

SEPT 1973 25p & INTERNATIONAL

RECORDING STUDIO

PRICES OF OVER 2000 NEW GUITARS, AMPS, SPEAKERS KEYBOARUS AND DRUMS

SWEET MAZARETH TOCC LINDA LEWIS SLY STOLE WINGS ALICE COOPER





No. 124

SEPTEMBER 1973

EDITORIAL & ADVERTISEMENT OFFICES: 58 Parker Street, London WC2B 5QB Telephone 01-242 1961

> Publisher: SEAN O'MAHONY Advertisement Director: CHARLES WOODS

> > Managing Editor: ROB BARTLETT

Assistant Editors: CHRIS POOLE JOHN DALTON

Art Editor: MIKE RAXWORTHY

Group Advertisement Manager: RICK DESMOND

> Circulation Manager: JAMES HAWKINS

Copyright © 1973 by Beat Publications. All Rights Reserved

Printed by Graphic Art Services (Brighton) Ltd., Burgess Hill, Sussex, RH15 9EH Distributors: Surridge, Dawson & Co. Ltd., 136-142 New Kent Road, London, S.E.1. Telephone: 01-703 5480

CONTENTS

Front Cover Picture – Ian Hunter of Mott The Hoople – Photograph by Dave Ellis – Redferns.

Letters and Queries	6
The Sweet – True Stories	8
Wings – McCartney Talks	12
Mott The Hoople – Competing With Glamour	16
Clifford T. Ward – Music Wins Out	18
10cc – Getting The Last Laugh	20
Edgar Winter – White Man's Magic	22
Alice Cooper – Beat Answers The Knocker	24
Linda Lewis – The Lark Sings	26
Sly Stone – Holding Court	28
Denny Laine – Wingsman's Solo Efforts	30
Contracts – Part Two	32
Nazareth – Razin' The Roof	34
Todd Rundgren – One-Man Maestro?	36
Van Morrison – The Legend Lives On	38
Caravan – Back On The Road	42
Guitar Review	44
Hudson – Ford – Picking Up The Pieces	46
Album Reviews – Exclusive	49
Studio Playback	52
Instrumental News	56
Keyboards Feature – 10 Page Special	60
Price Guide	73

EDITORIAL

' t's only money...' and with a name like Argent, they ought to know. You can bet your bottom dollar that the music world has presented them with its fair share of purchase problems, be they rip-offs or bargains.

Take instruments, for example.

Nearly every pro. and semi-pro. musician has, or has had, his sights set on a particular guitar, set of drums or keyboards. If he lives almost anywhere outside of London, then the choice of instruments readily known to him comprises only those shown at his local music store.

Even London shops cannot hope to exhibit the truly vast range of instruments on sale, and only *Music World's Beat Instrumental* gives full details of what can be had and at what cost.

Prices of more than 2,000 new guitars, amps., speakers, keyboards and drums are listed each month in the back of our magazine which, for 25p, becomes not only your guide to what's making the music world go round, but also the first place to look when shopping for instruments.

Where else could you look to find all Marshall's amp. and speaker combinations printed side by side, price for price, with those of every other amp. manufacturer? What's more, they are up-dated monthly.

So before you go out and spend that hard-earned money, turn to the back of the magazine and decide just where you want to set your sights. After all, 'It's only money...' for a select few!





Graphic Equalizer

- *27 adjustable equalizers on ½-octave ISO center frequencies.
- * 10 dB boost or 10 dB attenuation at any center frequency.
- *stepless, noiseless vertical controls, precision calibrated.
- * state-of-the-art active filter circuitry.

UNIVERSAL AUDIO

F.W.O. Bauch Limited 49 Theobald Street Boreham Wood, Herts. Tel: 01-953 0091

^{*}low distortion, low noise.

Yes are undertaking a giant British Tour, their first in two years, during November and December. The tour takes in 15 cities, and includes a 5-day residency at London's Rainbow Theatre.

Watch out in next month's issue for a preview of their new album.

SADLY MISSED

Clarence White's tragic death, last month, leaves a musical void that few other guitarists could ever hope to fill. A Fender Telecaster incorporating a unique string bender was as much his trademark as the country/rock style of guitar in which he excelled.

Following a long stint with the Byrds, Clarence formed his own band, the Kentucky Colonels, with which he toured England earlier this year.

In a year which has seen its fair share of disaster in the music world, Clarence's death must come as another sad blow to both fans and friends alike.





IN THE BACK DOOR

A mong bass players making a name for themselves (lovely to look back and realise just how far the use of that instrument has been extended) is Colin Hodgkinson of Back Door.

Colin's work on his Fender Precision has been pullin' em in at clubs all over the country recently and in view of the fact that he plays lead, rhythm and bass on the instrument, it's hardly surprising.

The other members of Back Door are Ron Asprey, on saxes and piano, and Tony Hicks on drums. They're off to the States in October, so if you get the chance to see them this month, use it. If word of mouth is anything to go by, then Jack Bruce and Jack Cassady have something to watch out for!



(LEEDS) LTD. Royds Lane, Leeds 12.



ANNOYED

Dear Sir,

I was enjoying reading your July issue of *B.I.* until I came across a review of Paul McCartney's *Red Rose Speedway* album. It annoyed me tremendously to see a grossly unjust criticism of a man with such obvious talent.

Your critic, while saying it was unfair to compare Mc-Cartney's band with The Beatles, promptly did so and then said it needed Lennon to give it what it lacked.

Both Lennon and Harrison are now into completely different things than in the past and yet they still manage to escape such comments.

It's becoming more and more obvious to me that the musical Press as a whole seems to have some sort of gripe against McCartney, no matter what he does – and I simply fail to understand why.

In short, I feel the criticism in your magazine should have been directed a bit more at the actual music, instead of wasting a paragraph with comparisons that aren't of major consequence to anyone wishing to purchase the album.

At least the critic could have signed his name. Yours very sincerely,

Larry Phillip, Dartford, Kent.

P.S. Please do not print this letter as I realise that queries are more important.

Not necessarily, Larry! Your letter created a lively and important discussion in our office and we have decided to adopt your suggestion (?) about signing names to reviews.

May we respectfully suggest, however, that you read the *Red Rose Speedway* review again, sounds to us as if you've got a couple of facts wrong. Ed.

PICK-UPS

Dear Sir.

I have a Telecaster copy on which is installed a Dan Armstrong pick-up and because the thing doesn't seem to believe in feed back I can use both wah-wah and fuzz at high volume but, unfortunately, when I switch to the bass pick-up it howls and screams – because it is one of the cheap ones already on the guitar.

Is there any way of stopping this feedback, or at least cutting some of it?

I was thinking of wiring the old pick-up (which I replaced with the Armstrong) in series with the other one on the guitar – would this lessen feedback?

Could you also give me the address of the Vox company, because I have a Vox wah-wah with a worn-out potentiometer and I wish to replace it.

Yours,

James Bissel. We had a word with Dan Armstrong about your query and he came up with a tip which may solve your problem.

Take your bass pickup, remove the cover and dunk it two or three times in melted paraffin wax. You will find that the wax will melt over boiling water. This should cut down the feedback, as it is a trick Fender used to use on the old Telecasters.

Other than that, your best bet is to get another pick-up from Dan!

LICENCE

Dear Sir,

Until now my group has not played any public performances and, therefore, has not needed a licence to use material which is not original. However, a venue has now been arranged which is a public occasion and, therefore, I assume a licence is required.

The material in question is All Right Now, Free; Jumping Jack Flash, Rolling Stones; Know Where You Are, Slade; I'm So Glad, Cream; and Hocus Pocus, by Focus.

Could you tell me where to apply for a licence and the approximate cost. If the songwriters are needed, I would be most grateful if you could also supply their names.

Yours faithfully, G. Gardner, Shoreham-by-Sea, Sussex.

You've got nothing to worry about. Most music venues in this country are licensed by the Performing Rights Society and you, as a group, do

Come up and see ME some time!

only three miles West End – easy parking, or Oval tube, Northern Line. Bus to Camberwell Green.

Suppliers of "BIG NAME" group gear – VOX, CARLSBRO, S. CITY, MARSHALL, JENNINGS, ESE, S.A.I., SOUND ELECTRONICS, SOUND OUT SYSTEMS, 100w DISCO from £225 (complete). Lights, etc.



H.P., PAYBONDS, BARCLAYCARD, ACCESS, PART/X AND EVEN MONEY!! AFTER SALES SERVICE. REPAIRS.

