 ips/15ips).

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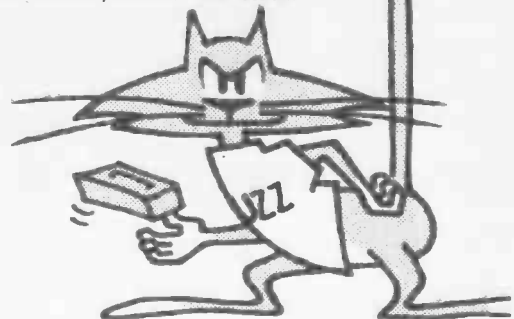
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Reviewed by:  
Scott Gorham and Snowy White

## INSTRUMENT REVIEW Amplifiers



# ELECTRIC OR ACOUSTIC IT'S A PROPER CHARLIE!

The 'Charlie' amp was custom built for French guitarist Marcel Dadi who was after an amplifier for his acoustic guitars, but who wanted a decent electric section as well. It was first introduced at the Namm show and Monsieur Dadi thought the amp to be 'the best and most beautiful in the world'. Unfortunately we don't quite agree.

The control panel has three jack inputs. One for the electric section, one for the acoustic section and the third allows you to switch between the two with the addition of a foot pedal, which is supplied with the amp. For the electric section we used a Les Paul, and for the acoustic section an Ovation.

### Electric Section

Apart from your standard volume, bass, mid and treble there's also an equalisation section which, to be honest, is the best thing on the whole amp. Using the graphics a fair few sounds can be found, but the only decent ones are for rhythm playing. At low volumes your chords are going to sound OK but if you want to turn it up forget it. The sound falls apart really quickly. Next to the graphic is the 'Valve Sound Saturation' control which is a posh way of saying Overdrive. But as far as overdrives go this is a pretty bad one. When you switch it in it sounds like you've just blown up the speakers. Sitting next to that is your reverb master switch which is alright, but no big deal. It seems to suffer from a bit of swimming. And next to that sits your 'High Harmonics' switch which brings in the two little tweeters placed to the top of and either side of the speaker. But, like the speaker, they rattle like crazy as soon as you start turning it up.

### Acoustic Section

In comparison to the electric section, we'd both agree that the Charlie is more successful as an acoustic amp, but not exactly mind-blowing as one. There are a good range of acoustic sounds but they're not really any better than other amps that don't specialise in acoustic amplification.

To be quite honest the Ovation sounded better in the electric section.

So what about the cabinet then? Well we don't really like that either. It looks like the kind of thing that someone's dad made in the school wood shop. It'll look great with the wall units.

Basically then it's the kind of amp for guitar players who play at the bar in the Holiday Inn. And £813? That's over £10 a Watt isn't it? No way ...

## CHARLIE 80 Watt COMBO

Price: £813.21 inc VAT



Scott and Snowy after being told it costs over £800.

## For some professionals, precision is not enough.

We've created the Peavey T-40 for the musician who requires much more from his instrument. We began with a lean and contoured body design for maximum playing comfort and beauty. We used only the finest select ash hardwoods to provide a high density body that is as durable as it is graceful.

We spent years developing designs and methods that have resulted in what has been described as "the finest neck and fret job available on any production guitar,...regardless of price." The T-40's neck has a feel and playability that makes fingering almost effortless.

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The T-40's special dual pickup circuit design produces a range of tonal variations never before available from a bass guitar, without the "crutch" of preamps and batteries. Deep, powerful lows, punching mids, and crisp highs; the T-40 has it all with a

minimum of complicated controls and switches.

We added to this special die-cast, chrome plated hardware, precision tuning machines, and a form fitting, high quality case as standard equipment.

Finally, we gave the T-40 something no other bass guitar has ever had: the Peavey reputation for excellence.

The Peavey T-40 Bass and T-60 Guitar are now available with Rosewood necks and Southern Tobacco sunburst finish options. Soon at selected Peavey dealers in your area.

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Reviewed by: Brian Robertson

## NO SUBSTITUTE FOR A STRAT

### CAIRNES 'THE STUD'

Price: £294.11 inc. VAT

I must start off by saying I wasn't particularly knocked out about the overall shape of this guitar. It kind of looks like a smaller Firebird turned round the other way. The counters on the body are very linear, very flat, though overall it's well balanced.

### SCHALLERS

What you actually get for your money is a very simple, very straightforward guitar. The head is fairly small with six well-placed Schallers around it. The spur at the back of the neck ensures that it is well secured to it. Between head and neck sits a plastic nut which, although well spaced, could be cut a little shallower which would probably give the guitar more sustain.

The maple neck, unusually these days, is separate from the body and joined to it in similar fashion to a Fender. It plays similarly to a Fender too, though is a little wider and flatter which makes it a bit less comfortable. The combination of the flat fingerboard (made of maple or rosewood) and shallow frets make it a little hard to bend strings, especially around the bottom regions. If it were more convex it would be much easier to play.

### STUPID

The bridge is a bit stupid. To adjust everything on it you need three different Allan keys. It's made of bronze and is an unusual shape. The way it's designed is going to cause problems when re-stringing and also the bottom E is touching the overhang part of the bridge which is causing unnecessary straining. However once fully adjusted and set up it proved to be accurate and well spaced.

### RESPONSE

The guitar is fitted with two Cairnes Humbuckers which had great response. They give a very Strat-type sound though are capable of more sounds than a Strat.

The tone controls are knurled metal and are positioned well around the shape of the body. They consist of a volume control, a tone control and another control which reacts like a fine adjustment tone control on an amplifier. They respond quickly and overall a wide amount of sounds can be got and it's not hard to find them. It didn't take long at all to find the sort of sounds I was after.

### PRACTICAL

The body is made of emery and well finished in red sunburst — nothing spectacular but practical. Overall it is a very simple guitar, well finished but not really worth the £300 price tag. I feel it should be about £250 to make it a good buy. Although similar in some respects to a Strat it is not a substitute for one although it is capable of a wider range of sounds.

A fairly good, all-round guitar.

● *The Stud is distributed by Richard Grainger who can be contacted on 0642 240680 — Ed.*



*Robbo with the Stud shot on location in the Bahamas (maybe).*

## INSTRUMENT REVIEW Drums



### SONOR SOUND MACHINE 9207

Price: £1102 inc VAT  
for 7 drum kit

I've been playing Sonor for a few years now and my own kit consists of twelve drums. They're almost exactly the same as on the kit reviewed here, only there's just the seven drums on this. This kit is made of Mahogany and costs £1102, but is also available in Rosewood for £1358, or Celluloid finish for £1040.

Reviewed by: Clive Edwards

## SONOR — STRONGER THAN THE REST

For your money you get a 22 x 14" bass drum, 14 x 6½" snare, 13 x 9", 14 x 10", 15 x 12", 16 x 14" tom-toms and an 18 x 16" floor tom. Also you get a couple of cymbal stands, a stand to mount your 15 and 16" toms on, all fittings, bass drum pedal and hi-hat stand. All shells are 9-ply and all toms are single headed (apart from the floor tom) as it's a concert tom kit, which Sonor call the 'Rock-Tom kit'.

The first thing you notice about them is the weight. They're really very heavy drums which kind of makes me feel secure in thinking that they're going to last and take a good knocking. The same goes for the fittings too. All parts are first dipped in sulphuric acid for cleansing, then put through a copper solution, a nickel solution and finally a chrome solution. And they have a few nice features like the locking

system for the rim screws. Once tuned it'll stay tuned, however hard you hit them.

#### Bass Drum

The bass drum itself gives a good, positive sound and features an unusually shaped pair of legs which absorb the shock and keep it steady. All the legs on the kit have a rubber tip which can be screwed back to reveal a spike and held in place with a locking nut. With my actual kit I've lined the inside of the bass drum with a piece of foam and put a cut-away head on the front which is a lot more tidy and effective than shoving rags in it.

#### Tom Toms

The toms have a very definite sound about them. They're not incredibly bright like a Ludwig tom, but they do have a good



The Sound Machine.



*Clive on stage at Reading with Wild Horses playing his twelve drum Sonor kit.*

depth to them. They're very easy to tune up and all lugs are the screwdriver type. This has an advantage and a disadvantage. It means that you can't just borrow someone else's key to tune up as the majority of drum keys are the square type. However it has the advantage with the fact that you can use a screwdriver to tune up.

The drums come fitted with white Remo black spots which are great skins. From a personal point of view, however, I use the clear ones.

As for the floor tom, it's a monster. As it's double-headed it has a completely different sound to the other toms so you can't use it with the others in a tom roll.

---

***"They're really very heavy. They're going to last and take a good knocking."***

---

#### **Snare drum**

As to be expected the snare is chrome and also excellent in its standard. Easy to get a good sound and it stays good once adjusted. The snare stands a bit nice too. Once adjusted correctly all you need do is place your snare on top and flick up a lever which locks the drum tightly on top. It saves a lot of scrambling underneath trying to screw it in place.

#### **Stands and software**

As I mentioned before, the stands are of an excellent quality. The cymbal stands all have locking nuts on top so they won't start undoing as you're playing. They're nearly all fitted with memory locks which is always a great help. Perhaps the only trouble with the tom stands is trying to get the drums close together. They can get fairly close so I guess it's up to how close you actually want them together. Apart from that, once you're used to them they're easy to adjust.

Perhaps the weakest point on the kit is the hi-hat stand. I feel that there's not enough adjustment on it. Also, because of a hexagon shaped inner bar you can only use the Sonor clutch which may not be what you want. Personally I now use a hi-hat that clips onto the bass drum.

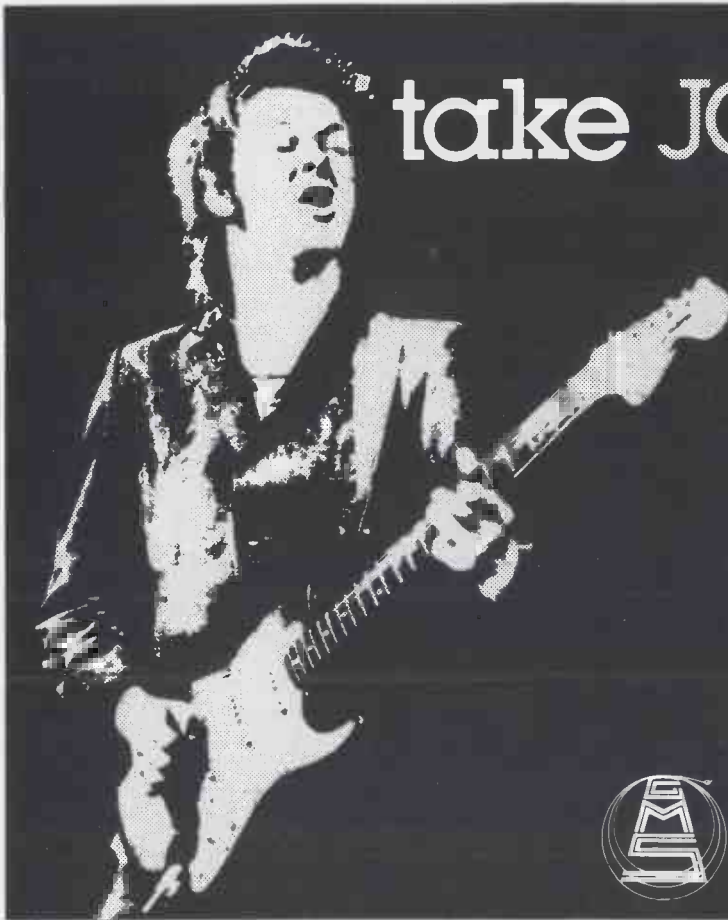
And then there's the pedal, the S317. Absolutely loads of adjustment on it, but a little too heavy for me.

So all in all, an excellent kit. The shells are that much thicker and the stands that much stronger — a kit that's going to last. It's not cheap, and it's not for an amateur. If you're a drummer that plays to records and does the odd pub gig, don't bother. If you're involved in a band that's doing regular gigs look at it as an investment. At least with a Sonor you won't be thinking about part-exchange after a couple of years hard graft.

---

***"If you're a drummer who plays to records and does the odd pub gig — forget it"...***

---



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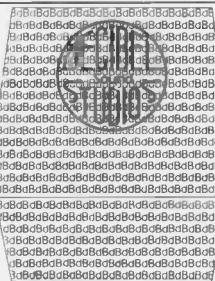
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Reviewed by: Gordon Giltrap

## YAMAHA YES

### YAMAHA AE 2000

SEMI-ACOUSTIC

Price £590 inc. hard case

When I was 12 years old, the very first guitar I was ever given was a thing called a Martincolletti. I thought it was fantastic at the time. It was an arch-topped cello guitar, and it was sun-burst. On receiving this guitar for review from Yamaha it re-kindled all the feelings I had for that Martincolletti. But mind you that instrument had an awful action, it was half an inch off the fingerboard at the 12th fret. Needless to say, this guitar is beautifully made instrument. It's not cheap, but at the same time if you got the American equivalent — and the closest I can get to this is a Gibson L5 — then you're talking about twice the price for an instrument of this quality.

I'm not really an expert on electronic guitars, and even less of an expert on acoustic-electrics or Jazz guitars, which is what this instrument is. So to play safe I gave my good friend John Etheridge a call. John in my opinion is one of the world's finest exponents of Jazz guitar. At the moment he's playing with Stephane Grapelli, and he has an AE 2000 on loan from Yamaha. So I asked his opinion of it. We both agreed it was a fantastic guitar.

John has taken the guitar out and used it for gigs. His main criticism is that the pick-ups lack a lot of mid-range. But pick-ups are a very finicky thing with musicians. Most musicians when they get guitars usually change them over for Di Marzios or whatever. So it's all really down to personal taste.

The pick-ups are humbuckers and have a push-pull system whereby when you press the tone controls they go from humbucking to single pole pick-ups, which really gives you quite a lot of tone variation.

At the moment I think they use this

system on the SG 1500, but they don't do it on the 2000, which I hope they do in the future. It would be quite an asset to the 2000, which as BEAT readers may know is one of my favourite electric guitars.

The AE 2000 has a three way pick-up selector switch. Solid planed spruce is used for the top of the 2000 and solid pressed for the AE 1200, which is a cheaper version of the same guitar. In fact if you put your hand inside the F holes you can feel where the thing has been carved. It's fantastic. You can virtually say that this instrument is



Gordon with his 'lovely piece of furniture'.

handmade. The neck is made of maple, the fingerboard is ebony and it has some beautiful inlays. And the frets are overbinding frets which means that they cover the purfling at the edge of the fingerboard.

I tested this guitar through a Yamaha G100 2212 Series Two amplifier; the new ones with the parametrics, and to me it sounded fantastic. I know that John tried his instrument out through his old Ampeg amplifier, and he got a particular sound. But I think it's all down to personal taste. A guitar is what you make it. I think this guitar could be a rock instrument, although it really is a Jazz guitar. Players like Steve Howe favour this kind of instrument. Steve is a Gibson 175 freak as we all know, and he gets a great sound out of his instrument. So I think this could be adapted. I'd be interested to see what this would sound like with the SG2000 pick-up on it which is a lot more powerful. I think this guitar is such a superb instrument it's worth spending time with it to get the most out of it.

I fitted very light strings on it, and on the guitar. The main fault was that the neck was slightly bowed. I tried to adjust it with the truss rod, but there were still one or two buzzes on it, although I got the action down pretty low. I'll get my guitar man, Mr Tom Mates to set it up for me. I don't think there's anything wrong with that. I think that most guitars need a little bit of adjustment when you get them.

Being an acoustic player this is really my kind of electric guitar, inasmuch as it still feels like an acoustic instrument. You've still got that depth in the body when you're playing it. It's most comfortable to play sitting down, it's quite a chunky instrument.

I'm actually using this instrument for gigs at the moment. I use it for one particular number which is a very low volume Jazzy piece called 'Catwalk Blues', which has been in my repertoire for a number of years now, and it's perfect for it.

The Japanese never cease to amaze me by turning out instruments of this standard for such a sensible price compared with the American counterparts. I'm not going to mention any names, but the price would be a heck of a lot more for an instrument of this quality.

You can see from the photograph what a fantastic looking thing it is. It's a shame you can't see it in colour because it's such a joy to look at. I must admit when I first got it home I just propped it up in the corner and sat there looking at it. As my late grandmother would say: "It's a lovely piece of furniture."

# R. & T. MUSIC

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# PETE BACK GUITARS

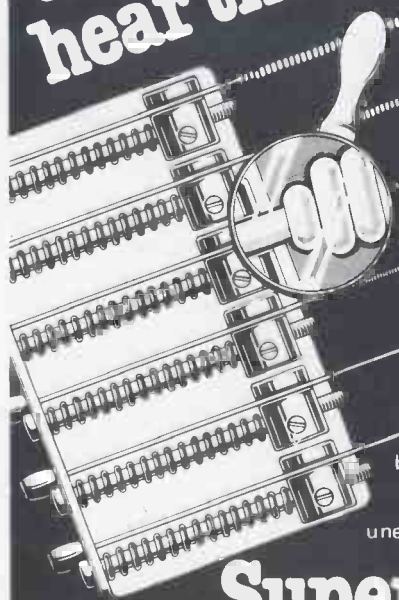
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## KRAMER 4001 BASS

Price: £394 inc VAT

Anyone who saw the last Whitesnake tour will have seen me using a slightly customised version of the Kramer 4001, so if you think I'm biased, you're right! In fact, early versions of this bass, including mine, were just Kramer 3508 basses with a Di-Marzio P-Bass pick-up replacing the standard, rather weedy Kramer single-coil pick-up, whereas the latest 4001 is being produced in its own right with several special features of its own.

