

July 1980
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BEAT

Instrumental

The great £10,000
Burns-Beat
Battle of The
Bands—entry
form inside

Wild Willy
Barrett

Chick Corea



Whitesnake

Instrument Reviews: A trio of Les Pauls,
WAL Pro II bass, Staccato Super Six kit,
Hohner Orchestra String Performer.

Sound International

incorporating **BEAT**
Instrumental

A New Look For Your Magazine

This time next month, you'll be thumbing through a new-look musician's magazine. Because from the August issue, the two best British musician's monthlies will be getting together, joining forces to offer you an even better, bigger, more interesting magazine. You probably know which magazines we mean: you're reading one of them now, *Beat Instrumental*. The other magazine is *Sound International*, which, since its first issue in May 1978 has established itself as the reliable monthly, offering unbiased reviews, up-to-date news and opinion, and unrivalled coverage of the music scene for the musician. From the beginning of August, the magazine to look out for is *Sound International incorporating Beat Instrumental*. Keep your eyes open for the new logo which brings you the best of two great publications.

What will this move mean to you, the reader? It'll mean a bigger magazine, with more pages devoted exclusively to the needs of the musician, combining the best of both publications. Many of the regular columns in *Beat Instrumental* are being continued, and you'll see the same, top quality coverage of everything in the music scene that's important to you, *plus more reviews of instruments and gear, more interviews with the industry's personalities, more news, and more room for you, the reader, to ask questions and get useful answers.* Look out for the August issue of *Sound International incorporating Beat Instrumental* and tell us what you think of the new look. Write to us about the things you want to read, and help us to make the best musician's monthly even better. Take a look at some of the articles you can read in next month's issue:

Joan Armatrading: an in-depth interview with this star performer *plus* an analysis of her stage setup and techniques

Acoustic Guitars: A panel of working musicians examines a wide range of current instruments in all price ranges

Muscle Music: A profile of one of the country's most successful PA companies – an insight into how the professionals get a good live sound

The DIY Studio: A series looking at how to set up a small studio, including all the legal and technical hassles to look out for – and how to get round them

PLUS: Reviews and articles on instruments and playing – everything you need to know . . . and even more .so interest you, including many of the regular columns.

Look out for the new-look *Sound International incorporating Beat Instrumental* – it's the best musician's monthly and now it's bigger and better than ever before. If you can, meet us at the Olympia British Music Fair, and talk to us about the magazine; help us to help you: make it the magazine that gives you what you want – with no compromise!

Richard Elen – Editor

BEAT

Instrumental

WRITTEN FOR
MUSICIANS
BY MUSICIANS

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WHITESNAKE

Jackie Bailey tangles with the serpent



Mention Deep Purple, and you set David Coverdale bristling with anger.

As lead singer with the legendary Purple, David saw Heavy Rock make its first real breakthrough from underground status into the Pop charts, with the million-selling *Black Night*, opening the doors for dozens of other hopefuls waiting in the wings. But only two years later, bitter power struggles had started to undermine the band.

David has obviously still to recover from the scars.

Since Deep Purple split in 1975, Heavy Rock has been buried under the New Wave deluge — and re-emerged, rechristened Heavy Metal, with the unpronounceable NWOBHM labelling the revival.

And David is back with it, this time fronting the six-man Whitesnake, one of the several Deep Purple offshoots who are heading back to the forefront of the British rock scene.

But this time, he insists, things are different.

With three former Deep Purple

members now in Whitesnake, it's impossible to ignore the musical influences. But David said, "Deep Purple blew themselves out on their own egos.

"It got ridiculous. If one person had a ten-minute solo, the other had to have exactly the same... The power struggle dominated everything, and the music was shoved into second place."

He admits that when Whitesnake fans do things like yell for Ritchie Blackmore, as one did at a recent gig in Birmingham, it makes him angry.

"But in a way it was good — because then I kicked ass for the rest of the set," he said.

Whitesnake's brand of Blues-based Heavy Rock has sent them in less than three years from playing the smallest clubs to being well on the road to the Rock giant status Deep Purple once had.

Their debut album "Trouble" has just been re-released on Liberty/United Records, they have a top twenty single "Fool

For Your Loving" under their belts, and the week they played in Birmingham, they heard that their third album "Ready An' Willing" had rocketed from No. 17 to No. 6 in just seven short days.

David has sound backing for his belief that "we're definitely going to be successful. This is simply a bloody good band, with musicians who are dynamite".

And he is not about to let the critics get him down. He has won plenty of knocks for the band's "guicho" lyrics — most of which he writes.

But he said: "Whatever you do, someone isn't going to like it. We were branded by the cover of "Lovehunter" which had us straddled across prostrate women — but we stand by what the artist did."

"He heard the title track, and that was how he saw it. But if you actually listen to the lyrics, about 60 per cent of them show the man as firmly under a woman's thumb."

But Whitesnake have learned their lesson from Purple's

mistakes.

"We're very conscious that the solos can't be allowed to take over. Okay, we let everyone have a chance to show off — but it's fitted into the context of the songs. Deep Purple did four, maybe five numbers per set — now was that padding or was that padding? Whitesnake will go through maybe 16 tight tracks in an evening," David said.

The Whitesnake story began in 1977, when David met lead guitarist Bernie Marsden in Munich.

Bernie had just come through the fiasco of Paice, Ashton, Lord, the short-lived remainder of the Deep Purple stable who made a disastrous bid to form a new band after David left to go solo.

Paice, Ashton, Lord went for a big production show, with a six-horn section and dancing girls, and collapsed after just five gigs.

"The kids just didn't know what to make of it. I don't think anyone was ready for it," Bernie

said. But he and David instantly hit it off at their meeting.

"There was this sort of spark," Bernie recalls. "We sat down and wrote a song together the first afternoon — which eventually became "Come On".

"And that is something really unusual — because guitarists have this reputation for being the most difficult people in the business to work with."

The spark spread — Bernie and David were joined by ex-Deep Purple keyboards player Jon Lord, a second guitarist Mickey Moody, who had played on David's solo albums and knew David from his art college days in Middlesbrough, Neil Murray on bass guitar, and finally Ian Paice joined last year, replacing Dave Dowle on drums.

But, after the Paice, Ashton, Lord experience, the band were determined to start small. They headed for the tiny clubs with the minimum of equipment, and played for £60 or £100 a night.

"We were criticised for that too," Bernie said. "People were saying it was our own fault, that we chose to do it. That's true — but we felt it was the only way to start.

"We had all been around, some of us in really big bands — but this was starting again, and we knew we had to build from the bottom up."

Two years, and three successful tours later, including one with The Police, who are one of the few New Wave bands that have a lot of respect for Whitesnake, the picture is dramatically different.

It costs, says David, "between £8,000 and £10,000 a week to keep us off the road — so God knows what it is when we're touring." The band keep a road crew of up to 18 on permanent retainers. While they are adamant that they won't go for the stage gimmicks and laser light spectacles other Heavy Rock bands opt for, which they see as "just a cover up for bad musicianship in most cases," they use more than 300 lights on-stage.

"It may look fairly subtle — but nobody knows what it's like



'It terrifies me to take some equipment on the road — especially things like my 1959 Gibson Les Paul'

to be under them. Micky recently collapsed on-stage from heat exhaustion. It's like standing next to a bonfire and not being able to move away," Bernie said.

And for their current tour, which ends at Hammersmith Odeon on June 24th, Whitesnake have treated themselves to a completely new rig.

"We weren't happy with our old PA, so we had long discussions about it with Tasco, who arrange all our equipment for us," Bernie said. "What we ended up with was a Harwell Audio System, which is a pretty

unusual rig to take on the road. It cost an absolute fortune, and there's so much of it that normally it would only be set up somewhere like the London Palladium, for a permanent residency, for instance. But we're glad we took it on — we're really pleased with the sound quality so far. Everything is a lot sharper, more distinct."

But touring with that amount of valuable equipment brings its headaches, he said. "It terrifies me to take some of it on the road — especially things like my 1959 Gibson Les Paul.

"It only goes with me because I'd be lost without it.

I've had it for about six years, and use it all the time."

Bernie has a whole collection of guitars at the converted schoolhouse he lives in near Reading, which he has just completely revamped in time for his wedding in June.

On tour, he takes with him the precious Les Paul, a custom-made Gibson twin-neck, a custom-built Explorer and a Gibson SG Standard.

But both Bernie and Mickey Moody rate the old Les Paul's as their first love.

Bernie said: "For me it's the perfect guitar for what I do. And that's odd in a way, because I do the really hard-driving lead guitar on-stage while Micky gets a richer, more Blues-based sound.

"It just shows how versatile a guitar it is. We sound completely different, but we both use the same instrument."

Bernie, like most rock guitarists, taught himself to play. "I started when I was about 15 on a battered old guitar. At first I was just into Beatles and Shadows numbers — then a cousin of mine who was playing in a band in Liverpool during the whole Merseybeat era introduced me to bands like the Yardbirds. But the real revelation for me was hearing Clapton play with John Mayall. That was it. He was definitely my biggest influence, and I think on almost every lead guitarist around at that time. He really revolutionised rock," he said.

Micky is one of the rare rock guitarists who had lessons — including lessons in Classical guitar playing. But he too counts Eric Clapton as his major influence.

"My dad got me my first guitar when I was 12, and arranged for lessons," he said.

"It was a really bad acoustic guitar, with a butterfly on it and a terrible high action. It cost £2.10.0 — and when I got my first electric guitar, my dad sold it back to the same second-hand shop he bought it from in Middlesbrough. He was a pretty astute businessman, my dad!"

Micky's second guitar was a

READY AN' WILLING

Harmony Roy Sneck "probably the only one ever made!" But at 15 he bought his first Fender Telecaster on hire purchase.

"That was what everyone was using at the time — but after I'd heard Clapton play, all I ever wanted was an old Les Paul," Micky said.

"I can remember when they just weren't in vogue, and there were some great old guitars knocking around for really ridiculous prices — about £100. Now they'll set you back about £3,000 — if you can get one.

"They're collector's items. People say you can get the same sound out of a new Les Paul, but I don't go along with that. That string-bending, nicely distorted sound that Clapton and maybe Jimmy Page were producing around that time just doesn't come across on a new guitar. Maybe it's just a romantic notion — but I think most guitarists are pretty romantic people. There's something sensual about a guitar. It warms to the person who's playing it, becomes part of you, part of your body."

Micky went into the music business almost straight from school, after a short brush with accounting, "which I just hated."

He met David, who was studying art in nearby Redcar, when they were both playing with a local band Tramlane. But while David went on to join Deep Purple and moved to America, Micky shuttled between London and the North, playing with a flower power outfit "The Wild Flowers", a soul band "Lucas and the Mike Cotton Sound" and doing a spell with Zoot Money before joining SNAFU. Although he and David kept vaguely in touch, it was not until Micky played on David's solo albums just before the formation of Whitesnake that the two began seeing each other regularly again.

"We still don't socialise very much when we aren't working together. Apart from Bernie and Neil, we all have wives and families, and after living together for 24 hours a day on tour, you need a break," he said.

But on the road, it's a sense of humour which saves the band from falling into the Deep Purple



ego-trip trap, he says. "There are bound to be tiffs — but I think now we have all been around long enough to know how to stop them getting out of hand, not to take everything too seriously."

When Whitesnake decide to take time out for a laugh, they hold nothing back. One of Bernie's exploits on their first night in Birmingham was to order a pantomime horse from a local theatre company in the early hours of the morning and parade around their hotel in it.

"Another thing that sets us all howling is when we play some of Micky's early recordings," he grinned. It's not nasty laughter — we all went through the same thing. It's just that the early efforts were so bad — but

marvellous in their own way. You don't realise how you progress until you do things like that.

"But one of the reasons I'm quite grateful for the way I got into music is that there is nothing like that on record for me!"

Unlike Micky, Bernie tried "just about every job under the sun" before turning pro at the relatively late age of 22 in 1973.

"All I ever really wanted to do was play lead guitar — but I ended up with all these amazingly awful jobs. At one point I was earning about £3.00 a week as a ladies hairdresser — and dashing home to spend days practising on guitar in every spare minute. Well — at least it stopped me being scared of

women!

"But part of the reason I didn't join a band right away is that I was an arrogant little sod. I used to do terrible things — like walk off-stage in the middle of a gig, saying "I'm too good for this lot!"

"Not that I really believed it, but I think you do have to sell yourself, say to yourself that you have one goal, which is to be the best lead guitarist in the world.

"If you're going to end up in a situation where some chick can say to you "You can't do the gig on Tuesday, we're going to my mother's — well, then you have to accept that you're only going to be playing for fun. You have to be selfish to get there; there are so many bands around at the moment who just can't play. Okay, you make a single like "Geno" and it gets to No. 1 — but half of the bands who do that are never heard of again.

"That's why I'd say to anybody "don't push it," take your time. Apart from a couple of singles with Cozy Powell, I was with my third band, Babe Ruth, before I even saw the inside of a recording studio.

"But by then, I had gained so much good experience from be-

'I was earning about £3.00 a week as a ladies hairdresser and dashing home to spend days practising on guitar'

ing out on the road all the time, from doing the small clubs and the University circuit and being forced to cope with all the problems.

"It does take time to get it all sorted out. Even The Police, when we toured with them, and who we knew instinctively were going to be enormous, right from the beginning, were having a whole load of problems on-stage. But I would also say "Do it totally, or don't do it at all."

"I remember in the very early days an old man came up to me at a gig and told me "It doesn't matter whether they like what you're doing or hate what you're doing — as long as they talk about you.

"And I've never forgotten that."

Nowadays, Bernie confesses: "I'm a perfectionist, I still feel I have to play my way — but I'm also more professional about things. I think that's important now — I wouldn't act like I did in the past."

Micky had different advice to give.

"I don't think it's at all a bad thing to get lessons, to have training," he said.

"Yes, it can be pretty monotonous — but I'm really glad I did it now. The Classical lessons especially helped me a lot, and I still keep a lot of interest in Classical guitar, it was really valuable experience."

On-stage, Micky uses mostly a 1953 Les Paul Gold Top, and a 1958 Les Paul Standard, which he bought from Mick Ralphs of Bad Company.

"For slide playing I use a Washburn, and the guitar is open tuned," he said. "I also have a whole collection of guitars at home, but those are the ones I take on tour with me."

With such a heavy Blues influence on Micky and Bernie's playing, bass guitarist Neil Murray is slightly odd-man out. The 29-year-old who looks ten years younger has his roots in Jazz-Rock — and is also the one who takes the most interest in the technical and production side.

Neil came to Whitesnake through, among other bands, the Jazz-Rock outfit Landscape, who are concentrating all their energy on putting the textbooks on silicone chip

'We're pretty big in Japan, not so much in Europe — and we think we've gone as far as we can in Britain'

technology out of date before they reach the publishers, developing robot drummers and featuring the only lyricist in use in the country today.

But Neil said: "Although I love bands like Spyro Gyra, this is the sort of music I wanted to do, and I'm really enjoying it. The band know they are good, know they are right together.

"Whitesnake isn't the sort of band you could have auditioned for, because so much depends on who you know and how you see things."

Whitesnake are now squaring up to face the next hurdle — America.

Once the tour is over they will be back in the recording studios for two or three weeks, to put down tracks for a fourth album, still untitled.

Then there will be a short break, before they set off on a US tour in September. There will also be a couple of summer festival gigs, including Reading in August, and tours of Japan and Australia are being lined up for late 1980.

David said: "We're pretty big in Japan, not so much in Europe — and we think we've gone as far as we can in Britain. But we have still really got to crack America."

For Bernie it will be a first tour of the States, and he said: "I'm really looking forward to it. If I could say I had one goal now, it is to be successful — or to carry on being successful.

"But that's the trouble, staying here would just mean maintaining what we have got. The States is another challenge."

Whatever the 80s have in store for Whitesnake, it will be a democratically-run future, David says. Everyone will be getting an equal share of any limelight that's going on-stage.

Bernie, for one, is happy about that. "One of the things that is best about going out on-stage, apart from the boost we all get from the kids responding to us, is knowing that you are in a good band, a band who will be watching out for you every minute you are out there, and cover for you.

And David had the final word: "When you come down to it the only important thing is the "communion" that goes on between the band and the kids in the audience. You can label us what you like — Heavy Metal, Heavy Rock — but there are no words to describe the experience of getting out there and playing."

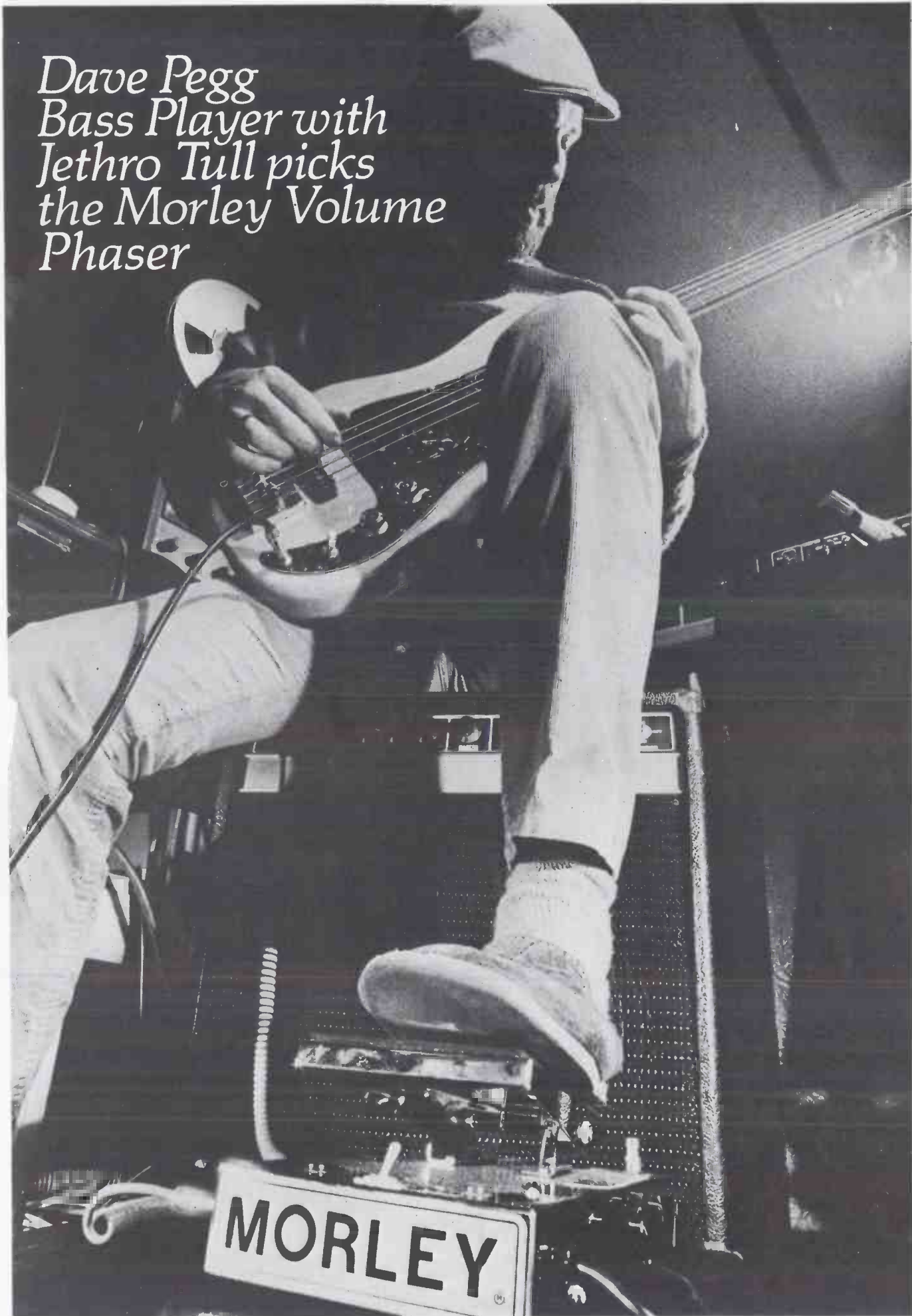


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TONY HORKINS EXAMINES The Wild guitars of Willy Barrett



Wild Willy Barrett with his Practical Wireless bass.

I can still remember vividly the first time I saw Otway and Barrett. It's not the sort of thing you forget in a hurry. Their performance ended abruptly when Otway jumped on the amp, which gave way under stress and the said performer ended up on his arse. Barrett looked heavenwards, removed his guitar and left the stage. And that was on TV!

Shortly after this memorable appearance everyone was singing "Cor baby, that's really free", latching onto the catchphrase as it poured its way out of the radio. Somehow Otway and Barrett had themselves a hit. The obligatory tour and album followed (the album part-

produced by Pete Townsend) and before they knew it a whole TV documentary was filmed and aired about them.

Sometimes they performed with a band, sometimes without one. And once Barrett never even showed up (there was football on TV) so Otway did it alone. However, with the football season well and truly over Barrett is back to give his old mate a hand.

Otway and Barrett live is something to savour and enjoy. They play unrehearsed, messy, untidy and constantly look surprised that anyone's bothered to turn up, let alone applaud. Barrett's girlfriend, the very lovely Yvonne, told me they

only got together for a quick rehearsal in the front room the day before the tour. It showed great too, but it was great fun.

I met up with Barrett when he and Otway were recording a Radio 1 'In Concert' programme. When he'd finished making bets with DJ Pete Drummond over the result of the FA cup final (Barrett won £30 incidently) he showed me around the many guitars that have become his trade-mark. Anyone that's seen him live will know that nothing he straps around his neck looks or sounds quite like anything else. We started off with the bass.

"I was doing a recording session and needed a bass guitar, went in the kitchen and there was a bass guitar in bits in a box. It was a Practical Wire-

less kit which I screwed together, put the pick-up from an old banjo on it, put some strings on it and went and finished a hit single."

I see you've pulled the frets out.

"Well the frets were out, hopelessly. Whoever made it doesn't play the guitar."

If you look at the picture somewhere over the page you'll notice the machine heads screwed into the wrong side of the head at a rather strange angle. As with everything else there's a story behind that too.

"I asked someone to go out and get some machine heads for it but he came back with these ones, which were too big. This was the only way I could think of to put them on. I could have put a big metal plate on but that



The Schitstic Mk VI with 'messy looking Framus twin neck'.

would have been too much work and a bit unnecessary. It looks better like that as well."

As of yet there's no name for this guitar, so this is where you come in. For the guy that can suggest a funny and suitable name for it Willy will award £50 — honest. Send your entries to Chris France, Tower Cottage, 15 Vaddon Rd, Mursley, Milton Keynes.

Barrett says the bass is like nothing else he's ever tried, but the only other bass he's owned was a Fender Precision, and he didn't like that.

"The thing with instruments is that if you buy a Fender it's very hard to make it sound unlike a Fender."

The next thing we had a look at was his pedal steel guitar on wheels, affectionately called 'The Schitstic Mk VI — with brakes'. I remarked that it

looked much more elaborate than his previous one, The Schitstic Mk V — without brakes.

"The very, very first one was something that my old man made. He really got into pedal steel's and he was trying to figure out how they made the notes sustain. He thought the theory lay in long strings because he saw this picture on an album cover and he calculated the guy was that high sitting down. So assuming he was six foot tall his guitar was this long. So he made this

bloody great guitar and the strings wouldn't go up to pitch by about four tones. I found out a few years later that the guy on the album cover was only about five foot two, so he'd got all his proportions wrong."

That was the Schitstic Mk I, and it wasn't long before it had a set of wheels beneath it. The Mk IV was the first wheeled pedal steel to have a Framus board on it, and when it fell apart the Mk V was born. That was about two years ago and now that he's back on the road again it was time to build another. Voila —

the Mk VI.

"I thought this rather messy looking Framus twin neck would be ideal for the job. I got the back wheels from a council lawnmower and just put it together."

Next in line was the near legendary Les Dawson guitar (Les Paul — geddit?) which kind of looks like a lump of wood and iron with a neck on it — which it more or less is.

"My old man made this when he heard Hank Marvin. He thought "Fuck me, listen to that guitar sound, I'm going to make myself an electric guitar." He made it with a different shape but I carved it here and there to make it easier to play and to make it look different. It looked quite horrendous before. The pick-up is from an old Columbus Les Paul copy."

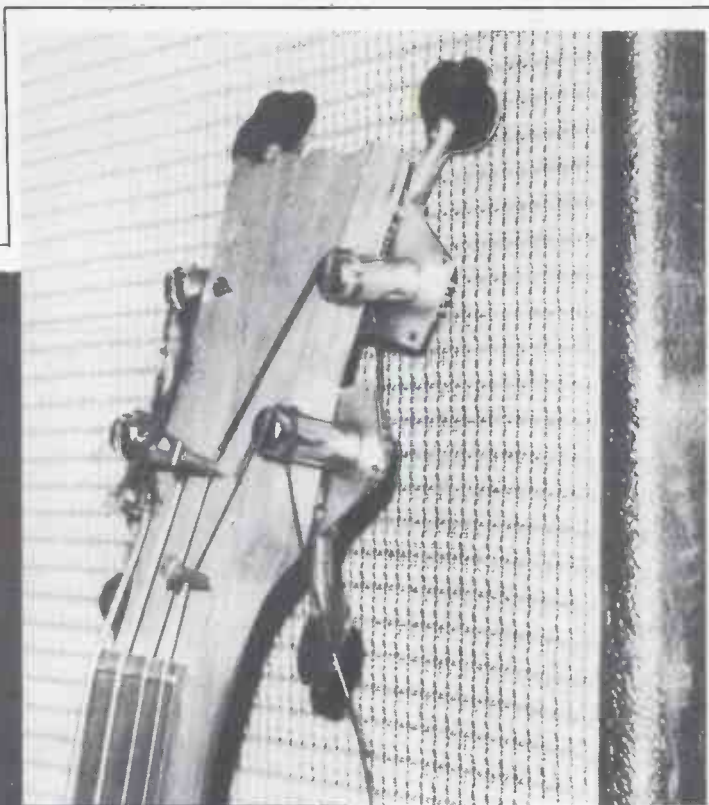
It looks like an acoustic neck.

"It is. It came from a guitar years and years ago, pre-war, that finally collapsed on the settee. The next time I saw it was down the garden hanging on the washing line with this lump of wood down the bottom and my old man raving about Hank Marvin."

Apart from that the guitar has no truss rod, but it does have a genuine set of Schaller machine heads nicked off his Bongo guitar (more of that later) as the old ones finally gave up. When asked to describe the guitars tonal characteristics he replies dryly with "strange", though he is happy to own something that no-one else owns, or would probably want to. Oh yes, when describing the effects of the tone control he added it makes the guitar sound go from "Nasty", to "Fucking horrible", and he's not wrong.

And finally there's the Bongo guitar.

"This is a guitar which somebody left at my house a year ago and it's called the Bongo guitar or ... (he turns it upside-down) ... the Skull guitar. It's quite a normal guitar really apart from adding the set of electric bongos I had. It was a twelve-string Dan-Elektron neck with an Ernie Bumhole body, but I took six of the machine heads out and put them on the Les Dawson. The body is made of hardboard and the guitar sounds a lot better now I've



The Practical Wireless bass showing above its outside machine heads.

Think of a witty and appropriate name for this instrument and win £50 from Willy.

ENTRIES TO CHRIS FRANCE (SEE COPY)



The Bongo and Les Dawson guitars side by side.

added the bongos as its filled the body up."

Before being allowed to pass through the Yamaha combo he uses, the signal has to suffer further degradation by going through various effects pedals.

"I used to use a phaser and a fuzz box, but the batteries ran out on the phaser so now I just use the fuzz box."

Willy had told me earlier that his real love was acoustic guitar playing. I mentioned how much I enjoyed the acoustic picking on Bluey Green from the first album, to which he replied "That?! One handed stuff ...". Acoustics he owns include a Jones nylon strung guitar, and an old Tatay.

"I do a lot of Blues stuff on that, which is what I really enjoy. It's something I'll be doing in twenty years time."

So what sort of music do you listen to now.

"I don't. I don't like music. There's nothing I can just sit down and listen to. I find it so damn boring. My only involvement with music really is playing and doing the odd gig. I enjoy wheeling and dealing ..."

Which brings us neatly around to Barrett's newest venture — Red Eye Records, his break into the world of the independent record label. How

do you go about actually starting up your own label?

"Well it's like anything else. If you decide you're going to do something you just go out and do it. You find someone to do the distribution, if you can ..."

Do you mean major companies?

"No, major companies are just so much shit. Spartan are doing ours, they know how to handle it. The main thing I'm interested in is having complete control over what I do, where it goes, and how it's done."

"I hate music"

With distribution sorted out, very mundane things follow. "Things like your letter-heads, publicity and hiring people to do the jobs."

Then there's other small details like signing your acts ...

"Well first of all I signed myself, with a three year option, and gave myself a huge advance. Then there's this young guy called Eddie Stanton, who I believe is a huge star. He's a singer/songwriter and he used to play in a band called Eater, who were absolutely dire. We recorded an album in a day

and a half, me producing.

"Also we hope to give him a residency at the Rainbow. It costs a lot of money but it should be interesting. To begin with only about 150 will turn up, but by the end of the residency there could well be ... 200! It's not really something we'll make money out of, but it's something I want to do."

"Also on the label is a classical guitarist by the name of John Cadman, who is also very good. We've just done an album that will be out in September time."

As a small label, how do you handle the promotion.

"Well we go through other people. We come up with the ideas and the money to do it."

Once the label gets off the ground if Willy, or his partner Chris France, see or hear anything interesting — "It doesn't have to be commercial", he says — the process of getting a record out is a fairly simple one.

However, the first album to be put out on Red Eye Records is his own, titled 'The Crazy Kong Demo Album'.

"Basically it's a tape of demos I did six or seven years ago, put out with the theory that the demo is really better than the master. In this case the demos certainly are better than the

masters. That should be out in about July.

In the meantime the Otway and Barrett partnership plan to embark on a tour of England where they're playing just the tiniest of places. There's no entry fee, but you must own a copy of their new single, 'DK50/80', which Barrett promises will be a smash.

The single which wasn't a smash was the previous one, 'Birthday Boy', on which Willy did all the instrumentation, including a rather interesting drum loop.