> 55 Camberwell Church Street, London S.E.5 Tel: 01-701 2270

Music Equipment Ltd.



not need to be licensed.

Probably, while at the gig, someone from the hall or club management will give you a form to fill in with the names of other people's material you'll be playing – and that, for you, is as far as it goes.

That list is sent to the **P.R.S.**, the royalties worked out and payed, and then sent to the composer, or whoever has the copyright.

DOUBLES

Dear B.I.,

In the July article on Steve Howe of Yes, you showed a double-necked guitar and described it as a 6/12 twin neck. I couldn't find this instrument in your price guide at the back of the magazine, indeed I couldn't find any twin-neck guitars.

Are there any companies making these guitars and, if so, at what price?

Could you also tell me how much it would cost to have one of these guitars built for me by one of the custom guitar makers – Tony Zemaitis, for instance? Thank you,

Deke Roberts, Cowley, Oxford.

A number of firms and custom guitar makers will make double-neck instruments, but to give a price is impossible without exact details of what you want.

We suggest you write to Western Organ Studios (Bristol) Ltd. (who distribute the Mosrite guitar range), at 19 Union Street, Bristol, BS1 2DF; Dan Armstrong (London) Ltd., at 34 Hillfield Road, N.W.6, who custom build quitars; your nearest Selmer dealer, who will give you details on the available double-neck Gibson guitars; and Tony Zemaitis, at 108 Walderslade Road, Chatham, Kent.

STUDIOS

Dear Sir,

Being in our fifth year as an Entertainment Agency, we would like to know if there is a book we can buy giving us addresses of record producing companies and recording studios. Thanking you in anticipation.

> Yours faithfully, R. C. Parsons, G. R. J. Enterprises, Warley, Worcs.

Dear Sir,

I have just read the June issue of your magazine and found it very interesting, particularly the articles on recording studios. Due to that copy I have now put in a regular order at my newsagents.

As you feature recording studios a lot in your magazine I wonder if you would send me as many addresses as possible of studios in the London area, as I am trying to get a post at one of them.

I am being helped by a credited engineer in this, Nick Ryan (Larks' Tongues in Aspic – King Crimson), who could only supply me with the addresses of Advision, Air London, and Olympic, whom I have already written to.

I hope you will do this for me.

Yours faithfully, Ian Major, Sevenoaks, Kent. For a full list you should write to the Association of Professional Recording Studios, at Excelsior Works, Rollins Street, \ondon S.E.15.

PRACTISE

Dear Pete York,

I read your column with great interest every month. I'm a 22-years-old professional drummer, and I've recently started to practise seriously.

Every week I do 20 hours of solid practising – am I doing too much or not enough?

Yours, **Robert Shaw**, **Chelston**, **Devon**. *Pete replies:*

'I think your four hours practise a day is quite enough, particularly as you are a pro. and presumably play at night also. As to whether or not it's too much, that's up to you – you must always have the will to practise.

'Beware that too much practise, for the sake of clocking up the hours, may make you a drumming machine with great technique but none of the essential spark of spontaneity.





The Sweet's Andy Scott tells all about Bum sessions, ghosted tracks & hype. The Sweet – What's to know? Well, there's these four guys with a touch of glitter and purple eye shades who are/are not, queens, riding on the crest of a weeny bopper craze – right?

In fact, how can they look so silly, sound so bad and make all that loot? They do sound awful, don't they?

Well, no, not really. In fact some of it sounds quite good. Excuse me, would you mind not tapping your foot while I'm talking?

The Sweet aren't The New Lost City Deep Purple, but then again they're a lot more difficult to tread on than some Spiders one could think of. . . .

Ah, but they don't write their own hits now, do they? So over to Andy Scott, guitarist (yes, he really can) and vocalist.

RUBBISH

'We know we can write songs,' Andy told *B.I.* 'In fact I feel I am possibly at the point where I could even write a hit song. The thing is that Mike Chapman is doing a much better job – he has got the commercial mind and the band has the rawness.

'All right, so we don't write the singles. Bands like Geordie turn around and say





the Sweet don't write their singles so they're rubbish.

'Well, if it means writing muck like Geordie's singles, then that's nothing to be proud of. I wouldn't put my name to something like that, let alone release it. If I'd written something like *Blockbuster*, then I'd be quite pleased.'

B.I. asked Andy about all the stories of bum sessions, ghosted tracks and hype. Andy recounted for the record the early days when he had just joined the band and went round to Mike Chapman's flat to hear a single called *Funny Funny*.

'It had already been re-

corded,' said Andy. 'The band had demoed some vocals and it was eventually decided that the Sweet would be used to promote the singles as products.

'So we didn't play Funny Funny and the same thing happened with Co-Co and Pappa Joe. By that time we were a bit browned off. Things were getting out of hand and we were at the stage of blowing everything. There were fights in the studio and it was a wonder Pappa Joe was ever finished, the atmosphere was so bad.

MEETING

'So there was one hell of a meeting and it was eventually

* The producer, Phil Wainman didn't want us to play because he had this feeling we couldn't do it *



sorted out that the next single we would play on. It came together much faster from then on in.

'The producer, Phil Wainman, didn't want us to play because he had this feeling we couldn't do it.

'I don't know whether he actually thought we couldn't do it, or whether he didn't want to give us the chance, because he was quite happy sitting there behind his desk.

'I think he's a great believer in session men and has this close clique that he likes to use.

'We were utterly disgusted We've proved our point because the past four singles, from *Willy Willy* to *Blockbuster*, have completely obliterated the first four.

'The only way to do it is the way the band wants to do it, not like a machine.'

In fact the Sweet are more prolific writers than is generally acknowledged, and the current hit album in the States only has two Chinn/ Chapman songs on it. The stage act is getting tighter all the while and the present States tour should polish up a few corners. The band is already a bit too loud and rude, although one vaguely recalls hearing that said about a few other bands in the not too distant past.

DISASTROUS

The act is already far better than the disastrous London gigs in recent months would indicate and the new IES P.A. system looks like

Left to right: Andy Scott, Mick Tucker, Brian Connolly and Steve Priest

forestalling any repetition of events.

'If you see us on stage,' said Andy, 'that's where we are at. We're not going to break up the formula, because Mike's songs are brilliant. He's a fifth member of the band.

'I think the States will do us a lot of good now, because they will at least be intelligent.

'They expect a lot more, so we are going to give them a lot more.'

Any questions?



Top Equipment for Professionals ...

by TWEED AUDIO ELECTRONICS



Suitable for Studio or on the stage. Up-to-date design using all I.Cs.

6 Input channels with sensitivity switch in 10 DB steps covering -80 DBM to +10 DBM.

MIC Input 600 ohm balanced. Line Input 10 K balanced or unbalanced. Comprehensive filter covering low, mid and high frequencies. Facilities to pan between group 1 & 2 on all channels. Two Reverberation Units. One Stereo P.U. unit with RIAA equalisation. Cueing to internal speaker from all channels and outputs. Two VU meters switchable to all channels and outputs. Comprehensive Talk Back system available if required. Horizontal Faders.

Frequency Response 20 HZ to 20 KHZ ± 1 DB, Distortion 0.05% with ± 10 DBM Output, Noise at -80 DBM Sensitivity, -120 DB. At 0DBM, -75 DB, Maximum Output ± 24 DBM and Cross Talk -75 DBM. All mixers are designed to personal specifications. Any number of I/P channels to 2-, 4-, or 8-Track outputs. All modular construction. We only sell quality equipment. IF YOU HAVE ANY IDEAS PLEASE COME AND TALK TO US.

Burnham (Bucks) NELTRONIC (U.K.) LTD. 422 Bath Road, 61931 Slough, Bucks.



Vocal Master of Ceremonies



There are precious few ceremonies, functions, meetings or entertainment events that *Shure Vocal Master Sound Systems* can't cover — regardless of room size or apparent acoustic difficulties. The Vocal Master is designed to project the voice with intelligibility and authority to the rear of large areas without overwhelming the listeners up front. It's versatile, easy to operate, and totally reliable. It's the system that earned its reputation for superb sound amplification by meeting the standards of professional entertainers and is now used in hotels, churches, schools, executive meeting rooms and entertainment facilities from Land's End to John O'Groats in preference to built-in "custom" systems costing *many* times more.