Of course the most obvious thing about this bass is that it is a Precision that's been updated, and if you've been thinking of getting a Fender, I'd strongly suggest you check out this axe first, especially if you thought Kramers had not enough poke. If you already play a Precision, it won't take you long to get used to the more compact 4001, and if you pick up your Fender after playing the Kramer you'll be surprised how dull and dead it sounds and how much more effort it takes to play it.

In my experience, the Kramer has more volume, more sustain, more treble and is a lot easier to play. Some, but by no means all, of this is due to the Di Marzio pick-up mounted in the usual Precision position, but what really makes the difference is the very dense (and rather heavy) wood the body and neck inserts are made from, and of course the chrome-plated aluminium neck which doesn't absorb the string vibrations like even the hardest woods do. Because of the way it is constructed, the neck on the 4001 (and all Kramers) is rounder and narrower than most, which may take a little while to get used to, and I sometimes have a problem with the E and G strings falling off the edge of the neck, but that's because I play funny!

Having a rigid material like aluminium means that the neck is almost impossible to bend and the slight bend needed to let the strings ring without rattling on the frets is

Reviewed by Neil Murray  
of Whitesnake

# A PRECISION JOB

built-in, meaning you don't have to worry about adjusting the truss-rod or filing down the frets to get the bass playing right. Kramer's own fret-design and the synthetic ebony (better than the real thing!) fingerboard help to make the feel pleasant too.

The small Schaller machine-heads are great, but be careful putting on really thick bass strings as they don't like being bent to a small diameter, and you may have to cut some strings to length to avoid winding the strings over themselves. Kramer's own strings sound good and won't present any problem with replacement, especially as the ball ends fit easily into slots in the bridge, which is adjustable (with the Allen keys provided) for height and intonation, like most basses.

I'm glad Kramer have sculpted away some of the wood at the heel of the neck where it joins the body, making it easier to play right up at the top frets if you're a show-off like me. But the strip of silver tape at the joint rather lets down the impression of solidity and strength given by the rest of the bass. The only other criticism I have is

of the volume control, which isn't smooth enough in its operation, 'coming on' suddenly at mark 8, which makes it hard to fade up or down subtly.

Next to the volume control is a mini-toggle switch which changes the wiring of the two halves of the pick-up from series (the usual Precision sound) to parallel, which is treblier but a little quieter. This makes the Kramer even more suitable for the fashionable twangy sounds that are so popular in New Wave and Funk bands. A slight shortening of the scale-length from the Fender's 34" means there is a bit less tension in the strings, making it easier to play, and the strings are a little closer together as well, which means you don't have to have huge digits or a flailing plectrum to play fast runs.

I really like the look of the 4001, with its double sandwich of darker wood down the centre of the light-coloured body, and the simple pick-up and control arrangement is very effective, giving lots of power and guts, with every note ringing out clearly. Definitely a winner, and well worth the extra quids over the outdated Precision.



Neil demonstrates how to blind your audience with the headstock of the Kramer bass.

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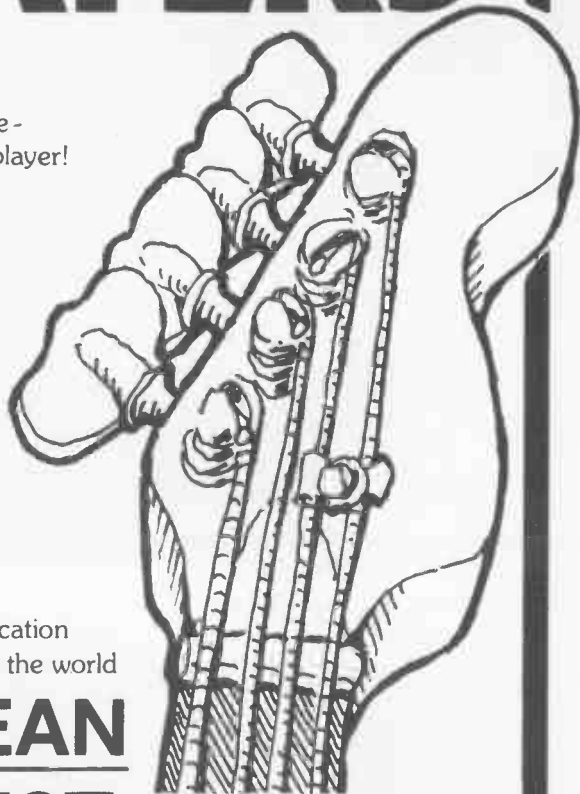
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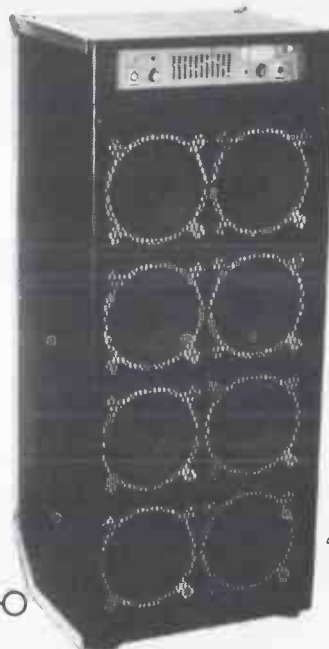
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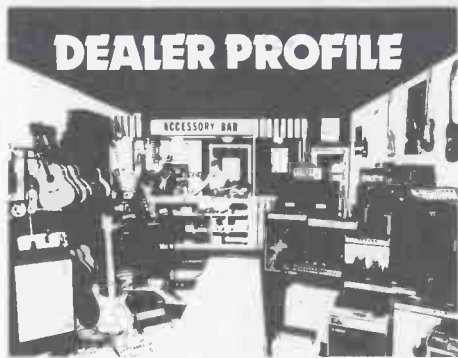
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DEALER PROFILE

WHERE THE BA



Alan Morgan wants to appeal to your bass-er instincts. And that's not difficult when you realise that he has the largest selection of bass guitars, not just in Britain, but probably in the world.

"I went to Los Angeles recently," said Alan, manager of Soundwave in Romford, "and none of the stores there had anywhere near the number we have."

It's only over the last couple of years that Soundwave has been catering almost exclusively for the poor downtrodden bass

guitarist.

"We felt that bassists were being neglected. Drummers and guitarists have their own specialist stores where they get a wide range of equipment, but until recently bassists had to make do with Rickenbackers, Fenders and Gibsons." No prizes for guessing what instrument Alan plays. Until about three years ago he played bass for a band called Fusion. He started in the world of music in the early 1960s when he ran a recording studio at Pump Farm in Brentwood, Essex. At that time the studio had 12 tracks, when Abbey Road studios only had four.

It was while he was at Pump Farm that Alan met his present boss Fred Friedlein, who owns Soundwave.

"Fred was playing guitar in a band called The Boston Crabs. He approached me at

the time and said he was thinking of breaking away from the family business, which was in ivory and precious metals, to open a music shop. He asked me if I'd like to be manager. I told him no way, I thought it was a crazy idea. But he tried again a year later and again I said no. It was only after I left Fusion that I approached him and said that I'd do it."

For a while the Soundwave set-up was split between Brentwood and London. Alan explained: "We had all the PA gear in London and all the back line stuff at Brentwood. There was no way we could persuade someone to drive all the way to Brentwood from London to complete their shopping list. So something had to go and we decided on the drums and keyboards."

Shortly after that the shop moved to Romford where it's been expanding its range of basses and allied equipment ever since.

Fred and assistant manager Phil Turner, both guitarists, constantly rib Alan about the bass dominated shop. "We're thinking of starting 'Rock Against Bassism'," said Fred. "And I hope you're not going to write the usual thing about how 'Soundwave's extensive range includes...' and then list a whole lot of names." I wouldn't dream of it. Soundwave's extensive range includes: Alembic, Bozo (I wasn't even aware that Bozo Podunavac made basses), B. C. Rich, Hofner (there were two pristine Violin basses in the shop when I was there), H. S. Anderson, Peter Cook, S. D. Curlee, Maya, Shergold (four, six and eight string; fretless and fretted), CMI, Pearl, WAL and Westbury. Plus all the run-of-the-mill, common or garden Guilds, Gibsons, Fenders, Rickenbackers, Peaveys, Arias and Yamahas, left-handed, right-handed and in an assortment of finishes. In all Alan



Fred Friedlein, boss of Soundwave with one of his Trace Elliot, powered bass cabinets.



A close up of the Trace Elliot GP 11 Graphic Pre-amp.

# S REIGNS SUPREME

estimated he has about 70 different models in the shop at any one time — and he's still expanding the range. "I'd like to get the new Ken Smith model in, which sells for about £2,000," said Alan. "And we occasionally get Carl Thompson basses in. He makes one-offs; no two are the same. They're quite excellent, although they cost about £1,000. One musician who came in was going to put his house up for a second mortgage to get one."

Despite the fact that Soundwave's showroom isn't palatial they do manage to squeeze in a small selection of guitars, including Gibson, Fender, Westbury and Shergold, plus a comprehensive range of Yamaha, Guild and Ovation acoustics, all at competitive prices. "We're not the cheapest of the cheap," said Fred, "but we pride ourselves on our service. I'd rather give a good back-up service and get people to come back than sell at rock bottom prices and ignore customers when things go wrong."

It's at the back of the shop in a soundproofed room measuring nearly 2,500 square feet that customers can try out Soundwave's vast range of PA gear and newly introduced Trace Elliot bass guitar rigs.

"We've got everything from JBL gear to the cheaper stuff," said Fred, "but we don't do any Micky Mouse rigs. Prices start at £1,000 for a complete PA and we go up to 1K in power."

It's the Trace Elliot equipment that Fred is the most enthusiastic about. It's not surprising, it's built in a workshop above the shop by the quiet Stuart Watson and his assistant Chris Childs.

"We decided that there was a great need for decent powered cabinets. Bass players seem the most dissatisfied with the equipment they have, and we set out to rectify that," explained Fred.

"We've developed a range of cabinets with a large number of speaker

combinations, all powered by our own 250 watt, single channel power module. We also do two Trace Elliot pre-amps — graphic and parametric — which can be bought separately."

Stuart demonstrated the effectiveness of the graphic pre-amp by completely re-mixing a record on the radio, first knocking out the vocals, then killing the mid-range to leave just a lonely bass-line. He then reversed the procedure.

"Usually equalisers tailor the signal in even steps," said Fred. "But this pre-amp effects it more where it matters — at the bottom end — going from 40Hz, 60Hz, 100Hz, 180Hz, 340Hz, then 660Hz gradually widening up to 15K."

The wide range of bass sounds available from the nine cabinets should please even the most fussy player. The appropriately named 1812 contains one 18" speaker, one 15" and one 12" unit. "That cabinet, says

Fred "is very loud, but perhaps a little woolly for some people." Fitted with a twin channel power amp, a switchable crossover and high and low pass filters that will produce 400 watts and set you back about £650 plus VAT.

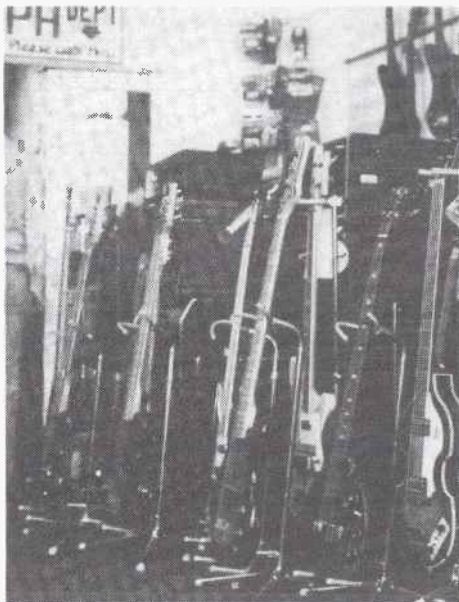
For those people who prefer a brighter sound there's the 1010 cab, which is fitted with eight 10" speakers. That costs a modest £270 including the 250 watt module.

Fred is secretive about the units he uses in the cabs. "We've tried JBL, Gauss, Electro Voice and Richard Allan speakers, and we're always testing new ones. On the twin 18" cab we use a unit which is appreciably better than the JBL's — and cheaper. But we use different units for different cabs. We just try to pick the best.

"We're just aiming to knock out the high-priced American rigs, and from the reaction we've been getting so far I think we've succeeded."

Alan is keen for the shop to introduce as many bass accessories as is humanly possible. His latest acquisitions are Polytone double bass pick-ups at £35 each and the full range of Polytone amps, from the Teeny Brute at £166 to the 101 at £325. Also available is the Pogan string tuner, which replaces the standard Gibson type bridge.

● On the day BEAT visited Soundwave the shop had just suffered a break-in. They lost nine guitars valued at about £3,000. If anyone offers you a distinctive Firebird copy with three humbuckers and 'three-a-side' machine heads; a black Ampeg bass; a B.C. Rich Mockingbird or a Gibson Les Paul Gold Top on the cheap please contact Alan at Romford 25919.



Just a few of the basses available. Spot the Hofner Violin Bass.



The people who make Soundwave work. From left to right they are: Stuart Watson, Chris Childs, Phil 'Smiler' Turner, Fred Friedlein and Alan Morgan.



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# EQUIPMENT PRICE GUIDE

## NOTICE

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To ensure that our equipment price guide is kept up-to-date, could you please supply us with new price lists as soon as they are printed.

As this is a free service to our readers, every effort is made to ensure that our price guide is up-to-date, but we cannot do this without your help.

Please send your current price lists to:-

**Christine Flaxman, Beat Instrumental, Equipment Price Guide, 1B Parkfield Street, London N1 0PR.**

This month JOHN DUMMER of The Darts puts his pen where his drum-kit is and spotlights TPA Studios in Denmark Street, London. Now read on . . .

Recording can be very satisfying or very frustrating — and it's sometimes difficult to control which way the mood's going to jump.

For some time now I've been meaning to go into a demo studio with a small group to record a few original songs I've got hanging around, with a view to getting some label to put them out. Or at least my publisher could hawk them around and maybe get them covered by someone.

We choose three songs to start with. I've found it's easier to rehearse just a few numbers and go into the studio with them fresh in your mind. A couple of evening's work and we could play them fairly confidently. It's not worth getting too familiar with arrangements because tracks often come out better when you have to concentrate hard to get them right, and you produce a sense of urgency that makes for exciting records.

The demo studio I had picked was TPA Studios, Denmark Street, in the heart of London's West End (TPA, by the way, stands for Tin-Pan-Alley). They've got two studios — one 16 and one 8 track. The 8 track can hold 15 musicians. It's got a Helios 16 into 8 console with stereo echo plates and 3M 8-track recorder with varispeed. They charge you £10 an hour for recording and the same for mixing and editing. Monitoring in both studios is done through Tannoy loudspeakers.

I booked the 8-track studio for two evenings from 8 pm to midnight each session, and the first night found us humping the drums and amps down the stairs into the basement where the studio is.

It's got a nice workmanlike atmosphere — strictly no frills! The staff are friendly and engineer Joe Gillingham is a gem. If you can imagine the hundreds of different types of groups he has to face day-in-day-out it's hard to understand how he manages to keep so cheerful and interested in what he's doing. Joe's a pianist him-

self — and I believe a musician makes a sympathetic engineer, because he's more interested in music than machinery.

Anyway, down into the studio and set up the drum kit. Joe suggested I put the kit in the main studio without going into the drum booth or even putting screens round the kit. Amazingly enough I'd never recorded like that . . . and I think I'm going to do it again, because it worked very well. It meant I could sit behind the drums facing our bass player Tim Joyce and guitarist Duncan Kerr and just play away like a normal group!!! They had their amps in booths, and with head-phones on (sod calling them cans mush!) we felt nice and relaxed.

Dave Freeman (Darts' soundman) had come down to act as producer on the sessions and we'd discussed the sort of sound we wanted beforehand. In Darts we always went for a very "live" explosive R n' B/Tamla drum sound. But now we fancied it dry, clipped and "chuggy." So with a load of "gaffer" we set out to make my classic champagne-sparkle Gretsch kit sound like a load of old cardboard boxes.

