

# BEAT

*Instrument*

June 1988  
50p  
U.S.\$

## SAXON

On the road with  
Wheels Of Steel

STEEL PULSE  
STYX  
SUPERCHARGE  
PAT THRALL

£10,000  
worth of gear  
to be won in  
The Burns-Beat  
Battle of the  
Bands

**Instrument Reviews:** Rickenbacker 330,  
Tom Mates acoustic Korg organ, HiPercussion kit.

**fact:**  
there's a Shure  
microphone  
that's right for your  
application  
& equipment...



**SM81**

First of the new breed of high-performance, studio-quality unidirectional condensers—technically state-of-the-art, exceptionally rugged and superb sound.



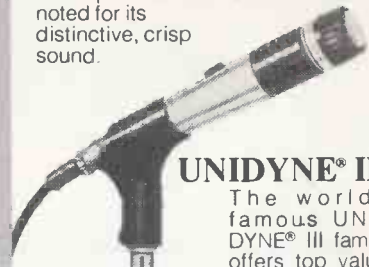
**SM59**

You've seen it on TV musical shows where sound quality is a must. Unidirectional, dynamic with *exceptionally* flat response, extremely low handling noise; mellow, smooth, and accurate sound.



**SM58**

The most widely used "on-stage" hand-held dynamic cardioid microphone—the world standard noted for its distinctive, crisp sound.



**UNIDYNE® III**

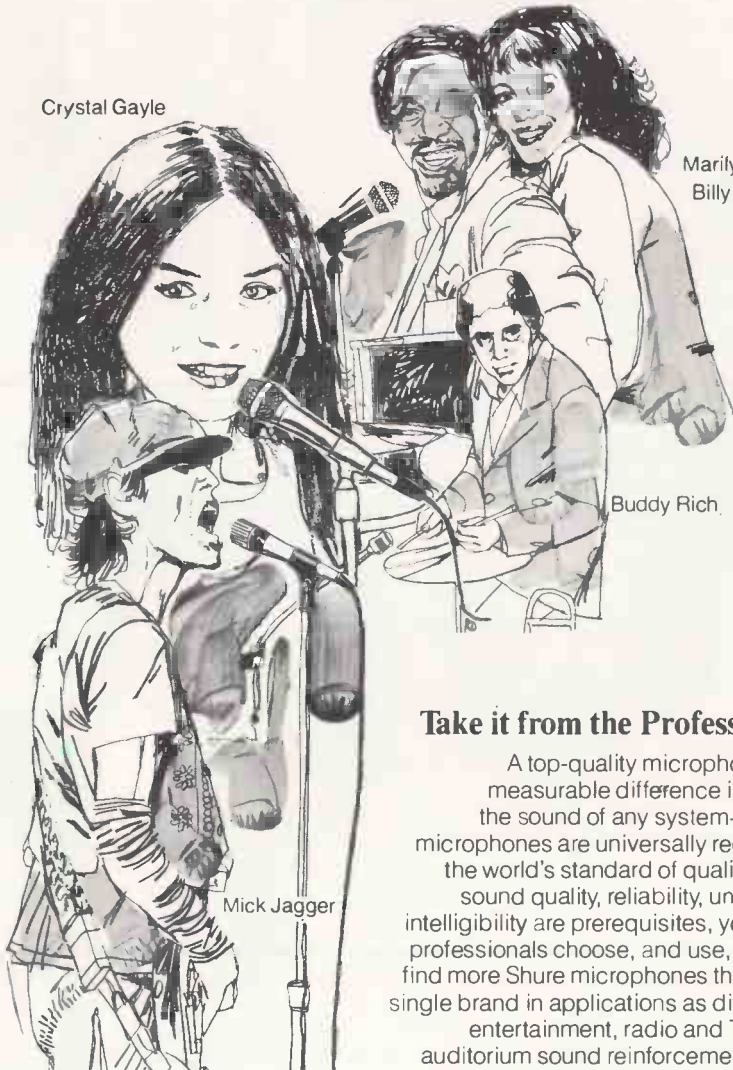
The world-famous UNIDYNE® III family offers top value for money. Uniform cardioid pattern helps control off-axis colouration, background noise, and feedback.



**SM61**

Omnidirectional dynamic. Outstanding low handling noise. Handsome, smooth looks with new VERAFLEX® dent-resistant grille—a favourite on-camera mic with soundmen and entertainers.

**fact:**  
the microphone  
is your link  
with your  
audience



Crystal Gayle

Marilyn McCoo and Billy Davis, Jr.

Buddy Rich

Mick Jagger

**Take it from the Professionals...**

A top-quality microphone makes a measurable difference in upgrading the sound of any system—and Shure microphones are universally recognized as the world's standard of quality. Wherever sound quality, reliability, uniformity, and intelligibility are prerequisites, you'll find that professionals choose, and use, Shure. You'll find more Shure microphones than any other single brand in applications as diverse as live entertainment, radio and TV, hotel and auditorium sound reinforcement, churches and cathedrals, boardrooms and council chambers, and public safety—anywhere that sound excellence is a prime consideration.

They are the reliable, professional connection between you and the people you're trying to reach. Send for complete literature. Please let us know your microphone application.

**The Sound of the Professionals**



Shure Electronics Limited  
Eccleston Road, Maidstone ME15 6AU Telephone: Maidstone (0622) 59881

# BEAT

*Instrumental*

WRITTEN FOR  
MUSICIANS  
BY MUSICIANS

## Contents

### Features

Competition — Win a Burns Magpie guitar worth £169	4
Saxon — NWOBHM unravelled by Pete Makowski	5
Steel Pulse — Jon Futrell on Reggae roots and dub recording	8
Supercharge — Tony Horkins talks horns with Albie Donnelly and Andy Parker	14
Styx — Mark Palmer finds Styx trying to drum up success in Britain	17
Pat Thrall — Pat Travers' main man talks to Tony Horkins	22

### Regular Items

Getting Your Act Together — Gary Cooper with info on pressing your own disc	25
Tipped For The Top — Mark Palmer tips his hat to Mark Andrew and The Gents	28
Letters — The post with the most	30
Chris Gibbons' Guitar Bar — Breaking the guitar barrier	31
Album Reviews — Plastic picks	32
New To You — New products and trade news	35
Shop Profile — Memphis Music	47
Studio Profile — The Skids' Russell Webb swallows a Kwell for The Barge	49
Price Guide — Facts and figures	52

### Reviews

Korg CX3 Organ — Hans Zimmer finds Leslie and Hammond together in one box	39
HiPercussion 56.11 — Peter Gill of Saxon gets HiP to Italy's latest	40
Tom Mates Acoustic — English, hand-crafted and beautiful, and that's Gordon Giltrap!	43
JHS Drum Synth — Tony Horkins jacks up and turns on	45

June 1980 No. 163

Beat Instrumental  
Published by Campillos Ltd.  
Editorial and Advertisement office:  
1B Parkfield Street, London N1  
Telephone 01-359 5419 (editorial)  
01-359 6406/5378 (advertising)

**Publisher**  
Alan Walsh

**Editor**  
Tony Horkins

**Assistant Editor**  
Mark Palmer

**Advertisement Manager**  
Dan Kruyer

**Administration**  
Christine Flaxman

**American Correspondent**  
Ken Kubernik

**American Photographer**  
Peter Dance

**English Photographer**  
Sue Arber

#### Contributors and Consultants

Jimmy Bain	Peter Gill
Buffin	Gordon Giltrap
Mel Collins	Scott Gorham
Gary Cooper	Kenny Jones
Giovanni Daddomo	Pete Makowski
Albie Donnelly	Neil Murray
Brian Downey	Cozy Powell
Jill Eckersley	Brian Robertson
Clive Edwards	Tom Robinson
Bruce Elder	Sting
Linnet Evans	Russell Webb
Johnny Fingers	Hans Zimmer

Copyright 1980 by Beat Instrumental. All rights reserved. Printed by Thamesmouth Printing Co. Ltd., Stock Road, Southend-on-Sea, Essex. Distributors: Spotlight Magazine Distribution Ltd., 1 Benwell Road, Holloway, London N7 7AX. Tel: 01-607 6411.

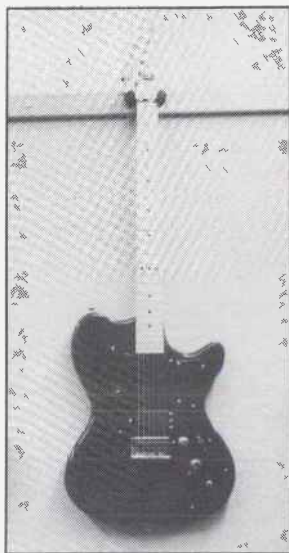
# The great BURNS – BEAT Battle Of The Bands

In next month's issue we'll be printing details of how to win £10,000 worth of gear in the Burns-Beat Battle of The Bands. But for those of you who can't wait that long here's a chance to win a Burns Magpie guitar worth £169. There are also six copies of the Burns Book, written by Paul Day, and autographed by Jim Burns, for the runners up.

All you have to do is answer the five questions opposite, fill in the entry form below, and send your entry to Burns-Beat Magpie Competition, Beat Instrumental, 1B Parkfield Street, London N1 0PR. The closing date for entries is June 25, 1980. The Editor's decision is final.

The employees and families of both Beat Instrumental and Burns Redmere are ineligible for entry.

The Editor reserves the right to cancel the competition and to change or withdraw competition prizes without prior notice.



The Burns Magpie.

## THE QUESTIONS

- 1 When was the first Burns electric guitar made?
- 2 In 1959 Jim Burns teamed up with another man to produce a new range of guitars. Who?
- 3 Which famous guitarist had a Burns guitar named after him?
- 4 Name two Burns players of the past.
- 5 Say in not more than 15 words why you'd like to win a Burns Magpie.

- 1 .....
- 2 .....
- 3 .....
- 4 .....
- 5 I would like to win a Burns Magpie guitar because
- .....
- .....
- .....

NAME .....

ADDRESS .....

.....



Jim Burns scans a copy of his book with author Paul Day.

# SAXON

Even before the birth of NWOBHM (that's the New Wave of British Heavy Metal, to the uninitiated) Saxon were out on the road playing some of the heaviest Rock around. And it's their wealth of knowledge and experience that makes them one of THE most professional Rock 'n' Roll bands on the circuit. It's only been recently that the band have benefitted from their years of doing the club circuits that has driven many of the more weaker kneed musos running back to the straighter side of life. Although Saxon were one of the innovators of NWOBHM it's only in the past few months that

Words:  
Pete Makowski

they've started to reap the rewards with a single, 'Wheels Of Steel' and album (with the same name) both riding high in the charts. The band are currently on the road and their tour was arranged prior to their success, making it a strange combination of large halls and tiny clubs (dates which they are honouring because they feel if the promoters believed in them before they became a 'name' band then they deserve the show). The 'Wheels Of Steel' tour will culminate at the Rainbow in mid June, and the group have already had to hire a bigger PA and break-in a light show, plus all the other effects that are essential when you're in a band of that stature.

Saxon are Peter Byford — who prefers just to be called Biff — (vocals), Peter 'Frank' Gill (drums/ percussion), Steve 'Dobby' Dobson (bass/vocals), Graham 'Oly' Oliver (lead guitar/vocals) and Paul 'Blute' Quinn (lead guitar/vocals). Their story begins with a group called Coast which featured 'Biff' and Paul. At the same time Steve and Graham were trudging the proverbial circuit in a band called SOB. Both were from the Barnsley area doing the regular boogie numbers (with the occasional Free and Hendrix thrown in for good measure).

The next step was the union of Steve, Paul, Graham and Biff which was to be known as Son Of A Bitch. Meanwhile out in

Germany Pete 'Frank' Gill was doing the occasional session and beating the skins for a band called Tyger B. Smith. When Pete decided to call it a day he came back to England and checked out the ads in that well known weekly music paper (your first clue is the initials; MM) and saw a group in search of a 'powerful rock drummer' to which he replied and became a fully fledged member of Son Of A Bitch which eventually became Saxon. Gradually the band began to get a strong reputation and signed a deal with Carrere Records who had faith in the group even before the dawning of NWOBHM (what a revolting tag, eh?) and recorded an album — 'Saxon'.

The album was lost in a sea of new wave and it wasn't until the summer of 1979 that things really started to happen. This coincided with a change in management and Saxon were slotted in a lot of support tours (with bands like Motorhead and Nazareth) which built them up a strong enough following to justify a fan club a 'Saxon Militia Guard', and they went into the studios to record their current successful album (produced by the boys themselves). Since their entry into the charts things have changed drastically for the group, in as much as their whole career has been mapped out right up until the spring of '81,

Pictures  
Paul Cox

taking in two American tours. In fact they have only one week off this year and that they'll utilise to rehearse new material for the next album. As I mentioned before the tour is a curious combination of venues making it a pain in the backside for the road crew as their set up includes a high drum riser and a huge silver bird (both were built by Biff and some roadies, the latter features no less than three thousand square mirrors). This they obviously can't use at all the places they play and obviously they have to change the PA, which seems to be growing in size and power day by day.

"Nowadays we can't just get up and plug in", an enthusiastic

## YOUR MUTHA WOULD LIKE IT

Graham Oliver told me. "You have to know how to use your effects and control the feedback. You have to know how to control the sound because we use that much power." Graham has been playing guitar for twelve years and been in bands with Steve Dobson for eleven. He started off with a cheap imitation but didn't really get interested in playing until he saw Jimi Hendrix at Sheffield City Hall. "I can't really remember the show that well, all I remember was seeing this guy just doing ridiculous things with a guitar, this was after Amen Corner. And I knew straight away I wanted a Stratocaster. At that time I saw one advertised for forty pounds but by the time I got to the shop there was a huge queue of kids so I missed out. Instead I got a Hofner solid with one pick up. Then I remember seeing Woodstock one afternoon, with Hendrix, and after that I immediately went out and bought a Strat on H.P. I used that guitar up until six years ago then I bought an SG which I've used ever since. I used to have two of them until last year. But when we supported Nazareth I gave one of them such a treatment that I couldn't use it anymore and I



*The Wheels of Steel turning on stage.*

had to take it into a shop and part exchange it for a Flying 'V' which to me has the same neck and sound as an SG. So now I've got a Flying 'V', SG Standard and a Fender Strat which I use for a number called 'Machine Gun' because of the tremelo. I've tried using the tremelo on an SG but it didn't work out."

When he's at home Graham

practises through a Selmer amp, but confesses to rarely having any time to sit at home and play, and he hasn't got an acoustic guitar. "But if I had enough money I'd buy something like a Telecaster that I could play at home." As for pedals and effects; "I've had a bad run with pedals. I got a bit carried away and smashed some pedals so I had to buy some new ones. I've

got a Flagger and I've got a Hornby Skewes Treble Booster that I put in a fuzz face case. We use echo from the mixer, some nights you get it through the foldback alright, but usually I don't hear it."

I asked Graham how he got to learn guitar. "I never had a tutor, at first I couldn't even tune it right. But I got to mucking around with friends and tape recorders, and things eventually began to happen.

I started off playing the regular riffs. I think the first riff I learnt was 'Spoonful'. But I could never learn solos off records. I've tried. When I was in a band that did Free numbers and 'All Along The Watchtower' I'd make up my own breaks." A few years ago almost saw the end of Graham's career when he got his hand in the way of a closing car door which resulted in part of the index finger of his left hand being removed, which is bad news anyway and particularly tragic if you're a guitarist.

"It was like trying to learn how to play all over again. Initially I didn't know how much I'd lost and the lads (Son Of A Bitch, at that time) went off to Wales. I thought that was it, I'd never play again, then three weeks later Biff came round and threw a guitar on my bed and said come on you've got to learn the set. So we worked out



*Saxon give the old HM salute. From left to right they are: Oly, Blute, Biff, Dobby and Frank.*

different ways to do the set. When my finger started healing, I learnt to do more on the guitar, but it still hurts now occasionally and I have to soak it in spirits if it gets too tender. I have to use a lighter gauge string than Paul. Ideally I'd like to get a guitar with an SG sound and a maple neck, like the type John Birch makes for Iommi."

### HANDICAP

As you know Tony Iommi also has the handicap of having plastic tips on his fingers (the result of an industrial accident). "Yeah, but Tony didn't lose as much as me, he just lost a tip, whereas I lost a complete section which you can't replace with plastic, I've tried. I can't bend notes, but apart from that it's OK.

"Nowadays I occasionally get carried away and forget myself, which results in a mix up of strings. I really think that musicians should take care of their hands. I don't think they do. All it takes is one little accident when you're drunk and fooling around and that could be the end of your career."

Although the group are enjoying chart success, it will be a while before the royalties come in, but they are aware the bigger the places they play, the better the show has to be. Eventually they would like to buy a PA. "We have to hire everything and I really hate that. One day I'd like to be in a position to be able to test everything out and take what suits me the best."

### FAVOURITE

Recently Saxon supported Rainbow which fulfilled one of Graham's dreams. "The day before the accident I went to see Rainbow, and I thought one day I'm going to support that band 'cause Ritchie is one of my favourite guitarists. And after the accident the first thing I thought was that I'd blown my ambition. But we supported them for a couple of dates and then got kicked off the tour, which really pissed us off but it hasn't changed my opinion of them as musicians, 'cause they're bloody good."

Graham uses a Marshall 100

watt stack which he swears by. I asked him what he felt about the future for equipment and instruments.

"I don't know, 'cause when I saw Hendrix in '67, he totally blew me away, I didn't think you could progress from there but we have, so who knows what's going to happen in the future. Myself I'd like to have a good custom made guitar, with good reach." Apart from Blackmore and Hendrix, one of Graham's favourite guitarists is Michael Schenker. "He plays pretty tunes. I don't mean that nastily. He really plays nice tunes and I don't think UFO are that good without him, they don't sound the same anymore. I sometimes listen to Jazz, people like Charlie

Lemmy used to be a roadie for Hendrix. I even remember seeing him at the gig wearing an Afghan coat and a big floppy hat, so all that me and Lemmy did was talk about Hendrix. We had a good time for the few dates we supported Rainbow. I talked to Ritchie, I didn't tell him about my accident. The first thing I did when I went on tour with Rainbow, was get to the soundcheck and go on stage to see what sort of set up Ritchie had, 'cause he boosts his amps, there were things in there I hadn't seen before. I also didn't know how much he treated his guitars, especially the fretboard."

"The main thing I'm enjoying is seeing the kids out there

compliment. I think he's started playing guitar again."

I asked Graham what sort of advice he'd give to people interested in taking up guitar. "I'd say buy a good guitar and watch as many guitarists as you can. Don't copy them, just watch. I've never copied anybody, because basically I can't. In every band I've seen recently the guitarists try and play like Eddie Van Halen. I've never had the patience to sit down and copy anybody. When we did 'All Along The Watchtower' it would be the same words, but always a different solo. But as I was saying the most important thing is that a kid buys a good guitar, or even a good copy, 'cause



Graham Oliver and Paul Quinn enjoying themselves as much as the audience.

Christian but that's only if I'm around somebody's place. Even though all we went through with the Rainbow, Ritchie is still one of my favourite players. I saw them at Deepside Leisure Centre and it almost brought tears to my eyes, sent a shiver down my spine."

I asked Graham how he felt about the change from playing smaller places to the large halls.

"Well this is our first headlining tour and we're still learning a lot. We learnt a lot from the bands we've worked with like Motorhead. They were tremendous to work with. And

having a good time and enjoying my playing, 'cause two years ago I thought I'd never be able to play again, it's unbelievable. 'Cause I'm a punter at heart and I know how I felt when I went to a good gig.

A guy came to see us at Newcastle and he took pictures of us. He told me he used to play guitar and I asked him why he gave up and he showed me his finger and he'd lost exactly as much as I had and when I showed him my finger he couldn't believe it, 'cause he'd watched me all night and didn't realise and to me that was a big

there are plenty of them about. If you start off with a bad guitar it can put you off from the start." We had to end the interview as the band were about to go upstairs for a soundcheck. They first test out their sound effects (which are featured on the album) and then the drums. Seeing Saxon on stage is like being trampled underfoot in the most pleasant way possible. The counter-balance between Oly and Quinn is perfect, and if you didn't know about Graham's handicap, you wouldn't know, which as Graham said is the final compliment.

Whoever said black was beautiful? Don't answer that, what's important is that at times, most of the time some will say, it's a pain in the arse.

There's no thrill when you're beautiful and alienated from society. Packed into a derelict urban sprawl where the real estate value depreciates daily. Shunted into a grey industrial landscape that overnight is transformed into an incubation chamber for a powerful inverted pride. A pride fuelled upon a ghetto called home, schooling that passes for education by the skin of its teeth and a job (you're the lucky one) that passes for a job because it provides the rent for the home you want to escape from.

The one common denominator is each other and the lowest common denominator of each other is the music. In pre-Martin Luther King America it was the Blues, music from the gut and the ghetto that came from the slave populated plantations of the south to spark an explosion of Jazz and Rock 'n Roll. Big Bill Broonzy never made any money, nor has Buddy Guy, or Muddy Waters for all the lip service debt paid to these greats by the likes of Eric Clapton during the end of the sixties when white English Blues bands were

raking it in from a Blues boom.

Pioneers seldom make any money. They lay the foundations and while their time away in the basement while the enterprising kids move into the apartments upstairs. What a strange irony it was last year at London's Dingwalls when young buck George Thorogood headlined a bill that featured the

from that unique island of double standards in the Caribbean where that exclusive jet set playground of Ochio Rios coexists with shanty town Kingston, a backyard microcosm of cultures that unleashed reggae music upon the world.

Record shop owners like Duke Reid and Sir Coxsone pinched advanced Blues riffs from

took was Toots and The Maytals to link those rhythms with their unique combination of bass guitar and drums and Reggae was born. It's arguable but generally agreed that Reggae first became Reggae when Toots and The Maytals released 'Do The Reggae' in 1968. British Rock 'n Roll was fast moving away from the working classes who had picked up on the R&B emanating from Chicago and Detroit and was now in the hands of million selling bands that took a year to record a single album. Reggae was alive and spontaneous and quickly adopted as the skinhead beat in the UK.

Tiny Reggae labels were springing up all over the place. Trojan put record after record in the UK pop charts. Blacks in this country had their own music to bite upon. Reggae groups began popping up all over the country and for a time it seemed as though this peculiar rhythmic thud was going to break. But it didn't and by the time 'Young, Gifted And Black' slipped out of the charts Reggae was back at the bottom line where it had begun, regardless of The Beatles' 'Oh-La-Di, Ob-La-Da' or Paul Simon's 'Mother And Child Reunion'. It took Bob Marley and the original Wailers to harness the teachings of black religious militant Marcus Garvey with new Reggae in 1975 to re-ignite interest.

Marley released an album entitled 'Catch A Fire' and if nothing else it captured the imagination of three young blacks attending Handsworth Wood School in Birmingham.

"Until that time white people, when they heard Reggae, it sound like a load of hiccups to them and Reggae was not popular for that reason," recalled David Hinds, lead singer and chief songwriter with Steel Pulse.

"But that album had everything at once. It had all the ideas of what Reggae music was doin' on one plastic and that's

# Jon Futrell investigates BRITISH ST

## Group: Steel Pulse.

**Place of origin:** Handsworth, Birmingham.  
**Members:** and respective instruments: David Hinds, lead, rhythm guitar, Yamaha SG2000, vocals; Basil Gabbidon, lead suitar, Gibson Les Paul Recording; Selwyn Brown, keyboards — Fender Rhodes, Yamaha YC46B, Leslie 900, vocals; Steve Nesbitt — Tama drums, Paiste cymbals; Ronald McQueen, bass — Fender Jazz and Music Man Stingray; Phonso Martin, percussion, vocals.  
**PA System:** Cerwin Vega 5K with bass Excavator filter DB10.

innovative Blues axe man Albert Collins in support.

Few displaced blacks in this country choogle 12-bar until the early hours. Their music comes

Joe Tex and Curtis Mayfield. They adopted the sophisticated soulfulness of north America and fused it with their idiosyncratic rock steady rhythms. All it





# EEL

why we picked up on it. We were really frustrated about the respect that Reggae had at that time and not just Reggae ... black music".

Bassist Ronald McQueen: "Before that Reggae was just for us black people. I remember at school it was just between us. We never used to discuss Reggae with the white guy who sat next to you, we kept it amongst ourselves.

"You couldn't talk to a white guy about a Reggae record because he didn't have a clue what you were talking about. When skinheads arrived they seemed to be about the only white guys listening to it."

*I say the people of Handsworth, know that*

*One hand wash the other so they say*

*So let's join hands my bredren*

*Make the way for our children*

David Hinds, Ronald McQueen and Basil Gabbidon were squatting around my tape recorder in an uncomfortably cold room in the basement flat of Steel Pulse's London publicist. In an adjoining room Selwyn Brown, Steve Nesbitt and Phonso Martin were working their way through the publicist's record collection. Manager, friend and confidant Andy took turns in each room bringing with him an ear to ear grin that seemed to substitute for the electric fire that was standing idle enabling me to operate the tape machine.

Steel Pulse have completed work on their third album for Island Records and were in the metropolis for a brief photo session and a couple of interviews timed to coincide with the release of the record. The last time I spoke with the group was in the dressing room of the Portsmouth Locarno at the opening of the 'Tribute To The Martyrs' tour. They were edgy then. Vocalist Michael Riley had departed from the group under mysterious circumstances, there was the imminent show



to worry about and Mohammed Ali was on the television. The interview had taken place with me feeling after that I had hammered my head against a brick wall — loosening the cement without fracturing my skull.

The band is a year older and firmly established at the forefront of British-based Reggae. This year they seemed more relaxed, more certain of where the group is heading and happy to talk about their early days in Handsworth.

*'You couldn't talk to a white guy about a Reggae record because he didn't have a clue what you were talking about'*

Having assimilated the Reggae-Rock guitar approach to 'Catch A Fire' David, Ronnie and Basil set about building a Reggae group that could appeal to black and white audiences without diluting their black pride — roots. With the aid of three acoustic guitars, a melodica and a WEM ER40 amplifier they set about designing a new sound. With a snare drum strapped to a piece of wood and a handful of chords between them they delivered duplicated Jamaican

Reggae songs every other week at their local The Compton Arms. There were plenty of like-minded young men in Handsworth, school kids who had flipped out over Bob Marley and wanted to get things rolling for themselves.

"We used to get 20 pound for doin' a show," said Ronnie.

"We all had part-time jobs at the time," added Basil. "And I was gettin' about two pound fifty a week."

"And the rest," laughed

David.

"Two pound fifty a week, insisted Basil. "and from that I saved to buy my first electric guitar which was a Top Twenty and as I remember it took about four or five weeks to get it. I had to put down money every week before I could take it out of the shop."

Ronnie never even knew what the make of his first bass guitar was, "I don't know because it never had a name on it. In fact I've only ever seen one

like it since and that was in another group called Soul Of Man ... Soul Of Man what a name!

"We had a drummer then but he wasn't much good to us because we didn't have any drums, just the one snare."

Before the group ever ventured south to the catchment area of the national pop press or even considered recording a single, they, and in particular David Hinds, wanted to combine audio and visual. They were beginning to write their own material to which they would now apply an element of theatrics.

"We know that Reggae could be packaged right and put out right for a lot of people," explained Basil.

"At the time we had a concept which was like a sayin' intoned David, We don't play what the people want, we play what the people need. You know the Heinekin advert, that was us, what the people need," intoned David.

"We've always been motivated that way and we've always had gimmicks. We used to have a huge pair of knickers flying around the place, so huge no human being to fit into them except those mentioned in the Guinness Book of Records. Even from that time I used to wear the hats like those Two-Tone people are wearing now. We've been

working on our stage presentation for a long time, even before we had all the instruments.

"But you know the change for the group came real sudden. As soon as we started doin' our own material everything just picked up. We realised that to get any kind of recognition, kicking around the Midlands wasn't goin' to do it and we had to get down to London. We had tried one or two times before but there was the occasion of the van breaking down and arriving late so we only ended up with 40 quid, which covered the expenses of the equipment we had hired but it meant we couldn't afford to go back down again."

Steel Pulse began happening when Punk started to popularise itself. Reggae and Punk had working class roots so it was perhaps inevitable that the two racial cultures should link.

The first taste of Steel Pulse on the London pub circuit circa autumn '76 saw each member decked out in costumes. David Hinds the convict, Michael Riley the preacher, Phonso Martin the pageboy, Basil Gabbidon in swirling gowns (no comment

please), Selwyn Brown the urban guerilla and Steve Nesbitt recruited from a Funk band, well he was the drummer that was cool by everyone.

"If we'd come down to London at the time when we would have liked to I don't think we would have had any success," admits David. "We would probably have fizzled out. But we came down just when we were better as musicians. If we'd come down six months before we wouldn't have made any impression because we weren't any good as musicians, we just had a concept and we believed in it and that carried us through."

Steel Pulse became regulars at Islington's Hope and Anchor. They were receiving attention in the music press and unlike their UK reggae peers landed themselves prime slots on television. The group was signed to Island, rumours suggest they agreed to Island because it's Marley's label, and in the summer of '78 released their fine debut album appropriately entitled 'Handsworth Revolution'. To anyone who had caught the band onstage the album was a

best of compilation including such memorable songs as 'Sound Check', 'Prodigal Son', 'Macka Splaff' and what was by then and still is their calling card 'Ku Klux Klan' which they spiced on stage by wearing Klan masks.

With thanks to The Stranglers, The Steve Gibbons

body compared with other makes. I can see my fretboard better." And more significantly, "I like my rhythm guitar to have a sort of thick tone rather than a sharp cutting edge on stage. I like it to have more body to it. I then leave it up to the PA to gauge the cutting sound up-front.

---

## *'We just had a concept and we believed in it and that carried us through'*

---

Band, John Peel and practically everyone except the person who made the tea for them at Island's Hammersmith Studios they went out and re-equipped themselves with instruments.

David had played a white Les Paul copy for most of the group's formative years and was now wetting his lips at the sight of a Yamaha SG 2000.

"I've been tryin' a lot of guitars and the balance of the Yamaha seems comfortable when I'm playin' it on stage. I like the way it fits against my

"I put it through a Music Man. I used to have a rough HH but it wasn't coming through the way I wanted it, because again the HH had a cutting sound and it wasn't givin' me the true sound of the guitar... how I imagined it to be when I played them in shops."

The Yamaha is bog standard apart from the addition of a phase switch, which according to David, "isn't really a modification." "But he did ask," said Basil splitting David's musical hairs.

From being the bassist with a guitar with no name Ronnie now practises day and night with a Fender Jazz Bass, "but I still have a Music Man which is made by the same person, Leo Fender, who makes the Jazz Bass, but he's left the Fender company and is goin' on his own.

"I think the Fender is more personal than the Music Man. When you're in a certain mood the guitar actually feels like you, like a part of your body and the Music Man didn't feel like that. The sound of the Fender is warmer... it's hard to explain, it's more how it feels."

Basil was the first member of Steel Pulse to graduate from a copy to an original. He now plays a Gibson Les Paul Recording.

"He had more money that's all," quipped David handing back the spliff from whence it came.

"I bought it because I like the way it gives my playing a thick warm sound," explained Basil.

"Which is the difference between me and Basil," chirped David. "I'd hear other people



playin' different guitars but when it comes to me playin' I got a different sound out of it and I don't like the sound they was gettin'. Plus, of course, the fretboards of the Les Paul are slimmer than the Yamaha. I kept missing the strings."

A fundamental of Reggae that Steel Pulse pay more than lip service to is dub (dubbing), a hybrid form of Reggae that strays into the territory of improvisation with the accent upon the bass guitar and drums. Many of the most influential Reggae records released have their dub counterparts. Often these largely instrumental mutants are not made by the original musicians but an outside producer who takes the original rhythm tracks and after cranking up the bass line ices the melody with echo and reverb. Dub is the most idiosyncratic aspect of Reggae. A recent album topper by newcomer Michael Prophet was preceded in the UK charts by a dub version of practically the same album remixed by producer Yabby U.

With the exception of their as yet unreleased third album and two of their early singles 'Revolution Dub' and 'Nyah Luv' Steel Pulse records to date, produced by Karl Pitterson, have veered towards exquisitely executed harmonies,



— because dub experience is a spur of the moment experience.

"You deliver dubs that feature different things. You might have a conga running through the tune but on the dub you'd feature those congos. They would replace the vocals and be sayin' something else. Everything else, the bass and drums are built around that."

Everyone in the room is nodding when Ronnie says that dub

the dub, the way it's running. I could say I feel like dropping out and I just drop out my bass and perhaps Steve will drop out as well. Sometime we'll drop out at exactly the same time."

"And go and have a drink," chirped a thirsty David.

"Dub is back to roots and no matter what your feel for Reggae dub always give the elements of the roots, it's like keeping you in touch with a certain consciousness."

Album two, the more politically abrasive 'Tribute To The Martyrs' was also recorded with Karl Pitterson at Island. Number three 'Caught You' and as yet unreleased, was to have been recorded in Jamaica at the tail end of an American tour scheduled for last autumn. Unfortunately the plan had to be scrapped at the last minute when Pulse, like their stablemate Linton Kwesi Johnson were unable to secure the necessary work permits. David Hinds stressed with a grimace that there was no suggestion that the lyrical content of the band — 'Uncle George' a tribute to George Jackson — impeded the group's chances of obtaining visas.

"This time we used Rockfield," said David. "With the previous albums we were into sound quality but this last album we were more concern-

ed with vibe — trying to get the right vibe. We decided that the vibe of the music was more important than the actual tone of the instruments. Plus it was more comfortable there, we could sleep in.

"The sound of the studio is more open, it gave the band a live sound which is what I always wanted in our music.

"The band is still in its experimental stage. We were using Karl for the last two albums and he was very good, but we felt we should go into other things."

Producer Geoffrey Chung was brought in for 'Caught You': "and we learnt a lot for him. He could bring new sounds from our instruments and he would use things like different corners of the studio to create effects."

Anyone who has scratched the surface of Reggae music further than Marley's 'No Woman No Cry' will (or should) be of the mind that Steel Pulse are at the apex of the UK Reggae pyramid.

Hinds is an astute spokesman for the group and any man who can come out with "harassment is the mark of the beast in the struggle, in the hands of the enemy the middle of the hassle" can be forgiven the modesty of declaring his group the best in the land.

*"I think the Fender is more personal than the Music Man. When you're in a certain mood the guitar actually feels like you"*

unique in Reggae thanks to the falsetto desperation of David Hinds. They acknowledge that in the studio they have been acquiring the art of perfection. On stage the harmonies are produced with almost studio precision and are frequently dramatised by improvisational dub effects.

"In the studio there are two ways of making a dub," explains Ronnie. "You can rely on the actual board to provide effects and sounds, or you can actually do it yourself. But if you do rely on the board that means when the time comes for mixing you do something different again

is unique in Reggae and they're still nodding when he adds that the closest comparisons are the one or two chord change instrumental passages to be found on 12 inch remix disco singles. The passages are usually heavily percussive.

David took the dub story to the stage where more discipline is required.

"It's improvisational but there is always a main theme. The next night we'll dub, the dub will be different but the theme will remain the same."