Shure Electronics Limited Eccleston Road, Maidstone ME15 6AU



The Beatles bore

Wings are a gas, they really are. Don't let anyone tell you different. Boy, do they rock and roll – as for the softer side of Mc-Cartney, you shouldn't need telling about that.

He has come in for some heavy knocks in the past three years, mainly because he hasn't stuck to the *Long And Winding Road*.

KNOCKERS

The music from Wings has been, in the main, goodtime stuff that makes you smile. Just to show us he hasn't lost his touch he comes up with a My Love every so often.

His refusal to bend under the knockers seems to be paying off, at last. He has just had number one album and single Stateside. *Red Rose Speedway* and *My Love* did well over here, too, and the recent tour has gone down a bomb.

When I was offered a chance to go up to Leicester to see the band I jumped at it, little knowing what I was

ne now's says Paul

letting myself in for. Suffice it to say that the car blew up on the M.1, the tickets were left in London, and the cocktails were killers.

Still, rely on your faithful B.I. reporter to triumph over all adversities. I finally got to speaking to Paul and Linda, in a tiny dressing room right at the top of the theatre.

I asked Paul how he could turn his back on 10 years of Beatles' material – 'We made a conscious decision not to do Beatles stuff on stage. We rehearsed up a couple of numbers when we first started, because Denny wanted us to do some.

'We did *Let It Be* in fact, but we just couldn't get behind it, it just wasn't good. You see, you have the danger of developing a second-rate Beatles. Even if you developed an incredible Mc-Cartney act you could blow it by not keeping up with the times. Then you would get – "Oh, they're a very nice nostalgic group," and I don't want that. I leave that to the bands playing down in Benidorm.

BORED

'I would rather go on to something new. It's like the whole "are the Beatles going to get back together again" thing, I mean we could have done, it's a question of whether you want to wait for four years on the off-chance. I personally feel that we did everything that there was to be done, and it was a pretty fair record really. To tell you the truth, the Beatles bore me now.

'With this band I am tending to write things to perform, if you check out a lot of the hits – things like Geordie and Slade – they are all numbers to perform in front of an audience.' Paul then proceeded to do a remarkably accurate impression of Geordies' Can You Do It. The lad has obviously got talent!

QUITTING

'Ladies and Gentlemen, this is it. I'm quitting tomorrow night. I'm having my jacket ripped off, I'm eating Henry's guitar and I'm quitting,' he joked.

'But seriously, it would be easy for us now that we have got the touring and performing bit together, we could do the Bowie (I don't know

▲ Wings, l. to r.: Denny Seiwell, Denny Laine, Paul McCartney, Linda McCartney. Henry Mc-Cullogh (top)



whether he has seriously done it, by the way), and go off to Marrakesh and record an album.

'Our buzz is to play to people, some nights you don't get good audiences, but there is nothing to match the nights when you do. If you are a performer, it is in your blood.

'This is the first tour that people have looked at us critically, and the crowds have been great. The ballsier towns were better, of course. Places like Glasgow, Newcastle and Birmingham.

'We need some more rockers, though, but we are going to let it come naturally. As we go along I hope to take the centre of attraction off me and give Denny a chance as he comes through. But, again, we don't want to push him for the sake of it, we want to wait until he has some material that is known, say if his single takes off....

l asked Paul if the band

State and the second

was a democratic one or not: 'Well, it's a bit democratic, but if the band is looking for a decision, I make it,' he replied.

'I have had a great choice, I could have stayed at a Beatles level or tried something new. I have tried a lot of risky things in the past couple of years, like trying to get rid of Klein, that was a big risk.'

Several wild rumours are flying round the McCartney office as to what he is doing next...but rest assured, Paul won't be sitting back doing nothing. He loves touring, recording and, above all, taking risks.

What's the betting the next project will be pretty wild? He told me: 'No-one's ever offended when you take your band to their town'.... whether your town is Lagos or Chippenham, don't be surprised when you see the ads. for Wings at your local venue. **C.P.**



▲ Paul and Henry in action at Leicester





The Musical Express

The pop business is demanding. Uncertain. Tough. And perhaps getting around is its toughest part. The last thing you want to worry about is transport. The "Musical Express" from Mercedes-Benz lets you shrug off motoring hang-ups.

Firstly, there's space. Lots of it. No more crowding, no more strain-on you, "Musical Express" your luggage or your vital equipment.

Every model in this range of light transporters is a bright comfortable pad on wheels.

Secondly, there's speed. From the

sturdy, compact engine that gives a stunning performance every time you're chasing a schedule. Mercedes-Benz supporting act of fast-moving spare parts service and expert maintenance is a crowd-puller too.

Find out more about the transporter of the 'Seventies. The Mercedes-Benz

Mercedes-Benz (Great Britain) Ltd., Katherine House, Dunstable Street, Ampthill, Bedfordshire. Tel:Ampthill 8611/2/3/4. Telex:825459 A member of the Thomas Tilling Group of Companies





... MOTT WAS MUSIC"

Beat meets 'ace butch' lan Hunter

Talk about Mott The Hoople, and you can't help but mention their influences – which, until now, have had the upper hand in their music, Bowie, Dylan, The Stones, for example.

Talk about ch... ch... changes. Mott have gone through the whole gamut of influences and been slagged for it all down the line. They have always been described as second rate substitutes.

With their new album *Mott* (see review on page 50) they seem to have found their niche and filled it beautifully. It is an amalgamation of all their influences and the beauty of it is that none of them come on too strong. Ian Hunter, lead vocalist with the band, has steered them through many crises and he has often lashed out bitterly at the Press, promoters and even audiences.

IDIOTS

When I met him he explained – 'If the critics don't take this album seriously, they are bloody idiots. I can't really complain about most of the past criticism because our ideas were usually ahead of our technique. It has always been a question of what we could rip out of ourselves.

'It's the difference between people who play well, and people who are music and don't play well. I always thought that Mott was music. We were never amazing at playing. We were doing what came next – we didn't even know what we were doing and that proves that it was honest. That is why all our albums are so different, we were representative of what was going on around us.

BUTCH

'Bowie gave me the knowledge of what Mott was, he was shivering and shaking when he first came to meet us at Guildford. He thought that I was the ace butch of all time and the band were like one false move and he'd get smacked.

'He fantasises, that's why

there was the trouble with Lou (Reed), because Lou wasn't the big butch that he expected. He doesn't like the reality, he likes to think "Look at that big butch up there telling them all what to do".

'When we went with Bowie he was smaller than us, he had just released Hunky Dory, which wasn't even a hit, and we were going out for £750 a night.

'He wanted us to support him at the Save The Whale concert, which I wouldn't do. You see, he always wants to put people in their place, that's why he wanted Roxy on with him at the Rainbow.



'He's a crafty sod. I would

not trust him further than I could throw him, and I don't know anybody else that would. I like him, I think he is cute, but please don't tell me that it is nice, soft, innocent David Bowie that's got a big ogre manager. I don't know which one is the manager. Who manages who.

'We started the *Dudes* album with a lot of time, and it started off good. The Bowie thing grew while we were doing it, we had to finish it off in about three days and the vocals suffered the most.

'I found it great working with Bowie, I watched the confidence that he had and my confidence just grew. I learnt nothing about music, in fact I think that I taught him more than he taught me. He had a lot of funny ideas, he thought that the Stones were terrible.

'Dudes was a great single, I mean I think it will be remembered as a classic, so we had to leave it a long time before we released Honaloochie Boogie. Even then, you have idiots like Charles Shaar Murray put it down ... he's like Bowie's A. J. Webberman, anyway.

DECADENCE

'Bowie has never released his version of *Dudes*, it should have gone on *Aladdin Sane* but it was pulled off, which was a pity because people would have realised how much of that single was us. He wrote it and produced it, full stop. He even wrote it about Mott. Someone like little Suzie Quatro brings out a single written and produced by someone else and that's all right, it's her record. When we do it and get to number three, it's not our record. 'We owe a lot to the name Mott The Hoople, *Honaloochie* got into the charts because of the name, we haven't gone through four years to end up like a lot of bands. It just isn't an event any more. We will only go where we are considered to be an event.

This whole decadence bit

is getting up my nose. I found Roy Wood's new single incredible and the lyrics of the new single we have just finished are "I love you and you love me". The artists involved are getting choked, too. That is partly the reason why Bowie has quit.