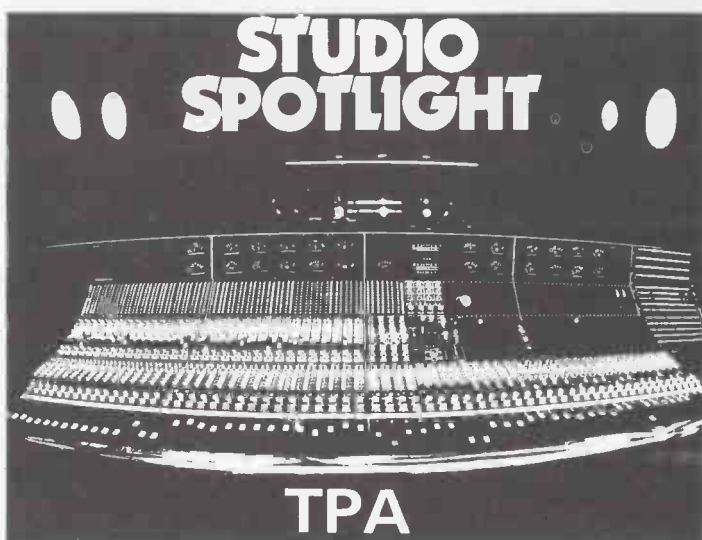
By the time we'd got a rare old drum, bass and guitar sound Horace Hornblower — who had co-written one of the numbers we were doing — turned up to contribute some inspired touches to the arrangement and add his unique sax sound.

We ran through the first number a couple of times with our singer Chris Gill giving us a guide vocal. The "feel" of a take is everything on a recording — and the best way to get it is to take everything at once and then patch up individual instruments later.

I don't like running over and over a song in the studio because I quickly get fed up. I reckon if you can get a good one in the first five takes then you're in business.

We thought the fourth take was pretty good and after a couple of listens to it we decided it was definitely the one. There were a few small mistakes but the whole thing bounced along nicely.

Horace's tenor solo was fine and all he had to do was add a bit of alto to the intro and



double-track more tenor parts here and there.

We moved on to the next number for which Horace had a few arrangement ideas. We worked them out on the spot and started doing takes and listening to them back. Eventually we got one and packed up at about 12.30.

I was a bit worried about the take we settled on, but experience had taught us that the only real test is to come back to it cold the next day and then see what it sounds like. We did, the next evening, and it was good. In fact we were well pleased with both tracks.

We decided to skip the third number and just go for two good tracks, so the second evening we did sax and guitar overdubs and then spent the

rest of the time getting the best possible vocals.

Joe did some quick basic mixes and the results were very satisfactory. And don't forget, there are no rules anymore, thank God! Who's to say what's a demo and what's a master? If it sounds good then it is good. The pioneering independents like 2-Tone have proved that enthusiasm and originality are worth all the plush, over-blown, thick-brown-carpeted studios in the world.

● The 16 track studio has an Eventide Instant Flanger and Dolby. The only instrument available is a Seidel grand piano, so bring your own gear.

TPA Studios, is at 22 Denmark Street, London W.1. Tel: 836 1783.



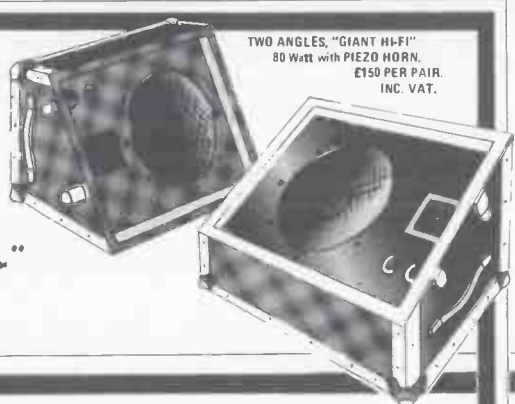


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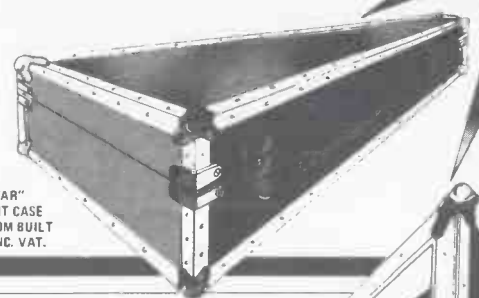
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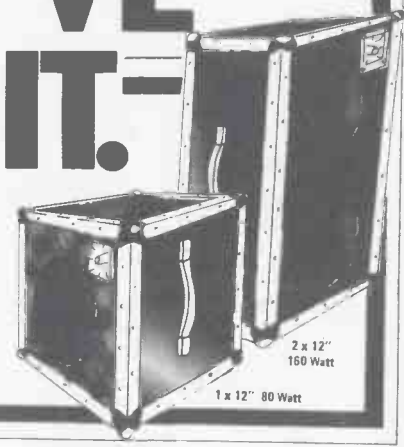
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# ON THE CREST OF A WAVE

When Wave Sound Systems started in the music business less than two years ago it was in a small stone building in the Scottish Highlands. Now the firm is so successful that it is shortly moving to a new factory and almost trebling its staff.

The Wave success story started when Frank Deer, head of the company decided to go one step further than just selling band equipment. He reasoned that the best way to cut prices even further than he was doing, was by making most of the equipment himself. Now the firm makes cabinets, side monitors, wedge monitors and even guitar cases at their works in Alva. It completes its range

by selling a select number of mixers, microphones and amplifiers.

Apart from taking a healthy chunk of the UK market, it's in Europe and America that Wave has really been making its presence felt.

Said 27-year-old Frank, "One dealer in the States wants our entire production, but we have to keep faith with our customers elsewhere. Obviously we'd love to be able to oblige him, and we will have a much greater output when we move to our new factory in Denny. Our present labour force of eight will then be expanded to 22."

Frank, who started off in the music business by running Stage Music in Edinburgh, has

just one reason for Wave's success.

"We cut our overheads so that we can obtain new markets," he said. "That's the only way to do business today. We run a very tight business, and our policy pays.

"We even design and make our own laser beam light shows for a third of the price you could get them anywhere else. And when bands realise that their expected £2,000 purchase is only going to cost them £700 it's no wonder that we are having to move into new premises to cope with the demand."

Wave's move into the export market has been helped by the Small Business Section of the Scottish Development Agency.

Already the firm has sent two five ton trucks laden with sound and lighting gear to Europe for on-the-spot demonstrations of Wave's products.

Although Wave is shortly moving to its new factory in Denny, the present Alva workshop won't be abandoned. The charming building is to be converted into a recording studio and a base for making amplifiers, crossovers and special effects.

As well as being open seven days a week, Wave accepts equipment in part-exchange, and has HP facilities.

It's little wonder that Frank is firmly convinced that the firm will soon be breaking sound barriers all around the globe.



The staff of Wave at their present premises in the Scottish Highlands.

# MUSIC MART

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JB24 Bass Left Handed . . . . .	116.08	2617S Artist nat . . . . .	231.00
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		2683 Solid special . . . . .	232.00

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110 Western . . . . .	41.78	628/12 Californian . . . . .	
Hashimoto W 350 . . . . .		628 Californian jbo . . . . .	86.00
Western . . . . .	164.31	62 Bronco fk . . . . .	78.00
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Jumbo . . . . .	63.31	642 Folk . . . . .	144.00
Mountain W120/12 . . . . .		670 12 str . . . . .	133.00
Jumbo . . . . .	72.87	693 Blonde . . . . .	116.00
Mountain W150 . . . . .		697 Tenesse 6 . . . . .	125.00
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Jumbo . . . . .	101.85	670 . . . . .	124.00
Mountain W250D . . . . .		952 Antoria Vintage . . . . .	82.00
Jumbo . . . . .	120.60	684/6 Super Nashville . . . . .	94.00
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Jumbo . . . . .	137.57		
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2357 Mt. Strad Violin Bs. . . . .	88.00	1908 Bas 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
2342IV Memphis . . . . .	170.00	1949 Stereo bs 2pu . . . . .	169.00
2341 Memphis ctrm 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		
2405 Custom 74 . . . . .	208.00	<b>ANTORIA CLASSICAL</b>	
2451 Memphis Oldie . . . . .	190.00	2855 . . . . .	58.00
2350B Memphis bs . . . . .	143.00	2841 . . . . .	51.00
2660 Memphis Vine . . . . .	150.00	2840 . . . . .	49.00
2458 Memphis Spcl . . . . .	157.00	2839 . . . . .	42.50
2351CH Memphis Cherry . . . . .	136.00	<b>TAMA GUITARS</b>	
2675 Custom 76 . . . . .	430.00	3563 . . . . .	299.00
2354 Woodstock . . . . .	133.00	3568 . . . . .	239.00
2345L Woodstock std. . . . .	127.00	3560S . . . . .	225.00
2345SL Left-Hand . . . . .	135.00	3561S . . . . .	212.00
2377 Woodstock pro. . . . .	141.00	3566 . . . . .	198.00
2383 Woodstock ctrm . . . . .	151.00	3565 . . . . .	185.00
2338 Woodstock std. . . . .	106.00	3555S . . . . .	1157.00
2347 Woodstock jun . . . . .	128.00	3557/12 . . . . .	214.00
2394 Woodstock nat. . . . .	142.00	3560/12 . . . . .	236.00
2345 Woodstock white . . . . .	240.00	3560S Classical . . . . .	163.00
2354B Woodstock bs . . . . .	130.00	3551 Classical . . . . .	230.00
2354LB Woodstock long bs . . . . .	140.00	3570 . . . . .	202.00
2352 Clipper . . . . .	92.00	<b>DOBRO GUITARS</b>	
2352M Clipper d/I . . . . .	108.00	1000 . . . . .	800.00
2352 Custom . . . . .	121.00	36 . . . . .	285.00
2353DX Clipper long bs black . . . . .	106.00	33D . . . . .	250.00
2368 Clipper Fireball . . . . .	122.00	33HS . . . . .	250.00
2365 Dixie bs . . . . .	138.00	60SS . . . . .	205.00
2365BL Dixie bs l/h . . . . .	145.00	60S . . . . .	205.00
2366B Marksman . . . . .	132.00	Dobro Mandolin . . . . .	200.00
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2375 Rocketman . . . . .		2390 Guitar only . . . . .	38.50
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2375W Rocketman White . . . . .	152.00		
2375L Sunburst l/h . . . . .	140.00		
HG188C Steel . . . . .	85.72		
2375N Rocketman Natural . . . . .	155.00		
2375 Ash . . . . .	182.00		
2375B Rocketman black . . . . .	143.00		
2655ZB Rocketman Zebra . . . . .	186.00		
2656ZB Zebra bs . . . . .	188.00		
2375W Twin Gemini 6/12 . . . . .	250.00		
2407 Twin Gemini 6/4 . . . . .	260.00		
2376 Dixie Fireball bs . . . . .	156.00		
2386 Memphis ctrm d/I . . . . .	154.00		
2386L Left-Hand . . . . .	175.00		
2384 Clipper Ash . . . . .	150.00		
2385 Clipper Ash bs . . . . .	171.00		
2370 Semi-Ac Id . . . . .	139.00		

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Classical . . . . .	42.50	170/N . . . . .	42.50
Maple fb . . . . .	144.00	171/Q . . . . .	48.75
2375W Rocketman White . . . . .	152.00	172/T . . . . .	53.75
2375L Sunburst l/h . . . . .	140.00	173/W . . . . .	58.95
HG188C Steel . . . . .	85.72	174/Z . . . . .	63.75
2375N Rocketman Natural . . . . .	155.00	17D . . . . .	69.95
2375 Ash . . . . .	182.00	175/C . . . . .	75.00
2375B Rocketman black . . . . .	143.00	176/F . . . . .	81.00
2655ZB Rocketman Zebra . . . . .	186.00	177/I Requinto . . . . .	47.95
2656ZB Zebra bs . . . . .	188.00	Maestro Classical . . . . .	
2375W Twin Gemini 6/12 . . . . .	250.00	45/J Concert . . . . .	95.00
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2376 Dixie Fireball bs . . . . .	156.00	46/M Concert . . . . .	125.00
2386 Memphis ctrm d/I . . . . .	154.00	47/P Concert . . . . .	195.00
2386L Left-Hand . . . . .	175.00	85/D Concert . . . . .	295.52
2384 Clipper Ash . . . . .	150.00	2/g Folk . . . . .	53.30
2385 Clipper Ash bs . . . . .	171.00	Western Jumbo . . . . .	
2370 Semi-Ac Id . . . . .	139.00	6/5 G-string . . . . .	66.50
		7/V 12-string . . . . .	70.75
		8/V 6-string . . . . .	89.95
		24/W 12-string . . . . .	93.50
		179/O 6-string . . . . .	81.00
		180/S 12-string . . . . .	85.00

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16/X Student Classical . . . . .	29.95	120/O White . . . . .	340.00
27/F Classical . . . . .	27.75	131/W Bubinga . . . . .	340.00
<b>LORENZO</b>			
Classical . . . . .	29.95	119/K Cherry . . . . .	340.00
20/K . . . . .	31.50	149/Z Left-Hand . . . . .	374.00
17/A . . . . .	31.95	Jimmy O-hole . . . . .	
99/U three-quarter . . . . .		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 . . . . .	
55/O 12-string . . . . .		184/E Cherry . . . . .	425.00
Western . . . . .	61.75	125/D Sunburst . . . . .	425.00
67/Z . . . . .	35.25	185/HG. Sunburst . . . . .	425.00
68/C . . . . .	41.50	190/X White . . . . .	425.00
196/P 6-string, White . . . . .	61.50	124/A Natural . . . . .	425.00
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197/S 12-string, Black . . . . .	66.25	113/S Natural . . . . .	P.O.A.
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Kapok . . . . .		114/V Sunburst . . . . .	P.O.A.
187/N Full-size . . . . .	16.99	121/R Cherry . . . . .	P.O.A.
188/Q Junior . . . . .	13.75	145/N Left-Hand . . . . .	P.O.A.
189/T Mini . . . . .	11.25	Scandab . . . . .	
Classical . . . . .		116/B Natural . . . . .	P.O.A.
60/E Nylon Strung . . . . .	15.95	126/G Cherry . . . . .	P.O.A.
61/H Nylon Strung . . . . .	15.95	115/Y Sunburst . . . . .	P.O.A.
62/K Steel Strung . . . . .	15.95	122/U White . . . . .	P.O.A.
38/N . . . . .	33.25	146/Q Left-Hand . . . . .	P.O.A.
<b>KENT</b>			
Western Jumbo . . . . .	46.50	Fretless Scanbass . . . . .	
39/Q . . . . .	48.95	137/O Natural . . . . .	325.00
40/U . . . . .	46.25	138/R Cherry . . . . .	325.00
41/X . . . . .		150/D Sunburst . . . . .	325.00
<b>SATELLITE</b>			
65/T 6-string . . . . .	42.50	148/W White . . . . .	325.00
Sunburst . . . . .	44.65	142/E Western 6-string . . . . .	P.O.A.
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168/G 6-string, Black . . . . .	44.65	130/T Patch 2000 . . . . .	P.O.A.
169/J Bass, Black . . . . .	66.95	Guitar Cases . . . . .	
95/I 6-string, Black . . . . .	66.95	375/K Classical, Felt Lined . . . . .	15.95
96/L 6-string . . . . .	66.95	396/X Jumbo, Felt Lined . . . . .	21.60
75/Y 6-string, Black . . . . .	88.50	453/Y Classical Plush Lined . . . . .	27.50
M/M . . . . .	88.50	454/B Jumbo, Plush Lined . . . . .	28.95
Sunburst, M.M. . . . .	88.50	323/F Classical, Plush Lined . . . . .	28.95
97/O 6-string . . . . .	69.95	393/O Folk, Plush Lined . . . . .	30.95
94/F Bass, Natural . . . . .	78.95	324/I Jumbo, Plush Lined . . . . .	34.25
<b>SATELLITE &amp; COLUMBUS</b>			
98/R Bass, Sunburst . . . . .	78.95	344/S 12-string, Plush Lined . . . . .	35.95
11/I 6-string, Sunburst . . . . .	118.00	Electric . . . . .	
12/L 6-string, Ivory White . . . . .	118.00	339/C 6-string, Fibre . . . . .	14.70
<b>COLUMBUS</b>			
6-string . . . . .		42/I/D . . . . .	29.95
13/O White . . . . .	112.00	423/J Bass . . . . .	29.95
14/R Black . . . . .	112.00	452/V Bass . . . . .	31.95
15/U Sunburst . . . . .	112.00	453/V Bass . . . . .	31.95
71/M White, l/h . . . . .	128.00	Hagstrom . . . . .	
72/P Black, l/h . . . . .	128.00	401/T Swede . . . . .	45.95
73/S Sunburst, l/h . . . . .	128.00	403/Z Jimmy . . . . .	53.95
28/I Walnut . . . . .	110.00	404/C Viking . . . . .	52.50
156/V Sunburst . . . . .	182.00		
157/Y White Ash . . . . .	180.00		
Bass . . . . .			
10/F Sunburst . . . . .	105.00		
195/M Natural . . . . .	112.00		
56/R Sunburst . . . . .	112.00		
<b>HAGSTROM</b>			
Swede . . . . .			
110/J Natural . . . . .	360.00		
112/P Cherry . . . . .	360.00		
136/L White . . . . .	360.00		
111/M Black . . . . .	360.00		
144/K Left-Hand . . . . .	395.00		
S-Swede . . . . .			
152/J Mahogany, cherry . . . . .	525.00		
151/G Mahogany, Natural . . . . .	525.00		
153/M Mahogany, G.Sunburst . . . . .	525.00		
155/S Maple, Wine . . . . .	525.00		
134/F Maple, T. . . . .			
Brown . . . . .	525.00		
135/J 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 . . . . .	97.10	AW 30/12 PB Used by Paul Brett . . . . .	247.80
9634/12 . . . . .	155.00	CE 1200 . . . . .	29.90
7451 . . . . .	106.20	CE 1500 . . . . .	39.90
7451 B . . . . .	112.30	CE 1500 B . . . . .	41.90
7451 WR . . . . .	112.30	CE 2002 . . . . .	33.90
7460 . . . . .	123.00	CE 2012 . . . . .	29.90
940 . . . . .	146.20	CE 3052 . . . . .	33.00
9460 . . . . .	240.60	CE 6100 . . . . .	41.90
9290 . . . . .	185.40	CE 6202 . . . . .	38.30
9291 . . . . .	185.40	CE 6302 . . . . .	38.30