"We have to read each other," said Ronnie, "feel



# Tim Gentle's

## "Dare-you-go-anywhere-else" Guide to New Gear & Service

### NEW HH PERFORMER RANGE OF GEAR

Performer head 15 watts	£ 276
Performer 212 combo 150 watts	392
Performer 410 combo 150 watts	458
Performer super sixty combo	298
Performer 402 cab 4 x 12 400 wats	258
Performer 205 cab 8 x 10 bass 400	398
Performer power baby	462
Performer bass machine head	298
Performer bass combo 250 watts	467
Performer bass baby combo 150	367
Performer 105 cab 1 x 15 200 watts	233
Performer 21st century module	98
HH Multi Echo — half price	147

All other HH gear available Ring for prices

Morley Rotating wah	153
Morley echo volume	223
Morley electro pik compressor	99
Morley Electro pik percussion	99
Morley Volume boost	58
Morley pro panner	62
Morley wah volume	70
Morley power wah fuzz	81
Morley pro phazer	99
Morley pro flanger	124
Morley electrostatic delay	165
Morley electro pik attack	87
Morley electro pik a wah	99
Morley volume compressor	111

(All pedals + £2 postage & packing)

ASS 100 watt RCF horn	130
Roost 400 watt slaves	199
HH V800 power amp	579
BOSE 802 802 speakers with EQ	638
HH 12 Into 2 with multipin	468
MM 16 into 2	399
Studiomaster 800c power amps	499
MM 3 way Xover	86

#### HH CHASSIS SPEAKERS AMAZING PRICES

PL50 12 inch guitar	20
DC50 twin cone PA	21
B15 inch bass 100 watt	32
Pro 1500 super bass/guitar PA	65
RH450 Radial Horn	47
PL80 12 inch guitar	24
PL100	28
DC100	30
DC80 twin cone PA	24
Pro 1200 super guitar/PA	56
HF200 bullet tweeter	33
CD400 driver 50 watt	41
(Post & packing extra. 12 inch £1, 15 inch £2, Homs £1.50)	
Fully guaranteed.	

#### PEAVEY PRICES. THE BEST DEALS

T60 guitar & case	242
Backstage 30 combo	86
Pacer 1 x 12 combo	86
Classic 2 x 12 VT combo	242
Artist 1 x 12 120 watt combo	336
Mace VT series combo 160 watt	420
Century 100 top	155
Standard 130 top autormix	210
Musician autormix 200 head	292
Session top 200 watt	260
4 x 12 cabs	195
T40 bass & case	242
TKO bass combo	138
TNT bass combo	195
Duce 2 x 12 VT series combo	336
130 watt bass combo para EQ	311
Session 1 x 15 200 combo	470
Centurian 130 bass top EQ	210
Bass autormix head 200 watt EQ	267
Mace 160 watt VT head	292
1 x 15 cabs	120
2 x 15 cabs	185

#### DIMARZIO PICK UPS THE CHEAPEST PRICES

Dimarzio SDS1	19
Dimazio Pre B1	16
Super distortion humbucker	19
Dimarzio model P bass	20
Dimarzio acoustic 2	30
Dimarzio acoustic bug	17
Dimarzio X2N power plus	28
Dimarzio PAF	18
Dimarzio fat strat	16
Dimarzio dual sound	20
Dimarzio super 2 new style	17
Dimarzio acoustic quickmount	21
Dimarzio Model 1 bass	35
Mounting kits 70p mounting rings 70p (all pickups + 50p post & packing, per pickup).	

#### MORLEY PEDALS BIG DISCOUNTS

Morley volume	54
Morley power wah	62
Morley stereo volume	62
Morley power wah boost	79
Morley automatic wah	83
Morley volume phazer	107

#### LANEY AREA DEALER

K30 combo 1 x 12	82
Laney K35 twin combo	91
Laney K50 reverb combo	170
Laney K100 reverb combo	215
Laney K30 reverb combo	96
Laney K35 twin reverb combo	105
Laney K50 bass combo	215

#### LAB SERIES AMPLIFICATION LOWEST PRICES

L3 60 watt combo only	185
L5 100 2 x 12 100 watt combo	359
L7 100 watt 4 x 10 combo	378
L4 2 x 15 bass cab only	230
L2 100 watt bass head	285
L9 1 x 15 100 watt combo	399

#### CARLSBRO SOUND EQUIPMENT BIG SAVINGS eg

Stingray Multichorus	280
Stingray professional combo	437
Stingray bass head	149
Stingray bass combo	286
2 x 12 + 2 horn cabs 300 watts pair	270
Cobra bass combo 65 watt	180
S800 power amp	442
12 Into 2 mixer balanced	435
Stingray Lead combo 150 watts	290
Marlin 150 watt PA head	208
Cobra lead combo 65 para EQ £205	205
Cobra lead combo 65 para EQ	205
Cobra P.A. Top	135
EQ Stereo 2 x 10 band pro	157
Echo pedals mains	85
(Old style Carlsbro gear at greatly reduced prices, ring for current stock)	

#### NEW PRO PA GEAR

4560 bass bin loaded Gauss	265
1 x 12 mid bins loaded HH 1200	165
1 x 12 + horn monitors from	65
Carlsbro 800 watt slave	440
HH X300 crossover	179
BOSE PM2 power mixer	1023
Carlsbro 12 into 2 mixer bal.	399
ROKK 12 into 2	199
MM 2 way Xover	66
4560 bass bin loaded HH1500	175

#### BOSE EQUIPMENT NOW IN STOCK RING FOR PRICES

BURMAN HAND MADE AMPLIFICATION	
Burman Pro 501 70 watt combo	416
Burman Pro 2000 140 watt combo	592
Burman Pro 2000 140 watt head	458
Burman 502 70 watt 2 x 12 combo	503
Burman Pro 502 70 watt head	398
Burman Pro 4000 bass head	432
(Please ring for special cash discounts on all Burman amplification)	

#### INTERMUSIC & REDMERE

Redmere soloist	599
Intermusic 100 watt Mk II combo	260
Intermusic B120 bass head-phazer	180
Redmere soloist Head	525
Intermusic 50 watt Mk II combo	156
Intermusic Imp 15 watt combo	59

#### ARIA GUITARS

Aria SB1000 bass	361
Aria SB700 bass	248
Aria FS1000 guitar semi acc.	408
Aria Pro Strat	195
Aria SB900 bass	324
Aria SB600 bass	185
Aria YS500 guitar & case	245
Aria left hand models, ring for current stock. (Please ring for special cash discounts on all Aria guitars)	



Dare you go anywhere else?

1420 LONDON ROAD, LEIGH-ON-SEA, ESSEX. phone: SOUTHEND (0702) 72926.

# Tim Gentle's

## 'Dare-you-go-anywhere-else' Guide to New Gear & Service

FENDER GUITARS	
Fender Strats R/N L/T	275
Fender Strats M/N L/T	290
Fender Strats left handed R/N	337
Fender Teles M/N	265
Fender Tele customs M/N	280
Fender Tele left handed R/N	295
Fender Precision R/N	255
Fender Precision left handed R/N	299
Fender Jazz bass M/N	330
Fender Jazz bass left handed M/N	380
Fender Telecaster Deluxe	299
Fender Strats R/N W/T	290
Fender Strats M/N W/T	310
Fender Strats left handed M/N	357
Fender Teles R/N	245
Fender Tele custom R/N	260
Fender Tele left handed M/N	315
Fender Precision M/N	275
Fender Precision left handed M/N	325
Fender Jazz bass R/N	310
Fender Jazz bass left handed R/N	350
Fender Mustang bass R/N	199

MUSICMAN GUITARS. DISCOUNT PRICES.	
Stingray bass maple neck	339
Stingray bass left hand maple neck	435
Stingray bass fretless	360
Sabre guitar maple neck	365
Stingray bass rosewood neck	375
Stingray bass left hand rosewood	435
Stingray guitar maple neck	315
Sabre bass maple neck	390

GIBSON GUITARS	
Gibson Les Paul Customs from	435
Gibson Les Paul Deluxes from	370
Gibson The Paul from	288
Gibson SG Standards from	325
Gibson Marauders from	250
Gibson Les Paul Standards from	390
Gibson Les Paul 25/50 Ebonv	495
Gibson Flying Vees new	480
Gibson SG RD1 EQ new model	435
Gibson L6S Customs from	285
(All other Gibson guitars at discount prices ring now for details)	

**NEW BC RICH MOCKINGBIRD BEAUTIFUL BLUE GREEN SUNBURST**  
One only inc. case 750

OVATION GUITARS SILLY PRICES	
Ovation Matrix acoustic	150
Ovation Custom Balladeer	240
Ovation Glen Campbell 6	260
Ovation Electric Legend	335
Ovation Balladeer left handed	245

Ovation Matrix acoustic electric	199
Ovation Custom Balladeer electric	315
Ovation Glen Campbell 12	320
Ovation Classic 1113 left handed	320
Ovation UK2 solid electric new	299
All other Ovations at discount prices.	

GORDON SMITH GUITARS. HAND BUILT & BRITISH	
Gordon Smith Graduate	506
Gordon Smith GS Model	172
Gordon Smith Gypsy II	385
all other models available ring for prices.	

IBANEZ GUITARS	
ST50 sunburst or black	175
Ibanez ST300 EQ model	299
Ibanez Musician MC300	280
Ibanez Artist 2710 inc flight case	458
Ibanez MC800 bass	270
Ibanez RS 900 bass EQ	190
Ibanez ST55 humbuckers	199
Ibanez Musician Ltd Ed	350
Ibanez Artist 2618 inc case	337
Ibanez MC 924 EQ bass	305
Ibanez RS 924 EQ bass	202
All Ibanez at discount prices, ring for quote.	

SHERGOLD GUITARS	
Shergold Meteor 6 string	175
Shergold Masquerader 12 string	208
Shergold marathon bass fretless	208
Shergold Marathon Bass L/H	254
Shergold twin neck 6 & 12	450
Shergold Masquerader 6 string	190
Shergold Marathon bass	208
Shergold Masquerader left handed	231
Shergold twin necks 6 & 4	415
Shergold twin neck 4 & 12	435
(twin necks are available on special order only)	

LEFT HANDED INSTRUMENTS	
Fender Strats from	337
Fender Jazz bass from	350
Hagstrom swede	295
Aria LS 450	212
Aria SB 1000 bass	433
Aria SB 700 bass	299
CMI Les Paul Copy	130
Ibanez PF100 humbuckers	199
Shergold Masquerader	231
Ovation Classic III3	320
Columbus LP Sunburst	128
Fender Teles from	295
Fender Precisions from	299
Aria PE 1000	450
Aria 355 copy	185
Aria SB900 bass	390
CMI Strat copy	128
CMI Jazz bass copy	116
Antoria Les Paul	220
Shergold Marathon Bass	254
Ovation Balladeer	245
Columbus LP Black	128

HAGSTROM GUITARS. UNBEATABLE PRICES.	
Hagstrom swede white	270
Hagstrom Viking semi acc.	255
Hagstrom super swede	393
Hagstrom Jimmy deep bodied semi	260

CARLSBRO EFFECTS. MAINS. RRP	
Mantis, analogue echo + rotaphaze	201
ADT chorus & vib pedal	133
Echo pedal	100
Chorus & vib pedal	109

CARLSBRO EFFECTS. BATTERY. RRP	
Flanger	65
Phaze 2	48
Suzz distortion pedal	27
Wah Wah	34
Wah swell	37
Phaze 1	31
Suzz phaze	48
Sustain	28
Wah suzz	53
All pedals + £1 post & packing.	

MXR EFFECTS DEVICES	
Phaze 100 variable field	96
Phaze 45 variable speed	46
Noise gate line driver	52
10 band graphic EQ mains	91
Pedal flanger	128
Envelope filter auto wah	53
Stereo chorus mains	148
Phaze 90 variable speed	65
Dyna con p con pressor sustain	52
Distorsion + valve simulator	39
6 Band graphic EQ	53
Analogue delay new model	191
Micro amp level booster	22.50
(All pedals + £1 post & packing)	

**KORG GT6 GUITAR TUNERS**  
£41.50 + £1 post & packing.

ODDS & SODS	
P & N 167 mike stand	11.50
6L6 American valves	4.50
Shaped LP guitar cases	25.00
Shaped Precision cases	25.00
P & N 139 boon stand complete	22.50
K777 (EL34) valve	6.50
Shaped Strat cases	25.00
(All cases + £1 post and packing)	

SEND SAE FOR CURRENT PRICE LIST OF SPECIAL OFFERS AND SECONDHAND GEAR.  
All prices include VAT - Access & Barclaycard welcome - Fast mail order service anywhere. No Deposit credit available.



Dare you go anywhere else?

1420 LONDON ROAD, LEIGH-ON-SEA, ESSEX. phone: SOUTHEND (0702) 72926.

Supercharge and lunacy seem to have gone hand in hand over the years. I first saw them in '74, or '75, as one of the many warmer-ups at the Hyde Park Free Festival, and I can still remember the gig, the climax of which was Albie Donnelly's unbeatable Freddie Mercury impersonation (Queen were headlining, by the way). Who else but Albie would attempt that with a bald head and a beard? Who else but Albie has got a bald head and a beard. It takes guts, and he's certainly got enough of them too.

**TALENT**

More recently I saw the band at The Venue. They're still funny on stage but the music shines through a little clearer making the talent more obvious. Now the Supercharge line-up is slightly altered, the main additions being Andy Parker, also on saxophone, and ... 'The Fabulous Snow Twins'. Although not officially in the band they are playing with them. And who are they? They're two rather drippy looking teenagers who play a pretty mean trumpet and trombone and are quite possibly the worst dancers around today. See them and savour the memory. The band have made a deal with Criminal Records and have their first single readily available — 'Cool Jerk' — a catchy little brass orientated

number that sets fire to your feet.

New man Andy Parker and not ever-so-young man Albie Donnelly came up to the BEAT shoe box, oh sorry, office, to talk saxes.

Albie's love of the instrument came when he was a mere fourteen year-old with his nose pressed firmly against the local music shop window in his native home of Liverpool.

"I used to listen to my records

# Saxes and s with Supercharge

don't ride that', so in the end I had to pay for half of it myself."

Albie took his gleaming sax to the local music teacher and started on a three year course and he became a professional musician at 17.

"After playing for about a

ages, but one day while posing in front of the mirror I suddenly noticed that it was the wrong way up! So really I'd say have lessons for as long as you can.

"You see the saxophone is an easy instrument to play badly, you could get a tune out of it

## Tony Horkins takes a piece of Mr Donnelly's and Mr Parker's band

and I decided that's what I wanted to be ... a guitarist. No! A saxophone player. So I went down to the shop and bought a Boosey and Hawkes alto sax for about £65. I wanted my parents to pay for it but they said 'Well, you got a bike last year and you

year in Liverpool I went over to Germany and played the Star Club in Hamburg. It was always Rhythm and Blues and Soul type music which is what we're doing now, so I've come full circle."

I wondered if it was more important to take saxophone lessons than it is, say, to take guitar lessons?

**BAD HABITS**

"I'd say so, yea. With an instrument like the saxophone where you have to produce a sound basically from within yourself there's so many bad habits that you can pick up. Most sax players have them anyway. If you get it wrong from the beginning, that's it."

What sort of bad habits?

"Things like playing it permanently on vibrato, or out of tune, or using the wrong fingers. I used to have a bad habit for years where I used to stick me finger underneath the C key. I don't know why I used to do it but it took me ages to stop. And when I first got a saxophone I put the reed on upside-down. I was happily playing like that for



after six months, which is why there's this great style of Punk saxophone players — it's murder! It can sound like a joke instrument — a kazoo! Most of them aren't interested in learning how to play it, they're interested in being in a band. Just like Andy MacKay. He's got to be, in my book, possibly the worst saxophone player I've ever heard in my life."

Now this surprised me. Not being a saxophone player I always thought Andy MacKay was just about one of the best.

"Basically if you were to ask

# illness harge

the majority of saxophone players who are reasonably well schooled in the instrument they'll know that he just doesn't sound right. It's hard to explain."

So who are the good ones?

"King Curtis, Junior Walker,

So you can read music then.

"Yes, but very badly. There's this sort of myth about session musicians. In general you don't need to read. All the sessions I've had have been from someone saying 'I've heard him play, I wouldn't mind him doing it.'

Andy Parker has been sitting quietly until now, so I asked him if he'd had any lessons. He remembers some interesting early learning days.



Dick Morrissey. Charlie Parker is the greatest artist of all time. Andy MacKay is just a guy that plays the saxophone. He was just in a very successful band."

## SESSIONS

Outside Supercharge Albie does do the odd session.

"I did one a little while ago for Bram Tchaikovsky. That was really good fun. I did one with The Members which is going to be on their new album on a sort of Bruce Springsteen-type number. I was in and out in an hour."

"When I was 16 I went to this music shop and they had this notice in there advertising 'The Liverpool Contemporary School Of Music', so I phoned it up and it was him", he said, pointing to Albie. "It was 12/6 and I went the first week and didn't learn anything at all. The second week I only had 10/6 coz I needed two shillings to get home on the bus, so he said 'Can you bring me the two bob next week?' So I never went back. I'm still paying it off now by being in the band."

So how do you gel two saxo-



phones together?

"If you're playing live with two tenors it sounds better to play in octaves."

## SELMER

And what saxes do you both play?

Andy: "I've got a Selmer Mk 6". Albie: "And I've got a Yamaha" Why?

"Basically the reason I've got a Yamaha is because it was free. When we first signed to Virgin they bought me a load of different saxes, AND I'VE SOLD THEM ALL VIRGIN!"

Is the Yamaha any good, because I always thought that Selmers were the one.

"It's different for different sax players", says Albie.

"A lot of sax players swear by Selmers but I think it's just because of tradition." adds Andy.

"In general, the good sound comes from the mouthpiece," Albie continues. "I've had the same mouthpiece now for about

12 years."

How about miking a saxophone for gigs?

"Get the back line to play quieter. They reckon that the best combination is to get a bug and a mike. But I had a bug set-up once with all the wires and in the end it sounded like a cheap Moog!"

Andy: "I went to a gig at Eric's in Liverpool the other day and they had an electric trombone, a lyricon, and electric soprano, electric piano and you couldn't hear what was what. After about half an hour you were dying to hear an acoustic trombone or something."

Albie: "I think the best thing is to just stand about six inches from the microphone. The same for recording too."

With that we had to end. Supercharge's future plans include making an R 'n' B-based album for Criminal and reaching as many people as possible. They've dropped a lot of the old funny things from the set, but they're still a good night out.



When someone with the reputation of JBL launch a new range of speakers, they've got to be better than anything else. Even our own.

And we've done it with the 'E series'

So do you really get increased power handling, greater efficiency and even lower distortion levels than you got from our own highly-acclaimed 'K series'?

Absolutely.

How? Years of intensive research and development have culminated in an entirely new kind of speaker.

First we looked at the magnet. Our 'K series' was renowned for the excellence of the Alnico magnet. For the 'E series' we've superceded even our own almighty Alnico - with a new design of ferrite magnet that out-performs and out-classes any other.

It boasts SFG.

Symmetrical Field Geometry. The production of a totally symmetrical magnetic field to greatly reduce third harmonic distortion.

# The JBL 'K series' made news. The new JBL 'E's' will make headlines.



And to eliminate second harmonic distortion (as far as is technically possible) we've fitted an aluminium Flux Stabilising Ring.

A lot of changes? You're right.

But the things that don't change are the superior manufacturing standards that made our name.

Like the hand-wound coils of aluminium ribbon, the specially developed high-temperature adhesives, the cast aluminium frame and assembly instead of stamped sheet metal. They're all part of the drive towards optimum efficiency and higher power rating.

So to put a headline in your backline, just post the coupon and we'll be happy to send you all the information.

Please send me details of the new JBL 'E series'.

Name \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

Harman UK, St Johns Road,  
Tylers Green, High Wycombe,  
Bucks. Tel: Penn (049 481) 5331





# GRAND ILLUSIONS

*James 'JY' Young  
talks to Mark Palmer  
about Styx's plans to  
break into Britain.  
Ross Halfin took  
the pics.*

The towering blond axe-man who dominates the Styx front line is as much a public relations officer as he is a guitarist for the group.

James (JY) Young sees the band's worldwide domination as almost inevitable, and he's in London to make sure that the English part of their European assault this month goes off smoothly.

In their native USA Styx are massive. Their ninth and most successful album 'Cornerstone' has sold more than three million copies in seven months, and is giving Fleetwood Mac and Led Zeppelin a kick in the pants at the top of the charts. But Britain hasn't succumbed so easily to the smooth charms and grand illusions of this Chicago-based band.

Although 'Babe' made the Top 10, and the follow-up 'Boat On The River' seems certain to follow suit, Styx nearly gave Britain up for good when they toured here two years ago.



"We were playing to half-empty houses in Liverpool, Sheffield and Manchester," said JY obviously disheartened by the experience. "That's why this time we're just doing two dates at Hammersmith Odeon. If everything goes well maybe we'll come back sooner than we did last time."

Styx came about in 1970, when the Tradewinds signed with Wooden Nickel Records. At the time JY had been in the band for two years.

"When I joined I'd been looking around for a group that was just out to make money, so that I could form another group and do my own thing. These guys Dennis and John and Chuck were making money and looking for a guitar player. I didn't intend to stay around for a long time, but we hit it off. My style and their style were different, but quite complementary."

The name change took place because none of the band were happy with The Tradewinds.

"We tried a hundred names," said JY, "and Styx was the only one that none of us hated."

The group released four albums for

Wooden Nickel: 'Styx I', 'Styx II', 'The Serpent Is Rising' and 'Man Of Miracles'. Sales were small until radio WLS in Chicago began getting requests for a song from 'Styx II' called 'Lady'. It became the group's first hit and turned the album gold. A&M Records then stepped in and Styx continued to release albums at yearly intervals, breaking the group first in Canada then in the States. Europe is now falling fast with 'Boat On The River', the largest selling A&M single ever to be released in Germany.

JY's introduction to the guitar came via the ubiquitous piano and the clarinet.

"My first guitar was a single pick-up Gibson. My brother and I split the cost fifty-fifty, but I hogged it. Then we bought a Supro, which is really a Country player's guitar, and after that I had a three pick-up Gibson SG for a while.

### Lessons

"When I started I took half a dozen lessons from a guy who taught me a lot of Jazz chordings. But playing lead and Rock guitar were picked up by listening to records. My lead playing really took off when I got the first Eric Clapton with John Mayall album. I'd slow it down to half speed 'cause then it was in the same key. Then I would learn to sing the parts, because I've got a real good ear for copying. After that I would figure out what position and what key they were in. That's how I learnt to play lead."

In the early days of Styx, JY was writing a fair proportion of the songs. On 'Cornerstone' he's written just one, 'Eddie', a number about politician Teddy Kennedy. Did he get fed up with writing?

"Well, Dennis De Young is a very dominant force in the band's writing, and is very opinionated. We don't like the same things anyway. Dennis and I used to write more together, but then Tommy came in and he's a really excellent guitarist and songwriter. I guess I enjoy the organisational side of what we do. In the old days those things used to get really screwed up.

"There was a time, when we left Wooden Nickel to go to A&M, when we were without a manager. I kind of took all those responsibilities on my shoulders. Ever since then I haven't been able to get back into the music because I think more about the business side of what goes on. I still really enjoy playing my guitar and performing, but I also like being outgoing and meeting people.

"Now I find it more difficult to write. Before I could write a lousy song and nobody cared because we weren't one of the biggest bands in the U.S. But now if you come up with something that's crappy..." Here JY takes a snipe at 'Tusk' by Fleetwood Mac. "I really don't think it has any value at all. I don't think I could



'JY' relaxes with a beer on board the band's private plane.

live with a song, or write a song that people have said such bad things about. I guess I'm not so good at taking criticism and dealing with it."

Most of the Styx albums were recorded at Paragon Studios in Chicago. What made you change?

"We were Paragon's major client and the place was being held together by a thread, so it may not exist now. But things were always falling apart around us, and we finally decided that we weren't going to put up with that shit anymore. Every time we got a great take, somehow it didn't go onto tape. Or there was a hum on the track — all kinds of shit that totally destroys you when you're trying to be creative."

'Cornerstone' was recorded in a small studio on the south west side of Chicago called Pumpkin, which is in easy striking distance of all the band's members. Was that the only reason they chose it?

"No, it was because we were able to dominate the place. Before us it was mainly used for demos, but we noticed that the tracks were clean. And also we didn't have to fight downtown traffic in Chicago. The gear would stay where it was, and if we didn't get the take we could go home and come back fresh in the morning with all the levels in the same place. When everybody has played the thing 100 times the night before it's going to be good, it's going to have that fresh edge to it."

### Immediate

The sound on 'Cornerstone' is a lot more immediate than any of the band's past albums. Was that a conscious change?

"Yes. In the past we heavily processed a lot of the stuff, because we felt that refining it was the thing to do. And the engineer we used was also into processing.

Everything was finely tuned in terms of equalisation, and we all started to feel that it sounded a little bit too clinical. So we got our assistant engineer and purposely under-processed things. We just made sure that everything was clean we didn't want to destroy the beauty of the instruments, especially the acoustic instruments."

In the past the band used synthesised horns and strings, but we felt it would be worth giving the real thing a shot.

"Synthesised strings and horns always sound synthesised," said JY emphatically. "There's that French horn type of thing that Dennis is so fond of using, and with a synth you can't get that rasp on strings that you get with the real thing. We're very pleased the way it turned out."

The band are also so pleased with Pumpkin Studios that they're going to use them for the next album.

"I went in there and produced a tape for another group, and spent about three days in there so I could see from the ground up what we might need for the next record. We did have some small problems with drum sounds that weren't exactly right."

It was while he was in the studio that JY discovered a device called the Kepex. He explained: "It's like a microphone. If you put it on the bass drum, when it's hit the Kepex is triggered so that the drum is recorded. But when the signal drops below a certain preset level it just cuts out altogether. You don't get the other drums leaking into it."

Does the band have any plans to do a live album?

### Airplay

"In Europe I think a live album would work very well for us, but in the U.S. it's the wrong thing for us to do. Bands who

have got a lot of airplay — like Queen, Kansas and Jethro Tull — have their live albums ignored by the radio. And radio is a big thing for creating excitement in The States

“Now Peter Frampton was a different story, because nobody has heard those songs before, so it was exciting. The same with Cheap Trick. People hadn’t heard that many of the songs, so they thought ‘boy this is an exciting live version, these boys must be big, let’s buy the album’. A live album is good for getting established. But if the artist already is established the radio stations won’t play it that much unless it represents a drastic change. That’s why I don’t think we’ll do a live album. If we release it over here somebody is going to take it back to The States, then somebody is going to lose, and that’s going to be the A&M parent company in The States.”

In the last year Styx have played about 100 gigs in halls with capacities of between 10,000 and 20,000. You don’t need a degree in maths to work out that well over a million people have cast their peepers on the band in 12 months. What equipment has JY been assailing their ears with?

“I used Hiwatts in Alaska, but I think I’ll go back to Marshall because I’m starting to get tired of the Hiwatt sound. They just don’t have the clarity. I like valves, and although I’m not one of these people who believes that you can’t get the same sound with transistors I just don’t have the time to check out other amps to see if I can get the same sound.”

And so to the part you’ve all been waiting for. How many guitars do you have JY?

“Oh I’ve got a slew of them. Some of them I play a lot, and others not very much. I’ve got an incredible Fender Stratocaster I bought from a guy who bought it new in ’63. He played it for about two or three years. I didn’t use it right away, I had a Gibson at the time and was having good luck with it. Then I became totally infatuated with Hendrix and quickly gravitated to the Strat. It’s incredible because I can bend the tremelo bar way down and it always comes back in tune. I’ve got three other Strats, all pre-CBS, but they just aren’t right, they won’t do that.

“I’ve got a Gibson Les Paul Gold Top which I used on the ‘Man Of The Miracles’ album. I got that new in about ’74. An I’ve just bought a Yamaha electric like the one Carlos Santana uses (SG 2000). I have a beat up Yamaha acoustic, which I don’t play very much, a couple of electric 12-strings and an old, red single pick-up SG Standard. That would be an incredible guitar if it stayed in tune. It has a superb action, but I’ve had it worked on and worked on and I just can’t fix it.”

### Synthesisers

JY also uses two guitar synths: the ARP



Live Styx: Dennis De Young, John Panozza & JY.

Avatar which is fitted to his Strat and a 360 Systems on the Yamaha. He has problems with both.

“They’re very difficult to utilise live. There are a lot of problems with the triggering mechanism — making a note sound, then stop when you want it to. But on the record they’re great. On ‘Eddie’ there’s a passage that features three synthesisers in harmony; that’s all guitar. And on ‘Lights’ I use a hex fuzz setting which gives a very ringing guitar sound, but slightly distorted. Each string signal is distorted individually, so you’ve got rich harmonics coming off each string. I also use that on ‘Why Me?’.

There are no leads to get tangled up in when Styx go on stage. The band uses Nasty Cordless and Schaffer Vega wireless pick-ups.

“Again we have problems,” says JY.

“Both systems compress the signal which makes it less dynamic. It all comes out at the same level whether you’re playing soft or loud. They have to do that because if you’re transmitting by radio the signal has to be kept within a very narrow band.”

JY’s piece de resistance is a pre-amp which was made for him by a friend. “That almost gets the Hendrix sound out of my guitar. It sounds thin and squeaky at home, but sounds great through the Hiwatts or Marshalls.”

Are we likely to see more JY penned songs in the future?

“Well, the band have been saying to me for a while ‘you’ve gotta write more, we need those Rock’n’Roll songs’ but my excuse is that, along with Tommy, I’m the PR man for the band.” And that’s where we came in.



Another beer another town. ‘JY’ in London.

# pin stands alone



Microphone stands, Boom stands, Lighting stands, Loudspeaker stands,  
 Disco stands, Music stands, Amplifier stands and Keyboard stands

The Pease & Nicholas Engineering Co. Ltd., Tontog Rd., Treforest, Mid Glamorgan, Tel: 044-385-2453

## Public Address Co. (LEICESTER)

31 NEW PARK ROAD  
 LEICESTER

++++++  
 + LEICESTER +  
 + ++++++

## P. A. AND LIGHTING HIRE AND SALES

+++++  
 500/2500 watt P.A.  
 600 watt Foldback  
 6kW lighting rig/control  
 Multicore systems

SAVE YOUR HAIR—RING US HERE

0533-833471-2



NOT ONLY repairs, refrets, refinishing, set  
 ups, PU rewinds, active EQ etc  
 BUT ALSO custom built instruments and of  
 course my Axis Range with active parametric  
 EQ systems

Tel: 01-998 3101

# Two more reasons why Korg synthesizers lead the world.

Korg are rightly regarded as the world's leading synthesizer manufacturer by many top musicians. Their amazing ranges of controls and effects give versatility far beyond the reach of most other synthesizers. This, combined with their tuning stability, reliability and unbelievable value for money, means that Korg lead the way in electronic music on stage, in the studio or at home.

1. Octave Selection switches.

2. Quarter tone.

3. Multiple trigger.

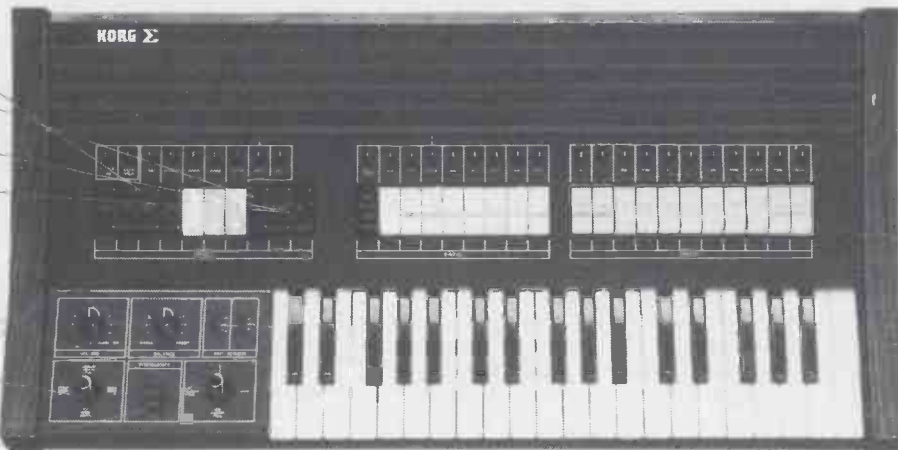
4. Keyhold.

8. Joystick for high low pass filter.

9. Programmable joystick control for pitchbend and modulation.

10. Volume balance.

11. Portamento.



5. Synth section with parameter adjustment.

6. Instrument section with parameter adjustment.

7. Programmable touch sensitive keyboard.

**KORG SIGMA A** monophonic synthesizer giving superb performance on stage, in the recording studio and at home. The eleven instrument and eight synth presets can each be individually adjusted to give exactly the sound you want to hear. But the unique feature of the Sigma is that all nineteen voices can be played together. Optional footpedals too, for even more tonal, pitch and volume variation. Use the Sigma to control other synths or as an input for sequencers. And all this for only £699 inc. VAT — far less than any other comparable instrument!

1. Tunable oscillators.

2. Key click, electric piano.

3. Brass cut off frequency.

4. Ensemble and percussive tone control.

5. Mixable volume control.

11. Joystick control of pitchbend and chorus phase.



6. Percussive section.

7. Tremolo speed.

8. Decay length.

9. Ensemble section.

10. Attack/release.

**KORG LAMBDA A** fully polyphonic synthesizer with two separate groups of voicings, percussive and ensemble, all instantly selectable and fully mixable to provide as many separate tone colours as you need — simultaneously from one keyboard! Separate outputs from the two groupings allow a full stereo effect and the joystick and optional footpedal controls give wide tonal variations. R.R.P., £999 inc. VAT at your Korg Key Centre.



Korg Products are available at all good Music Stores. Korg Key Centres maintain comprehensive stocks, provide demonstration facilities and give specialist advice.

To Rose, Morris & Co Ltd, 32-34 Gordon House Road, London NW5 1NE.

I would like to know more about Korg synthesizers, please send me all the latest information and brochures.

Name .....

Address .....



**Gary Moore:** "I really admire a guy called Pat Thrall who plays with Pat Travers and used to play with Automatic Man. A great guitar player." (Record Mirror, Feb, '79)

## Tony Horkins experiences

# A THRILL WITH THRALL

Pat Thrall is one of those guitarists who has considerable respect from his fellow peers. Those quotes dotted about are genuine responses from guitarists who know his work. At the moment he's settled into the Pat Travers band happy to be a sideman, not too bothered about the comparative obscurity he's currently basking in. On stage people know he can out-play Travers and a million other guitar-weilding heroes with his

sharp, climatic accurate playing.

We met up a few days after the band's successful Hammer-smith headliner in the Kensington Hilton hotel where Pat and the rest of the band were staying. His American accent is strong and almost exaggerated as he tells me of his first involvement with music.

"When I was young, about 11 I started playing the drums. I played drums for four years but got more and more frustrated and the whole time I was

messing about on guitar. Some guy came and saw the band that I was playing drums with and told me I play much better guitar than drums, so from that point on..."