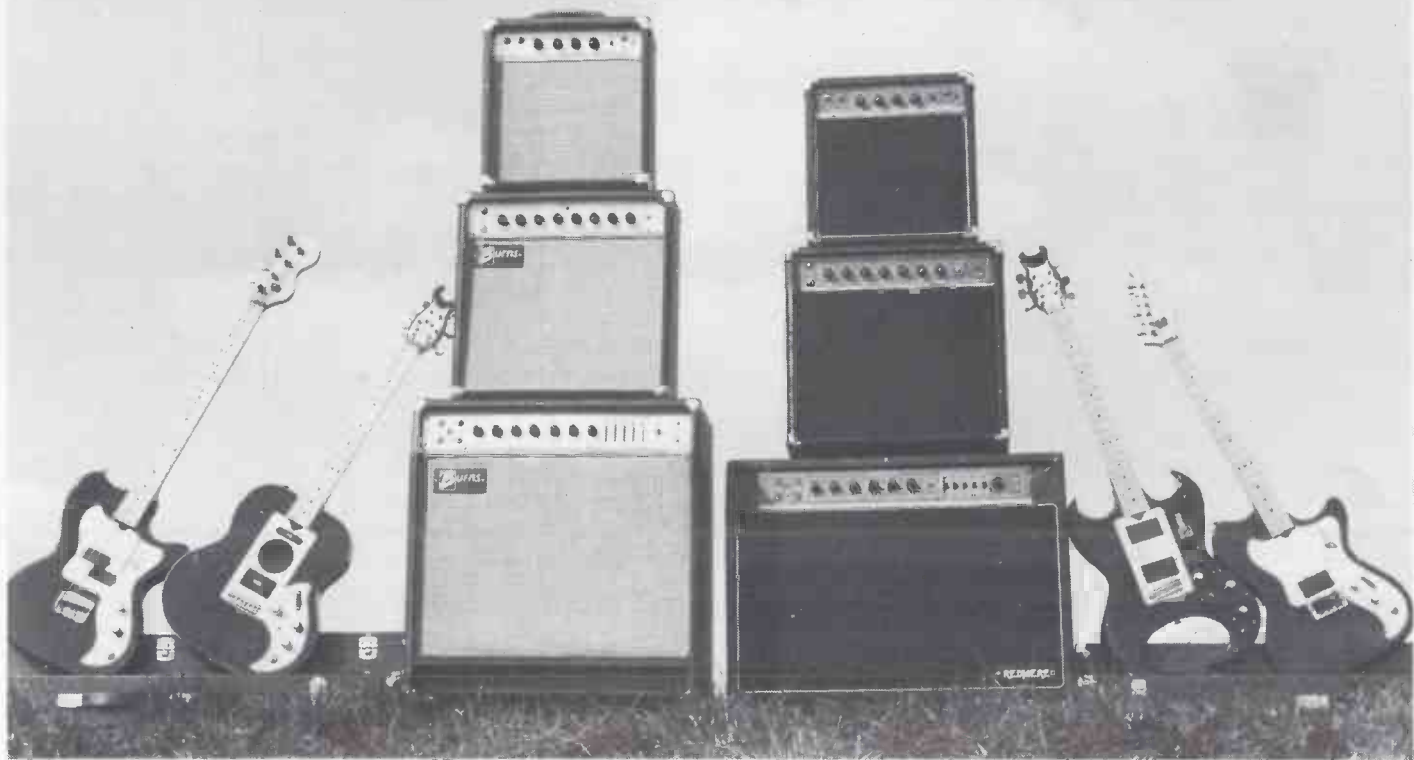
"Otway wanted a continuous galloping drum sound with the occasional open hi-hat off-beat. So I recorded the galloping beat on a tom-tom and sped it up then looped it. That was on one channel, and on another I recorded the off-beats by hitting a cymbal then holding it. To relieve the monotony I cut out the odd cymbal beat on the mixing desk."

A rare moment of calculation in the bizarre world of Otway and Barrett.



Willy demonstrates why the Bongo guitar is sometimes referred to as The Skull.

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Jim Burns, the man who made the competition possible.

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NUMBER OF MEMBERS

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A few weeks ago the Royal Festival Hall was privileged to host one of the rare appearances of jazz-rock musician and keyboard man, Chick Corea, who played in concert with Vibraphonist, Gary Burton.

Chick has shown his virtuosity as a dedicated, professional and original Jazz musician for some twenty years. Having played with such living legends as Miles Davis and Stan Getz, plus his own, unique band, "Return To Forever" (as well as many other intriguing solo departures) he has proved conclusively that the expression of creative energy Jazz music is unbounded. He has helped to contribute greatly towards the public acceptance and understanding of Jazz-Rock, a fusion of Rock rhythms and intricate Jazz improvisation with a multitude of instruments. He has demonstrated, even to the most sceptical of Jazz purists, that the spirit of Jazz, far from being cheapened, is enhanced and enriched by the use of electronic instruments to the maximum creative effect, especially the electric piano which he has developed as an integral part of the modern Jazz-Rock line-up.

Apart from his own substantial contribution to the extension of jazz music structure, he has attracted some wonderfully gifted musicians around him. Stanley Clarke first became known as a result of his musical fusion with Chick. Others include Airto Moreira, Lenny White, Jean-Luc Ponty, Bill Connors, Joe Farrell, Al DiMeola, Steve Gadd and Herbie Hancock, to name only a few.

Before the concert on Saturday May 17, I managed to talk to Chick about his musical past and especially his own philosophy of music. I was concerned, particularly, to know about the musical influences which had guided him since the age of 4, when he first learned classical piano.

CHICK: Fortunately music was never forced upon me. My father was a Jazz musician and both my parents were very caring to let me pursue my own way and to do it as I wished.

Q: At what stage do you think you first became interested in



C'EST CHICK

*A new slant on the career of veteran piano player
Chick Corea by Mark Tyson*

playing Jazz?

CHICK: Since I remember sitting in the high chair at a very early age, hanging around with my father and his musician friends after the evening's gig. When I was sitting around the table eating eggs and feeling very comfortable in everyone's company. I kinda always knew that I would play music.

Q: You must have been influenced by a lot of the earlier Jazz musicians, particularly, through your father.

CHICK: Yeah, I grew up with

Be-Bop.

Q: That was in the Forties?

CHICK: Yeah, that's right. My father had a stack of old 78 records and Dizzy Gillespie and Charlie Parker were pouring out of the speakers. That was the first music I heard.

Q: You must have been very concerned with the particular sounds you've created throughout the years. You've made many changes, some of

them quite revolutionary, in your line-up and approach to each new album. Which ones stand out in your mind as being the most significant?

CHICK: From sitting where I'm sitting, each one has been quite a mountain — since it's the one I'm doing at the moment! I love to continue to find new vistas which have more to do with the spirit than with

techniques of sound and music.

Q: Did you go out and deliberately choose the different musicians you've played with or did they all just come together at the right time?

CHICK: A little bit of both, I guess. I'm kinda particular about the musicians in my band. I like to play with musicians who are involved in their art as deeply as I am. That's a little bit rare, but birds of a feather find their flock eventually. More recently I tend to play less and less with musicians of my own generation. Ten years ago I was the side man for a lot of bands and therefore played with a lot of musicians around my age. These days I tend to play with younger and younger musicians. There's no ready-made group any place; it's something that has to be worked on.

Q: How did you find Stanley Clarke for example?

CHICK: I played one week in Joe Henderson's band and in walked Stanley who was the bass player. We are playing in his home town, Philadelphia. We struck up a great musical relationship.

Q: And how did you get to play with Miles Davis?

CHICK: I've known Tony Williams for some time and he was the drummer with Miles Davis in 1966. I've known Tony since Boston — we're both

Bostonians. We used to have a little group together in the Fifties.

There was a point where Herbie Hancock was on his honeymoon in Brazil and Miles had a gig in a club in Baltimore. So I came for one weekend as a replacement for Herbie on the strength of Tony's recommendation. It worked out, through one thing after another, with Herbie wanting to leave. So I just stayed on with the band for three years.

Q: I believe that you were impressed with Miles Davis since you saw him in 1959. At that time did you ever imagine that you'd ever be playing with him?

CHICK: I would imagine it constantly. It was one of my musical goals to work with him because he was one of the musicians I learned so much from. I actually saw him in Boston before 1959 when he had John Coltrane, Cannonball Aderley Jimmy Cobb, Paul Chambers and a strange white guy on the piano named Bill Evans. I just followed Miles' work through the years.

Q: When I look back on the days of "Return To Forever" it strikes me that they were high energy days for you. I enjoyed all those albums very much, especially "Hymn of The Seventh Galaxy"

and the three albums you made without a change of line-up when Stan Clarke, Lenny White, and Al DiMeola were together. Was that a successful time for you?

CHICK: Well now that I look back on it, I was really floundering a lot. It was an exciting period — I was learning all the time. Jazz-Rock, in those days, seemed to be called a new thing and we did a hell of a lot of tours and gigs. Certainly the extensive use of amplification was a new thing.

Q: When you produced the "Mad Hatter" album you were heavily influenced by Bartok. Are you interested in building a bridge between Jazz and Classical music?

CHICK: It hasn't been with the idea of making a bridge so much as developing as a composer. As a Jazz musician my work has been limited to writing songs and shorter structures to bounce off and improvise from. But I find I really enjoy composing a complete work of music. I began to mess with the string quartet, and around the time of the "Mad Hatter" I thought I'd write a string quartet to use some of the flow that I learned to capture from Bartok. It's kind

of a hat-tip to Bartok that piece.

Q: Now there are some people who will listen to, say, Charlie Parker, for example, but who draw an emphatic line at anything remotely electronic. How do you feel about that, given that you've been, more or less, a pioneer in using electronic instrumentation?

CHICK: There's a very pure definition of the word instrument in any good dictionary which unemotionally describes an instrument as a tool which one uses to achieve a result of some kind. I think there could be a lot more creation of new instruments although sometimes I think the opposite way as well. The piano, for example, has an incredible tradition, and has been composed on and developed in such a way that it now has an agreeable ring to people's ears. But any instrument is just a tool and if it's used beautifully it produces beautiful effects.

Q: Do you prefer to play acoustic piano or electric piano?

CHICK: I love different musical situations because I love to create different games and worlds with music. Acoustic piano is useful to create certain feelings. One of the ways I like acoustic piano best is virtually by itself. It's made to be played by itself. This combination with Gary works perfectly. I also like the acoustic piano for small groups. I don't feel really comfortable with the acoustic piano and drums. Sometimes it depends on the tuning of the drums and the sensitivity of the drummer, but immediately I'm in a volume battle with drums. As a matter of fact I've done some research into the combination of acoustic piano and drums when I was doing some music for Dave Holland and the group called "Circle". Dave and myself and the drummer, Barry Alshall, got together in a loft in New York and we spent some time trying to work out a way that a small grand piano can become acoustically compatible with a set of drums. Because there wasn't much we could change about the piano we had to alter things about the drums: the tuning of them, the size of them — until eventually I found that it wasn't the drums so much as the cymbals. This



was because the frequency range which the cymbals cover pretty much parallels the mid to upper register of the piano, which is that part of the piano which a jazz pianist tends to play his lines with. As soon as the drummer goes on the right cymbal it abolishes the top end of the piano. So then we found a kind of cymbal which worked; it was a light sound, it kept its percussion and didn't ring all over the place.

Q: Sometimes artists complain bitterly that the studio ruins the natural feel of their music. You might go in and record what you consider to be an excellent take and after they've finished with it in the studio it doesn't sound exactly as you heard it originally.

CHICK: That's a very interesting thing because every artist has an idea of what he wants to achieve but always, the process of making it real and putting it into the world brings in so many unseen factors. In your imagination you have complete control. One of the challenges of life is to coordinate with the physical world and with other people in a way that you make things go as close to your original plan as possible. The root of the problem, though, lies in being more causative in relation to the actual environment you're dealing with. If a recording musician knows something about what goes on in recording techniques — the taping and mixing and so on, he will obviously gain more control over what comes out the other end.

Q: Do you find any problems in getting the acoustics right for each particular venue?

CHICK: I've never gotten into the technology of acoustics with concert halls but each type of sound or group of musical ideas requires different set-ups and this must be taken into account when designing any hall. This hall (the Royal Festival Hall) is perfect. It's obviously been designed for Classical music to be played well. But most concert halls have been designed for Classical music and it's always a problem to bring a set of drums in there. I've been solving the problem with my septet back in the States. We've been playing all kinds of environments from basket-ball

arenas to very fine concert halls. The trick I find is to use the least amount of physical energy to get the message across. The less you use the easier it is to control it and make it sound good.

Q: Do you think that groups and artists use too much volume on stage?

CHICK: That's absolutely true and there are two reasons for that. It has been one of the technical manifestations of a kind of musical degradation which I myself have been guilty of. Back in the days of "Return To Forever" there was a period when we played incredibly loud but no one ever really found the basic reason for it. Well, I found two very valid reasons for using too much volume.

One is the fact that if a musician finds himself a little too uncomfortable on stage he tends to begin to assert his communication rather than just to let it flow out to the audience. And there's a snowball effect there because one of the ways which can make a performer nervous is when he doesn't receive feedback from the audience. And of course, a good way of not getting that feedback is to play so loud that you can't hear the audience. You get a little louder, you hear them less which makes you assert more, and so on. But there's another, more technical reason. It's usually thought that if you're listening to a group and you can't hear the guitar, then the obvious thing is to turn the guitar up. In actual fact, **timbre** is more effective in balancing a group than volume. A timbre is the combination of frequencies that make up a sound. A great example in an electric band is



the timbre of a Fender Rhodes electric piano which is very similar, usually, to the timbre of an electric bass. So they tend to cancel each other out. The trick is, rather than dealing with the problem with volume, to alter the timbre of one instrument to differentiate its sound from the other sounds and all of a sudden it becomes clear. And that's exactly what you do in a recording studio.

Q: Could you briefly give some general hints to aspiring young musicians — especially young keyboard players?

CHICK: As a matter of fact I wrote a book about that. It's a

book of poetry of all things. I had been commissioned to write a book on piano method but when I started it I found that I was unwilling to confront the amazing amounts of technical data. So I decided to sit down and just write my feelings about music and art and how I felt very personally about the whole thing. I ended up writing a book of poetry. Two poems called "Advice One" and "Advice Two" deal with this problem. Advice is cheap. The most glorious thing in any musician, whatever age, is his own certainty in his own imagination, his own ideas and his own ability to create. That's really what matters in the creativity of all of us — when we allow our imaginations to become valid and flourish. So that's part of my advice to musicians — to let that part of themselves exist in a world which doesn't encourage that completely. You go to school and you paint a red tree and the teacher tells you, no, it must be green. What I'm trying to do is to encourage all young musicians to really follow their hearts.

SELECTED DISCOGRAPHY

Filles de Kilimanjaro — Miles Davis.

In A Silent Way — Miles Davis.

Bitches' Brew — Miles Davis.

Light As A Feather — Return To Forever.

Hymn Of The Seventh Galaxy — Return To Forever.

Where Have I Known You Before? — Return To Forever.

No Mystery — Return To Forever.

Romantic Warrior — Return To Forever.

My Spanish Heart (double) — Chick Corea.

The Leprechaun — Chick Corea.

Musicmagic — Chick Corea.

The Mad Hatter — Chick Corea.

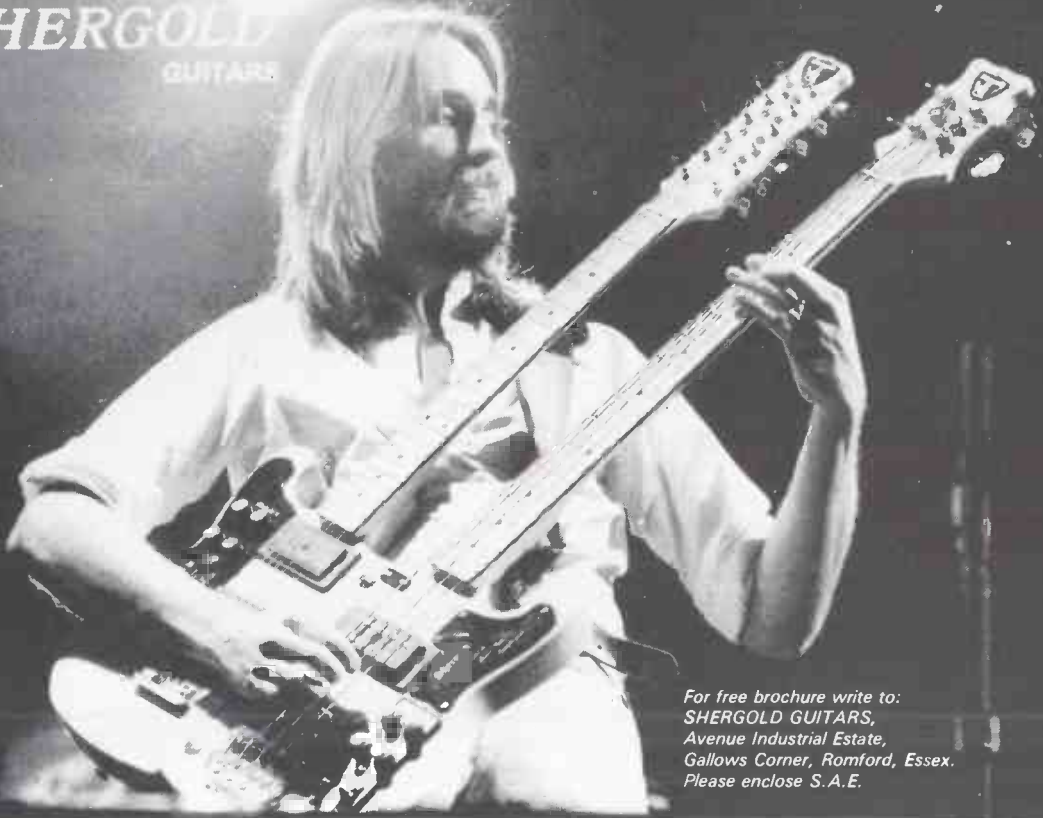
Duet — Chick Corea with Gary Burton.

Secret Agent — Chick Corea.

Delphi I — Chick Corea.

Tap Step — Chick Corea.

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GETTING YOUR ACT TOGETHER

Pressing problems? You needn't put up with them if you choose the right firm. In the second part of his feature on pressing your own records, Gary Cooper looks at prices.

One company I have talked to on several occasions, and who seem to me to be honourable people from what I gather, is the London based firm of Ellie Jay. They can be reached at 01-388 5771 and Jack Applebaum or Andy Sopol will be both happy and capable of telling you what they have to offer. I mention them by name because I'm going to quote their prices. I must say, however, that prices are a vexed issue in this business. They vary tremendously from company to company and, regrettably, you don't always get what you pay for. There are a few rip-off artists around whose pressing quality is highly suspect and whose prices aren't what they might be either. Be warned, as in all things, you have to shop around and use your loaf.

Ellie Jay were happy to give me an idea of their current (at the time of writing) prices but asked me to point out that vinyl charges are varying wildly these days and so things might have changed by the time this article reaches BEAT's printers. Still, at present, Ellie Jay will charge you 33p each for 1,000 singles, excluding VAT, but including master lacquer cutting, stampers etc. etc. (watch this, some companies quote prices *excluding* these stages and you'll find them tacked onto the bill at the very end). A decent bag to go with the single (in one colour) will cost about 6p each. Of course, you can do more than one colour printing and some fantastic effects have been obtained recently using the new Xerox colour process on artwork as a basic

system, then having those results litho printed. Colour costs money, however, so you have been warned. Frankly, I feel that one colour is perfectly good enough for a single but probably isn't good enough for an album. Still, the choice is yours.

LP's are, as one might expect, considerably more expensive — *but* the profit margins on albums can be *fantastic*.

but *not* an outer cardboard sleeve. Here packaging is going to be really important as albums tend to be racked in record shops and you're going to have to be competing for attention with the products of the majors this time around.

As a further guide, you can reckon on a sleeve working out somewhere around the following. A one colour job would cost about 18½p each, two colour could come out around 25p each and three colour around 32p each. Don't forget, the album has only cost you about 55p, so 32p for three colours is getting expensive. Of course prices start getting lower as longer runs are talked about but one must be careful and 1,000 is being pretty sensible for the average 'do-it-yourselfer'.

I really don't think that I can overstress how important this stage of packaging is. You know, if you think about it, how important magazine covers are to your choice about which papers you buy, which is why most magazine editors (hi, Tony!) are so careful about which slides they pick to illustrate the lead article. Like magazines you will be competing for the customer's money and, in your

case, it's quite possible that nobody will have heard of you before, so *do* give it some thought!

When you start looking at prices like these and remembering that most of the record companies whose products adorn the record shop's racks have their own pressing plants and produce albums by the tens of thousands, you can now see why the



A few of the many sleeves which Ellie Jay Records have printed recently.

It's a hell of a gamble for a small band to take, but if they can afford the higher production costs and the tremendously expanded recording costs, an album will make them more money in the long run. Let me quote some more of Ellie Jay's prices as an example. 1,000 albums will currently cost you around 55p each. This includes an inner white bag for protection

GETTING YOUR ACT TOGETHER

profits of record companies have been so tremendous in the past. They can buy vinyl by the thousands of tons, buy their printing at special rates, own and control the distribution channels and still they reckon they need to charge £5 or more for an album — draw your own conclusions about how efficient they are!

Providing that you went to a decent studio, played your material well and recorded it to a high enough standard, choose a decent pressing plant, you will now be the proud owners of, say, 1,000 records which you've got to sell. The question is, how?

To start with you must be careful how many you give away. Friends will always feel entitled to a few copies each, families ditto. Frankly, and I know this sounds mean, you'll just have to explain to them how much each copy costs you and that you cannot afford to give too many away. They may not like it, but that's just hard luck.

There are a few people to whom you can profitably give copies, however. Local radio stations are supposed to serve their local areas and many of them will have a station programme planner who will at least try and help you if you are local. DJ's too will often try and help local bands. (For once, this is easier out of London, of course). Local newspaper journalists often have entertainments pages which, when not crammed with syndicated press release reviews of films on at your local Odeon, will have news about local gigs etc. etc. Try and see if any local writers will write a feature on these enterprising youngsters (ha, ha).

Local promoters will rarely object if you wish to set up a stall at a gig and sell your records and may even find that a pre-listen to your record will actually help them decide to book you. A free copy may help.

Even the national music press can be of assistance to a band these days. A recent example (and an Ellie Jay customer by the way) was Ada Wislon (a man, in case you didn't already know!). He had a record pressed in a limited quantity and sent one along to Sounds. They made it their single of the week and the lucky fella got a deal with Chas Chandler's Barn record label as a result. Now that's how good making your own records can be!

Having carefully sorted out your own promotion (local paper adverts? local TV coverage on a regional arts or news programme??) you must remember to co-ordinate it properly. It's far too easy to get this aspect of promotion wrong and find that you get all the publicity several weeks

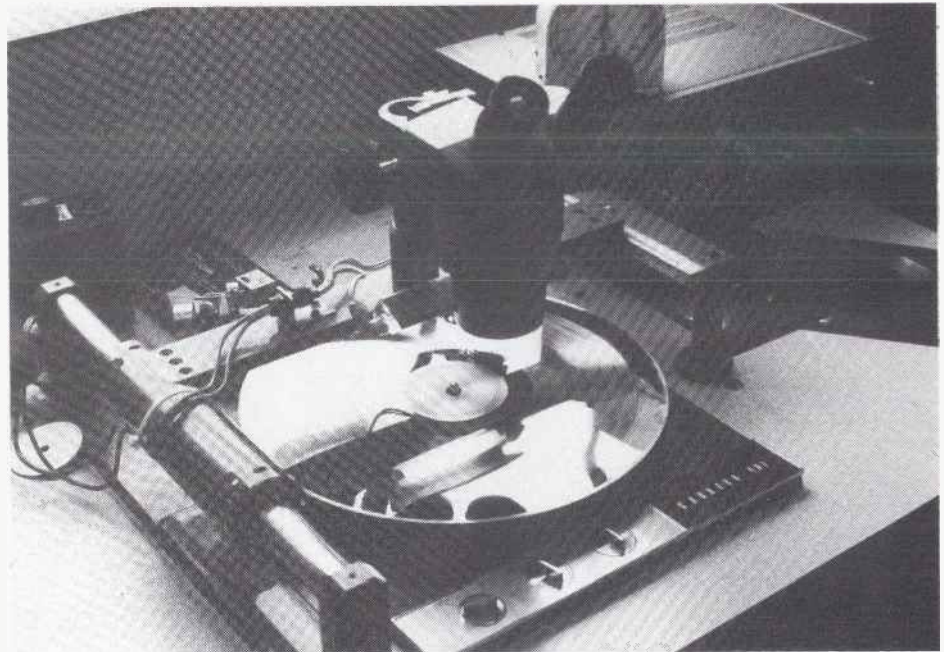
before your records arrive. That way lots of people will want the record before you have it, you'll get yourselves a dubious reputation and find that, by the time the damned things arrive, no-one will want them. The secret here may be to get the records before you promote them.

One area where this business of selling your own records really works is in the cabaret field. MOR bands often have wealthier patrons than Rock bands and it's surprising how easily a pissed couple in their late forties will fork out £3 for an album just as a memento of their glorious evening over a chicken in the basket at the 'Allstar Variety Palace International' in Wappington-on-Sea. All you heavy rockers who have to play such places to earn bread please take note! Folk artists too can do well this way and, in point of fact, many Folk artists have been at this game for many years. I've even heard of a few cases in which artists have made more from

Cherry Red records or Spartan who are geared-up to handle smaller labels on a distribution basis.

A lot of bands have in recent months taken to releasing their own records and distributing them locally, both to raise money and eventually promote themselves to some sort of liaison with a major record company. Even then you don't have to totally drop the 'do-it-yourself' approach. Some bands have driven fairly hard deals with interested majors and insisted that they have their own labels right from the very start. In practice this often means little more than having your own label name and your own logo on the record label itself. For the most part the majors still have a fair amount of say in what is actually released, how it is advertised, promoted and distributed, but it ain't necessarily so, as de song say.

It is quite possible, these days, for a major to give total product control to a



De-horning the positive image of the disc. The microscope is to make sure that all surplus metal is removed.

selling their albums at gigs than they have from doing the gig!

Some record shops specialise in taking records from unknown bands but beware, it's all too easy to accept an order for a large number of your records only to find that you either have to wait months for your money from the shop owner or eventually have all your records returned, long after your publicity drive is over.

The best way to handle this is to approach some distributors and get their help. Virgin Records have been very helpful in the past and their distribution people may be willing to help you. You could also try some of the companies like

new band if they are provided with enough reasons to believe that the band are going to make something of their promise.

Some bands have actually gone halfway to this right from stage one. Instead of going to one of the smaller custom pressing plants they have gone straight off to a major in the hope of getting their records pressed by a really professional outfit and avoiding the problems which can occur when you deal with some of the rather, er, variable smaller organisations. This is a reasonable point of view but not one which particularly appeals to me. I have heard tales that the larger companies can be very cavalier in their attitude to small labels and



Pressing an album. The pressure required to flatten the hot vinyl is about 100 tons per square inch.

bands in a few cases. They may, for example, suddenly get one of their own records into the charts and decide that they need more production capacity to cope with an unexpected rush of orders. Who do you think get pushed to the bottom of the pile?

Another problem is that, despite having the best equipment, the quality of pressings of normal large-scale releases is something so bad, and the majors so indifferent to it, that you may not find any significant differences between dealing with them and a custom pressing plant in the first place.

If you were, for example, to be able to sell 1,000 singles at, say, £1 each (perhaps not a realistic price) and you'd paid a guesstimate of around £400 or £500 for the recording and pressing of 1,000 singles, you'd be £500 up on the whole deal. Multiply that considerably for an album and you can see the immediate attractions of doing things this way. It must even be possible to make enough profit on an album to underwrite a decent tour, or, perhaps better, consider expanding the flagging PA system. I'm not trying to say that releasing your own albums is the ideal way to become the next Pink Floyd, it certainly isn't that easy or that profitable. It is, however, a sure-fire way of learning just what the music business is all about — at least on the record company side it is. Armed with the knowledge of what you are doing it's going to be pretty hard for some A&R man to bullshit you in the future about what can and what cannot be done.

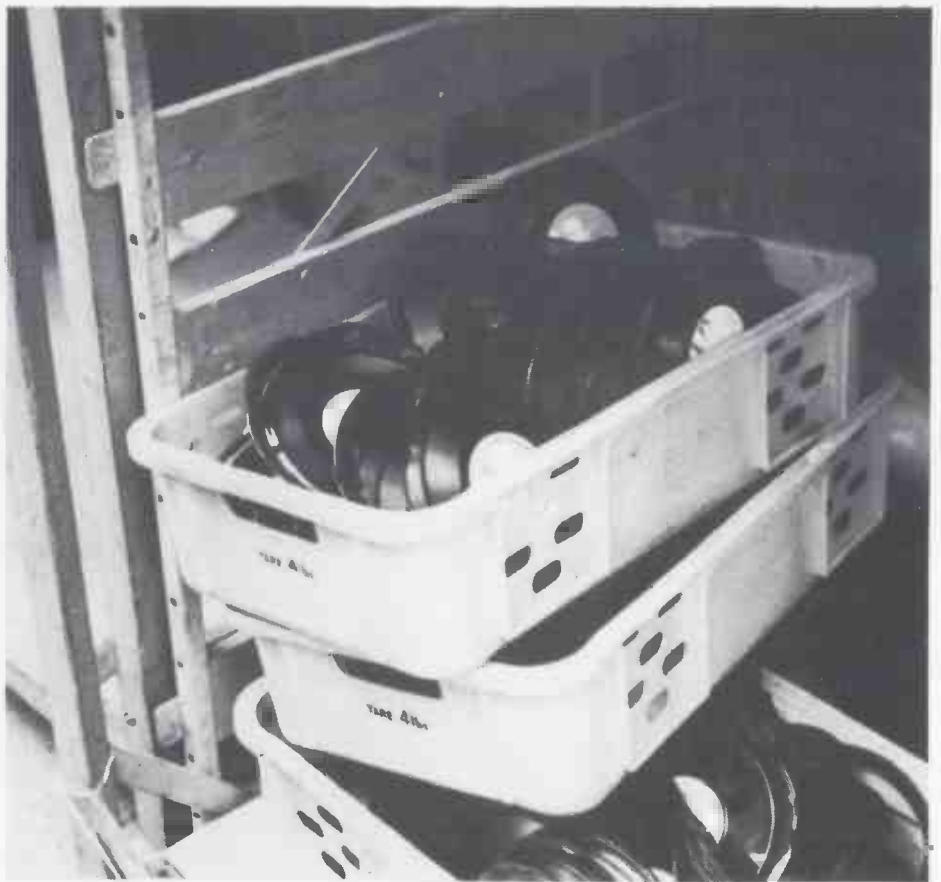
Furthermore, you may even have found that the deal is so profitable in terms of experience and knowledge that you are in a position to drive a really hard bargain with a major record company when the time

comes for you to be offered a deal.

Perhaps above all it should be fun. Don't try and undertake such an adventurous exercise if you don't like hard work, constant business hassles and negotiations, or if you really only want to

play your guitar and leave the money to someone else. Even £500 is a lot of money for a small band to sink into 1,000 singles which nobody wants, and it isn't impossible that someone, somewhere along the line will try and rip you off, if you apply the old principle of *Caveat Emptor* (let the buyer beware). However, if you, as ever, ask around the other musicians in your locality to see whom they would recommend, then you might make some money, you might have some fun, you might further your career with the major record companies and, above all, you will really learn all about a side of the business which even many of the professional big name bands just do not understand — to their ultimate cost. A thorough knowledge of the technical and business side of record distribution and manufacture cannot be over-valued. If it achieves only that then the exercise will have stood you in good stead in the future.

Speaking personally I reckon that the opportunities for bands to make their own albums and singles is possibly the most exciting thing that has happened in the music business for many years. Apart from anything else, it will give you something to do until that Waltz revival or whatever it is you're waiting for comes round into fashion again!



The ones that got away. Rejects at a pressing plant 'somewhere in London'.

"Time for another of my Suicidal Summer Sales? Oh well, let's just hope they all get tempted down to the beach instead."

Clearly there are times when Tim Gentle's customary rock bottom prices can become something of an embarrassment. For example, when everybody has hassled Tim into further cutting his own throat with a Suicidal Summer Sale.

But if you're Tim Gentle you stay philosophical. You can bet something will turn up to save the day. Like a heatwave or two.