'England is very well enamoured with all that at the moment. I watch some of them and they are making right fools of themselves, but they get away with it. I could never get dressed up like that. It's the same attitude that we adopted with flower power, it's just a cover up. If you are a star it should come through. I'm not knocking it. Some great artists came out of flower power, the Pink Floyd, for instance, and Bowie has come out of all this, but it's the others. They delay and strangle the whole scene.

OVERSELL

'I think we will wait until the beginning of next year before we play here again. We can't compete with the oversell and glitter. I have to feel the drama before I can work really well, it's being honest with the kids, they will have to be really busting. When we walk on stage they are going to get so much satisfaction from seeing us. We will get the satisfaction from playing for them.' **C.P.**

Ian Hunter in an expansive mood, pictured just before leaving for a Stateside tour

BEAT INSTRUMENTAL CORRECTION TO AUGUST ISSUE

Beat Instrumental magazine wishes to point out that the Official Association of Musical Instrument Industries Trade Fair being held at the Russell and Bloomsbury Centre Hotels from the 19th to 23rd August, has no connection with any other exhibition.

Entry to the Official AMII Fair is for members of the trade only and the public will NOT be admitted.



FROM PART-TIME INTO THE BIG-TIME

'There's always room for improvement'— says Clifford T. Ward, the man who took Gaye into the top ten

Clifford T. Ward is a worried man. At least he was the other night at the Television Centre in Shepherds Bush.

'Did I look all right, Chris? I do worry. Are you sure, now, because I didn't feel nervous? I felt more confident. I just heard one bum note at the beginning, did you hear that?'

Clifford was talking about the spot that he had just recorded for Top Of The Pops. 'I wish they had let me use the backing tapes that I had done. There is a lovely feel on the guitar part that was completely lost. That guitarist was so stilted tonight. People tell me that television is purely visual and it's not important what it sounds like. I'm sure that's not right though.'

The man still doesn't seem at home with the glamour of the pop business. He told me - 'I feel very conscious of having been a part-time artist.'

'Having been ?' I queried.

'Yes, I have given up teaching,' he said.

BOMBSHELL

The announcement came as a complete bombshell to me. Only that morning I had been reading in the papers that he had no intention of giving up.

'I've decided that it is impossible to do both things properly. The kids would suffer if I tried to carry on teaching and my music would be in the same situation. I don't want to be a part-time anything. I know all the effort and time that the record company have put into me. I feel that I've got to get stuck in and put all my time and effort into it.'

What about live appearances, I wondered? 'I'm not going to do any yet, because I don't think that the music lends itself to that. We are looking forward to the time when we can use orchestras.

'For the moment I am going to concentrate on writing for the next album. I am also doing a lot of television and radio appearances to promote the single. I'm off to Luxembourg tomorrow, that is why I'm so worried about what it was like tonight. I won't be able to watch it and make my own judgments.'

WARM

There seems to be a lot of self effacement in the man. The appearance had seemed perfect to me, very warm. Was there anything that he had done that he was satisfied with? 'It's easy to accept something and say "that will do", but it's just not on as far as I am concerned. Of course it gets increasingly difficult as you go on. I hope that I will never be satisfied with what I do. If that time ever arrives I will have become complacent. There is always room for improve-C.P. ment.



The best technique in the world won't make up for a lousy mike!

00

0000000

00

Showmanship is great. You can split your trousers, smash your guitar and go through the whole Kama Sutra on stage – but if you're using a bad mike you could still end up sounding like your old dad singing in the bath!

So make sure your mike's as good as you are. Like Electro-Voice. Our mikes look right and feel right And they do great things for good voices. They're tough too, so they can take a bit of a bashing from roadies.

Next time you're in town, drop in on Sound City and ask to see and hear Electro-Voice mikes. You won't regret it. And nor will your fans.



Gulton Europe Limited The Hyde, Brighton BN2 4JU Telephone: 0273 66271 Telex: 87172

You've heard the rumo



... now the real story about how the band made it on their terms.

People don't laugh at 10cc anymore, and for Graham Gouldham, Eric Stewart, Lol Creme and Kevin Godley – the four Stockport lads who took *Rubber Bullets* to silver-disc success – that's a relatively new, and pleasing, state of affairs.

Time was when their friends laughed at the idea of a group from Stockport 'making it'. They laughed all the more when 10cc said they were going to start a local studio that would be as good as any in the world.

The reaction among London 'hipsters' was much the same, but 'make it' they did with two hit singles to date, a really successful recording studio and a current album that not even the most cynical pop pundit can put down as just a teenybop flash in the pan.

As you've probably guessed by now, 10cc deserve every single measure of their success.

BUTTIES

Their professionalism does them credit and in order to trace the history of this unique band *Beat* put yours truly on the train to Stockport and Strawberry Studios – home from home for 10cc.

Over a lunchtime drink, and one of the best beef 'butties' I've ever tasted, 10cc described the highlights of eight years in the business, and succeeded in putting the seemingly swift rise of their success into perspective.

For example, bassist Graham Gouldham was writing hit songs way back in '65. Among others, he penned For Your Love and Heartful Of Soul for the Yardbirds; Bus Stop and Look Through Any Window for the Hollies; No Milk Today for Herman, and Pamela, Pamela for Wayne Fontana.

He then spent nearly three years in the States as a songwriter, returned to this country and played in a band called the Mocking Birds, which had drummer Kevin Godley in the line-up.

LUCRATIVE

In 1968 Peter Tattersall, now Managing Director of Strawberry Studios, and Eric Stewart, resident engineer as well as lead guitarist with 10cc, offered Graham a slice of the studio action.

'We'd known each other, through music, for years,' said Graham, 'and my buying into the studio at that stage has proved to be something of a lucrative investment.'

His investment may be 'lucrative' now, and Strawberry is undoubtedly as good a 16-track studio as you'll find anywhere in the world, but in the early days, it was all down to a couple of Teac tape recorders, home-made mixing facilities and, in Graham's own words: 'bumbling along, doing demos.

'They laughed, oh boy did they laugh,' recalls Graham, 'and we still get the same old ''why don't you come down to London?'' business, but we saw the potential and we acted on it. We're happy where we are.'

Just how much longer they're going to be 'where

▲ Lol Creme

Eric Stewart 🕨



they are', remains to be seen, as the public who have bought the album and singles are now expecting to see the band live.

A tour of 'major venues' in this country is planned – 'what's the Rainbow like?,' they asked me – and they're busy deciding on several, little titbits to give their stage shows that certain something extra.

It'll be the first time that 10cc have done a live gig as a unit, but each member has already 'paid his dues' by going on the road with various outfits.

Eric Stewart was with Wayne Fontana and the Mindbenders, taking over as vocalist when Wayne left.

Lol Creme, Kevin Godley and Graham Gouldham have all played live with various bands and came together as Hot Legs to take *Neanderthal Man* to number one and support the Moody Blues on a tour of Britain.

At each stage of their development as musicians, Strawberry Studios has grown. Hot Legs' School Stinks album demanded new and sophisticated recording equipment, which they used to the full during an 18month period as session musicians when the band folded in '71.

They collaborated, to great success, in writing *Donna* and took the finished product to Jonathan King – 'the only guy we could think of who had anything to offer us'.

Their praises of Jonathan and the work he has done on their behalf are fulsome. In fact it was he who came up with the name of 10cc.

'Jonathan King is often slagged,' said Graham, 'but he really is one of the most moral people in the business.

We've been involved in a lot of slagging, too, and we just wanted to stop everybody laughing at us. **R.B.**





The most versatile and all embracing system for magnetic recording. SP7 RECORDER weighs less than 3.5kg, size 8 x 21.5 x 25cms, speeds 9.5 to 76cm/s (variable with ASV), condenser mic powering, Ni-cad or AA dry cells, optional quartz pilot generator, plug-in head blocks for mono or stereo, with optional neopilot or synchrotone control track.

SM7 RECORDER designed for the highest fidelity stereophonic recording, 25 Hz to 28 kHz ± 2 dB at 38 cm/s, w and f $\leq 0.05\%$ DIN, s-n ≥ 70 dBA d. tot $\leq 1.5\%$ at 800 pW/m.

SQ7 RECORDER. Four channels on 6.25 mm tape, with full selsync, weighs 6 kg.

ABR attachment, allows the use of spools up to 30 cm ø.

ARU synchroniser, for synchronising to film or VTR including playback filming.

AMI MIXER. Five inputs for dynamic or 12V condenser mics and line, with bass cut, presence, bass and treble controls and pan pots.

AMI 48 MIXER. As AMI plus 48V condenser mics, limiter on each input and prefade listen.