For a year he locked himself in his basement, listened to as many records as he could to try and copy them and develop his guitar playing.

"The first person I could copy decently was the guitar player in Jethro Tull. Then I'd also listen to Steve Miller, Hendrix, Beck but their kind of playing just

"Anything I have I always do something to it. My main guitar is actually an imitation Strat. I used Might Mite body parts, including the neck and then put a Fender sticker on the head! I'm using a Floyd Rose tremelo arm. Floyd is a gentleman out of Seattle, Washington. He invented this bar after 20 years of Strat players going through the pains of trying to use a bar and keep the guitar in tune. What he's got is a clamp up on the nut and right down where the saddles are on the strings. What you do is clamp the string at

**Neal Schon of Journey:** "Journey have toured the world with the Pat Travers Band and for me Pat Thrall is one of the most authentic and inspired players of his generation."

seemed too far away. Eventually I joined a group as the second guitarist but the lead guitarist started going over to keyboards so then I became the lead guitarist."

That group made their own album on their own label which they just distributed amongst their friends. The band split up and Pat did this and that while Michael Shrieve's brother put together a tape of all his solos for him. Through this he got a gig with Go and his pro career was on its way.

"I started off by playing a Vox guitar, and then an SG standard which I used for a couple of years. From that I went to an L5 playing it at only very loud volumes, almost like Ted Nugent. Only those old L5s — this was 1956 — had this floating bridge. I really abused the guitar but it had a really distinctive sound and I used that for a really long time. Now I'm into Stratocasters. I've tried to use Les Pauls but they're too limited for me. They don't have enough variation in their tonal qualities, you can only get two good sounds out of it. It hasn't got the out-of-phase qualities of a Strat and I like playing rhythm and I can't get a decent rhythm sound out of it."

Have you got a normal Strat or have you altered it in any way?

those two points which eliminates the stress points. What Strat players normally do when they use an arm is set the bridge as wide across the body as possible which helps to eliminate tuning problems, but with this system you can set the bridge off the body so you can get a sharp and flat vibrato. And also he has an extra long bar on it so you can take the strings down to where they're flopping against the neck — the magnets in the pick-ups can just draw the strings into them.

"On that guitar I use Dean Markley strings and Di Marzio pick-ups, the new one called the XN2. It has a lot of output to it and a little more high end than other pick-ups and I also use a Stratoblaster, which gives anywhere between a 10 and 30dB boost, so I've had to put a battery in it. So with the combination of the X2N pick-up and the Stratoblaster I can get quite a bit out of it."

So it's not really a Strat at all...

"Not at all. It sounds like a Gibson when I put it on the treble pick-up but I still have two Strat pick-ups in the normal Strat position. The Di Marzio is in the treble position. I've got a five position selector switch on it so I can still get the out-of-phase stuff, whatever that is, and then also I use a mid-range



The two Pats. Travers and Thrall in action.

Pic. George Bodnar.

roll-off which really works the best in the studio. It takes out a lot of the mid-range and gives it a very acoustic quality."

And amps?

"Right now I'm using Marshall. Live I use two one hundred watt heads and four cabinets. I turn two of them around facing the back stage area which I run full out. By doing that they don't have to be but the mikes so close. Really what I'm trying to do is do onstage what I do in the studio. What's very important in the studio is to get a decent amount of isolation when you're not having to eq out all the other sounds from the other instruments. The problem live is the guys have to put the mikes right up to the speakers to get as little leakage as possible, but there you lose a lot of the qualities of a Marshall amp, because a lot of the sound is in the ambience and not what comes out of the speaker. So by turning the cabs around and miking from the back you can pull the mikes away and it's much more isolated."

And FX?

"Right now I'm using the Roland Chorus Echo which is stereo so I can get my straight sound coming through one side and just the echo through the other. When you put that on a very fast echo it sounds much better than a digital delay. And I'm using a flanger and something that is prehistoric in it's

---

**Brian Robertson: "Pat Thrall is one of the few really interesting technical guitarists. He rarely loses feeling in his playing and is never guilty of being clinical or sterile in his delivery."**

---

origins. It's a Cistec overdrive which is an eq with a booster. It gives a Robin Trower and really extreme Hendrix kind of boost. It gives an almost infinite sustain. So with that booster I can accomplish very synthesised sounds."

From that, talk switched to the latest album, 'Crash and Burn' which retains the band's power and adds a touch more subtlety.



Pat Thrall with the Fender that isn't.

Pic. George Bodnar.

"We let more space in the arrangements this time, more room. 'Heat On The Street' and the live album were a constant barrage of E and A and D and a lot of open chords and trying to fight to get solos through as opposed to just leaning into them."

One of the things about the album that hit me was the excellent production work of Denis Mackay, who worked on a not so mind blowing earlier Travers album. Why did you choose him again?

June. We were touring at the time so we were doing two weeks in the studio, a month on the road, another week here, another month out on the road which helped create a much more live album. It didn't give us much time to over-think which normally happened. We did enough material for two albums but we preferred to just release a single one. It was a fun album to do and there was more jamming and less overdubbing."

Who does more of the soloing on the album. Pat or Pat?

"It's hard to say, usually it's 50/50. We split the solos."

As an example then who's doing all the fancy guitar runs on 'Snortin' Whisky'?

"Pat does the first half of it then I do the first solo. And then Pat does the second half of the solo then I do all the end bits. It's pretty easy to tell 'cause Pat is usually more to the left side of the mix and I'm more on the right. Most everything on the album was live and on 'Born Under a Bad Sign' Pat did the vocals live. The only overdubs

were percussion, some synthesiser work by Michael Shrieve, and the rest of the vocals. 'Snortin' Whisky' is live except for the harmony I added to the diminished run in the solo. It's a really honest album and the first real *group* album."

For Pat Thrall his future as a guitar player looks good. But he's not happy to be "just another guitar player". Rather than spending money on another Marshall stack, or another Chorus Echo, he's channelling his earnings into the exploration of guitar synthesisers.

"There's this synthesiser company in the San Francisco Bay area who are building an interphase for me so that I can interphase into any Synth I choose. It's very expensive at the moment but a very open field which hasn't been pursued yet. I don't want my kids to say to me 'Daddy, what did you do when you were younger?' and me replying with 'Oh, I was just another guitar player.' For me, that's not enough..."

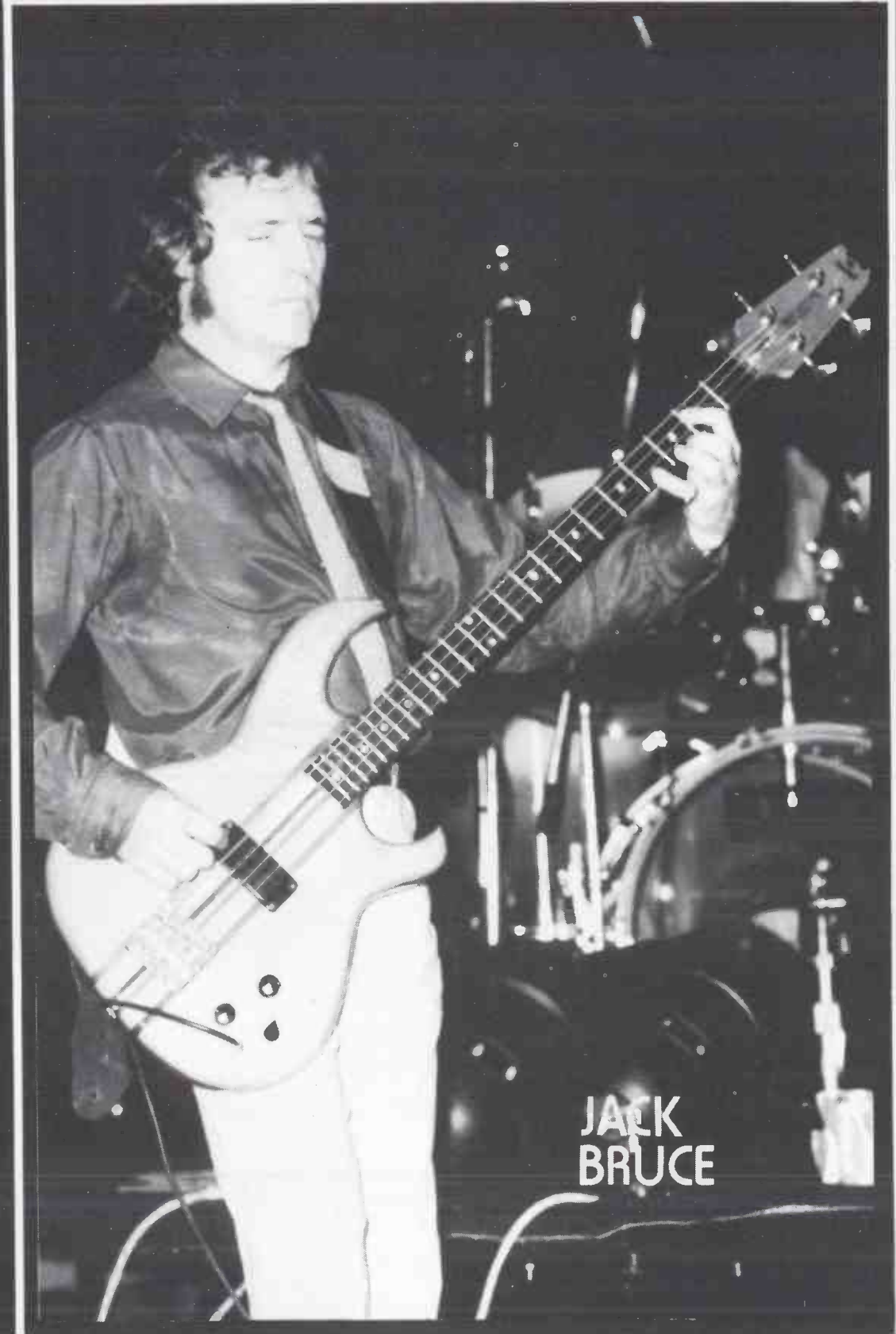
"I guess because he's a genius. That man understands Rock 'n' Roll but on a very sophisticated level, and he's lovely to work with. He knows how to bring out the best in people and he has excellent timing which is really what a producer's about, to be able to capture that moment."

"Pat and I started working on the album last May and from that we started recording it in

---

**Bram Tchaikovsky: "Never misses a trick. Should be a lecturer in guitar technique."**

---



JACK  
BRUCE

**SB1000 BASS**

*Specification:*

Super-balanced ash body. Maple/walnut "Transmit" neck. Jacaranda fingerboard. Brass bridge and top nut. MB-1 double coil pickup. Six-position tone selector switch plus Noise Killer circuit. RRP £361 inc. VAT.

*Noise Killer Circuit:*

Reduces hum and unwanted noise from leads, etc., caused by capacitance problems without losing top frequency definition. Ideal for studio condition. Noise Killer driven by two 9-volt batteries.

Chooses... and uses



**SB 1000**

Jack says,  
"It's a bloody good axe"



I'm interested in Aria guitars & enclose 30p for brochures.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

**GIGSVILLE**

South Drive, Phoenix Way, Heston, Middlesex. Tel: 01 897 3792.



# GETTING YOUR ACT TOGETHER

Gary Cooper looks at the debt musicians owe to the Punk movement when it comes to pressing and selling your own records.

As the current recession in the record industry deepens (and believe me, it is deepening daily!) the difficulties in getting your band off the ground in a big way are increasing. The reasons why record companies have become so important in recent years are fairly obvious but, as any BEAT reader who is currently trying to finance his band will tell you, the main reason can be summed-up in one word — 'money'. To get a band on the road these days requires more cash than it has ever

done before. Gone, probably forever, are the days when superstars could tour with a 100 watt VOX PA system comprising a 100 watt amp and two 4 × 12's! Even the PA systems of bands like Led Zeppelin in the late sixties would look pretty laughable at the average club gig in 1980.

Someone has got to finance this level of investment and, even if they don't do it directly, that someone is usually a band's record company. By paying an advance on the signing of a band, by getting their

record into the shops and, hopefully, selling it, the record company is providing cash which will largely be spent on helping that band promote their recordings with live performances. It's what the biologists would describe as a symbiotic relationship, although many record company executives will tell you that they dislike this situation, where they see themselves as having to be mother and father to their artists.

These days, however, as we have seen in previous articles, getting that record deal is more and more troublesome. We've looked at the possibilities of approaching A&R men with tapes, of almost forcibly dragging them down to gigs, but what if you've tried all that and *still* got nowhere? It may not be that your band is awful, you know perfectly well. It may simply be a question of unfashionability. Look at the current crop of Heavy Metal bands who have come along in the past twelve months or so. Many of them have been around a good few years and, no doubt, most of them were on the bread line during the Punk/New Wave explosion of '76 onwards. During that period record companies were just totally disinterested in signing Heavy Metal bands unless it was as part of a programme of selling the band's records abroad. Although they aren't exactly a Heavy Metal band, one thinks of Japan as being a shining example of this. Although selling next to nothing at home, the group made it in a very big way in Japan (of course!) and the sales figures there were good enough to keep both them and their record company interested. Many of the Heavy bands found the same thing. Many more, of course, never got signed-up at all.

One thing that you can do if you are in this position (and to an extent it relates back to our three part look at home recording in recent months) is to seriously think about putting out your own records. It's strange that bands in the past haven't thought more about this and, I suppose, it's one of the most important debts which musicians in general have to the Punk movement, because it was the Punks and the New Wave bands who first started seriously looking at the establishment of new labels and even 'one-band-on-their-own' efforts.



Gone are the days when superstars could tour with a VOX 100 watt system



**Be Bop Deluxe.** Early in the band's career Bill Nelson (centre) recorded his own album in order to gain publicity

There are many different reasons why a band might choose to release its own records. Some artists have used it for the purpose of drawing attention to themselves by gaining publicity. Going back a few years Bill Nelson's first incarnation of Be Bop DeLuxe did just that, as did early pioneers of Jazz/Rock, Back Door. But it was during the late seventies that the movement got properly under way with new labels mushrooming (and often collapsing!) overnight.

Regular readers will know that I have considerable reservations about the advisability of signing tightly worded contracts with small labels. Past experience has shown me that a small label has to be very good (or well backed by a bigger label) to shift millions of records and often, as the label grows, the lines of internal communication get stretched and the results can be pretty awful for the band who are trying to get their careers on the right road.

This is not to say that small labels aren't of some use to struggling bands who can't seem to get anywhere with the currently collapsing majors. As ever, it's really going to be a case of making sure that what you sign is safely checked by a good lawyer and that you really can trust those people whom

you've signed your careers away too. Remember, when the cold winds of economic disaster blow, it's usually the smaller companies that go down first — they just don't have the financial fat to survive in many cases.

But, getting even smaller than the 'small' labels, you could always put *your own* records out. You might, as I said earlier, simply wish to attract the attention of a big label. You might, on the other hand, just not fancy the contractual hold which record companies can be quite excruciatingly evil about using in an attempt to make their artists more commercial. If you have your own label you will be free to release *anything* you want to — the risks, and the rewards, will be all yours!

A final, and some would say the best of all, reasons would be to make some money. You see releasing your own records can actually net you a healthy profit at the end of the day.

Any band that has a healthy local following, and that can mean almost any band that has gained reasonable exposure in their home town, and who can find 1,000 people eager to hear their 'product' (one might as well think big and use that awful term beloved of the majors!) can actually

make money selling their own records.

Of course, a lot of your success will depend on how good you are at organising yourselves. Recording and releasing an album or a single will be a fairly expensive business but you can make a go of it if you try. Here's how.

Since the explosion of the 'do it yourself' movement there has been a consequent growth in the number of companies who offer short run pressing facilities for records. Sometimes these companies are affiliated with demo studios (most demo studios will know of someone and probably be able to recommend them) and you can negotiate one special price to cover everything from recording your first note to receiving the pressed and packaged final product.

On the other hand you may feel that it's better to find your own pressing company. There are advantages in this, of course, because you may be being overcharged as a 'captive customer' by a studio. As always it's difficult to get information as to which pressing companies are worth going to and which are to be avoided like the plague. As I'm always trying to stress in these pages, word of mouth is your best guide. Check a few addresses in the back of the music papers and then ask around about them.

You may be able to find another local band who have used their services, you may be able to trace a record company set up by a small band and ask their opinion. Failing that, go along and see the people and try and suss them out. Compare their prices, ask to listen to some recent samples of their work (not always a reliable guide because they may be saving really good work for demonstration purposes!), ask whom they have worked for and then check with these customers to see whether they were satisfied with the results.

If you've now found a company whom you feel you can trust, what do you do next? The first thing is to sort out a decent recording. What I said about demo studios knowing (or even running) pressing plants works in reverse too. Some pressing firms actually have studios of their own, can recommend someone or even do you an 'all-in-one' price. Again, ask around to see whether they are any good and make a preliminary visit to the studio with a knowledgeable friend who can pass an opinion on their suitability.

The sort of place you will need will be an experienced eight track outfit for your first sessions. Ask them how much time you'll need and see if it makes sense to you. A rough guide (and I must stress that it's only a rough guide because a great deal will depend on your knowledge of the songs to be recorded and the speed with which the engineer can handle your needs) will be say a day to do a single. Make sure that you've got it as absolutely right as you can and than hot-foot it back to the pressing firm.

What you will have in your sweaty hands is a twin track master tape, a blend of those original eight tracks (or more) which you

laid down in the studio. This will then have to under that most vital of steps in the recording process, the cutting stage in which the impulses on the tape are transferred to a master disc from which a matrix will be made for the eventual vinyl stamping of your records.

It is at this vital cutting stage that most faults occur (other than simple pressing and vinyl problems, of course). It is not always possible for a cutting engineer to reproduce a band's taped sound on record and many professional bands will tell you of albums whose sound was vastly inferior to the sound on the master tape — not because of any problems in the pressing stage but just because the cutting engineer was tone deaf! Some professional bands have been known to fly halfway across the world just to get their masters cut by someone they personally trust. In fact, so important is the cutting engineer that legends have grown up around certain individuals (Porky, are you listening!). You probably won't be able to afford the services of the absolute best but try and attend the cutting stage if the pressing people will allow you. That way you can tell the engineer that his removal of the top end to such an extent that you sound like a muffled thud is *not* acceptable!

The next stage will possibly be a 'test pressing'. This is supposedly where a sample of what the cut will actually sound like is submitted to you for your approval. At this stage you must be very careful indeed. It must always be remembered that a 'test pressing' is nearly always a sample, not of the quality you will get in production, but of a hand-cut specially made record. It may be a test of the cut but

it is *not* a sample of production run quality. Some companies may, at this stage, ask you to sign a piece of paper stating that you accept this quality level. They may also state here that they absolve themselves of all quality of sound thereafter. Don't sign such documents!

Once the master has been cut it probably won't be all that long before the vinyl presses start churning out your single. Right now you've really got to think hard about packaging and promotion. Most pressing firms offer some sort of printing and packaging facility and you must orientate your thoughts away from your music here and start asking yourselves what constitutes a good package.

It's true that you *can*, at a pinch, go for the absolute minimum quality and just have a plain black vinyl 7" single in a white unprinted paper bag. This may be O.K. for a few close friends and dedicated fans, but what will it look like in the shops? We all know how sleeves sell records (especially albums) so you must give considerable thought to this. You may find that your chosen pressing plant will have a tame artist whom they rely on, maybe someone in the band will be capable of handling it or, equally possibly, a friend at art college would be happy to oblige. You'll be surprised at how much printing costs mount up. Any magazine publisher will tell you that, and you'll now find out for yourselves!

In next month's Getting Your Act Together we'll be looking at the prices you can expect to pay to have your records pressed, and the cost of sleeves.



The cutting room at Trident Studio in London.

It's at the cutting stage that most faults occur, so try and find the best engineer you can.

# TIPPED FOR THE TOP

There's nothing quite as frustrating as seeing an erstwhile playing buddy go on to national success after he's left you holding the baby. But that's what happened to Mark Andrews when Joe Jackson quit Arms and Legs three years ago.

Now Joe is doing very nicely indeed, and Mark has yet to enjoy a chart hit, despite a debut album 'Big Boy' that's one of the most cohesive and coherent records released so far this year.

Catch Mark and his red tuxedo-clad backing band The Gents at any one of their frequent club or college gigs and you'll hear an act that's been honed to perfection over the last two years. You'll also hear a similarity between Andrews' and Jackson's songs. But the former's tunes sound even more like the work of one man, and that's because Andrews writes not only all the lyrics, but also dictates to his band 99 per cent of the instrumental parts. It's complete control at its most effective.

Over a pint of Sam Smiths, Mark talked about his formative years. Like so many musicians he chose his instrument, the guitar, by trial and error.

"I played drums first, then bass guitar. I was useless at both and got chucked out of groups. Finally I realised that if I wanted to be in music I had to do it all by myself — play rhythm guitar and be a songster.

"I started writing shortly after that. As soon as I could string a few chords together I wanted to write my own songs, which were terrible. They matched my terrible playing."

Even now Mark doesn't find it easy to dash off a song in a matter of a few minutes.

"Some of them take me months to write, and a few have taken two years, because it was a matter of getting the right line-up to play them the way I wanted them."

In Arms and Legs the songwriting was shared 50/50,



between Mark and Joe Jackson.

"We had a singles deal with MAM which amounted to zilch, although a couple of the three records did get some airplay. Jimmy Young was really hot on the last one 'Any More Wine?'. I didn't quite know how to take that. I wasn't sure whether I should be happy about it or not, although it was an MOR Eurovision-type song."

As with so many bands it was the lack of a tough manager that held Arms and Legs back.

"Our manager was really small-time. We did a lot of gigs around Poole and Bournemouth, but hardly ever played London. All he was interested in was 10 per cent of

40 or 50 quid. It took me and Joe to take the initiative. The move to London was an obvious one."

After the third single was released and it became clear that Arms and Legs weren't going anywhere, Joe quit and formed his current outfit. Mark kept Arms and Legs moving for another six months then gave up. Next came the long task of putting his 'ideal' band together.

The Gents went through several changes until a year ago they settled down to the current line-up. The Gents are: Barry Lines — guitars/vocals; Martin Sawtell — bass/vocals; Brian 'Jag' Kemp — keyboards/vocals and Larry Tolfree — drums.

The opening song on the album, 'West One' is about the tough time Mark had trudging around to all the record companies — tape in hand — in search of a deal.

"It was very difficult getting a contract," said Mark, with just a trace of bitterness in his voice. "Then this time last year Joe helped me a lot by putting me on his tour. Jazz Summers heard a copy of the tape and decided he'd like to manage us."

I mentioned the similarities between Joe's songs and those on 'Big Boy'.

"It's bound to be there. We've been friends — and still are for that matter — for yonks. And I don't think it's big-headed for me to say that he's a little like me in some ways. It's just that he was there first. Two of the 'A' sides of the singles we did with Arms and Legs were mine and the 'B' sides were his."

The album was recorded at Southern Studios in North London in a matter of weeks — a time span that belies its quality.

"When we started the album we did it with producer Liam Sternberg in Olympic Studios. Liam has produced Rachel Sweet and Kirsty McCall, but with us it didn't quite work. So we decided we wanted a change of producer and a cheaper studio. Not that A&M were hustling us to spend less, it's just that we were spending bags of money getting nowhere, and we didn't like the pressure.

"I'd made some demos at Southern and liked it. We were able to take things at our own pace. It was done on a sixteen-track machine and I'm very pleased with the way it turned out."

Were there any reservations about any part of the album?

"Maybe we could have been a bit more daring," said Mark after a brief pause. "In the places where the guitar goes 'chung', we could have made it really go 'chungggg'. But the

## Mark Palmer finds a real Big Boy

basic sound I'm very pleased with. I wanted it to be very tizzy at the top end, which it is. Simon Boswell and I produced it; he's a very studious producer. And it was engineered by Simaen Skolfield. He has the perfect character for an engineer. If you want help artistically he'll say 'yeah, I think it would be better this way or that way'. But in the main he keeps well out of the creative side of things. And you know his engineering is going to be consistent."

The only non-original number on the LP is a stunning Reggae version of Steppenwolf's 'Born To Be Wild'. What made Mark choose it?

"I was trying to write a Reggae song of my own, and I couldn't think of words to it. Suddenly the words to 'Born To Be Wild' came into my mouth. I've changed the melody of the song and the chords, so all that's the same is the words."

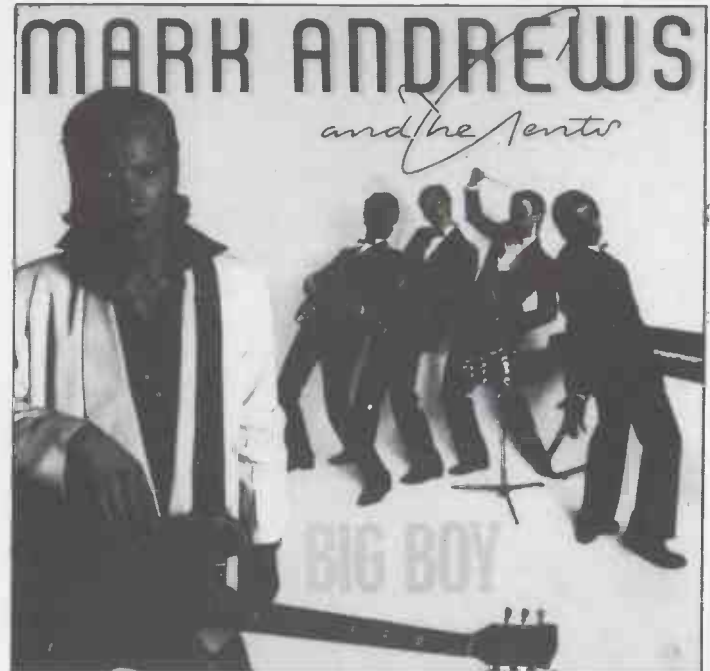
Mark went through a succession of unsatisfactory electric axes before settling on his 'dream machine', the Gibson

335, which he holds so proudly on the cover of the album.

"I've never been happy with any electric guitar I've had. I'm not an excellent player, so I go mainly for rhythm. But it's always been too sort of grrr," here Mark growls like a dog straining to have a crap. "It's always been too sudden and jerky. And the feeling has always been wrong because I've been used to an acoustic guitar. The 335 is the perfect compromise. It's got the feel of an acoustic and you can have the action about a mile high and it's still easy to play."

Mark leaves all the fiddly lead bits to bespectacled Baz Lines who has been silently getting tucked into the real ale. Like Mark, Baz started off playing drums and bass before switching to guitar. Onstage he uses a Yamaha SC 800 and a Yamaki Les Paul copy which he fell in love with and bought after selling his Shergold Masquerader.

"I tried about five of these Yamakis and they were useless. I just happened to find a sixth



one that feels great," said Baz. "But my first guitar is the Yamaha. It has that classic feel to it, and although it looks very much like a Strat it's better than a Strat for what we want. We had to have a guitar that could produce really ringing bottom notes, and a Strat gives you a very dead 'E' sound. The Yamaha was ideal, it cost me £355 including a plush case that you could live in."

As I mentioned earlier, Mark hums or plays the guitar, bass and drum parts he wants to the rest of the band. Doesn't Baz get fed up with taking orders rather than dreaming up his own licks?

"No, not at all. The things Mark comes up with are always good fun and very challenging to play. If he was coming out with lousy lines then perhaps I might get fed up. But this way it does sound as if every part of a song is written by the same person."

The first thing you notice about the Gents' live sound is the fact that it's loud yet remarkably clean. How do they do it?

"We use HH combos for both guitars, but avoid distortion at

all costs," said Mark. "The HH struck me as the most portable and powerful for its size. It's not ideal, the best combination I've ever tried is a Marshall 100 amp with a 4 x 12. It suits me because I can use the Marshall at such low volumes that I can get the sound I want easily."

The rest of the group's gear consists of a Farfisa VIP 307, (bought second-hand in pristine condition) through a Marshall 100 watt top and a 4 x 12; a Fender Jazz bass with a Marshall 200 watt amp through a home-made 2 x 18 cab nicknamed 'The Door'; and a Rogers drum kit with a Black Beauty snare.

With all the gigs Mark puts in trying to become famous it's amazing that he has time for any hobbies, but he lists his favourites as playing pool, billiards, and a handy variation of the latter — but that's another story.

His ambition is 'to write songs that people will want to whistle in the bathroom', and so far he has at least one convert — me.

It's time gentlemen please for Mark Andrews and The Gents. See them at your own convenience.



## Mark Andrews and The Gents

## LETTERS and QUERIES

Edited by  
Gary Cooper



REMEMBER  
to use  
POST CODE!

Letters and Queries,  
'BEAT INSTRUMENTAL',  
1B Parkfield Street,  
London  
N1

long to get a sample of the instrument to several different reviewers.

### Boosting the SG2000

Dear Beat,  
In the April edition of your magazine Gordon Giltrap reviewed an AE 2000 guitar by Yamaha. He said that he wished Yamaha would put coil taps on one of his favourite guitars, the SG 2000. I have had this modification done on my SG 2000, and the sound is, in my opinion incredible. The coil taps now enable me to get an extremely clean sound, and when put back in the humbucking mode there's enough power to 'take yer 'ead off'. I would advise anybody who has one of these lovely instruments to have coil taps put in.

P.S. Thanks for a great magazine.

● Mike Clarke, Blaenau, Cheshire.

### Back to bass

Dear Beat,  
May I draw your attention to recent answers supplied by Gary Cooper in the letters and answers pages of Beat. I refer you to page 38, (May '80 issue). your article on bass drum microphones implies Shure and AKG as the only suppliers able to advise on such matters. May I remind you that other leading manufacturers have also had many years experience in the development of microphones and speakers for specific applications. For instance the Electro-Voice microphone PL 11 (RRP £89.50) is just one of the range of professional microphones able to meet the requirements of the professional musician. In the Studios the Electro-Voice RE20 (RRP £274.50) is most highly praised. (see photo).

● R. A. Standen, UK Sales Manager, Electro-voice.

drums were never imported into New Zealand?

Providing Jim hasn't got rid of the drums, and also providing he isn't asking the earth for them I'd be very interested in purchasing them.

● Roger Watkins, Box 11-407, Wellington, New Zealand.

*I'm afraid we don't have Jim's address in Blackpool, but if he's reading this I'm sure he'll contact you.*

annual subscription is?

● Jens Impgaard Nielsen, Finlandsuij, 7100 Vejle, Denmark.

*Since so many people ask about subscriptions to BEAT this seems the perfect opportunity to give a run down of the annual subscription rates.*

Inland — £10.

Abroad, surface mail — £20.

Abroad, air mail — £35.

### Axe facts

Dear Beat,  
Could we have a series of articles on how to customise an axe? I know there are repair manuals etc on the market, but most of these are inadequate for customising purposes.

Many players have 'el cheapo' Les Paul copies so perhaps you could use one of these as your guinea pig. The points I would like to see covered are those of truss-rod adjustment, refretting, pick-up replacement (and the re-wiring involved), re-spraying etc.

Concerning hardware replacement you could draw up three categories to suit different pockets, eg: £30, £50, £75, and for each category give a list of what you consider to be suitable replacements.

One last point is that I feel your instrument reviews would be improved if you printed the conclusions of two or three reviewers rather than one.

● P. M. Delves, Tunstall, Nr. Sittingbourne, Kent.

*Mr. Delves, we're obviously thinking along the same lines. Watch out for a feature or a series of articles on customising a guitar in a forthcoming issue of BEAT.*

*As for your last suggestion, unfortunately it would take too*



The Electro-Voice RE 20. See 'Back to bass'.

### It's Reno not Remo

Dear Beat,  
Having just read your Dec/Jan issue I was interested to see a letter from 'Jim, Blackpool, Lancs.' in the letters and queries section regarding three drums which he called Remo. They are in fact Reno drums and they were made in Manchester many years ago. They did work on the same principle as the Autotune drums now available and hailed as being revolutionary. It just goes to show — nothing new under the sun.

Is there any chance of putting me in touch with this guy as I'm a collector of drums, and Reno

### No Beat on the street

Dear Beat,  
I am a Danish guitarist who really likes your magazine because it is one of the very few where musicians really can find a lot of interesting and relevant subjects for amateurs as well as professionals.

My problem is that I can't find a single dealer of BEAT anywhere in my neighbourhood. Can you tell me how much an

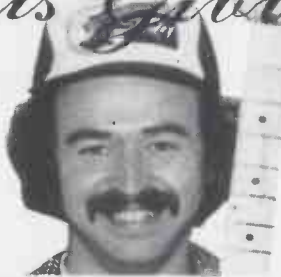


The Yamaha SG 2000. It's worth tapping.

#### PLEASE NOTE

We cannot reply personally to your letters and queries.

## Chris Gibbons'



# GUITAR BAR

### This month we look at some exercises that could stop you playing guitar cliches

#### PART 5: BREAKING THE GUITAR BARRIER

Well I hope you are progressing with the guitar playing techniques that I have been introducing to you over the past months. I feel it is now time to delve a little deeper into general guitar playing technique so you will be able to assimilate future lessons more quickly. When I started trying to develop my own technique some years ago, most guitar studies available involved the practice of different scales and arpeggios. Although I eventually became proficient in all these studies, I would listen to players like Joe Pass and George Benson and think 'God - what are these guys playing?!' because their soloing wasn't derived from pure scale forms like I'd been playing. Most Jazz orientated guitarists have usually emerged playing with small groups with pianists or organists and very often horn players, and many of their ideas would be stimulated by solo lines originating from keyboard players and sax players. Now the nature of these instruments would dictate (to a certain extent) musical forms peculiar to the instruments from which they originate for instance; it's easy for a pianist to play

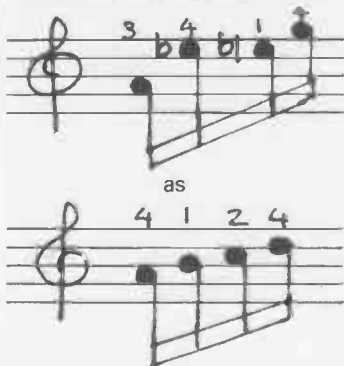
But for a guitarist the first sequence is more difficult to play than the second; in first, the melody encompasses three strings with tricky fingering, the second encompasses only two strings.

If you apply this example on a broader basis - you can see that although the guitar is capable of effects no other instrument can produce - it does present difficulties when one attempts to directly interpret musical ideas thru' the instrument, without allowing the physical nature of the instrument to limit one's expression. In order to overcome these limitations, for a month I played trumpet and clarinet exercises. They were simple in nature, but because they had been designed for a different instrument they were uncannily annoying and difficult on guitar!

Then with this practice behind me I went to a Jazz/Funk jam (this is when I was living in the States) and found without any logical reason my playing was about 100% better all round. I could actually 'see' the ideas of the other guys in terms of how I could find them on the guitar, and could trade off licks with sax players, where as before all my solos sounded 'average - guitar - stereotype'.

Unfortunately, I no longer have that book of exercises, but I have devised a series of studies for you, to attempt to 'break the guitar barrier'.