Suicidal Summer Supersale Specimen Savings

Classic guitars, 2 only	£1.00	Classic guitars from	£5.00
Eros Les Paul copy	£45.00	Eros Acoustics from	£5.00
HH digital echos new	£125.00	Peavey Backstage new one only	£65.00
CMI left hand jazz bass, new	£85.00	Ibanez PF100 left hand	£140.00
Laney 100 watt combo	£196.00	Laney 50 watt combo.	£150.00
Guild S60D new	£199.00	Gibson Marauder wine	£175.00
Up to 40% off Kawai guitars rrp		eg. R&R semi solid	£199.00
Up to 20% off HH equipment rrp		eg. VS bass combo	£250.00
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Up to 30% off Carlsbro gear rrp		eg. Stingray top, 130 watt	£99.00
Up to 50% off Kramer guitars rrp		eg. 350G new	£185.00
Up to 25% off Ibanez guitars rrp		eg. MC800 bass	£225.00
Up to 20% off Aria guitars rrp		eg. Proll Strat T/B sun	£160.00
Dimarzio Pickups. Give away prices.			
Dimarzio SDS1	£17.00	Dimarzio PAF	£16.00
Dimarzio Pre B1	£15.00	Dimarzio Fat Strat	£15.00
Dimarzio Super Distortion Hum	£17.00	Dimarzio Dual Sound	£18.00
Dimarzio Model P bass	£18.00	Dimarzio Super II New Style	£16.00
Dimarzio acoustic quick mount	£19.00	Dimarzio Model 1 bass	£30.00
Dimarzio X2N power plus	£26.00	Mounting kits 70p mounting rings 70p	
	ALL PICKUPS + 50p P&P		
HH MA100 pa top sh.	£125.00	MAINE 1 x 15 bass bin sh.	£175.00
WEM Dominator 50 combo, sh.	£99.00	Intermusic 100 phazer combo, sh.	£180.00
ROOST 100 watt 1 x 12 combo, sh.	£150.00	TRAYNOR 1 x 15 bass mate, sh.	£75.00
SIMMS WATTS 100 valve top, sh.	£85.00	KELLY 50 watt pa complete, sh.	£135.00
ASS 1 x 15 + horn cabs pair, soiled	£199.00	FENDER Dual showman top, sh.	£150.00
FENDER 50 bassman setup	£199.00	CRIPPLE CREEK Marshall case	£60.00
MM 2 way Xover	£59.00	MM 3 way Xover	£77.00
PIEZO 4 horn cabs	£30.00	MALCOLM HILL 16 into 2, sh.	£350.00
PEAVEY T40 bass & case, sh.	£185.00	PEAVEY T60 guitar & case, sh.	£185.00
ARBITER TV Les Paul, SS	£85.00	WEM 1 x 18 cab, sh.	£49.00
ROOST 100 watt reverb combo, new	£250.00	MARSHALL 100 tranny com, sh.	£175.00
ELGEN 200 4 x 14 cab, sh.	£60.00	ORANGE 120 valve top new	£180.00
SHURE vocal master cols pair, sh.	£125.00	ASS 2 x 12 pa cabs pair, sh.	£99.00
HIWATT 100 pa top, sh.	£99.00	MULTICORE FROM	£50.00
FENDER Musicmaster guitar, sh.	£90.00	DAN ARMSTRONG sliding pickup	£175.00
ROOST 1 x 15 bass bin, sh.	£65.00	HH 2 x 12 guitar cab	£65.00
FENDER Bandmaster top	£99.00	MAINE GUITAR top, sh.	£120.00
ROOST 4 x 12 cabs, new	£99.00	Roost 2 x 15 cab, new	£99.00
HIWATT 4 x 12 HH speakers, new	£125.00	FENDER Musicmaster bass com, sh.	£80.00
LAB SERIES L5 combo, new	£350.00	LAB SERIES L2 100 watt bass head	£250.00
VOX AC15, app. 1962	£150.00	FENDER PRO reverb, sh.	£250.00
FENDER twin reverb, sh.	£295.00	MUSICMAN 212HDEV combo, new	£525.00
212DC pa cabs, HH speaker, pair	£145.00	ASS 150 watt 1 x 15 cabs	£125.00
PARK 20 watt valve combo	£99.00	REDMERE SOLOIST, new	£499.00
VOX AC30 tranny combo, new	£165.00	1000 watt pa stacks. demo, Gauss ect.	£850.00
SH 2 x 12 cols, pair	£75.00	PRACTICE amps from	£22.50
SHERGOLD Fretless bass	£180.00	FENDER Precision Fretless, new	£145.00
GUILD B301 bass, sh.	£180.00	ARIA Proll Precision bass, new	£175.00
ANTORIA Eagle bass, sh.	£125.00	FENDER MUSTANG bass, new	£175.00
FRAMUS Nashville bass, sh.	£95.00	AVON EBO bass, sh.	£65.00
ROKK 12 into 2 mixer, new	£175.00	CARLSBRO 12 into 2 mixer, new	£350.00
HH 2 x 15 bass cab, sh.	£135.00	HH VS Musician combo, sh.	£185.00
HAMER dot inlay, new	£395.00	E. BOW, new	£65.00
SHAPED LP hard cases	£19.00	SHAPED Strat hard cases	£19.00
SHAPED Precision hard cases	£19.00	LEFT handed Columbus Les Pauls	£99.00

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TIPPED FOR THE TOP

Now look! Girlschool happen to be regarded as one of the primo Heavy Metal acts not because of the finer aspects of their gender but purely due to the quality and thought they put into their music. Tits'n'ass can be found anywhere and prime rump is usually found outside the borders of Rock and Roll. So this introduction may be coming from a highly chauvinistic stance, but I feel defensive towards the girls although the main bulk of the damage has been already done by Kim Fowley (mentor of The Runaways and current West Coast jailbait pap rock The Orchids) there is still a highly catholic sector of the HM audiences who still won't accept or nod their collective noggins unless it's a pair of testicles encased in denims belting it out. Girlschool wear denims and have balls, *(are you sure that's right? — Horkins)* you better believe it buster. And at last if you disbelievers haven't yet been enticed to one of their gigs you will have the proof thrust into your degenerate earlobes via their debut album entitled 'Demolition Boys', which will undoubtedly be selling like hot pancakes at your local vinyl depot by the time this feature assaults your media battered retinii. It's classy, diverse, thoughtful, economical, unpretentious and has integrity for a first off. Containing a juicy selection of songs all originals with the exception of 'Race With the Devil' which was originally taken to the top of the charts by a group called The Gun, who, incidentally, had a hasty demise after, and apart from being a highly, ahem, melodic and catchy Rock song also features a main riff which is bloody hard to play and need I say Girlschool do justice to.

Anyway enough of this syn-cophantic ramble; half of you are probably thinking, 'oh yeah which one of these dames has

this bozo screwed to justify such an over-the-top introduction", and the other fifty percent are wondering just who the F Girlschool are. Don't blame you chief. To the former I liverally stick my two offending pinkies in your general direction with a retort of 'I love their music and that's all' and to the latter half of the audience I say, let's begin at the beguine....

The nucleus of Girlschool was formed in South London by three school chums who were virtually next door neighbours and all shared an equal aspiration for a career in this evil business, although how they came about to be playing instruments is quite a

along with the likes of Simon and Garfunkel (there's yer street credibility ruined eh?).

"I found it hard at first", she admitted, "cause I couldn't get many chords out of it struggling along with the ol' fingers an' that, but then it all clicked into place."

Kelly then progressed to electric, her main man being the electric elfin Marc Bolan: "I tride playing along with Jeff Beck but quickly gave that up. My first electric guitar was an old green Framus, that was falling apart. I then got a Burns which I repainted with emulsion (this is accompanied with a coy giggle) then I got a Hofner and sold the lot for an S.G. copy. Then I got a Strat

brothers six string acoustic which was pretty difficult. I always liked bass, I was never bothered about playing bass or guitar. My first bass was a Jeddson, I worked really hard for that doing my paper round — thirteen quid that cost me, thirteen weeks wages that was. I used to like David Bowie's bass player *(would Trevor Bolder be an accurate guess? — P.M.)* but there was no one else I really liked."

The first unit of any importance that emerged from this motley collection was Painted Lady, an all girl band who found it difficult to find work because as Enid pointed out they were unknown on the Rock circuit and bookers thought because of their attributes they would be more suited for the disco circuit, which drove the women along with Tim (their roadman/soundman/and integral figure in the group's history) to France where booker Bernard found a suitable niche for them and they gained valuable experience. I would, at this point, like to get all the skeletons out of the cupboard and quickly mention that Painted Lady once went for an audition on New Faces (you must remember that slimy talent show which oozed out of your set every Saturday, hosted by that parulent pimple Derek Hobson).

Enid: "That was at Victoria Palace at about nine in the morning, we had all these old bags out in the front as judges."

The key factor in Denise joining the band was her and Kelly's mutual awareness of a singer called Geoff Black who they describe as a 'berk from Golders Green' who was particularly fond of being surrounded by female musicians. Kelly played with him in a band called Teen Crumpet and Denise in a band called Skinflicks in the days when she would dress in leather shorts

Pete Makowski finds girls with balls

different story. The menage a trois was Kim McAuliffe (rivvum guitar/vocals), Kelly Johnson (lead guitar/vocals) and Di to be known in the rest of this feature as 'Enid' Williams (bass) — at that time they had a muscley drummer by the name of Tina — but were later acquainted with the 'diminutive' Denise Duffort, who we shall get on to later, so to speak. So OK gurls, wot inspired you to become musicians, starting with:

KELLY:- "I started on piano, I had a few lessons but gave that up for a lark. My dad played guitar so he got me into music. He showed me a few things on guitar, so I practised that and gave that up as a bad job. So then I went onto violin and gave that up, then I tried bass and I really liked that, and for a while I couldn't choose between bass and guitar, but I took up guitar again when I was seventeen." Kelly began with the archetypal battered old acoustic to which she strummed

and finally a Les Paul Gold Top". Which incidentally, chaps, was recently stolen when the girls were completing a support slot with Black Sabbath, but was quickly replaced with a similar model. "I used to have a sound-on-sound tape recorder on which I used to record songs on. I never thought of getting guitar lessons because when I was doing piano lessons they never taught me what I wanted to know."

KIM:-

"How did I start, oh yeah, on an old Spanish acoustic guitar. I used to play flute at school but when I decided to form a band it was then we thought it would be useful to learn a few instruments, and that's really how I started learning. I used to practise with my cousin, we both used to get our 'String A Day' book or whatever and sit down and try and work it all out."

ENID:-

"I started learning bass on my



A study in matching leather. From left to right Girlschool are Denise, Kim, Enid and Kelly.

and sport pink hair. Her most valuable experience came when she played with the Sadista Sisters, a theatrical/satirical outfit who she wasn't particularly fond of, but gained valuable touring experience in Europe. As for how she got it together to play drums in the first place, well take it away...

DENISE

"I started on piano/accordion when I was about seven then I went onto drums. My brother is also a drummer, he's playing with the EF band at the moment. I used to play my brothers drums when he used to set up at home and I thought 'ah this is for me' and began to learn. I was very young when I started and didn't find it that hard to learn. I joined a couple of blokes'

band when I started. I used to love playing piano-accordion, it's a really good instrument. I jammed with Kevin Ayers once and Lol Coxhill gave me fifty pence for doing it (*no comments Horkins - PM*) it was really good."

I asked the girls if they initially encountered any problems getting to grips with their instruments, to which they gave a unanimous negative reply, although Kelly pointed out that Denise might have found it hard playing because of the 'brute force'.

"You don't need brute force to play drums", replied Denise.

"You would if you wanted to sound like John Bonham", pointed out Kelly.

"I don't want to sound like John Bonham, I'd rather sound like Ian Paice. I also like Jon

Hiseman and brother", was the final retort.

When Girlschool became a serious venture they decided to buy a P.A. which was acquired with the help of Enid's parents, who had so much faith in Les Femmes that they put up their house for a loan and were also helped out by Kim's folks (they also stuck at their jobs until they knew the time was right). The PA factor brought me to a question that your humble Ed asked me to check out in as much as female vocals to thin and high for a Heavy Metal backdrop, do you have to mix them differently? Tim supplied the answer to that one.

"I usually set up the whole PA without much top. When Phil from Girl came up on stage at the Marquee his voice sounded more shrill than the

girls."

The next big step in Girlschool's career came when they released their first single 'Take It All Away' on City Records. Enid explains how this evolved:

"We knew this guy Bill who was playing in a band when we first started doing the youth club circuit and he decided to start an independent label. He did the UK Subs first single which came out really well and then he asked us if we wanted to do one. It worked out really well - we got a support with Motorhead out of it."

By the time you read this they will have played with the aforementioned Motorbance at Bingley and their album will have been unleashed on the streets, undoubtedly justifying their place in this column.

GIRLSCHOOL

ON THE CASE WITH AL CASEY

It always amazes me how easily most Jazz musicians approach a gig. They get a call from the agent — hump their gear along to the club, find out who they're playing with, get on the stand and a muttered title from the leader will be enough to set them off. Then work out the key during the first chorus.

This was so at Al Casey's first ever performance in England at the Pizza Express in Dean Street. The pianist played the opening chorus to "Lady Be Good" and they were off. The musicians may or may not have played together before, but they knew the form.

It's all part of the Jazz language — the same lingo all over the world. Al Casey talks it with nearly fifty years' experience of Jazz guitar.

Waller

He started off while still at High School in New York in June 1933 with the master of Jazz piano, Fats Waller. He'd barely collected his diploma before he was jumping on the band bus to join the tour.

Like a surprising number of Jazz guitarists, he had been a country boy from Kentucky but his family soon moved to New York. His aunts and uncles formed a gospel vocal group who sang on Fats Waller's radio show "Moon River".

Young Al was "fooling around" on guitar following school violin lessons. His uncles introduced him to Waller and soon they were playing local gigs. At the age of fifteen, Al had his first recording session with Fats.

For the next three years he went to music college, but played with Waller whenever he was in town and went on tour with him during summer vacations.

Waller's influence was



benign, but Casey regrets a little giving up his music studies a little early to play full time.

"I never got to be the technician I wanted to become, but Fats told me what I played swung. He wanted me to swing and tell a story. He didn't want a gang of notes."

A number of albums are available of Al with Fats during this period. One that is still available is "All That Jazz", a double on DJM (DJLMD 8003).

Al isn't too noticeable but if you listen carefully he's there providing fine accompaniments to swinging tunes and ballads.

He played on and off with Fats until the latter's death in 1943 — with stints in Teddy Wilson's Orchestra. You can hear him backing up Billie Holiday with this band on "The Billie Holiday Story" collection on CBS.

He mixed up small band playing which allowed him plenty of solos with the strict rhythm playing the big bands.

Al still remembers Fats with affection, and one time in particular in a Chicago Hotel on Christmas Eve: "He had an organ put in his sitting room. "Come on by when you get off work" he'd said to musicians and entertainers. He'd be calling people to come on up at 4 or 5 in the morning. He would play the organ then — carols and things like that — and not loud. He would really play, and make you cry".

Revolution

After Fats' death, Casey formed his own trio. He began to make a name for himself as a solo player just about the time that a revolution was occurring in Jazz led by Charlie Parker, Dizzy Gillespie and Max Roach. Al was right in the centre of activity — in the resident band at the Down Beat Club on 52nd Street.

While not being at the forefront of this "bop" movement he took note of the super fast playing, rapid chord changes, extensions and substitutions. Poorer musicians ran off to hide but Al went from strength to strength, backing up Billie Holiday, Dizzy and occasionally pianist Art Tatum. He admits Tatum was occasionally hard to follow with his criss-cross harmonies and rhythm, and expresses admiration for Tiny Grimes, Tatum's regular guitarist. He also says he had a lot of time for Freddie Green and Teddy Bunne. It was with his solo playing that Al caught

*Words by
Dave Kay*

peoples' ears, taking up where Charlie Christian had left off with dazzling solos that the newly electrified guitars could allow him to play.

Esquire

He won the Esquire poll as top guitarist in 1944 and 1945. In 1944 he played at the famous Esquire Poll Winners concert. There is an LP available of this concert on the Palm label — if you can find it!

This was his hey day. In the late 1940's work tailed off. Like many a Rock star today — still only in his early thirties and on his uppers. He managed to play occasionally with greats like Lester Young and Charlie Parker — but gigs were more often for fun than money.

Rock 'n' Roll

His trio broke up and he was forced to look for work in any context he could. He played through Canada and the States with Rock 'n' Roll groups "like you've never heard!"

In 1957 he joined King Curtis and managed to get some sort of acceptable compromise

between Rock music that paid his bills and the Jazz he loved.

He spent the sixties playing in Bronx dives with Curly Hamner, but things looked up when he did record sessions with Lionel Hampton and tours with the great pianist Milt Buckner.

Nowadays he plays more



single notes than the chord playing which is his trade-mark — but he says his fingers are sore after a two year lay off.

Pizza

At the Pizza Express he was

playing a borrowed Ibanez, but his preferred instrument is a Gibson L5.

However long his lay off has been, he can still instill an exquisite lyricism into "Body and Soul", a breathtaking four chorus solo into "Ain't Misbehavin'" and a furious swing

audience into shape to produce music that combines taste and intensity.

He got a surprisingly strong sound from his borrowed Ibanez, using only the bridge pick-up, thumb for chords, plectrum for solos. Without a drummer, he got the band to swing by delicate rhythm playing and curbed occasional excesses of certain band members with a well timed curse in the right direction.

Singer

Finally he proved that the singer can improve the song and he turned admittedly inauspicious circumstances into a night to remember.

He even got the scribe from one of the better known weeklies who was sitting next to me discussing Harpers and Queen with his girlfriend to shut up and listen. Even someone with ears like jack plugs, like the average Rock journalist, realised that something, even if he couldn't quite grasp what, was happening.

take JOHN MAYO'S
word for it....

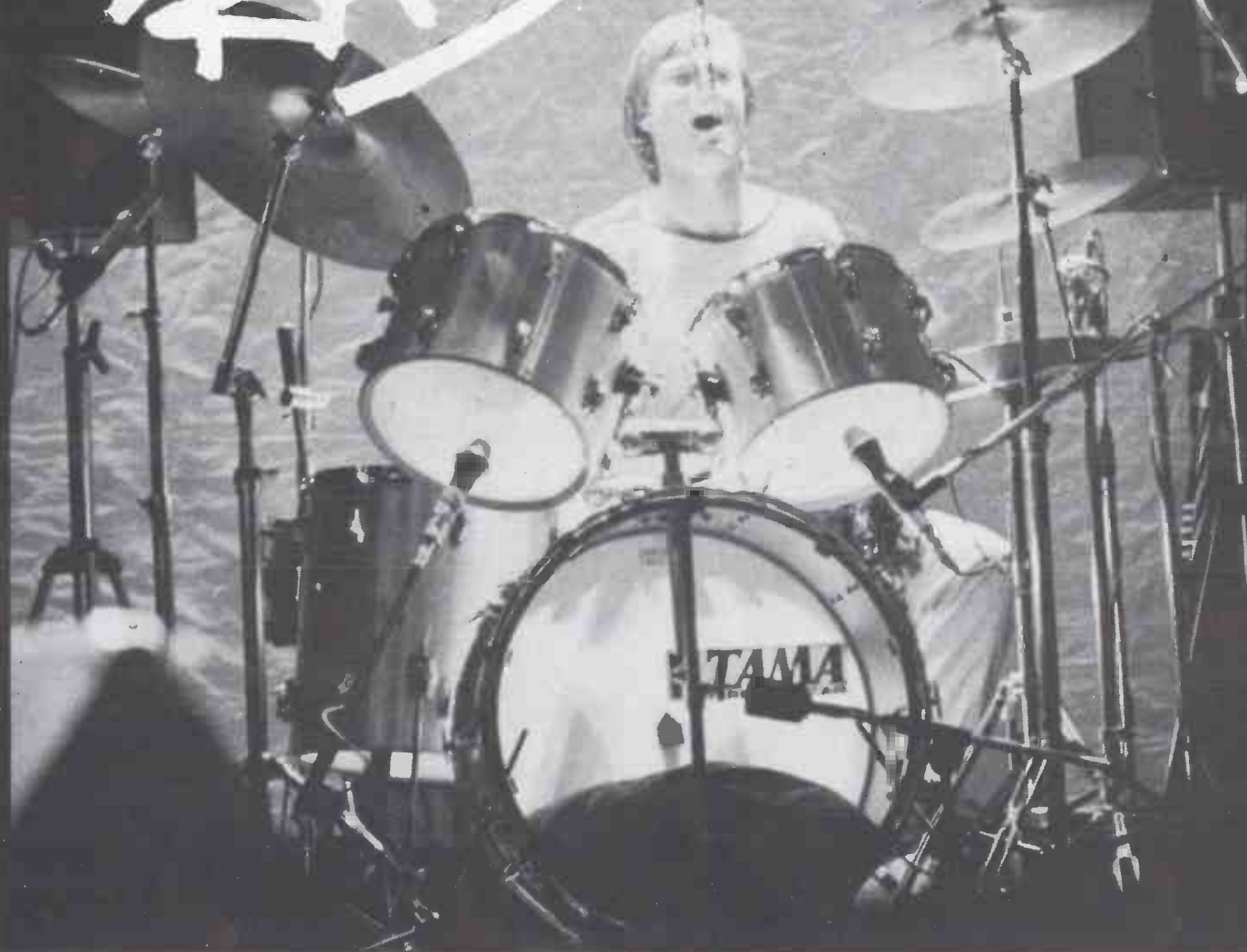
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No reason to fret

Dear Beat,
I am writing with regard to a comment made by Sting in the March issue in his review of the Aria SB100 fretless bass, ie, that the nickel fret marks were misleading. 'If you follow the markers you're likely to hit bum notes'. There was even a diagram to illustrate the point.

This is a somewhat glaring misconception, because unlike a fretted instrument the intonation on a fretless (as any fretless bass player will tell you) is obtained exactly on that point where the fret should be. The only time the fingering should enter the space between the fret marks is for the use of vibrato.

Carry on the interesting articles in your fine magazine.

● John Cellario, Heaton Moor, Stockport, Cheshire.

First steps to the studio

Dear Beat,
I would like to take up a career as a concert sound engineer, but I cannot find anyone who can give me information on training courses and/or companies that are prepared to take absolute beginners.

Most of the people to whom I have spoken suggest I join a dramatics society to gain some experience in this field. But I wish to go a few steps further and take up full-time training.

LETTERS and QUERIES

Edited by
Gary Cooper

I would be very grateful if you could advise me in this matter.

● Miss T. Brown, Poole, Dorset.

Dear Beat,
After reading some very interesting articles in your magazine re. recording, I was wondering if you could give me some information with regard to working in a studio.

I have only ever worked on the 'other side of the mike' in a studio as a musician and singer, so I was wondering if there are any courses that you can go on with regard to the technical/electronic side of recording. Do you need to obtain certain qualifications to be able to work as a recording engineer.
● Helen West, Willingham, Cambridgeshire.

These two letters are typical of the many we get from people wanting to be engineers. There are no recognised qualifications for working in a studio or as a concert engineer. The way most people start is by becoming a tape operator in a studio and working their way up from

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there. But be warned, the pay is bad and the hours are lousy — you may have to work all night on occasions.

The Association Of Professional Recording Studios does frequently run courses on engineering, but they aren't cheap. For details contact the secretary, Edward Masek, 23 Chestnut Avenue, Chorleywood, Herts. Tel: Rickmansworth 72907.

Hardware upgrade

Dear Beat,
I intend to completely refurbish and customise my Jazz bass guitar using DiMarzio hardware, after seeing a recent pull-out brochure in the music mags. I would be very grateful if you could tell me the best store to obtain the necessary hardware from up here in Scotland. I would also appreciate it if you could tell me which machine heads are used on the lovely Ibanez Artist 2626 bass, as I would like to fit them to improve

another copy I also have.

● Ron Watt, Woodside, Aberdeen.

Your nearest DiMarzio stockist is C. Bruce Millar at 22-26 Loch Street, Aberdeen. Their phone number is Aberdeen 55924.

For the Ibanez machine heads you should contact Summerfield Brothers, at Saltmeadows Road, Gateshead NE8 3AJ. Tel. 0632 770431.

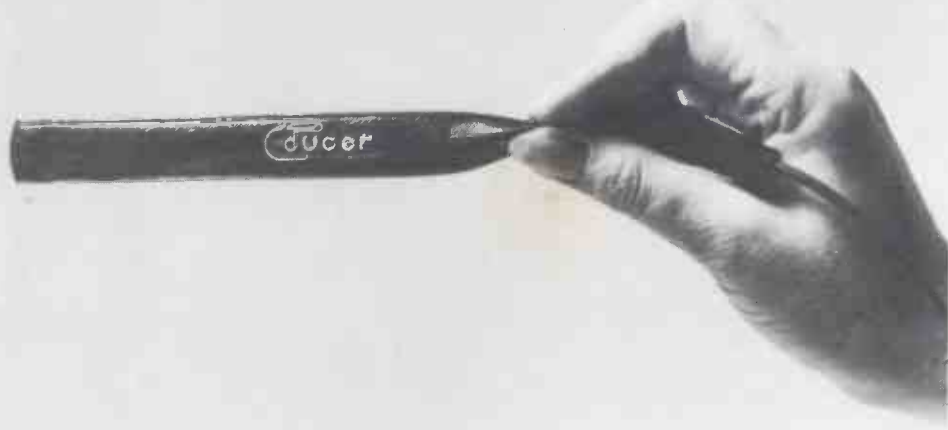
The pick-up to fiddle with

Dear Beat,
I have a violin which I have been trying unsuccessfully to amplify for the last year. All the pick-ups I have tried so far give a very lightweight sound and make the instrument prone to feedback. Is there any pick-up on the market which would solve my problem?

Keep up the good work.

● Howard McCallum, Whitney, Oxon.

It just so happens that a firm called C-Tape Developments have introduced a revolutionary device called the C-Ducer Tape Sensor. This is a thin self-adhesive strip which comes in three different lengths and can be attached to any instrument from a violin to drums. The makers claim that the C-Ducer has a wide frequency response, excellent signal separation and almost total immunity to feedback. Prices start at under £70 including VAT. For more details contact C-Tape Developments at 7 Riverdale Road, East Twickenham, Middlesex. Tel. 01-891 0324. They will put you in touch with your nearest stockist for a demonstration.



The revolutionary C-Ducer pick-up. See 'The Pick-up to fiddle with'.



**Reviewer:
Mark Palmer**

Parker goes up and up

**GRAHAM PARKER
THE UP ESCALATOR
(Stiff SEEZ 23)**

THE little man with the big mouth just won't shut up, which is good news for the hard-core of British and American fans who have seen him through thick and thin, unwavering in their loyalty. Their patience has been rewarded, 'The Up Escalator' doesn't just maintain the standard of ball-breaking R&B excellence set by his last LP 'Squeezing Out Sparks', it cuts it up, forward and sideways with a set that's pared down to the rhythmic essentials.

Ironically 'Escalator' takes longer to click than any of Parker's previous albums. The speedy opener 'No Holding Back' races along so sure-footedly on its foundations of piano and 'doo doo' harmonies, that you miss half the action first time around.

Like 'Sparks' there is no inexorable tide of horns to shove Parker's gruff vocals along. The push is provided by the twin lead guitars of Brinsley Schwarz and Martin Belmont, and Jimmy Iovine's forward mix. The instruments are better integrated than ever, and that's why it takes repeated listenings to pick out the frequently stunning playing of individual

musicians. It's not Graham Parker and The Rumour anymore, this is consummately Parker, and all the better for it. 'Escalator' could well prove to be the best album he's ever made. Until the world decides I'll turn it over again.

No more Mercury Poisoning for Graham, this is Stiffer than the rest. **MP**

**JIMMY HIBBERT'S
HEAVY DUTY
(Logo 1021)**

TONGUE firmly in cheek, and codpiece firmly down his leather trousers, this ex-Alberto Y Los Trios Paranoias singer takes on the Heavy Metal boys at their own game. And surprise surprise, he comes out sounding almost as redundant as they are.

The Albertos were into heavy satire, but they took well-aimed snipes at every musical genre going, from Dub Reggae to Country. Here with the pro backing of Manfred Mann's Earthband it's sometimes difficult to tell whether this is a parody of Hard Rock, or a tribute to it. It's only when Hibbert intones lines like "She says you don't get nothing for free, so every time she wants it, she charges me", that you suspect this ain't the bona fide thing. Mind you, some HM

lyrics are so absurd that Hibbert could well be on the level. Uh, hang on boys, how would you like to do a tour with Samson?

MP

**DOUG SAHM
HELL OF A SPELL
(CHR 1429)**

IT'S been four years since Doug Sahn's last LP, the deliciously ragged and frequently anguished 'Texas Rock For Country Rollers'. But the man's capacity for documenting his varied life-style hasn't diminished. You can still pour a beer and shed a tear to his ballads, then drain the glass and shift your ass to his rabid Rock 'n' Rollers. Sahn is unstoppable, as the good people of Texas discovered when they tried to curb his Hippie attitudes in the mid-Sixties. Until then he was their blue-eyed child prodigy of Country music, playing steel guitar when he was just six, and appearing frequently on the radio series Louisiana Hayride at the age of

nine. But the evil influences of Rock 'n' Roll and dope got to this recalcitrant youth, and according to legend Sahn was hounded out of his home state. The young man followed that old adage and went west. He quickly formed his own band The Sir Douglas Quintet and had his first hit in 1965 with 'She's About A Mover'. From there he started melding Rock 'n' Roll, Blues and Mexican rhythms. His output was erratic but occasionally brilliant, peaking with 'Mendocino'.

'Hell Of A Spell', probably a comment on his lengthy and hectic career shows that he hasn't lost his touch. 'All The Way To Nothing' is a fine piece of Texas Soul, which contrasts perfectly with pacey 'Ain't Into Letting You Go'.

MP

**JOAN ARMATRADING
ME MYSELF I
(AMLH 64809)**

MORE balls than Ray Clemence



"Ere, do you mind, not everything I do is public."

has saved in his entire career — and all this from a shy young lady who in the past has prided herself on instrumental understatement and introspective lyrics.

The change wouldn't have been possible without the sterling efforts of her new band which includes drummer Anton Fig, and ex-Sharks guitarist and ubiquitous session man Chris Spedding.

Fig, the total antithesis of flashiness, is so speedy and punctual that he frequently reminds you of Henry Spinetti. Spedding, ever appropriate, slips catchy little motifs into songs when you're least expecting them, then quickly reverts to his Rock 'n' Roll rhythm raunch, 'Ma-Me-O-Beach' being a prime example.

But let's not forget the velvet-voiced Joan. Her songwriting has matured more than you would have thought possible considering that 'To The Limit' and the eponymous 'Joan Armatrading' certainly weren't child's play. And there's a hardness in the taut Reggae song 'Simon' that you wouldn't have credited Joan with a year ago.

MP

KAPTAIN KOPTER AND THE (FABULOUS) TWIRLY BIRDS
(CBS 31829)

QUASI-HENDRIX Acid-Rock from Randy California, alias The Kaptain, ex-lead guitarist with the West Coast cult band Spirit.

This was originally released eight years ago, but in the present musical climate its brash guitar dominated style could well find favour with some of the more open-minded Heavy Metal fans.

'Downer', as the title suggests is as crushing a piece of Barbiturate rock as you're likely to hear anywhere. And if you thought you'd heard all the possible ways 'Day Tripper' could be covered, bend an ear to this rough and ready version.