CE 3022	28.50	17" jumbo's	66.96	MG-360	158.25	381401 JSD Johnny Smith (2 p/u) EB	1307.00	CSB	542.00
CE 3040	29.90	2520, Guild case for dreadnought's	66.96	MS-300	160.25	381403 JSD Johnny Smith (2 p/u) NAT	1307.00	381709 Artisan (3 p/u) EB	843.00
CE 1500 B	41.90	5250, Guild case for acoustic bass	101.52	MF-266	129.40	381405 JSD Johnny Smith (2 p/u) SB	1307.00	381711 Artisan (3 p/u) TSB	843.00
CE 6100	41.90	2516, Guild starfire case	66.96	MB-200	162.25	381407 JSD Johnny Smith (2 p/u) WR	1307.00	381713 Artisan (3 p/u) WAL	837.00
CE 1200	29.90	42-P, Guild case M-80, 4529, Guild case for S-300	75.60	MB-100N	183.96	Cus. Elec. ASB	1457.00	381715 Artisan (2 p/u) EB	789.00
CE 6302	38.30	29-S, Guild economy case for S-300	27.00	IG-650	298.35	Cus. Elec. Super V BJB	1457.00	381716 Artisan (2 p/u) TSB	789.00
CE 6202	38.30	4529-B, Guild case for B-301 bass	75.60	IB-780	306.60	Cus. Elec. NAT	1494.00	381717 Artisan (2 p/u) WAL	777.00
CE 6402	35.70			EG-F2	51.06	Cus. Elec. Super V CES	1457.00	381723 Custom CSB	566.00
<b>ARIA BANJOS &amp; MANDOLINES</b>									
<b>BANJOS</b>									
PB 450	298.60			EB-F2	53.90	382253 Super V CES	1457.00	381725 Custom NAT	596.00
PB 550	308.50			<b>MORIDAIRA BANJOS</b>					
PB 650	367.20			FB-61FT 4-string tenor	104.25	382254 Super V CES	1494.00	381727 Custom TSB	596.00
<b>CASE</b>									
BC 11	39.20			FB-61 5-string with resonator	116.00	382255 Super V CES	1494.00	381731 Custom WR	566.00
B 900	672.00			DX-75T 4-string tenor	120.22	Award Cos. Elec. ASB	2138.00	381733 Custom (L/H) CSB	717.00
B 800	529.40			FB-75 5-string	120.22	382257 Super V CES	1494.00	381743 Custom (L/H) EB	717.00
B 700	395.70			FB-78 5-string	145.35	381419 Super 400 CES	1337.00	381745 Custom (L/H) SB	717.00
B 100F	255.00			DX-112G 6-string	170.10	Cus. Elec. NAT	2138.00	381747 Custom (L/H) WR	717.00
B 600	319.90			DX-120 5-string	181.55	381417 Super 400 CES	1337.00	381757 Custom (3 p/u) EB	632.00
B 80 M	119.50			DX-120T	181.55	Cus. Elec. WR	1337.00	381759 Custom (3 p/u) NAT	644.00
<b>MANDOLINES</b>									
PM 750	269.20			DX-121 5-string	197.70	381449 L-5CES Cus. Elec. EB	1325.00	381761 Custom (3 p/u) WR	662.00
PM 780	319.90			DX-121T 4-string tenor	197.70	381455 L-5CES Cus. Elec. SB	1325.00	381771 Custom (Nickel Parts) CSB	578.00
PM 800	368.90			Concert Banjos		381465 L-5CES Cus. Elec. WR	1325.00	381773 Custom (Nickel Parts) EB	566.00
<b>CASE</b>									
MC 20	33.00			BJ-16T 4-string banjo	62.75	381467 Byrdland Cus. Elec. EB	1277.00	381775 Custom (Nickel Parts) SLB	578.00
M 900	319.90			BJ-16 5-string banjo	62.75	381469 Byrdland Cus. Elec. NAT	1277.00	381777 Custom (Nickel Parts) WR	578.00
M 800	279.90			GBJ-16 5-string banjo	64.50	381471 Byrdland Cus. Elec. SB	1277.00	381791 Custom (Maple Neck) EB/M	668.00
M 700	236.20			FB-02, FB-04, FB-06, BT-20, BJ-30 Not available in the U.K.		381495 Howard Roberts Artist NAT	976.00	381801 The Les Paul NAT	3011.00
M 300	105.20					381497 Howard Roberts Artist SB	976.00	381813 The Paul NW	355.00
M 180	182.70					381499 Howard Roberts Artist WR	976.00	381823 Standard CSB	530.00
M 500	76.70					381509 Howard Roberts Cus. SB	952.00	381825 Standard DSB	506.00
<b>CASE</b>									
MC 20	33.90					381511 Howard Roberts Cus. WR	952.00	381827 Standard EB	530.00
CASE						381521 ES-175 CC ASB	656.00	381831 Standard NAT	530.00
MC 10	26.80					381523 ES-175 CC WAL	705.00	381833 Standard WR	530.00
<b>G. M. S.</b>									
<b>PICATO STRINGS (sets)</b>									
ES77 elec.	2.51					381533 ES-175 D NAT	705.00	381835 Standard WR	530.00
UL77 Rock & Roll	2.69					381535 ES-175 D SB	656.00	381853 Deluxe WR	476.00
XL77 Super light	2.51					Thin Electric Acoustic Series		381863 Deluxe (L/H) CSB	596.00
77 light	2.69					381545 ES-175 T NAT	681.00	381865 Deluxe (L/H) GLD	572.00
P750 med. gauge, elec	2.99					381547 ES-175 T SB	681.00	381867 Deluxe (L/H) TSB	596.00
375L Bass, round wnd	6.95					381549 ES-175 T WR	668.00	381869 Deluxe (L/H) WR	598.00
736L Bass, nylon wnd	6.95					381559 ES-335 TD NAT	644.00	381879 Special SB	530.00
738L Bass, flat wnd	6.95					381561 ES-335 TD SB	644.00	381881 Special EB	530.00
76 Gold, Classic	2.07					381563 ES-335 TD WR	668.00	381883 Special WR	530.00
<b>WESTERNER</b>									
600	2.39					381568 ES-335 PRO CH	656.00	381893 55 DSB	476.00
660	2.39					381575 ES-335 TD (L/H) SB	644.00	381897 55 WR	476.00
612	4.07					381577 ES-335 TD (L/H) WAL	644.00	<b>Solid Body Series</b>	
<b>GUILD (INC VAT)</b>									
AA Artist Award	1070.94					381579 ES-335 TD (L/H) WR	644.00	381917 Marauder EB	349.00
Artist Award	1380.00					381589 ES-345 TDSV WAL	753.00	381919 Marauder NM	349.00
X-500	920.00					381591 ES-345 TDSV WAL	753.00	381921 Marauder NS	312.00
X-175	632.50					381593 ES-345 TDSV WR	699.00	381923 Marauder TSB	349.00
CE-100D	546.25					381603 ES-347 TD ASB	711.00	381925 Marauder WAL	349.00
SF-4	494.50					381605 ES-347 TD EB	777.00	381935 S-1 EB	410.00
S-300	368.00					381607 ES-347 TD ASB	777.00	381937 S-1 NM	410.00
S-300D	419.75					381617 ES-350 T FB	885.00	381939 S-1 NS	361.00
S-300A	402.50					381619 ES-350 T NAT	885.00	381941 S-1 TSB	410.00
S-300AD	448.50					381621 ES-350 T SB	885.00	381943 S-1 WAL	410.00
S-60D	305.90					381623 ES-355 TDSV ASB	879.00	381945 S-1 WR	410.00
S-70D	379.50					381633 ES-355 TDSV SB	879.00	381433 L-5S ASB	921.00
S-60	224.25					381635 ES-355 TDSV WAL	879.00	381436 L-5S CSB	897.00
M-80CS	483.00					381637 ES-355 TDSV WR	819.00	381437 L-5S FB	921.00
M-80CSD	529.00					381639 ES-355 TDSV ASB	783.00	381439 L-5S NAT	921.00
S-300D	???					381643 ES-355 TDSV SB	879.00	381955 L-6S Deluxe EB	367.00
B-301	306.48					381645 ES-355 TDSV WAL	879.00	381957 L-6S Deluxe MPL	367.00
B-301A	343.85					381647 ES-355 TDSV WAL	879.00	381959 L-6S Deluxe NS	343.00
B-302	373.75					381649 ES-355 TDSV WR	819.00	381961 L-6S Deluxe TSB	367.00
B-302A	402.50					381651 ES-355 TDSV WAL	879.00	381963 L-6S Deluxe WR	367.00
D-55	661.25					381653 ES-355 TDSV WAL	879.00	381973 L-6S Cus. EB	410.00
D-50	540.50					381655 ES-355 TDSV WAL	879.00	381975 L-6S Cus. MPL	395.00
D-40	419.75					381657 ES-355 TDSV ASB	783.00	381977 L-6S Cus. TSB	428.00
D-40C	483.00					381659 ES-355 TDSV WAL	879.00	384481 EDS-1275 Double Neck SB	1024.00
G-37	419.75					381661 ES-355 TDSV WAL	879.00	381485 EDS-1275 Double Neck WAL	976.00
G-35	362.25					381663 ES-355 TDSV WAL	879.00	381987 SG Cus. CH	620.00
D-25	316.25					381665 ES-355 TDSV WAL	879.00	381989 SG Cus. TSB	620.00
F-50R	845.25					381667 ES-355 TDSV WAL	879.00	381991 SG Cus. WAL	584.00
F-50	690.00					381669 ES-355 TDSV WAL	879.00	382003 SG Cus. (Bigsby) CH	650.00
*F-40	477.25					381671 ES-355 TDSV WAL	879.00	382005 SG Cus. (Bigsby) WAL	650.00
*F-30	327.75					381673 ES-355 TDSV WAL	879.00	382019 SG Standard GH	468.00
*F-20	258.75					381675 ES-355 TDSV WAL	879.00	382021 SG Standard SW	476.00
G-312	598.00					381677 ES-355 TDSV WAL	879.00		
G-212	488.75					381679 ES-355 TDSV WAL	879.00		
*F-512	885.50					381681 ES-355 TDSV WAL	879.00		
*F-412	799.25					381683 ES-355 TDSV WAL	879.00		
*F212XL	569.25					381685 ES-355 TDSV WAL	879.00		
*F-212	488.75					381687 ES-355 TDSV WAL	879.00		
*F-21C	557.75					381689 ES-355 TDSV WAL	879.00		
*F-112	379.50					381691 ES-355 TDSV WAL	879.00		
*B-50 with case	744.05					381693 ES-355 TDSV WAL	879.00		
*Mark 5	718.75					381695 ES-355 TDSV WAL	879.00		
Mark 4	477.25					381697 ES-355 TDSV WAL	879.00		
Mark 3	327.75					381699 ES-355 TDSV WAL	879.00		
Mark 2	258.75					381701 ES-355 TDSV WAL	879.00		
C-5, Guild case for F-20	66.96								
2515, Guild case for F-30/F-112	66.96								
2516-D, Guild case for F40/F212/CE100D	66.96								
2517, Guild case for all									