Please practice these studies slowly and accurately at an even tempo. Try to keep all of the fingers of the left hand as close as possible to the finger board; the least amount of movement possible to finger a note will tend to save time and energy.

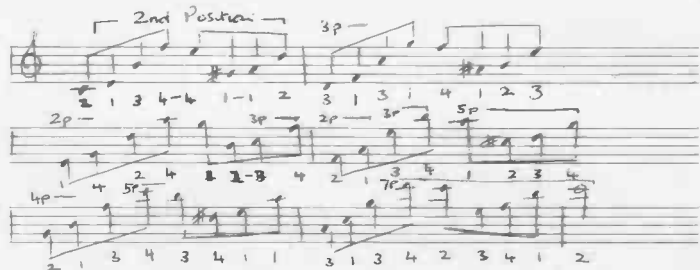


(in fast tempo)

### EXERCISE 1



### EXERCISE 2



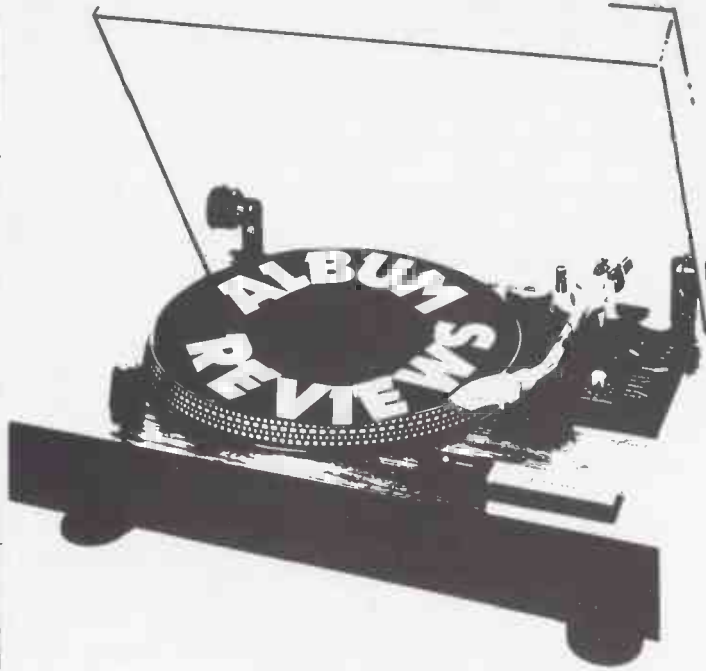
### EXERCISE 3



### A WORD ABOUT THE AUTHOR

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

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



## Don't miss this first Step

### STEPASIDE SIT DOWN AND RELAPSE (Gale LP01)

THIS album is, quite simply, one of the best albums I've ever heard. I came across it by accident at a recording studio where an engineer just happened to have a copy lying around. One play and I was hooked.

Stepaside are a four-piece band from Ireland and have already had considerable success there. They've been together for almost two years now and intend to tour these isles shortly to promote this, their debut album.

Apart from a fiery version of Bob Seger's 'Get Out Of Dublin' all of the tracks are original compositions. The album is not just one style of music and draws on many influences, yet the band still manage to stamp their own trademark on each track, whether it be the rocking 'Mail Order Love' or the funky 'Every Inch Of You'. It gets a further lift from the excellent lead vocals of Paul Ashford whose style is sparingly sprinkled with just a pinch of Ian Hunter. Other influences, whether intentional or not, are Springsteen and Nils Lofgren, the latter shining out all over 'Last Resort'.

Musically the band play tight and sound as though they've been practising their instruments hard, and practising together as a unit even harder. The overall quality of playing, songwriting and arranging is excellent. All of the tracks are commercial yet retain their substance.



Stepaside — not to be missed

It's one of those albums where after the first play you get the feeling you've owned it for years. Stepside are not to be missed.

### GLAXO BABIES NINE MONTHS TO THE DISCO (Heartbeat HB2)

THE GL\*X\* Babies, as the well-known baby food firm would have them — on pain of legal action — are one of the few remaining bands from the commendable Bristol sampler 'Avon Calling'. Their contribution was an accessible little ditty called 'Who Killed Bruce Lee?' 'Nine Months To The Disco' offers you few such soft options. It's a weird and wonderful mixture of studio effects, Jazzy sax interludes, droning, distant organs and a bass line which, if played loudly enough, will probably level your house. The exception being 'Shake (The Foundations)' which is the only song you're likely to find within bopping distance of a disco.

This was recorded at Crescent Studios in Bath, and the sound is so clean, powerful and spacious, that if this is typical we'll be checking them out shortly.

Approach with an open mind or not at all.

MP

### PHILIP LYNOTT SOLO IN SOHO (Vertigo, 9102 038)

FOR those of you who are expecting a Lizzy replay from Lynott solo, forget it. Gorham,

by 'King's Call', featuring Mark Knopfler on lead guitar. Inevitably the track ends up sounding like Dire Straits with Lynott singing. Next we find the man in more pensive mood with 'A Child's Lullaby' which relies mainly on the string arrangements of Fiachra Trench. Then comes the most catchy of the album's tracks, 'Tattoo' an excellent slice of pop (a great single) featuring Scott, Brian Downey and Huey Lewis on harmonica. A certain young lady (I recognise that voice) proclaims 'I'm a clapped out whore' as a runner to the title track, an atmospheric Reggae number with the excellent Jerome Rimson on bass guitar.

Side two opens with another of my favourite tracks, 'Girls', co-written by Lynott and everyone's favourite Horses, Bain and Robertson. Next off Lynott teams up with Midge Ure and comes up with the electronic 'Yellow Pearl'. Layers of synthesisers don't really suit his voice so that one's a bit of a non-starter for me. However, it's more than compensated by the thundering bass in the excellent 'Ode To A Black Man'. Next the steel drums are given a good dusting for 'Jamaican Rum' then finally 'Talk In '79', which finds Philip talking of the musical past over his own really funky bass playing. Great bass sound but I'm not so sure about the words.

So really it's an album that shows off Lynott's abilities outside of the realms of Thin Lizzy, not only in his instrumentation (on the album he plays not only the bass but various guitars, keyboards and a host of different synthesisers) but in his songwriting. Unlike the majority of rock writers he can write in different styles. When he writes a ballad it's not just a slowed down Rock number, it's a well-thought melody sung and played with that vital ingredient — feeling.

TH

### THE FABULOUS THUNDERBIRDS WHAT'S THE WORD? (Chrysalis CHR 1287)

TWO BLUES buffs are sitting chatting about who didn't wake up this particular morning,

White and Downey may be playing on the album but the only track that hints of the rest of the Thin boys is the Bain/Lynott composition 'Dear Miss Lonely Hearts', and perhaps just a little in 'Ode To A Black Man'. The rest is a whole new ball game.

Side one kicks off with 'Lonely Hearts' and is followed

TH



when a record called 'The Crawl' comes on the radio. The aforementioned buffs rack their brains trying to work out who and where this little scorcher comes from. Chicago early 60s? Nope, Texas early 80s. They are mighty surprised to find out that this record is by The Fabulous Thunderbirds. This is quite a compliment, since all Blues bands strive for authenticity and seldom succeed — especially if they're white.

Chicken Shack, Fleetwood Mac and John Mayall had their moments during the 60s, but their work sounds unconvincing when compared to The Fab T's.

Kim Wilson has an abrasive voice that's familiar, but that you just can't place. His piece de resistance onstage is playing a duet with guitarist Jimmie Vaughan. Kim drums, plays harmonica and sings at the same time, while Jimmie picks out a bass line with his thumb and picks with his fingers on his battered Strat. Listen to him go every which way — but loose, on the stunning 'Dirty Work'. Even their own compositions sound like old standards.

If you ever doubted that white men could sing and play the Blues listen to this, it will prove you wrong, wrong, wrong.

MP

#### BAD MANNERS

##### SKA 'N' B

(Magnet, MAGL 5033)

THIS Ska business is getting out of hand. The first few records were enjoyable and quite good fun. Bad Manners on the other hand are trying just too hard to be 'fun', and failing miserably. Their music is neither fun, inspired or remotely original. The Specials are a good rocking Ska band, the Selecter are really quite clever in their rhythms while Madness are easy to dance to and put a smile on your face. Bad Manners are boring. They're not really very good players and therefore can't offer anything better than what we've already got. The arrangements are sloppy, as is the playing, and the timing is completely up the creek. The production sound is weak and tinny and the singing lacks push.

But shorn heads and pie hats are 'in' at the moment, so it'll

probably be a hit.

TH

#### JOE ELY LIVE SHOTS (MCA MCF 3064)

THIS is the one that Ely has been crying out to make since his eponymous debut took us all by surprise three years ago and made Country fans out of the staunchest Rock supporters. The Clash like this laconic Lubbock lad so much that they put him on their last British tour. And Ely described The Clash as 'The most exciting band I've ever heard'.

From the amusing images conjured up by the exuberant 'Fingernails', a song you would expect to find in Jerry Lee Lewis' repertoire, to the exquisite Latin flavour of 'She Never Spoke Spanish To Me', this is a beaut. In the artificial conditions of a studio Ely has always sounded as though he's holding back. With the Venue audience reciprocating his enthusiasm, he gives the dusty Western imagery of his songs a new conviction. Listen to the mournful 'Boxcars' with its chilling pedal steel guitar and you'll know what I mean.

At £3.99 you'd be a sucker not to buy it.

MP

#### THE KNACK ... but the little girls understand (EMI S00 12045)

IT'S so easy to knock the Knack. "New Wave? Who are they kidding? Just another American band with thin ties and smart suits." If EMI hadn't labelled them an American New Wave band the weekly papers would probably like them.

The Knack are in fact a great little Pop outfit, twice as good as the majority of the crap that finds its way into the charts. And what's wrong with good Pop music? The Knack can play their instruments well, gell well together, write catchy songs and retain a feeling of spontaneity probably due to the fact that this album was recorded in 36 hours.

In fact this album is a good deal better than their first, which featured their hit single 'My Sharona'. There's more

good numbers on it with a more immediate appeal.

The problem is that everyone's taking them too seriously. Oh well, as they say, the little girls understand...

TH

#### VARIOUS ARTISTS 20 MOD CLASSICS VOL 2. (Motown STML 12133)

THE MOD revival may be drawing its last breath, but Motown are making damned sure that any last-ditch Mods out there dig into their Parka pockets and hand over the loot.

To be fair, this collection is almost as sterling as Vol 1. Although any Motown or Stax single from the mid-60s could arguably now be called a Mod classic, Junior Walker's (I'm A)

deserves, at the very least, to be soundly whipped and sent to bed with no supper. It shows three young hoods terrorising an old lag who is tied to a chair. Geddit?

Happily it's the only black mark on an album which boasts most of the Kinks great early to mid-period singles.

If I had a penny for every band who ripped off that seminal Heavy Metal guitar riff on 'You Really Got Me' I'd be able to retire tomorrow. And it's a measure of the group's timelessness that 'David Watts' and 'Stop Your Sobbing' have both been covered by chart bands over the last year.

Essential stuff, but insist on your copy in a plain brown wrapper.

MP



Bad Manners — don't bother

Road Runner' and 'Shotgun' most certainly are. Stevie Wonder's 'Uptight (Everything's Alright)' sails through with flying colours and The Four Tops 'I Can't Help Myself' doesn't need my protection. The Contours 'First I Look At The Purse' sees Motown trying to dirty the sound in an attempt to wipe out the Stax threat. It didn't work, but a sassy song all the same.

MP

#### THE KINKS YOU REALLY GOT ME (Pye NSPL 18615)

THE character who dreamt up the horrendously contrived cover for this collection

## Reviewers: Tony Horkins Mark Palmer

### 2700 MOVIE STARS ADDRESSES

Latest Edition!!! Verified Current home addresses of top movie, TV, sports, recording, VIP's and superstars available. Send £1.50 for list of names to:

A.C.S.  
Post Office Box 75151  
Dept. BI

Los Angeles,  
California 90075

# WAVE super sound SYSTEMS

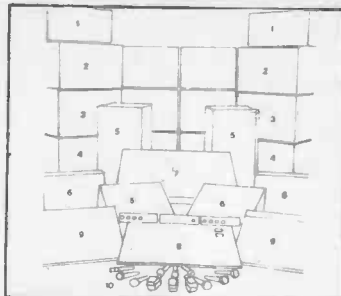


SHOWROOM OPEN 7 DAYS

PHONE ALVA '60559

## wave speaker enclosures >

1. Revolutionary designs developed to give super-smooth wide range response.
2. Constructed from high density materials for years of trouble free use, and superior acoustic properties.
3. Treated with chlorinated rubber to withstand atmospheric changes.
4. Covered in heavy duty vinyl or a new tough hard wearing black textured paint to resist the roughest of treatment.
5. Finished with flight edging to protect your investment.
6. Loaded with top quality driver units for performance and power.
7. Tuned, to deliver unsurpassed dispersion characteristics for maximum sound penetration.
8. Fitted with detachable lids or fixed grills to protect your WAVE gear in transit.
9. Lifted with great difficulty by our weak, under-nourished, under-paid apprentices to our upstairs showroom for inspection.
10. All WAVE gear is put through rigorous tests before leaving the factory to ensure the ultimate in performance, reliability and quality.



1. WAVE "TOP" 2 x 12" 160 WATT HIGH RANGE.
2. WAVE "FLOATING CUBE" 15" 250 WATT MID RANGE.
3. WAVE "SIDE PORT" 15" 250 WATT BASS RANGE.
4. WAVE "DEEP THROAT" 15" 250 WATT ULTRA BASS RANGE.
5. WAVE "SIDE FILLS" 180 WATT FULL RANGE MONITOR.
6. WAVE "CLIP TOGETHER" 12" 80 WATT WEDGE MONITOR.
7. ALLEN & HEATH SR20 20 CHANNEL DESK.
8. ALLEN & HEATH 16 CHANNEL DESK.
9. ALLEN & HEATH 12 CHANNEL DESK.
10. A.K.G. MICROPHONES.

# longbank works ALVA SCOTLAND

Send for WAVE Newsletter and free £50 voucher

# NEW TO YOU

## FROM GIBSONS TO TELLIES

MR BILL Andrews has moved from musical instruments to televisions.

Bill, who for the last five years has been head of Euro-

pean sales with Norlin Music, has left to become Managing Director of Granada TV Rental. He will take up his new post in October.

## CARLSBRO COUNTRY

CARLSBORO have been selected by star musicians and the BBC to provide the backline amplification for the forthcoming Sing Country TV series.

The series, which features Don Everley and Ronnie Prophet will be televised at the end of June and the beginning of July.

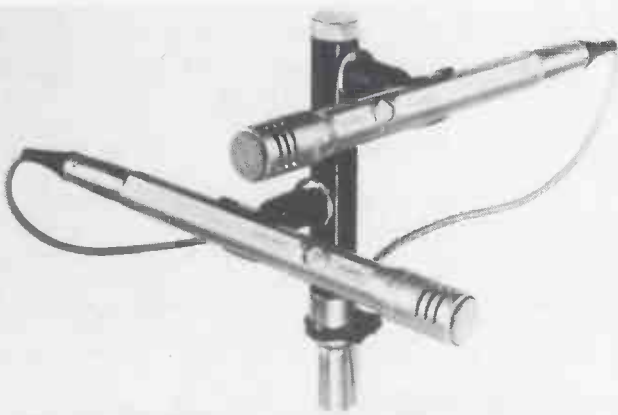
## TOMMY MANAGES

DRUMMER Tommy Wilkinson has been appointed Area Manager for Kemble in the South East of England. He succeeds Art Marsh, who has been promoted to sales manager.

Tommy has worked at Selmer and more recently Henrit's Drumstore.

## ALL CHANGE AT MUSIC SERVE

MUSIC Serve, the firm which distributes Rokk amps has changed its address. It is now at 51 Station Road, Billingham, West Sussex. The telephone number is 040 381 3838.



Shure's new A27M adapter. It could be useful onstage.

## A NEW ANGLE ON MIKES FROM SHURE

SHURE Electronics have introduced a new stereo microphone adapter which allows two microphones to be mounted on a single stand. It's the A27M which allows microphones to be

placed in a wide range of directional angles. The adapter can be used for stereo broadcasting, recording and onstage work.

The price is £12.60 plus VAT.

## GET THE CLAP AND KEEP PLAYING

FED up with those embarrassing pauses in play when you want onstage hand claps? Well now you can have those claps and continue playing thanks to the new Musicaid Clap Trap Hand Clap Synthesiser.

The synth, which is already

being used by Status Quo, Uriah Heep and 10cc, is triggered by a foot switch or any other source eg. a hi-hat or using a special pick-up. The Clap Trap has variable speeds and will produce ragged or tight group clapping.

The recommended price is

£99.82 including VAT. The foot trigger is £4.99 and the pick-up £2.14. For further details contact Musicaid EP at 176 Hatfield Road, St. Albans. Tel (0727) 33868 or 34321.

## GIGSOUNDS WIN AWARD

GIGSOUNDS, featured as dealer of the month in the last issue of BEAT, have won the Ludwig 'Dealer Of The Year' award for their services to the drums.

The two Streatham-based shops are run by Eric 'The Orchestra Leader' Lindsay and John Blunt. Both are playing musicians, and John has been using Ludwig drums for the past 12 years.

Eric was presented with his prize of a Korg Guitar Synthesiser by Ed Able, the vice-president of Ludwig. His prize also included a night at Ronnie Scott's Club in London.



Ed Able, vice-president of Ludwig Drums presents a Korg Guitar Synth to Eric Lindsay, manager Gigsounds. In the middle is John Blunt manager of the drum store.

# NEW TO YOU

## YAMAHA PERFORM THE MARSHALL ARTS

THE surprised recipient of the 1979 Rose-Morris/Marshall award was Takasayu Suzuki, Managing Director of Yamaha Music International — Marshall Distributors for Japan. The award is presented each year at the Rose-Morris party at Frankfurt to the Marshall Distributor who has shown outstanding per-

formance the previous year.

Rose-Morris Chairman, Peter Clarke said:

"Marshall is the only British amplifier to have made any significant penetration of the Japanese market and we have enjoyed an outstanding rate of sales growth over the past few years."



Rose Morris Chairman Peter Clarke presents the award to Takasayu Suzuki. Jim Marshall is pictured right.

## FOUR MORE FOR THE STUDIO FROM AKG

AKG Acoustics have added four items to their extensive range of studio equipment.

They are the BX5E Portable Stereo Reverberation Unit, the TDU 7000 Time Delay Unit, the C414E1 Remote Control Microphone and the C567E Miniature Condenser Mike. They will make their debut at the Associa-

tion of Professional Recording Studios exhibition from June 18-20.

The reverb unit, pictured, has been designed for use in small sound studios and broadcasting stations. It has three preset decay times of one two or three seconds.



The new AKG BX5E portable stereo reverb unit. It makes its debut at the ARPS exhibition in June.

## OLD BURNS IN DERBY

FANS of vintage Burns guitars may find something to interest them at a new music shop which has just opened in Derbyshire.

SG Guitars in Buxton is run by Peter Hallam who is building up a stock of old and possibly

new Burns guitars. He will also be selling HH and Vox amplifiers.

For further details contact Pete at 23 London Road, Buxton, Derbyshire. Tel: 0298 71681.



The Beat take a break during their digital recording session at the Roundhouse Studio.

## THE BEAT GO DIGITAL

THE BEAT, who had enormous success with their singles 'Tears Of A Clown' and 'Hands Off — She's Mine' look all set to clean up with their latest record 'Mirror In The Bathroom'.

The single is one of the first in Britain to be digitally recorded at London's Roundhouse Studio using the 3M Mincom mastering system. It was recorded along with the group's new album at the studio during March, then the tape was taken to the Townhouse Studio for cutting.

The album and single will be released on the group's own Go Feet label to coincide with the beginning of their European tour.

# NEW TO YOU

## A CHEAPO TASTE OF VIDEO

SPACEWARD is offering bands a chance to see themselves on video for only £40 when they book a day at the 16-track Cambridge Studio.

Gary Lucas, the manager of Spaceward said: "Our £40 package isn't meant to be a cheap version of a 'Top Of The Pops', but an affordable professional taste of video to give bands a chance to see how well or badly they come over visually. If they come over well we can do a more elaborate session. Any extra copies of the video-tape cost £10."

To qualify for the £40 special offer, you must book 14 hours at Spaceward for £140 plus VAT, money in advance.

For further details contact Gary at 0223 64262 from midday to midnight.

## FOUR MORE WHARFEDALE' LASERS

WHARFEDALE, the British speaker manufacturer has launched a new range for the '80s.

The new speakers, which were designed using laser holography are called the Laser 40, 60, 80, and 100. They will replace the best-selling XP2 series.

The top of the range models are the 80 and 100 which use ferro fluid in their 19mm dome tweeters. This gives excellent damping characteristics. The Laser 80 also uses an eight inch bass/mid-range unit, whilst the 100 has a 10 inch drive unit.

The prices of the range, including VAT are: Laser 40, £65; Laser 60, £82; Laser 80, £99; and Laser 100, £129. The existing Laser 200 and 400 models cost £175 and £219 respectively.

## METONE IN BRITAIN



METONE electronic metronomes are now available in this country through Boosey and Hawkes.

The metronomes are battery operated and use solid state circuitry. They have only one moving part, and are variable between 40 and 220 beats a minute.

The model 23F (pictured)

features a light emitting diode for visual use with loud instruments, and costs £18.50 including VAT. The metronome without LED costs £14.95 including VAT.

For further information contact Boosey and Hawkes at Deansbrook Road, Edgware, Middx. Tel: 01-205 8814.



## IT'S THE REEL THING

BOOK a top recording studio for half the usual cost. That's the idea behind ReelTime, which has been masterminded by Richard Ames.

Richard, a freelance tour manager who has been on the road with Fleetwood Mac, The Grateful Dead and The Cars, is doing a deal with 20 major London studios, booking their dead or cancelled time.

He said: "The aim of ReelTime is to offer the same facilities that are available to a major band, but for half the price. This will generate more business for the studios and enable high standards of recording to be maintained."

Studios can be booked in a matter of days, but the fee must be paid at the time of booking.

For more details contact Richard or Fiona on 01-248 3222.

---

# 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).



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

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.

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

---

## INSTRUMENT REVIEW

### Keyboards



## KORG CX3 PORTABLE ORGAN

Price: £750 inc. VAT

This is really quite a remarkable machine. The Japanese are obviously into copying (and improving) anything the American instrument manufacturers have ever made.

So here it is! The very first Japanese B3 and Leslie, and in many ways an improvement of the old roadie back-breaker. It sounds just like a Hammond B3 but it only weighs 10.5 Kg. Though it is much smaller it has a very similar look to it. The dark polished wood sides, back and top, even the slotted end sections are the same.

On the left-hand side of the 5 octave C to C keyboard you have a very well laid out control panel. There are nine 'Draw Bars' (16 foot, 5 1/2 foot, 8 foot, 4 foot, 2 3/4 foot, 2 foot, 1 2/5 foot, 1 1/2 foot and 1 foot) calibrated one to eight in volume. Below these you have two percussion switches (4 foot and 2 3/4 foot) followed by three pre-

Reviewed by: Hans Zimmer

## KORG: A BIG SOUND AT A SMALL PRICE

sets with the common 'Draw Bar' configurations. A changeover switch for 'Draw Bars' — 'Presets' — is provided. Next is the 'Rotary Effect' section. Now, we all know what that is supposed to do. Roland and other manufacturers have given this solid-state Leslie effect a try in the past, but this one really succeeds. For those of you who are technically minded Korg spent a lot of time researching the Leslie effect, measuring the delay line. Another nice touch is that when you press the 'Fast' button the effect speeds up gradually, just like the real thing.

### HANS ZIMMER

*is a freelance producer and synthesiser player. He has worked for Buggles, Kevin Ayers, Tony Visconti, Zaine Griff, Stanley Myers and The Radiators. When he's got a spare moment he writes jingles for Air/Edel. At the moment he is writing songs for his own album.*

All switches show their status by means of LEDs and seen fairly robust.

There are eight knobs on the left-hand side of the control panel. Starting from top left you have the 'Tune' control which calibrates the overall pitch by a semitone, plus or minus. This is a miniature pot, although I'd have liked a bigger one for easy adjustment.

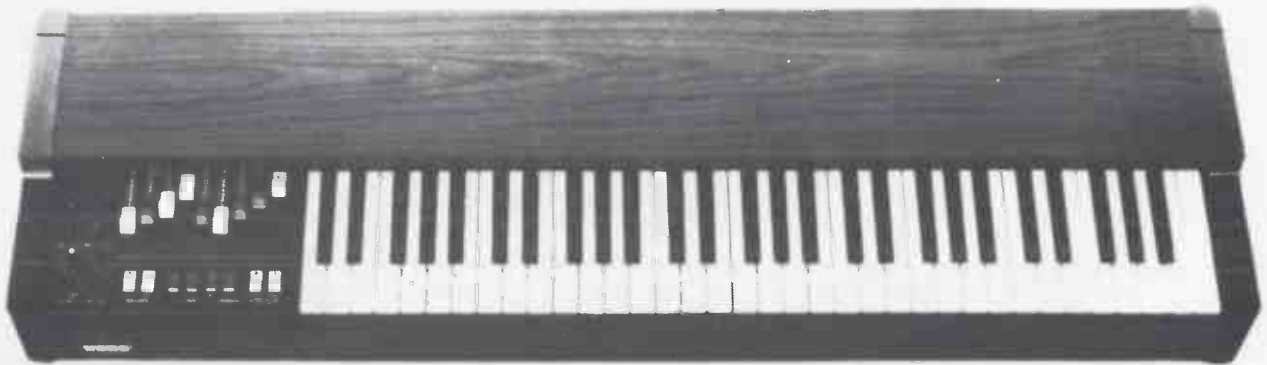
Next is the overdrive function. It comes remarkably close to the old white-hot valve distortion you get with a Leslie. Bass and Treble controls of the cut and boost variety are provided but they seem rather unnecessary because the sound is excellent as it is. Maybe you could use the bass cut when your speakers start leaping out of your cabinets. Next we have the power on/off volume knob. I think we've all seen these before and you don't need an in-depth survey about it.

The next knob is far more exciting. It is the 'Key Click' knob. The thing every engineer in the studio tries to filter out of my synthesisers actually comes in very handy on an organ like this. The knob is basically a volume adjustment, so you can adjust how much click you want.

The back panel has effect send/return jacks, a foot switch for the 'Rotary Effect' speed and a high/low signal output section.

The overall sound, construction, lay-out, etc are truly superb. One person I know has just sold his beloved Hammond B3 to buy one of these. He thinks it actually sounds better and bigger.

And at £750 inc. VAT it must be the best buy as far as organs with that sort of sound go. It would be nice to see a manual version in the near future. Mention should be made to the virtual indestructibility of Korg equipment. So what are you waiting for? Go out and try one for yourself...



The CX3 or the B3? That is the question

## INSTRUMENT REVIEW Drums



### HiPercussion HiP 56.11

Price: £1935 inc VAT

With the amount of new kits appearing on the market it's a pleasant surprise to find one that's totally original in its design. HiPercussion have started from scratch and re-thought the entire kit. At the moment they're struggling new company trying to make headway in a very competitive field, so the first thing they have to do is spread the kits around a little to get them seen. At the moment three pro drummers, including myself, have been given kits and are happy enough with them to want to use them. The other two drummers play for Sad Cafe and The Tourists. What we're looking at here is their biggest kit consisting of eleven drums. They also do 5, 6, 7 and 9 drum



Peter with his 56.11.

outfits all with the same unique features.

The first feeling when faced with the kit is one of confusion, but once you figure things out it is actually easier to set up than a normal kit. The first thing you do is slot in the trolley base brackets into the bass drum, which are secured by two pins either side. There's just the one position though the wheels are adjustable for an uneven surface. The wheels are lockable to ensure stability once set up. With a two drum kit the trolley base is a real help for clearing the kit from the stage. You can just wheel one half of the kit to one wing and the other half to the other. With a kit of this size there's not usually enough room in the wings to take the whole kit.

Onto the bass drums you slot in your Rack Modular System. The system is secured to the bass drum by two pins. This system basically consists of two large metal longitudinal bars which can be adjusted to individual requirements. Once adjusted into position, they can stay in position. To this bar system you attach various other cross members with double-jointed nylon ball sockets fitted for maximum adjustment of their attachments.

These attachments are, of course, your

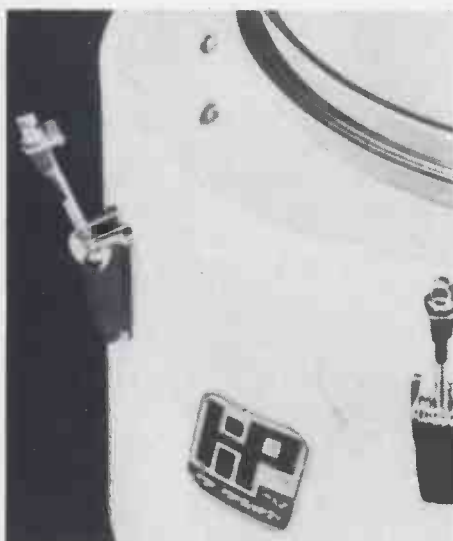
tom-toms and cymbals. Once attached you can get your toms into just about any position you want, and once in place they stay there. This system really reduces the amount of floor space the kit takes up, as just about everything is attached to the bass drums. You only need one floor-standing boom cymbal stand, and that's for the side of the kit.

Even the snare drum stand is attached to the kit. This is attached via the right-hand trolley base. Again a nylon ball on a sliding joint ensures maximum adjustment into just about any position. The stand itself is the cradle type with a quick release mechanism like on the Sonor stand.

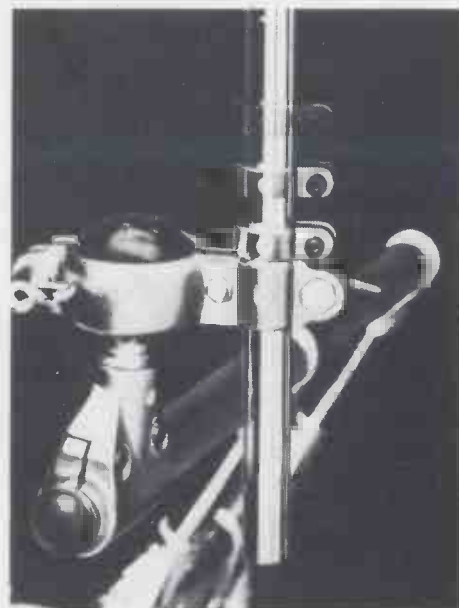
The hi-hat stand is also fixed to the kit, this time via the left-hand bass drum. It's well secured to the drum at the top and bottom of the kit and has collapsible legs if you need to use it on a single bass-drum kit. The legs on the stand have either a rubber or spiked tip.

I did stumble across a problem with the bass drum pedals supplied with the kit. I found that with heavy playing the posts slipped apart causing the middle to fall out. However, I told HiPercussion this, and they're already re-designing it.

They have an interesting design mechanism on the lugs. The rim is not drill-



The tension rods don't have to be fully removed from the lugs when changing the heads.



A close-up of one of the nylon ball sockets.

Reviewed by: Peter Gill of Saxon

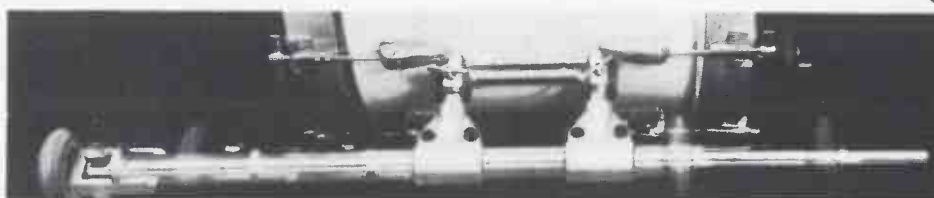


# kits

ed and the tension rods have clips on the end instead. This way the hooks can be easily released from the edges of the rim and you don't have to free them completely from the lugs. This is extremely helpful for changing the heads in the middle of a gig. It only takes about six turns to loosen



The snare stand is attached to the trolley base.



The main frame member of the trolley base can be regulated in order to modify the basic trim of the drum set according to personal requirements.

them enough to slip them off. The only problem I found was that the lugs were too weak for the snare, so they sent me some stronger ones and they intend to use stronger lugs on the snare from now on.

Another nice little extra on this kit is the second hi-hat, which fits onto the Modular System. You can keep this permanently closed and use it when you want to use the two bass drums.

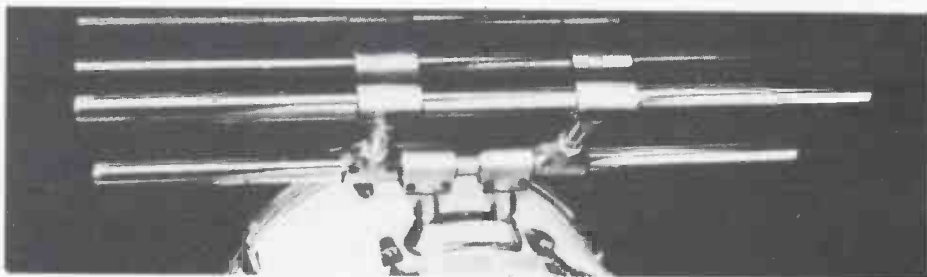
All the shells of the toms are three ply, which is a lot thinner than a lot of kits today. They're very loud and speak very quickly and are obviously very bright, which gives a great sound through the PA.

All toms are fitted with an external damper which fits onto one of the lugs which is very effective and easily removable. The snare too is three ply and has a really excellent, tight sound. The bass drums are both five-ply, to allow for the extra weight

that they have to carry. The sizes of the 56.11 are two 22" bass drums, 10", 11", 12", 13", 14", and 15" toms, the 16" pedal floor tom and an 18" floor tom, and a 14" snare. The only other problem I've had with the kit is the snare mechanism working loose, but HiP are already on the case.

For around £1900 I'd say it's well worth the money. This is a very large kit after all. I see it as a good long-term investment and it's about the most versatile kit in the world.

*Editor's note: You can write to HiPercussion via David Baker, Caldironi Musica, High Percussion Division, Via Perugino, 44, 20093 Cologno Monzese, Milano (Italy). The main UK distributor is Henrits in Wardour Street, (734-7121).*



The Modular System is also fully adjustable.

## ADAM HALL

### NOW HAS EMILAR

### COMPRESSION DRIVERS

Adam Hall B.I. Supplies Ltd  
Unit 3 Carlton Court, Grainger Rd.  
Southend on Sea, Essex. SS2 5BZ.  
☎ (0702) 613292 Telex 995029



Send 30p in stamps for illustrated catalogues

# MUSICAL SOUNDS

## GUITARS

Ibanez Roadster 924 bass	£250
Ibanez RS 80 bass	£140
Ibanez 2700 guitar	£395
Ibanez 2629 semi-acoustic	£225
Yamaha SG 2000 outfit	£445
Yamaha SG 1500 outfit	£350
1967 Gibson ES 175 semi-acoustic	£575
1966 Gibson SG Special	£250
Fender Tele/DiMarzio	£235
1972 Fender Strat/trem	£235
Guild B301 bass	£250
Washburn Falcon guitar	£255
Washburn bass outfit	£275

## AMPS & ELECTRONICS

Peavey bass amp 200w EQ	
Bass cabs 2 x 15 and 1 x 18	
Black Widows.	