MP

THE BEAT
JUST CAN'T HELP IT
(Go-Feed Beat 001)

IT WAS up for grabs and The *Mirrors in the dance hall. The Beat reflect on their debut album*



Joan Armatrading: harder than the rest.

Beat got their first. I'm talking about the wedding between high-speed commercial Reggae and Pop: rhythms that are faster than they decently should be: studio effects that take the dullness out of Dub, and bass lines that move as unpredictably as Kevin Keegan.

Those people who have bought the singles 'Hands Off She's Mine' and 'Mirror In The Bathroom' may feel cheated at their inclusion, but the songs are just too strong to be left out.

'Twist And Crawl', the flip side of 'Hands Off ...' is as slippery as a snake on hot sand. Why it was never released as an 'A' side is one of life's great mysteries.

MP

RAY CHARLES
HEART TO HEART
HIS 20 HOTTEST HITS
(London RAY TV1)

THERE'S something sadly ironic about Ray Charles singing a version of 'I Can See

Clearly Now', when you realise that Charles has been blind since the age of six. Despite this unintentional bad joke 'Heart To Heart' is a comprehensive selection of some of the most moving songs by this influential Soul singer. Included is 'What'd I Say', a version of Curtis Mayfield's 'Hit The Road Jack', and a pained rendition of 'Eleanor Rigby'.

Essential if Ray Charles is conspicuous in his absence from your collection.

THE VAPORS
NEW CLEAR DAYS
(UAG 30300)

DESPITE the optimistic title, the forecast is gloomy for The Vapors unless they get their fingers out and repeat the formula which made 'Turning Japanese' a chart certain even before it was out of Basing Street Studio. The song was almost musical mind control — one burst and you had the damned thing clogging your brainwaves like government propaganda. Nothing here matches it. 'Cold War' and 'Bunkers' only show that songwriter David Fenton has an obsession with militaria. The tunes are laboured and uninteresting.

One ray of sunshine and 10 showers is not my idea of a clear day.

MP



WAVE super sound SYSTEMS

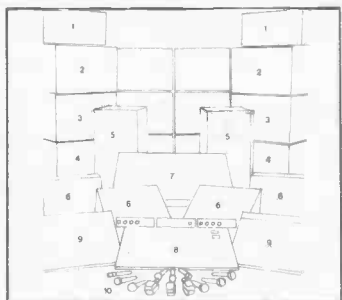


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NEW TO YOU

IT'S MIKE VERSUS THE REST OF THE WORLD

MOVE over Ted Nugent, here comes Mike Johnson.

Think Clapton's a good guitar player? Think Giltrap knows his stuff? Think Allan Holdsworth's pretty hot? Well they've got nothing on this guy. You tell'em Mike:

"I don't normally blow my own trumpet but I'm the finest all-round guitarist there is. There's no one to touch me. I'm prepared to take on the world. I'll challenge anyone anywhere."

Two years ago Mike received the ultimate accolade — The New Faces All Winners' Show — an award that Al DiMeola himself has tried three years running to win. It's not all been

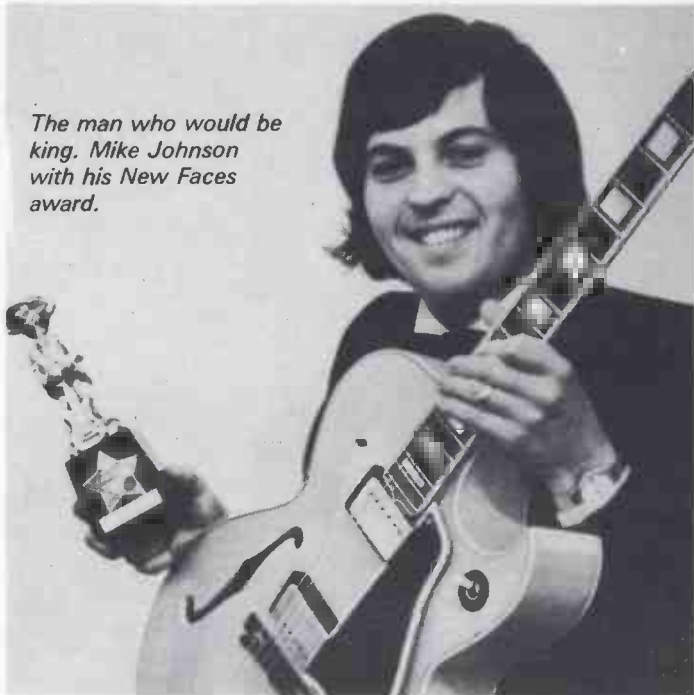
roses for Mike since then though.

"Since then I've had so many setbacks and bad deals that I'm totally disillusioned with the business. But my technique hasn't suffered — far from it."

Now this is where you, dear reader, come in.

"I challenge any other guitarist to prove he's better than me at Rock, Jazz, Blues, Classical and Country guitar styles," says Mike.

Well how about it then? Do you think you could have pipped Mike Johnson at the post in the New Faces All Winners' Show? If you do you'd better give Steve Orme a ring on Burton-on-Trent, (0283) 65486, 'cause



The man who would be king. Mike Johnson with his New Faces award.

between them and us we're setting up a challenge. (Dotted suits and snazzy hair styles are not obligatory). Winners will be

awarded the much coveted Beat Instrumental Haggard Face and Worn Fingers Award.

A FIRST FOR AKG

AKG ACOUSTICS have launched a pair of headphones which they claim are the first in the world with circumaural earpads made from working on the open principle.

The AKG K41's have a frequency response of 20-18,000Hz and boast a sound pressure level of more than 94dB which is attained by the large earpieces acting as baffles for the speakers.

The headphones cost £17 not including VAT.

AKG



K 41 (P1)

AKG's revolutionary K41 headphones.

BEAT INSTRUMENTAL — AN IMPORTANT MESSAGE

FOR some time now, we at BEAT INSTRUMENTAL, have felt the need to expand our horizons in the rock music field to bring more emphasis onto the areas of recording studios, sound equipment etc., without losing sight of musical instruments, shops — and, of course, musicians and the music they play.

That's why, with the next issue, we are combining with the respected monthly magazine SOUND INTERNATIONAL to create a new combined magazine with a broader base of features of interest to the musician.

SOUND INTERNATIONAL and BEAT INSTRUMENTAL will be on

sale as a combined magazine — in effect two great magazines in one. It's something bigger and better for you, the reader, and we are sure you'll continue to be a regular reader of this great monthly combined title.

Watch out for SOUND INTERNATIONAL and BEAT INSTRUMENTAL from the issue dated August 1980.

It'll have a lot to interest you if you're interested in playing or listening to today's music.

SOUND INTERNATIONAL and BEAT INSTRUMENTAL will be available at your local newsagent.

Don't miss it.

A CAPITAL ORDER

CAPITAL RADIO, the UK's most successful ILR station, has ordered a twenty-four plus channel recording console from C. A. Audio Systems, designers and makers of the CADAC range of equipment.

Built into the console will be a

remote mode selector for a Studer A80 tape machine, an Audio Kinetics autolocator and controls for Lexicon reverb.

The final destination of the console is to be the Duke of York's Theatre, London, which belongs to CAPITAL RADIO.

CLEAN MAC

A PROFESSIONAL self-contained battery-powered stereo microphone pre-amplifier, has been introduced by MAC Ltd, of Mapperley, Nottingham.

The unit is suitable both for the professional recording engineer and the private recording enthusiast.

The Sherwood model MA 5 low-noise microphone amplifier allows even low output microphones to be connected to the line-level inputs of tape recorders or ancillary audio equipment, permitting four-channel mixing. The ability to bypass conventional microphone inputs and feed directly into low-gain inputs invariably enhances recorded quality.

The unit ideally complements efficient noise-reduction and signal processing equipment. MAC claim that the high-gain/low noise specification is superior to that of the built-in microphone circuitry found in most commercial tape recorders. The unit is powered by eight penlight batteries.

The MA 5 costs £65.22 and is available from MAC Ltd, 437 Westdale Lane, Mapperley, Nottingham NG3 6DH.

NEW TO YOU

FREER'S ONLY HERE FOR THE BEER

MIKE FREER, holder of the world record for underwater drumming, grabbed the limelight again last month when he opened a new pub in Farnborough.

Scottish and Newcastle Breweries invited him to open the Prince Louis in The Prospect Estate, when they discovered through a poll that Mike was the most popular local celebrity.

Mike who runs a music shop in Farnborough set his world record three months ago by playing in a 4,000 gallon water tank for 122 minutes. The event was covered by numerous radio and TV stations. Now Mike hopes to set another world record by playing his drums on one of the wings of an airborne plane.



Mike gives a helping hand to Heather Hunter of Scottish and Newcastle Breweries.

PEAVEY PEOPLE GO THE COURSE

IT'S back to the classroom for dozens of Peavey dealers, who are being taught the ins and outs of the gear they sell at special two day courses.

The courses, which cover all aspects of product knowledge and demonstration take place

during the first week of each month and are conducted by Graham Hobbs, the Executive Director of Peavey UK.

Dealers are presented with a signed certificate of competence at the end of the course.



BRITAIN PICKS UP ON RADIO SYSTEMS

NOW THERE'S an all-British radio pick-up system for guitars from the transmitter, the receiver can operate from 240V or 110V AC mains and has a built in charger for the transmitter batteries. The batteries have a life of about five hours.

The Rello TXGT Transmitter System, which is made by Martello Sound of Sussex is approved by the Home Office, and use the 174.8 MHz waveband, although other wavebands can be specified when buying.

Working up to 300 metres

Price of the complete unit is £275 including VAT. If you're fed up with getting your legs tangled in guitar leads phone Martello at 07973 3959.

GOING FOR A SONG

DOCTOR SONG, a new division of Silver Eagle Design, have introduced a range of synthetic leather guitar straps.

Doctor Song straps are a unique combination of man made leather and genuine cowhide, and the manufacturers claim that they look and feel like leather.

four widths: 2" with sliding buckle adjustment and 2½", 3", and 3½" with two-piece interlocking adjustment. Additional features include a handy utility 'pick pocket' and no metal parts which might scratch the guitar.

The belts are distributed in Britain by Rose Morris, 138-140 Old Street, London EC1.



The new range of Doctor Song synthetic leather straps.

THREE MORE FROM MARLBORO COUNTRY

THE MUSIC PEOPLE of West Hartford, Connecticut have added three diverse products to their range. They are the Marlboro 220R combo, the King Cobra guitar stand and Hot Wires leads.

The Marlboro 220R is based on the belief that good sound depends on more than just wattage. The combo is a compact 45W RMS unit which, the makers claim, is extremely efficient. It features a 12" speaker, and a built-in jack socket for headphones so that you can practise without annoying the neighbours.

The King Cobra is a striking (groan) 1/2" thick clear lucite guitar stand that accepts all acoustic and most conventional-

ly shaped solid body electric guitars and basses. The stand is padded with soft rubber, and breaks down into two pieces for packing away.

Hot Wires have a memory — or rather their cases do. The leads are sheathed in a high polymer vinyl which will return to its original shape after lying in a tangle on a studio or stage floor all day. Hot Wires use Cortex insulation and a core conductor of 10 strands for improved strength and frequency response. They are available in a variety of lengths to suit most musicians.

More details from The Music People, PO Box 648, West Hartford, Connecticut 06107. Tel: (203) 521 7782 or 521 2248.



The Marlboro 220R — small but powerful.

THEY'RE ON THE ROAD AGAIN

ROAD Electronics of Los Angeles have added four combos to their ever-increasing range of group gear.

The combos are the SL120 lead, the L120 single-channel lead, the SB150 bass and the B120 single channel bass.

The new line offers a choice of high and low sensitivity inputs, or switchable inputs with

LED display. Three band active equalisation features Road's exclusive parascan midrange time network, variable from 400 Hz to 3KHz, which, the makers claim, allows precise control. A footswitch jack is provided for channel switching, without disturbing preset channel and master controls.

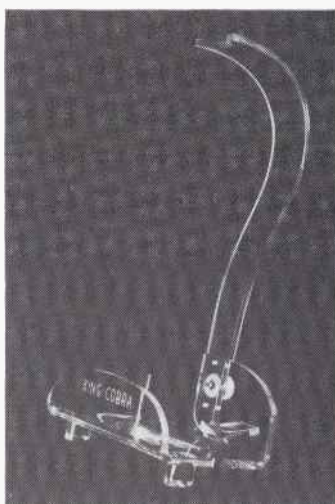
NEW TO YOU

BATTERY ELIMINATOR

ANALOG/DIGITAL Associates of Berkeley, California have introduced a universal battery eliminator for FX pedals.

The A/DA PowerPlug 5 is capable of powering up to five 9-volt and two A.C. powered devices simultaneously. It has a fused power supply to protect it against A.C. line transients and a LED power indicator.

For more details contact A/DA Sales Department, 2316 Fourth Street, Berkeley, California 94710. Phone (415) 548-1311.



The King Cobra guitar stand.

UNDER THE HAMMER

A GOLD DIRE Straits disc, original artwork for albums by Peter Tosh and ELO, and numerous tour jackets are among the items which are being sold at a charity auction at Hammersmith Palais on June 22.

The auction, entitled 'Rockabilia' will start at noon

and continue until 4.00pm. All proceeds from it will go to the Waltham Forest Society for Mentally Handicapped Children. Many famous Rock musicians and DJ's have promised to appear.

Admission to the auction is 50p.

KLARK-TEKNIK MOVE HOME

KLARK-TEKNIK RESEARCH — one of Europe's leading manufacturers of professional audio products — has recently moved into new custom-built premises at the Coppice Trading Estate, Kidderminster, Worcs. The 8,000 sq.ft factory has been specially designed to include an acoustically-treated 'listening room', a micro-processor development laboratory, and extensive test and production

facilities. A pleasant working environment was another major criterion of it's design.

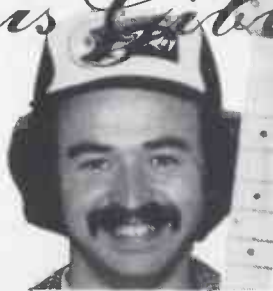
With several new products being launched this year, Klark-Teknik Research intend to continue their rapid expansion — and expect to double their sales during the next twelve months.

Work has already started on a further 20,000 sq.ft factory development, which should be complete by Spring 1981.



Klark-Teknik's new factory in Worcestershire.

Chris Gibbons'



GUITAR BAR

Straighten your index finger and make with the overtones.

PART 6: HARMONICS

HARMONICS

Harmonics are clear bell-like tones which can be easily produced on guitar thus enhancing the tonal capabilities of the instrument.

The vibration of a string when plucked is very complex. First the string vibrates at the fundamental pitch of the string. The fundamental is formed by the string vibrating along its entire length.



The string will then vibrate along exactly one half of its length — producing the note one octave above the fundamental



Then the string will vibrate along each third of its length to produce a harmonic one octave and one fifth above its fundamental.



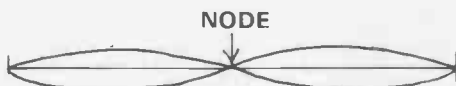
The string will then continue to vibrate along smaller and smaller divisions of its length until the energy to vibrate has been exhausted.

Now normally these harmonics cannot be heard as distinct, separate notes, but it is their presence which contributes to the richness or fullness of sound produced by a guitar. That is why a top-class handmade acoustic which is built from superior woods will produce a far better tone than a cheap model made from ply's.

Good quality close grained wood will

respond to these higher harmonics more readily than cheap laminates, thus producing a richer and brighter sound without any lack of bass response.

Now what we are going to do is find a way of hearing these upper harmonics and eliminating the lower fundamental. On a guitar, the second vibration i.e. along half the string's length, can be heard in the following way. The half-way point of the string's length where the two vibrations meet is called the 'node'.



This corresponds exactly to the twelfth fret of the guitar. By lightly touching the string above the twelfth fret and plucking it, one is effectively touching the string at the half-way point of the string's length, producing a harmonic exactly one octave above the open string.

We can see that for each of the strings, we can produce a harmonic one octave above the open 'fundamental' by touching the node at the twelfth fret.

When a string is vibrating along a third of its length (see diag. 3), the 'node' nearest the nut appears exactly above the seventh fret. By lightly touching each string above the seventh fret, one can produce a harmonic one octave and one fifth above the fundamental.

Similarly, the node above the fifth fret will produce a harmonic two octaves above the fundamental.

The higher harmonics are more difficult to produce and be heard because of their extreme pitch, but on the bass strings of a good guitar or a bass guitar, one can effectively produce harmonics at the fourth fret (2 octaves and one third above the fundamental) and the third fret (2 octaves and one fifth above the fundamental).

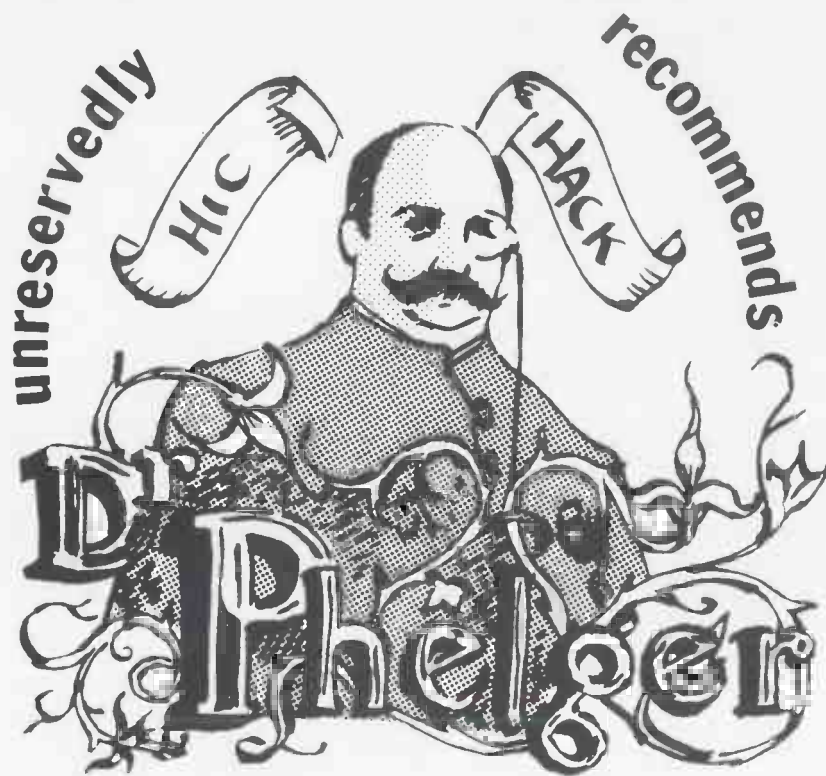
This gives us a series of useable natural harmonics for each string.

In notation, natural harmonics are usually denoted by placing a small "o" above the note to be sounded as a harmonic.

THUS:



denotes the harmonic produced by touching the node above the twelfth fret on the open 'A' string.



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INSTRUMENT REVIEW
Keyboards

**HOHNER STRING
 PERFORMER**

Price: £795.90 inc. VAT

The Hohner string performer is, basically, a fully polyphonic string synth with additional piano and clavichord voices. The strings are subdivided into violin, violas and cellos. On the left-hand side of the keyboard five faders control the amounts of each voice sent to the lower two octaves, and five more to the upper three while a separate fader controls the overall sustain on the string sound. Each voice also has a master on/off switch so that any of them can be muted without effecting the mix. No control is provided for altering the attack, but this is pre-set at a level which makes string lines sound pleasantly legato.

Reviewed by: Barbara Dickson
 and Ian Lynn

**A HOT PERFORMER
 FROM HOHNER**
POLYPHONIC

A further switch introduces a piano-light bass voice on the lower two octaves, at the same time making the other voices on this section of the keyboard, the level being controlled by the piano fader. In addition to this basic polyphonic function a separate set of controls on the right-hand side of the keyboard permits one or more of four solo voices to sound at an adjustable level on the highest note of chords played in the upper three octaves. These are bass, 'strings, clarinet and 'planet'. A fifth switch transposes the solo voices down an octave.

OUTPUTS

Four outputs are available — general, bass, strings and one for piano/clavichord and solo, and a plug in foot switch controls the sustain on the piano.

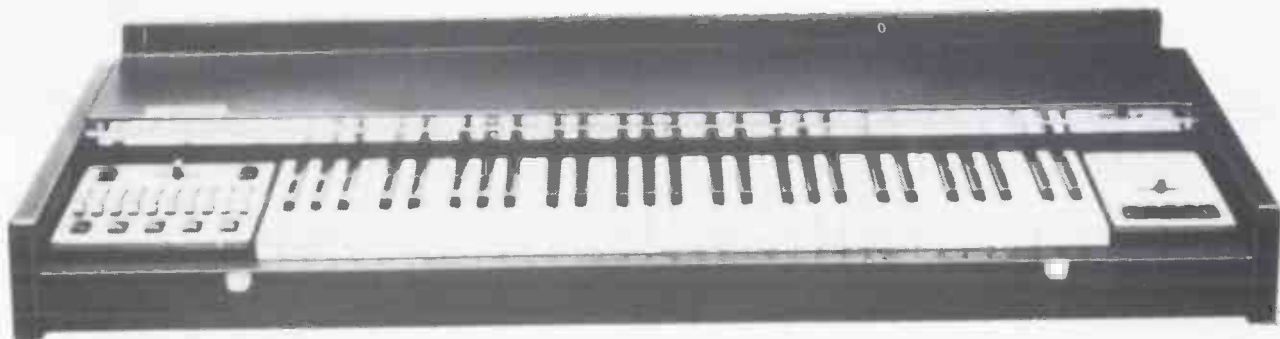
We found the sustain to be very pleasant, being somewhere between a

Solina and an ELKA Rhapsody. Other similarities between this instrument and the ELKA include the tone of the piano and that of the Clavichord. However, the Hohner sounds a little more 'expensive', although the piano is still a little too 'electronic' for our taste.

VIBRATO

The solo voices are interesting and they incorporate a delayed vibrato, which is a nice touch but we thought the names were not particularly apt. The brass voice sounded more like an oboe and the string voice thin and weedy. We loved the clarinet but the 'planet' was a bit 'Rolf' (remember the Stylophone?). However it seems to be a sturdy and roadworthy machine, and Ian says that he looks forward to maybe trying one out on the road this summer.

We'd say it's good value for money and compares very favourably with the other things we've heard.



String Performer — Good value for money.

McKENZIE

Acoustics Limited

Loudspeakers for the Professional



Often heard rarely seen

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

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

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

FOR FURTHER DETAILS SEND FOR LITERATURE TO
Glyn Baxter
McKenzie Acoustics Ltd.
Rockley Avenue,
Birdwell,
Barnsley.
Tel. (0226) 43894

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from the
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102 Station Road,
Taunton,
Somerset.
Tel: 0823 71270

Reviewed by: Jimmy Bain

ALL PRO'S — NO CONS

The pick-ups are their own design, and they both have eight individual coils in them, giving a fat spectrum of sound and equal string response. Each pick-up has a plastic sliding switch under it. When the switch is pushed towards the neck, the two poles (each containing four coils) are wired in parallel. This effectively produces an extended top end.

When the switches are pushed away from the neck the poles are series wired, which loses some top and boosts the bass end.

The controls are all secured on the plastic scratch plate that hides the electronics. There are individual volume and tone controls for both pick-ups, a master volume control and a three-way pick-up selector switch. The set up gives you a lot of variables to play with.

All controls are very responsive, and well positioned, though perhaps the three-way selector switch could be moved a little

closer to the rest of the controls. The master volume control effectively overdrives the sound to give you that little bit more sustain without having to go to the amp.

Although there are a lot of controls they all serve a purpose and are not just added for the sake of it.

Strings fitted to the bass are the twenty quid a set Rotosound RS77's, which have an adjustable ball on the end. The wire that runs through the coil of the string is the bit that actually touches the bridge which again gives the bass more sustain.

So right down to the jack input (which is also extremely sturdy) you have a real pro's guitar. At £529 (a custom case is available for an extra £75) the Pro 2 is not cheap, but you are getting a lot for your money. There are cheaper ones, the Pro 1 is £439, but I think everything they've put on this guitar was well worth the effort, and I look forward to playing it some more.



Jimmy sticks his neck out



WAL Pro II Bass

Price: £529 inc. VAT

What we have here is the second in a range of four basses made and distributed by Electric Wood in High Wycombe (Tel: 0494 442925/6). In all honesty it's one of the most powerful basses I've ever tried out. I normally turn the bass up full and set my Marshall on about 6. With this bass full on, 2 on the Marshall is easily loud enough.

Getting down to details, the head on the bass is very square in design, very sturdy, and fitted with Schaller machine heads which are the best heads for basses you can buy. They're accurate and keep their tuning well. The strings run through metal pieces on the head which keeps them down low for a smooth action.

The neck is a lovely piece of work. The centre section is hornbeam and the outer section is maple. The neck is inlaid with red stripes which are made of a sympathetic wood from the Amazon called mukalunga. It's chosen because it's totally non-porous and remarkably straight. On top of all this lies an Indian rosewood fretboard which is shipped from Bombay to Germany. In Germany the wood's cut (Germany have the best cutting equipment) and it's then shipped to England.

So with so much effort put into its construction, how does it feel? Actually, it's very good. It has the accuracy of a Rickenbacker and the feel of a Fender. The way the action was set up when I got it was perfect. It lets you play fast and it's very decisive. The action remains true even in the higher registers. It's medium in width so it's OK if you've got short fingers, and the rosewood fretboard makes it very easy to the touch.

The body is crafted from ash, which is a very dense wood giving the bass a good sound even without amplification. Overall it's quite heavy, though not too heavy, and is perfectly balanced.

INSTRUMENT REVIEW Guitars



THE LES PAUL TEST

Perhaps the most familiar guitar shape in Rock and Roll is that of the Les Paul. Good old ones pass hands for vast amounts of money, while new cheap copies are ten a penny. What we're trying out here are three top-of-the-range Les Paul guitars. The first is my own, a '62 Custom, the second is a Les Paul copy constructed entirely of Mighty Mite parts, and the third is a brand new Les Paul Artist still bearing the Gibson logo.

'62 Les Paul Custom

I picked up this guitar about four and a half years ago in Dallas, Texas, for three

hundred dollars. Since buying it I've constantly added to it and changed things and now I think of it as the ultimate guitar. I've not tried anything better. The head now has gold-plated Grovers fitted, and like all the older Les Pauls there's no spur on the back of the head.

The neck is flatter than other Les Pauls I've played, and the frets are smaller and thinner. The action is still high enough to be able to really get your fingers into it. Overall it's totally accurate in intonation and all other aspects. The fretboard has a mother of pearl inlay.

The bridge is the standard old-style Gibson, and is gold-plated right down to the tailpiece. The saddles are flatter than new models and brass. The pick-ups are '62 PAFs, and I've taken the covers off. The surrounds are ivory/plastic and white, as is the scratchplate and selector switch. The pick-ups are more powerful than on any other Les Paul.

The controls are gold coloured old-style hat-box design, extremely precise. On both volume and tone they react smoothly from 0-8, and from 8-10 you get just that bit more pull on the top end.

Also, the balance is perfect. As I string

my guitars down low they have to be well balanced. The strings I have fitted are Fender Super-Bullets, which are the same gauge as the Rock and Rolls.

These days I'd pay a couple of grand for a guitar like this.

Mighty-Mite Les Paul

The recommended retail price for the cost of the parts that go to make up this guitar is £520. On top of that, unless you're capable of doing it yourself, you're going to have to pay for it to be put together, painted and varnished. The model I have here is one that Mighty Mite themselves have put together.

Actually they've put the thing together remarkably well, and I'm very impressed with the guitar, as a finished product. Like the old Les Pauls the head hasn't got a spur on the back which I much prefer for starters. The machine heads are old-style Grovers which despite their unusual appearance are really very good, and aesthetically attractive.

The brass nut makes for plenty of sustain and the neck is very precise. It's fitted with nice big chunky frets like my Les Paul De Luxe, and has brass inlays down the fretboard. The way the action was set up was just right for me — not too high, not too low. In general it has the same feel as the De Luxe, being fairly deep and not too wide. Really it's just a great Les Paul neck, excellently finished.

The bridge is all brass, very chunky. It has the same type of adjustment as the ordinary Les Pauls except for the saddle adjustment, which is a kind of nut and bolt set-up. The tailpiece too is like a Gibson.

All of the fittings on the guitar are brass which overall I find very attractive. When I first picked it up the balance between the body and neck seemed to be a little bottom heavy, but once strapped on it's perfect.

The pickups are standard Mighty-Mite, very much like the DiMarzio. It has plenty of sustain, not much feedback and plenty of tonal variation.

The tone controls are actually very smooth. The gain is precise on both the treble and the bass pick-up. All of the controls have been positioned in the standard Les Paul tradition. There is, however, an additional switch within all the controls that changes between one or two poles in the pick-up. On top of all that, both



Brian with, from left to right, the new Gibson Les Paul Artist, his own '62 Les Paul, and the Mighty Mite Les Paul.

THREE OF A

Reviewed by: Brian

KIND?

the volume controls pull out to give a bit more sustain without making the sound too dirty. Balls with clarity.

So although it is effectively a copy it really is a pro guitar. The way that this particular model has been put together is excellent, and I'd buy it as it stands. It's not advisable for a beginner as it takes a fair amount of skill to work it, but the sound you can get out of it is well worth the effort. A true pro's guitar — it doesn't matter that it hasn't got Gibson written on it.

Gibson Les Paul Artist 'Active'

Unlike the other two Les Paul heads, this has a spur on the back, which is there apparently, to strengthen the join between head and neck. They started doing this in about 1962. The machine heads are Schallers engraved with the Gibson logo and gold-plated. The truss rod cover is engraved with the name of the guitar and the head is inlaid with a new LP design which is very attractive.

The nut is made of brass to help sustain and the neck is a five piece laminated construction, with an ebony fingerboard. For the way I play I find the nickel silver frets far too thin and high. Because of their height it's hard to get a smooth run up and down the neck, and overall has a sticky sort of feel to it.

The body is solid mahogany with a carved maple top. I'd have preferred just solid mahogany like the old ones.

The shape of the body is a lot flatter than the older ones, and they've put a cutaway at the back of it where it touches your body. Again I don't think this is necessary as it just deviates from the original Les Paul shape. Other changes include a wider cutaway and a sharper horn. There's nothing wrong with the old tried and tested shape, so why bother?

The bridge is a gold-plated tune-o-matic with a TP6 gold-plated fine-adjustment tailpiece. It's a good idea, but yet again seems a little unnecessary. I don't think that the new tune-o-matic is as good as the old. For example the saddles on the bridge are very sharp which ain't too good for the strings.

The guitar is fitted with two special 'potted' humbuckers. They're well set into the body and very stable, but the surrounds don't have the same depth as on the older ones, therefore giving the pickups less

protection. I don't think the response on them is nearly as good as that on my own '62 PAFs. With those you can get all the tones you want without the need for the amount of controls this guitar is fitted with.

The controls actually consist of a master volume, and individual treble and bass tone controls, all set in the traditional Les Paul position. However, next to them are three small flick switches. One is for brightness, which is very effective, one is a compressor which compresses just a little too much, dulling the sound, and the third is an expansion switch, which boosts effectively when used in conjunction with the brightness switch, but not really on its own. Other than that there's a three-way toggle switch, standard in every respect.