(London) Ltd. 26 Park Road, Please send further Stellavox details. Tel. 01-935 8161
Name
Address
······································
$\overline{\mathbf{\nabla}}$
в.1.9



At the age of 25, Edgar Winter is the Crown Prince of American Rock and Roll. Despite a host of pretenders, no one alive is more brilliantly born and bred to the throne than this shortsighted albino from Beaumont, Texas.

Edgar is Johnny Winter's brother – not just Johnny Winter's brother, mind you, but he can claim the same genetic influences as his brother (who, incidentally, is known in the States as the King of Rock and Roll).

As well as the fortunes of birth, Edgar also benefited from superb geographical position.

SICKER

Tucked into the southeastern corner of Texas, just on the watershed between the Deep South and the Wild West, both the Winter boys kept their lily-white fingers carefully on the pulses that blend to contribute so much to rock: Gospel, country and western, rhythm and blues . . Rich food that; the food of Kings.

There is a song on Edgar's White Trash album called Still Alive And Well. That's also the title of the last Johnny Winter album. In that song there's a line that goes – 'Everybody I thought was cool is six feet underaround.'

I spoke to the man who wrote the song, Rick Derringer. He produces both the brothers, as well as Jeff Beck. The irony of it all is that he wrote that line about Johnny.

'He's so unhealthy, I just wish he'd take better care of himself, but he doesn't. He just gets sicker and sicker.

'When we first worked to-

gether, he just called up one day, and I don't honestly know why for sure, but he had checked himself into the hospital. I still don't know why for sure.' I didn't have the heart to suggest it was probably smack.

One thing is for sure, though, Edgar is damn well alive and well. He knows what he wants to do, the problem is doing it.

I mentioned that Edgar

seemed to go through bands pretty fast.

The Prince smiled, and looked down. 'Yeah ... well, that seems to happen a lot to me,' he replied. He didn't really want to talk about it but his producer had already spilled the beans.

'Edgar is the hardest man in the world to produce. He's a real perfectionist and sometimes I just walk out rather than argue with him.'



He may only come out at night, but Edgar's got the power to become rock's new king

This obsession with perfection meant Ronnie Montrose had to go; he had a different vision, and so he was sacrificed. He's been replaced with a new guitarist who is more in accord with Edgar.

To be in accord with Edgar means several things. 'Right now, what I want is good, professional musicians instead of stars. We've got to have harmony, and I also want a lot of energy, both for the music and the stage show.

ROCKING

'I also want to do a more commercial sound, I want to be able to reach more people with my music.'

Had Rick Derringer influenced him in that direction?

'No, not really. But he does agree with me, so I guess we'll be working together some more.'

In keeping with this, the last album, *They Only Come Out At Night*, was full of short, neat, rocking singles (none of your 17-minute renditions of *Tobacco Road* here, folks. That's White Trash history).

'We'll still do some of our older things on stage, we're really flexible there. But we'll definitely be changing in our recording. I like to gig, but I really feel more at home in the studio,' said Edgar.

'I like to do the arrangements and I like to be able to take a little time to get it right.'

Yes, he will take a little time . . . and a lot of trouble. If you couple that with talent and the good fortune that's blessed Edgar Winter, it should be just enough to put him on the throne.

THIS IS A PHOTO OF A FRAMUS GUITAR



FRAMUS [Dept B2] 40 Station Road, West Croydon. Tel. 01-688 0628



Leo Abse's sensationalist Holy

War against Alice -'One man's decadence is another man's servant'

lice Cooper: musician, showman, drag artist, drunkard, and executioner both of plastic dolls and the remaining taboos of the Western world.

At each of these stages in Alice's career, he's been denounced by the appropriate critics and moralists. In the beginning he wasn't a good enough musician. After that, theatre and rock didn't mix, and then neither did women's clothing, make-up, and alcohol.

DROUGHT

So now folks, what's left? You guessed it, guerilla theatre. Not since the end of the fox-hunting season has the hue and cry been raised so loudly, by so many, to so little avail and for such flimsy purpose!

It was a bright day at the end of May, you'll remember, when the last big attack on Alice was launched. Leo Abse, Labour M.P. from Pontypool and arch-liberal had finally had enough - of either Alice Cooper or a publicity drought.

Summoning the Press, he announced that he would ask the Home Secretary to ban Alice Cooper from Britain. According to May 23rd edition of the Daily Mirror, Mr. Abse was appalled at Cooper's 'Peddling the culture of the concentration camp. Pop is one thing anthems of necrophilia are another.

'Cooper's act,' Abse went on, 'is an incitement to infanticide. He is deliberately trying to involve these kids in sadomasochism.

Now, before you run out to stab your little sister, read on; before you decide not to entertain certain thoughts or cross certain lines, find out who drew the lines.

Mr. Abse, of course, has drawn the line. A wellrespected politician and snappy dresser, Mr. A. was fierce in his support of the repeal of the anti-homosexuality laws in this country.

A true champion of freedom of expression? Well, sometimes. But an expert on decadence...?

In the July 6th edition of The Daily Telegraph Magazine, on p. 15 there's a lovely picture of Mr. Abse's wife, in the garden of their super home in St. John's Wood.

Mrs. Abse is in the background; the foreground belongs to her manservant, John Barker.

TRANSVESTITE

John Barker, of course, is only his real name; his stage name is Justin Dee. Under that alias, according to the Telegraph, he performs 'in pubs and clubs . . . when he's not dusting', as a drag artist.

A DRAG ARTIST? But, don't drag artists incite the 'kids' in the audience to dress in women's clothing? The mind boggles at the prospect; surely this is peddling the culture of the transvestite.

What of the future armies if drag artists succeed, who will defend our shores: Tommys in skirts, Marines in minis?

No, probably not. After all, the drag artist's act is only entertainment; it's an art, as

Leo Abse, M.P., with his wife and son. Dressed for the kill?

old as Imperial Rome. There's more to inciting decadence than a superb impression – either of a woman or an execution!

It's really pretty clear-cut; one man's decadence is another man's servant. As we said earlier, it's a case of drawing lines, and there's nothing wrong with lines – as long as they're straight!

TODDLERS

Fortunately, Alice is unlikely to be banned from the kingdom, but it seems unlikely that we'll see him before the late Autumn.

When the band **do** come back, let's hope that we can, for once, appreciate the theatre and music of nihilism for what it is: theatre, and music, not a call to arms for a Holy War on toddlers (of any age). **C.M.**





FALINGINIOVEAGAIN withlindalewis 'You get to be a medium on stage' - says Rock's



little lark.

s Linda Lewis really as nice as she sounds on record? can tell you that she is, having fallen madly in love with her recently.

I first fell for her music two years ago, when I heard Say No More. I looked forward to Lark with eager anticipation, and she didn't let me down. I must confess though, that I was a little nervous of actually meeting her.

Surely she couldn't be as bubbly, bright and effervescent as she seems on stage and on record. My worries were compounded by the fact that she appeared for our interview an hour late.

She came in looking very worn and tired. 'Sorry I'm late, you haven't been waiting long have you, I was up really late last night recording, I nearly didn't make it at all.'

Flopping down on the sofa she began to chat about the new album that she was in the process of recording. All my worries disappeared at once, despite the fact that she was obviously very tired, she was eager to talk.

'l really enjoyed making Lark and this new one seems like it's going to go the same way. I'm having just as much fun anyway, except that it's going to be much funkier than the last two.

00000

'We used Hummingbird on the sessions, they are a new group with people from Jeff Beck's band and Conrad Isadore from Crosby, Stills, Nash and Young.

Ooooo they en 'arf worked well . . . oooo they're great. I used Max Middleton on my last gig, but when I go to America I can't take him. It's a matter of when I have enough bread I can use who I want on live gigs, I hope. Well, I will.

'I like to use a band and work together all the time. When you get guys together and it's just a one-off thing, it's not going to be that tight. When they have been working together for a while they get a rapport.' Linda hesitated over this word and glanced at me. Don't worry love, it was perfect.

Linda settled down and called for a cup of tea. The conversation turned back to recording. 'Say No More was very arranged, and Lark . . . well, we just went in and played. This one should be a cross between the two.'

I asked whether she was enjoying live work. Her early gigs had suffered, it seemed to me, because of her nervousness. Had she conquered this, I wondered?

'l want to do more gigs, really, otherwise you get rusty. Every gig to me is an event even if it's in a dirty, little dive. In fact I don't get it so much if it's in a big arena as I do if it's in a small, intimate place."