382023 SG Standard TSB	512.00	Mastertone 5-string Banjo WAL	837.00	1893 Ranger Elec. 12 st Jbo.	91.95	R106 Classic	59.95	MM018	5.75	SA Case only	45.00
382025 SG Standard WAL	464.00	370622 RB 800 6-string Banjo CSB	1235.00	3161 Korral 12, case	332.00	R112 Classic	69.95	MM019	3.25	FA100 BS, NT	245.75
382056 SG Standard (L/H) CH	488.00	370530 TB 100 Tenor Banjo WAL	608.00	3163 Chetro 12, case	315.00	R123 Classic	99.95	MM020	3.00	FA100 Case only	41.50
382059 SG Standard (L/H) WAL	488.00	370540 TB 250 Mastertone Tenor Deluxe Banjo WAL	837.00	3078 Concert Classic	62.65	KISO SUZUKI		MM020B	5.50	FA500	375.00
382037 SG Standard (Bigby) CH	470.00	370550 TB 800 Tenor Banjo CSB	1235.00	3079 Concert Classic	100.46	9583 Outfit	119.95	MM021	6.00	FA510	360.00
382039 SG Standard (Bigby) SW	482.00	370560 All-American Tenor Banjo - 3890.00		3080 Conservatoire Cl. Banjos, Mandolins and Bouzoukis	142.42	9502	59.95	MM022	1.25	FA700 BS	437.50
382041 SG Standard (Bigby) TSB	524.00	370570 All-American 5-string Banjo - 3890.00		1404 Eko G Ten., Banjo, 4 st.	69.95	9503	69.95	MM023	3.50	FA300 BS/NT	399.50
382043 SG Standard (Bigby) WAL	506.00	370580 Florentine Tenor Banjo	4047.00	1405 Eko G Banjo 5 st.	76.50	9504	74.95	MM024	5.00	FA800	413.25
382071 SG Standard (Bigby/L/H) CH	500.00	370590 Florentine 5-string Banjo - 4047.00		1406 Eko Banjoline 8 st	72.50	TATRA	79.95	MM020L	17.50	FA300 Case only	49.50
382073 SG Standard (Bigby/L/H) WAL	500.00	370642 FS-L Artist Mandolin ASB	1891.00	1407 Eko Guirat Banjo 5 st.	76.50	9198 Classic	37.50	MM7000	22.50	Studio series:	
382085 The SG NW	373.00	370647 EPIPHONE		1480 Eko Roundback Mand.	37.95	9225 De-Luxe	39.95	MM6000	1.95	ST50 BS BK	181.50
382093 Melody Maker CH	434.00	EPIA - Series Folk		1519 Eko Bouzouke Deluxe 8 st	76.95	9625N Hi-Spot	22.95	MM6001	2.60	ST55 BS BK	203.50
382095 Melody Maker SB	434.00	393000 EPIA-10E	65.00	OVATION		9625N Hi-Spot Steel	21.95	MM6002	3.25	ST100 BS AM	214.40
382097 Melody Maker WAL	434.00	393010 EPIA-12E	83.00	1119 Custom Legend	622.92	9800 Eros Classic	19.95	MM6003	3.75	ST105 BS AM	225.50
382185 Explorer 2 NAT R.D. Series	632.00	EPIC - Series Classics		1158 Custom Legend 12	617.60	Electric Guitars:		MM035	2.50	ST200 BS, NT, AM	258.50
382219 Artist ASB	711.00	393020 EPIC-10E	59.00	1117 Legend	347.13	KAWAI		MM036	2.50	ST300 BS, NT, AM	302.50
382293 Artist EB	656.00	393030 EPIC-12E	72.00	1127 Glen Campbell 6, Sh. Bowl	365.77	F1/2	375.00	MM60	12.50	ST1200 BS	365.00
382295 Artist FB	711.00	EPIC - Series Dreadnoughts		1118 Glen Campbell 12	436.57	F1JR	199.95	MM40	22.00	ST1300 BS	427.65
382297 Artist NAT	650.00	393040 EPID-10E	74.00	1114 Folklore	311.94	KB100 Case for above.	39.95	B101	85.00	ST Case/Vault	45.00
382333 Artist Bass ASB	632.00	EPID - Series Dreadnoughts		1115 Pacemaker 12	374.28	KAWAI		B102	85.00	ST Case/Twin	57.50
382335 Artist Bass EB	620.00	393050 EPID-12E	79.50	1112 Custom Balladeer	292.82	Rock'nRoll	329.00	B103	95.00	Roadster series:	
382337 Artist Bass FB	632.00	393060 EPID-14E	90.00	1111 Balladeer	271.53	KS10XL	325.00	B104	95.00	RS100	195.00
382339 Artist Bass NAT	560.00	393070 EPID-16E	99.00	1121 Artist, Sh. Bowl	311.94	KS10JR	225.00	N101	105.00	RS300	216.50
382307 Cus. NAT	560.00	Presentation Series		1113 Classic	378.01	KS11XL	320.00	N102	105.00	RS800B	195.00
382309 Cus. WAL	566.00	Dreadnoughts		1124 Country Artist, Sh. Bowl	311.94	KS11JR	220.00	N103	105.00	RS900B	233.50
382319 Standard NAT	452.00	413460 PR 725E	143.00	1116 Concert Classic	308.80	KS12XL	315.00	N104	120.00	RS Case	38.00
382321 Standard TSB	476.00	413470 PR 745E	173.00	1157 Anniversary	472.25	KS12JR	215.00	MMTS	120.00	RSB Case	41.99
382323 Standard WAL	476.00	413480 PR 765E	296.00	1132 Matrix	195.53	KE10	220.00		2.50	GEORGE BROWN MODELS	
382325 Standard WAL	476.00	FT Series Flattops/Jumbos		1142 Matrix Artist, Sh. Bowl	195.53	KB10 Bass	240.00			GB10	565.00
382329 Standard Bass EB	476.00	413300 FT 120E	82.00	1116 Concert Classic	308.80	KB100 Case for above.	39.95			GB20	615.00
382351 Standard Bass NAT	428.00	413310 FT 130E	87.00	1157 Anniversary	472.25	EROS	79.95			GB30 Case	49.50
Electric Bass Series		413350 FT 140E	85.00	1132 Matrix	195.53	8902	79.95			GB20 Case	56.00
382107 EB-3 Bass CH	506.00	413032 FT 145E	97.00	1124 Matrix Artist, Sh. Bowl	311.94	8903	79.95			GB3/Flight Case	85.00
382109 EB-3 Bass WAL	518.00	413034 FT 150E	121.00	1116 Concert Classic	308.80	8904	79.95			Ibanex Artist	
382121 Ripper L-9S Fretless Bass EB	470.00	413500 FT 160E	110.00	1157 Anniversary	472.25	9655 Kiso Suzuki 453 Tatra	59.95			IB617	324.50
382123 Ripper L-9S Fretless Bass NAT	470.00	Genesis Electric Series		1132 Matrix	195.53	9655 Kiso Suzuki 293 Portuguese.	34.95			IB618	321.75
382125 Ripper L-9S Fretless Bass TSB	530.00	403000 Standard,	144.00	1142 Matrix Artist, Sh. Bowl	311.94	9304 Portuguese.	17.00			IB618/12	343.75
382135 Ripper L-9S Bass EB	506.00	403010 Standard,		1124 Matrix Artist, Sh. Bowl	311.94	9811 Eros	24.95			IB619	368.50
382137 Ripper L-9S Bass NAT	494.00	403020 Cus., Ebony	134.00	1116 Concert Classic	308.80	Mighty Mite				IB622	434.50
382147 Grabber Bass EB	410.00	403030 Cus., Dark Sunburst	196.00	1157 Anniversary	472.25	MM1100	17.00			IB622PS	488.95
382149 Grabber Bass MPL	410.00	403030 Cus., Dark Sunburst	164.00	1132 Matrix	195.53	MM1110	17.00			IB626B	381.15
382151 Grabber Bass NS	379.00	403050 Deluxe Dark Sunburst	154.00	1124 Matrix Artist, Sh. Bowl	311.94	MM1120	17.00			IB629	317.95
382153 Grabber Bass VR	410.00	1512 Kansas S/S	17.41	1116 Concert Classic	308.80	MM1130	17.00			IB630	337.95
382163 Grabber G-3 Bass EB	422.00	1514 El Chico Slotted Head	17.41	1157 Anniversary	472.25	MM1203	17.00			IB630ST	350.25
382165 Grabber G-3 Bass MPL	422.00	3058 Constanta % Size WESTBURY	21.29	1132 Matrix	195.53	MM1300	23.00			IB635	335.35
382167 Grabber G-3 Bass NS	391.00	3210 St., Gloss Black	135.00	1142 Matrix Artist, Sh. Bowl	311.94	MM1400	23.00			IB640TN	643.50
382169 Grabber G-3 Bass TSB	446.00	3211 St., Cherry	135.00	1116 Concert Classic	308.80	MM1500	25.95			IB640T	456.50
Flat Top Outfits		3215 Deluxe Gloss Black	185.00	1157 Anniversary	472.25	MM1600	19.50			IB642	511.50
370310 J40 NAT	464.00	3216 Deluxe Antique Walnut	185.00	1132 Matrix	195.53	MM1602	19.50			IB642/6	442.32
370320 J40 SB	470.00	3220 Custom II, Gloss Black	249.00	1124 Matrix Artist, Sh. Bowl	311.94	MM1700	13.95			IB642PS	488.95
370330 J50 Deluxe NAT	476.00	3225 Track II Bass, Gloss Black	165.00	1116 Concert Classic	308.80	MM1800	23.00			IB626B	381.15
370331 J50 Deluxe (L/H) NAT	506.00	3206 Track IV Bass, Walnut	245.00	1157 Anniversary	472.25	MM1101/V	10.95			IB629	317.95
370340 J55 Deluxe NAT	506.00	3207 Track IV Bass, Gloss Black	245.00	1132 Matrix	195.53	MM1011/A	12.95			IB630	337.95
370350 Heritage Cus. NAT	650.00	3225 Track II Bass, Gloss Black	165.00	1124 Matrix Artist, Sh. Bowl	311.94	MM1011/B	25.00			IB630ST	350.25
370368 J200 Artist ASB	668.00	3206 Track IV Bass, Walnut	245.00	1116 Concert Classic	308.80	MM1011/1/2	25.00			IB635	335.35
370370 J200 Artist EB	681.00	3207 Track IV Bass, Gloss Black	245.00	1157 Anniversary	472.25	MM1011/CB	25.00			IB640TN	643.50
370372 J200 Artist NAT	681.00	3225 Track II Bass, Gloss Black	165.00	1132 Matrix	195.53	MM1011/2	25.00			IB640T	456.50
370378 Dove ASB	626.00	3226 Track III Bass, Gloss Black	165.00	1142 Matrix Artist, Sh. Bowl	311.94	MM1011/CB	25.00			IB642	511.50
370380 Dove EB	614.00	3227 Track III Bass, Gloss Black	245.00	1116 Concert Classic	308.80	MM1011/2	25.00			IB642/6	442.32
370382 Dove NAT	626.00	3228 Track III Bass, Gloss Black	245.00	1157 Anniversary	472.25	MM1011/2	25.00			IB642PS	488.95
370384 Dove CSB	626.00	3229 Track III Bass, Gloss Black	245.00	1132 Matrix	195.53	MM1011/2	25.00			IB626B	381.15
370390 Hummingbird SB	560.00	3230 Track III Bass, Gloss Black	245.00	1124 Matrix Artist, Sh. Bowl	311.94	MM1012/V	25.00			IB629	317.95
370392 Hummingbird NAT	572.00	3231 Track III Bass, Gloss Black	245.00	1116 Concert Classic	308.80	MM1022/V	12.95			IB630	337.95
370394 Hummingbird WR	572.00	3232 Track III Bass, Gloss Black	245.00	1157 Anniversary	472.25	MM1022/CB	25.00			IB630ST	350.25
370400 Gospel NAT	518.00	3233 Track III Bass, Gloss Black	245.00	1132 Matrix	195.53	MM1022/V	12.95			IB635	335.35
370402 Gospel WAL	530.00	3234 Track III Bass, Gloss Black	245.00	1124 Matrix Artist, Sh. Bowl	311.94	MM1033/V	12.95			IB640TN	643.50
370420 MK53 NAT	470.00	3235 Track III Bass, Gloss Black	245.00	1116 Concert Classic	308.80	MM1033/B	16.25			IB640T	456.50
370422 MK53 SB	470.00	3236 Track III Bass, Gloss Black	245.00	1157 Anniversary	472.25	MM1033/CB	28.00			IB642	511.50
370430 MK72 NAT	554.00	3237 Track III Bass, Gloss Black	245.00	1132 Matrix	195.53	MM1044/V	12.95			IB642/6	442.32
370440 MK81 NAT	638.00	3238 Track III Bass, Gloss Black	245.00	1124 Matrix Artist, Sh. Bowl	311.94	MM1044/B	12.95			IB642PS	488.95
Banjoes and Mandolins		3239 Track III Bass, Gloss Black	245.00	1116 Concert Classic	308.80	MM1044/CB	25.00			IB626B	381.15
370480 PB 250 Mastertone Plectrum Banjo WAL	837.00	3240 Track III Bass, Gloss Black	245.00	1157 Anniversary	472.25	MM1055	11.95			IB629	317.95
370490 PB 800 Plectrum Banjo CSB	1235.00	3241 Navajo Jbo	53.19	1132 Matrix	195.53	MM1012/V	5.50			IB630	337.95
370500 RB 100 5-string Banjo WAL	608.00	3144 Rio Grande Jbo	59.63	1124 Matrix Artist, Sh. Bowl	311.94	MM1021/A	6.50			IB630ST	350.25
370510 RB 250 Mastertone Plectrum Banjo WAL	837.00	1780 Ranger Jbo	68.15	1116 Concert Classic	308.80	MM1012/B	7.95			IB635	335.35
		1782 Ranger Jbo Black	75.00	1157 Anniversary	472.25	MM1012/CB	7.95			IB640TN	643.50
		3151 Sombrero Jbo	78.74	1132 Matrix	195.53	MM111	8.50			IB640T	456.50
		3131 Rio Bravo Jbo	93.95	1124 Matrix Artist, Sh. Bowl	311.94	MM112	8.50			IB642	511.50
		3143 El Paso Black Jbo	101.15	1116 Concert Classic	308.80	MM01B	16.95			IB642/6	442.32
		3153 El Dorado Jbo	115.00	1157 Anniversary	472.25	MM01TB	33.00			IB642PS	488.95
		3142 El Baucha Jazz	137.36	1132 Matrix	195.53	MMT111	35.00			IB626B	381.15
		1894 Ranger Elec. Jbo	78.14	1124 Matrix Artist, Sh. Bowl	311.94	MM01J	2.95			IB629	317.95
		3160 Korral 6 with case	280.00	1116 Concert Classic	308.80	MM121	8.50			IB630	337.95
		3162 Chetro 6 with case	280.00	1157 Anniversary	472.25	MM121/6	9.50			IB630ST	350.25
		M24S Solid Body, 2 Di-Marzio p/ups, case	440.00	1132 Matrix	195.53	MM02B	14.95			IB635	335.35
		BA4 Fretless Ac. Bass	125.00	1124 Matrix Artist, Sh. Bowl	311.94	MM02B/6	16.95			IB640TN	643.50
		BA4F F									

J502BS	158.57	590-102	Notchet	UKULELES	2354 SGB Case	39.50	K.442 Auditorium Folk	23.95	<b>TWELVE STRING GUITARS</b>
J542	188.82	Tension Hoop	12.72	SL1	2453 HR Case	41.50	K.550 Jbo pce black	33.95	Fantom 112
<b>CASES FOR WESTERN GUITARS</b>				UK1	2457 ES Case	45.00	KDG 70 D/I Jbo	39.50	Fantom 212
154	32.50	590-103 Resonator	27.14	712	2471 JG Case	46.50	K.475 J.L. Seagull	23.95	Fantom 139
154W	35.50	590-104 Resonator		<b>MACCAFERRI GUITARS</b>					Fantom 412 Black
156	45.75	Hoop	18.65	MAC 10 W/Case	495.00				111.82
Artist Western series:		590-105 Arm Rest	14.26	A600	17.50				<b>SOLID BODY ELECTRIC GUITARS</b>
AW70	235.00	590-107 Tailpiece	1.30	A700	22.50				Dyno II
AW90	325.00	590-110 Resonator	1.09	Lark 4/4 M5010	14.75				Vedette
AW100	365.00	590-111 Resonator	1.09	Lark 3/4 M5107	9.75				Super Jaz
AW75	265.00	Screw	1.09	B50 Guitar and Case	269.55				Red Flame
AW95	350.00	590-113 Bracket	0.44	B50/12 Guitar and Case	324.00				Black Pearl
<b>IBANEZ AND CORDOBA CLASSIC GUITARS</b>				B60 Guitar and Case	284.65				<b>THIN BODY ELECTRIC GUITARS</b>
1314	59.50	Wrench	1.09	B80S Guitar and Case	398.45				Caravel
1315	65.50	590-181 Bracket Hoops	0.44	B80S/12 Guitar and Case	422.25				DS/2T
2801	76.50	590-182 Bracket Nut	0.94	B100 Guitar and Case	669.59				DS/Artist
2811	99.50	590-191 Resonator	1.01	B26 Guitar and Case	275.00				<b>BASS ELECTRIC GUITARS</b>
2856	107.25	590-192 Resonator	0.53	EG26 Guitar and Case	275.00				Special Bass
2857	116.88	590-122M Wood Tone	38.96	EB14EL Guitar and Case	299.50				Black Bass
2858	132.00	Rim M/gny	38.96	HAWAIIAN GUITARS					DS/Bass
2859	181.50	590-122N Wood Tone	38.96	2250	59.50				Starfire Bass
2860	214.50	Rim Nat	38.96	2251 and Case	152.50				Red Bass
154 Classic Case	32.50	590-SH Remo Banjo Head	4.95	<b>MANDOLINS</b>					<b>JOSE RAMIREZ CONCERT GUITARS</b>
*Some acoustic models available l/h 10% surcharge.				80 Round Back	53.75				Model Studio I
<b>IBANEZ BANJOS WITH CASE</b>				100 Round Back	69.50				Model Studio II
BF600BR/NT Banjo	435.45	KOHNO CONCERT GUITARS		512 Flat Back	65.50				396.00
BF500BR/NT Banjo	422.95	MK15 W/Case	853.85	511 Flat Back	57.50				<b>RICARDO SANCHIS CARPIO CONCERT GUITARS</b>
BF500GBR/NT Banjo	595.31	MK20 W/Case	1,086.75	513 Flat Back	72.00				Model 40E
BF300BR/NT Banjo	417.69	MK30 W/Case	1,552.50	514 Flat Back	64.50				Model 40
BP300BR/NT Banjo	394.57	MK50 W/Case	2,587.50	521 Flat Back W/Case	250.00				Model 38
BT300BR/NT Banjo	391.94	<b>TAMARA</b>		522 Flat Back W/Case	275.00				Model 33 Flamenco
BF200 Banjo	391.94	<b>10 STRING GUITARS</b>		523 Flat Back W/Case	350.00				Model 32 Flamenco
BP200 Banjo	383.16	10P1500 W/Case	605.25	425 Flat Back W/Case	365.00				<b>PRUDENCIO SAEZ GUITARS</b>
BT200 Banjo	379.44	10P2000 W/Case	822.83	526 Flat Back W/Case	375.00				Model 2
Ibanez 'Artist' Banjo Spares	379.44	<b>KADONO LUTE</b>		1521 Flat Back	26.16				Model 4
590-114 Banjo Bridge	1.21	L85 W/Case	477.25	516 (Electric)	75.61				Model 12
590-120 Resonator	40.68	<b>CSL ELECTRIC GUITARS</b>		104 Flat Mandolin Case	22.50				Model 14
590-121 Resonator	44.11	LP121 Guitar	101.95	103 R/B Mandolin Case	25.00				Model 21
590-117 Banjo Tailpiece	4.18	SC156 Guitar	124.50	<b>CASES FOR ELECTRIC GUITAR</b>					Fantom 20
590-118 Tailpiece	1.12	SC156 Nat Guitar	134.50	2700 DX Flight Case	75.00				Fantom 30
590-119 Nut for T Piece	0.24	JB121 Bass Guitar	102.95	2350 LP Case	39.50				Fantom 33
Screw	0.12	PL6 Brown S/B	95.00	2375 SC Case	36.50				Fantom 36
590-101 Tone Ring	17.44	PL26 Black with effects	150.00	2375 TC Case	35.00				Fantom 39
		CS 36 White with effects	140.00	2365 JB Case	39.50				Fantom 42 Black

# AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

<b>ACOUSTIC</b>			<b>CONDENSER MICROPHONES</b>			<b>MICROPHONE ACCESSORIES</b>			<b>ATLANTEX</b>			
114 50W 2 x 10	260.00	D200E1	75.60	C24/Comb	890.00	POA	7.20	MXR	130 W CSAP per ch, stereo pwr amp, rk-mt 200 W CSAP, bi-amp slave	237.00		
116 75W bass amp	250.00	D202E1	97.70	C34/Comb	890.00	A12	4.40	Pignose amp.	87.50			
124 100W 4 x 10	399.00	D222EB	90.00	C414EB	284.00	H24A	17.80	Stereo compander	189.75			
125 100W 2 x 12	385.00	D22AE	145.00	C422/Comb	985.00	MK1/5	5.00	Stereo graphic	227.50			
126 100W bass amp	385.00	D900E	96.60	C424/Comb	890.00	MK4/5	5.00	Digital delay	1078.57			
220 160W bass amp	285.00	<b>CMSE MICROPHONES</b>			<b>CONDENSER MICROPHONE ACCESSORIES</b>				31-band graphic	427.57		
230 160W	325.00	CS01E/10	60.90	H15/6	46.80	MK9/10	10.60	2 x 15 band graphic	401.27			
320 300W bass amp	395.00	CS05E/10	75.60	H15/9	46.80	MSH21C	14.00	Mini limiter	149.95			
330 300W	445.00	CS10E/11	102.90	H16	1.60	MSH26C	18.00	Auto phaser	212.75			
402 2 x 15" enc.	225.00	CS10E/17	100.80	H17	1.60	MSH30	18.00	Auto flanger	310.90			
403 4 x 12" enc.	250.00	CS35EB	118.00	H42	31.00	MSH58C	18.00	Flange/phase rack	1210.95			
406 2 x 15" enc.	295.00	CS67	92.00	MK42/20	74.50	MSH58E	24.00	Pro-rack	163.65			
407 2 x 15" + hn	295.00	<b>CMSE COMPONENTS</b>			<b>STEREO PICK-UP CARTRIDGES</b>							
408 4 x 15" + hn	429.00	CE1	29.40	SA42	236.00	NC-3FC*	3.30					
		CE2	29.40	SA42	31.00	NC-3MC*	3.30					
		CE5	37.80	W26	3.00	PI1/2	7.00					
		CE8	56.70	W42	7.00	SA11/1	7.00					
		CE10/1	69.30	W42	7.00	SA12/1	7.50					
		CE10/2	56.70	SA18/3	17.60	SA15/1	17.60					
		CE10/7	67.20	SA18/9	17.60	SA18/9	17.60					
		SE5E/10	33.60	P6R	16.50	SA23/1	6.50					
		<b>CMS COMPONENTS</b>			P6E	21.50	SA25/1	6.60				
		C451C	63.70	P7E	32.50	SA26	6.60					
		C451CB	78.30	P8E	60.00	SA30	4.00					
		C451E	63.70	P8ES	68.50	SA70/9	33.00					
		C451EB*	78.30	<b>REPLACEMENT STYLI</b>								
		C452EB*	78.30	X6R	8.50	SF1	4.00					
		CK1*	41.40	X7E	10.50	SF2	4.00					
		CK1S	41.40	X8E	16.50	SH24	.84					
		CK2*	41.40	X8S	36.00	ST1	6.60					
		CK4	41.40	<b>STEREO HEADPHONES</b>			ST4A	11.00				
		CK5	118.00	K40/4	14.00	ST11	12.00					
		CK8	78.40	K80/4	22.70	ST41	24.00					
		CK9	78.40	K140S/4	27.00	ST43	36.00					
		CK22*	95.00	K141/4	34.20	ST102A	37.00					
		<b>CMS ACCESSORIES</b>			K180/4	35.20	Fixed boom	16.00				
		A50/10db*	12.00	K240/4	50.50	Telescopic boom	18.00					
		A50/20db*	12.00	<b>HEADPHONES</b>			ST200	40.00				
		A51*	26.00	K10	17.30	ST305	42.00					
		A52	9.00	K14TV/1	16.00	SF1	3.30					
		B46E	44.00	K14TV/3	16.00	XLR-3-11C	3.30					
		H7	12.00	K15B/T301	49.50	XLR-3-12C	3.30					
		H9	14.40	K18	23.80	W2+	4.50					
		H10	14.40	K36/1	50.00	W2A+	4.50					
		H15	30.00	K158	39.00	W4	5.50					
		H60	13.20	K158/T301	49.50	W6	3.00					
		H70	35.00	<b>HEADPHONE ACCESSORIES</b>			W9A+	5.50				
		N66E	116.00	U501	11.00	W13	10.00					
		SA70R2	5.00	T301	11.00	W16	18.00					
		SA15/1*	5.50	Z50A	1.00	W19	18.00					
		SA18/1*	13.20	Z60	2.75	W22	30.00					
		SA70/3	27.50	Z61	3.50	W23+	12.00					
		VR1	23.00	Z64	3.00	W29/W29A	4.00					
		VR2	98.00	Z65	3.00	W31+	3.50					
		VR11	23.00	Z53/1	1.50	*Also Available in Dull Black Finish-specify by adding "sw".						
		VR12	98.00	<b>STEREO REVERBERATION UNITS</b>			+ Available in Grey, Blue, Green, Yellow or Red.					
		W17A	17.60	BX10E	1,372.00	Specify by adding colour after type number.						
		W18	6.80	BX15E	1,876.00							
		W32+	3.50	BX20E	2,744.00							

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

### BOSE

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

### BRODR JORGENSEN

Tape echo / chorus / SOS / reverb.	550.92
Tape echo/reverb.	439.82
Tape echo	356.48
Analog delay stereo	221.30
Analog delay stereo	300.93
Reverb unit.	115.74
Other Effects	
Mix 4-1	50.93
Mix 6-2	162.04
Mix 4-1 rack S&R per channel	152.73
Mix 6-2 rack S&R per channel	194.44
Electronic tuner (guitar) 3 octave	45.37
Electronic tuner 5 octave	82.41
Distortion sustain	36.11
Overdrive	38.89
Compression sustain	38.89
Spectrum	38.89
Touch wah	41.67
Phase	46.30
6 band graphic	50.93
Delay machine	134.26
Chorus	134.26
10 band graphic	91.66
Volume	36.11
Flanger	82.41
Driver	54.63
Damper pedal	7.41
1 switch footswitch	8.33
Double switch footswitch	12.96
Treble switch 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.O.A.
Amplifiers	
Lead 12" x 150w	276.85
Lead 12" x 160w	393.52
Lead 12" x 1 Pioneer speaker.	486.00
Lead 15" x 160w	412.04

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

### BURMAN (EX. VAT)

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

### CALREC (EX. VAT)

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

### CANARY (EX. VAT)

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

### CARLSBRO (EX. VAT)

Stingray	135.36
Stingray Super	171.00
Stingray combo	219.38
Stingray bass	132.75
Stingray bass combo	229.50
Stingray super combo	252.00
Marlin.	171.00
Slave	115.00
Scorpion	155.00
Scorpion Custom	166.00
Wasp	69.00
Hornet	86.10
Hornet Custom.	130.50
Cobra P.A.	106.50
Cobra bass combo	139.50
Monitor 60/130.	166.00
SPEAKER UNITS	
2 x 12 Flare Bs 120W.	150.00
4 x 12 Lead 240W	159.00
1 x 18 100W	130.00
2 x 12 120W PA pr	170.00
2 x 12 1 Hn 120W pr	209.00
1 x 12 Hn 120W pr	172.50
2 x 12 1 Hn 240W pr	235.00
1 x 15 TH Base Bin	165.50
2 x 12 TH Bass Bin	175.00
Mini Bin	150.00
Full Range Flare	225.00
Horn Units (2).	132.00
Horn unit (P2).	75.00
Horn unit (P4).	124.00
Mon. 1 x 12 60W	99.00
ACCESSORIES	
Mantis	156.00
Reverb Unit	80.00
Constellation 12/2 mixer	312.90

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

#### FENDER GUITAR AMPLIFIERS

Abbreviation Code: Rev. —	
Reverb. Enc. — Enclosure F 12" —	
Fender Speaker D120 — JBL	
21-0107-000-6 Dual Showman Enc D140.	421.27
21-0108-000-2 Dual Showman Enc D130.	406.02
21-0196-000-9 Dual Showman Rev Amp Top	416.72
21-0290-000-5 Guitar Amp Twin Rev F12" 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	343.62
21-0496-000-2 Guitar Bandmaster Rev Amp Top	299.85
21-0590-000-9 Guitar Amplifier Super Rev F10"	435.95
21-0593-000-8 Guitar Amplifier Super Rev D110F.	671.29
21-0690-000-3 Guitar Amplifier Pro Rev F12"	397.77
21-0790-000-8 Guitar Amplifier Vibrolux Rev F10"	345.66
21-0890-000-2 Guitar Amplifier DeLuxe Rev F12"	276.00
21-0990-000-7 Guitar Amp Princeton Rev F10"	213.50
21-1090-000-0 Guitar Amp Princeton F10"	164.15
21-1190-000-4 Guitar Amp Vibro Champ F8"	101.77
21-1290-000-9 Guitar Amp Champ F8"	95.18
21-2290-000-2 Guitar Amplifier Super Six Rev F10"	580.61
21-2390-000-7 Guitar Amplifier Quad Rev F12"	596.80
21-2893-000-9 Guitar Amp Vibrosonic Rev D130.	533.11
21-2991-000-0 Super Twin Rev.	612.11
21-3604-000-0 300 PS Guitar Enclosure.	332.48
21-3691-000-0 300 PS Guitar Top	598.50
21-5090-000-4 Tube Reverb 220V.	154.60
FENDER AMP COVERS	
92-0186-000-9 Guitar Amp Twin Rev Cover	5.21
92-0187-000-5 Guitar Amp Pro Rev Cover.	5.21
92-2101-000-0 Guitar Amp Dual Showman Rev Cab Cover	10.54
92-2102-000-7 Dual Showman Amp Cover	4.81
92-2111-000-6 Guitar Amplifier Super Rev Cover	5.58
92-2113-000-9 Guitar Amplifier Vibrolux Rev Cover.	4.19
92-2114-000-5 Guitar Amplifier DeLuxe Rev Cover.	4.34
92-2115-000-1 Guitar Amp Princeton Rev Cover.	4.81
92-2117-000-4 Guitar Amp Vibro Champ Cover.	3.10
92-2157-000-6 Guitar Amplifier Super Six Rev cover	8.22
92-2158-000-2 Guitar Amplifier Quad Rev Cover.	6.82
92-2185-000-0 Guitar Amp Vibrosonic Rev Cover.	6.82
98-2183-000-3 Guitar Amp Bandmaster Rev Cabinet Cover.	11.00
98-2184-000-0 Guitar Amp Bandmaster Amp Cover.	3.41
FENDER BASS AMPS	
21-1405-000-0 Bassman 70 Enc	251.53
21-1407-000-3 Bassman 70 Enc D140 JBL	408.44
21-1496-000-6 Bassman 70 Amp Only	213.65
21-1890-000-0	

Musicmaster Bass Amp F12"	148.07
21-2190-000-8 Bassman 10 F10"	360.61
21-2706-000-4 Bassman 135 Enc	308.93
21-2793-000-4 Bassman 135 Amp Top 21-3804-000-0 300 PS Bass Enclosure	265.30
21-3090-000-7 Studio Bass Amp — New Line	388.55
FENDER BASS AMP COVERS	492.90
92-2155-000-3 Musicmaster Bass Amp Cover	4.03
92-2156-000-0 Bassman 10 Amp Cover	5.58
92-2159-000-9 Bassman 135 Cabinet Cover.	7.44
92-2160-000-7 Bassman 135 Amp Cover	3.26
92-2176-000-0 Bassman 70 Amp Cover	6.20
92-2177-000-7 Bassman 70 Cabinet Cover	10.14

### FENDER P.A. AMPS & CABINETS

23-0305-000-8 PA 135 S4-8 Sound Column.	117.85
23-0391-000-1 PA 135 Amp Top Only	345.88
23-0491-000-6 PA 160 Vocal Amp Top Only	529.31
23-0406-000-9 PA 160 SC3-10 Column	97.21
23-2000-000-0 High Frequency Horn	75.61
71-1000-000-0 PA 160 Stand.	68.41
25-6291-000-4 MA6-6 Channel Mixer	569.80
25-6202-000-1 MA6 & MA8 Speaker Enclosure	191.49
25-8291-000-1 MA8 Stereo 8 Channel Mixer — New Line	876.60

### FENDER EFFECT PEDALS

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

### VOX PRODUCT RANGE

VOX AMPLIFIERS	
80-1001-000-5 Vox Portable Escort Battery Model.	47.78
80-1005-000-0 Vox Portable Escort Mains/Battery Model.	58.78
80-1009-000-6 Vox AC30 Reverb	341.65
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

### VOX CABINETS

80-2001-000-9 FB118 Speaker Cabinet (1 x 18)	161.32
80-2005-000-4 FB215 Speaker Cabinet (2 x 15)	177.86
80-2010-000-8 FB212 Speaker Cabinet (2 x 12)	128.39
VOX EFFECTS PEDALS	
90-2001-000-0 Wah Swell	21.17
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
90-2005-000-6 Phaser	31.03
90-2006-000-2 Super Phaser	27.37

### VOX PIANOS & MICROPHONE STANDS

95-3001-000-8 Vox Microphone Stand	16.65
95-3002-000-4 Vox Boom Stand	21.56
95-3003-000-0 Pianovox	256.16
95-3004-000-7 Pianovox Stand	15.68

### VOX ELECTRONIC ORGAN

95-3005-000-3 Concord Organ, Single Keyboard	273.90
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### ARBITER EFFECTS PEDALS

15-0013-000-0 Arbiter Soundhouse Treble Booster	11.39
15-0014-000-7 Arbiter Soundhouse Bass Booster	11.39
15-0015-000-3 Arbiter Soundhouse Power Booster	11.39
15-0016-000-0 Arbiter Soundhouse Distortion	11.95
15-0017-000-6 Arbiter Soundhouse Phase Shifter	24.41
15-0019-000-9 Fuzz Phaser Effect Pedal.	30.42
15-0022-000-0 Sustain Effect Pedal	18.55
15-0023-000-6 Fuzz King Effect Pedal	11.09
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

### CLEARTONE

Park 8W Practice Amp	44.92
200V Vintage Valve Combo.	134.76
50W Valve Bass Combo.	237.07
50W Valve Rev. M.V. Combo	269.51
50W Valve Rev. Combo.	319.42
50W Valve Master Vol. Combo	281.99
100W Valve Rev. Combo	396.78
100W Valve Master Vol. Combo	369.33
100W 1 x 12 Valve Super Combo	332.29
50W Valve Bass Amp.	249.55
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
6 Channel Mini-Mixer	96.84
100W 4 Channel P.A. System.	311.94
100W 4 Channel P.A. System.	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 Angled Front	194.65
120W 4 x 12 Cabinet.	194.65
100W 2 x 12 Cabinet.	147.23
All 4 x 12 Cabinets now fitted with castors.	

12-Channel Stereo Mixer	607.00
Stereo Power Amp	532.00
120 watt power 300 watt power	
Booster	298.00
Stand for RPA-4.	25.00
Stand for RPA-6.	25.00
P.A. Speaker Columns	
Pair with 2-10" Spkrs ea.	196.00
Pair with 4-10" spkrs ea.	329.00
Pair with 2-12" and 2 Piezo spkrs ea.	499.00
P.A. Speaker Cabinets	
Piezo Super Horn IV	103.00
Piezo Super Horn VIII	166.00
Monitor Spkrs. (pair)	190.00
Horn cabinet.	286.00
Exponential horn	515.00
Exponential horn	290.00
Exponential horn	215.00

### FLETCHER, COPPOCK & NEWMAN

Columbus 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	
3082/M Mini Comp.	22.65
3083/P Mini Fazer.	28.00
3084/S Graphic Equalizer	58.75
3085/V Funky Filter	51.50
3044/Y Kimbara Wah-Wah Pedal	21.25
3045/B Kimbara Fuzz-Wah Pedal	29.95
3046/E Kimbara Fuzz Pedal	13.95
3091/R Echo Chamber	75.95
3092/R Tapes for Echo Chamber	5.80

### CUSTOM SOUND

Combination Amplifiers	
Trucker	117.65
Trucker bass.	137.25
Trucker duo	137.25
Trucker rvb.	176.47
P.A. System	
Trucker PA rev amp	165.77
Trucker PA100W	142.60
Trucker cab 60W	80.21
Trucker monitor	62.39
Trucker mini-cab	62.39



**DARBURN**

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

**ELECTRO-VOICE (EX. VAT)**

Components
1823, 110W driver 57.00
1829, 60W driver 61.00
EVM12L speaker 105.00
EVM15B speaker 109.00
EVM15L speaker 106.00
EVM18B speaker 114.00
T350, VHF driver 76.00
P.A. 30A 39.69
P.A. 12 28.44
T-35 35.50
BC350A 66.00
Cabinets
Elim 1A 550.00
Elim 3 360.00
Elim 4 390.00
FM12-2 245.00
Microphones
660 Super Cardioid 57.00
DS 35 Snt D Cardioid 68.00
RE 11 Super D 99.00
Cartioid 258.00
RK 20 Cardioid 258.00

**ELKA-ORLA**

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

**FAL**

Combo 40-T 75.94
Bass Fiesta 75.60
Kestrel 84.24
Kestrel combo 162.00
Super Minstrel 37.13
Phase 50 57.24
Phase 100, 2 amp 71.28
P100 slave 53.46
P200 slave 81.00
120, 6 amp 106.92
50, 1 x 12 cab 38.88
100, 2 x 12 cab 61.56
PA 200 cols (pr) 162.80
Mon. + hms 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
UH 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 hrr 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 107.22