Although heavier than my old Les Pauls, probably due to the vast amount of electronics, it's not too heavy and the balance is fine.

But to be honest, I really don't like the guitar. They've detracted too much from the original and had to compensate for this by adding a host of gimmickry. This, in turn shows itself in the price, resulting in the rather extortionate £782 including VAT and case. Gibson can still make good guitars (like the ES 347 I reviewed in the September issue) but I don't think this is one of them. Personally I'd rather spend a few hundred pounds less and get a Yamaha or Ibanez, because I think they're actually better guitars.

Conclusion

So after playing all three I'd obviously go back to my own '62, not just because it's mine, but because the workmanship is that much higher. Close inspection proves this without a doubt.

However I'd still say that the Mighty Mite is a damn good guitar. The sort of guitar a musician like myself would like to add to his collection. I personally think that it's a whole load better than the new Gibson, which simply plays badly, with innovations added for the sake of innovation. The only way Gibson are going to improve the Les Paul is by taking a closer look at the work of their pioneers.

For further information on the Mighty-Mite Guitar contact Rosetti (EMI) Ltd at 138/140 Old Street, London EC1V 9BL. Tel: 253 7294. Gibson can be reached through Norlin at 114/116 Charing Cross Road, London WC2. Tel: 379 6400.



Artist, left, and Mighty Mite.

Robertson

INSTRUMENT REVIEW Drums



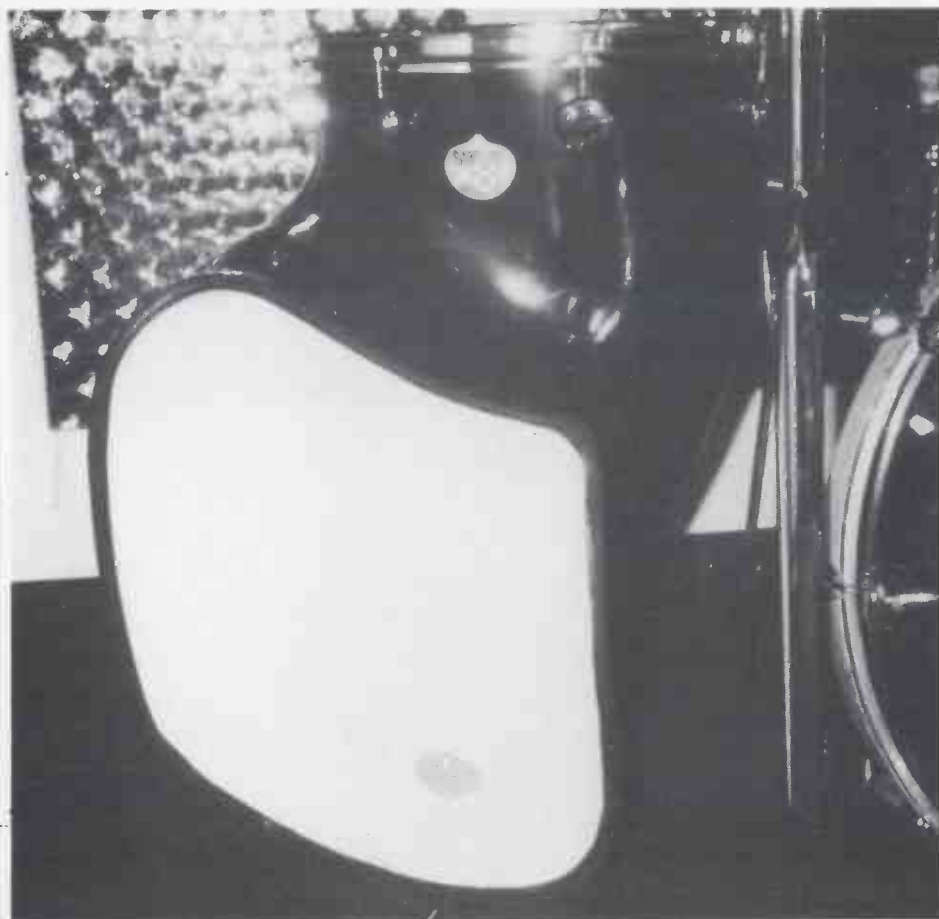
Staccato Super-6 kit

Price: £695 including VAT

QUESTION: What looks like Humpty-Dumpty's shorts with a 22" Remo skin, 10 lugs and a pair of spiked feet on them?

ANSWER: A Staccato bass drum.

And I'm not joking either. When my mother laid eyes on them she spent the next 10 minutes clutching her sides and pointing at the bass drum in utter dis-belief. She's seen a fair amount of kits pass



The floor tom's OK if you don't hit it.

Staccato (stakaat0) adj and with each note distinct an

through her house (she's even put up with Cozy Powell beating his heart away in the dining room) but she's never seen anything quite like this.

Kadency

The official excuse for designing a drum kit of such unusual dimensions lies with the 'Kadency Theory'. To quote:

"Kadency . . . in which any volume of air projected through a controlled expanding shape will have a great effect on the tonal resonance and distribution. In simple terms this means; a varied colourful tone range plus an incredibly loud sound when required".

Hefty

The Staccato Super-6 consists of the aforementioned bass drum, 6", 8", 10" and 12" toms, 16" floor tom, plus the choice of whatever tom stands you want. The ones supplied with the review sample are a couple of pretty hefty looking Premier stands. What you don't get with

the kit is cymbal stands, a hi-hat stand, BD pedal, snare stand (or a snare for that matter) or a stool. This has obvious advantages and disadvantages. For those that have a preference for a particular pedæ, snare, hi-hat stand etc they don't have to fork out for any more than they don't want. The novelty of the Staccato kit lies in the drums (snare excluded). For those who want a complete new outfit you're going to have to look elsewhere.

Twisting

For the purpose of the review I set the kit up using bits from the Premier outfit Cozy reviewed for us last month. After about ten minutes of twisting and turning, the various bits and pieces began to resemble a drum kit. A problem occurred when trying to lower the toms to my own personal playing height. The stands just didn't want to take the kit low enough. Other than that each of the toms were near enough to each other to be able to run smoothly around the toms without hitting too many rims.

Perhaps the only major problem when setting up lies with the floor tom. Being the same curved shape as the other toms it is, appreciably, a difficult task getting a set of legs on it. On the longer part of the body there are two long legs (un-knurled unfortunately) and on the end of the bell there's a short leg, also un-knurled. This makes the drum very unstable and prone to collapse if you dare to hit the thing. Perhaps a little more thought should be made to rectify the fault. If they knurled all the legs it would be better for starters.

Floating

Tonally, however, the drums are in a league of their own. The floating toms have a quality that makes them sound like a cross between a normal acoustic drum and an electric drum synth! The immediate effect when you hit the drums with some force is hard and dead, though the drum then rings slightly lowering its tone throughout the ring. You need no damping on the kit and I would suspect that they're great for studio work. The individual notes of the toms are well defined and overtly melodic. They combine, somehow, the ring and sustain of a roto-tom and the bass of a shelled drum. Metallic, dynamic and positive. Bloody loud too!

Reviewed by: Tom

dv (mus) detached

Woolly

Personally I wasn't quite so impressed with the sound of the bass drum. A bit wet and woolly for solid rock drumming and not really compatible tonally to the rest of the kit. This may be due, however, to a slight fault in the review kit which has been knocking around for some time now and has just come from John Bonham's house. One of the lugs on the drum is bent and not getting a proper grip on the wooden rim. This is probably causing a little uneven tension round the head.

If you're worried about cases Staccato have finished negotiating with Le Blonde on a custom case at standard Le Blonde prices.

Toms

So is it worth the money? Personally speaking I wouldn't buy the whole kit but would seriously consider a set of toms, which are available alone for £410 including VAT and your choice of stands (though they are in the finishing stages of designing their own). So far Bob Henrit and Simon Philips have ordered a set of toms, though Chris Slade from Uriah Heep and Paul Thompson from Roxy Music are interested in the whole kit. Denny Laine recently told me that Wings' drummer Steve Holly is impressed by the kit to, and mentioned its amazing stage projection.

Colours

Stock colours available are white, yellow, black, red and sky blue, though they can mix in just about any colour you like when they construct the glass fibre shell.

At the moment Staccato kits are selling well overseas while the English remain their usual conservative selves and go for more conventional looking kits. Who's ready to try something new?

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DEALER PROFILE

PETE'S GIG SHOP



Amble into Pete Turner's new shop on High Street, Uxbridge one afternoon, and the chances are that you'll find Pete, his assistant John McCartney (no relation) and a regular customer having a hectic jam. That's because bearded Pete prides himself on an informality which you don't often find in music shops in central London.

It's only recently that there has been enough room in Pete's Gig Shop for these informal jams. For 10 months Pete plied his trade from a 'shoe box' just around the corner, until he decided that it was unfair to expect his customers to climb over a drum kit every time they wanted to look at a guitar.

Pete started in the music business in the early Sixties when he ran a record shop in Southall. He came to Uxbridge to run another record shop and gradually added instruments to his stock. It was then that the records went out of the window and Pete's Gig Shop was born.

There's a healthy number of local bands and musicians to keep Pete and John on their toes. Some are household names — Mike Oldfield and Herbie Flowers have used Pete's gig shop. Others aren't so well known yet. When BEAT visited the shop two regulars Matt Fretton of Uxbridge band The Desks, and the curiously named Captain Crumble were busy trading licks and exchanging pleasantries. "Matt started off by occasionally coming in to

buy a string," said Pete. "We showed that we were interested in what he was doing, and he's been coming back ever since. It's the same with The Captain.

"Too many shops adopt the old hard-sell without any concern for what the customer really wants. Someone can go into a shop looking for a guitar and the assistant, quite often without asking what sort of sound he wants will say 'here's just the job for you'. That's not right. You don't build up trust like that."

Pete builds up trust by carefully testing any new item that comes into the shop. Like a growing number of small dealers he's reluctant to sell new Gibsons and Fenders.

"To stock them you have to buy in quantity, and I know that if you get a dozen guitars several of them are bound to be real dogs," said Pete.

His favourite range of electric guitars is Aria. "They're consistently well made and I think they sound as good, if not better than Gibsons and Fenders.

"If you're a Les Paul freak then the PE 1000 is worth looking at. That guitar is going to be around for quite some time. And the RS 850, which is a beautiful piece of work, has a sound that's a cross between a Gibson and an Alembic."

Another of Pete's current raves is the CMI Strat copy which he is selling for a ludicrous £96. It certainly looks and feels well made, but how does it sound?

"It's phenomenal," said Pete, getting quite excited. "We did the old 'behind the screen' blind test, and you just could not tell the difference between it and a Fender Strat."

Pete, who used to play on the Folk circuit before his commitments in the shop put paid to that, had just taken delivery of a handmade acoustic, made by Richard Bartram. Richard has been making guitars

for twelve years, and does all the repairs that come into the shop.

Pete gets a few second-hand guitars in stock, but always points out to their owners that they will get a better price if they sell them privately rather than part-exchange them. "But we will sell second-hand guitars on a 15 per cent commission basis."

On the drum front the shop deals mainly with Pearl kits but hopes to negotiate for the Premier agency. The Gig Shop is also likely to be a full Korg Key Centre by September.

Pete has nothing but praise for Custom Sound amplification. "They're very consistent and very very forgiving," he said, and went on to illustrate just how forgiving they are.

"A distortion fan bought a Clubman combo from us and came back four months later to say that it had packed up. We phoned up the firm and they told us to send him down to the factory. They gave him a guided tour while they were looking at it. Then they asked him what he'd been putting into it. It turned out that he'd been overloading it mercilessly — and it took it for four months. They gave him another one, but told him not to do it again. That's service."

If you want to customise your guitar the shop can provide DiMarzio and Bill Lawrence pick-ups plus all the other paraphernalia needed to turn your sad copy into a guitar that will give the big names a run for their money. If you don't feel competent enough to do the customising yourself the shop will do the work for a fee of about £6.00 an hour.

Head for the West End if you want to be hurried into buying an instrument you don't really want. But if you want a leisurely browse and the chance of a jam, head for 281 High Street, Uxbridge.



A couple of likely lads peruse the front of Pete's Gig Shop.



Pete, with new Bartram acoustic, in one of his frequent jams.

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R G. Jones Recording Studios in Wimbledon have been going for quite a number of years now. They have been involved in most aspects of sound reproduction for nearly half a century. In this time they have built a reputation for quality and reliability.

The studio has a very work orientated, no-nonsense atmosphere. The acoustics were designed by Sandy Brown Associates, and this is one of their best sounding studios.

ISOLATION

The main recording area covers 1000 sq. ft., with 3 isolation booths, a heavily attenuated drum booth is on a slightly raised level at the far end of the studio. This booth has a removable glass window, opening it to the main area. This makes communication between the drummer and the rest of the musicians a lot easier, and even without the window a good separation between the drums and the other instruments is maintained.

A Steinway 6' 11" model B Grand Piano is situated close to the control room window. This is a fairly new piano and sounds a little bit dull for my taste, but this will undoubtedly improve with age.

CONTROL

The control room is of average size. A Rupert Neve Custom 32/16/24 Quad console takes up most of the space. The desk is equipped with PPM's instead of VU's (there are four small VU's in the centre of the console for reference) and it

might take a while before one gets used to this.

KEEPEX

The tape machines are 3M 24 and 16 track with an Audio Kinetics Autolocator. Three Revox's are mounted on the wall above, serving mostly as effects machines. One Studer A80 and 2 Studer B62 2 track tape machines are available for mix-down. Tape used is Scotch 256. The outboard gear consists of your normal Keepex Noise Gates, Gain Brains, Neve Compressors, Audio Design Limiters, Harmoniser, Marshall Time modulator, etc.

REVERB

A stereo EMT plate and an AKG Echo unit take care of the reverb. The monitors are JBL's driven by Crown amplifiers. A large curtain hides the monitors from view, something I found slightly disconcerting. Most people like to see where the sound comes from, but the



engineer explained to me that it helps him place sounds better in the stereo 'picture'.

have over the years attained a very good understanding for the needs of musicians and producers alike. It is this experience which makes the studio into such an outstanding place to work in. They have a lot of regular customers who have been with them for years, coming back time after time.

MAINTENANCE

Two full time maintenance engineers make sure everything works. The studio is obviously only as good as the staff working there. R. G. Jones is lucky in having some of the best engineers working for them. The staff are very helpful and

The studio rates are most reasonable, and they are keeping very busy, which is more than one can say for a lot of other studios in England.



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**Reviewed
by Hans
Zimmer**

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

KEYBOARD HARMONY LTD., 82/84 High St., Redhill, Surrey. (91) 68821
MAURICE PLACQUET LTD., (Colin Barton), 358-360 Uxbridge Road, Shepherds Bush, London W12. 01-749 3232

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

TELECOMMS, 189 London Road, North End, Portsmouth (0706) 60036

LIGHTING

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

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

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

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

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

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

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

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PUBLIC ADDRESS CO (LEICESTER), 31 New Park Road, Off Lansdowne Road, Leicester. (0532) 833471

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

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

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

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

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

AMPLIFICATION

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

ORGANS & AMPS

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

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

SPEAKERS

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

GUITAR SERVICES

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

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

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

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

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

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

MAIN AGENTS FOR

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

MANUFACTURERS

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

AMPLIFICATION

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

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

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

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

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

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

ELECTRIC ORGAN KITS

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

CABINET FITTINGS

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

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

CUSTOM-BUILT PERCUSSION & FITTING

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

P/A EQUIPMENT

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

EPICENTRUM, Foxhouse, Moor Road, Lingham, Colchester, Essex 020 636 668

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

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

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

A. C. ELECTRONIC SERVICES, Old Railway Works, Gobowen Road, Oswestry, Salop SY11 1HS (0691) 4504

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

MUSICAL INSTRUMENT SHOPS

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

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

ASSEMBLY MUSIC, Alfred Street, Bath (0225) 63508

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

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

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

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

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

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

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

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

Mountain	W150	17/a	31.50
Jumbo	73.42	95/U three-quarter	31.95
Mountain	W230	26/C Folk, Steel	
Jumbo	101.85	Strung	26.75
Mountain	W250D	19/G Folk	42.75
Jumbo	120.60	54/L 6-string Western	
Mountain	W300	Jumbo	55.95
Jumbo	137.57	Jumbo	
Mountain	R500D	55/O 12-string	
Jumbo	230.53	Western	61.75
		67/Z	32.25
		68/C	41.50
		196/P 6-string, White	61.50
		191/A 6-string, Black	58.50
		197/S 12-string, Black	66.25

J. T. COPPOCK

ANTORIA ELECTRICS

2651 CW	337.00
2655 ZB	266.00
2375 N	229.00
2375 WH	228.00
2656 ZB	275.00
2451 NT	270.00
2333	286.00
2405 CW	296.00

CIMAR ELECTRICS

1940 ASH	135.00
1950	133.00
1951	144.00
1954	162.00
1963 BK	162.00
2085 ABR Astra	199.00
2085 AM Astra	199.00
2083 BS Astra	169.00
2080 BK Astra	139.00
2080 BS Astra	139.00
2065 BS	129.00
2067 BS	121.00
2076 IV & ABR	127.00
2075 BK	119.00
2051 CS	133.00
2090 BK & BS	120.00

TAMA WESTERN

TK50	230.00
TW07	245.00
TG80	260.00
TW09	299.00
TW10	340.00
TG120	360.00
TG120/12	388.00

ANTORIA WESTERN

698BK	188.00
689	175.00
684/6	149.00
693 CW	175.00
699 FH	189.00

CIMAR ACOUSTIC

336 WH	111.00
C300	95.00
C30 AM	98.00
C300 CW	99.00
C302	105.00
C302 AM	111.00
435	93.00
435-12	99.00
D380 RB	92.00
D382 RB	99.00
D390 BK	99.00

CIMAR CLASSICAL

336	97.00
361	77.00
362	82.00

ANTORIA CLASSICAL

2812	140.00
2811	127.00

TAMA CLASSICAL

TC8	255.00
TC10	299.00

FLETCHER, COPPOCK & NEWMAN

KIMBARA

Classical	
170/N	42.50
171/Q	48.75
172/T	53.75
173/W	58.95
174/Z	63.75
1/D	69.95
175/C	75.00
176/F	81.00
177/1 Requinto	47.95
Maestro Classical	
45/J Concert	95.00
25/Z	89.00
46/M	125.00
47/P Concert	195.00
85/D Concert	295.52
2/g Folk	53.30
Western Jumbo	
6/S 6-string	66.50
7/V 12-string	70.75
8/Y 6-string	89.95
24/W 12-string	93.50
179/O 6-string	81.00
180/S 12-string	85.00

LORENZO

58/X Maestro Western	133.95
Jumbo	
16/X Student Classical	29.95
27/F Classical	27.75

LORENZO

Classical	
20/K	29.95

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

Fretless Scanbass

137/O Natural	325.00
138/R Cherry	325.00
150/D Sunburst	325.00
148/W White	325.00
142/E Western 6-string	P.O.A.
143—H Western 12-string	P.O.A.
130/T Patch 2000	P.O.A.

Guitar Cases

375/K Classical, Felt Lined	15.95
396/X Jumbo, Felt Lined	21.60
453/Y Classical Plush Lined	27.50
454/B Jumbo, Plush Lined	28.95
323/F Classical, Plush Lined	28.95
393/O Folk, Plush Lined	30.95
324/I Jumbo, Plush Lined	34.25
344/S 12-string, Plush Lined	35.95
339/C 6-string, Fibre. Electric	14.70
421/D	29.95
422/G	29.95
423/J	31.95
452/V Bass	31.95
Hagstrom	
401/T Swede	45.95
403/Z 'Jimmy'	53.95
404/C 'Viking'	52.50

GIGSWILE

ARIA CLASSIC GUITARS

A 560	258.80
A 569	209.50
A 568	171.00
A 557	146.20
A 566	129.30
A 555	118.50
A 554	113.00
A 553	113.00
A 552	97.20
A 551	83.00
A 550	70.40
A 549	64.50
A 543 F	150.60
A 561	125.70
A 548	49.50
CG 7000 Case	29.90

ARIA "PRO II" FLAT TOP GUITARS

*PW25	146.60
PW 51	192.70
PW 56	248.80
PW 65	263.90
PW 70	297.50
PW 75	365.30
PW 65/12	276.60
PW 75/12	380.50

ARIA FLAT TOP GUITARS

9250	178.50
9254/12	187.70
9230	130.70
9234/12	145.30
9214/12	116.00
9450	124.00
9454/12	139.00
9400	147.90
9400	88.90
**9400 T	123.00

**Not illustrated. Solid Spruce Top. Mahogany Back & Sides.

Rosewood Finger Board.

**A as 9400 plus built-in Transducer and Volume Control.	
9404/12	98.00
9630	89.10
9634/12	97.10
930	155.00
7451	105.20
7451 B	112.30
7451 WR	112.30
7460	123.00
940	146.20
9460	240.60

9290

9291	185.40
9295	196.10
9294	193.40
GR 30	139.00
9800 C	117.70
9800	117.70
9810 C	131.90
9810	131.90
9260	125.70
9264/12	135.50
960	124.80
9270	159.50
9271	172.90
9274/12	189.80
9275/12	213.00
***9300	73.90
***9304	83.80

***Not illustrated. Similar to 9400. Full size Western Guitar.

****Not illustrated. 12 String Version of 9300

CASES	
CW 3000	29.90
CW 3004	31.20
CW 3520	32.10
CW 3524	31.20
CW 3520	32.10
CW 3524	31.20
CG 7100	32.95
CG 3504	31.20

ARIA ELECTRIC GUITARS & BASSES

O PE 1500 With hard case and strap	474.00
oO PE 1000 With hard case and strap	386.80
O PE 1000 U With hard case and strap	386.80
O PE 800 With hard case and strap	321.80
O PE 600 With hard case and strap	287.00
O PE 500 With hard case and strap	259.40
O* PE 460 With hard case and strap	255.80
O PE 450 With hard case and strap	236.20
PB 1500	365.40
oo SB 100	361.00
O These are supplied complete with hard case & Aria PRO II leather strap.	
o PE 1000 used by Gerry Cott. Boomtown Rats.	
*Same as PE 450 but fitted with Phase switch.	
oo SB 1000 used by Alan Jones, Jack Bruce, Bernie Calvert.	

LC 750	266.50
LC 550	209.50
LC 440	186.40
LS 500	205.90
LS 450	193.40
LS 430	147.00
LC 430	157.80
LS 700	242.40
LS 600	268.30
TS 600	238.90
TS 500	184.50
TS 400	169.30

PE 1000U With hard case and strap

PE 800 With hard case and strap	386.80
PE 180 With hard case and strap	321.80
PE 600 With hard case and strap	343.20
PE 500 With hard case and strap	287.00
PE 450 With hard case and strap	259.40
PE 400 With hard case and strap	236.20
NK 700	347.60
YS 500 With hard case and strap	239.80
YS 400 With hard case and strap	188.00
YS 350 With hard case and strap	169.30
YS 300 With hard case and strap	154.20

FS 1000 With hard case

FS 1000 With hard case	399.30
ES 500	168.50
PB 1500	365.40
PE 175 With hard case and strap	369.90

SB 1000	361.00
SB 900	324.00
SB 700	248.70
SB 600	184.50
JJ 6 Designed by John Joyce	189.90
JJ 12 Designed by John Joyce	205.90
9300	73.90
9304	83.80
9210	116.00
9214	124.80
9450	139.00
9454	147.90
9271	172.90
9274	189.90

A W 30 PB Used by Paul Brett

AW 30/12 PB Used by Paul Brett

CE 1200	29.90
CE 1500	39.90
CE 1500 B	41.90
CE 2002	33.90
CE 2012	29.90
CE 3062	33.00
CE 6100	41.90
CE 6202	38.30
CE 6302	38.30
CW 300	29.90
CW 3004	31.20
CW 3520	32.10
CW 3524	31.20
CE 6402	35.70

Prices and specifications are subject to change without prior notice.

LC 750	266.50
LC 550	209.00
LC 550 VS	228.20
LC 500	205.90
LS 700	205.90
LS 500 VS	218.40
LS 450	193.40
SL 420	198.50
ST 600	239.50
**ST 500	202.00
ST 400	154.20
TE 500	209.00
JB 600	252.20
JB 450	172.50
oO PB 500	211.00
oo PB 550	214.50
PB 400	159.40
RB 750	275.20
LB 650	257.80
O L 1000 With hard case and strap	398.00
O EA 650 With hard case and strap. As used by Ike Isaacs & Denny Wright of "Velvet"	274.00

ES 800

ES 750	259.80
ES 600	268.20
PE 110	170.20
PE 115	221.20
PE 120	260.40
PE 125	318.70
PE 130	249.90
PE 135	275.20
PE 145	290.90
PE 150	197.70
PE 160	229.90
O PE 180 With hard case and strap	343.00
PE 190 Acoustic	311.80
PE 200	195.00

PE 175 As used by top American Guitarist, Herb Ellis. Supplied complete with hard case and Aria PRO II leather strap.

EL 195	115.90
EL 175	110.50
LS 300	167.50
ET 240	112.30
ST 380	128.40
EA 200	128.40
EJ 230	119.50
PB 260	124.80
RE 550	192.50

**Not illustrated. TB only. As ST 600 but with Alder Body.

o Not illustrated. As PB 550 but with Maple Body.

oo Fretless Models available.

O These models are supplied complete with hard case and Aria PRO II leather strap.

ARIA DIAMOND SERIES

EL 195	115.90
**F212XL	569.25
*F212	488.75
*F21C	557.75
*F112	379.50
*B-50 with case	744.05
*Mark 5	718.75
Mark 4	477.25
Mark 3	327.75
Mark 2	258.75
C-5 Guild case for F-20	66.96

CE 1002

CE 1112	29.90
CE 3022	28.50
CE 3040	29.90
CE 1500 B	41.80
CE 6100	41.80
CE 1200	29.80
CE 6302	38.30
CE 6202	38.30
CE 6402	35.70

CE 1002	42.80
CE 1112	29.90
CE 3022	28.50
CE 3040	29.90
CE 1500 B	41.80
CE 6100	41.80
CE 1200	29.80
CE 6302	38.30
CE 6202	38.30
CE 6402	35.70

ARIA BANJOS & MANDOLINES

BANJOS	
PB 450	298.60
PB 560	308.50

5250, Guild case for acoustic bass	101.52
2516, Guild starfire case	66.96
42-P, Guild case M-80	75.60
4529, Guild case for S-300	75.60
29-S, Guild economy case for S-300	27.00
4529-B, Guild case for B-301 bass	75.60

HÖHNER

MUSIMA	
500/1 Steel String Economy	19.70
Nylon string student 500/2	21.95
681	29.75
Resonata Concert Classic	
730	33.55
731	36.75
732	41.35
733	47.85

MORIDAIRA Concert Classic	
G201	77.25
G203	82.70
G205	96.30
G206M	102.75
G207	112.20
G208	118.60
G212	129.15
G213	139.65
G214	187.10
G215	215.85
G216	255.50

Concert Folk	
F302	95.45
F303	105.95
F305	125.90
FG-37 (A/Series)	106.20
Flat top Jumbo	
W602	101.10
W603	106.50
W604	127.50
W605	133.85
W606	148.65
W609	152.85
W613	180.35
W615	166.50
W616	174.95
W617	202.20
WT-19	121.10
WH-24	119.15
WE-030 with pick-up	134.90
WL-35	145.45
WG-67 (A/Series)	118.10

Jumbo Dreadnaught	
WJ-45	131.70
WJ-20S	157.10
WJ-21N	157.10
WG-47S	176.50
WG-48M	179.20
12 String Jumbo	
B-701	116.85
B-702	125.40
B-704	137.10
BG-76 Dreadnaught	191.60
BW-650 9 String Flat top Jumbo	259.70

MORIDAIRA	
F-301 Concert Folk	63.85
W-601 Flat top Jumbo	73.55
Concert Guitars	
SG-01/SK-814N % size	31.90
SF-02/SK614S % size	33.95
C G - 01 / C K - 100 N Classic	35.90
CG-02/GK-200 Classic	41.45
CF-01/FK Folk	38.85
CW - 005 / WK - 58 S Jumbo	41.30
CW - 01 / WK - 58 S Jumbo	42.50
CW-01H/WK-588SH Jumbo	42.95
CW - 02 / WK - 59 S Jumbo	49.50
CW-02H/WK-599SH Jumbo	53.20
MUSIMA MANDOLIN	
NO 22 with bag	31.75

MORIDAIRA	
UKULELES	
MU-14 standard ukelele	Discontinued
MU-15 standard ukelele	11.55
MU-16 standard ukelele	14.85
MU-20 standard ukelele	52.90
D/luxe ukelele	21.20
MB-21 Baritone ukelele	
HÖHNER	
MP-200S	173.75
MP-200N	216.30
MP-300M	214.40
ML-800	179.40
MG-226	137.90
MG-360	158.25
MS-300	160.25
MS-300N	194.15

MF-266	129.40
MF-266N	162.25
MB-200	162.25
MB-100N	183.95
IG-550	298.35
IB-780	306.60
EG-F2	51.05
EG-F2	53.90

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

HORNBY-SKEWES

PALMA ACOUSTICS:	
300N Student Classic	19.75
500 Plectrum	19.75
KASUGA ACOUSTICS:	
HC40 Classic	200.00
D400 Dreadnought	169.00
HC600 Dreadnought	269.00
JHS ACOUSTICS (Bowl Back)	
ENC1	105.00
ENC2 With Pick Up	128.00

HONDO ACOUSTICS:	
H90N Classic	26.00
H90S Plectrum	26.00
H308A Classic	38.00
H310A Classic	43.00
H316A Classic	46.00
H330G Deluxe Classic	52.00
H118A Concert Steel String	41.00
H130A Folk	44.00
H119A Dreadnought	45.00
H115B Dreadnought	52.00
H160A 12 String Western	59.00
H155A Dreadnought Western	49.00
H155E Dreadnought with Hot Dot	65.00
H340E Classic with Hot Dot	69.00
H340A Deluxe Classic	56.00
H235E Dreadnought with Hot Dot	69.00
H235A Dreadnought	61.00

HONDO ELECTRIC:	
H730BS	59.00
H740B	86.00
H760S	89.00
H760N	76.00
H860S Bass	129.00
H830S Bass	88.00
HD700WA Curlee	79.00
HONDO ELECTRICS WITH DI-MARZIO PICK-UPS:	
HD990AB	79.00
HD740WI	119.00
HD630B Bass	117.00
HD794	142.00

GUYATONE HAWAIIAN:	
HG92 (6 String)	50.00
HD508B (8 String)	399.00
KEMBLE	
YAMAHA Classica	
G230	84.00
G235	95.00
G240	106.00
G245s	118.00
G250s	134.00
G255s	153.00
Folk & Jumbo	
FG331	95.00
FG335	103.00
FG336s	105.00
FG340	122.00
FG345	145.00
FG350w	149.00
FG351.sb	145.00
FG365s	158.00
FG375s	189.00
FG750s	137.00
FC770s	169.00
CJ818	137.00
CJ838	175.00
FG296s	130.00
FG580	195.00
FG312	112.00
FG412.sb	115.00
FG512	145.00

HANDMADE ACOUSTICS Classica	
GC30A Spruce	1170.00
GC20A Spruce	711.00
GC20A Cedar	711.00
GC12A Spruce	499.00
GC10A Spruce	457.00
GC7A Spruce	373.00
GC3A Cedar	289.00
Folk	
L5A	268.00
L10A	289.00
L15A	373.00
L20A	395.00
L25A	540.00
L25AT	540.00
Cases	
CGC Classic	38.00
F1 Folk	40.00
FJC2 Jumbo	40.00
FJC12 string	44.00
SG	75.00
SB	69.00
SA	75.00

NORLIN

Gibson Guitar Outfits (All models supplied with Gibson Case). The following abbreviations are used. ASB Antique Sunburst, CH Cherry, CSB Cherry Sunburst, DSB Dark Sunburst, EB Ebony, EB/M Ebony/Maple Fingerboard, FB Fireburst, GLD Gold, MPL Maple, NAT Natural, N/M Natural/Mahogany, NS Natural Satin, NW Natural Walnut, SV Sunburst, SLB Silverburst, SW Satin Walnut, TSB Tobacco Sunburst, WAL Walnut, WR Wine Red.