'I don't know whether people leave my concerts really elated. At my last solo concert, which was the Queen Elizabeth Hall, people were freaking out - chicks mainly. They were running up to the front of the stage and screaming. I think they left that one happy, they were smiling anyway. You can feel what an audience is giving out to you. You get to be a medium on stage - you rely more on your feelings than on your brains ... I 'aint got much brains, anyway.

I don't know about Linda's brainpower . . . but I will say she didn't sound thick to me. What she certainly has got is a wealth of feeling, because we've heard it in her music.



MEANESBY

Sly Stone, the man they said was hard to interview, lives up (or down) to his reputation



S ly isn't a bad name for the man who isn't quite as stoned, or as dumb as he would have us believe.

l arrived at one of Kensington's plushest hotels not knowing quite what to expect from one of the legendary figures of rock and roll.

You have probably heard all the stories about Sly – they are legion. He never turns up for concerts, for one. Well, he arrived at the White City for a start, and larger than life, too. He actually got up onto the stage and blew a storm.

But I still wasn't convinced that he could have laid to rest the Sly of old. When I was asked if I wanted an interview with 'hisself', I was more than a trifle apprehensive.

Still, I convinced myself, he seemed to be quite chatty at White City and, after all, who is Sly Stone anyway? When I got to his hotel, however, the misgivings began to reassert themselves.

ENTHRONED

I was ushered into The Presence by a CBS Press Officer. Sly was enthroned on the sofa, dressed in a flame-coloured, Mr. Nudie suit, studded with rhinestones. He had a ten-gallon hat and cowboy boots to match. The outfit was exactly the same as the white one that he had worn at White City the day before. Does he change the colour to suit his mood, I thought?

A photographer sat crosslegged on the floor, shooting the whole sequence of events – while Sly was surrounded by Dolby cassette recorders, with which he was taping everything that was said.

Two very stiff drinks later and it was my turn to be ushered forward to talk to Sly. By this time I was a total[®] nervous wreck.

I gulped and started by asking whether he had en-

Joyed the concert the night before – 'Yeah, I did . . . but I've had it,' he drawled, and stopped – staring around nim at the same time. 'Why was that?' I ventured to ask. 'Because you couldn't play as long as you wanted to!'

'Right'.

Another long pause.

'And the P.A. system was terrible and I thought that it would be set-up by the people that were supposed to set it up, and so as soon as I get through talking to you I'm going to go and see that it doesn't happen again for the rest of the concerts.'

PENDING

I asked whether he would be doing any more concerts over here – 'Yeah, I wanna come back before I go back to the States. I'd like to do concerts over here. I'd rather stay over here than go to Germany.'

Was he happy about going back to the States, with a drugs case pending?, I inquired timidly of the back of his head. 'Yeah, well . . . they just pend,' came the laconic reply.

If you think that this is tough going, just wait.

I asked why he had played mainly old material at White City – 'Well, they don't know the material yet. I found out yesterday that the album has only been released ten days I don't think that CBS is that great over here yet, any-

way.'

There was much groaning from the CBS employees, littered about the room – and somehow the conversation turned to draft dodging, Los Angeles and how Sly could fix it for one of the Americans present to get back to the States. 'Don't mind me, fellas, I'm just part of the furniture,' I thought.

Sly began to get bored with that topic of conversation and turned on me suddenly.... 'Right, is there anything else that you want to know'. It wasn't so much a question as a statement get the picture ?

It may sound as if I was being paranoid, but I decided to call it a day. In future SIy, I'll just dance to the music and I suggest that you stick to playing it. **C.P.**



Sly, doing what comes easiest, playing his music. He is seen here at the recent White City concert

STEVIE WONDER bought two complete sets of Orange Graphic Equipment over two years ago and is still using it, including the Graphic 120 watt amplifier, the same as you can buy from your local dealer.

NEED WE SAY MORE!

Also Led Zeppelin, Wishbone Ash, Geordie, Ike & Tina Turner, John Mayall, Zappa, Bloodstone, John Miles, Alan Price & Georgie Fame, Amon Duul, Nectar, E.L.P., Vinegar Joe, Stone the Crows, and so on and so on.

> For colour booklet write to: Orange Music Industries 3 New Compton Street LONDON, WC2 Tel: 01-836 7811



Wingsman Denny Laine talks about his solo album. 'It's all to strengthen the band' — he says

A re Wings about to split? Will Denny Laine's single and album be monster hits? Does Denny Laine actually exist?

All these questions were running through my mind as I sat in a vast, soul-less room in the new Park Towers Hotel in Knightsbridge.

We had been moved on from the lobby by an irate manager, half an hour before. It's a well-known fact that American tourists don't like 'hippies'.

I knew that Denny did exist, actually, because I had spoken to him at the Wings' gig in Leicester and he had promised faithfully to see me. Ever since then his management had been frantically searching for him in the remote countryside around Shepperton, whence he had disappeared in his caravan.

At last he had been found – at least we hoped so. Then suddenly he was there, dressed outrageously in a bluestriped, satin suit. 'You've still got your pyjamas on, Den', someone guipped.

Tony Secunda, Denny's manager, took us up to a suite on the 15th floor. It was strange sitting amid all the opulence while Secunda and an assistant haggled about whether it would be cheaper to send out to Harrods for a few bottles, or to ring room service.

It was finally decided to ring room service, when it was discovered that no one had enough money on them anyway. All the usual hassles sorted out, Denny and I were ensconced in the bedroom with a photographer.

SOLO

The purpose of the interview was to talk about Denny's solo single and album. The success of this solo project is vital in the development of Wings. Denny needs to take a larger part in the band, but as Paul McCartney told *B.I.* a couple of weeks ago, the band feel that they want to present material that people know.

This has meant that Denny's sole contribution to the live set in the way of writing has been his two golden oldies, Say You Don't Mind and Go Now.

Denny told me- 'He (Paul) has been trying to



bring it out in all of us. Henry is going to have to write some songs. Well, he does write songs, but he's not confident enough of his songs to push them on the band yet. When he does it will be a better band. This is all to strengthen the band, really.'

In fact the recently released single and album are over two years old, that is, the songs and the rhythm tracks. The rhythm section consists of Colin Allen and Steve Thompson of the late, and sadly missed, Stone The Crows.

'I redid a lot of it, in fact everything except the rhythm tracks which I felt just could not be any better. I did a week on it before the Wings' tour in L.A. and a week after in London. I'd like to do another album before the end of the year, really, but it means getting a place of my own, 'cause booking studio time is a bloody nightmare.

'The album is all very simple, easy chord songs, but for me it's a bit old, even though it's been tarted up. It's a low-budget album which I like. I don't like spending money recording, I'd rather spend it rehearsing. We had a couple of weeks down in Cornwall before we did it, and then got it all down in a week in the studios.'

I asked Denny how the Wings' situation was going these days, after all, there seems to be an almost permanent rumour going round that a member of Wings is about to split – 'I can see how people think that we may split, because I am getting something together on my own,' he said.

'As I said before, Paul has pushed me in this way, that's why he asked me to join the band. He knew that I was kind of independent if I had to be. That's what he wants, he wants that kind of a band.

'I'm not going to leave a set-up like this when I can have such a good time with them. I really love those two (Paul and Linda) and there is no reason why I should fall out with them. There have never been any arguments because I've never been so frustrated that I've had to argue with them.'

And that, dear reader, is the latest word on all those rumours. **C.P.**



GENERAL MUSIC STRINGS, TREFOREST, GLAM. GT. BRITAIN

Johnson's the Big Name in Big Electronics



We at Johnson Triumph House manufacture and market a vast range of equipment, and we have a reputation for producing new designs and modifications to cover the latest developments in the Music Industry.

If you're a regular "Beat" reader, you've probably seen details of our Custom-built Mixers, the Soundmaster Range, the Auto-Gain Echomaster, our studio range of Valve Amplification, the J4 Range of 4-watt Silicon Amplifiers and our 100-watt Valve Range,



The second in a series of articles in which Beat looks at the Biz side of the Show

Management – it means everything to a group. It's impossible to make it without the right combination of contacts, faith, hustle, and know-how.

Let's start at the very beginning. A contract is very simply a meeting of minds. It's so simple, you *can* get stuck for a real bundle if you're not wise.

For example, if you're playing a gig somewhere and someone comes up and offers you a contract, you refuse, right, because you read in last month's *Beat Instrumental* that it's dumb to sign contracts without legal advice.