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

**GIGSVILLE**

PA EQUIPMENT
\*EQ 500 Aria Equalizer 28.50
\*RE 90 Aria Phaser 27.60
G 2500 Aria Guitar Stand 10.70
G 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.
GUITAR AMPLIFIER
\*Model No. CA 5500 "Little Devil" 56.90
\*LA40 Micro Guitar Amplifier 16.90
\*BC1500 Battery Checker 6.20

**G.M.S.**

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

**HH ELECTRONIC**

PROFESSIONAL POWER AMPLIFIERS
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/eq. with Jack C/PANEL 74.87
Transport Case/XLR's For single S 500-D. F/eq. with XLR. C/PANEL 93.58
S 130 Slave amp, Studio quality, 100W 135.47
MOS-FET RANGE
V 150-L Sin/C amp, 150W RMS into 4 ohms 249.55
V200 T/C amp, 100W RMS into 4 ohms both channels driven 313.72
V800 T/C amp, 400W RMS into 4 ohms, both channels drive 579.31

ELECTRONIC CROSSOVER
X300 2/3 way stereo active crossover. Jack/XLR connections 179.98
ACCESSORIES
Balanced input facilities for MOS-FET Amps and X300
10K:10k Bridged 23.17
600 ohms Matched 23.17
INSTRUMENT AMP'S
V-S Musician Valve Sound, twin Rev, 100W 207.66
V-S Bassamp Bass Boost, 100W 174.69
V-S Footswitch illuminated control 15.15
IC 100L Twin Rev, 100W 195.18
V-S Musician Combo Valve sound, Rev, 2 x 12" H/D speakers,

100W 313.72
V-S Bassamp Combo Rear loaded, 1 x 15" Bass speaker, 100W 315.50
IC 100L Combo Rev, 2 x 12" H/D speakers, 100W 310.16
Studio 50 Combo Rev, 1 x 12" H/effi speaker, 50W 188.95
INSTRUMENT LOUDSPEAKERS
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

FOOTSWITCHES
V-S Footswitch illuminated Control for V-S amps 15.15
S-1 Footswitch for Echo Units, MA 100 Rev, SM200 Rev or Echo 9.80
EFFECTS SYSTEM
Rev. Footswitch illuminated Module 17.83
Flanger Footswitch illuminated Module 8.91
Effects Connector lead for Concert System applications 60.61

STAGE MONITORS
Monitor Combo 75/100W amp. 80W Dual Concentric loudspeakers 222.81
Monitor Extension Dual Concentric loudspeaker, 80W 115.86
Loudspeakers include Heavy Duty Transport 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. 25.85

SOUND MIXERS
Stereo-8 Jacks 8-in-to-2 comp. facilities. Stereo-B/XLR's F/eq. with XLR cons. Flight Case Full protection. Vinyl Case Convenient transport case. Stereo-12 Jacks 12-in-to-2, comp. control features 370.76
Stereo-12 Jack M 12-in-to-2, fitted & Wired for Multicore facility. Stereo-12/XLR's F/eq. with XLR cons. Flight Case Full protection. Vinyl Case Convenient transport case. Stereo-16/Jacks 16-in-to-2, Pro. sound control, Graphic Equalizer, P.P.I., includes Multicore cons. Stereo-16/XLR's F/eq. with XLR cons. Flight Case Full protection. Vinyl Case Convenient transport case. 415.32

HIWATT (EX. VAT)
A.P. AMPLIFIERS
DR504 50W 193.75
DR103 100W 217.00
DR201 200W 271.25
DR405 400W 348.75
NCA108 Solid State 180W 248.00
SPEAKER ENCLOSURES
SE4123 4 x 50W 12" spkrs 201.50
SE4122 4 x 70W 12" spkrs 217.00
SE4129 4 x 100W 12" spkrs 232.50
SE150 2 x 14" 100W spkrs 255.75
P.A. and ext. range enclos: SE2120 2 x 12" 150W prog 201.50
SE320 4 x 12" 300W prog 271.25

COMBINATION AMPLIFIERS
SA112 50W 1 x 12" spkr 248.00
SA112FL 100W 1 x 12" spkr 279.00
SA115 50W 1 x 15" spkr 263.50
SA115FL 100W 1 x 15" spkr 294.00
SA212 50W 2 x 12" spkrs 263.00
SA212R 100W 2 x 12" spkrs, rev/vib 308.45
All combination amplifiers available with ATC speakers at extra cost. 172.90

COMPLETE P.A. SYSTEMS
112B bs hn bn 1 x 12" ATC 200W prog 224.75
112M mid hn bn 1 x 12" ATC 150W prog 209.25
HFL RCF High freq hn 186.00
HFS RCF High freq hn/lens 308.45
425H Piezo tweeter array 93.00
112SM Stage floor monitor ATC/Piezo, Type D 16-4 16 ch subgrp mxr 1937.50
XO231 3 way elec. crossover 310.00
DR112 100W P.A. amp 240.25
DR203 200W P.A. amp 294.50

PRO-200 2 x 12" 1200 Series speakers + Bullet radiator, 200W 222.81
UNIT P.A. SYSTEM
Unit Radial CD 400 Pressure Driver and Moulded horn. Includes Crossover and Energy control 158.64
Unit Bass 15" 1500 Series Loudspeaker Bass reflex, 150W 155.08

TRIPD STAND
Fold-up stand for PRO Series and 212 DC Speaker systems 37.43
CONCERT P.A. SYSTEM
Radial CD 400 Pressure driver and Moulded horn. Crossover and Energy control. Includes protective lid. Midrange 2 x 12" 1200 Series loudspeakers. Steep slope crossover, 300W 204.99
Bass Horn Folded Horn high efficiency Bass. 15" 1500 Series, Long throw driver, 150W 210.34
Connector Leads Ten leads with XLR's for Concert System applications 60.61

STAGE MONITORS
Monitor Combo 75/100W amp. 80W Dual Concentric loudspeakers 222.81
Monitor Extension Dual Concentric loudspeaker, 80W 115.86
Loudspeakers include Heavy Duty Transport 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. 25.85

HIWATT (EX. VAT)
A.P. AMPLIFIERS
DR504 50W 193.75
DR103 100W 217.00
DR201 200W 271.25
DR405 400W 348.75
NCA108 Solid State 180W 248.00
SPEAKER ENCLOSURES
SE4123 4 x 50W 12" spkrs 201.50
SE4122 4 x 70W 12" spkrs 217.00
SE4129 4 x 100W 12" spkrs 232.50
SE150 2 x 14" 100W spkrs 255.75
P.A. and ext. range enclos: SE2120 2 x 12" 150W prog 201.50
SE320 4 x 12" 300W prog 271.25

COMBINATION AMPLIFIERS
SA112 50W 1 x 12" spkr 248.00
SA112FL 100W 1 x 12" spkr 279.00
SA115 50W 1 x 15" spkr 263.50
SA115FL 100W 1 x 15" spkr 294.00
SA212 50W 2 x 12" spkrs 263.00
SA212R 100W 2 x 12" spkrs, rev/vib 308.45
All combination amplifiers available with ATC speakers at extra cost. 172.90

COMPLETE P.A. SYSTEMS
112B bs hn bn 1 x 12" ATC 200W prog 224.75
112M mid hn bn 1 x 12" ATC 150W prog 209.25
HFL RCF High freq hn 186.00
HFS RCF High freq hn/lens 308.45
425H Piezo tweeter array 93.00
112SM Stage floor monitor ATC/Piezo, Type D 16-4 16 ch subgrp mxr 1937.50
XO231 3 way elec. crossover 310.00
DR112 100W P.A. amp 240.25
DR203 200W P.A. amp 294.50

POWER AMPLIFIERS
STA100 100W 'slave' valve 186.00
STA200 200W 'slave' valve 240.25
STA250R 'Tube State' 250W 263.50

**HOHNER**

SCHALLER Effect Units
121 volume pedal 17.55
Wah-wah volume pedal 42.55
HOHNER Hfx Modular Effects—Series 1
Modular Generator 31.90
Valve override 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**

JHS
C33 3 Watt 6" Speaker. CD6T 6 Watt Tremolo 8" Speaker 49.95
CD15T 15 Watt, Tremolo 12" Speaker CD50T 50 Watt, Tremolo 12" Speaker CD10CR 100 Watt, Reverb, 2 x 12" Speakers 276.00
REVERB UNITS
ZE2 Battery 57.50
ZE2M Mains 67.00
ECHO UNITS
SS100 JHS (tape cartridge) 122.45
EP50 Echopet (Analogue) 125.00
EP100 Echopet (Analogue) 175.00
EP250 Echopet (Analogue) 290.00
EFFECTS PEDALS
Ross 10 Band Graphic Equaliser 688.00
RFL2 Ross Flanger 125.00
RSD3 Ross Stereo Delay 225.00
RDP4 Ross D/P Combination 110.00
RDN5 Ross Distortion Pedal 38.00
RCR Ross Compressor RPZ7 Ross Phaser Pedal 66.00

KEMBLE
YAMAHA
Combs:
G25112 155.00
G50112 230.00
G100B212 323.00
G100115 342.00
G100A10 389.00
B50115 280.00
B100115 375.00
AO112T 285.00
A4115H 415.00
AO140H 456.00
Stacks
G100 head 220.00
B100 head 175.00
212s spkr 236.00
412s spkr 272.00
115s spkr 250.00
115L spkr 245.00
j10s spkr 340.00
2151 spkr 355.00
P.A. mixers
PM1000/16 3500.00
PM1000/24 6500.00
PM700 1500.00
PM430 675.00
PM180 400.00
PM170 290.00
EM150 425.00
EM120 335.00
Power Amps
P2100 365.00
P2200 530.00
Speakers
SO110T 125.00
SO112T 212.00
SO410H 350.00
S4115H 350.00
S6115 675.00
H6115 575.00
S2115H 275.00
N1020 85.00
F1030 317.00

**LANEY**

Amplifiers (Transistors)
A100 143.75
A100 Reverb 168.77
A200 169.31
A200 Reverb 194.33
Amplifier (Valved)
L100 Klipp 230.54
Amplifiers (Public Address)
PA100 168.77
PA100 Reverb 216.16
PA200 Reverb 242.24
Slave Amplifiers
S100 Mono 96.37
S200 Mono 117.66
S200 Stereo 144.29
S400 Stereo 210.84
Combinations
K30 90.99
K30 Reverb 106.31
K35 Twin 101.71
K35 Twin Reverb 117.56
K50 Reverb 189.54
K50 Bass 189.54
K100 Reverb 230.59
Speakers
C215 Cabinet (150W) 192.74
C212 Cabinet (150W) 151.74
C412 Cabinet (300W) 211.89
C210PA Columns (200W Pr) 171.44
C212PA Columns (300W Pr) 74.86

**MACINNES (EX. VAT)**

CROWN INT/AMCROn
IC150 Stereo Pre-Amp 285.00
D60 Power Amp 197.00
D150A 310.00
DC300A 520.00
M600 1300.00
M2000 2600.00
VFX-2 Var Elec Crossover Unit 245.00
OC150 Output Concent 280.00
Walnut Enc for D60 Amp 24.00
Walnut Enc for D150A or IC150 Amp 35.00
Walnut Enc for DC300A Amp 44.00
IC150 Acc Packs 4.00
ES212 75W two Unit Sys 598.00
IMA Intermod Dist Analyser 555.00

**MARLBORO**

GA2 Amp 59.95
GA3 Amp 67.60
G20R Amp 127.55
GA4R Amp 161.40
GG6R Amp 195.15
GBO 15 B Amp 130.15
1500 B Amp 115.26
P200W slave 161.90
SM600 mixer 154.95
LS15B cab 104.30
LS20LH cab 137.95
SC40 column 128.20

**MAINE**

P.A. EQUIPMENT
PA170 mixer amp 267.84
212PA cab 147.31
112M mon cab 108.81
Tripod for cab 38.50
AMPLIFIERS
Artist 170A 199.20
Standard 170S 169.07
Booster 170B 142.79
Musician 120C combo 289.60
Musician Super 120J combo 539.03
LOUDSPEAKER CABINETS
12 x 12 2x spkrs 113.83
12 x 4 x 12 x spkrs 192.51
412S 4 x 12 spkrs 227.66
115C bass bin 217.62
115E bass bin 150.66

**MATAMP (EX. VAT)**

AMPLIFIERS
120W 145.80
120W slave 141.75





<b>CHROME PLATED</b>	
4160 5 x 14 8 Lug...	141.89
4165 5 x 14 10 Lug...	145.64
4166 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	90.31

**BOOSEY & HAWKES**

<b>BEVERLY COMPLETE OUTFITS</b>	
8001 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 Switch 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" Hi-hat pr	POA
7392 15"	POA
7392 15" Hi-hat 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 Switch and Pang as stated)

7387B 10"	34.99
7390B 13"	44.99
7391B 14"	59.24
7391 14" Hi-hat pr	118.45
7392B 15"	84.35
7392 15" Hi-hat pr	128.69
7393B 16"	57.00
7394B 17"	62.00
7395B 18"	67.50
7395B 18" Swish	78.01
7396B 20"	88.30
9376B S 20" Swish	88.30
7397B 22"	110.30
7397BS 22" Swish	96.03

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

**ROGERS DRUM OUTFITS WITH MEMRILOC STANDS**

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 IV Drum Outfit	742.85
43-1710 Rogers Headliner IV 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>	
54-1000-00-4 Rogers Snare Drum Stand - Flush Base	35.68
54-1001-00-0 Rogers Concert Snare Drum Stand Tripod	42.81
54-2001-00-4 Rogers Floor Cymbal Stand - Tripod Base	35.68
54-2002-00-0 Rogers Floor Cymbal Stand -	

Flush Base	
54-3001-000-8 Rogers Dual Tom Tom Stand	53.52
54-3003-000-0 Ext Dual Tom Tom Stand	
Tripod Base	56.43
54-4001-000-1 Timbale Stand Tripod Base	46.95
54-5001-000-5 Rogers Samson Drum Throne	43.03
56-1200-000-9 Double Tom Tom Holder	38.28
<b>ROGERS HI-HATS &amp; PEDALS</b>	
5 4 - 6 0 0 1 - 0 0 0 - 9 Supreme Hi-Hat	57.84
5 4 - 6 0 0 3 - 0 0 0 - 1 Swivomatic Hi-Hat with Hinged Heel	45.47
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

**CLEARSTONE**

<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 (Collapsible)	71.09
Triple Conga Stand	96.11
Pro Bongos Wood Shells	144.13
Pro Bongos syn shells	144.13
Bongo Stand	25.79
Bongo Mounting Bracket	10.91
Bongo Mounting Bracket to Double Conga Stand	11.92
Tito 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
NY 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 Clickers	9.43
Everything Rack	26.22
Metal Castanets	7.17
Talking Drum	56.79
Small Shekere	16.70
Moroccan Castanets	6.56
Cuica	58.59
Sarpha Whistle	8.54
Caxixi Large	POA
Caxixi Extra Large	POA
Small Metal Shaker	3.99
Largs Metal Shaker	4.76

D/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	4.65
Conga Key Chain	2.98
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
Aria 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>	
Snare Drum Heads Batter	
R 124 CS	6.65
R 314 CS	6.65
114 BD	5.80
114 BA	5.80
114 BE	6.50
Snare/Side Heads	
114 SD	5.15
114 SA	5.15
114 SE	5.25
<b>Tom-Tom Heads</b>	
R06B/R306 CS	3.85
R06B/R308 CS	3.75
R20B/R308 CS	4.75
1208 BD	4.00
R212/R312 CS	5.25
1108B/1108A	4.35
1108 BE	5.05
R212/R312 CS	4.90
1128B/1128A	5.05
112 BE	5.80
R213/R313 CS	6.35
113/BD/1138A	5.80
113 BE	6.10
R214/R314 CS	6.65
114BD/1148A	5.80
114BE	6.50
R215/R315 CS	7.05
115BD/1158A	6.10
115 BE	6.85
R216/R316 CS	7.40
116BD/1168A	6.50
116 BE	7.20
R128/R318 CS	8.10
118BD/1188A	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	10.20
124 BB	11.55

**SOUNDMASTER**

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

**REMO**

<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
515 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
Bass Drum Heads	
518 B 18" P318 BB	9.25
520 B 20" P320 BB	10.30
522 B 22" P322 BB	11.15
Practice Outfits	
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 6"	7.55
RM10 10"	10.05
Roto Toms	
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

103RT Stand for Roto Tom	42.15
104RT Twin/Triple Stand	58.25
AD100 Adaptor Bar Universal	6.30
AD200 Stand Adaptor AD-10 24" R/T Track MS 24"	15.80

<b>SONOR</b>	
Congas	
L823 73cm high, with stand	215.65
L824 63cm high, with stand	180.95
Z6205 Connector for 2 Conga stands	14.00
Bongos & Stands	
L840 15 x 17cm and 20 x 17cm	44.65
L841 16 x 17cm and 21 x 17cm	63.65

L842 Same as L841, but with strong outside tension	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

Tambourines	
L1637 28cm	33.45
L1638 32cm	40.20
L2614 26cm headless	21.80
L2615 32cm headless	25.30
<b>Temple Blocks</b>	
L2611 Original Korean temple blocks - set	150.85
Cuica	
L2612 Metal shell	116.85
Guiro	
L2621 Original Mexican model with scraper	7.65

Cabasa Afuche	5.80
L2617 Latin percussion model	6.10
Agogo Bells	6.65
L2613 Latin percussion model	5.80
Vibra-Slap	6.85
L2616 Latin percussion model	7.40
Wood Block	6.50
V2200 Small rosewood, with mallet (Sch 95)	8.10
V2202 Large, rosewood, with mallet (Sch 95)	7.05
V2204 Latin percussion model	8.35
Claves	
V2601 Large, rosewood pair	9.35
V2602 Small, rosewood pair	10.60
Rhythm Sticks	
Z5610 Beechwood, 36cm (14") long	11.55

Castanet with Handle	2.60
V2512 Rosewood	2.65
Tube	2.65
V2631 Metal lacquered	3.45
L2630 Metal lacquered	7.30
Maracas	
V2610 Wood lacquered	7.85
L2692 Made of the fruit	
Calabash	
L2693 Made of Mexican wood	2.95

<b>HOHNER</b>	
Tambourines 10" headless	5.15
W10/9 9 pair jingles	6.25
W10/18 18 pair jingles	7.85
<b>LONDONER</b>	
LH-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

<b>WM01 Maracas (pair) acrylic</b>	3.15
Reso-Reso No. 62 with scrapper	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. 86A 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.)	