Custom Order and Electric Acoustic Series

370460 L-5C Carved Body EB	1168.00
370462 L-5C Carved Body NAT	1168.00
370464 L-5C Carved Body SB	1168.00
370466 L-5C Carved Body WR	1168.00
370470 Super 400C Carved Body EB	1168.00
370472 Super 400C Carved Body NAT	1168.00
370474 Super 400C Carved Body SB	1168.00
370476 Super 400C Carved Body WR	1168.00

381385 JS Johnny Smith (1p/u) EB	1253.00
381387 JS Johnny Smith (1p/u) NAT	1253.00
381389 JS Johnny Smith (1p/u) SB	1253.00
381391 JS Johnny Smith (1p/u) WR	1253.00
381401 JSD Johnny Smith (2p/u) EB	1307.00
381403 JSD Johnny Smith (2p/u) NAT	1307.00
381405 JSD Johnny Smith (2p/u) SB	1307.00
381407 JSD Johnny Smith (2p/u) WR	1307.00

382241 Super V BJB Cus. Elec. ASB	1457.00
382243 Super V BJB Cus. Elec. NAT	1494.00
382253 Super V CES Cus. Elec. ASB	1457.00
382255 Super V CES Cus. Elec. NAT	1494.00
382265 Kalamazoo Award Cus. Elec. ASB	2138.00
382267 Kalamazoo Award Cus. Elec. NAT	2138.00
381417 Super 400 CES Cus. Elec. EB	1337.00
381419 Super 400 CES Cus. Elec. NAT	1337.00
381421 Super 400 CES Cus. Elec. SB	1337.00
381423 Super 400 CES Cus. Elec. WR	1337.00
381449 L-5CES Cus. Elec. EB	1325.00
381451 L-5CES Cus. Elec. NAT	1325.00
381453 L-5CS Cus. Elec. SB	1325.00
381455 L-5CES Cus. Elec. WR	1325.00
381465 Byrdland Cus. Elec. EB	1277.00
381467 Byrdland Cus. Elec. NAT	1277.00
381469 Byrdland Cus. Elec. SB	1277.00
381474 Byrdland Cus. Elec. WR	1277.00
381495 Howard Roberts Artist NAT	976.00
381497 Howard Roberts Artist SB	976.00
381499 Howard Roberts Artist WR	976.00

381509 Howard Roberts Cus. SB	952.00
381511 Howard Roberts Cus. WR	952.00
381521 ES-175 CC ASB	656.00
381523 ES-175 CC WAL	705.00
381533 ES-175 D NAT	705.00
381535 ES-175 D SB	656.00
Thin Electric Acoustic Series	
381545 ES-175 T NAT	681.00
381547 ES-175 T SB	681.00
381549 ES-175 T WR	668.00
381559 ES-335 TD ASB	644.00
381561 ES-335 TD SB	644.00
381563 ES-335 TD WAL	644.00
381565 ES-335 TD WR	644.00
381567 ES-335 PRO ASB	668.00
381568 ES-335 PRO CH	656.00
381575 ES-335 TD (L/H) SB	644.00
381577 ES-335 TD (L/H) WAL	644.00
381579 ES-335 TD (L/H) WR	644.00
381589 ES-345 TDSV SB	753.00
381591 ES-345 TDSV WAL	753.00
381593 ES-345 TDSV WR	699.00
381603 ES-347 TD ASB	711.00
381605 ES-347 TD EB	777.00
381607 ES-347 TD NAT	777.00
381617 ES-350 T FB	885.00
381619 ES-350 T NAT	885.00
381621 ES-350 T SB	885.00
381623 ES-355 TDSV ASB	879.00
381633 ES-355 TDSV SB	879.00
381635 ES-355 TDSV WAL	879.00
381637 ES-355 TDSV WR	819.00
Les Paul Series	
382277 Anniversary ASB	783.00
382279 Anniversary NAT	783.00
382281 Anniversary WR	783.00
382283 Anniversary EB	813.00
381667 Recording CSB	723.00
381668 Recording EB	723.00
381671 Recording WAL	711.00
381683 Triumph NM	723.00
381695 Pro Deluxe EB	529.96
381697 Pro Deluxe GLD	542.00
381699 Pro Deluxe TSB	542.00
381701 Pro Deluxe CSB	542.00
381709 Artisan (3p/u) EB	843.00
381711 Artisan (3p/u) TSB	843.00
381713 Artisan (3p/u) WAL	837.00
381715 Artisan (2p/u) EB	789.00
381716 Artisan (2p/u) TSB	789.00
381717 Artisan (2p/u) WAL	777.00
381723 Custom CSB	566.00
381725 Custom NAT	596.00
381727 Custom TSB	596.00
381731 Custom WR	566.00
381787 Custom EB	566.00
381741 Custom (L/H) CSB	717.00
381743 Custom (L/H) EB	717.00
381745 Custom (L/H) SB	717.00
381747 Custom (L/H) WR	717.00
381857 Custom (3p/u) EB	632.00
381759 Custom (3p/u) NAT	644.00
381761 Custom (3p/u) WR	662.00
381771 Custom (Nickel Parts) CSB	578.00
381773 Custom (Nickel Parts) EB	566.00
381775 Custom (Nickel Parts) SB	578.00
381777 Custom (Nickel Parts) WR	578.00
381789 Custom (Maple Neck) EB/M	668.00
381791 Custom (Maple Neck) N/M	668.00
381801 The Les Paul NAT	3011.00

381803 The Les Paul WR	3011.00
381812 The Paul NW	355.00
381823 Standard CSB	530.00
381825 Standard DSB	506.00
381827 Standard EB	530.00
381829 Standard GLD	530.00
381831 Standard NAT	530.00
381833 Standard WR	530.00
381843 Deluxe CSB	476.00
381845 Deluxe EB	488.00
381847 Deluxe GLD	476.00
381849 Deluxe NAT	500.00
381851 Deluxe TSB	500.00
381853 Deluxe WR	476.00
381863 Deluxe (L/H) CSB	596.00
381865 Deluxe (L/H) GLD	572.00
381867 Deluxe (L/H) TSB	596.00
381869 Deluxe (L/H) WR	596.00
381879 Special SB	530.00
381881 Special EB	530.00
381883 Special WR	530.00
381893 5S DSB	476.00
381897 5S WR	476.00
Solid Body Series	
381917 Marauder EB	349.00
381919 Marauder NM	349.00
381921 Marauder NS	312.00
381922 Marauder TSB	349.00
381923 Marauder WR	349.00
381925 Marauder WAL	349.00
381935 S-1 EB	410.00
381937 S-1 NM	410.00
381939 S-1 NS	361.00
381941 S-1 TSB	410.00
381943 S-1 WAL	410.00
381945 S-1 WR	410.00
381433 L-5S ASB	921.00
381435 L-5S CSB	897.00
381437 L-5S FB	921.00
381439 L-5S NAT	921.00
381955 L-6S Deluxe EB	367.00
381957 L-6S Deluxe MPL	367.00
381959 L-6S Deluxe NS	343.00
381961 L-6S Deluxe TSB	367.00
381963 L-6S Deluxe WR	367.00
3817973 L-6S Cus. EB	410.00
381975 L-6S Cus. MPL	395.00
381977 L-6S Cus. TSB	428.00
381481 EDS-1275 Double Neck SB	1024.00
381485 EDS-1275 Double Neck WAL	976.00
381987 SG Cus. CH	620.00
381989 SG Cus. TSB	620.00
381991 SG Cus. WAL	584.00
382003 SG Cus. (Bigsby) CH	650.00
382005 SG Cus. (Bigsby) TSB	650.00
382007 SG Cus. (Bigsby) WAL	650.00
382019 SG Standard GH	458.00
382021 SG Standard SW	476.00
382023 SG Standard TSB	512.00
382025 SG Standard WAL	464.00
382055 SG Standard (L/H) CH	488.00
382059 SG Standard (L/H) WAL	488.00
382037 SG Standard (Bigsby) CH	470.00
382039 SG Standard (Bigsby) SW	482.00
382041 SG Standard (Bigsby) TSB	524.00
382043 SG Standard (Bigsby) WAL	

413500 FT 160E	110.00	1651 Elec. Legend Ltd, Stereo	485.55	9502	59.95	MM021	6.00	FA700 BS	437.50	J542	188.82
Genesis Electric Series		1627 Elec. Glen		9503	69.95	MM022	1.25	FA300 BS/NT	399.50	CASES FOR WESTERN GUITARS	
403000 Standard, Ebony	144.00	Campbell 6, Sh. Bowl, 1618 Elec. Glen	480.45	9504	74.95	MM023	3.50	FA800	413.25	154	32.50
403010 Standard, Wine Red	134.00	Campbell 12	541.78	9505	79.95	MMP020L	15.00	FA300 Case only	49.50	154W	35.50
403020 Cus., Ebony	186.00	1614 Elec. Folklore	424.22	TATRA		MM7000	22.50	Studio series:		155V	45.75
403030 Cus., Dark		1615 Elec. Pacemaker		9198 Classic	37.50	MM6000	1.95	ST50 BS BK	181.50	Artist Western series:	
Sunburst	196.00	1616 Elec. Custom	454.89	9225 De-Luxe	39.95	MM6001	2.60	ST105 BS AM	214.40	AW70	235.00
403050 Deluxe Ebony	164.00	1617 Elec. Custom		9625S Hi-Spot Nylon	22.95	MM6002	3.25	ST105 BS NT, AM	225.50	AW90	325.00
403050 Deluxe Dark		Balladeer	392.02	9800 Eros Classic	19.95	MM6003	3.75	ST200 BS, NT, AM	258.50	AW100	365.00
Sunburst	154.00	1621 Elec. Artist, Sh. Bowl, 1613 Elec. Classic, Stereo	418.60	KAWAI		MM6035	2.50	ST300 BS, NT, AM	302.50	AW75	265.00
ROSE-MORRIS		1616 Elec. Concert Classic	490.15	F1/2	375.00	MM6036	2.50	ST1200 BS	365.00	AW95	350.00
STUDENT GUITARS		1658 Elec. Custom		F1JR	199.95	MM60	12.50	ST Case/Vault	45.00	IBANEZ AND CORDOBA CLASSIC GUITARS	
1512 Kansas S/S	17.41	Legend 12, Stereo	424.22	KB100 Case for above.	39.95	MM40	22.00	ST Case/Twin	57.50	1314	59.50
1514 El Chico Slotted Head	17.41	1624 Elec. Country	776.89	KAWAI		B101	85.00	Roadster series:		1315	65.50
30858 Constants % Size	21.29	Artist Sh. Bowl	418.60	Rock'nRoll	329.00	B102	85.00	RS100	195.00	2801	76.50
WESTBURY		1657 Elec. Anniversary	587.78	KS10XL	325.00	B103	95.00	RS300	216.50	2811	99.50
3210 St., Gloss Black	135.00	1632 Elec. Matrix Deep Bowl.	255.05	KS10JR	225.00	B104	95.00	RS800B	195.00	2856	107.25
3211 St., Cherry	135.00	1642 Elec. Matrix Sh. Bowl.		KS11XL	320.00	N101	105.00	RS900B	233.50	2857	116.88
3215 Deluxe Gloss Black	185.00	1657 Elec. Anniversary	587.78	KS12Kzl	315.00	N102	105.00	RS Case	38.00	2858	132.00
3216 Deluxe Antique Walnut	185.00	1632 Elec. Matrix Deep Bowl.	255.05	KS12JR	215.00	N103	120.00	RSB Case	41.99	2859	181.50
3220 Custom II, Walnut	249.00	1251 Breadwinner, Active EQ.	357.78	KE10	220.00	N104	120.00	GEORGE BROWN MODELS		2860	214.50
3321 Custom II, Gloss Black	249.00	1252 Deacon 6, Active EQ.	429.33	KB108 Bass.	240.00	MMTS	2.50	GB10	565.00	1553 Class Case	32.50
3225 Track II Bass, Gloss Black	165.00	1253 Deacon 12, Active EQ.		KB 100 Case for above	39.95			GB20	615.00	*Some acoustic models available l/h 10% surcharge.	
3206 Track IV Bass, Walnut	245.00	1261 Magnum I Bass, Passive EQ.	511.06	EROS				GB10 Case	49.50	IBANEZ BANJOS WITH CASE	
3207 Track IV Bass, Gloss Black	245.00	1262 Magnum II Bass, Active EQ.	582.67	9802	79.95	BF600BR/NT Banjo	435.45	GB/Flight Case	85.00	BF500BR/NT Banjo	422.95
Westbury Cases		1271 Viper, Passive EQ	327.06	9803	79.95	BF500BR/NT Banjo	595.31			BT500BR/NT Banjo	417.69
3682 Deluxe/Custom	45.00	1273 Viper, III.	373.12	9804	79.95	BF300BR/NT Banjo	394.57			BP300BR/NT Banjo	391.94
3684 St.	35.00	1281 Preacher, Passive EQ	388.39	Mandolina		BF200BR/NT Banjo	383.16			BP200 Banjo	379.44
3683 Track IV Basses	45.00	1283 Preacher Deluxe, Active EQ.	475.33	9555 Kiso Suzuki	59.95	BF200 Banjo	379.44			Ibanez 'Artist' Banjo Series	
3685 Track II Bass	35.00	1285 Preacher Deluxe 12, Active EQ.	511.06	9556 Tatra	49.95	590-114 Banjo Bridge	1.21			590-120 Resonator	40.68
EKO		1291 AKIL, 2 High Power Pickups	375.00	293 Portuguese	34.95	590-121 Resonator	44.11			590-127 Banjo	379.44
3140 Navajo Jbo	53.19	Ovation Cases		9304 Portuguese	17.00	Tailpiece	4.18			590-102 Notchet	12.72
3144 Rio Grande Jbo	59.63	9110 Hardshell	79.95	9811 Eros	24.95	Screw	0.12			590-103 Resonator	27.14
1780 Ranger Jbo	68.15	Acoustic	79.95	9812 Mite		590-104 Resonator	18.65			590-105 Arm Rest	14.26
1782 Ranger Jbo Black	75.00	9121 Hardshell Deacon	79.95	MM1100	17.00	590-107 Tailpiece Bracket	1.30			590-110 Resonator Bracket	1.09
3151 Sombrero Jbo	78.74	9122 Hardshell		MM1110	17.00	590-111 Resonator Screw	1.09			590-113 Bracket	1.09
3131 Rio Bravo Jbo	93.95	9123 Hardshell Viper/Preacher	79.95	MM1200	17.00	590-113 Bracket	1.09			Wrench	1.09
3143 El Paso Black Jbo	101.15	9129 Magnum	89.95	MM1203	17.00	590-181 Bracket Hoops	0.44			590-182 Bracket Nut	0.94
3153 El Dorado Jbo	115.00	Applause		MM1300	23.00	590-191 Resonator Stud	1.01			590-192 Resonator Stud Nut	0.53
3142 El Baucho Jazz	137.36	AA14 Deep Bowl	138.37	MM1400	23.00	590-122M Wood Tone Rim M/gny	38.96			590-122N Wood Tone Rim Nat	38.96
1894 Ranger Elec. Jbo	78.14	AA24 Sh. Bowl	138.37	MM1500	25.95	590-SH Remo Banjo Head	4.95			591 Banjo Case	45.00
3160 Korral 6 with case	280.00	AE14 Elec. Deep Bowl	178.89	MM1600	19.50	KOHO CONCERT GUITARS				MK15 W/Case	853.85
3162 Chetro 6 with case	280.00	AE24 Elec. Sh. Bowl	178.89	MM1602	19.50	MK20 W/Case	1,086.75			MK30 W/Case	1,552.50
M24S Solid Body, 2 Di-Marzio p/ups, case	440.00			MM1700	13.95	MK50 W/Case	2,587.50			TAMARA 10 STRING GUITARS	
BA4 Fretless Ac. Bass	125.00			MM1800	23.00					10P1500 W/Case	605.25
BA4F Fretted Ac. Bass	135.00			MM1011/V	10.95					10P2000 W/Case	822.83
CH4 Fretless Gaulway Ac. Bass, case	285.00			MM1011/A	12.95					KADONO LUTE	
3141 Navajo 12 st. Jbo	63.84			MM1011/B	25.00					L85 W/Case	477.25
3145 Rio Grande 12 st Jbo	68.15			MM1011/CB	25.00					CSL ELECTRIC GUITARS	
1793 Ranger 12 st Jbo	82.69			MM1011/2	25.00					LP121 Guitar	101.95
3132 Rio Bravo 12 st Jbo	99.95			MMP110	89.95					SC156 Guitar	124.50
3152 Sombrero 12 st Jbo	83.74			MM1022/V	10.95					SC156 Nat Guitar	134.50
3154 El Dorado 12 st Jbo	123.52			MM1022/A	12.95					JB121 Bass Guitar	102.95
1893 Ranger Elec. 12 st Jbo	91.95			MM1022/CB	25.00					PL6 Brown S/B	95.00
3161 Korral 12, case	332.00			MM1022/2	25.00					PL26 Black with effects	150.00
3163 Chetro 12, case	315.00			MM1033/V	12.95					CS 36 White with effects	140.00
3078 Concert Classic	62.66			MM1033/B	28.00					UKULELES	
3079 Concert Classic	100.45			MM1033/CB	28.00					SL1	3.99
3080 Conservatoire Cl.	142.42			MM1044/V	10.95					UK1	3.99
Banjos, Mandolines and Bouzouka				MM1044/A	12.95					712	42.50
1404 Eko Ten., Banjo, 4 st	69.95			MM1044/B	25.00					MACCAFERRI GUITARS	
1405 Eko G Banjo 5 st	76.50			MM1044/CB	25.00					MAC 10 W/Case	495.00
1406 Eko Banjoline 8 st	72.50			MM1055	11.95					A60	17.50
1407 Eko Guirat Banjo 6 st	76.50			MM1012/V	5.50					A700	22.50
1480 Eko Roundback Mand	37.95			MM1021/A	6.50					Lark 4/4 M5010	14.75
1519 Eko Bouzouka Deluxe 8 st	76.95			MM1012/B	7.95					Lark 3/4 M5107	9.75
OVIATION				MM1012/CB	7.95					BOZO WESTERN GUITARS	
1119 Custom Legend	622.92			MM111	8.50					B50 Guitar and Case	269.55
1158 Custom Legend 12	617.60			MM112	8.50					B50/12 Guitar and Case	324.00
1117 Legend	347.13			MM111B	25.00					B60 Guitar and Case	284.65
1127 Glen Campbell 6 Sh. Bowl	365.77			MM1011/TB	33.00					B80S Guitar and Case	398.45
1118 Glen Campbell 12	436.57			MM111	35.00						
1114 Folklore	311.94			MM112	8.50						
1115 Pacemaker 12	374.28			MM111B	25.00						
1112 Custom Balladeer	292.82			MM112	8.50						
1111 Balladeer	271.53			MM111	8.50						
1121 Artist, Sh. Bowl	311.94			MM112	8.50						
1113 Classic	378.01			MM111B	25.00						
1124 Country Artist, Sh. Bowl	311.94			MM112	8.50						
1116 Concert Classic	308.80			MM111	8.50						
1157 Anniversary	472.25			MM112	8.50						
1132 Matrix	195.93			MM111B	25.00						
1142 Matrix Artist, Sh. Bowl.	195.53			MM112	8.50						
1619 Elec. Custom Legend, Stereo	782.00			MM111	8.50						
1617 Elec. Legend	454.89			MM112	8.50						
				MM111B	25.00						
				MM112	8.50						
				MM111	8.50						
				MM112	8.50						
				MM111B	25.00						
				MM112	8.50						
				MM111	8.50						
				MM112	8.50						
				MM111B	25.00						
				MM112	8.50						
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				MM112	8.50						
				MM111B	25.00						
				MM112	8.50						
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				MM112	8.50						
				MM111B	25.00						
				MM112	8.50						
				MM111	8.50						
				MM112	8.50						
				MM111B	25.00						
				MM112	8.50						
				MM111	8.50						
				MM112	8.50						
				MM111B	25.00						
				MM112	8.50						
				MM111	8.50						
				MM112	8.50						

Stingray bass	132.75	21-3691-000-0 300 PS
Stingray bass combo	299.50	Guitar Top
Stingray super combo	252.00	21-5090-000-4 Tube
Marlin	171.00	Reverb 220V
Slave	115.00	FENDER AMP COVERS
Scorpion	155.00	92-0186-000-9 Guitar
Scorpion Custom	165.00	Amp Twin Rev Cover
Wasp	69.00	92-0187-000-5 Guitar
Homet	86.10	Amp Pro Rev Cover
Homet Custom	130.50	92-2101-000-0 Guitar
Cobra P.A.	106.50	Amp Dual Showman
Cobra bass combo	139.50	Rev Cab Cover
Monitor 60/130	166.00	92-2102-000-7 Dual
SPEAKER UNITS		
2 x 12 Flare Bs 120W	150.00	Showman Amp Cover
4 x 12 Lead 240W	159.00	92-2111-000-6 Guitar
1 x 18 100W	130.00	Amplifier Super Rev
2 x 12 120W PA pr.	170.00	Cover
2 x 12 1 Hn 120W pr.	209.00	92-2113-000-9 Guitar
1 x 12 Hn 120W pr.	172.50	Amplifier Vibrolux Rev
2 x 12 1 Hn 240W pr.	235.00	Cover
1 x 15 TH Base Bin	165.50	92-2114-000-5 Guitar
2 x 12 TH Bass Bin	175.00	Amplifier DeLuxe Rev
Mini Bin	150.00	Cover
Full Range Flare	225.00	92-2115-000-1 Guitar
Hron Units (2)	132.00	Amp Princeton Rev
Horn unit (P2)	75.00	Cover
Horn unit (P4)	124.00	92-2117-000-4 Guitar
Mon. 1 x 12 60W	99.00	Amp Vibro Champ
ACCESSORIES		
Mantis	156.00	Cover
Reverb Unit	80.00	92-2157-000-6 Guitar
Constellation 12/2	312.90	Amplifier Super Six
mixer		Rev cover

CBS

AC30 Top Boost	342.35
AC30 Top Boost Rev	392.73
AC30 Solid State	231.20
AC30 Solid State Rev	275.50
AC50	226.71
AC120	483.32
Escort Battery	54.95
Escort Main Battery	67.58
Escort 30W	136.60
Cabinet FB 118	185.38
Cabinet FB215	204.20
Cabinet FB212	147.37

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

FENDER GUITAR AMPLIFIERS		
Abbreviation Code: Rev. —		
Reverb, Enc. — Enclosure F 12"		
Fender Speaker D120 — JBL		
Speaker		
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	416.72	
21-0290-000-5 Guitar		
Amp Twin Rev F12"	496.48	
135W		
21-0293-000-4 Guitar		
Amp Twin Rev D120	622.40	
135W		
21-0406-000-0 3		
Bandmaster Enc F12"	622.40	
21-0409-000-0 2		
Bandmaster Enc D120	343.62	
21-0498-000-2 Guitar		
Bandmaster Rev Amp	299.85	
21-0590-000-9 Guitar		
Amplifier Super Rev	435.95	
F10"		
21-0593-000-8 Guitar		
Amplifier Super Rev	671.29	
D110F		
21-0690-000-3 Guitar		
Amplifier Pro Rev F12"	397.77	
21-0790-000-8 Guitar		
Amplifier Vibrolux Rev	345.66	
F10"		
21-0890-000-2 Guitar		
Amplifier DeLuxe Rev	276.00	
F12"		
21-0890-000-7 Guitar		
Amp Princeton Rev	213.50	
F10"		
21-1090-000-0 Guitar		
Amp Princeton F10"	164.15	
21-1190-000-4 Guitar		
Amp Vibro Champ FB"	101.77	
21-1290-000-9 Guitar		
Amp Champ FB"	95.18	
21-2290-000-2 Guitar		
Amplifier Super Six	580.61	
Rev F10"		
21-2390-000-7 Guitar		
Amplifier Quat Rev	596.80	
F12"		
21-2893-000-9 Guitar		
Amp Vibronic Rev	533.11	
D130		
21-2991-000-0 Super		
Twin Rev	612.11	
21-3604-000-0 300 PS		
Guitar Enclosure	332.48	

CLEARTONE

154.80	Park	8W Practice Amp	44.92
5.21	20W Vintage Valve	20W Combo	134.76
5.21	50W Valve Bass	50W Combo	237.07
10.54	50W Valve Rev. M.V.	50W Combo	269.51
4.81	50W Valve Master Vol.	50W Combo	319.42
5.58	100W Valve Rev.	100W Combo	281.99
4.19	100W Valve Master	100W Combo	396.78
4.19	100W 1 x 12 Valve	100W Super Combo	369.33
4.34	50W Valve Bass Amp	50W Valve Bass Amp	332.29
4.81	50W Valve Master Vol.	50W Valve Master Vol.	202.14
3.10	Lead Amp	100W Valve Master Vol.	248.55
8.22	100W Valve Master	100W Lead/Bass SS	202.14
3.10	Vol. Lead Amp	6 Channel Mini-Mixer	159.50
8.22	100W 4 Channel P.A.	100W 4 Channel P.A.	96.84
6.82	System	100W 4 Channel P.A.	311.94
6.82	100W 1 x 12 Horn	100W 4 Channel P.A.	147.48
6.82	Columns	100W 6 Channel P.A.	164.45
11.00	100W Amp	100W 6 Channel P.A.	127.27
3.41	100W Slave	100W P.A. Bin	199.64
251.53	100W 4 x 12 Cabinet	100W P.A. Bin	183.42
408.44	Angled Front	100W 4 x 12 Cabinet	174.69
213.65	100W 4 x 12 Cabinet	100W 4 x 12 Cabinet	174.69
	Angled Front	120W 4 x 12 Cabinet	194.65
	120W 4 x 12 Cabinet	100W 2 x 12 Cabinet	147.23
	All 4 x 12 Cabinets now fitted with castors.		

J. T. COPPOCK

148.07	RANDALL	COMBINATION AMPLIFIERS	
360.61	RG30-112 Studio 30	RG30-112 Studio 30	239.00
308.93	RG-60-112 Studio 60	RG-60-112 Studio 60	299.00
265.30	R G - 1 2 0 - 2 1 0	Commander 210	445.00
388.55	Commander 210	R G - 1 2 0 - 1 1 5	449.00
92.90	Commander II	R G - 1 2 0 - 2 1 2	489.00
	Commander IV	R G - 1 2 0 - 4 1 0	522.00
	RG-300-115 300 Guitar	Commander Bass II	435.00
	Amp J	R B - 1 2 0 - 1 1 5	435.00
	RG-800-212 300 Guitar	Commander Bass I	435.00
	Amp II	R B - 1 2 0 - 2 1 5	435.00
4.03	R S M - 1 5 0 - 1 1 2	Commander Bass II	515.00
5.58	Switchmaster	POWER HEADS	
7.44	R S A - 5 0 0 - 1 1 5	RG-120 Commander	320.00
6.20	Steelman 500	Guitar Head	320.00
10.14	Accordian Amp	RB-120 Commander	320.00
	495.00	Bass Head	320.00
	BASS COMINATION	RG-300 300 Guitar	419.00
	AMPLIFIERS	Head	385.00
	RB-60-115 Studio Bass	RB-300 300 Bass Head	345.00
	R B - 1 2 0 - 1 1 5	RSS-140 Sustain	345.00
	Commander Bass I	Head	345.00
	R B - 1 2 0 - 2 1 5	R S M - 1 5 0	452.00
	Commander Bass II	Switchmaster Head	
	515.00		
	POWER HEADS		
	RG-120 Commander		
	Guitar Head		
	320.00		
	RB-120 Commander		
	Bass Head		
	320.00		
	RG-300 300 Guitar		
	Head		
	419.00		
	RB-300 300 Bass Head		
	385.00		
	RSS-140 Sustain		
	Head		
	345.00		
	R S M - 1 5 0		
	Switchmaster Head		
	452.00		
	RANDALL		
	POWER AMPLIFIERS		
	RRM-1-120 Mono 120		
	— Rack Mount		
	275.00		
	RRM-2-120 Stereo 200		
	— Rack Mount		
	440.00		
	RRM-2-250 Stereo 500		
	— Rack Mount		
	630.00		
	SPEAKER ENCLOSURES		
	R-115 S 1-15"		
	199.00		
	R-210 S 2-10"		
	199.00		
	R-212 S 2-12"		
	239.00		
	R-215 S 2-15"		
	317.00		
	R-410 S 4-10"		
	309.00		
	R-412 S 4-12"		
	363.00		
	RB-212 W 2-12"		
	Folded Horn		
	339.00		
	P.A. EQUIPMENT		
	RPA-2-4 Channel 100		
	Watt Head		
	255.00		
	CPA-4 4 Channel 120		
	Watt Head		
	349.00		
	RPA-600 6 Channel		
	120 Watt Head		
	649.00		

899.00	RPA-800 8 Channel	300 Watt Head
655.00	RM-12-2 12 Channel	Stereo Mixer
929.00	RM-12-3 12 Channel	Stereo Mixer
759.00	RM-8-3 8 Channel	Stereo Mixer
210.00	P.A. SPEAKER COLUMNS	RSC-2 Pair with 2-10"
389.00	each (pr.)	RSC-4 Pair with 4-10"
529.00	each (pr.)	RSC-6 Pair with 2-10"
139.00	2-12" and 2 Piezo	Speakers each (pr)
195.00	P.A. SPEAKER CABINETS	RSH-4 Piezo Super
239.00	RSH-4 Piezo Super	Horn IV
215.00	RSH-8 Piezo Super	Horn VIII
224.00	RMC-212 Monitor	Cube
315.00	RMS-112 H Monitor	Speaker
557.00	RS-115 H Exponential	Horn
199.00	RRM-1-G Pre-Amp/Graphic	RRM-2-2
199.00	Stereo/Mono Pre-Amp	RRM-2-4 X Electronic
236.00	Crossover	

FLETCHER, COPPOCK & NEWMAN

52.50	Columbus	3401/L 5 Watt
73.50	3403/R 10 Watt	
90.75	3405/X 15 Watt	
138.50	3407/D 30 Watt	
146.75	3411/Q 30 Watt with	Reverb
157.00	3410/N 50 Watt	
2.95	3430/X Amp Cover, 5	Watt
3.10	3431/A Amp Cover, 10/15 watt	
3.50	3432/D Amp Cover, 30/50 Watt	
22.65	Guitar Effects Pedals	3082/M Mini Comp
28.50	3083/P Mini Fazer	3084/S Graphic
58.75	Equalizer	3085/Y 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	3081/O Echo Chamber	
75.95	3092/R Tapes for Echo Chamber	

CUSTOM SOUND

117.65	Trucker	Trucker bass
137.25	Trucker bass	Trucker duo
137.25	Trucker duo	Trucker rvb
176.47	Trucker rvb	P.A. System
165.77	Trucker PA rev amp	Trucker PA 100W
142.60	Trucker PA 100W	Trucker cab 60W
80.21	Trucker cab 60W	Trucker monitor
62.39	Trucker monitor	Trucker mini-cab
62.39	Trucker mini-cab	Side-FX Effects Unit
19.61	CSP1	CSP2
24.96	CSP2	CSP3
32.09	CSP3	CSP4
33.87	CSP4	Accessories to 700 series and
	Trucker range	7FS
5.78	7FS	TC2
4.73	TC2	TC3
4.00	TC3	TC4
5.35	TC4	TC5
5.78	TC5	ST1
35.65	ST1	FC1
106.95	FC1	P.A. and Power Amplifiers
244.20	700A	701
372.54	702	703
137.25	704	708
160.43	708	PPA1
388.59	PPA1	PPA11
288.77	PPA11	Mixers
372.54	P12-2	Instrument Amplifiers
285.20	700K	700L
212.12	704	706
187.16	706	

319.07	705	P.A. Loudspeaker Enclosures
311.94	707	Sigma
299.94	Delta Bin	Omega
187.16	7212ST	7212H
192.51	7212H	7GPH
153.30	7GPH	Instrument Loudspeaker
133.89	7GPH	Enclosures
153.30	7412	7412
187.16	7412	7PH
153.30	7PH	Delta Bin
187.16	7PSM	Monitor Cabinets
212.12		

ELECTRO-VOICE (EX. VAT)

57.00	1823, 110W driver	1829, 60W driver
61.00	EV M 12 L speaker	EV M 15B speaker
105.00	EV M 15L speaker	EV M 18B speaker
109.00	EV M 15B speaker	EV M 18B speaker
114.00	EV M 18B speaker	2300, VHF driver
76.00	P.A. 30A	P.A. 12
39.69	P.A. 12	T.35
28.44	T.35	ST.350A
35.50	ST.350A	Cabinets
66.00	Elim 1A	Elim 3
550.00	Elim 3	Elim 4
360.00	Elim 4	FM12-2
390.00	Microphones	660 Super Cardioid
245.00	DS 35 snl D Cardioid	RE 11 Super D
57.00	RE 20 Cardioid	

FARFISA

588.60	RSC 350 Rotating	sound cabinet, 160-watt amp
340.20	RSC 180 Ditto, with	80-watt amp
513.00	OR 200, 106-watt	amplifier and two speaker cabinets
232.60	TR 70, portable, 60W	two chain
237.60	CL30 Amp./Cab.	