After your refusal, the guy says 'O.K., that's cool, but just to show you that I'm genuine, take fifty quid for expenses'. You haven't signed anything, so you take it.

He keeps turning up at your gigs and gives you money for petrol, expenses and, maybe, after a while a fairly regular salary.

Now he's got you. By accepting his bread, you've made what's known as a *De Facto* contract. It means that because he acted as a manager, that is, he looked after your interests (regardless of any signatures), you've made a contract.

You can be stuck for up to 20 per cent of your earnings for the time he can prove he

was connected with you.

If you've got a manager and he 'done you wrong', you can just cease relations with him and even get a new manager. This leaves the former manager with several courses of action that he can take.

First of all he may say that he will get an injunction against any public performance you attempt. That's just hype; no court in Great Britain will issue such an injunction. No injunction can be issued that effectively deprives an individual of the means to make a living.

LITIGATION

The next step is the most serious: litigation. He can sue you for his percentage; the courts are so bogged down that it may take as long as two and a half years before there's a decision.

The easiest way around this, of course, is an exgratia payment: money paid by the new management to the old. This is a cheap way around the very expensive process of litigation.

Really, it doesn't matter that much about contracts and management, right? **WRONG!** First of all the rules that we have been talking about apply to managers who rip-off artistes and then dump them. Injunctions do not work as a rule. Law suits take just as long if you are suing your manager.

All these hassles are so easy to avoid if you follow a few, simple rules.

First of all, remember that no contract, or management for that matter, is any good if the people involved don't understand each other. Your manager has to understand what you want before he can do anything.

By the same token, you must understand certain things about your management. Make very sure that your new manager possesses three important gualities:

First, the right contacts to get you the right gigs. We've spoken to heavy bands who showed up at gigs their management arranged for them, only to find they were booked into cabaret. They drove away, but they should have found out beforehand w h at th eir m a n a g er s' strengths were.

Second, the necessary commitment to you. The most brilliant manager in the world is no use if he won't 'get his finger out'.

Third, a good track record. It's vital that your management be able to demonstrate his past success.

If you know that much you can be pretty sure you've got a good deal. But we can't say it often enough: **DON'T SIGN ANYTHING!**

Most reputable management will insist that you seek legal advice. Solicitors charge for their services, but who doesn't? It's well worth it if it means you can avoid the hassles of litigation.

OPTION

You can generally expect a reputable manager to demand 20 per cent of your gross earnings. That may seem like a lot, and it is. But remember that while you are risking your time and talent, your manager is risking his money. Groups rip managers off fairly regularly, so you can't blame them for trying to protect themselves.

But when you consult your lawyers, make sure you know what you will be getting, how soon you get it, and how hard it will be to get.

Generally, most contracts will last for three years, with a further option of two years either way. That means that after three years, if he wants you back, he's got you. He may have to renegotiate the terms of the contract, but he's still got you. The only way out is, again, an ex-gratia payment.

A last word of advice – always conduct these sorts of negotiations during business hours. Too many people have signed their lives away over a third double Scotch at a club. Even if contracts aren't binding, they can still tie-up your consciousness for years, when it should be used for making music.

Next month, we'll deal with publishing contracts, a thorny subject for any band with original material. **C.M.**

The largest stock of GIBSON CASSMUSIC - SPARES SPECIALIST & FENDER spares in Europe Original 1958 'Speed' Knobs Recent style black knurled with skirt Selector switch complete, chrome COMPLETE FINGERBOARDS BOUND, INLAID GIBSON TRUSS ROD COVER c/w SCREWS £2.00 Engraved Les Paul Custom, Les Paul Bass, Les Paul Personal, Les Paul Professional, Les Paul Recording, Les Paul De Luxe, SG Custom, EBI, L5. Engraved Byrdland, Johnny Smith, ES 345, Custom, Crest, 90p £4.95 £5.50 40p 40p 95p & FRETTED Selector switch caps, black or cream Selector switch bezels, chrome Selector SG Standard SG Cust m SCRATCH PLATES £13.75 £33.25 Selector switch bezels, chronie gold Selector switch discs (rhythm/treble), black or \$1.20 jraved dland, Johnny Smith, ES 345, Custom, Crest, 8, EB3L, EBO, EBOL, J200, Dove, Blue Ridge, rly Brothers, Heritage. £3.00 each £11.00 £9.00 £9.00 £5.00 £11.00 £5.50 £5.00 EB3 t1.20 Humbucker pickup surrounds, high or low, black 75p cream f1.25 Les Paul De Luxe pickup surrounds, cream only £1.25 Paul Custom Paul De Luxe Custom (specify old style or otherwisë 2 B 3 L Plain Black white black Black Les £1.10 TRUSS ROD WRENCH and lots lots more ES 125 55.00 CONTROL ASSEMBLIES Complete 335 control assembly includes 2 chrome humbuckers, Pots, Selector switch, Jack socket, Knobs, Pointers, all pre-wired 166.00 Complete Les Paul Standard (1958) as above but original Les Paul pickups (cream covers) "Speed" Knobs, et. 550.00 Complete Les Paul Custom assembly, as above bit sold plated 572.00 £1.50 Postage on all spares orders 25p England, 50p Abroad. Despatch by return on receipt of postal orders. Cheques take about a week to MACHINE HEADS Thistle button Kluson £8.50 set (c/w bushes & screws) 'Gibson' engraved Schaller £15.00 set (c/w bushes & screws) Bass guitar Kluson £16.75 set 32 GROVE ROAD FRET WIRE EASTBOURNE, SUSSEX cut lengths of approx. 1 metre: Flat speed wire Medium round Wide oval gold plated Pots 500K splined shaft c/w nut & washer £72.00 £1.45 45p 45p 75p Control Knob.: Old style (gold) Telephone 27362 90p

ISINCR



POWER 100W r.m.s MA100 £130.90 (inc. VAT) SIGNAL/NOISE - 70dB T.H. DISTORTION 0.05%





PICATO STRINGS

ELECTROMATIC WIRE WOUND

GENERAL MUSIC STRINGS Ltd Treforest, Pontypridd, S. Wales, Gt. Britain

Screw-on lid Polystyrene pack 🛛 🖈 * Strings easily identified by coloured ball end

In three gauges:

ULTRA LIGHT.. No. UL77 (rock 'n' roll gauge) GREEN PACK £1.60 inc. V.A.T.

все раск £1.60 inc. V.A.T.

MEDIUM No. P750 **АМВЕК РАСК** ... £1.74 inc. V.A.T.



NOW AVAILABLE EXTRA FINE GAUGE No. ES77 **RED PACK £1.48** inc. V.A.T.



FROM ALL GOOD MUSICAL MERCHANDISE RETAILERS ALL STRINGS AVAILABLE INDIVIDUALLY 🛨



Music is about entertainment and we go out to entertain.' Thus spake Dan McCafferty, lead singer with Nazareth.

Nazareth certainly entertain, they play rock and roll loud and simple, but they have definitely got a touch of class. In fact I would put my money on them to outdo your Slades and Geordies in the long run.

Their live performance is every bit as good as their albums, in fact I think I would go as far as to say that it is better. When I saw them at The London Music Festival they were right on form.

I had a drink with Dan and Pete Agnew, the bass player, in the bar beforehand and arranged to meet them for a chat afterwards.

ROCK

I asked Dan if he was worried about being classed as a singles band - 'Bad, Bad Boy is a rock and roll single, it's an uncomplicated 12-bar rock song. It's the hardest thing in the world to write. For instance, have you ever heard anything better than Sweet, Little Rock and Roller as a rock song? We have been struggling for years to write a 12-bar rock song because everything you play you think - Christ, I've heard that before. You've got to get that out of your head and think - "No, this is us". If nobody likes it, tough shit.

'We can't compete with the Pink Floyd or The Moody Blues. I buy their albums and I like them, but it's not the sort of stuff that I like to play on stage. If I went on to the stage and tried to do that I would be being pretentious, and I would sound pretentious. It would show, the kids aren't thick – kids know.

'For a long time we have

been trying to get good rock songs into the chart. The time seems to be right, now. The singles we have released weren't written or recorded as singles they were album tracks. The record company released the tracks that they thought were right as singles.

ENERGY

'When we go on stage we play high energy stuff . . . when we get a crowd that is high energy as well, then that is when it really works. We just play rock and roll, pure and simple.'