**HORNBY-SKEWES**

<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
C580B 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
RS16 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"	£42.00
UF18 'Ritmo' 18"	£43.00
UF20 'Ritmo' 20"	£54.00
UF22 'Ritmo' 22"	£69.00

**KEMBLE**

<b>YAMAHA</b>	
Kits - 9000 Series	
YD9222	805.00
YD9422A	855.00
<b>Bass drums</b>	
BD926	251.00
BD924	245.00
BD922	

**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, altuglass shells	94.65
111 Bongo stand, folding base	26.93
920 NEW - African Tam-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 - larger 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	6.92
926 Cow bell holder, U clamp only	1.79
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
<b>Nickel-Silver</b>	
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
<b>Marching Band</b>	
15" pair Matched	43.67
16" pair Matched	51.62
<b>Bronze</b>	
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
<b>Crystal</b>	
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	53.60

**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. £713. Wood Shells. In a variety of unique plastic finishes as well as natural wood - Teak or Mahogany.

**Altuglass. "See through" in a selection of colours.**

"Fibrecol". A new synthetic material that is very strong and requires no strengthening rings. White inside and a choice of attractive colour finishes. £880. All ASBA stands and fittings are cast and heavily chromium plated.	
<b>Individual Drums</b>	
<b>Wood Altuglass Fibrecol</b>	
743 14" x 5" Snare Drum	151.87
744 14" x 6 1/2" Snare Drum	161.43
500 10" x 8" Tom-tom	106.20
509 12" x 8" Tom-tom	109.39
511 13" x 9" Tom-tom	113.64
501 14" x 10" Tom-tom	117.89
502 15" x 10" Tom-tom	123.20
502 14" x 14" Floor Tom-tom	168.86
504 15" x 15" Floor Tom-tom	174.17
505 16" x 16" Floor Tom-tom	179.49
506 18" x 16" Floor Tom-tom	186.92
601 18" x 14" Bass Drum with double holder	218.78
633 20" x 14" Bass Drum with double holder	226.22
613 22" x 14" Bass Drum with double holder	231.53
615 24" x 14" Bass Drum with double holder	246.40

**ORANGE**

Single drum kit	To order
Double drum kit	To order

**PREMIER (VAT)**

<b>Snares:</b>	
33, 14 x 5 1/2"	72.50
35, 14 x 5 1/2"	76.50
36, 14 x 6 1/2"	80.00
1002, 14 x 5 1/2"	37.50
1005, 14 x 5 1/2"	38.50
1035, 14 x 5 1/2"	59.00
1036, 14 x 5 1/2"	63.00
2000, 14 x 5 1/2"	78.50
2001, 14 x 5 1/2"	79.00
2003, 14 x 5 1/2"	85.50
2005, 14 x 8"	87.00
2001, 14 x 4"	80.00
Outfits (w/out cymbals)	
B202 2 20" BD	400.50
B202 w 22" BD	402.00
D202 w 24" BD	414.00
D201	388.50
B201	390.00
B203	494.50
D203	503.50
B204	580.00
D204	589.00
304	488.50
B304	490.00
D304	502.00
305	535.50
B305	537.00
D305	549.00
308	573.50
B308	575.00
D308	587.00
604	473.00
B604	474.00
605	486.50
B605	493.00
D605	564.50
606	704.00
8606	707.00
D606	731.00
717 w 20" BD	648.50
B717 w 22" BD	650.00
D717 w 24" BD	662.00
808 w 20" BD	865.50
B808 w 22" BD	868.50
D808 w 24" BD	892.50
1030 20" BD	369.00
B1030 22" BD	373.50
D1030 24" BD	378.50
1031 w 20" BD	246.00
B1031 w 22" BD	250.00
D1031 w 24" BD	296.00
B3304	546.50
B3305	600.50
D3717	739.50
Bass Drums:	
124, 28 x 14"	100.50
125, 24 x 14"	96.00
126, 26 x 14"	99.50
127, 18 x 12"	73.50
130, 20 x 14"	82.50

132, 22 x 14"	84.00
142, 22 x 14"	96.00
144, 24 x 14"	105.00
1150, 20"	69.50
1152, 22"	74.00
1154, 24"	79.00
1161, 20 x 14"	61.00
1163, 22 x 14"	63.50
1170, 20 x 12"	54.50
1171, 20 x 14"	56.00
1173, 22 x 14"	59.00
1175, 24 x 12"	64.00
Timbales:	
531, 13 1/2 x 14 x 6	110.00
532, 13 1/2 x 14 x 6	102.00
531C	110.00
532C	102.00
Tom-Toms:	
112	33.50
113	36.50
114	44.00
115	51.00
116	54.00
118	57.00
333	54.50
340	60.00
342	51.00
346	77.00
348	86.00
433, 13 x 9"	48.50
435, 14 x 14"	63.50
436, 16 x 20"	76.50
440, 14 x 10"	54.00
442, 12 x 8"	44.50
444, 14 x 9"	51.00
445, 15 x 12"	61.50
446	69.50
448, 18 x 16"	76.50
1433, 13 x 8"	37.00
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

**ROSE-MORRIS**

**LUDWIG**

Outfits:	
995 Jazzette	690.00
980 Super Classic	755.00
983 Hollywood	860.00
1000 Mach IV	935.00
1005 Mach V	1050.00
2001 Octaplus	1699.59
2005 Quadruplus	1120.00
993 Pro Beat	1099.95
999 Deluxe Classic	785.00
989 Big Beat	899.95
985 Rock-Duo	1160.00
964 Super Big Beat	935.00
975 Triple Tom	1065.00
1001 Rock Machine	950.00
1007 Smoke 'n Fire	970.00
2007 Overdrive	1150.00
2003 Power Factory	1330.00
987 Super Classic 20"	740.00
999 Deluxe Classic 24"	805.00
997 Big Beat 24" bs	910.00
981/TP Tivoli 22"	1295.00
982/TP Tivoli 24"	1310.00
1003 Mach IV 24"	950.00
1006 Mach V 24"	1075.00
1004 Rock Machine	960.00
1009 Smoke 'n fire 26"	990.00
2006 Quadruplus 24"	1140
2008 Overdrive 24"	1160.00
2009 Overdrive 26"	1170.00
2100 Sound Projector	1175.00
2101 Sound Projector	1195.00
2110 Sound Projector	1495.00
2111 Sound Projector	1515.00
2004 Power Factory	
486	1345.00
992 Rock Duo 24"	1190.00
2002 Octaplus 24"	1725.00
<b>Snare Drums:</b>	
410 Supersensitive 5"	193.00
411 Supersensitive 5"	
6" x 5"	199.95
400 Supaphonic 5"	123.95
402 Supaphonic 6 1/2"	129.95
404 Acrolite	96.50
405 Piccolo 3"	113.95
418 Black Beauty 5"	220.00
419 Black Beauty 6 1/2"	224.00
416 Superphonic Black Beauty 5"	149.50
417 Superphonic Black Beauty 6 1/2"	154.00
407 White Vistalite 5"	84.00

**Stands and Fittings:**

201 Speed King Pedal	42.95
205 Ghost Pedal	59.95
1130 Tubular Hi-Hat stand	49.95
1374 Tubular s/d stand	40.95
1405 Tubular cymbal stand	36.95
1410 Tubular boom stand	49.95
1020 Tubular throne	39.95

Tom-Toms:	
342 12 x 8 Tom Tom	
Super Classic	107.50
944 13 x 9 Tom Tom	
Super Classic	109.95
946 14 x 10 Tom Tom	
Super Classic	114.50
947 15 x 12 Tom Tom	
Super Classic	123.50
348 14 x 14 Floor Tom	
Tom Super Classic	145.95
950 16 x 16 Floor Tom	
Tom Super Classic	159.95
952 18 x 16 Floor Tom	
Tom Super Classic	184.50
954 20 x 18 Floor Tom	
Tom Super Classic	214.50
487 6 x 5 1/2 Melodic Tom Tom	48.50
488 8 x 5 1/2 Melodic Tom Tom	49.95
489 10 x 6 1/2 Melodic Tom Tom	66.50
461 12 x 8 Melodic Tom Tom	72.00
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
465 16 x 14 Melodic Tom Tom	114.50
<b>Bass Drums:</b>	
320 20 x 14 Bass Drum Super Classic	205.50
922 22 x 14 Bass Drum Super Classic	219.95
924 24 x 14 Bass Drum Super Classic	237.50
926 26 x 14 Bass Drum Super Classic	252.95
For price of stainless steel drums, add approx. 10%.	
<b>Synare</b>	
Synare 1 Percussion Synth	799.00
Synare 3 Percussion Synth	170.00
<b>CYMBALS:</b>	
<b>Avedis Zildjian Products</b>	
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5242 10"	29.00
5244 12"	35.00
5243 13"	39.00
5244 14"	45.00
5245 15"	51.00
5246 16"	56.00
5247 17"	61.00
5249 19"	67.00
5220 20"	74.00
5261 21"	80.00
5262 22"	90.00
5345 24"	106.00
5346 26"	123.00
5347 28"	143.00
5348 30"	163.00
Zilco	
5321 8"	14.10
5322 13" hi-hats pr	44.20
5323 14" hi-hats pr	52.20
5324 17"	60.20
5325 18"	36.20
5326 20"	42.30
5327 22"	52.30
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5330 Pro-Set 2	123.00
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H-Jazz N	4.50
H-Rock N	4.50
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GT-7AN	2.25
GT-5BN	2.25
GT-2BN	2.25
GT-35N	2.25
(EACH)	
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DH770/5 drum kits	529.95
DH770/5 drum kits	599.95
DHU770/5 drum kits	674.95
D660/4 drums only	369.95
DH660/4 drum kits	449.95
DH660/4 drum kits	519.95
DHU660/4 drum kits	579.95
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7154 24" bass drum	119.95
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7443 13 x 9 tom tom	64.95
7440 14 x 10 tom tom	69.95
7446 16 x 16 floor tom	

# 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.

**DRUM KIT** for sale. 4 Olympic Premier drums (bass, snare 2 toms), 2 Maxwin concert toms, 2 Zyn cymbals & hi-hats. All stands etc. included. £200 the lot. Phone Parkstone 744738 after 6pm.

**NEW WAVE BAND** with austere image, original material, and pro outlook (recently formed) seeks keyboards/synth player and unusual guitarist. Influences include: Banshees, Ultravox, Joy Division, Wire, Numan, Ferry, Gabriel, Peter, Waterlooville (S. Hants) 53670.

**EXPERIENCED DRUMMER** — wishes to join professional band with creative musicians or help form band with semi-pro musicians of similar type with aim of becoming pro in near future. Further enquiries: Phone John — 041-773-0200.

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

**JAZZ-ROCK** American guitarist, 21. Holdsworth influence. Expressive; studio, session work experience. Mesa Boogie and modified strat, seeks band work in England, Sweden, Norway. Can travel. Dael Hauskins, 5421 Zola Ave., Pico Rivera, Calif. 90660, USA. 213-6954844.

**DRUMMER WANTED** to carry on the sound of "Alternative Paisley" with the "FEGS". Anyone considered if you don't mind your kit being booted. Phone Joe McGlynn — Bredilind 4174. Ambitious Paul Getty types need not apply. Ta!

**LYRIC WRITER** to form songwriting partnership with view to forming band: — Dave Rotherham 72603 after 6pm.

**FOR SALE:** — Burman Pro 2000 2 x 12 Combo. Immaculate condition. Phone: Hirwaun 0685 811457. £390 o.n.o. (Alan).

**FOR SALE:** (as new) Carlsbro, Marlin PA amplifier and 4 x 12 cabinet (with casters) £260. Phone: Harrogate 872733 after 6pm.

**GIBSON COLLECTION** for sale: — 1952 gold top Les Paul £750; early sixties Cherry ES345 stereo bar stop tailpiece £420; 1972 Gibson ES340 Walnut £395; Late sixties ES335 Cherry £405; 1952 Gibson 175 converted with twin humbuckers. £450; Phone: 01-590 2927.

**TEMPORARY FAULT** require drummer. Multi-influence pop/punk. Enthusiasm a must. London based. Gigs waiting. Basingstoke (0256) 24420.

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

**EXCHANGE.** Fender Precision Bass, Black with DiMarzio's and extra Tele Humbucking pickup for Fender Telecaster Bass (old type). Phone 0823 78635.

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

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

**SCORING** for more convenient copyrighting, £3.00/song — I don't write so no chance of plagiarism. Jon (qualified musician), Bristol 699507 after 6pm.

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

**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.

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

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

**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.

**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.

**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.

**GUITARIST/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 68889.

**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.

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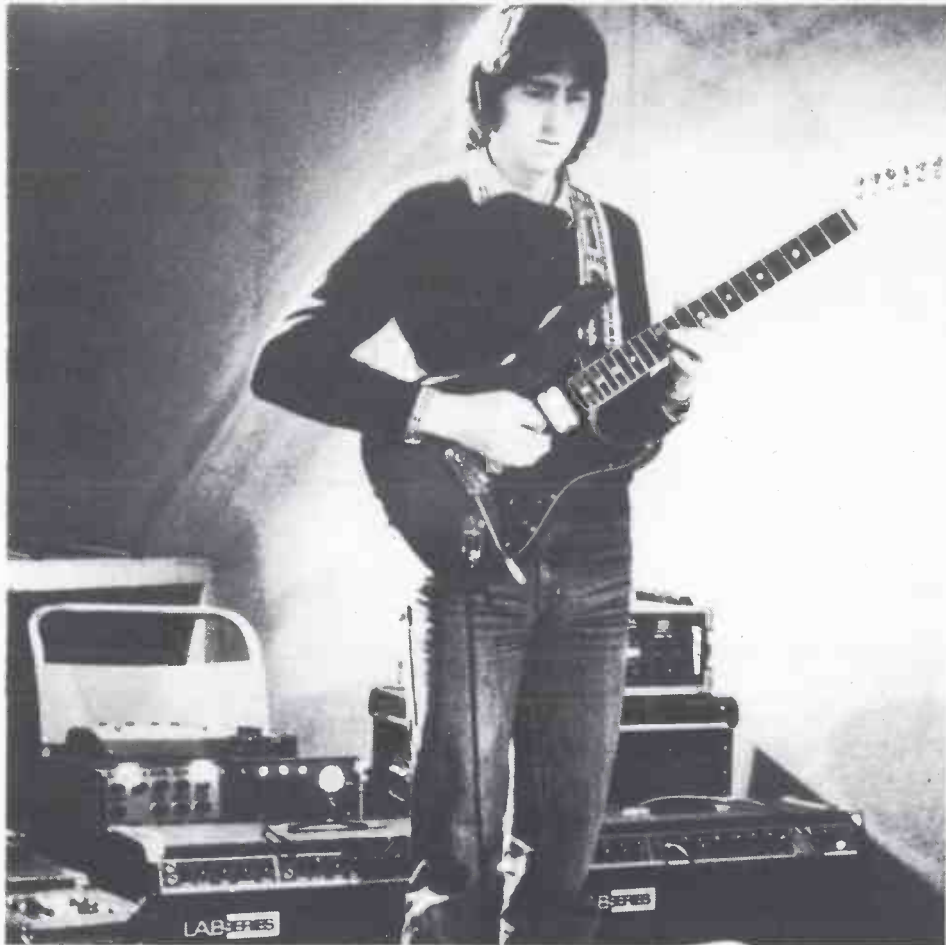
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