## HARTLEY-THOMPSON DETAILS ON REQUEST

Trade in your Mesa Boogie, Burman, Fender, etc, etc, for the latest and greatest. As used by Allan Holdsworth, Duncan McKay and Alan Murphy (Kate Bush Band).

Yamaha Echo 1010	£295
Yamaha Echo 1005	£225
Evans EP 100 Echopet	£150
WEM Copicat	£110
Roland Space Echo RE 101	£295
Melos Echo	£75
MM 16/2 mixer	£295
MM 12/2 mixer	£250
MM AP 360J amp	£195
Shure SM 58 mic	£75

## DRUMS

50 kits to clear.  
All makes: Tama, Gretsch, Ludwig, Premier, Pearl, Maxwin, Sonor.

## SUPER DEAL

Free Tama Imperial Snare drum (£135 list price) with every kit of £450 or more.

## NEW ELECTRIC PIANOS

(£299) save £100 now £199

## HFX EFFECTS BOARD

Instant Funk, Valve Overdrive, Phase Shifter, Chorus Flanger, mains unit. All interlocking and mounted on wooden board, as supplied to Saxon by Musical Sounds.  
Special price £199 complete (RRP £250).

Roland SH 1 Synth	£375
Roland Organ Strings	£395
Boss 6/2 mixer	£125
Boss 6/2 rack mount mixer	£195

**MUSICAL SOUNDS, 274 LONDON ROAD, SHEFFIELD.**

TEL: 0742 582576

DELIVERY ANYWHERE PX, ACCESS, BARCLAYCARD, H.P. ARRANGED. PHONE FOR DETAILS.

**DRUM CITY BRUM**  
**21 Colmore Row**

FOR

**Premier**

AND

**LUDWIG**

**KITS NOW IN STOCK !!**

Also main agents for: — Rogers, Sonor, Tama, Beverly and Staccato.

Large stocks of head accessories and spares for all kits.  
Immediate terms — Exchange — Cash Discounts and Insurance Facilities.

**YARDLEYS (Birmingham) LTD**  
**021-236-7441**



**Stix  
Drum  
Centre**

*The Complete Drum Service*

**WE HAVE BIG STOCKS  
WE HAVE BIG DISCOUNTS  
WE HAVE GENEROUS PART  
EXCHANGE PRICES**

*Cash discounts, Part exchange, Fast  
Finance, Mail Order.  
Barclaycard & Access by phone*

*Completely owned and run by a drummer for  
drummers Stix is today's percussion with good  
old fashioned service.  
Open 6 days a week from 10 to 6 late night  
Mondays till 8.*

**(IT'S COOL TO BE POSITIVE)**

**RING JIM ON (0733) 52357  
57 NEW ROAD, PETERBOROUGH.**

Reviewed by: Gordon Giltrap

# Hand-made to be played – anywhere



## TOM MATES ACOUSTIC

Price: £350 inc. VAT

It may seem strange for me to review a guitar that I've been using onstage for some time. It's even stranger when you realise that this is the only one in existence at the moment. But since Tom is going to make more of this fine instrument, I feel that a review is fully justified.

This guitar was the first steel-strung acoustic that Tom made, nearly five years ago. And considering he was 18 at the time it's quite mind-boggling.

It's based on a guitar made by Keith Johns for Ralph McTell. Keith in turn based his design on a hybrid of the Gibson J200 and a Martin. As you can see from the picture it has that distinctive J200-style waisted body and a Martin-type headstock.

The back and sides are made of mahogany which has been lacquered black. The top is made of Western Red cedar, and there's very attractive mother of pearl inlay around the edge of the body and circling the sound hole.

The machine-heads are Schaller M6s which I have found to be very positive. The guitar stays in tune very well.

The bridge pins and bridge are made of ebony, the latter featuring a compensator saddle which tensions the strings evenly. The neck is also of black ebony and the fret markers are of a snowflake pattern. The frets go over the purfling at the edge of the neck, giving a smooth and fast action.

### IMPECCABLE

The construction is impeccable. If you look inside there's not a trace of glue. And the body is very lightly strutted. People frequently pick it up expecting it to be quite heavy because it looks a substantial instrument. But it's much lighter than it appears. I use light gauge strings on it, because of my aversion to heavy strings.

But I'm not sure how well it would fare with really thick strings fitted for any length of time.

And so to the sound it produces, which of course is what you're mainly interested in.

The tone is very similar to a Gibson. The treble is really quite bright, which is ideal for the music that I'm playing. But it has a very clean sound over the whole range. I suppose there's a trace of Guild in it as well. It's the sort of guitar that is great to play at home, yet as I mentioned earlier I use it a lot on stage, and have done a few TV and radio recordings with it. It records very well.

Since I've had it this guitar hasn't moved at all, which is very rare. Most guitars need some adjustment after that length of time.

Considering how much Gibson acoustics cost, this is very reasonably priced. If you're interested in a fine hand-made guitar give Tom a ring on 01-821 8149.



Gordon picks at the Tom Mates acoustic...



... While Tom looks on.

We set a world record for underwater drumming on Feb. 1st 1980



We set world records for service every day.

OPEN: Mon-Fri till 7.00pm, Sat till 6.00pm, Sun 11.00 till 3.00pm.

DRUMS PHONE MIKE (0252) 44000

Gretsch 4 drum Pearl Fittings	£467	Pearl 7 drum (concert toms)	£493
Gretsch 5 drum broadcaster	£455	Pearl 5 drum	£357
Gretsch 12/13/14/15 concert toms	£239	Pearl 7 drum	£510
Gretsch prog. jazz	£435	Pearl Syncussion	£238
Slingerland 5 drum	£473	Maxwin 5 drum (concert toms)	£199
Slingerland 7 drum concert toms	£662	Maxwin 5 drum	£224
Slingerland 7 drum	£699	JHS Drum Synth	£125
Premier 5 drum	£349	L.P. Congas	£375
20% off Zildjian		L.P. Bongos	£122

GUITARS & AMPS PHONE ALAN (0252) 44000

**ANTORIA SALE**  
OVER £100 OFF R.R.P. OF  
SELECTED ANTORIAS

Westbury Std.	£135	Randall RG 120-410	£427
Westbury Deluxe	£189	Randall RB 60-115	£269
Westbury Bass	£168	Randall RG 120-212	£373
Hagstrom Viking	£199	Randall 4 x 12 Cab	£279
Hofner Bass s/h	£149	Marshall 100w mv top	£272
CMI Flying 'V'	£195	Marshall 50w mv combo	£291
Burns Vibra Slim s/h	£195	Marshall 4 x 12 Cab	£199
		Vox AC 30 combo	£250
		Vox AC 30 + Rev combo	£303

MUCH... MUCH... MORE IN STOCK  
FREER MUSIC *Working for the musician*  
3 CAMP ROAD, FARNBOROUGH, HANTS.  
M3 exit 4, Follow A325 towards Aldershot,  
turn left at Queens Hotel roundabout, 5th turning.



# DRUMS

Premier main agent ■ Ludwig Percussion Centre

Sonor main dealer

Now showing in the Drum Room:

From the U.K. — Premier

From the States — Ludwig

From Germany — Sonor

Plus many more kits and accessories. Pay us a visit or phone Norman Willey.

Part exchanges and credit facilities



Ask about our percussion hire service

**DORMANS**

NORMANS (BURTON-ON-TRENT) LTD.

1 Lichfield Street, Burton-on-Trent, Staffs.  
Telephone Burton (0283) 61528 or 42401.

take JOHN MAYO'S  
word for it....  
picato  
strings  
Feelgood

Available from  
your dealer now.

General Music Strings,  
Treforest, Mid-Glamorgan.

**INSTRUMENT REVIEW**  
**Drums**



**JHS**  
**Pro-Rhythm**  
**Drum Synth**

Price: £139 including VAT

Giving a drummer a drum synth is a bit like giving a baby a calculator. I couldn't find any drummer anywhere that understood the instrument enough to be able to review it. So I'm going to have a try.

Firstly the thing comes with a chrome-plated stand which lets you set the synth up amongst the rest of your drums at any height or angle. The head is a rubber pressure pad which gives your sticks a good bounce and the sort of response you get off of a practise pad. The case looks like a flying saucer with ten knobs sticking out of it (to put it technically) and is constructed of pressed steel and finished very attractively in matt black. The whole unit is powered by a couple of 9 volt batteries which are switched on when you plug in the jack plug.

Now, so far everything's simple. It's when you start looking at the knobs that things get a little harder. Basically they're split up into five sections, so we'll take it section by section. The first section is oscillator one and gives you your basic sound source, so therefore it's a good

Reviewed by: Tony Horkins

**FROM DISCO TO**  
**THE FUNKY TOAD**

place to start your experimentation. The rotary knob sets the frequency you're after (which is effectively the pitch), and also within that section is a 3-way wave-form selector. This has three settings — white noise, square wave and ring modulation.



The JHS 'Flying saucer' drum synth.

Each setting distorts the pitch into various weird forms.

Section two is labelled VCF and is a filter which lets you add to or take away from the sounds you've already managed to achieve. It has a further frequency control, a resonance control to accent the frequency and a 3-way band selector switch for low,

band and high pass filtering of the signal.

Section 3 is the second oscillator which gives you a further two wave forms — LFO or sine. Basically it can be used in its own right as alternative noises, or to further distort the sounds you've managed to get out of oscillator one.

Section 4 is labelled sweep and generates and varies the rise or fall in the sounds you've managed to find in the other knobs. You can route the sweep for either of the two oscillators.

And finally section five, marked VCA, has decay and volume facilities, which speak for themselves really.

So obviously with so many controls a lot of effects can be achieved, not all of them practical but sure to raise a laugh. When it comes down to it it's really the 'disco sound' that will be used the most, and they suggest the following setting to achieve this:

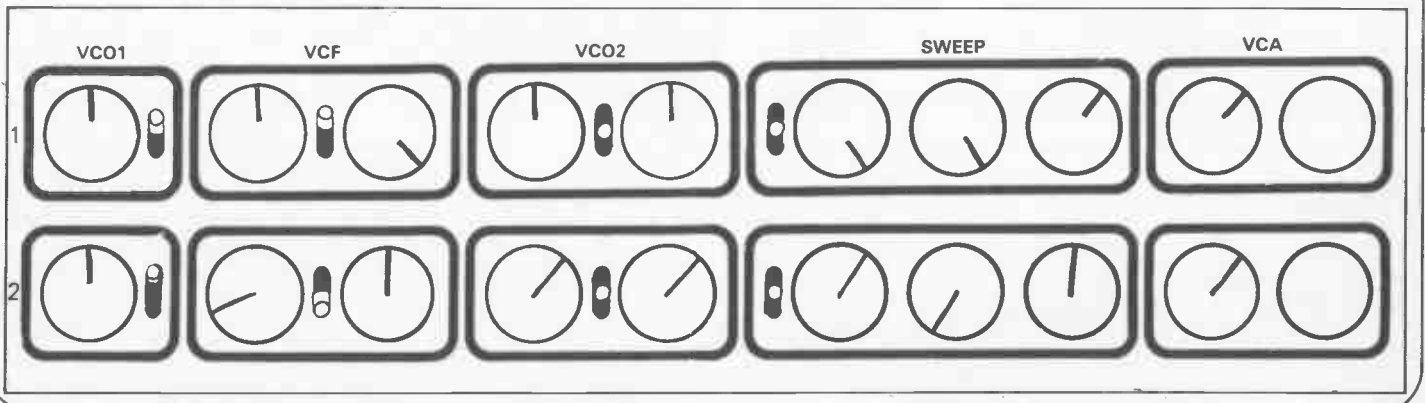
**SEE DIAGRAM 1**

However, while I was experimenting with it I found the setting below to give a clearer disco-type sound.

**SEE DIAGRAM 2**

Other effects that JHS have managed to find so far are printed on a sheet supplied and include 'Helicopter', 'Funky Toad', 'Surf' and the amazing 'Match Of The Day'. I'm not going to spoil it by telling you what that does.

And that leaves the price. £130 is a lot of money, but a lot cheaper than a keyboard synth. As I said before there are a lot of sounds available and you'll have to make your own mind up as to whether you need them within the confines of your group. But for what it does it's good value and well constructed.



# SON SEALS AND GUILD

Son Seals Is The Blues...an electric guitarist with a powerful, slashing style that's matched by the intensity of his vocals.

His music always moves and the 12-bar improvisations he plays sound new every time. He plays nearly non-stop sets.

He's rough on his guitar, but dependability's only one reason why Son has been using a Guild so many years.

There's a neck and fingerboard that make it easier for anybody to play long, hard sets and a body that fits like it grew on you.

Hardware that gives you consistently good intonation and electronics that let you keep your mind on your music.

Everything comes together to deliver a sound that says it all—**GUILD.**

**Guild Guitars (U.K.)**  
Saltmeadows Road, Gateshead NE8 3AJ

In U.S.A. address Guild Guitars,  
225 W. Grand St., Elizabeth NJ 07202

Name \_\_\_\_\_ Age \_\_\_\_\_

Address \_\_\_\_\_

in U.K. send 0.25p  
for catalogue and price list.

in U.S.A.,  
include Zip.



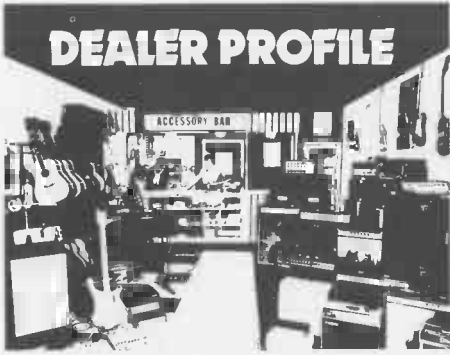
# Guild

HAND-MADE IN U.S.A.

Starfire 4

**DEALER PROFILE**

**MEMPHIS MUSIC**



it was clear that the two lads don't intend to concentrate on just a couple of well-established names. A quick glance around the store revealed Premier, Gretsch and Yamaha kits, Paiste and Zildjian cymbals, Fender acoustics and an odd assortment of electric guitars and amps.

two Arbiter Les Paul copies at £85 each, an attractive Westbury bass guitar and an old blond Fender Tele, with the original Fender tremelo arm, for £250.

**HIGHWAY SHOES**

**VARIED**

Just a Strat's throw from BEAT's offices in Islington is a shop that looks like a cross between an American hamburger joint and the cover of the Beano. It's so new that the owners, Ian Fox and Ian Croft haven't had time to finish painting the phone number of the frontage.

"It's a varied selection," said Ian, "but not as varied as we'd like. We want to stock 50 per cent new and 50 per cent used equipment, but as yet not enough people are coming in to part exchange equipment."

Ian Fox, who plays bass guitar for Highway Shoes, the same Country Rock band that Mr Croft plays in, said: "We are concentrating on guitars, drums and amps, but hope to get into keyboards if we can get the right ones. We also sell and hire PA equipment."

On the amp front the duo are enthusiastic about Carlsbro equipment. Ian Fox has used a bass combo with his band, and there was a Cobra amp in the store for £105.

At this point Ian pointed out the Acoustic Sound System stack at the back of the shop. It consists of two bass bins with 15" Guass units in, two midrange cabs with 10" speakers and two horn sleeves and flares. This will set you back £540.

**COUNTRY**

Memphis Music was started two months ago when Ian and Ian decided that they'd rather reap the rewards and suffer the pressures of the music business themselves than work for someone else. Until then both had worked at Holiday Music in Leytonstone.

"What we are trying to do is make a Rock'n'Roll music shop and not a general one," said Ian (Croft this time). "And since we are Country style musicians ourselves we'd like to get into that a little more, maybe get some pedal steel guitars in. We know what it's like to try and get gear when you're playing Country. A lot of musicians get embarrassed about going into a shop. They get the sly giggles behind the hand."

They looked around and saw that there were plenty of musicians in Islington, but nobody to cater for their needs locally.

**EFFICIENT**

**ASTONISHED**

"We were astonished just how many drummers there are in the area," said Ian Croft, a drummer himself. "And if there are that many drummers there must be twice that many guitarists and bassists."

"It's a very efficient and very powerful system. You could fill anything up to the size of the Rainbow with that lot," he said. He also drew my attention to an Ibanez Roadster guitar which Memphis Music are selling for £160. It looks like a maple neck Strat.

Be assured that you won't get any giggles from Ian or Ian — whether you're a Country player or not.

On the day BEAT visited Memphis Music the shop was still in a bit of a shambles, but

"If you're in the market for a Strat the Ibanez is well worth checking out beforehand. It's an excellent guitar."

Other guitars in stock at the time were

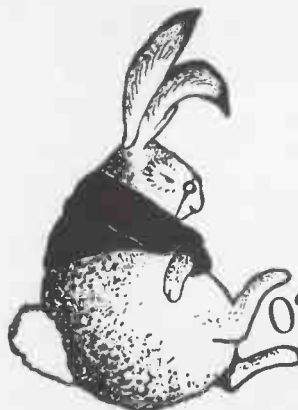
*Memphis Music is at 41 Essex Road, London, N1. Tel: 01-359 8714.*



*Mr Croft displays impeccable taste in reading material, while Mr Fox watches the birdie.*



*What no number? The missing digits are 8714.*



## COLOUR VIDEO FROM £40\*

Double the impact of your demo. Add Video to your 16 track session here, live, on location or in our studio for £40 (tape & VAT extra). That's for professional U-Matic format with Stereo sound. Shot on our own Sony and Hitachi VCR with all the quality and production experience Spaceward's famous for.

0223 64263

PHONE GARY ANYTIME FOR DETAILS  
P.S. 16 track day is still only £10 + VAT per hour all in.

Spaceward. 19 Victoria St, Cambridge.

## Octopus Studio



**Stowupland Suffolk**

Tel: Stowmarket (04492) 76842

**1in. 8 track. £70 per 14hr. day**

Soundcraft, Revox, TEAC, Shure, AKG,  
Tannoy, Neumann etc.

Free use of Ludwig kit, Polymoog keyboard, Guitars,  
Basses & Amps etc.

We also have a Studio Photographer and Artist for  
Album covers, Posters and other promotional prods.,  
and a full Recording and Pressing Service is available.  
(e.g. of price: 1000 singles — £386 + VAT)

Distribution can be arranged.

Large Studio area, Drum Booth, Good Results, plus  
Free Tea & Coffee, also Hot & Cold meals available.

VAT & Tape not included in price.



A superb new 24-track studio has now  
opened in North Wales.

MCI 24-8-2-track tape machines with Dolby;  
Cadac console; Tannoy Buckingham monitors;  
H/H Mos-Fet amps; Eventide, Lexicon; UREI;  
Audio and Design; Rebis and Orban auxiliaries;  
EMT plate; Kawai Grand Piano; Hammond  
organ; ARP synthesiser; Rogers drums. Full air  
conditioning. Room for 60 musicians. Spacious  
control room

£30 per hour, discount for block bookings and  
night working.

Accommodation easily arranged.

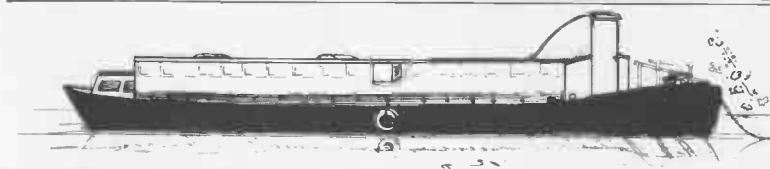
**CALL US!**

**SAIN, Penygroes,  
Caernarfon, Gwynedd.**

**Tel: Penygroes (028 681) 732**



## THE ONLY RECORDING STUDIO IN LONDON THAT RUNS ON WATER



Blomfield Road  
Little Venice  
London W9  
Studio 01 289 6204

The  
Barge

Contact Barbie for bookings and enquiries.



# THE BARGE

This month I'd like to talk about one of the more unusual 16 track studios in London. But before I start, if there's anyone reading who suffers from hydrophobia or gets sea-sick easily then I'd advise you to skip this article and go and read 'Playboy' or something until I finish.

## VIRGIN

This month's profile is on The Barge, one of Virgin Records' many studios. It is in the middle of Little Venice on a canal just round the corner from Westbourne Park tube station on Blomfield Road (phone 289-6204). Tony Horkins, the man responsible for what you are holding in your hands (or not) and I, both agree that the best way to write a studio profile is by doing a session in the particular studio, that way you know how the studio operates first hand. This session was the brain-child of my partner Richard Jobson and Pete Johnson (of Johnson and Johnson clothes shop). It was a demo session but the hope was that a possible master recording suitable for releasing a single might transpire. As it turned out it didn't, but we had a good laugh anyway. Richard was supposed to be playing guitar, Pete keyboards, Budgie Crow, one of Richard's friends, played drums and I was supposed to play bass.

## WATER

We didn't take very much equipment onto The Barge so we had no problem getting it aboard but anyone who tries to take a complete backline on board will have to be very careful, because if anything fell it wouldn't just run the risk of getting scratched or dented it might be lost forever in fifteen feet of muddy water. This particular aspect is worrying, but if you take care when putting your equipment on board then it is really quite a trivial problem.

The studio is not overtly large

inside, but then again I've been in 16 track studios which are a lot smaller, the main recording area is about 12 feet by 16 feet, though some of this is taken up by the studio's Bechstein Grand Piano.

There is a small perspex and glass walled room outside the main studio itself, which could house a couple of speaker cabinets or a 4 or 5 drum kit and a couple of cymbals. We used this room for the drums. The control room is a good overall size and can seat 6 or 7 people quite comfortably. Apart from being a touch on the dirty side I found the studio very conducive to a good working atmosphere.

## JINGLES

The studio was started about 3 years ago by a guy called Tom Newman but it was soon taken over and used primarily to make advertising jingles and radio commercials, and it was completely re-designed to fit that purpose. Virgin Records stepped in and took over in July 1979, the emphasis was then shifted from being exclusively an advertising jingle studio, to a wider based all-purpose recording studio, but still retained all the other jingle making facilities.

## EQUIPPED

The Barge is well equipped and the basic sound in the control room is of a good overall quality. The mixing desk is a custom built Rebis 24 into 16 and is, in fact, one of the only two in existence. The master tape machines are Ampex 8 and 16 track, 1" and 2" tape respectively and Ampex ¼" stereo mastering the Limiters/Compressors are A & D (F750 & X/RS). There is an Eventide H910 harmoniser, Rebisparametric EQ (RA401) and Master Room C2 and C3 column echo units.

Microphones are AKG C451 and 224 and Neumann KM76 and 84. Presumably, the Technics SL1800 turntable is used to transfer sound effects



from record to cartridge for advertisements.

There is a small studio to the back of The Barge but I am sorry to say, that due to lack of time, I didn't have the opportunity to have a look and listen. Even so I can still give you a basic equipment run down. There is an Alic desk (16 into 8) a Brenell 8 track recorder, Ampex ¼" stereo mastering, Rebis RA301 limiter/compressor and ITC three stack cartridge machine, and a Thorens turntable. The mics in studio 2 are the same as studio 1.

## HIGH

Prices are £35.00 per hour in studio 1 and £28.00 per hour in studio 2. I personally feel that these prices are a bit high and

can't really think of any particular way in which the management can justify them. Then again it would seem that in its capacity as an advertising jingle studio the clientele for this particular type of recording can afford these prices anyway.

## PROFESSIONAL

The Barge is a good 16 track studio and could be used by a professional recording band for recording their backing tracks and then taking the 2" tape into a 24 track studio to overdub and mix. As far as recording demo's is concerned, I suspect the high prices will scare off a few prospective clients. Nevertheless, a recording studio on a barge is enough of a novelty to merit at least an inquisitive visit.



The Barge in all its watery splendour.

# Russell Webb of The Skids goes sailing



MUSIC **ONE** CENTRE

### 16 TRACK STUDIO

PROFESSIONAL 2" TAPE MACHINE,  
EXCELLENT 24 INPUT MIDAS DESK  
(SWEEP EQ.)

STEREO ECHO, ADT, LOOP ECHOES,  
GRAPHIC,

FLANGER, COMPRESSORS,  
TANNOYS, QUADS,

NEUMANN, AKG, BEYER, CALREC  
MICS, TV LOUNGE.

Drums, Amps, piano, string synth, free to use.

2" tape, Wurlitzer Piano, ARP synths  
and musicians available for hire.

Many, many singles and LPs released  
to our credit. Used by major  
Publishing and Record companies.

## 16 track; £13.00 per hour

ALL NIGHT SPECIAL (9hrs) £100 (inc tape + VAT)

01-534 5472 (studio) 24 hours for  
any details concerning recording.

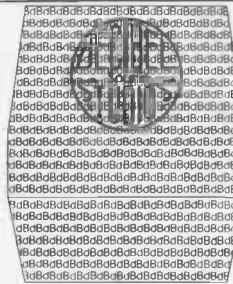
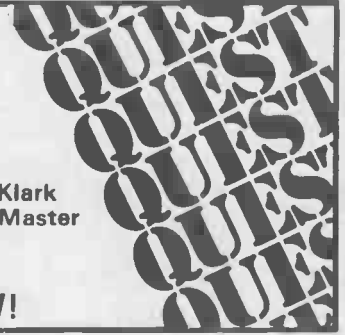
## YES - WE'VE GONE 16 TRACK

- Ampex MM1100
- Soundcraft Desk
- Effects Galore!

Eventide Harmoniser + D.D.L. Klark  
Teknik Graphics. Scamp Rack. Master  
Room - and more!

From £14 p.h. or £100 per day.

Phone Luton 414297 NOW!



*For that very  
special Sound*

DECIBEL STUDIOS  
19 STAMFORD HILL LONDON N16 5TU ENGLAND  
STUDIO  
01-802 7868

HEAD OFFICE AND BOOKINGS  
01-864 9692

## 16 TRACK AND 24 TRACK STUDIOS



50 Bancroft, Hitchin, Hertfordshire. Tel- Hitchin 35494

## 24 TRACK AIR CONDITIONED STUDIO

From £29.75 per hour

Accommodates up to approx. 30 musicians

Automated Soundcraft 111B 32 x 24 desk

Allison Research Computer

Studer tape machines

Dolby noise reduction throughout

Eastlake Monitoring

H.H. Mos-Fet amps

Neumann; A.K.G.; Sennheiser;

Shure; Calrec mikes

Programming Technologies "Ecoplate"

Digital Delay, Harmoniser,

Flanger/Doubler, Noise gates,

Compressor Limiters

Yamaha Grand Piano

Wurlitzer Electric Piano

C.S. 10 Synthesiser all free

Other instruments available for hire

Accommodation by arrangement

(VAT & Tape not included)

TELEPHONE HITCHIN (0462) 35494

ASK FOR DAVE or BUD

# GUITARS

WESTERN  
FOLK  
CLASSICAL  
SEMI ACOUSTIC  
ELECTRIC &  
BASS MODELS

+  
AMPS & ACCESSORIES

*Columbus Kimbara satellite  
Hagstrom Kent Lorenzo*

Write now for illustrated details.

**FCNmusic**

MORLEY ROAD TONBRIDGE KENT

**FCN**  
music

Name \_\_\_\_\_

Address \_\_\_\_\_

Ref: **B.L.**

# MUSIC MART

To have your company listed, contact Dan Kruyer, 01-359 5378

## AMP & GUITAR SHOPS

CASSMUSIC LIMITED, 29<sup>th</sup> South Street, Eastbourne, Sussex. BN21 4UP (0323) 37273

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

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

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

J.S.G. MUSICAL, 106b, Main Street, Bingley, West Yorks 0976 68843

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

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

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

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

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

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

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

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

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

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

## CUSTOM-BUILT SOUND EQUIPMENT

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

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

## DISC CUTTING & MASTERING

COUNTY RECORDING SERVICES, London Road, Binfield, Bracknell, Berks. Tel: (0344) 54935

MIDLAND SOUND RECORDINGS, Meeting House Lane, Balsall Common, Coventry. (0676) 32468

## TAPE TO DISC SERVICE

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

## CASSETTE DUPLICATING

The Cottage Sound Studio, Forres, Morayshire, Scotland.

## DISCO SERVICES

D.J. ELECTRONICS (HACKNEY) LTD, 83 Queens Road, Southend-on-Sea, Essex, SS1 1PY. (0702) 353033/4/5

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

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

ROGER SQUIRE'S DISCO CENTRES LONDON

176 Junction Road, N19. 01-272 7474

BRISTOL

125 Church Road, Redfield.

0272 550550

MANCHESTER

251 Deansgate, 3

061-831 7676

## EQUIPMENT HIRE SERVICES

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

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

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

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

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

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

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

## P.A. SYSTEMS

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

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

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

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

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

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

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

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

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

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

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

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

## PERCUSSION INSTRUMENTS

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

## EQUIPMENT REPAIR SERVICES

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

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

## AMPLIFICATION

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

## ORGANS & AMPS

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

STEVE JACKSON, Roundhouse Music, 72-73 Chalk Farm Road, London N.1. 01-267 5641/2. Evenings 01-340 8106.

## SPEAKERS

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

## GUITAR SERVICES

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

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

GRIMSHAW GUITARS, 12a Vickers Road, London NW5

Tel: 01-485 8362

## INSURANCE

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

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

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

## LIGHTING EQUIPMENT FACILITIES

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

CEREBRUM LIGHTING (Sales & Hire), LTD 168 Chiltern Drive, Berrylands, Surbiton, Surrey KT5 8LS. 01-390 0061

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

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

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

## MAIN AGENTS FOR

### ALTEC & UNIVERSITY SOUND

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

## MANUFACTURERS

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

## AMPLIFICATION

AFLYN MUSIC, 71 Windmill Road, Luton, Beds. 0582 414297/36960

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 414297/36960

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

## CUSTOM-BUILT PERCUSSION & FITTING

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

## P/A EQUIPMENT

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

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

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

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

## SYNTHESISERS

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

## MUSICAL INSTRUMENT SHOPS

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

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

ASSEMBLY MUSIC, Alfred Street, Bath (0225) 63508

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

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

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

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

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

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

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

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

# EQUIPMENT PRICE GUIDE

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

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

## GUITARS

### BALDWIN

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

### BOOSEY & HAWKES

<b>DI GIROGIO (BRAZIL)</b>	
No 16 Signorina	POA
No 18 Estante	POA
No 28 Classico	POA
No 36 Bel Som	POA
No 30 Amazon	POA
<b>TAKEHARU</b>	
GT85 full size	POA
GT120 full size	POA
GT180 full size	POA
WT100 jumbo	POA
WT200 jumbo	POA
WT100-12 jumbo	POA
<b>VEGA</b>	
V244	POA
V445	POA
V445-12 str.	POA
V446	POA
V646.S	POA
V645 case	POA
2052M case	POA
<b>VITTORO</b>	
570 Small size Classic	POA
575 Full size Classic	POA
<b>ANGELICA</b>	
2852 Folk guitar	POA
2853 Jumbo guitar	POA
2854 Class guitar	POA
2855 Small size Classic guitar	POA
<b>ANGELICA</b>	
<b>MANDOLIN</b>	
584 Flat-back Model	POA

### BRODR JORGENSEN

<b>KRAMER</b>	
K45B	431.17
K45BC	488.90
K2000	466.74
K2000C	524.45
K3000	400.01
K3000C	457.77
K4001	342.22
K4001C	399.99
K5000	443.56
K5000C	501.33
KGC	60.45
KBC	61.98
All prices and specifications are subject to alteration without notice. Left handed models are available at an additional cost of 10%. Bass guitars available in fretless models at an additional cost of 3%.	
<b>Fletpop Guitars</b>	
W/D15	64.81
W/F15	55.55
W/D25	109.25
W/D25/12	115.74
<b>Solid Top Guitars</b>	
W/D-29S	134.26
W/D-27S	148.15
W/D-28S	226.85
W/D-30S	254.63
W/D-30S-12	267.59
W/D-50S	328.70
<b>Solid Wood Series</b>	
W/D15	189.81
W/PSD	208.33
W/PS-12	217.59
W/PS-CD	236.11
<b>Wing Series Electric Guitars</b>	
WHGBL	222.22
WHGBR	222.22
WHTS	222.22
WFR	262.23
WFR	262.23
WFR	262.23
WFB	131.16
WSB 30R	313.00
WSB 30M	334.00
WSB 401	213.00
WSB 402	274.00
<b>5-String Banjos</b>	
W/B-10	69.44
W/B-12	115.74
W/B-16	328.70
<b>Mandoline</b>	
W/M-2	82.41
W/M-3S	189.81
W/M-4S	361.11
W/M-5S	379.63
<b>Guitar Cases</b>	
WGC 62	37.04
WGC 64	41.66
WGC 72	34.00
WGC 74	41.00
WGC 82	40.00
WMC 90	26.00
<b>Options</b>	
Transducer Pickup	
Installed	54.25
Left-Handed Models additional 15%.	
<b>CBS/ARBITER (EC VAT)</b>	
<b>FENDER SOLID BODY ELECTRIC GUITARS</b>	
11-0100 Jazzmaster	POA
Sunburst Only	433.97
<b>TELECASTER GUITARS</b>	
11-1300 Telecaster Standard R/N	311.71
11-1302 Telecaster M/N	336.71
11-1320 Telecaster LH R/N	337.39
11-1322 Telecaster LH M/N	358.41

11-0700 Telecaster Customer R/N	336.71
11-0702 Telecaster Custom M/N	358.36
11-0720 Telecaster Custom LH R/N	377.41
11-0722 Telecaster Custom LH M/N	392.75
11-0800 Telecaster Deluxe M/N	395.56
11-0820 Telecaster DLuxe LHM/N	439.77
All Telecaster models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
<b>TELECASTER GUITARS (WITH CASES)</b>	
New Custom Colours	10 - 0 7 0 0 - 5 2 3 - 4
Telecaster Custom with case Antigua	400.37
10 - 0 7 0 0 - 5 2 4 - 3	
Telecaster Custom with case Plum	400.37
10 - 0 7 0 2 - 5 2 3 - 7	
Telecaster Custom with case M/N	425.51
Antigua	425.51
10 - 0 7 0 2 - 5 2 4 - 8	
Telecaster Custom with case M/N Plum	425.51
10 - 1 3 0 0 - 5 2 3 - 0	
Telecaster Antigua with case	375.13
10 - 1 3 0 0 - 5 2 4 - 9	
Telecaster Plum with case	375.13
10 - 1 3 0 2 - 5 2 3 - 2	
Telecaster M/N	400.37
Antigua with case	400.37
10 - 1 3 0 2 - 5 2 4 - 1	
Telecaster M/N Plum with case	400.37
<b>STRATOCASTER GUITARS</b>	
10-0900 Stratocaster WT R/N	374.17
11-0902 Stratocaster WT M/N	405.05
11-0904 Stratocaster L/R/N	337.51
11-0906 Stratocaster L/T M/N	366.47
11-0920 Stratocaster WT LH R/N	411.29
11-0922 Stratocaster WT LH M/N	436.14
11-0924 Stratocaster LT LH R/N	381.70
11-0926 Stratocaster LT LH M/N	404.88
All Stratocaster models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
<b>STRATOCASTER GUITARS (WITH CASES)</b>	
New Custom Colours	10 - 0 9 0 0 - 5 2 3 - 3
Stratocaster WT R/N with case Antigua	439.72
10 - 0 9 0 0 - 5 2 4 - 2	
Stratocaster WT R/N with case Plum	439.72
10 - 0 9 0 2 - 5 2 3 - 6	
Stratocaster WT M/N with case Antigua	464.84
10 - 0 9 0 2 - 5 2 4 - 5	
Stratocaster WT M/N with case Plum	464.84
10 - 0 9 0 4 - 5 2 3 - 9	
Stratocaster L/T Antigua with Case	407.39
10 - 0 9 0 4 - 5 2 4 - 8	
Stratocaster L/T Plum with Case	407.39
10 - 0 9 0 6 - 5 2 3 - 1	
Stratocaster L/T M/N Antigua	432.88
10 - 0 9 0 6 - 5 2 4 - 0	
Stratocaster L/T M/N Plum	432.88