GIGSVILLE

28.50	PA EQUIPMENT	*EQ 500 Aria Equalizer
27.60	*RE90 Aria Phaser	G 2500 Aria Guitar
10.70	Stand	G 200 Aria Guitar
9.80	Stand	GM 230 G Aria Pick-up
21.40	GM 230 W Aria Pick-up	GM 230 W Aria Pick-up
21.40	HP 1001 Aria Headphones	*G 3000 Aria Guitar
16.90	Stand	*G 3500 Aria Guitar
16.90	*Not illustrated.	GUITAR AMPLIFIERS
56.90	*Model No. CA 5500 "Little Devil"	*LA40 Micro Guitar
16.90	*BC1500 Battery	Checker

G.M.S.

15.64	CT 102S, floor	GM167, floor
8.10	GM119F, boom stand	GM139, boom stand
16.18	GM115, boom	GM120, boom
7.83	GM121, boom	GM137, boom
6.86	GM109, table top	GM109, table top
8.06	GM111, table top	GM148, low level
9.27	GM148, low level	GM149, low level

C.E. HAMMOND

170.00	EX. VAT CERWIN VEGA	Vocal Systems
170.00	V.20 100 Watts	V.30 150 Watts
260.00	V.32 300 Watts	

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. 52.58
Effects Connector lead. 8.91

CHROME CONSOLE
Console for mounting up to four amps, and Echo Units. 29.90

MIXER-AMPS
MA 100 Five input channels, Rev. 100W Mono amp. 235.29
SM 200 Six input channels, Rev. Graphic Equalizer, Two x 100W amp. Stereo. 478.60
SM 200 Vinyl Case. 31.19

SOUND MIXERS
Stereo-8 Jacks 8 into-2, comp. facilities. 370.76
Stereo-8 / XLR's F/Equi. with XLR cons. 415.32
Flight Case Full protection. 82.89
Vinyl Case Convenient transport case. 25.85
Stereo-12 Jacks 12 into-2, comp. control features. 438.50
Stereo-12 Jack M 12 into-2, fitted & wired for multicore facility. 468.80
Stereo-12 / XLR's F/Equi. with XLR cons. 483.06
Flight Case Full protection. 87.34
Vinyl Case Convenient transport case. 27.63
Stereo-16/Jacks 16 into-2, Pro. sound control, Graphic Equalizer, P.P.I., includes Multicore cons. 686.26
Stereo-16 / XLR's F/Equi. with XLR cons. 745.09
Flight Case Full protection. 101.60
Vinyl Case Convenient transport case. 33.87

SPECIAL EFFECTS
Echo/Effects Module Plug-in module, A.D.T., Echo, Flanging for H/H Mixers. 172.90

ECHO/REV. units
Multi Echo Multi Selection, A.D.T., Echo and Rev. Unit. 295.90
Echo Unit Variable Echo, A.D.T. 271.83

MIXER ACCESSORIES
Mixer Stand Fold-up stand for SM 200, Stereo-8, Stereo-12. 32.09
Multicore-Stagebox Jacks Remote cons. system for Stereo-12, Stereo-16 Stagebox with jack sockets plus 30 metres of cable. 196.97
Multicore-Stagebox XLR's As above but fitted with full set of XLR cons. on s/box. 229.05
Multicore Cable Drum. 103.39

LOUDSPEAKER SYSTEMS
212 DC Dual Concentric 2x12" Wide range speakers, 160W. 140.82
Wide range speakers, 160W. 140.82
PRD-100 12" 1200 Series speaker + Bullet radiator, 100W. 158.64
PRO-150 15" 1500 Series speaker + Bullet radiator, 150W. 187.16
PRO-200 2x12" 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

TRIPOD 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. 196.08
Midrange 2x12" 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.

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 248.00
SPEAKER ENCLOSURES
SE4123 4x50W 12" spkrs. 201.50
SE4122 4x70W 12" spkrs. 217.00
SE4129 4x100W 12" spkrs. 232.50
SE2150 2x14" 100W spkrs. 255.75
P.A. and ext. range enclos:
SE2120 2x12" 150W prog. 210.50
SE320 4x12" 300W prog. 271.25

COMBINATION AMPLIFIERS
SA112 50W 1x12" spkr. 248.00
SA112FL 100W 1x12" spkr. 279.00
SA115 50W 1x15" spkr. 263.50
SA115FL 100W 1x15" spkr. 294.00
SA212 50W 2x12" spkrs. 263.00
SA212R 100W 2x12" spkrs, rev/vid. 308.45
All combination amplifiers available with ATC speakers at extra cost.

COMPLETE P.A. SYSTEMS
112B bs hn bn 1x12" ATC 200W prog. 224.75
112M mid hn bn 1x12" ATC 150W prog. 209.25
HFL RCH High freq hn HFS RCF High freq hn/lens. 308.45
425H Piezo tweeter array. 93.00
112SM Stage floor monitor ATC/Piezo, 100W. 217.00
Type D 16-4 16 ch subgrp mixer. 1937.50
XO231 3 way elec. crossover. 310.00
DR112 100W P.A. amp. 240.25
DR203 200W P.A. amp. 294.50

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

HÖHNER
Hfx Modular Effects—Series 1
Modular Generator. 31.90
Valve overdrive. 41.35
Instant funk. 58.45
Phase shifter. 69.00
Chorus Flanger. 74.30
Modular linking kit. 3.15
FW10 Fuzz Wah Pedal. 31.90

HORNBY-SKEWES
JHS:
C55 Watt 6" Speaker. 39.90
C10T 10 Watt, Tremolo 8" Speaker. 55.00
C15T 15 Watt, Tremolo 10" Speaker. 83.00
CD50T 50 Watt, Tremolo 12" Speaker. 119.00
C100R 100 Watt, Reverb 2x12" Speaker. 299.00

REVERB UNITS:
ZE Battery. 38.00
ZE2M Mains. 43.00

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:
RGE1 Ross 10 Band Graphic Equaliser. 88.00
RFL2 Ross Flanger. 125.00
RSD3 Ross Stereo Delay. 215.00
RDP4 Ross D/P Combination. 110.00
RDNS Ross Distortion Pedal. 38.00
RCR6 Ross Compressor. 52.00
RPZ7 Ross Phaser Pedal. 65.00

JHS MICROPHONES:
EDM1000 JHS Microphone. 36.00
EDM2000 JHS Microphone. 46.50
D107 JHS Microphone. 12.00
5012X Eko Graphic Equaliser. 60.00
FET1 JHS Booster. 12.00

KEMBLE
YAMAHA Combs:
G25112. 155.00
G50112. 230.00
G100B212. 323.00
G100115. 342.00
G100410. 389.00
B50115. 280.00
B100115. 375.00
A0112T. 285.00
A4115H. 415.00
A0140H. 456.00

Stacks
G100 head. 220.00
B100 head. 175.00
212s spkr. 236.00
412s spkr. 272.00
115s spkr. 250.00
115L spkr. 245.00
610s spkr. 340.00
2151. 355.00

P.A. mixers
PM 1000/16. 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
H615. 575.00
S2115H. 275.00
N1020. 85.00
F1030. 317.00

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. 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

MARLBORO
GA Amp. 59.95
GA3 Amp. 67.60
G20R Amp. 127.55
G40R Amp. 161.40
G60R Amp. 195.15
GBD 15 B Amp. 130.15
1500 B Amp. 115.25
P200W slave. 161.90
SM600 mixer. 154.95
LS15B cab. 104.30
LS20LH cab. 137.95
SC40 column. 128.20

MAINE
P.A. EQUIPMENT
PA170 mixer amp. 267.84
212PA cab. 147.31
112 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
122 x 122 spkrs. 113.83
124 x 124 spkrs. 192.51
412S 4 x 12 spkrs. 227.66
115C bass bin. 217.62
115E bass bin. 150.66

MATAMP (EX. VAT)
AMPLIFIERS
120W. 145.80
120W slave. 141.75
Mk 1 P.A. amp. 172.50
Mk 2 P.A. amp. 202.50
100W slave. 142.50
K6 mixer. 142.50
Disc unit. 232.50
Microphone kit. 62.50

LOUDSPEAKERS
MA 112. 107.25
MA 412. 131.25
MA 115 D60. 113.25
MA 115 G60. 110.25
MA 115 D100. 142.50
MA 115 G100. 139.50

MM ELECTRONICS (EX. VAT)
Mixing consoles:
MP 175 12 chn. 250.00
MP 175 8 chn. 204.00
MP 175 16 chn. 310.00
IMP 185 Super 16. 490.00
MP 175 8/4. 350.00
MP 175 12/4. 390.00
MP 275 12 chn in flight case. 390.00
MP 285 Super 16 in flight case. 630.00
MP 175 16/4. 490.00
MP 175 20/4. 550.00
MP 295 16/4. 940.00
MP 385 16/8. 900.00
MP 485 16/8. 990.00

Amplifiers
AP 360 100W. 180.00
Intermusic combo. 197.00
Intermusic head. 147.00

19" Rack Mounting Equipment
EP122 2-way elec. cross. 49.00
EP123 3-way elec. cross. 65.00

EP127 7-way graphic EQ. 65.00
EP 130 st. bs bin filter. 46.00
EP141 st. comp. limiter. 72.00
EP161 sub-mixer. 93.00
SR271 27-band graphic. 190.00

MUSICAID
AMPEG
Guitar Combs
G18 10w 1-8" Speaker Solid State. 103.50
G100 20w 1-10" Speaker Solid State. 149.50
GT10 20w 1-10" Speaker Solid State. 276.00
VT40 60w 4-10" Speaker Valve. 499.00
VT22 100w 2-12" Speaker Valve. 552.00
G212 120w 2-12" Speaker Solid State. 552.00
G115 170w 1-15" JBL Speaker Solid State. 535.00

Bass Combs
B100 20w 1-10" Speaker Solid State. 162.00
B15N 30w 1-15" Speaker Valve. 483.00
B115 120w 1-15" Speaker Solid State. 517.00

Amplifiers Only
HDV2 60w Valve. 395.00
HDV4 100w Valve. 470.00
HDB25B 55w Valve-Bass. 322.00
HDV4B 100w Valve-Bass. 445.00
HDV6B 240w Solid State-Base. 454.00
HDSVT 300w Valve-Bass. 677.00

Cabinets
EXV2 4-12" Speaker reflex - Wheels and bar handle. 339.00
EXV4 4-12" Speaker - use 2 with V4 amp. 292.00
EXKB25B 2-15" Speaker - bass reflex. 269.00
EXV4B 2-15" Speaker - Altec bass wheels and bar handle. 615.00
EXV6B 2-15" Speaker - bass. 379.00
EXSVT 8-10" Speaker - use 2 with SVT amp - wheels and bar handle. 470.00
EXVT22 2-12" Speaker VT22 extension cab. 217.00

Please note: Prefix HD - (Head) Amplifier - EX (Extension) Cabinet Dollies are no longer included with any AMPEG equipment and therefore become an optional extra the same as covers. Public Address Systems
SR6 120w Six channel, 2 column, each with 4-8" Speaker 2 tweeters Amplifier Head (P.A.) 964.00
C-SR6 120w Solid State A-120 120w Slave amplifier - Solid State Speaker Cabinets (P.A.) 480.00
S201 2-10" Speakers. 124.00
S-48 4-8" Speakers with 2 tweeters. 239.00

Accessories
8890 Console Stand. 29.75
8891 Column Stand. 52.25
S-1 Dolly - specify amplifier. 29.75
8812 Master Volume Control (Tube). 13.25
8819 Master Volume Control (Solid State). 13.25
8820 A-B Foot Switch. 21.25
8806 Extension Speaker Cable. 9.00
8804 Speaker cable adaptor. 6.50
8805 Y-adaptor. 12.50
8808 Double Foot switch. 12.50
8809 Single Foot switch. 11.50

NORLIN
Lab Series Amplifiers
460000 L2 Outfit. 567.00
460001 L2 Head. 367.00
460002 L2 Speaker Cabinet. 207.00
460007 L3 Combo. 239.00
460010 L4 Outfit. 708.00
460011 L4 Head. 424.00
460012 L4 Speaker Cabinet. 296.00
460015 L5 Combo. 464.00
460025 L7 Combo. 488.00

460035 L9 Combo. 520.00
460045 L11 Outfit. 868.00
460046 L11 Head. 424.00
460047 L11 Speaker Cabinets (2). 547.00
460100 FS1 Foot Switch. 11.59
460115 Cover L3. 10.70
46129 Cover L5. 14.26
460131 Cover L7. 14.26
460133 Cover L9. 14.26
460140 Cabinet Cover L2. 14.26
460142 Cabinet Cover L4. 14.26
460149 Cabinet Cover L11. 14.26
460155 Head Cover L2. 10.70
460157 Head Cover L4. 10.70
460164 Head Cover L11. 10.70

MOOG SYNTHESIZERS
Moog Amplifiers
463000 Syn Amp Outfit. 3084.00
463001 Syn Amp 400 Head. 2570.00
463002 Syn Amp IMC (Mid Range). 312.00
463003 Syn Amp ILCF (Low Frequency). 881.00

Moog Professional Signal Processors
542180 10 Band Graphic Equalizer (SPGE-1). 182.00
542181 Parametric Equalizer (SPPE-1). 182.00
542182 Vocoder (SPVO-1). 3544.00
542183 12 Stage Phaser. 275.00

MAESTRO
Maestro Special Effects Units
540018 Fuzz Foot Pedal (MFZ-1). 48.00
540020 Fuzztain Foot Pedal (MFZT-1). 89.00
542155 Phaser Foot Pedal (MP-1). 76.00
542160 Stage Phaser Foot Pedal (MPP-1). 130.00
543032 Echoplex (EP-3). 360.00
540250 Echoplex Tape Cassette (3 minutes) for EP-3. 8.25
542170 Parametric Filter (MPF-1). 97.00

PEAVEY
exc VAT
Combination Amplifiers
P112 Pacer 45W 1x12" w. reverb. 170.50
TNT Tn t 45W 1x15" bs unit. 209.25
CL212 Classic 50W 2x12" w. reverb + Automix. 248.00
CL410 Classic 50W 4x10" w. reverb + Automix. 294.50
D212 Deuce 120W 2x12" w. reverb + Automix. 33.25
A112 Artist 120W 1x2 w. reverb + Automix. 333.25
M212 Mace 160W 2x12" w. reverb + Automix. 441.75
M412 Mace 160W 4x12" w. reverb + Automix. 527.00
SN212 Session 200W 2x12w. reverb. 410.75
SN12EV Session 200W 2x12" Electro-Voice spkrs. 519.25
SN115 Session 200W 1x15" JBL or Black Widow. 503.75
LTD115 LTD 200W 1x15" JBL or Black Widow. 503.75

Instrument Amplifier Heads
CY Century 100W all purpose. 166.62
SAP Standard 130W all purpose + reverb + Automix. 224.75
B Bass 200W w. Eq + Automix. 286.75
M Musician 200W w. Eq + effects + Automix. 313.88
MA Mace 160W w. reverb + Automix. 313.88
SN Season 200W w. rvb. 279.00
F800G Festival Series 400W w. reverb, effects and Eq. 480.50
F800S Festival Series 400W Bs unit w. Eq. 410.75

Instrument Speaker Enclosures	
1151 x 15"	127.87
2122 x 12"	147.25
412S 4 x 12" stackable	209.25
412M 4 x 12"	228.86
412F4 x 12"	228.86
2152 x 15"	197.62
215H 2 x 15" + Hyperbolic Hn	248.00
6106 x 10"	201.50
612H 6 x 12" + Hyperbolic Hn	317.75
8108 x 10"	348.75
118S 1 x 18" stackable	286.75
118FH 1 x 18" Folded Hn	356.60

Public Address Amplifiers and Slaves	
PA120 100W 4 inputs	205.38
SPA Standard 130W 8 inputs	224.75
PA400 200W 12 inputs	326.55
PA700S New stereo mixer amp 120W/ch	558.00
260B 260 Booster 130W slave	170.50
260S 260 Stereo Booster 120W/ch stereo slave	259.62
400B 400 Booster 200W slave	240.25
800B 800 Booster 400W slave	333.25
CS800 Commercial Power Amp Stereo 400W/ch	480.50
Mixers	
600 Mixer 6 ch mono	259.62
600S 600 Stereo Mixer 6 ch stereo facilities	313.87
800S 800 Stereo Mixer 8 ch stereo facilities	480.50
900 Mixer 9 ch mono	333.25
1200 Mixer 12 ch mono	406.87
1200S 1200 Stereo Mixer 12 ch stereo facilities	736.25
2400F Festival Mixer 24 ch full prof unit	3847.50

Public Address Speakers Enclosures	
210 2 x 10" Col each	73.63
410 4 x 10" Col each	116.25
1210 TS 1 x 12" + 1 x 10" + 3 x Tweeters Col	135.62
412 x 12" Col each	139.50
1210T 2 x 12" + 2 x 10" + 3 Tweeters Col each	178.25
215H 2 x 5" + Hyperbolic Hn Cab	248.00
1510T 2 x 15" + 2 x 10" + 3 x Tweeters Cab each	271.25
115HT 1 x 15" + Hyperbolic Hn + 2 x Tweeters Vocal Proj each	217.00
215HT 2 x 15" + 2 x Hyperbolic Hns + 2 x Tweeters Vocal Proj each	333.25
SPI Spider Bin 1 x 15" + Radial Hn Theatre Type encl. each	371.00
T300 Bank of 3 Trwts	58.13
T12 Radial Bank of 12 Tweeters each	166.62

Ancillary Public Address Equipment	
MO Monitor Amp 130W	186.00
112TS Monitor Wedge Cab 1 x 12" + 2 Tweeters each	135.69
22 Spider 22 High Efficiency Hn driver	73.63
A1 Adaptor for above	7.75
A2 ditto	11.63
A3 ditto	13.95
PMH Peavey Microphone High Imp	56.58
PML Peavey Microphone Low Imp	56.58
BMH Peavey Ball Microphone High Impedance	56.58
BML Peavey Ball Microphone Low Imp	56.58

RESLOSOUND	
S81/M Cardioid med mic	42.55
S91/H Condenser mic	52.87
S91/L-M Condenser mic	52.87
UDI-H Cardioid mic	28.00
UDI-M Cardioid mic	28.00
RG71 Super Cardioid mic	24.00
ECON Omni-direc. mic	12.85
Cabaret Exec mic	356.40
TX100	174.96

TX100 (Gold mic. transmitter)	174.96
TX1	174.50
RXA Receiver w. aerial PA	166.32
Horn I/p.	
4820 25W	56.00
'820/T 25W	65.50
SU25 Driver 25W	23.50
SU25T 25W	32.25
SA6205 Spark diaphragm	4.33

ROOST	
AMPLIFICATION (Valve)	
50W 2 Chann + over-drive fac	120.33
50W 2 chann + integral reverb	155.65
100W 2 ch	144.37
100W 2 ch w. r.vb.	179.37
150W 2 chan + over-drive fac	160.42
150W 2 chan + integral reverb	196.07
100W 6 chan PA	187.74
150W Slave	132.87
Session Master 50W comb 2 x 12"	184.37
Session Master as above w. reverb	213.36
SM100 100W combo	216.63
SM100W w. r.vb.	245.34
SM104 100W combo	285.94
SM104R w. r.vb.	314.81
Solid State	
8 chan mixer	137.27
As above + 100W amp	225.99
Stereo slave	199.62
2 x 12" 50W	73.66
2 x 12" 150W	88.30
4 x 12" 100W	129.74
4 x 12" 300W	155.60
1 x 12" 300/600/900/2 stage monitors pr 1 x 15" 100 Folded hn bass bin	127.99
2 x 15" 170W bs cab	154.84
4 hn dispersion cab	71.98
100W folded cab + tweeters	225.99
100W ported cab + 2 hn	102.53
Radial Flare add on hn. 50W	131.73
As above but 100W	155.68
Prices ex covers	

ROSE-MORRIS	
MARSHALL AMPLIFICATION Instrument Amp Tops	
1969 100W Super Lead Valve	290.65
2203 100W Master Vol. Valve	290.65
1992 100W Super Bass Valve, New	290.65
1987 50W Super Lead Valve	237.00
2204 50W Master Vol Valve	237.00
1986 50W Super Bass Valve	237.00
2959 100W Rev./Boost Valve	344.00
Instrument Cabinets	
1960/B 100W 4 x 12 Lead/Keyboards	219.95
1935/B 100W 4 x 12 Bass/Keyboards	219.96
1982/B 120W 4 x 12 Lead/Keyboards	238.70
1984/B 120W 4 x 12 Bass/Keyboards	238.70
1979/B 200W 4 x 15 Purpose	360.00
1990 100W 8 x 10	254.35
2196 100W 2 x 12 Lead/Bass	183.75
2052 125W Powered Bin	308.45
1981 200W 2 x 15 All Purpose	238.95
2199 30W 2 x 12 Transistor Lead	204.25
2299 30W 2 x 12 Rev. Lead	244.00
2200 100W 2 x 12 Transistor Lead	340.85
2104 50W 2 x 12 MV Combo Valve	333.50
2144 50W 2 x 12 Rev./Boost Valve	381.75
2103 100W 2 x 12 MV Combo Valve	432.00
2150 100W 1 x 12 V Combo Valve	408.50
4140 100W 2 x 12 Country Valve	494.50

4145 100W 4 x 10 Club/Country, Valve	508.25
4150 100W 4 x 10 Club/Countr. Bass	451.85
PA Amps, Mixers & Slaves	
2125 100W 8ch Rev Mixer Amp	311.75
2171 6 Ch. Mini Mixer	114.00
2205 100W Power slave	193.00
PA Enclosures & Monitors	
2047 Pr 100W Col 1 x 10 x 12	269.13
2043 Pr 200W Col 2 x 10 x 12	401.75
2097 Pr 125W Cab 8 x 8	299.75
2120 Supabin 100W 15" + horns	225.35
2126 Supabas bin 100W 15"	170.75
2127 Supahorns, twin drive	105.00
2128 Supahi horns, Piezo unit	87.00
2121 100W 2 x 12 Slave Monitor	277.00
2122 30W 1 x 12 Slave Monitor	190.00
2123 50W 1 x 12 Monitor	108.50
2057 HF Horn to match 2126	299.84

ROSETTI	
Shure Microphones	
PE50SP	106.25
PE56D	76.50
PE56	71.76
565D	71.76
565SD	73.14
565SD-CN	76.60
PE58SV	58.65
585SAV	54.51
B588SA	47.61
588SA	43.47
588SB	43.47
588SB-CN	45.54
B548	78.66
548	75.21
548SD	78.66
548SD-CN	82.55
PE54	69.00
PE54D	70.38
545D	64.86
545SD	66.26
546SD-CN	69.69
PE51S	33.81
515SA	29.67
515SB	29.67
PE589	51.06
589S	50.37
PE5EQ	85.56
PE52	59.34
SM54	177.33
SM57	81.42
SM58	104.19
SM11	50.37
SM59	108.33
SM62	82.80
SM17	52.44
SM81	168.36
Microphone Mixers	
M68FCE	113.85
M610-2E	133.85
M615AS	460.22
ES615	104.20
Shure Amplification	
VA302E6/7	1165.85
VA302E6-C	708.48
VA300-S	244.20
VA301-S/1	178.67
VA305-HF	106.92
PM300EE	322.85
A3PC	59.32
A3PC-S	17.94
A3PC-S	20.70
A31PC-S	56.67
A3C-T	26.90
A50XC	23.45
P300R	13.10
Microphone Stands	
C	12.70
S	11.15
R	4.65
R8	7.35
R9	10.20
102S	20.30
102S	18.75
118R	18.40
102R	17.85
CT102F	24.60
CT102S	23.05
119F	27.50
119S	26.15
138PB	13.30
167	11.65
102	7.60
115	10.90
120	12.00
121	13.75
137	9.15
188	10.90
139	22.55
140	20.35

162F	29.06
102F	31.15

SHURE	
VOCAL MASTER	
VA300-S	212.40
VA301-S	155.40
VA302E6	1014.00
VA302E6-C	616.20
VA305HF	93.00
PM300EE	257.40
A3PC	48.00
A3PC-C	14.40
A3PC-S	17.40
A3S-C	45.00
A3S-S	16.80
A3S-T	21.60
A31PC-S	15.60
A50-XC	18.60
P300R	10.20
SR SERIES	
SR101-2E	1017.00
SR102	279.00
SR103	234.00
SR105C-E6	390.00
SR106-2E	129.00
SR107-2E	204.00
SR108	582.00
SR109-2E	534.00
SR110-2E	153.00
SR112	234.00
SR116	264.00
A101A	82.20
A101B	16.20
A120A	28.80
A103A	24.60
A105A	57.60
A112A	39.60
A112B	57.00
A112C	15.60
A30A	52.80

SOLA SOUND	
Reverb mixer	45.20
6-rh mixer	37.79
Graphic equaliser	45.20
Mighty Atom amp	27.90
Compact 10	41.85
Sola 30W amp	89.64
Buckeroo 7W amp	33.13

SOUNDOUT (EX. VAT)	
M200 Mono slave	141.00
S400 Stereo slave	217.50
M174M 4-chan mic mixer	97.50
M174 170W mixer amp	165.50
M206 200W c ch. w. r.vb.s	210.00
Speakers	
DL6 100W full range	117.00
DL8 200W full range	216.00
System 200 stack	412.50
SP2 tweeter	33.00
SP4 tweeter	51.00
SP5 tweeter	37.50
Guitar Amps & Cabinets	
200B bass amp	219.00
N100 lead amp	255.00
212 2 x 12" cab	141.00
412 4 x 12" cab	202.50
215 2 x 15" cab	180.00
Twin reverb 100W	330.00
115 Combo 100W	285.00
P.A.	
12-2 Stage mixer st.	577.00
12-2 Stage mixer in r/case	562.50
12-2 Stage mixer in f/case	609.00
4-2 Stage mixer, add on in r/case (makes 16-2)	772.50
6-1 mixer/amp	285.00
PA100 (P.A. cab)	120.00
Wedge (monitor)	108.00
Slave Amplifiers	
400S	321.00
260S	240.00
PA100 Stand	33.95
Mixer/amp stand	19.15
AKG D190cs mic	58.50
12ft jack to jack leads	4.50

TRAYNOR (EX. VAT)	
Combos:	
YGM-3 30W rvb	126.00
YGM-4 40W rvb	147.00
YRM-1SC	231.00
YGL-3 Twin rvb 90W	276.00
YBA-2B Bs mate 30W	126.00
YBA-4 50W 15", spkr	195.00
Amplifiers	
YBA-1 50W, bs	120.00
YRM-1 50W ld w/rvb	147.00
YBA-1A 100W bs	150.00
YGL-3A 100W head-rvb/trem	186.00
YBA-3	171.00
Speaker Systems:	
YS-15P 15" ported bs	108.00
YT-15 2 x 15" ld/bs	132.00
YF-10 4 x 10" ld/bs	132.00
YK 810 8 x 10" bs	165.00
Y-212 2 x 12" ld	120.00
YF-12 4 x 12" ld	165.00
YB-18 1 x 18"	147.00
YCN-212 2 x 12" Vega cab 200W	192.00
P.A. Amps:	
YVN-3 P.A. rvb 30W	108.00
YVM-4 4-ch w/rvb	165.00
YVM-6 6-ch w/rvb	258.00
YPM-1 100W slave	108.00
P.A. Speaker Systems	
YSC-2 4 x 12" cols (pr)	162.00
YSC-3 4 x 8" cols (pr)	126.00
YSC-8 6 x 8" cols (pr)	198.00
YSC-9 15 x 12" x hn cabs (pr)	480.00

SOUNDCRAFT	
16/2 mixer	1000.00
12/4 mixer	1500.00
16/4 mixer	1800.00
Soundcraft/Court Acoustic PA's prices on application.	
Options arranged	
SP11 50W hn	30.00
SP1V 100W hn	51.00

STRINGS & THINGS	
MUSIC MAN Combo Amps	
112 65	428.62
115 65	471.90
210 65	471.90
212 65	558.49
1014 65	558.49
210HD-130	558.49
212HD-130	649.41
410HD-130	649.41
112RP 65	349.95
112RD 65	349.95
112RP-100EVM	449.95
112RD-100EVM	449.95
212HD-130EVM	699.41
Heads	
65	316.05
65REV	385.27
HD130	402.63
HD10REV	471.90
Speaker Enclosures	
115RH65	267.84
21RH130	318.06
412GS	342.04
415RH-65EVM	297.84
210RH-130	199.95
212RH-130EVM	368.36
412B	369.95