<b>BRONCO GUITARS</b>	
11-4000 Bronco R/N	198.38
<b>MUSICMASTER GUITARS</b>	
11-4500 Musicmaster R/N	179.69
Bronco and Musicmaster models available in White (505) and Black (506) only.	
<b>MUSTANG GUITARS</b>	
11-4900 Mustang R/N	246.53
11-4902 Mustang M/N	271.28
11-4920 Mustang LH R/N	258.97
11-4922 Mustang LH M/N	290.07
All Mustang models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
<b>TELECASTER THIN LINE</b>	
12-3000 Telecaster Thinline M/N	389.25
12-3020 Telecaster Thinline LH M/N	401.45
All Telecaster Thinline models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
<b>FENDER 'F' SERIES CLASSIC GUITARS</b>	
94-6000-00-0 FC-10	
3/4 Classic Guitar	48.58
94-6100-00-4 FC-10	
Classic Guitar	58.43
94-6200-00-9 FC-20	
Classic Guitar	80.18
94-6300-00-3 FC-30	
Classic Guitar	101.71
94-6400-00-8 FC-40	
Classic Guitar	109.58
<b>FENDER 'F' SERIES FLAT TOP ACOUSTIC GUITARS</b>	
94-8000-00-7 F-15	
Steel Strung Acoustic Guitar	63.13
94-8100-00-1 F-25	
Steel Strung Acoustic Guitar	86.10
94-8200-00-6 F-35	
Steel Strung Acoustic Guitar	93.72
94-8300-00-0 F-45	
Steel Strung Acoustic Guitar	92.81
94-8400-00-5 F-55	
Steel Strung Acoustic Guitar	115.94
94-8500-00-0 F-65	
Steel Strung Acoustic Guitar	119.30
94-8600-00-4 F-75	
Steel Strung Acoustic Guitar	159.57
94-8700-00-9 F-85	
Steel Strung Acoustic Guitar	178.36
94-8800-00-3 F-95	
Steel Strung Acoustic Guitar	232.61
94-8900-00-8 F80 12	
Steel Strung Acoustic Guitar	177.37
94-9000-00-0 F-115	
Steel Strung Acoustic Guitar	406.69
<b>FENDER 'F' SERIES GUITAR CASES</b>	
91-9460-00-3 F Series Guitar Case - Classic	38.13
91-9461-00-0 F Series Guitar Case - Jumbo	41.54
<b>FENDER 'F' SERIES LEO BANJO (Inc. Case)</b>	
94-9200-00-0 Fender Leo Banjo Bluegrass	238.67
<b>FENDER PEDAL &amp; STEEL GUITARS</b>	
14-0200-500-9 Pedal 1000 Steel Guitar	1188.00
Sunburst	

14-0400-500-8 Pedal 400 Steel Guitar	656.00
14-0820-510-6 Fender D6 Steel Guitar Blonde	250.00
14-1220-501-2 Champ Steel Guitar Blonde	115.00
14-2000-506-1 Student Single Pedal Guitar	393.50
14-2100-506-6 Artist Single Ten Black	660.30
14-2100-514-6 Artist Single Ten Mahogany	660.30
14-3820-506-2 Dual Six Guitar Black W/Case	303.50
14-3920-506-8 DeLuxe Six Guitar W/Case White	271.00
14-3920-506-7 DeLuxe Six Guitar W/Case Black	271.00
14-4220-506-0 Champ Steel Guitar White W/Case	172.00
14-4220-506-9 Champ Guitar Black W/Case	172.00
14-9996-500-3 Pedal 800 Steel Guitar Sunburst	902.00
<b>FENDER SOLID BODY BASS GUITARS</b>	
<b>PRECISION BASSES</b>	
18-0100 Fender Precision Bass R/N	325.61
18-0102 Fender Precision Bass M/N	347.42
18-0104 Fender Precision Bass Narrow R/N	337.00
18-0106 Fender Precision Bass Narrow Maple Neck	358.52
18-0108 Fender Fretless Precision Bass R/N	327.78
18-0110 Fender Fretless Precision Bass M/N	349.08
18-0120 Fender Precision Bass LH R/N	347.47
18-0122 Fender Precision Bass LH M/N	372.29
18-0128 Fender Fretless Precision Bass LH R/N	315.50
18-0129 Fretless Precision Bass LH M/N	355.09
All Precision Bass models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
<b>PRECISION BASSES (WITH CASES)</b>	
New Custom Colours	19 - 0 1 0 0 - 5 2 3 - 1
Precision Bass R/N with Case Antigua	401.23
19 - 0 1 0 0 - 5 2 4 - 0	
Precision Bass R/N with Case Plum	401.23
19 - 0 1 0 2 - 5 2 3 - 4	
Precision Bass M/N with Case Antigua	426.25
19 - 0 1 0 2 - 5 2 4 - 3	
Precision Bass M/N with Case Plum	426.25
<b>JAZZ BASSES</b>	
18-0200 Fender Jazz Bass R/N	383.87
18-0202 Fender Jazz Bass M/N	408.72
18-0220 Fender Jazz Bass LH R/N	398.30
18-0222 Fender Jazz Bass LH M/N	439.90
All Jazz Bass models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	

<b>JAZZ BASSES (with cases)</b>	
New Custom Colours	19-0200-523-6
Jazz Bass R/N with Case Antigua	461.45
19-0200-524-5	
Jazz Bass R/N with Case Plum	461.45
19-0202-523-9	
Jazz Bass M/N with Case Antigua	486.54
19-0202-524-8	
Jazz Bass M/N with Case Plum	486.54
<b>TELECASTER BASSES</b>	
18-0300 Fender Tele Bass M/N	324.20
18-0320 Fender Tele Bass LH M/N	330.40
All Telecaster Bass models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
<b>MUSTANG BASSES</b>	
Mustang Bass R/N	259.03
18-0402 Fender Mustang Bass M/N	280.72
18-0420 Fender Mustang Bass LH R/N	265.52
18-0422 Fender Mustang Bass LH M/N	301.72
All Mustang Bass Models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
<b>MUSICMASTER BASSES</b>	
18-0700 Fender Musicmaster Bass R/N	139.13
18-0720 Fender Musicmaster Bass LH R/N	151.74
All Musicmaster Bass models are available in White (505) and Black (506) only.	
<b>CLEARSTONE</b>	
<b>EMI ELECTRIC</b>	
LS230	111.67
LP200 GCN	162.17
SG Standard	164.54
SG Special	164.54
SG Custom	194.86
1944 Twin Neck & Case 12/6	304.56
1954 Twin Neck & Case 6/4	304.56
175DC	164.54
ES Custom	177.55
HR 500	218.81
PB Custom Bass	175.81
PB14 Bass	92.67
JB Custom Bass	186.22
JB 200B Bass	179.36
JB 24 Bass Left Handed	116.08
RK24 Bass	194.86
EB Custom Bass	173.21
<b>ACOUSTIC</b>	
Mountain G120	58.72
Mountain G150	64.04
Mountain G200	74.07
Mountain V200B Jumbo	68.80
Mountain M1200B Jumbo	106.54
Mountain Junior Classic	27.36
Mountain Concert Classic	29.77
Mountain Junior Western	34.81
Mountain H100 Western	41.78
Mountain Hashimoto W 350	164.31
Mountain W120	53.12
Mountain Jumbo	63.31
Mountain W120/12 Jumbo	72.87

Mountain	W150	17/A	31.50
Jumbo	73.42	99/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	55/O 12-string	
Mountain	R500D	Western	61.75
Jumbo	230.53	67/Z	32.25
		68/C	41.50
		196/P 6-string, White	61.60
		191/A 6-string, Black	58.50
		197/S 12-string, Black	66.25

### J. T. COPPOCK

<b>ANTORIA ELECTRICS</b>			
2651 CW	337.00	<b>KAPOK &amp; KENT</b>	
2655 ZB	266.00	Kapok	
2375 N	229.00	187/N Full-size	16.99
2375 WH	228.00	188/O Junior	13.75
2656 ZB	275.00	189/T Mini	11.25
2451 NT	270.00	Classical	
2333	286.00	60/E Nylon Strung	15.95
2405 CW	296.00	61/H Nylon Strung	15.95
		62/K Steel Strung	15.95
		38/N	33.25

<b>CIMAR ELECTRICS</b>			
1940 ASH	135.00	<b>KENT</b>	
1950	133.00	Western Jumbo	
1951	144.00	39/Q	46.50
1954	162.00	40/U	48.95
1963 BK	162.00	41/X	46.25
2085 ABR Astra	199.00	<b>SATELLITE</b>	
2085 AM Astra	199.00	65/T 6-string,	
2083 BS Astra	169.00	Sunburst	42.50
2080 BK Astra	139.00	66/W Bass, Sunburst	44.65
2080 BS Astra	129.00	168/G 6-string, Black	42.50
2065 BS	129.00	169/J Bass, Black	44.65
2067 BS	121.00	95/I 6-string, Black	66.95
2076 IV & ABR	127.00	96/L 6-string,	
2075 BK	119.00	Sunburst	66.95
2051 CS	133.00	75/Y 6-string, Black,	
2090 BK & BS	120.00	M.M.	88.50

<b>TAMA WESTERN</b>			
TK50	230.00	76/B 6-string,	
TW07	245.00	Sunburst, M.M.	88.50
TG80	260.00	97/O 6-string,	
TW09	299.00	Sunburst	66.95
TW10	340.00	94/F Bass, Natural	78.95
TG120	360.00	<b>SATELLITE &amp;</b>	
TG120/12	388.00	<b>COLUMBUS</b>	
		98/R Bass, Sunburst	78.95
		11/16-string, Sunburst	118.00
		12/L 6-string, Ivory	
		White	118.00

<b>ANTORIA WESTERN</b>			
698BK	188.00	<b>COLUMBUS</b>	
689	175.00	6-string	
684/G	149.00	13/O White	112.00
693 CW	175.00	14/R Black	112.00
699 FH	189.00	15/U Sunburst	112.00
		71/M White, I/h	128.00
		72/P Black, I/h	128.00
		73/S Sunburst, I/h	128.00
		28/I Walnut	110.00
		156/V Sunburst	182.00
		157/Y White Ash	180.00

<b>CIMAR ACOUSTIC</b>			
336 WH	111.00	10/F Sunburst	105.00
C300	95.00	195/M Natural	112.00
C30 AM	98.00	56/R Sunburst	112.00
C300 CW	99.00	<b>HAGSTROM</b>	
C302	105.00	Swede	
C302 AM	111.00	110/J Natural	360.00
435	93.00	112/P Cherry	360.00
435-12	99.00	136/L White	360.00
D380 RB	92.00	111/M Black	360.00
D382 RB	99.00	144/K Left-Hand	395.00
D390 BK	99.00	S-Swede	

<b>CIMAR CLASSICAL</b>			
396	97.00	152/J Mahogany,	
361	77.00	cherry	525.00
362	82.00	151/G Mahogany,	
		Natural	525.00
		153/M Mahogany, G.	
		Sunburst	525.00
		155/S Maple, Wine	525.00
		134/F Maple, T.	
		Brown	525.00
		135/L Maple, White	525.00
		147/T Left-Hand	575.00

<b>ANTORIA CLASSICAL</b>			
2812	140.00	Viking	
2811	127.00	118/H Sunburst	340.00
		154/P G. Sunburst	340.00
		120/O White	340.00
		131/W Bubinga	340.00
		119/K Cherry	340.00
		149/Z Left-Hand	374.00
		Jimmy O-hole	
		127/J Cherry	350.00
		123/X Sunburst	350.00
		128/M G. Sunburst	350.00
		129/P White	350.00
		117/E Natural	350.00
		Jimmy F-hole	
		184/E Cherry	425.00
		125/D Sunburst	425.00
		185/HG. Sunburst	425.00
		190/X White	425.00
		124/A Natural	425.00
		Scandi	
		113/S Natural	P.O.A.
		114/V Sunburst	P.O.A.
		121/R Cherry	P.O.A.
		145/N Left-Hand	P.O.A.
		Scanbass	
		116/B Natural	P.O.A.
		126/G Cherry	P.O.A.
		115/Y Sunburst	P.O.A.
		122/U White	P.O.A.
		146/Q Left-Hand	P.O.A.

<b>TAMA CLASSICAL</b>			
TC8	255.00		
TC10	299.00		

### FLETCHER, COPPOCK & NEWMAN

<b>KIMBARA</b>			
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/I Requinto	47.95		

<b>Maestro Classical</b>			
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		

<b>Western Jumbo</b>			
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		

<b>LORENZO</b>			
58/X Maestro Western	133.95		
Jumbo	29.95		
16/X Student Classical	27.75		
27/F Classical			

<b>LORENZO</b>			
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—bj; monitor—mt.

Fretless Scanbass	9290	185.40
137/O Natural	9291	185.40
138/R Cherry	9295	196.10
150/D Sunburst	9294	193.40
148/W White	GR 30	139.00
142/E Western 6-string	9800 C	117.70
P.O.A.	9800	117.70
143—H Western 12-string	9810 C	131.90
P.O.A.	9810	131.90
130/T Patch 2000	9260	125.70
P.O.A.	9264/12	135.50
<b>Guitar Cases</b>	960	124.80
375/K Classical, Felt	9270	159.50
Lined	9280	242.40
396/X Jumbo, Felt	9271	172.90
Lined	9274/12	189.80
453/Y Classical Plush	9275/12	213.00
Lined	***9300	73.90
454/B Jumbo, Plush	***9304	83.80
Lined		
323/F Classical, Plush		
Lined		
393/O Folk, Plush		
Lined		
324/I Jumbo, Plush		
Lined		
344/S 12-string, Plush		
Lined		
339/C 6-string, Fibre.	14.70	
421/D	29.95	
422/G	29.95	
423/J Bass	31.95	
452/V Bass	31.95	
Hagstrom		
401/T Swede	45.95	
403/Z 'Jimmy'	53.95	
404/C 'Viking'	52.50	

### GIGSVILLE

<b>ARIA CLASSIC GUITARS</b>			
A 560	258.80		
A 558	209.50		
A 557	171.00		
A 558	146.20		
A 556	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 581	125.70		
A 548	49.50		
CG 7000 Case	29.90		

<b>ARIA "PRO II" FLAT TOP GUITARS</b>			
*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		

<b>ARIA FLAT TOP GUITARS</b>			
9250	178.50		
9254/12	187.70		
9230	130.70		
9234/12	145.30		
9210	116.00		
9214/12	124.00		
9450	139.00		
9454/12	147.90		
9400	88.90		
*9400 T	123.00		

<b>**Not illustrated. Solid Spruce Top. Mahogany Back &amp; Sides. Rosewood Finger Board.</b>			
<b>**As 9400 plus built-in Transducer and Volume Control.</b>			
9404/12	98.00		
9430	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		

SB 1000	361.00	CE 1002	42.80
SB 900	324.00	CE 1112	29.90
SB 700	248.70	CE 3022	26.50
SB 600	184.50	CE 3040	29.90
JJ 6 Designed by John Joyce	189.90	CE 1500 B	41.90
JJ 12 Designed by John Joyce	205.90	CE 6100	41.90
9300	73.90	CE 1200	29.90
9304	83.80	CE 6302	38.30
9210	116.00	CE 6202	38.30
9214	124.80	CE 8402	35.70
9450	139.00	<b>ARIA BANJOS &amp; MANDOLINES</b>	
9454	147.90	<b>BANJOS</b>	
9271	172.90	BC 11	39.20
9274	189.90	B 900	672.00
A W 30 PB Used by Paul Brett	229.90	B 800	529.40
AW 30/12 PB Used by Paul Brett	247.80	B 700	395.70
CE 1200	29.90	B 100F	255.00
CE 1500	39.90	B 600	319.90
CE 1500 B	41.90	B 80 M	119.50
CE 2002	33.90	<b>MANDOLINES</b>	
CE 2012	29.90	PM 750	269.20
CE 3052	33.00	PM 800	319.90
CE 6100	41.90	Pr 80	368.90
CE 6202	38.30	CASE	
CE 6302	38.30	CM 20	33.00
CW 300	29.90	M 900	319.90
CW 3004	31.20	M 800	279.90
CW 3520	32.10	M 700	236.20
CW 3524	31.20	M 300	126.20
CE 6402	35.70	M 500	182.70

Prices and specifications are subject to change without prior notice.

LC 750	266.50	CASE	
LC 650	209.00	CM 20	33.90
LC 550 VS	228.20	CASE	
LC 600	205.90	MC 10	26.80
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		
o PB 500	211.00		
o 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	285.60	<b>G.M.S.</b>	
ES 750	259.80	<b>PICATO STRINGS (sets)</b>	
LS 600	268.20	ES77 elec	2.51
PE 110	170.20	UL77 Rock & Roll	2.69
PE 115	221.20	XL77 Super light	2.51
PE 120	260.40	77 light	2.69
PE 125	318.70	P750 med. gauge, elec	2.99
PE 130	249.90	35L Bass, round wind.	6.95
PE 135	275.20	736L Bass, Nylon wnd	6.95
PE 145	290.90	738L Bass, Flat wnd	6.95
PE 150	197.70	76 'Gold' Classic	2.07
PE 160	229.90	<b>WESTERN</b>	
O PE 180 With hard case and strap	343.00	600	2.39
PE 190 Acoustic	311.80	680	2.39
PE 200	195.00	612	4.07

||
||
||

5250, Guild case for acoustic bass	101.52
2516, Guild starfire case	66.96
42-P, Guild case M-80	75.60
4629, Guild case for S-300	75.60
29-S, Guild economy case for S-300	27.00
4629-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

MORADIRA 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	108.50
W604	127.50
W605	133.85
W606	148.65
W609	152.85
W613	180.35
W615	166.50
W616	174.95
W617	202.20
WT-19	121.10
WH-24	119.15
WE-030 with pick-up	134.90
WL-35	145.45
WG-67 (A/Series)	118.10

Jumbo Dreadnaught WG-45	131.70
WJ-205	157.10
WJ-21N	187.10
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

MORADIRA F-301 Concert Folk	63.85
W-601 Flat top Jumbo Concert Guitars	73.55
SG-01/SK-614N % size	31.90
SG-02/SK614S % size	33.95
CG-01/C K 100 N Classic	35.90
CG-02/GK-200 Classic	41.45
CF-01/FK Folk	38.85
CW-005/WK-585 Jumbo	41.30
CW-011/WK-588 Jumbo	42.50
CW-01H/WK-588SH Jumbo	42.95
CW-021/WK-599 Jumbo	49.50
CW-02H/WK-599SH Jumbo	53.20

MUSIMA MANDOLIN NO 22 with bag	31.75
MORADIRA UKELELES MU-14 standard ukelele	Discontinued
MU-15 standard ukelele	11.55
MU-16 standard ukelele	14.85
MU-20 standard D/luxe ukelele	52.90
MB-21 Baritone ukelele	21.20

HÖHNER MP-200S	173.75
MP-200N	216.30
MP-300M	214.40
ML-600	179.40
MG-226	137.90
MG-360	158.25
MS-300	160.25
MS-300N	194.15

MF-266	129.40
MF-266N	162.25
MB-200	162.25
MB-100N	183.95
IG-850	298.35
IB-780	306.60
EG-F2	51.05
EB-F2	53.90

MORADIRA 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 6-string banjo	67.75
FB-02, FB-04, FB-06, BT-20, BJ-30 Not available in the U.K.	64.50

**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: H7308S	59.00
H740B	86.00
H760S	69.00
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
HD740VI	119.00
HD830B 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
FG351sb	145.00
FG365s	158.00
FG375s	189.00
FG750s	137.00
FG770s	169.00
CGJ818	137.00
CGJ838	175.00
FG295s	130.00
FG580	195.00
FG312	112.00
FG412sb	115.00
FG512	145.00

HANDMADE ACOUSTICS Classica GC30A Spruce	1170.00
GC20A Spruce	711.00
GC20A Cedar	711.00
GC15A Spruce	499.00
GC10A Cedar	457.00
GCTA Spruce	373.00
GC3A Cedar	289.00
Folk LSA	268.00
L10A	289.00
L15A	373.00
L20A	395.00
L25A	540.00
L25AT	540.00

Cases CGC Classic	38.00
F1C Folk	40.00
F1C Jumbo	40.00
F1C3 12 string	44.00
SB	75.00
SG	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/Maple, NS Natural Satin, NW Natural Walnut, SB 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 NAT 1168.00

370472 Super 400C Carved Body SB 1168.00

370474 Super 400C Carved Body WR 1168.00

381509 Howards Roberts Cus. SB	952.00
381511 Howards 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 NAT	681.00
381547 ES-175 T SB	681.00
381549 ES-175 WR	668.00
381559 ES-335 TD NAT	644.00
381561 ES-335 TD SB	644.00
381563 ES-335 TD WAL	644.00
381565 ES-335 TD WR	590.00
381567 ES-335 PRD ASB	668.00
381568 ES-335 PRD 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	753.00
381603 ES-347 TD ASB	699.00
381605 ES-347 TD EB	711.00
381607 ES-347 TD NAT	777.00
381617 ES-350 T FB	777.00
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
381669 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) TSB	843.00
381711 Artisan (3p/u) WAL	843.00
381713 Artisan (3p/u) WR	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 CSB	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 55 DSB	476.00
381897 55 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
381973 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	506.00
382071 SG Standard (Bigsby) (L/H) CH	500.00
382073 SG Standard (Bigsby) (L/H) WAL	500.00
382085 The SG NW	373.00
382093 Melody Maker CH	434.00
382095 Melody Maker SB	434.00
382097 Melody Maker WAL	434.00
382185 Explorer 2 NAT R.D. Series	632.00
382291 Artist ASB	711.00
382293 Artist EB	656.00
382295 Artist FB	711.00
382297 Artist NAT	650.00
382333 Artist Bass ASB	632.00
382335 Artist Bass EB	620.00
382337 Artist Bass FB	632.00
382339 Artist Bass NAT	560.00
382307 Cus. NAT	560.00
382309 Cus. WAL	566.00
382319 Standard NAT	452.00
382321 Standard TSB	476.00
382323 Standard WAL	476.00

382349 Standard Bass EB	476.00
382351 Standard Bass Electric Bass Series	428.00
382107 EB-3 Bass CH	506.00
382109 EB-3 Bass WAL	530.00
Fretless Bass EB	518.00
382123 Ripper L-9S	470.00
Fretless Bass NAT	470.00
382125 Ripper L-9S	530.00
Fretless Bass TSB	530.00
382135 Ripper L-9S Bass EB	506.00
382127 Ripper L-9S Bass NAT	494.00
382147 Grabber Bass EB	410.00
382149 Grabber Bass MPL	410.00
382151 Grabber Bass NS	379.00
382153 Grabber Bass WR	410.00
382163 Grabber G-3 Bass EB	422.00
382165 Grabber G-3 Bass MPL	422.00
382167 Grabber G-3 Bass NS	391.00
382169 Grabber G-3 Bass TSB	446.00
Flat Top Outfits 370310 J40 NAT	464.00
370320 J40 SB	470.00
370330 J	

413500 FT 160E.....	110.00
<b>Genesis Electric Series</b>	
403000 Standard.....	144.00
403010 Standard.....	134.00
403020 Cus., Ebony.....	186.00
403030 Cus., Dark Sunburst.....	196.00
403040 Deluxe Ebony.....	164.00
403050 Deluxe Dark Sunburst.....	154.00

**ROSE-MORRIS**

<b>STUDENT GUITARS</b>	
1512 Kansas S/S.....	17.41
1514 El Chico Slotted Head.....	17.41
30858 Constants ¾ Size.....	21.29

**WESTBURY**

3210 St., Gloss Black.....	135.00
3211 St., Cherry.....	135.00
3215 Deluxe Gloss Black.....	185.00
3216 Deluxe Antique Walnut.....	185.00
3220 Custom II, Walnut.....	249.00
3221 Custom II, Gloss Black.....	249.00
3225 Track II Bass, Gloss Black.....	165.00
3206 Track IV Bass, Walnut.....	245.00
3207 Track IV Bass, Gloss Black.....	245.00
<b>Westbury Cases</b>	
3682 Deluxe/Custom.....	45.00
3684 St.....	35.00
3683 Track IV Bases.....	45.00
3685 Track II Bass.....	35.00

<b>EKO</b>	
3140 Navajo Jbo.....	53.19
3144 Rio Grande Jbo.....	59.63
1780 Ranger Jbo.....	68.15
1782 Ranger Jbo Black.....	75.00
3151 Sombrero Jbo.....	78.74
3131 Rio Bravo Jbo.....	93.96
3143 El Paso Black Jbo.....	101.15
3153 El Dorado Jbo.....	115.00
3142 El Baucha Jazz.....	137.36
1894 Ranger Elec. Jbo.....	78.14
3160 Korral 6 with case.....	280.00
3162 Chetro 6 with case.....	280.00

M24S Solid Body, 2 Di-Marzio p/ups, case.....	440.00
BA4 Fretless Ac. Bass.....	125.00
BA4F Fretted Ac. Bass.....	135.00
CH4 Fretless Gauway Ac. Bass, case.....	285.00
3141 Navajo 12 st. Jbo.....	63.84
3145 Rio Grande 12 st Jbo.....	68.15
1793 Ranger 12 st Jbo.....	82.69
3132 Rio Bravo 12 st Jbo.....	99.96
3152 Sombrero 12 st Jbo.....	83.74
3154 El Dorado 12 st Jbo.....	123.52
1893 Ranger Elec. 12 st Jbo.....	91.96
3161 Korral 12, case.....	332.00
3163 Chetro 12, case.....	315.00
3078 Concert Classic.....	62.66
3079 Concert Classic.....	100.45
3080 Conservatorie Cl.....	142.42

**ROSETTI**

<b>Acoustic Guitars</b>	
<b>MUGEN</b>	
9830.....	119.96
9834.....	224.96
9835.....	179.96
MC6.....	39.96
<b>KISO SUZUKI</b>	
9512.....	99.96
9511.....	89.96
9651.....	74.96
9507.....	74.96
<b>KAWAI</b>	
9850.....	94.96
9851.....	99.96
9852.....	124.96
<b>EROS</b>	
9353.....	49.96
9807.....	39.96
9808.....	38.96
<b>12 String Guitars</b>	
<b>MUGEN</b>	
9837.....	129.96
9841.....	234.96
9842.....	189.96
MC12.....	39.96
<b>KISO SUZUKI</b>	
9513.....	109.96
9653.....	84.96
<b>EROS</b>	
9336.....	59.96
9809.....	59.96
9810.....	57.96
<b>Folk Guitars:</b>	
<b>KISO SUZUKI</b>	
9510.....	89.96
9582.....	64.96
9514.....	129.96
<b>RAIMUNDO</b>	
R160 Flamenco and case.....	650.00
R159 Flamenco and case.....	174.96
R157 Requinto and case.....	575.00
R170 Requinto.....	99.96
R150 Classic and case.....	496.00
R155 Classic and case.....	696.00
R128 Classic.....	129.96
R145 Classic.....	229.96
R106 Classic.....	59.96
R112 Classic.....	69.96
R123 Classic.....	99.96
<b>KISO SUZUKI</b>	
9583 Outfit.....	119.96

1651 Elec. Legend Ltd, Stereo.....	485.55
1627 Elec. Glen Campbell 6, Sh. Bowl.....	480.45
1618 Elec. Glen Campbell 12.....	541.78
1614 Elec. Folklore.....	424.22
1615 Elec. Pacemaker 12.....	454.89
1612 Elec. Custom Balladeer.....	392.02
1621 Elec. Artist, Sh. Bowl.....	418.60
1613 Elec. Classic, Stereo.....	490.15
1616 Elec. Concert Classic.....	424.22
1658 Elec. Custom Legend 12, Stereo.....	776.89
1624 Elec. Country Artist Sh. Bowl.....	418.60
1657 Elec. Anniversary 1632 Elec. Matrix Deep Bowl.....	557.78
1642 Elec. Matrix Sh. Bowl.....	255.05
1251 Breadwinner, Active EQ.....	357.78
1252 Deacon 6, Active EQ.....	429.33
1253 Deacon 12, Active EQ.....	511.06
1261 Magnum I Bass, Passive EQ.....	460.00
1262 Magnum II Bass, Active EQ.....	582.67
1271 Viper, Passive EQ.....	327.06
1273 Viper, Ill.....	373.12
1281 Preacher, Passive EQ.....	388.39
1283 Preacher Deluxe, Active EQ.....	475.33
1285 Preacher Deluxe 12, Active EQ.....	511.06
1291 UKIL, 2 High Power Pickups.....	375.00
<b>Ovation Cases</b>	
9110 Hardshell Acoustic.....	79.96
9121 Hardshell Deacon 9122 Hardshell Viper/Preacher.....	79.96
9123 Hardshell Magnum.....	89.96
<b>Applause</b>	
AA14 Deep Bowl.....	138.37
AA24 Sh. Bowl.....	138.37
AE14 Elec. Deep Bowl.....	178.89
AE24 Elec. Sh. Bowl.....	178.89

**ROSETTI**

9502.....	59.96
9503.....	69.96
9504.....	74.96
9505.....	79.96
<b>TATRA</b>	
9198 Classic.....	37.50
9225 De-Luxe.....	39.96
9625N Hi-Spot Nylon.....	22.96
9625S Hi-Spot Steel.....	21.96
9800 Eros Classic.....	19.96
<b>KAWAI</b>	
F1/2.....	375.00
F1JR.....	199.96
KB100 Case for above.....	39.96
<b>KAWAI</b>	
Rock'nRoll.....	329.00
KS10XL.....	325.00
KS10JR.....	225.00
KS11XL.....	320.00
KS11JR.....	220.00
KS12XL.....	315.00
KS12JR.....	215.00
KE10.....	220.00
KB10Bass.....	240.00
KB 100 Case for above.....	39.96
<b>EROS</b>	
9802.....	79.96
9803.....	79.96
9804.....	79.96
<b>Mandolina</b>	
9655 Kiso Suzuki.....	59.96
453 Tatra.....	49.96
293 Portuguese.....	34.96
9304 Portuguese.....	17.00
9811 Eros.....	24.96
<b>Mighty Mite</b>	
MM1100.....	17.00
MM1101.....	17.00
MM1200.....	17.00
MM1203.....	17.00
MM1300.....	23.00
MM1400.....	23.00
MM1500.....	25.96
MM1600.....	19.50
MM1602.....	19.50
MM1700.....	13.95
MM1800.....	23.00
MM1011/V.....	10.96
MM1011/A.....	12.96
MM1011/B.....	25.00
MM1011/CB.....	25.00
MM1011/2.....	25.00
MM1100.....	89.96
MM1022/V.....	10.96
MM1022/A.....	12.96
MM1022/CB.....	25.00
MM1022/B.....	25.00
MM1022/V.....	12.96
MM1033/V.....	16.25
MM1033/B.....	28.00
MM1033/CB.....	28.00
MM1044/V.....	10.96
MM1044/A.....	12.96
MM1044/B.....	25.00
MM1044/CB.....	25.00
MM1055.....	11.96
MM1012/V.....	5.50
MM1021/A.....	6.50
MM1012/B.....	7.96
MM1012/CB.....	7.96
MM11.....	8.50
MM111.....	8.50
MM112.....	8.50
MM01B.....	16.96
MM01TB.....	33.00
MM1111.....	35.00
MM101J.....	2.96
MM121.....	8.50
MM121/6.....	9.50
MM092B.....	14.96
MM02B/6.....	16.96
MM121.....	35.00
MM122.....	6.75
MM02J.....	2.75
MM131.....	8.50
MM03B.....	13.50
MM1131.....	29.96
MM144.....	6.75
MM055T.....	27.96
MM141/04B.....	25.00
MM013G.....	1.96
MM003.....	2.96
MM004.....	2.75
MM157.....	5.50
MM158.....	2.96
MM156.....	8.50
MM005.....	1.50
MM006.....	2.50
MM006/B.....	4.95
MM006/S.....	1.25
MM007.....	1.96
MM008.....	5.50
MM008/3.....	5.50
MM009.....	3.96
MM010.....	2.75
MM011.....	1.96
MM012.....	1.96
MM013.....	1.25
MM014.....	2.75
MM015.....	3.75
MM015B.....	3.15
MM016.....	4.96
MM017.....	4.96
MM018.....	5.75
MM019.....	3.25
MM020.....	3.00
MM020B.....	5.50

MM021.....	6.00
MM022.....	1.25
MM023.....	3.50
MM024.....	5.00
MMP020L.....	17.50
MMP020.....	22.50
MM6000.....	1.96
MM6001.....	2.60
MM6002.....	3.25
MM6003.....	3.75
MM035.....	2.50
MM036.....	2.50
MM60.....	12.50
MM40.....	22.00
B101.....	85.00
B101.....	85.00
B102.....	85.00
B103.....	95.00
B104.....	95.00
N101.....	105.00
N102.....	105.00
N103.....	120.00
N104.....	120.00
MMTS.....	2.50

**SHERGOLD**

Modulator.....	226.16
Modulator bass.....	260.07
Modulator 12-string.....	246.72
Cavalier.....	323.46
Cavalier 12-string.....	341.96
Cavalier double 6/4.....	558.00
Cavalier double 12/4.....	613.86
Cavalier double 12/6.....	606.28
<b>Available through Barnes &amp; Mullins:</b>	
Meteor.....	175.17
Masquerader.....	191.34
Masquerader 12-string.....	210.80
Double-neck 4/6.....	421.65
Double-neck 4/12.....	442.32
Marathon bass.....	210.80
Double-neck 12/6.....	459.97
l/h models 10% extra.	

**STRINGS & THINGS**

<b>MUSIC MAN</b>	
Stringray 1.....	433.00
Stringray 2.....	433.00
Stringray bass.....	433.00
Sabre 1.....	399.00
Sabre 2.....	399.00

**SUMMERFIELD**

<b>BANEZ</b>	
PF100 BK, BS, CW, VN.....	185.00
PF100 AV.....	189.50
PF200 BK, CS, CW, MO.....	199.50
PF200 WH, NT.....	205.00
PF200 AV, ZB.....	210.00
PF300 MO, BK, CS, CW.....	250.00
PF300 NT, WH, ZB.....	257.50
PF300 AV.....	260.00
PF230 MO.....	220.00
PF230 AV.....	236.00
PF400 MO, AV.....	299.50
PF Case.....	39.50
<b>Musician series:</b>	
MC100 DS.....	225.00
MC100 DS.....	275.00
MC300 DS.....	299.00
MC400.....	41.50
MC500.....	487.50
MC800DS Bass.....	299.50
MC900 DS Bass.....	375.00
MC Case.....	39.50
MC Case/Fit.....	85.00
MC Bass Case.....	47.50
<b>Concert series:</b>	
CN100 BK, BS, CW, VN.....	199.50
CN100 AV.....	210.00
CN200 BK, CS, CW, MO.....	215.00
CN200 WH, AV, CN250 BK, CS, CW, MO.....	220.00
MO.....	225.00
CN Case.....	39.50
<b>Iceman series:</b>	
IC300 KR.....	289.50
IC210 BS.....	250.00
IC100 BS, BK, WH.....	240.00
IC200 BS.....	260.62
IC400 MO.....	299.50
IC400 AV.....	320.00
PS10 Paul Stanley.....	399.50
Autograph.....	52.50
Iceman Case.....	52.50
<b>Jazz series:</b>	
SA100 BS.....	273.85
SA400 CH.....	319.55
SA Case only.....	45.00
FA100 BS, NT.....	245.75
FA100 Case only.....	41.50
FA500.....	375.00
FA510.....	360.00

FA700 BS.....	437.50
FA300 BS/NT.....	399.50
FA800.....	413.25
FA300 Case only.....	49.50
<b>Studio series:</b>	
ST50 BS BK.....	181.50
ST55 BS BK.....	203.50
ST100 BS AM.....	214.40
ST105 BS AM.....	225.50
ST200 BS, NT, AM.....	258.50
ST300 BS, NT, AM.....	302.50
ST1200 BS.....	365.00
ST1300 BS.....	427.65
ST Case/Vault.....	46.00
ST Case/Twin.....	57.50
<b>Roedster series:</b>	
RS100.....	195.00
RS300.....	216.50
RS800B.....	195.00
RS900B.....	233.50
RS Case.....	38.00
RSB Case.....	41.99

**GEORGE BROWN MODELS**

GB10.....	565.00
GB20.....	615.00
GB10 Case.....	49.50
GB20 Case.....	55.00
GB/Flight Case.....	85.00

**Ibenex Artist**

2617.....	324.50
2618.....	321.75
2618/2.....	343.75
2619.....	368.50
2622.....	434.50
2622PS.....	488.96
2626B.....	381.15
2629.....	317.96
2630.....	337.96
2630ST.....	350.25
2635.....	335.35
2640TN.....	643.50
2700.....	456.50
2700P.....	511.50
2710.....	424.55
Artist Case 2619.....	45.00
Artist Case Flight 2619.....	75.00
Artist Bass Case 2626.....	50.00
Artist Jazz Case 2630.....	55.00
Artist Twin Case.....	75.00

**Ibenex 'Pro'**

2670.....	915.00
2671.....	395.00
2676.....	550.00
2680.....	286.00
2681.....	392.00
Pro Case.....	45.00
Pro Twin Case.....	75.00
*Some electric models available l/handed 10% Surcharge.	

**IBENEZ WESTERN GUITARS**

<b>Vintage series:</b>	
S300.....	108.35
S300V.....	118.65
S320.....	122.97
V100.....	91.85
V200.....	91.03
V220.....	102.25
V300.....	93.50
V300BS.....	93.50
V300BK.....	93.50
V320.....	109.45
V302.....	105.60
V302	

B80S/12 Guitar and Case	422.25	100 Round Back	69.50	104 Flat Mandolin Case	22.50	2457 ES Case	45.00	460	342.56	360	469.13	
B100 Guitar and Case	669.59	512 Flat Back	65.50	103 R/B Mandolin Case	25.00	2471 JG Case	46.50	480	325.69	360/12	545.06	
<b>BOZO ELECTRIC GUITARS</b>		511 Flat Back	57.50	<b>CASES FOR ELECTRIC GUITARS</b>				620	421.88	362/12	1105.31	
EG26 Guitar and Case	275.00	513 Flat Back	72.00					950	259.88	370	513.00	
EB14EL Guitar and Case	299.50	514 Flat Back	64.50	2700 DX Flight Case	75.00	<b>WING</b>		4080	943.31	360/12F	486.00	
<b>HAWAIIAN GUITARS</b>		521 Flat Back W/Case	250.00	2350 LP Case	39.50	<b>Rickenbacker</b>		4090/12	1290.93	Bass	3000	345.94
2250	59.50	522 Flat Back W/Case	275.00	2375 SC Case	36.50	Solid		Semi-Acoustic	320	3001	366.19	
2251 and Case	152.50	523 Flat Back W/Case	350.00	2352 TC Case	35.00	420	239.63	330	399.38	4000	415.13	
<b>MANDOLINS</b>		526 Flat Back W/Case	375.00	2365 JB Case	39.50	430	285.19	330/12	513.00	4001	448.88	
80 Round Back	53.75	1521 Flat Back	26.16	2354 SGB Case	39.50	450	307.12	335	457.31	4002	43.31	
		516 (Electric)	75.61	2453 HR Case	41.50	460/12	351.00	340	393.75	4005	531.56	

# AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

## A.C. ELECTRONIC SERVICES

### AC-ES RANGE

ACXV/2SJ 2 Way Stereo Elec. Xover	56.13	D58E	31.50	C414EB	284.00	ST200	40.00	<b>MONITORS AND ACCESSORIES</b>		Tape echo	356.48
ACXV/3SJ 3 Way Stereo Elec. Xover	63.00	D108	31.50	C422/Comb	985.00	ST305	42.00	2 sliant cab, 400 Watts (MN-10 Modified)	111.00	Analog delay stereo	221.30
ACXV/4SJS 4 Way Switchable Stereo Elec. Xover	142.50	D120C	36.75	C424/Comb	890.00	XLR-3-11C	3.30	130 W CSAP, graphic EQ, rack-mtlbe	236.00	Analog delay stereo	300.93
ACGE/5SJ 5 Band Stereo Graphic Equalizer	63.00	D120E	38.50	<b>CONDENSER MICROPHONE ACCESSORIES</b>		XLR-3-12C	3.30	1-15" spkr, 2 Piezos	168.00	Reverb unit	115.74
ACGE/10SJ 10 Band Stereo Graphic Equalizer	94.50	D120HL	42.00	H15/6	46.80	W2+	4.50	1-12" SRO spkr, 1-120° Radial Horn	253.00	<b>Other Effects</b>	
ACGE/15SJ 15 Band Stereo Graphic Equalizer	135.00	D130E	45.00	H15/9	48.80	W2A+	4.50	Heavy duty on wheels, 28" v. 17 1/2"	179.00	Mix 4-1	50.93
ACGE/27MJ 27 Band Mono Graphic Equalizer	180.00	D140C	63.00	H16	1.60	W4	5.50	h. rack space	36.00	Mix 6-2	162.04
ACBBF/SJ Stereo Bass Bin Filter	47.25	D140E	63.00	H17	1.60	W6	3.00	DIRECT BOX	156.00	Mix 4-1 rack S&R per channel	152.73
ACSP150 150W/4ohms Power Amplifier	88.20	D170E	72.00	H42	31.00	W9A+	5.50	100 Band Stereo Graphic EQ		Mix 6-2 rack S&R per channel	194.44
ACSP300 150+150W/4 ohms Stereo Power Amplifier	165.00	D190C	51.50	H42	31.00	W13	10.00			Electronic tuner (guitar) 3 octave	45.37
ACSP600 300+300W/4ohms Stereo Power Amplifier	236.25	D190CS	55.80	S42E	236.00	W16	18.00			Electronic tuner 5 octave	82.41
ACSP1000 480+480W/2ohms Stereo Power Amplifier (XLR's)	285.00	D190C/H1	55.80	MK42/20	74.50	W19	18.00			Distortion sustain	36.11
ACPA100 100W 100V line PA Amp	120.00	D190CS/HI	60.00	S42E	236.00	W22	30.00			Overdrive	38.89
ACPA150 150W PA Amp	109.50	D190E	55.80	W26	3.00	W23+	12.00			Compression sustain	38.89
ACSLR Spring Line Reverb Unit	63.00	D190E/HI	60.00	W34	7.00	W29/W29A	4.00			Spectrum	38.89
ACPA 150G6 6 ch. Graphic PA with Rev.	195.00	D190E/SJ	44.00	W42	6.80	W31+	3.50			Touch wah	41.67
ACGBA150 150W Graphic Bass Amp	135.00	D200C	44.00	X7E	16.50					Phase	46.30
ACGL50 50W Twin Ch. 1 x 12" Combo with Graphic	135.00	D200E	66.00	X7E	16.50					M260N Hypercardioid	154.99
ACSM16/4 16 into 4/2 Mixing Desk	750.00	D200E/SJ	78.00	X8E	10.50					M260N Hypercardioid	60.72
ACSM24/8 24 into 8/2 Mixing Desk	1200.00	D200E/SJ	78.00	X8E	10.50					M260C w. cannon	64.45
ACMC/12UJ 50 m unbalanced Multicore and stagebox. 12 in, 4 out	99.00	D200E/SJ	78.00	X8E	10.50					M260SM w. switch	78.91
ACDIS Dual DI Box	34.50	D200E/SJ	78.00	X8E	10.50					M260NC2 w. cannon +switch	82.99
ADSL3 3 ch Sound to Light Modulator	25.50	D200E/SJ	78.00	X8E	10.50					M500N Hypercardioid	79.97
ACPLC4 4 ch Prog. Light Chaser	94.50	D200E/SJ	78.00	X8E	10.50					M500C w. cannon	85.02
Atlantic Stereo Disco Mix, with Graphic	195.00	D200E/SJ	78.00	X8E	10.50					M67N cardioid w. switch	66.52

## ACOUSTIC

114 50W 2 x 10	260.00	D58E	31.50	C414EB	284.00	ST200	40.00	<b>MONITORS AND ACCESSORIES</b>		Tape echo	356.48
116 75W bass amp	250.00	D108	31.50	C422/Comb	985.00	ST305	42.00	2 sliant cab, 400 Watts (MN-10 Modified)	111.00	Analog delay stereo	221.30
124 100W 4 x 10	399.00	D120C	36.75	C424/Comb	890.00	XLR-3-11C	3.30	130 W CSAP, graphic EQ, rack-mtlbe	236.00	Analog delay stereo	300.93
125 100W 2 x 12	385.00	D120E	38.50	<b>CONDENSER MICROPHONE ACCESSORIES</b>		XLR-3-12C	3.30	1-15" spkr, 2 Piezos	168.00	Reverb unit	115.74
126 100W bass amp	385.00	D120HL	42.00	H15/6	46.80	W2+	4.50	1-12" SRO spkr, 1-120° Radial Horn	253.00	<b>Other Effects</b>	
220 160W bass amp	285.00	D130E	45.00	H15/9	48.80	W2A+	4.50	Heavy duty on wheels, 28" v. 17 1/2"	179.00	Mix 4-1	50.93
230 160W	325.00	D140C	63.00	H16	1.60	W4	5.50	h. rack space	36.00	Mix 6-2	162.04
320 300W bass amp	395.00	D140E	63.00	H17	1.60	W6	3.00	DIRECT BOX	156.00	Mix 4-1 rack S&R per channel	152.73
330 330W	445.00	D170E	72.00	H42	31.00	W9A+	5.50	100 Band Stereo Graphic EQ		Mix 6-2 rack S&R per channel	194.44
402 2 x 15" enc.	225.00	D190C	51.50	H42	31.00	W13	10.00			Electronic tuner (guitar) 3 octave	45.37
403 4 x 12" enc.	250.00	D190CS	55.80	S42E	236.00	W16	18.00			Electronic tuner 5 octave	82.41
406 2 x 15" enc.	295.00	D190C/H1	55.80	MK42/20	74.50	W19	18.00			Distortion sustain	36.11
407 2 x 15" + hn	295.00	D190CS/HI	60.00	S42E	236.00	W22	30.00			Overdrive	38.89
408 4 x 15" + hn	429.00	D190E	55.80	W26	3.00	W23+	12.00			Compression sustain	38.89

## AKG

D4/1	8.40	D190E	55.80	W34	7.00	W29/W29A	4.00				
D4/7	8.40	D190E/SJ	44.00	W42	6.80						
D45/2	10.00	D200C	44.00	X7E	16.50						
D45/8	10.00	D200E	66.00	X7E	16.50						
D40	20.12	D200E/SJ	78.00	X8E	10.50						
D58C	31.50	D200E/SJ	78.00	X8E	10.50						

D58E	31.50	C414EB	284.00	ST200	40.00	<b>MONITORS AND ACCESSORIES</b>		Tape echo	356.48
D108	31.50	C422/Comb	985.00	ST305	42.00	2 sliant cab, 400 Watts (MN-10 Modified)	111.00	Analog delay stereo	221.30
D120C	36.75	C424/Comb	890.00	XLR-3-11C	3.30	130 W CSAP, graphic EQ, rack-mtlbe	236.00	Analog delay stereo	300.93
D120E	38.50	<b>CONDENSER MICROPHONE ACCESSORIES</b>		XLR-3-12C	3.30	1-15" spkr, 2 Piezos	168.00	Reverb unit	115.74
D120HL	42.00	H15/6	46.80	W2+	4.50	1-12" SRO spkr, 1-120° Radial Horn	253.00	<b>Other Effects</b>	
D130E	45.00	H15/9	48.80	W2A+	4.50	Heavy duty on wheels, 28" v. 17 1/2"	179.00	Mix 4-1	50.93
D140C	63.00	H16	1.60	W4	5.50	h. rack space	36.00	Mix 6-2	162.04
D140E	63.00	H17	1.60	W6	3.00	DIRECT BOX	156.00	Mix 4-1 rack S&R per channel	152.73
D170E	72.00	H42	31.00	W9A+	5.50	100 Band Stereo Graphic EQ		Mix 6-2 rack S&R per channel	194.44
D190C	51.50	H42	31.00	W13	10.00			Electronic tuner (guitar) 3 octave	45.37
D190CS	55.80	MK42/20	74.50	W16	18.00			Electronic tuner 5 octave	82.41
D190C/H1	55.80	S42E	236.00	W19	18.00			Distortion sustain	36.11
D190CS/HI	60.00	S42E	236.00	W22	30.00			Overdrive	38.89
D190E	55.80	W26	3.00	W23+	12.00			Compression sustain	38.89
D190E/HI	60.00	W34	7.00	W29/W29A	4.00			Spectrum	38.89
D190E/SJ	44.00	W42	6.80					Touch wah	41.67
D510B	46.00	X7E	16.50					Phase	46.30
D52E	40.00	X7E	16.50					M260N Hypercardioid	154.99
D558B	44.00	X7E	16.50					M260N Hypercardioid	60.72
D590	44.00	X8E	10.50					M260C w. cannon	64.45
D591	44.00	X8E	10.50					M260SM w. switch	78.91
D1200C	63.00	X8E	10.50					M260NC2 w. cannon +switch	82.99
D1200E	66.00	X8E	10.50					M500N Hypercardioid	79.97
D200C	44.00	X8E	10.50					M500C w. cannon	85.02
D200E	66.00	X8E	10.50					M67N cardioid w. switch	66.52
D200E/SJ	78.00	X8E	10.50					M67C w. cannon	72.03
<b>DYNAMIC MICROPHONES (2)</b>		X8E	10.50					M69N cardioid	53.91
D12	95.00	X8E	10.50					M69C w. cannon	56.96
D110	48.80	X8E	10.50					M88N Hypercardioid	113.99
D160C1	63.00	X8E	10.50					M88C w. cannon	117.71
D160E1	63.00	X8E	10.50					M101N Omni	71.68
D200C1	75.60	X8E	10.50					M101C w. cannon	77.34
D200E1	75.60	X8E	10.50					M201N Hypercardioid	68.66
D202ES	95.50	X8E	10.50					M201C w. cannon	70.92
D202E1	97.70	X8E	10.50						
D202E2	90.00	X8E	10.50						
D22AE	145.00	X8E	10.50						
D900C	96.60	X8E	10.50						
D900E	96.60	X8E	10.50						
<b>CMSE MICROPHONES</b>		X8E	10.50						
C501E/10	60.90	X8E	10.50						
C505E/10	75.60	X8E	10.50						
C510E/11	102.90	X8E	10.50						
C510E/17	100.80	X8E	10.50						
C535EB	118.00	X8E	10.50						
C567	92.00	X8E	10.50						
Not inc. VAT		X8E	10.50						
<b>CMSE COMPONENTS</b>		X							



Stringray bass	132.75
Stringray bass combo	299.50
Stringray super combo	262.00
Marlin	171.00
Slave	115.00
Scorpion	155.00
Scorpion Custom	165.00
Wasp	69.00
Homet	86.10
Homet Custom	130.50
Cobra P.A.	106.50
Cobra bass combo	139.50
Mointor 60/130	166.00

<b>SPEAKER UNITS</b>	
2 x 12 Flare Bs 120W	150.00
4 x 12 Lead 240W	159.00
1 x 18 100W	130.00
2 x 12 120W PA pr.	170.00
2 x 12 120W PA pr.	209.00
1 x 12 Hn 120W pr.	172.50
2 x 12 1 Hn 240W pr.	235.00
1 x 15 TH Bass Bin	165.50
2 x 12 TH Bass Bin	175.00
Mini Bin	150.00
Full Range Flare	125.00
Horn Units (2)	320.00
Horn unit (P2)	75.00
Horn unit (P4)	124.00
Mon. 1 x 12 60W	99.00

<b>ACCESSORIES</b>	
Mantis	156.00
Reverb Unit	80.00
Constellation 12/2 mixer	312.90

<b>CBS</b>	
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)**

<b>FENDER GUITAR AMPLIFIERS</b>	
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 Top	416.72
21-0290-000-5 Guitar Amp Twin Rev F12"	
135W	496.48
21-0293-000-4 Guitar Amp Twin Rev D120 135W	622.40
21-0406-000-3 Bandmaster Enc F12"	
21-0409-000-2 Bandmaster Enc D120	343.62
21-0496-000-2 Guitar Bandmaster Rev Amp Top	299.85
21-0590-000-9 Guitar Amplifier Super Rev F10"	435.95
21-0593-000-8 Guitar Amplifier Super Rev D110F	671.29
21-0690-000-3 Guitar Amplifier Pro Rev F12"	397.77
21-0790-000-8 Guitar Amplifier Vibrolux Rev F10"	345.66
21-0890-000-2 Guitar Amplifier DeLuxe Rev F12"	276.00
21-0990-000-7 Guitar Amp Princeton Rev F10"	213.50
21-1090-000-0 Guitar Amp Princeton F10"	164.15
21-1190-000-4 Guitar Amp Vibro Champ F8"	101.77
21-1290-000-9 Guitar Amp Champ F8"	95.18
21-2290-000-2 Guitar Amplifier Super Six Rev F10"	580.61
21-2390-000-7 Guitar Amplifier Quat Rev F12"	596.80
21-2893-000-9 Guitar Amp Vibrononic Rev D130	533.11
21-2991-000-0 Super Twin Rev	612.11
21-3604-000-0 300 PS Guitar Enclosure	332.48

<b>21-3691-000-0 300 PS Guitar Top</b>	
21-5090-000-4 Tube Reverb 220V	154.60
<b>FENDER AMP COVERS</b>	
92-0186-000-9 Guitar Amp Twin Rev Cover	5.21
92-0187-000-5 Guitar Amp Pro Rev Cover	5.21
92-2101-000-0 Guitar Amp Dual Showman Rev Cab Cover	10.54
92-2102-000-7 Dual Showman Amp Cover	4.81
92-2111-000-6 Guitar Amplifier Super Rev Cover	5.58
92-2113-000-9 Guitar Amplifier Vibrolux Rev Cover	4.19
92-2114-000-5 Guitar Amplifier DeLuxe Rev Cover	4.34
92-2115-000-1 Guitar Amp Princeton Rev Cover	4.81
92-2117-000-4 Guitar Amp Vibro Champ Cover	3.10
92-2157-000-6 Guitar Amplifier Super Six Rev cover	8.22
92-2158-000-2 Guitar Amplifier Quad Rev Cover	6.82
92-2185-000-0 Guitar Amp Vibrononic Rev Cover	6.82
98-2183-000-3 Guitar Amp Bandmaster Rev Cabinet Cover	11.00
98-2184-000-0 Guitar Amp Bandmaster Amp Cover	3.41
<b>FENDER BASS AMPS</b>	
21-1405-000-0 Bassman 70 Enc	251.53
21-1407-000-3 Bassman 70 Enc D140	408.44
21-1496-000-6 Bassman 70 Amp Only	213.65
21-1890-000-6 Musicmaster Bass Amp F12"	148.07
21-2190-000-8 Bassman 10 F10"	360.61
21-2706-000-4 Bassman 135 Enc	308.93
21-2793-000-4 Bassman 135 Amp Top	265.30
21-3804-000-0 300 PS Bass Enclosure	388.55
21-3090-000-7 Studio Bass Amp — New Line	92.90
<b>FENDER BASS AMP COVERS</b>	
92-2155-000-3 Musicmaster Bass Amp Cover	4.03
92-2156-000-0 Bassman 10 Amp Cover	5.58
92-2159-000-9 Bassman 135 Cabinet Cover	7.44
92-2160-000-7 Bassman 135 Amp Cover	3.26
92-2176-000-0 Bassman 70 Amp Cover	6.20
92-2177-000-7 Bassman 70 Cabinet Cover	10.14
<b>FENDER P.A. AMPS &amp; CABINETS</b>	
23-0305-000-8 PA 135 S4-8 Sound Colum	117.85
23-0391-000-1 PA 135 Amp Top Only	£345.88
23-0491-000-5 PA 160 Vocal Amp Top Only	529.31
23-0406-000-9 PA 160 SC3-10 Colum	97.21
23-2000-000-0 High Frequency Horn	75.61
71-1000-000-0 PA 160 Stand	68.41
25-8291-000-4 MA6-6 Channel Mixer	569.80
25-8202-000-1 MA6 & MA8 Speaker Enclosure	191.49
25-8291-000-1 MA8 Stereo 8 Channel Mixer — New Line	876.60
<b>FENDER EFFECT PEDALS</b>	
71-0101-000-7 Tone and Volume Foot Pedal	54.78
71-0102-000-3 Volume Foot Pedal	44.11
71-1015-000-2 Fuzz Wash Foot Pedal Swell	86.74
96-0100-000-8 Fender Blender	58.59
96-0190-000-7 Fender Phaser Unit	101.99

**FLETCHER, COPPOCK & NEWMAN**

<b>Columbus</b>	
3401/L 5 Watt	52.50
3403/R 10 Watt	73.50
3405/X 15 Watt	90.75
3407/D 30 Watt	138.50
3411/Q 30 Watt with Reverb	146.75
3410/N 50 Watt	157.00
3430/X Amp Cover, 5 Watt	2.95
3431/A Amp Cover, 10/15 watt	3.10
3432/D Amp Cover, 30/50 Watt	3.50
<b>Guitar Effects Pedals</b>	
3082/M Mini Comp.	22.65
3083/P Mini Fazer	28.50
3084/S Graphic Equalizer	58.75
3085/V Funky Filter	51.50
3044/Y Kimbara Wah-Wah Pedal	21.25
3045/B Kimbara Fuzz-Wah Pedal	29.95
3046/E Kimbara Fuzz Petal	13.95
3091/O Echo Chamber	79.90
3092/R Tapes for Echo Chamber	5.80

**J. T. COPPOCK**

<b>RANDALL COMBINATION AMPLIFIERS</b>	
RG30-112 Studio 30	239.00
RG60-112 Studio 60	299.00
R G - 1 2 0 - 2 1 0 Commander 210	445.00
R G - 1 2 0 - 1 1 5 Commander I	449.00
R G - 1 2 0 - 2 1 2 Commander II	489.00
R G - 1 2 0 - 4 1 0 Commander IV	522.00
RG-300-115 300 Guitar Amp I	635.00
RG-800-212 300 Guitar Amp II	789.00
R S M - 1 5 0 - 1 1 2 Switchmaster	569.00
R S A - 5 0 0 - 1 1 5 Steelman 500	799.00
R G / R B - 1 2 0 - 1 1 5 Accordion Amp	495.00
<b>BASS COMINATION AMPLIFIERS</b>	
RB-60-115 Studio Bass	315.00
R B - 1 2 0 - 1 1 5 Commander Bass I	435.00
R B - 1 2 0 - 2 1 5 Commander Bass II	515.00
<b>POWER HEADS</b>	
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 Sustainer Head	345.00
R S M - 1 5 0 Switchmaster Head	452.00
<b>RANDALL POWER AMPLIFIERS</b>	
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
<b>SPEAKER ENCLOSURES</b>	
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
<b>P.A. EQUIPMENT</b>	
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

**CUSTOM SOUND**

<b>Combination Amplifiers</b>	
Trucker	117.65
Trucker bass	137.25
Tucker duo	137.25
Trucker vrb.	176.47
<b>P.A. System</b>	
Trucker PA rev amp	165.77
Trucker PA 100W	142.60
Trucker cab 60W	80.21
Trucker monitor	62.39
Trucker mini-cab	62.39
<b>Side-FX Effects Unit</b>	
CSP1	19.61
CSP2	24.96
CSP3	32.09
CSP4	33.87
<b>Accessories to 700 series and Trucker range</b>	
7FS	5.78
TC2	4.73
TC3	4.00
TC4	5.35
TC5	5.78
ST1	35.65
FC1	106.95
<b>P.A. and Power Amplifiers</b>	
700A	244.20
701	372.54
702	137.25
705	160.43
PPA1	388.59
PPA11	288.77
<b>Mixers</b>	
P12-2	372.54
<b>Instrument Amplifiers</b>	
700K	285.20
704	212.12
705	187.16

<b>Combination Amplifiers</b>	
705	319.07
707	311.94
<b>P.A. Loudspeaker Enclosures</b>	
Sigma	299.94
Delta Bin	187.16
Omega	192.51
7212ST	153.30
7212H	133.69
7GPH	153.30
<b>Instrument Enclosures</b>	
7412	187.16
7PH	153.30
Delta Bin	187.16
<b>Monitor Cabinets</b>	
7PSM	212.12

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

<b>Components</b>	
1823, 110W driver	57.00
1829, 60W driver	61.00
EVM 12 L speaker	105.00
EVM 15B speaker	109.00
EVM 15L speaker	108.00
EVM 18B speaker	114.00
T350, VHF driver	76.00
P.A. 30A	39.69
P.A. 12	28.44
T.35	35.50
ST.350A	66.00
<b>Cabinets</b>	
Elim 1A	550.00
Elim 3	380.00
Elim 4	390.00
FM12-2	245.00
<b>Microphones</b>	
660 Super Cardioid	57.00
DS 35 sml D Cardioid	68.00
RE 11 Super D Cardioid	99.00
RE 20 Cardioid	258.00

**FARFISA**

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

**GIGSVILLE**

<b>PA EQUIPMENT</b>	
*EQ 500 Aria Equalizer	28.50
*RE 90 Aria Phaser	27.60
G 2500 Aria Guitar Stand	10.70
G 200 Aria Guitar Stand	9.80
GM 230 G Aria Pick-up	21.40
GM 230 W Aria Pick-up	21.40
HP 1001 Aria Headphones	23.20
*G 3000 Aria Guitar Stand	16.90
*G 3500 Aria Guitar Stand	16.90
<b>*Not illustrated.</b>	
<b>GUITAR AMPLIFIERS</b>	
*Model No. CA 5500 "Little Devil"	56.90
*LA40 Micro Guitar Amplifier	16.90
*BC1500 Battery Checker	6.20

**G.M.S.**

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

**C.E. HAMMOND**

<b>EX. VAT CERWIN VEGA Vocal Systems</b>	
V.20 100 Watts	170.00
V.30 150 Watts	260.00
V.32 300 Watts	380.00

V.33 300 Watts	410.00
V.35 300 Watts	560.00
VH.36 400 Watts	710.00
<b>Instruments Systems</b>	
G.32 200 Watts	285.00
B.36A 300 Watts	395.00
B.36MF 300 Watts	475.00
B.48 300 Watts	580.00
B.48MF 400 Watts	650.00
B118C 300 Watts	280.00
<b>Stage Monitors</b>	
SM12-2 150 Watts	16.00
SM15-2 200 Watts	276.00
SM18-2 300 Watts	406.00
BM4-4 100 Watts	146.00
<b>Speaker Components</b>	
MLT-1 Horn only, medium throw	65.00
MLT-4 Horn only, long throw	260.00
MF40 Drivers for above	55.00
MF40 Drivers 8 ohms	185.00
RMH-1 Horn, radial + 2MF40 + 6P21 UHF	345.00
L48CF Folded Horn	595.00
L48SE Folded Horn	500.00
500 Watts	835.00
Electronics	
GE2 Graphic EqLzr	385.00
A3001 Stereo Power Amplifier 365W	835.00
A1800HF Stereo Power Amplifier	555.00
A18001 Commercial Power Amp 225W	625.00
A1800M Stereo Power amp w. meters 225W	595.00
DM1 Disco Mixer	455.00
DB 100 Bass Excavator	35.00

**HH ELECTRONIC**

<b>PROFESSIONAL POWER AMPLIFIERS</b>	
S-500 H/power T/c amp	517.82
Flight Case Metal Clad transport case for 2 x S 500-D amps	247.77
Includes XLR c/Panels and all wiring	
Transport Case/Jacks For single S 500-D F/equl. with Jack C/Panels	74.87
Transport Case/XLR's For single S 500-D F/equl. with XLR. C/Panels	93.58
S 130 Slave amp, Studio quality, 100W	135.47
<b>MOS-FET RANGE</b>	
V 150-L Sin/C amp, 150W RMS into 4 ohms	249.55
V200 T/C amp, 100W RMS into 4 ohms both channels driven	313.72
V800 T/C amp, 400W RMS into 4 ohms, both channels drive	579.31
<b>ELECTRONIC CROSSOVER</b>	
X300 2/3 way stereo active crossover.	
J a c k / XLR connections	179.98
<b>ACCESSORIES</b>	
Balanced input facilities for MOS-FET Amps and X300	
10k: 10k Bridged	23.17
600 ohms Matched	23.17
<b>INSTRUMENT AMPS:</b>	
V-S Musician Valve Sound, twin Rev, 100W	207.66
V-S Bassamp Bass Boost, 100W	174.69
V-S Footswitch Illuminated control	15.15
IC 100L Twin Rev, 100W	195.18
V-S Musician Combo Valve sound, Rev, 2 x 12" H/D speakers	313.72
V-S Bassamp Combo Rear Loaded, 1 x 15" Bass speaker, 100W	315.50
IC 100L Combo Rev, 2 x 12" H/D speakers, 100W	310.16
Stkdio 50 Combo Rev, 1 x 12" H/Effi speaker, 50W	188.95
<b>INSTRUMENT LOUDSPEAKERS</b>	
412BL Lead, Bass & Org + x 12" H/pow speakers, 200W	220.14
215BL Lead Bass & Org 2 x 15" H/pow speakers, 200W	217.47
<b>FOOTSWITCHES</b>	
V-S Footswitch Illuminated Control for V-S amps	15.15

S-1 Footswitch for Echo Units, MA 100 Rev, SM200 Rev or Echo. . . . . 9.80

**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  
PRO-100 12" 1200 Series speaker + Bullet radiator, 100W. . . . . 158.64  
PRO-150 15" 1500 Series speaker + Bullet radiator, 150W. . . . . 1 87.1 6  
Series speakers + Bullet radiator 200W. . . . . 222.81

**UNIT P.A. SYSTEM**  
Unit Radial CD 400 Pressure Driver and Moulded hom. 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 hom. 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 180W. . . . . 248.00

**SPEAKER ENCLOSURES**  
SE4123 4x50W 12" spkr. . . . . 201.50  
SE4122 4x70W 12" spkr. . . . . 217.00  
SE4129 4x100W 12" spkr. . . . . 232.50  
SE2150 2x14" 100W spkr. . . . . 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" spkr. . . . . 263.00  
SA212R 100W 2x12" spkr. 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

**HOHNER**  
SCHALLER  
Effect Units  
121 volume pedal. . . . . 17.55  
Wah-wah volume pedal. . . . . 42.55

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

**HORNBY-SKEWES**  
JHS:  
C5 5 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  
ZEM 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  
RDN5 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 5012X Eko Graphic Equaliser. . . . . 60.00  
FET1 JHS Booster. . . . . 12.00

**KEMBLE**  
YAMAHA  
Combos:  
G25112. . . . . 155.00  
G50112. . . . . 230.00  
G100B212. . . . . 323.00  
G100115. . . . . 342.00  
G100410. . . . . 389.00  
B50115. . . . . 280.00  
B100115. . . . . 375.00  
AO112T. . . . . 285.00  
A4115H. . . . . 415.00  
AO140H. . . . . 456.00  
G100 head. . . . . 220.00  
B100 head. . . . . 175.00  
212s spkr. . . . . 236.00  
412s spkr. . . . . 272.00  
115s spkr. . . . . 245.00  
115L spkr. . . . . 250.00  
610s spkr. . . . . 340.00  
2151. . . . . 355.00

P.A. mixers  
PM1000/16. . . . . 3500.00  
PM1000/24. . . . . 6500.00  
PM700. . . . . 1500.00  
PM430. . . . . 675.00  
PM180. . . . . 400.00  
PM170. . . . . 290.00  
EM150. . . . . 425.00  
EM120. . . . . 335.00

**Power Amps**  
P2100. . . . . 365.00  
P2200. . . . . 530.00

**Speakers**  
SO110T. . . . . 125.00  
SO112T. . . . . 212.00  
SO410H. . . . . 350.00  
S4115H. . . . . 350.00  
S6115. . . . . 675.00  
H615. . . . . 575.00  
S2115H. . . . . 275.00  
N1020. . . . . 85.00  
F1030. . . . . 317.00

**LANEY**  
Amplifiers (Transistors)  
A100. . . . . 143.75  
A100 Reverb. . . . . 168.77  
A200. . . . . 169.31  
A200 Reverb. . . . . 194.33

**Amplifier (Valved)**  
L100 Klipp. . . . . 230.54  
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  
G80 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 spkr. . . . . 113.83  
124 x 124 spkr. . . . . 192.51  
412S 4 x 12 spkr. . . . . 227.66  
115C bass bin. . . . . 217.62  
115E bass bin. . . . . 150.66