THEATRE PROJECTS (EX. VAT)	
STUDIO MONITORS	
9844A-30W	400.00
9845 30W	470.00
9846-8A 100W	495.00
9849A 60W	330.00
CROSSOVERS AND MIXERS	
1650 2B band equalizer	530.00
729A 2 chan. 24 freq. equalizer	668.00
N500F 250W X-over	120.00
N501 8A 100W X-over	47.00
N800D 75W X-over	57.00
AMPLIFIERS	
9440A 2 x 225W	635.00
1224 60W/30W bi amp	240.00
1609 100W/50W bi amp	470.00

MUSIC SPEAKERS AND COMPONENTS	
403A 8" 12W	9.00
405 8G 4" 10W	9.50
411 15" 100W	96.00
414 12" 50W	75.00
416 15" 75W	85.00
515 15" 75W	135.00
604 8G 15" 65W	220.00

Dominator Mk III	107.00	Band 2 x 12"	99.00
Dominator Bass	119.00	4 x 12" A Super	121.00
Slave Power Stage 100	118.00	Intruder reflex 50	176.00
Slave Power Stage 200	206.00	Intruder reflex 100	198.00
Bandmixer 100 Mk II	169.50	X39 reflex 100	346.50
Reverbmaster	254.00	X39 reflex 200	412.00
Audiomaster Mk 2	435.00	SISGO	
Super Dual 12	97.00	Revolving organ cabinets:	
Super 40	97.00	SM/30 70W Leslie	377.00
Starfinder 100 Bass	115.50	SM/100 70W	624.00
Starfinder Twin 15	137.50	SM/300 120W Leslie	856.00
Super Starfinder 200	192.50	SM/3000 200W	1163.00
1 x 12"	53.00		
1 x 12" x/vol control	66.00		
Club System	97.00		
Club 2 x 12"	79.50		
Band System	115.50		

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

Projector 200 2 x 15" 3 hn	258.00	CONCERT RANGE PA ENCLOSURES	
		B12 1 x 12" Mid mge hn 200W	196.20
		B15 1 x 15" bs hn 200W	240.12
		B30 2 x 15" bs hn 400W	398.58
		H100E Radial horn 30W	136.23
		H100V Radial horn 70W	187.23
		T70 H.F. horn 70W	171.48
		0.75" horn 70W	314.95

MONITOR ENCLOSURES	
M100/12 1 x 12"	370.71
Wedge 100W	
M100/15 1 x 15"	
M200/15 1 x 15"	1275.00
D24 St 24 ch	184.98
Multi wedge 200W	
Mon Horn "A"	12.78
Mid/H.F.	58.68
Mon Horn "B" Ext	

MIXING DESKS	
D8 Mono 8 ch	185.79
D8-D.L Mono 8 ch	229.80
D16 St 16 ch	870.00

BALDWIN

GRETSCH	
Outfits:	
4017 Big Band	863.00
4017W Big Band	889.00
4021 Grand Prix	915.00
4021 Grand Prix	925.00
4016 Namebrand	691.00
4016W Namebrand	742.00
4023 Black Hawk	867.00
4023W Black Hawk	915.00
4019 Broadkaster	939.00
4019W Broadkaster	990.00
4036 Monster II	1114.00
4036W Monster II	1214.00
4026 Progressive Jazz	691.00
4026W Progressive Jazz	742.00
4031 Rock Concert	1643.00
4031W Rock Concert	1743.00
4032 Jazz Rock	1267.00
4032W Jazz Rock	1298.00
4033 Disco Rock	1095.00
4033W Disco Rock	1114.00
4034 Monster Plus	1378.00
4034W Monster Plus	1451.00
4038 Nighthawk	923.00
4038W Nighthawk	971.00
4042 Recording	643.00
4042W Recording	667.00
4043 Studio	756.00
4043W Studio	779.00
BASS DRUMS	
4244 14 x 18	177.36
4244W 14 x 18	193.58
4249 14 x 20	180.03
4249W 14 x 20	201.96
4247 14 x 22	196.26
4247W 14 x 22	223.17
4269 14 x 24	209.98
4269W 14 x 24	239.92
4271 14 x 26	218.89
4271W 14 x 26	242.42
4272 14 x 28	224.60
4272W 14 x 28	249.91

CONCERT TOM TOMS	
4447 5 1/2 x 6	40.47
4447W 5 1/2 x 6	43.14
4448 5 1/2 x 8	48.32
4448W 5 1/2 x 8	52.24
449 6 1/2 x 10	56.16
449W 6 1/2 x 10	60.61
4450 8 x 12	53.84
4450W 8 x 12	56.16
4451 9 x 12	59.01
4451W 9 x 12	63.29
4452 10 x 14	64.53
4452W 10 x 14	80.76
4453 12 x 15	67.92
4453W 12 x 15	85.39
4454 14 x 16	85.39
4454W 14 x 16	97.68
<i>W Signifies Wood Finish</i>	
TOM TOMS	
4415 8 x 12	92.68
4415W 8 x 12	92.68
4416 9 x 12	95.37
4416W 9 x 12	100.89
4417 14 x 14	133.82
4417W 14 x 14	149.73
4418 15 x 16	157.93
4418W 15 x 16	168.99
4419 16 x 19	187.86
4419W 16 x 19	187.88
4420 10 x 14	108.92
4420W 10 x 14	125.49
4421 (12 x 15)	114.63
4421W 12 x 15	133.52
4423 18 x 18	208.91
4423W 18 x 18	212.48

SNARE DRUMS	
4157 5 1/2 x 14.8 Lug	108.56
4157W 5 1/2 x 14.8 Lug	116.22
4158 5 1/2 x 14.10 Lug	112.13
4158W 5 1/2 x 14.10 Lug	117.83
4153 6 1/2 x 14.16 Lug	112.13
4153W 6 1/2 x 14.16 Lug	126.92
4103 5 x 14.8 Lug	86.99
4103W 5 x 14.8 Lug	93.24
4105 5 x 14.6 Lug	74.70
4105W 5 x 14.6 Lug	80.22

BRASS SHELLS CHROME PLATED	
4160 5 x 14.8 Lug	141.89
4165 5 x 14.10 Lug	145.64
4166 5 x 14.10 Lug	173.09
SATIN ALUMINIUM SHELLS	
Micro sensitive strainer	98.23
4108 5 x 14 8 Lug	
Renown strainer	95.55
4109 5 x 14 6 Lug	
Renown strainer	90.30

BOOSEY & HAWKES

BEVERLEY COMPLETE OUTFITS	
8001 5-drum	POA
8002 4-drum	POA
8003 6-drum	POA
8004 5-drum	POA
8005 14-drum	POA

AVEDIS ZILDJIAN CYMBALS	
(Prices for all types except Swish and Pang as stated) (Available in Types and Weights as Catalogue)	
7386 8"	POA
7387 10"	POA
7389 12"	POA
7390 14"	POA
7391 13"	POA
7391 14" Hihat pr	POA
7392 15"	POA
7392 15" Hihat pr	POA
7393 16"	POA
7394 17"	POA
7395 18"	POA
7395 5 18" Swish	POA
7396 20"	POA
7396 20" Pang	POA
7396 20" Swish	POA
7400 21"	POA
7397 22"	POA
7397 22" Swish	POA

AVEDIS ZILDJIAN "BRILLIANT" CYMBALS	
(Prices for all types except Swish and Pang as stated)	
7387 8"	34.99
7390 10"	44.99
7391 14"	59.24
7391 14" Hihat pr	118.45
7392 15"	64.35
7392 15" Hihat pr	128.69
7393 16"	57.00
7394 17"	62.00
7395 18"	67.50
7395 15" Swish	78.01
7396 20"	88.30
9376BS 20" Swish	88.30
7397 22"	110.30
7397BS 22" Swish	96.03

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

ROGERS DRUM OUTFITS WITH MEMRILO 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
41-1410 Rogers Ultra-power V11 Drum Outfit	1230.00
43-1510 Rogers Ultra-power V11 D Outfit	1315.66
43-1610 Rogers Starlighter 1V Drum Outfit	742.85
43-1710 Rogers Headliner 1V Drum Outfit	623.78

43-1810 Rogers Studio X Drum Outfit	1383.50
All Rogers Drums are available in the following finishes:- Black (081), New England White (082), Mojave Red (084), Spanish Gold (085), Mahogany (086), Metallic Silver (087), Pacific Blue (088), Ebony (089), Metallic Gold (090).	

ROGERS MEMRILO STANDS	
54-1000-000-4 Rogers Snare Drum Stand - Flush Base	35.68
54-1000-000-0 Rogers Concert Snare Drum Stand Tripod	42.81
54-2001-000-4 Rogers Floor Cymbal Stand - Tripod Base	35.68
54-2002-000-0 Rogers Floor Cymbal Stand - Flush Base	35.68
54-3001-000-8 Rogers Dual Tom 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
ROGERS HI-HATS & PEDALS	
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
5 4 - 6 0 0 5 - 0 0 0 - 4 Swivomatic Hi-Hat with Adjust. F/Board	45.47
5 4 - 7 0 0 0 - 0 0 0 - 6 Supreme Pedal	58.71

CLEARTONE

Latin Percussion	
Conga Drum 11"	227.11
Conga Drum 11 1/2"	241.40
Conga Drum 12 1/2"	246.98
18" Conga Leg Set	25.01
24" Conga Leg Set	27.00
Super Conga Stand	42.89
Stiffener Kit for LP278	12.32
Double Conga Stand	71.09
Double Conga Stand (Collapsible)	96.11
Triple Conga Stand	205.27
Pro Bongos Wood Shells	144.13
Pro Bongos syn shells	144.13
Bongo Stand	25.79
Bongo Mounting Bracket	10.91
Bongo Mounting Bracket for Double Conga Stand	11.92
Tito Puente Timbales - 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-Guiro	15.49
Guiro 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
114 BD/114 BA	0.29
Piccolo Woodblock Mallet	0.32
Woodblock Mounting Clamp	2.92
Wooden Agogos	6.49
Wooden Agogo Holder	4.42
Rhythm Clackers	9.43
Everything Rack	26.22
118 BD/118 BA	7.17
Talking Drum	56.79
Bass Drum Heads	16.70
R218/R318 CS	6.56
118 B	58.59
118 BB	8.54
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	
120 B	2.60
120 BB	2.85
140 B	2.65
160 B	3.30
140 S	2.25
20 SMB	4.75
22 SMB	5.00
24 SMB	5.90

FLETCHER, COPPOCK & NEWMAN

KENT	
N5201 Apollo 5	229.00
N2501 Superstar	295.00
N2501 Apollo 4	156.00

GIGSVILLE

ARIA PERCUSSION	
Area Drum Kit D05501 WZ (Cymbals not included)	489.90
Area 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.	
Area Drum Kit D05501 WZ (Cymbals not included)	489.90

HÖHNER

WEATHERKING	
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
Tom-Tom Heads	
R206/R306 CS	3.85
106 BD	3.75
R208/R308 CS	4.75
108 BD	4.00
R210/R310 CS	5.25
110 BD/110 BA	4.35
110 BE	5.05
R212/R312 CS	4.90
112 BD/112 BA	5.05
112 BE	5.80
R213/R313 CS	6.35
113 BD/113 BA	5.80
113 BE	6.10
R214/R314 CS	6.65
114 BD/114 BA	5.80
114 BE	6.50
R215/R315 CS	7.05
115 BD/115 BA	6.10
115 BE	6.85
R216/R316 CS	7.40
116 BD/116 BA	6.50
116 BE	7.20
R128/R318 CS	8.10
118 BD/118 BA	7.05
118 BE	8.35
Bass Drum Heads	
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

FIBERSKIN AND PIN STRIPE	
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

W10/18 18 pair jingles	7.85	CH901	17.00	10 x 7" con TT wood.	48.06	'997 Big Beat 24" ba	910.00	5325 18"	36.20	TOSCO CYMBALS	
LONDONER		CH902	25.00	12 x 8" con TT wood.	48.75	981/TP Tivoli 22"	1296.00	5326 20"	42.30	Ride	
TH-101 10" headless, 18 pair jingles	4.20	DS901	57.00	13 x 9" con TT wood.	53.14	982/TP Tivoli 24"	1310.00	5327 22"	52.30	RMT40 16" Medium	
TH-104 10" tunable, 18 pair jingles	8.00	S8901	11.00	14 x 10" con TT wood	64.03	1003 Mach IV 24"	960.00	5330 Pro-Set 1	79.65	Thin	32.50
Maracas		SAT902	30.50	15 x 12" con TT wood	71.63	1006 Mach V 24"	1075.00	5331 Pro-Set 2	123.00	RMT46 18" Medium	
No. 3 Fruit shell - standard size pair	2.45	Snare drums		16 x 16" con TT wood	78.57	1004 Rock Machine	980.00			Thin	41.50
No. 7 Assorted colours, small size pair	1.60	SD065MB.	127.00	18 x 16" con TT wood	83.95	1009 Smoke'n fire 26"	990.00			RMT50 20" Medium	
No. 31 Hand made - standard size pair	6.70	SD055MB.	124.00	Zildjian Cymbals		2006 Quadraplus 24"	1140.00			Thin	52.00
No. 13A Hand made - medium size pair	6.35	SD765MB.	121.50	Swish, Pang, Heavy swish - standard finish:		2008 Overdrive 24"	1180.00			RMT56 22" Medium	
WM01 Maracas (pair) acrylic.	3.15	SD755MB.	86.50	7768 18" single	98.07	2009 Overdrive 26"	1170.00			Thin	72.00
Reso-Reso		SD750MB.	82.00	7770 20" single	110.20	2100 Sound Projector	1175.00			RM45 18" Medium	41.50
No. 62 with scrapper.	7.35	Concert tom Stands		7772 22" single, Heavy swish	141.56	2101 Sound Projector	1185.00			RM50 20" Medium	62.00
Shaker		ETS901.	43.00	7772 22" single, Heavy swish	141.56	2110 Sound Projector	1495.00			RM55 22" Medium	72.00
No. 63 all wood 15" 3" Claves	8.80	Stands		7772 22" single,		2111 Sound Projector	1515.00			RM60 24" Medium	95.00
No. 79 Quality Rosewood pair	3.05	ETS902.	48.00	7772 22" single,		2004 Power Factory				RMH45 18" Medium	41.50
No. 86 Mezquite Wood pair.	3.15	ETS903.	86.00	Swish, Pang, Deep ride - standard finish:		992 Rock Duo 24"	1190.00			RMH50 20" Medium	52.00
Bongos		Kits - 7000 & 5000 Series		7764 14" pair	123.02	2002 Octaplus 24"	1725.00			RMH55 22" Medium	62.00
No. F2 Vellum heads, small size	11.15	YD7222	645.00	7765 15" pair	131.43	410 Supersensitive 5"	193.00			Crash	
No. F3 Vellum heads, large size	13.40	YD7224	685.00	7766 16" single	69.92	411 Supersensitive 6"				C30 12"	18.90
Congas		Bass drums		7767 17" single	77.52	400 Supaphonic 5"	199.95			C33 13"	23.50
No. 56A with strap	49.95	BD726	211.00	7768 18" single	89.95	402 Supaphonic 6 1/2"	129.95			C36 14"	26.70
No. 62A with strap	47.50	BD724	198.50	7769 19" single	90.14	404 Acrolite	96.50			C38 15"	29.25
No. 78A with legs (retractable)	133.05	BD722	183.50	7770 20" single	97.72	405 Piccolo 3"	113.95			C40 16"	32.50
No. 86A with legs (retractable)	148.80	BD720	177.50	7772 22" single	119.66	418 Black Beauty 5"	220.00			C45 18"	41.50
No. 98B with strap	99.95	BD718	159.50	All other types - standard finish:		419 Black Beauty 6 1/2"	224.00			C50 20"	52.00
Castanets		Floor toms		7758 8" single	32.84	416 Superphonic Black Beauty 5"	149.50			Crash Ride	
No. 15B Rosewood	2.40	FT718	126.50	7760 10" single	37.07	417 Superphonic Black Beauty 6 1/2"	154.00			CR40 16"	32.50
No. 1816.	9.55	FT716	112.50	7762 12" single	45.48	407 White Vistalite 5"	84.00			CR45 18"	41.50
See drum section for further rhythm instruments (Maracas-Claves-Shakers-Bongos-Congas etc.)		FT714	97.00	7763 13" single	49.71	Stands and Fittings:				CR55 22"	72.00
		TT714	82.00	7763 13" pair	59.43	201 Speed King Pedal.	42.95			Ping	
		TT712	75.00	7764 14" single	57.28	205 Ghost Pedal.	59.95			P46 18"	41.50
		TT713	65.50	7765 15" single	61.51	1130 Tubular Hi-Hat stand	49.95			P50 20"	53.00
		Hardware		7765 15" pair	123.02	1374 Tubulars/d stand.	40.95			Ping-Heavy	
		CS701	35.50	7766 16" single	66.71	1405 Tubular cymbal stand	36.95			PH45 18"	41.50
		CS702	43.00	7768 18" pair	131.43	1410 Tubular boom stand	49.95			PH50 20"	52.00
		SS701	34.00	7767 17" single	73.28	1020 Tubular throne	39.95			PH55 22"	72.00
		HS701	42.00	7768 18" single	81.71	Tom-Toms:				Hi-Hat	
		FP702	37.00	7769 19" pair	163.44	942 12 x 8 Tom Tom Super Classic	107.50			Holder stay	
		TH705	30.50	7770 20" pair	188.72	944 13 x 9 Tom Tom Super Classic	109.95			7246 drum stool	
		TH70W.	39.50	7771 21" single	101.95	946 14 x 10 Tom Tom Super Classic	114.50			PRO-MARK STICKS	
		CL701	22.00	7772 22" pair	203.91	950 16 x 16 Floor Tom Tom Super Classic	145.95			Wood Models (PAIR)	
		CH701	17.00	7772 22" pair	114.58	952 18 x 16 Floor Tom Tom Super Classic	159.95			11000 3A	2.95
		CH702	25.00	7774 24" single	138.19	952 18 x 16 Floor Tom Tom Super Classic	184.50			11001 5A	2.95
		DS501	24.00	Swish, Pang, Heavy swish - brilliant finish:		954 20 x 18 Floor Tom Tom Super Classic	214.50			11002 6A	2.95
		ST500	2.00	7838 18" single	108.16	954 20 x 18 Floor Tom Tom Super Classic	214.50			11003 7A	2.95
		WB500	3.00	7839 19" single	100.25	954 20 x 18 Floor Tom Tom Super Classic	214.50			11004 9A	2.95
		CH703	28.00	7840 20" single	107.83	954 20 x 18 Floor Tom Tom Super Classic	214.50			11005 11A.	2.95
		Kit - 5000 Series		7841 21" single	129.76	487 6 x 5 1/2 Melodic Tom Tom	48.50			11006 Jazz	2.95
		YD5222	435.00	All other types - brilliant finish:		488 8 x 5 1/2 Melodic Tom Tom	49.95			11007 Professional	2.95
		Concert toms		7858 8" single	42.95	489 10 x 6 1/2 Melodic Tom Tom	66.50			11008 Rock-Knocker	2.50
		ET906	43.00	7860 10" single	47.17	492 12 x 8 Melodic Tom Tom	72.00			11009 Jazz-Rock 707	2.95
		ET908	47.00	7862 12" single	55.76	492 12 x 8 Melodic Tom Tom	72.00			11010 727	2.95
		ET910	52.00	7864 14" single	67.39	492 12 x 8 Melodic Tom Tom	72.00			11011 Rock 747	2.95
		ET912	63.00	7866 16" single	75.82	492 12 x 8 Melodic Tom Tom	72.00			11012 Hardhead 105	3.50
		ET914	67.00	7868 18" single	83.39	492 12 x 8 Melodic Tom Tom	72.00			11013 808 Billy Cobham	3.50
		ET915	88.00	7870 20" single	91.82	492 12 x 8 Melodic Tom Tom	72.00			11014 Heavy Soul 909	3.50
		ET916	102.00	7872 22" single	104.46	492 12 x 8 Melodic Tom Tom	72.00			11015 2B.	3.50
		PREMIER		7874 24" single	148.30	922 22 x 14 Bass Drum Super Classic	205.50			11016 5B.	3.50
		Premier Resonator Outfits				922 22 x 14 Bass Drum Super Classic	219.95			11017 1S.	3.50
		22 x 14" BD	811.35			924 24 x 14 Bass Drum Super Classic	237.50			11018 2S.	3.50
		22 x 14" BD	756.02			924 24 x 14 Bass Drum Super Classic	252.95			11019 3S.	3.95
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		24 x 14" BD	1067.04			924 24 x 14 Bass Drum Super Classic	252.95			11032 Rock 747N	3.50
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		20 x 14" BD	591.48			924 24 x 14 Bass Drum Super Classic	252.95			H-5A	4.25
		22 x 14" BD	891.98			924 24 x 14 Bass Drum Super Classic	252.95			H-5B.	4.25
		22 x 14" BD	827.65			924 24 x 14 Bass Drum Super Classic	252.95			H-7A	4.25
		2 x 22 x 14" BD	1931.44			924 24 x 14 Bass Drum Super Classic	252.95			H-Jazz	4.25
		2 x 22 x 14" BD	1804.90			924 24 x 14 Bass Drum Super Classic	252.95			H-Rock.	4.25
		Premier Soundwave Outfits				924 24 x 14 Bass Drum Super Classic	252.95			H-2BN	4.25
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		22 x 14" BD	693.45			924 24 x 14 Bass Drum Super Classic	252.95			H-5BN	4.50
		22 x 14" BD	556.12			924 24 x 14 Bass Drum Super Classic	252.95			H-7AN	4.50
		22 x 14" BD	606.80			924 24 x 14 Bass Drum Super Classic	252.95			H-Jazz N	4.50
		24 x 14" BD	925.91			924 24 x 14 Bass Drum Super Classic	252.95			H-Rock N	4.50
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		24 x 14" BD	1341.47			924 24 x 14 Bass Drum Super Classic	252.95			GT-5A	1.96
		22 x 14" BD	1247.18			924 24 x 14 Bass Drum Super Classic	252.95			GT-7A	1.96
		22 x 14" BD	926.29			924 24 x 14 Bass Drum Super Classic	252.95			GT-3S	1.96
		22 x 14" BD	852.07			924 24 x 14 Bass Drum Super Classic	252.95			GT-5AN	2.25
		22 x 14" BD	537.57			924 24 x 14 Bass Drum Super Classic	252.95			GT-7AN	2.25
		22 x 14" BD	582.71			924 24 x 14 Bass Drum Super Classic	252.95			GT-5BN	2.25
		Premier Club Outfits				924 24 x 14 Bass Drum Super Classic	252.95			GT-2BN	2.25
		20 x 14" BD	409.49			924 24 x 14 Bass Drum Super Classic	252.95			GT-3BN	2.25
		20 x 14" BD	314.07			924 24 x 14 Bass Drum Super Classic	252.95			GT-5BN	2.25
		20 x 14" BD	347.54			924 24 x 14 Bass Drum Super Classic	252.95			GT-7BN	2.25
		22 x 14" BD	554.22			924 24 x 14 Bass Drum Super Classic	252.95				

PERSONAL ADS

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

EXCHANGE 1968 Fender Strat, white, maple neck. Schallers and customised by Gordon Smith for a Gibson Melody Maker, or any Gibson guitar. If interested Phone Dave Nottingham 841878.

DRUMMER WANTED:— No experience needed, to form local band, would help if into heavy rock. Own equipment essential. Ring Paul on Accrington (0254) 391407.

FOR SALE: Custom Sound bass combo 45w, 15in speaker, 6 months old, as new. Plus Jazz Bass copy and Sunburst finish. £160 ono. Phone Bolton 34660.

BASS player needed to complete band. Influences: Rush, Led Zep., Gary Moore, Original material. Please contact: Phil (Wickford) 4383.

ARIA SB 1000, new with case £380. HH. VS bass combo £150. Electric Mistress Flanger £50. £540 the three, phone Bicester 45635.

EXPERIENCED drummer seeks lively professional band. Tel: 0323 if outside Sussex 894566. Ask for Mark anytime after 3.

BASS and keyboards wanted for new band. Doncaster/Scunthorpe area. Doing all original material. Phone Doncaster 743973 or Haxey 752844.

GIBSON "The Paul" excellent condition £260 ovno. Will swop for m/n Telecaster if in mint condition. Tel: Duncan (09367) Sanbach 7366.

GIBSON S.G. Custom, walnut with case — £330. Also H/H VS Musician & 412 BL cab with foot switch — £175 or offers. 01-519 7799.

IBANEZ PF 300 Les Paul, flame maple, gold parts, £200 ono, also Ibanez Firebird, limited edition, customised, £250 ono. Both in mint condition, flight cases included, delivery no problem, Tel 0632-852953.

JOHN BIRCH J.2 stereo custom. Straight through maple neck, block mother of pearl inlays. Walnut Sunburst. Hard case, v.g.c. Plus Musicman 112 RP 6 months old, still boxed, mint condition, whole lot £500 will separate. Phone Steve Upminster 27018 after 7.00 pm.

JAZZ-ROCK American guitarist; 22. Holdsworth influenced; very expressive. Sessions experience. Mesa Boogie and modified Strat, seeks sessions, serious band work in England; Copenhagen; Scandinavian countries; Switzerland and America. Dale Hauskins 5421 Zola Ave. Pico Rivera, Calif. 90660 U.S.A. 213-6954844.

"OVATION" s/a 12-string "Glen Cambell" type guitar for sale. Brand new condition, complete with "Flight" case. £325 o.n.o. Ring Bournemouth 524504.

COLLECTORS ITEM: Early blond Hofner Committee guitar in good condition, plus original adjustable Hofner chrome pickups. Offers? Truckle, 52 High St., Odiham, Hants, or Tel: Odiham 2122 after 6.00 pm only.

YAMAHA SG365S solid top acoustic for sale with plush fur-lined hard case. Hardly used. Immaculate. Bargain at £100. Phone (01) 907-4218 (evenings).

FOR SALE:— M.M. 16 into 4 Studio Mixer, 4 Band E.Q., Limiters etc., Excellent condition £430 ono. Tel: 061-434 7916 anytime.

CONGAS. Natal. Black. 6 weeks old. Never gigged. Ship price £375. £300 only. Tel. 0772 719245. Ask for Phil.

GLASGOW band with own material need a vocalist with gear. Rhythm guitar an asset. Phone David on 041-334 8553.

FOR SALE: Bose 1800 Power Amp, with TC18 Transit Case, Peavey 800, 8 can Mixer, 100W Amp, 2 100W Monitors, Shure Microphones and Stands. (Daytime) Phone Wolverhampton 0902-24846 ask for Alan.

I AM interested in purchasing the following David Bowie songbooks — "Diamond Dogs", "Space Oddity", "The David Bowie Songbook", "Aladdin Sane". Please phone Nick on Exeter 77709.

RHYTHM GUITARIST seeks bass/vocalist and drummer for original H.M. influenced band. Good gear essential and transport preferable. Manchester/Stockport area. Steve 061-366 0311.

JAZZ-ROCK American guitarist; 22. Holdsworth influenced; very expressive. Sessions experienced. Mesa Boogie and modified Strat. Seeks sessions, band work; etc in Scandinavian countries; Copenhagen; England; and America. Dale Hauskins, 5421 Zola Ave., Pico Rivera, Calif. 90660 U.S.A. 213-6954844.

VOCALIST (18) wishes to form song-writing partnership with synthesiser player or lead guitarist with aim of forming electronic type group. Girls only. Influences: John Foxx, Numan, Ultravox etc. Phone Maybole 82539 or write to Ann, 13 Mochrum Ave., Maybole, Ayrshire, Scotland KA19 8AX.

GOOD GUITARIST seeks Musical Adventures; any madcap scheme considered providing it's original and stimulating. For Pete's sake no Showbands or other walking haemorrhoids. Phone Gavin, Gloucester 22662.

PRACTISING BAND wanting to gig in the not too distant future, are looking for a young Synth/Keyboards player. One Wasp Synth supplied, otherwise own gear and transport essential. Phone Steve 01-574 3022 (after 6.30pm).

KEYBOARDS/VOCALIST wanted. To complete progressive heavy rock band. Aged 17-21. Transport an advantage. Dedication essential. Phone Chris: 061-798 9533 after 6.30.

SWITZERLAND BAND that called Dale Hauskins (American jazz-rock guitarist); and their album they were expected to send. What went wrong? Dale Hauskins 5421 Zola Ave. Pico Rivera, Calif. 90660, U.S.A. 213-6954844.

CALLING ALL spare drummers. Temporary Fault require drummer, into Pop/Punk. Gigs waiting, single out later this year. Phone Basingstoke (0256) 24420 (ask for Sean). London based preferred as we are. If your still interested Mitaj call again we've lost your number.

KEYBOARD player, with synth if pos, urgently needed for Yorkshire band doing own material. 0302-49380.

LEAD GUITARIST wishes to join classy (Girl/Leppard) Heavy Rock band, 17-23 in Birmingham area. Prefer twin guitar set-up. Excellent gear, strong song-writer & backing vocals. Views of turning pro. Ring 021-356 5942 after 7.00 pm.

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General Music Strings	27	Regal Sound Studios	50
Tim Gentle	22 & 23	Rosetti	8 & 63
Gigsounds	46	Shergold	18
Gigsville	14	Side St Music	50
R. G. Jones	48	Sounds Aquarian Studios	50
Link House	2	Stix Drum Centre	46
McKenzie Acoustics	40	Summerfield	28
Octopus	50	Wave	32
Pete's Gigshop	38		

MIGHTY MITE. EVERY PICTURE TELLS A STORY.



PETER COOK

top guitar designer and builder, seen here with the new Mighty Mite triple coil 'Motherbucker' Pete has built guitars for such names as John Entwistle, George Ford (Shadows) and Lemmy (Motorhead).



PETE BACK

pictured working on a Mighty Mite Custom Bass. Pete's workshop is situated in Rotherham and his customers include Brian Robertson (Wild Horses), Jimmy Bain (Wild Horses) and Gary Moore.



ASHLEY PANGBORN

seen checking out the Mighty Mite six position Tele TRAX Bridge. From his base in Redhill his customers have included names such as Ray Ennis (Cadillacs) and Norman Watt-Roy (Ian Dury).



that these top guitar makers use Mighty Mite products exclusively, but we know they are enthusiastic about Mighty Mite and use many parts as standard on their hand-crafted guitars.

We know there is nothing easier than giving incentives to people to advertise a product, especially in the music business. We don't claim

Peter Cook, Pete Back and Ashley Pangborn are among the best in the business and we feel they wouldn't lay their reputations on the line without total confidence in the product they are using. If you don't believe us ask them!

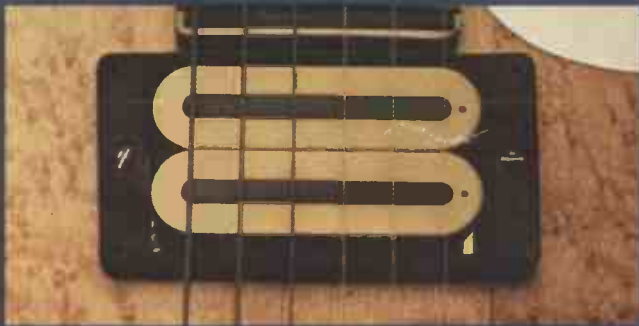
Rosetti

Full details on Mighty Mite from:
Rosetti (EMI) Ltd, 138/140 Old Street, London EC1V 9BL

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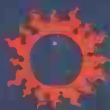


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