**MATAMP (EX. VAT)**  
AMPLIFIERS  
120W. . . . . 145.80  
120W slave. . . . . 141.75  
MK 1 PA amp. . . . . 172.50  
MK 2 PA amp. . . . . 202.50  
100W slave. . . . . 142.50  
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 D60. . . . . 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 Combos  
G18 10w 18" 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 Combos**  
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-Bass. . . . . 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  
EXB25B 2-15" Speaker — bass reflex. . . . . 269.00  
EXV4B 2-15" Speaker — Altac 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.) C-SR6 120w Solid State A-120 120w Slave amplifier — Solid State Speaker Cabinets (P.A.) S201 2-10" Speakers S-48 4-8" Speakers with 2 tweeters. . . . . 239.00

**Accessories**  
8830 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

460035 L9 Combo. . . . . 520.00  
460045 L11 Outfit. . . . . 868.00  
460046 L11 Head. . . . . 424.00  
460047 L11 Speaker Cabinets (2). . . . . 547.00  
460100 F51 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. . . . . 14.26  
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 ILFC (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 (SPV-1). . . . . 3544.00  
542183 12 Stage Phaser. . . . . 275.00

**MAESTRO**  
Maestro Special Effects Units  
540018 Fuzz Foot Pedal (MFZ-1). . . . . 48.00  
540020 Fuzztrain Foot Pedal (MFZT-1). . . . . 89.00  
542155 Phaser Foot Pedal (MP-1). . . . . 76.00  
540160 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 spkr. . . . . 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  
F800B Festival Series 400W bs unit w. Eq. . . . . 410.75

<b>Instrument Speaker Enclosures</b>			
1151 x 15"	127.87		
2122 x 12"	147.25		
4125 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		
1185 1 x 18" stackable	286.75		
118FH 1 x 18" Folded Hn	356.60		
<b>Public Address Amplifiers and Slaves</b>			
PA120 100W 4 inputs	205.38		
SPA Standard 130W 8 inputs	224.75		
PA400 200W 12 inputs	326.55		
PA700S New stereo mixer amp 120W/ch	558.00		
260B 260 Booster 130W slave	170.50		
260S 260 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		
<b>Mixers</b>			
600 Mixer 6 ch mono.	259.62		
600S 600 Stereo Mixer 6 ch stereo facilities	313.87		
800S 800 Stereo Mixer 8 ch stereo facilities	480.50		
900 Mixer 9 ch mono.	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		
<b>Public Address Speakers Enclosures</b>			
210 2 x 10" Col each	73.63		
410 4 x 10" Col each	116.25		
1210TS 1 x 12" + 1 x 10" + 3 x Tweeters Col	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 Twtrs	58.13		
T12 Radial Bank of 12 Tweeters each	166.62		
<b>Ancillary Public Address Equipment</b>			
MO Monitor Amp 130W	186.00		
112TS Monitor Wedge Cab 1 x 12" + 2 Tweeters each	135.69		
22 Spider 22 High Efficiency Hn driver	73.63		
A1 Adaptor for above	7.75		
A2 ditto	11.63		
A3 ditto	13.95		
PMH Peavey Microphone High Imp	56.58		
PML Peavey Microphone Low Imp	56.58		
BMH Peavey Ball Microphone High Impedance	56.58		
BML Peavey Ball Microphone Low Imp.	56.58		
<b>RESLOSOUND</b>			
S81/M Cardioid med mic	42.55		
S91/H Condenser mic	52.87		
S91/L-M Condenser mic	52.87		
UDI-H Cardioid mic	28.00		
UDI-M Cardioid mic	28.00		
RG771 Super Cardioid mic	24.00		
ECON Omni-direc. mic	12.85		
Cabaret Exec mic	356.40		
TX100	174.96		

TX100 (Gold mic. transmitter)	174.96
TXT	174.50
RXA Receiver w. aerial PA	166.32
Horn 1/p.	
4820 25W	56.00
4820/T 25W	65.50
SU25 Driver 25W	23.50
SU25T 25W	32.25
SA6205 Spark diaphragm	4.33

<b>ROOST</b>			
<b>AMPLIFICATION (Valve)</b>			
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.v.b.	179.37		
150W 2 chann + over-Drive fac	160.42		
150W 2 chann + 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		
SM100R w. r.v.b.	245.34		
SM104 100W combo	285.94		
SM104R w. r.v.b. Solid State	314.81		
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	86.30		
4 x 12" 100W	129.74		
4 x 12" 300W	155.60		
1 x 12" 300/600/900/ stage monitors pr	107.14		
1 x 15" 100 Folded hn bass bin	127.99		
2 x 15" 170W bs cab.	154.84		
4 hn dispersion cab.	71.98		
100W folded cab + tweeters	225.99		
100W ported cab + 2 hn	102.53		
Radial Flare add on hn. 50W	131.73		
As above but 100W	155.68		
Prices ex covers			

<b>ROSE-MORRIS</b>			
<b>MARSHALL AMPLIFICATION Instrument Amp Tops</b>			
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		
<b>Instrument Cabinets</b>			
1960/B 100W 4 x 12 Lead/Keyboards	219.95		
1935/B 100W 4 x 12 Bass/Keyboards	219.95		
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 1 x 15 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		
2140 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
<b>PA Amps, Mixers &amp; Slaves</b>	
2125 100W 8ch Rev Mixer Amp	311.75
2171 6 Ch. Mini Mixer	114.00
2205 100W Power slave	193.00
<b>PA Enclosures &amp; Monitors</b>	
2047 Pr 100W Col 1 x 10 1 x 12	269.13
2043 Pr 200W Col 2 x 10 2 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

<b>ROSETTI</b>			
<b>Shure Microphones</b>			
PE505P	106.25		
PE56D	76.50		
PE56	71.76		
565D	71.76		
565SD-CN	73.14		
PE585V	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		
PE515	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		
<b>Microphone Mixers</b>			
M68FC	113.85		
M610-2E	133.85		
M615AS	460.22		
ES615	104.20		
<b>Shure Amplification</b>			
VA302E6/7	1165.85		
VA302E6-C	708.48		
VA300-S	244.20		
VA301-S/F1	178.61		
VA305-S/H	106.92		
PM300E6	322.85		
A3PC	59.32		
A3PC-C	17.94		
A3PC-S	20.70		
A31PC-S	56.67		
A3C-T	26.90		
A50XC	23.45		
P300R	13.10		
<b>Microphone Stands</b>			
F	12.70		
PA100 (P.A. cab)	11.15		
R	4.65		
R8	7.35		
R9	10.20		
200S	20.30		
102F	18.75		
102S	18.40		
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

<b>SHURE</b>			
<b>VOCAL MASTER</b>			
VA300-S	212.40		
VA301-S	156.40		
VA302E6	1014.00		
VA302E6-C	616.20		
VA305HF	93.00		
PM300E6	257.40		
A3PC	48.00		
A3PC-C	14.40		
A3PC-S	17.40		
A3S-C	45.00		
A3S-S	16.80		
A3S-T	21.60		
A31PC-S	15.60		
A50-XC	18.60		
P300R	10.20		
<b>SR SERIES</b>			
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	193.00		
A112C	15.60		
A30A	52.80		

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

<b>SOUNDOUT (EX. VAT)</b>			
M200 Mono slave	141.00		
S400 Stereo slave	217.50		
M174M 4-chann mic mixer	97.50		
M174 170W mixer amp	165.50		
M206 200W c ch w. r.v.b.s	210.00		
<b>Speakers</b>			
DL6 100W full range	117.00		
DL8 200W full range	216.0		

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
Bandmaster 100 Mk II	169.50	X39 reflex 100	346.50
Reverbmaster	254.00	X39 reflex 200	412.00
Audiomaster Mk 2	435.00	Revolving organ cabinets:	
Super Dual 12	97.00	SM/30 70W Leslie	377.00
Super 40	97.00	SM/100 70W	624.00
Starfinder 100 Bass	115.50	SM/300 120W Leslie	856.00
Starfinder Twin 15	137.50	SM/3000 200W	1163.00
Super Starfinder 200	192.50		
1 x 12"	53.00		
1 x 12" x/vol control	66.00		
Club System	97.00		
Club 2 x 12"	79.50		
Band System	115.50		

## BALDWIN

<b>GRETSCH</b>	
Outfits:	
1017 Big Band	863.00
4017W Big Band	889.00
4021 Grand Prix	915.00
4021 Grand Prix	925.00
4016 Namebrand	691.00
4016W Nameband	742.00
4023 Black Hawk	867.00
4023W Black Hawk	915.00
4019 Broadcaster	939.00
4019W Broadcaster	990.00
4036 Monster II	1114.00
4036W Monster II	1214.00
4026 Progressive Jazz	691.00
4026W Progressive	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
<b>BASS DRUMS</b>	
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	209.38
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
<b>CONCERT TOM TOMS</b>	
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
4449 6 1/2 x 10	56.16
4449W 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>	
<b>TOM TOMS</b>	
4415 8 x 12	92.69
4415W 8 x 12	92.69
4416 9 x 12	95.37
4416W 9 x 12	100.89
4417 14 x 14	133.52
4417W 14 x 14	149.73
4418 16 x 16	157.93
4418W 16 x 16	168.99
4419 16 x 19	187.88
4419W 16 x 18	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
<b>SNARE DRUMS</b>	
4157 5 1/2 x 14 Lug	108.56
4157W 5 1/2 x 14 Lug	116.22
4158 5 1/2 x 14 Lug	112.13
4158W 5 1/2 x 14 Lug	117.83
4153 6 1/2 x 14 Lug	112.13
4153W 6 1/2 x 14 Lug	126.92
4103 5 x 14 Lug	86.99
4103W 5 x 14 Lug	93.24
4105 5 x 14 Lug	74.70
4105W 5 x 14 Lug	80.22

<b>BRASS SHELLS</b>	
<b>CHROME PLATED</b>	
4160 5 x 14 Lug	141.89
4165 5 x 14 Lug	145.64
4166 6 x 14 Lug	173.09
<b>SATIN ALUMINIUM SHELLS</b>	
4109 5 x 14 8 Lug	
Micro sensitive strainer	98.23
4108 5 x 14 8 Lug	
Renown strainer	95.55
4106 5 x 14 6 Lug	
Renown strainer	90.30

## BOOSEY & HAWKES

<b>BEVERLY COMPLETE OUTFITS</b>	
8001 5-drum	POA
8002 4-drum	POA
8003 6-drum	POA
8004 5-drum	POA
8005 14-drum	POA
<b>AVEDIS ZILDJIAN CYMBALS</b>	
(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" Hi-hat pr	POA
7392 15"	POA
7392 15" Hi-hat pr	POA
7393 16"	POA
7394 17"	POA
7395 18"	POA
7395 18" Swish	POA
7399 19"	POA
7396 20"	POA
7396P 20" Pang	POA
7396S 20" Swish	POA
7400 21"	POA
7397 22"	POA
7397S 22" Swish	POA

<b>AVEDIS ZILDJIAN "BRILLIANT" CYMBALS</b>	
(Prices for all types except Swish and Pang as stated)	
7387B 10"	34.99
7390B 13"	44.99
7391B 14"	59.24
7391 14" Hi-hat pr	118.45
7392B 15"	64.35
7392 15" Hi-hat pr	128.69
7393B 16"	57.00
7394B 17"	62.00
7395B 18"	67.50
7395B 15" Swish	78.01
7396B 20"	88.30
9376BS 20" Swish	88.30
7397B 22"	110.30
7397BS 22" Swish	96.03

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

<b>ROGERS DRUM OUTFITS WITH MEMRILCO STANDS</b>	
43-1122 Rogers Greater London V Outfit	871.03
43-1110 Rogers Londoner V Drum Outfit	826.34
43-1210 Rogers Londoner V1 Drum Outfit	922.96
43-1310 Rogers Londoner V11 Drum Outfit	1088.47
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).	
<b>ROGERS MEMRILCO STANDS</b>	
54-1000-000-4 Rogers Snare Drum Stand - Flush Base	35.68
54-1001-000-0 Rogers Concert Snare Drum Stand Tripod	42.81
54-2001-000-4 Rogers Floor Cymbal Stand - Tripod Base	35.68
54-2002-000-0 Rogers Floor Cymbal Stand - Flush Base	35.68
54-3001-000-8 Rogers Dual Tom Tom Stand	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 Samsen Drum Throne	43.03
56-1200-000-9 Double Tom Tom Holder	38.28
<b>ROGERS HI-HATS &amp; PEDALS</b>	
5-4-6 0 0 1 - 0 0 0 - 9 Supreme Hi-Hat	57.84
5-4-6 0 0 3 - 0 0 0 - 1 Swivomatic Hi-Hat with Hinged Heel	40.17
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

<b>Latin Percussion</b>	
Conga Drum 11"	227.11
Conga Drum 11 1/2"	241.40
Conga Drum 12 1/2"	246.98
18" Conga Leg Set	25.01
24" Conga Leg Set	27.00
Super Conga Stand	42.89
Stiffener Kit for LP278	12.32
Double Conga Stand	71.09
Double Conga Stand (Collapsible)	96.11
Triple Conga Stand	205.27
Pro Bongos Wood Shells	144.13
Pro Bongos syn shells	144.13
Bongo Stand	25.79
Bongo Mounting Bracket	10.91
Bongo Mounting Bracket for Double Conga Stand	11.92
Tito Puente Timbales	250.91
Prestige Line Cowbell	16.90
Black Beauty Cowbell	8.54
Black Beauty Cowbell d/l	10.91
Timbale Cowbell	12.07
Bongo Hand Cowbell	13.69
Bongo Hand Cowbell d/l	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/l	16.49
Vibra-Slap std	12.67
Vibra-Slap d/l	13.97

<b>INSTRUMENT ENCLOSURES</b>	
A2004 x 12" 200W	157.68
A150 x 15" fidd hn bs enc 150W	216.63
<b>P.A. ENCLOSURES</b>	
S50 1 x 12" 60W	59.85
S100 2 x 12" 120W	84.82
S150 1 x 15" w H.F. hrsns 100W	174.21
S200 4 x 12" 240W	157.65
M50 1 x 12" monitor 60W	61.74
H50 H.F. twin horn	66.45
Projector 100 1 x 15" 2 hn	154.50

Projector 200 2 x 15" 3 hn	258.00
<b>CONCERT RANGE PA ENCLOSURES</b>	
B12 1 x 12" Mid rnge hn 200W	196.20
B15 1 x 15" bs hn 200W	240.12
B30 2 x 15" bs hn 400W	398.58
H100E Radial horn 30W	136.23
H100V Radial horn 70W	187.23
T70 H.F. horn 70W	171.48
0.36" horn 70W	314.85

<b>MONITOR ENCLOSURES</b>	
M100/12 1 x 12"	
Wedge 100W	370.71
M100/15 1 x 15"	
M200/15 1 x 15"	
D24 St 24 ch	1275.00
Multi wedge 200W	184.98
Mon Horn "A"	
Mid/H.F.	12.78
Mon Horn "B" Ext	58.68
<b>MIXING DESKS</b>	
D8 Mono 8 ch	185.79
D8 D-L Mono 8 ch	229.80
D16 St 16 ch	870.00

# PERCUSSION INSTRUMENTS

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 4" Triangle	20.02
5" Triangle	5.83
6" Triangle	7.02
Woodblock std	7.95
Woodblock large	6.99
Woodblock small	6.11
Piccolo Woodblock	7.89
Double Piccolo Woodblock	4.42
Woodblock Mallet	8.07
Piccolo Woodblock Mallet	0.29
Woodblock Mounting Clamp	0.32
Wooden Agogos	2.92
Wooden Agogo Holder	6.49
Rhythm Clackers	4.42
Everything Rack	9.43
Metal Castanets	26.22
Talking Drum	7.17
Small Shekere	56.79
Moroccan Castanets	16.70
Cuica	6.56
Samba Whistle	58.59
Caxixi Large	8.54
Caxixi Extra Large	POA
Small Metal Shaker	120 BB
Large Metal Shaker	POA
D/I Conga Bag	3.99
22" Cymbal Bag	4.76
Lug-Lube	39.74
Headless Tambourine	122 BB
Tuneable Tambourine	122 BB
D/I Cowbell Beater	1.91
Canvas Cowbell Pouch	8.29
Padded Bongo Bag	41.09
L.P. Tee Shirts	4.55
Conga Key Chain	2.58
LP Belt Buckle	4.38
"Understanding Latin Rhythms" LP	5.47
"Down To Basics" LP	5.47
"Authority" LP	5.47
"Ready For Freddy" LP	5.47

## Hohner

<b>WEATHERING Snare Drum Heads Batter</b>	
R 124 CS	6.65
R 314 CS	6.65
114 BD	5.80
114 BA	5.80
114 BE	6.50
<b>Snare/Side Heads</b>	
114 SD	5.15
114 SA	5.15
114 SE	5.25
<b>Tom-Tom Heads</b>	
R206/R306 CS	3.85
106 BD	3.75
R208/R308 CS	4.75
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
R218/R318 CS	8.10
118 BD/118 BA	7.05
118 BE	8.35
<b>Bass Drum Heads</b>	
R218/R318 CS	8.75
118 B	7.75
118 BB	8.65
R220/R320 CS	10.20
120 B	8.65
120 BB	9.65
R222/R322 B	10.60
122 B	9.35
122 BB	10.60
R224/R324 B CS	11.55
124 B	10.20
124 BB	11.55
<b>SOUNDMASTER</b>	
12 B O	2.60
13 B O	2.65
14 B O	2.65
15 B O	3.30
14 S O	2.25
20 S MB	4.75
22 S MB	5.00
24 S MB	5.80
<b>REMO</b>	
<b>FIBERSKIN AND PIN STRIPE</b>	
506 6" P306 BE	4.20
508 8" P308 BE	4.90
510 10" P310 BE	5.25
511 11" P311 BE	5.70
512 12" P312 BE	6.05
513 13" P313 BE	6.50
514 14" P314 BE	6.85
515 15" P315 BE	7.30
516 16" P316 BE	7.75
517 17" P317 BE	8.10
518 18" P318 BE	8.55
520 20" P320 BE	10.95
<b>Bass Drum Heads</b>	
518 B 18" P318 BB	9.25
520 B 20" P320 BB	10.30
522 B 22" -322 BB	11.15
<b>Practice Outfits</b>	
RPS 10 Standards set	89.00
RPS 10 T Double T/T Set	99.95
<b>MANO</b>	
<b>Hand Drums</b>	
Tunable with key	
RM6 6"	6.05
RN8 8"	7.55
RN10 10"	10.05
<b>Roto Toms</b>	
Tunable with CS head	
RR6T 6"	31.90

RR8T 8"	40.00
RR10T 10"	50.70
RR12T 12"	60.45
RR	

W10/18 18 pair jingles	7.85	CH901	17.00	10 x 7" con TT wood.	48.06	997 Big Beat 24" bs	910.00	5325 18"	36.20	<b>TOSCO CYMBALS</b>
<b>LONDONER</b>		CH902	25.00	12 x 8" con TT wood.	48.75	981/TP Tiwoli 22"	1295.00	5326 20"	42.30	Ride
TH-101 10" headless,		DS901	57.00	13 x 9" con TT wood.	53.14	982/TP Tiwoli 24"	1310.00	5327 22"	52.30	RMT40 16" Medium
18 pair jingles	4.20	SB901	11.00	14 x 10" con TT wood	64.03	1003 Mach IV 24"	950.00	5330 Pro-Set 1	79.65	32.50
TH-104 10" tunable, 18		SAT902	30.50	15 x 12" con TT wood	71.63	1006 Mach V 24"	1075.00	5331 Pro-Set 2	123.00	RMT45 18" Medium
pair jingles				16 x 16" con TT wood	78.57	1004 Rock Machine	960.00			41.50
Maracas	8.00			18 x 16" con TT wood	83.95	1009 Smoke'n fire 26"	990.00			RMT50 20" Medium
No. 3 Fruit shell —		SD065MB	127.00	Zildjian Cymbala		2006 Quadraplus 24"	1140.00	<b>ROSETTI</b>		52.00
standard size pair	2.45	SD055MB	124.00	Swish, Pang, Heavy swish —		2008 Overdrive 24"	1160.00	<b>HAMMA DRUMS AND</b>		
No. 7 Assorted		SD050MB	96.50	standard finish:		2009 Overdrive 26"	1170.00	<b>ACCESSORIES</b>		
colours, small size pair	1.60	SD765MB	83.50	7768 18" single	98.07	2100 Sound Projector	1175.00	(EACH)		
No. 31 Hand made —		SD755MB	82.00	7770 20" single	110.20	2101 Sound Projector	1195.00	D880 7 drums only	599.95	41.50
standard size pair	6.70			7772 22" single, Heavy		2110 Sound Projector	1495.00	DH880 7 drum kits	699.95	41.50
medium size pair	6.35	Concert tom Stands		swish	141.56	2111 Sound Projector	1515.00	D770/5 drums only	429.95	41.50
WM01 Maracas (pair)		ETS901	43.00	7772 22" single,		2004 Power Factory		DH770/5 drum kits	529.95	41.50
acrylic.		ETS902	48.00	7772 22" single,				DH770/5 drum kits	529.95	41.50
Reso-Reso		ETS903	85.00	Swish, Pang,	131.43			DH880 7 drum kits	779.95	41.50
No. 62 with scrapper.	7.35	Kits — 7000 & 5000 Series		Rock, flat-hat, Deep ride —		992 Rock Duo 24"	1345.00	DHU880 7 drum kits	869.95	41.50
Shaker		YD7222	645.00	standard finish:		2002 Octaplus 24"	1190.00	D770/5 drums only	429.95	41.50
No. 63 all wood 15" 3"	8.80	YD7224	685.00	7764 14" pair	123.02			DH770/5 drum kits	529.95	41.50
Claves				7765 15" pair	131.43	410 Supersensitive 5"	193.00	DH770/5 drum kits	529.95	41.50
No. 79 Quality Rose-				7766 16" pair	69.92	4 1/1" Supersensitive	611"	D660/4 drums only	369.95	41.50
wood pair	3.05			7767 17" single	77.52	400 Supaphonic 5"	123.95	DH660/4 drum kits	449.95	41.50
No. 85 Mezquite Wood				7768 18" single	89.95	402 Supaphonic 6 1/2"	129.95	DHU660/4 drum kits	579.95	41.50
pair	3.15			7769 19" single	90.14	404 Acrolite	96.50	7152 22" bass drum	109.95	41.50
Bongos				7770 20" single	97.72	405 Piccolo 3"	113.95	7154 24" bass drum	119.95	41.50
No. F2 Vellum heads,				7772 22" single	119.65	418 Black Beauty 5"	220.00	7442 12 x 8 tom tom	54.95	41.50
small size	11.15			All other types — standard		419 Black Beauty 6 1/2"	224.00	7443 13 x 9 tom tom	64.95	41.50
No. F3 Vellum heads,				finish:		416 Superphonic Black		7440 14 x 10 tom tom	69.95	41.50
large size	13.40			7758 8" single	32.84	Beauty 5"	149.50	7446 16 x 16 floor tom	89.95	41.50
Congas				7760 10" single	37.07	417 Superphonic Black		7448 18 x 16 floor tom	94.95	41.50
No. 56A with strap	49.95			7762 12" single	45.48	Beauty 6 1/2"	154.00	7035 14 x 5 1/2 metal	99.95	41.50
No. 62A with strap	47.50			7763 13" single	49.71	407 White Vistalite 5"	84.00	snare drum	7033	41.50
No. 78A with legs				7764 14" single	57.28	Stands and Fittings:		woodshell snare drum.	7315 255 drum pedal.	21.00
(retractable)	133.05			7764 14" pair	114.57	201 Speed King Pedal.	42.95	7313 Side drum stand.	7314 cymbal stand	17.45
No. 86A with legs				7765 15" pair	61.51	205 Ghost Pedal.	59.95	7698 cymbal arm.	7315 hi-hat stand	27.60
(retractable)	148.80			7765 15" single	123.02	1130 Tubular Hi-Hat	49.95	7388 single tom tom	holder.	18.75
No. 98B with strap	99.95			7766 16" single	65.71	stand	49.95	7392 double tom tom	holder.	25.75
Castanets				7766 16" pair	131.43	1374 Tubular s/d std.	40.95	7393 triple tom tom	holder.	31.20
No. 158 Rosewood	2.40			7767 17" single	73.28	1405 Tubular cymbal	36.95	7399 triple tom tom	holder stay	6.65
Flexatone				7768 18" single	81.71	stand	39.95	7246 drum stool	20.00	
No. 1816	9.55			7768 18" pair	163.44	1410 Tubular boom	49.95	<b>PRO-MARK STICKS</b>		
See drum section for further				7769 19" single	89.95	stand	39.95	Wood Models		
rhythm instruments (Maracas-				7770 20" single	94.35	1020 Tubular throne	39.95	(PAIR)		
Claves-Shakers-Bongos-Congas				7770 20" pair	188.72	Tom-Toms:		HH30 12"	38.00	
etc.)				7771 21" single	101.95	942 12 x 8 Tom Tom		HH35 14"	53.00	
				7771 21" pair	203.91	Super Classic	107.50	HH38 15"	58.00	
				7772 22" single	114.58	944 13 x 9 Tom Tom		HH40 16"	65.00	
				7772 22" pair	229.18	Super Classic	109.95	HH3505 14"	53.00	
				7774 24" single	138.19	946 14 x 10 Tom Tom		HH3805 15"	58.00	
				Swish, Pang, Heavy swish —		Super Classic	114.50	<b>Heavy Band</b>		
				brilliant finish:		947 15 x 12 Tom Tom		HB30 12"	45.00	
				7868 18" single	108.16	Super Classic	123.50	HB33 13"	54.00	
				7870 20" single	120.31	948 14 x 14 Floor Tom		HB35 14"	66.00	
				7872 22" single, Heavy	151.66	Tom Super Classic	145.95	HB38 15"	76.00	
				swish		950 16 x 16 Floor Tom		HB40 16"	88.00	
				7872 22" single,	141.54	Tom Super Classic	159.95	HB45 18"	105.00	
				Swish, Pang,		952 18 x 16 Floor Tom		Sizzle		
				Rock, Flat-hat, Deep ride —		Tom Super Classic	184.50	(EACH)		
				brilliant finish:		954 20 x 18 Floor Tom		SZ40 16"	38.00	
				7864 14" pair	143.23	Tom Super Classic	214.50	SZ45 18"	48.00	
				7865 15" pair	151.65	487 6 x 5 1/2 Melodic	48.50	SZ50 20"	60.00	
				7866 16" single	80.02	Tom Tom	49.95	SZ55 22"	83.00	
				7867 17" single	87.61	488 8 x 5 1/2 Melodic	49.95	Pang		
				7868 18" single	96.04	Tom Tom	66.50	PG40 16"	38.00	
				7869 19" single	100.25	489 10 x 6 1/2 Melodic	66.50	PG50 20"	60.00	
				7870 20" single	107.83	Tom Tom	72.00	PG55 22"	83.00	
				7872 22" single	129.76	461 12 x 8 Melodic	78.95	PG60 24"	110.00	
				All other types — brilliant		Tom Tom	78.95	Swish		
				finish:		462 13 x 9 Melodic	78.95	SV40 16"	38.00	
				7858 8" single	42.95	Tom Tom	84.95	SV45 18"	48.00	
				7860 10" single	47.17	463 14 x 10 Melodic	84.95	SV50 20"	60.00	
				7862 18" single	55.76	Tom Tom	97.95	SV55 22"	83.00	
				7863 13" single	59.81	464 15 x 12 Melodic	97.95	Flat Bell		
				7863 13" pair	119.63	Tom Tom	114.50	FB40 16"	38.00	
				7864 14" single	67.39	465 16 x 14 Melodic	114.50	FB45 18"	48.00	
				7864 14" pair	134.79	Tom Tom	205.50	FB50 20"	60.00	
				7865 15" single	71.61	Bass Drums:		A01/Straps	3.00	
				7865 15" pair	143.23	920 20 x 14 Bass Drum		(PACK OF 10)	0.90	
				7866 16" single	75.82	Super Classic	205.50	<b>HAMMA BRONZE 880</b>		
				7866 16" pair	151.65	922 22 x 14 Bass Drum		<b>CYMBALS</b>		
				7867 17" single	83.39	Super Classic	219.95	(PAIR)		
				7868 18" single	91.82	924 24 x 14 Bass Drum		11035 13" Hi Hat	23.90	
				7868 18" pair	183.66	Super Classic	237.50	11036 14" Hi Hat	29.30	
				7869 19" single	96.04	926 26 x 14 Bass Drum		(EACH)		
				7870 20" single	104.46	Super Classic	252.95	11037 16" Crash Ride	16.95	
				2 x 22 x 14" BD	1931.44	For price of stainless steel		11038 18" Crash Ride	16.95	
				2 x 22 x 14" BD	1804.90	drums, add approx. 10%.		11038 18" Crash Ride	28.95	
				Premier Soundwave Outfits		<b>Synare</b>		11039 20" Crash Ride	31.95	
				22 x 14" BD	642.77	Synare 1 Percussion	799.00	11040 18" Flat	28.95	
				22 x 14" BD	693.45	Synare 3 Percussion	170.00	11041 20" Flat	31.95	
				22 x 14" BD	556.12	Synth.		11042 18" Swish	28.95	
				22 x 14" BD	606.80	Synth.		11043 20" Swish	31.95	
				24 x 14" BD	925.91	<b>CYMBALS</b>		11044 20" Pang	31.95	
				24 x 14" BD	861.58	(PAIR)		11045 18" Pang	28.95	
				24 x 14" BD	1341.47	H-2BA	4.25			
				24 x 14" BD	1247.18	H-5A	4.25			
				22 x 14" BD	926.29	H-5B	4.25			
				22 x 14" BD	852.07	H-7A	4.25			
				20 x 14" BD	998.07	H-Jazz	4.25			
				20 x 14" BD	546.34	4-Rock	4.25			
				20 x 14" BD	591.48	H-2BN	4.50			
				22 x 14" BD	891.98	H-5AN	4.50			
				22 x 14" BD	827.65	H-5BN	4.50			
				2 x 22 x 14" BD	1931.44	H-7AN	4.50			
				2 x 22 x 14" BD	1804.90	H-Jazz N	4.50			
				Premier Club Outfits		<b>Goodtime Models</b>				
				22 x 14" BD	409.49	GT-5A	1.95			
				20 x 14" BD	314.07	GT-7A	1.95			
				22 x 14" BD	347.54	GT-3S	1.95			
				22 x 14" BD	554.22	GT-5AN	2.25			
				14 x 5 1/2" SD metal.	111.31	GT-7AN	2.25			
				14 x 6 1/2" metal.	116.41	GT-5BN	2.25			
				14 x 12" SD metal.	119.86	GT-2BN	2.25			
				14 x 12" SD wood.	110.77	GT-3SN	2.25			
				18 x 12" TD wood.	103.41	(EACH)				
				18 x 12" TD wood.	124.26	11075 Pro-Mark Multi	14.10			
				107.12	1001 Rock Machine	950.00	44.20			
				122.13	1007 Smoke'n Fire	970.00	52.20			
				129.91	2007 Overdrive	1150.00	30.20			

# 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.

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

**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.

**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.

**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).

**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.

**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.

**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.

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

**BURNS TR2** semi-acoustic guitar for sale in fitted case, red/black, in v.g.c. Date probably about 1967. £150 or exchange Ovation.

**URGENTLY** wanted, talented lead vocalist/frontman for rehearsing semi-pro H.M. Band. Good gear, wheels, and dedication an asset. Pro-outlook for mid-

eighties. Ring now! Mark, Pakenham 30646 (Bury St. Edmunds area). Must be under 20. If Def Leppard can do it, so can we!

**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.

**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.

**SHY-TOTS** (Doncaster band) need replacement girl singer with good range. Phone Den, 0302-49380 for details.

**FOR SALE:** Ibanez Flying-V with Schallers, £110, Yamaha 12-string £60. Phone Deeside (N. Wales) 815989.

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

**FENDER F95** Flat Top acoustic guitar with hard case for sale — Superb tone, immaculate condition, £195. Also Hayman 1010 electric guitar, beautifully fast, maple neck, v.g.c. Bargain at £95. Ring Southend 331376.

**WASP synthesiser** — virtually unused. Genuine reason for sale — £130. Tel: Littlewick Green (0628 82) 4989.

**ACOUSTIC GUITARIST** seeks other musicians to form a Folk Group. Phone Sheffield 460809.

**GUITARIST (20)**, Electric/Acoustic, wishes to form original, dedicated band with aim to turn pro very soon. Drums, bass, guitar, keyboards (Pref. all with vocal ability). Please phone Duncan 09367 7366. (Influences include Eagles, Jackson Browne, The Band, Police etc, etc.).

**PREMIER Olympic** seven drum kit. Premier Black Dot heads, Zyn cymbals, stands, pedals and lots of accessories. Superb condition. Bargain at £300. Phone Dan on Coney Weston 337 (Bury St. Edmunds area).

**JAZZ-ROCK** American guitarist, 22. Holdsworth influenced, very expressive. Sessions experienced. Mesa Boogie & modified Strat, seeks band work, sessions in London. Can travel. Dale Hauskins, 5421 Zola Ave., Pico Rivera, Calif. 90660, USA. 213-6954844.

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

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

## INDEX TO ADVERTISERS

The Barge	48	Peters & Nicholas	20
Peter Cook	20	Public Address	20
Decibel Studios	50	Quest Studios	50
Dimarzio	OBC	Regal Studios	50
Fletcher Coppock & Newman	50	Rose Morris	21
Freer Music	44	Rosetti	38
General Music Strings	44	Sain Studios	48
Tim Gentle	12 & 13	Shure	2
Gigsville	24	Spaceward	48
Adam Hall	41	Stage One	50
Harman	16	Stix Drum Centre	42
Kemble Yamaha	63	Summerfield	46
Musical Sounds	42	Wave	34
Normans	44	Yardleys	42
Octopus Studios	48		

The only way to experience the power and majesty of any of the fine range of Yamaha electric guitars is to wield one yourself. Now in the 80's only Yamaha, with nearly 100 years hard earned experience behind them, combine their unique craftsmanship with advanced electronics to give you the edge.

#### **SG2000**

One piece body and neck constructed of maple and mahogany. Complete with solid brass sustain plate and ebony finger board. Available in brown sunburst, cherry sunburst, cherry, brown and black.

#### **BB1200**

One piece beautifully laminated in rock maple and mahogany. Full 21 frets. Available in brown stain or natural.

#### **SF1000**

Complete with Yamaha humbucking pick ups and push button switch for single coil sound. This 24 fret guitar is available in blonde and oil stain.

Call in at any Yamaha Pro Center and experience the full range of Yamaha Guitars.



# **YAMAHA**

**Craftsmen to the world's  
musicians since 1887.**



# Power plays.



**Dual Sound™  
Humbucker**



**X2N Power Plus™**

**Super II™**

No matter what type of music you're going to make, you need power. Without it, you may not be able to reach your audience when you have to. These pickups will give you the power to get through to them, and our new 4-conductor wiring will expand your sound with more tone options than ever before.

For complete specs on these and all our pickups, hardware and accessories, send \$1.00 for our 24 page, full color catalog.



**DiMarzio®**

Musical Instrument Pickups, Inc.  
Dept. IM  
1388 Richmond Terrace, Staten Island,  
NY 10310 (212) 981-9286