Play it they do, the like of which I haven't heard for a long time. There is a dearth of bands playing good quality high energy rock and roll these days. In my opinion Led Zeppelin, Deep Purple and Black Sabbath have got new-found pretentions and don't seem to care what their fans really want. They have pandered to their critics and in doing so are losing the only thing that they had in the first place – public support.

DANCING

Does it really matter what critics think? People take far too much notice of what they say, certainly. With a band like Nazareth, it is the energy that they give off that is the all-important thing. You can guarantee that no supercool rock critic is going to admit to dancing around the floor at Ally Pally.

They got me dancing, and they got three and a half thousand other people dancing too, and the audience were clapping and cheering for two encores. The Naz. certainly achieve what they set out to do. If you can, catch their set some time, I'm sure you won't be disappointed. **C.P.**



Left, Pete Agnew; centre, Manuel Charlton; right, Dan McCafferty





FOR BIG NAME HUNTERS ONLY! Show your claws and make that big leap for the top

À



Hidden away someplace in New York, behind a tangled mane of stringy hair and some scruffy clothes, there's this guy named Todd Rundgren.

You may have heard of him already; he's a singer, songwriter, guitarist, drummer, bass player, record producer, sound engineer and musicologist.

In his off-duty hours he's a part-time genius and a cardcarrying visionary.

It's a very thin line between visionary and fanatic. Rundgren may have crossed that line. His latest single *I Saw The Light* is evidence for both arguments.

WIND

Happily enough most people are willing to agree that 'the Runt' has more talent in his whole body than most people have in their little finger. Jokes aside, he must have something.

Certainly as a writer he's got something going for him. His melodies seem to catch feelings from the very wind. They wind around his lyrics like bright wrapping paper on a brilliant gift.

It's impossible to deny his gifts as a producer. He's done it for Jesse Winchester, The Band and Paul Butterfield. He's the man behind Badfinger's *Straight Up*, L.P. of last year. This year, he produced Fanny (no jokes, please) who do just about everything else but their own production, as well as the new Grand Funk L.P.

As a guitarist/percussion-

ist, Runt has a fine record. In the '60s he played with a group called Nazz, who managed a hit called *Hello*, *It's Me*, carried by Todd's instrumental work. He was also praised for his single *We Gotta Get You a Woman*.

Todd's engineering feats are also legendary. After *Runt*, his first one-man band attempt, he was practically chased by The Band.

Well, if he's so damn good at all these things, why is there any debate at all? Why isn't he just handed the keys to the kingdom?

The reason is fairly simple, and Rundgren's flaws (if there are any) are the flaws of any one-man powerhouse; it could be that there just ain't enough of him to go round.

It's hard enough to be critical about your own music if you're playing it. If you're playing it, producing it, and mixing it, after writing it, you can't help but lose the critical ability that independent people might supply.

In short, when is a vision not a vision, and a set of shackles instead?

Rundgren has been quoted as saying he's bored with the ordinary. Maybe it's enough to produce the extraordinary, write it, perform it, and mix it... and then let the critics worry about it! **C.M.**








▲ ECHOCORD-SUPER S 76

Echo/reverberation unit for peak performance, specially 'low noise'. For reverberation of vocal, instrumental, and organ performances. Combination of two systems for producing echo/ reverberation: endless magnetic tape loop and torsional spring reverberation. Continuously-adjustable (sliding) sound head. Four inputs, each two separately adjustable and mixable. Separate volume, bass, and treble controls for echo/reverberation. Control for continuous mixing of magnetic tape and torsional spring reverb. systems. Two separate controls for reverb. duration and echo repetition, Two tape speeds. Floodlight operating panel. Colour: black.

Guitar Micro-Frets Guitars and Basses are used on all the leading TV shows by the most prominent and ex-pert artistes. Johnny Cash Show Lawrence Week Show Loretta Lynn Show Tom Jones Show Carl Perkins Big Jim Sullivan Great Funk Railroad The Grateful Dead

Great Funk Railroad The Grateful Dead The exclusive elliptical shape of the neck is the finest in the industry and gives the player an im-mediate feeling of famili-arity. The precision scale of the neck is supple-mented by the Patented and exclusive Micro-Nut for precision tuning and makes the Micro-Frets in-strument the most precise tuning Fretted instrument made.



10-18 WOOD STREET, DONCASTER, YORKS. Tel: 69707

IT'S GET IT TOGETHER TIME WITH S.A.I.

Featured this month:

S.A.I. COMBO

We stock Traynor, Kustom, Acoustic, Fender/JBL, Hiwatt and Orange Amps.

In Guitars, Rickenbacker, Guild, **Gibson, Fender, Microfrets** and Mosrite



The most accessible 'in shop in the sticks'.



H.P. arranged. Credit cards accepted. Paybonds, etc. Standish is just off the M6 Junction 27 and Junction 8 M62. Professional P.A. Set-ups arranged. Late nights Monday and Wednesdays up till 9 a.m.

SOUND ADVICE INSTALLATIONS CO. LTD.

358 Preston Road, STANDISH, WIGAN

Tel: 0257 421603 & 2390

VAN MORRISON

t was one of those glittering, divinely decadent occasions that one only seems to read about in the William Hickey column. The champagne was continuously served, mixed with fresh orange juice, while the buffet looked like something out of a Roman orgy. There were enormous tureens of strawberries and raspberries, and every conceivable type of meat, fish and poultry.

No, it wasn't the party held to celebrate Liz. and Richard's brief reunion. The occasion was a party held at the White Elephant, by the side of the River Thames, to welcome one Van Morrison to our shores.

Everybody seemed to be there, the usual motley collection seen at Press receptions, plus an unusual selection of record company executives. There was a generous sprinkling of stars, too, all anxious to meet the man of the moment.

To be quite honest, I never even saw Van Morrison, I don't know anyone that did, no one even seems to be quite certain whether he was there, but one thing for certain is that everyone had a real good time.

The last thing I clearly remember seeing was a glass of champagne being poured down the front of some poor girl's dress. It was one of those parties!

People kept coming up and asking me if I had seen the concert. 'No,' I kept replying, beginning to get a little bored by the question. 'Oh, it was absolutely incredible, you should have seen it.'

Well, see it I did, on the Tuesday, and from talking to our photographer who was there both nights, I saw the better of the two concerts.

The atmosphere was electric. A guy came up to me and said: 'The Lord is playing tonight' – and quite honestly, it really did feel like the second coming.

Suddenly he was on the stage and the songs just flowed. The band, it was just the tightest, funkiest, and the most perfect band that has ever graced an English stage. C.P.

Left, and above: Van Morrison in action at London's Rainbow Theatre

~TWO IMPRESSIONS OF THE MAN & HIS MUSIC

Man Morrison's recent British tour was a real eyeopener.

For those who have followed, and loved, his work from the days of *Gloria*, through *Astral Weeks* and *Moondance* (among others) to *Hard Nose The Highway*, his sets at the Rainbow were confirmation of the longsuspected fact – that Morrison is one of the world's finest male vocalists.

WEEDS

The eye-opener for them was the fact that Morrison is not as universally acclaimed as they might have thought – I can think of at least one rock star and one top producer who has dismissed him with a shrug of the shoulders, saying: 'I'm just not into his stuff, man.'

The eye-opener for those who haven't followed him over the years, and who suddenly found it very 'in' to dig him, was the fact that they hadn't turned on to the man's incredible talent sooner.

I count myself among those who have followed him for years. I can still remember balmy, summer nights when the strains of *Astral Weeks* and *Moondance* would carry, again and again, across the small garden outside my window to regale our neighbours – busy wrestling with paving stones and weeds in the adjacent lot.

I was living in a house in Kent at the time of *Tupelo Honey*, and I have only to hear the opening bars of that album to be transported once more from the reality of London's grime to an escapist world where green fields, sunshine and fine, fine music is the norm.

Escapist it may be, but as far as I'm concerned that's what almost any form of entertainment is about.

Saint Dominic's Preview is a city album for me, as it

brings memories of London, flooding back. Remember that classic line?...'socialising what the winos do'.

In short, Morrison's unique talent is to crystallise the most intense emotions in his writing and vocalise them in a style that completely ignores the existence of any boundaries to expression.

Morrison has always used musicians of the highest calibre, picked as much for their feel and interpretation as for any astounding technical brilliance.

FINGERPOP

For his recent tour, and the *Highway* album, he recruited the services of the most sympathetic group of musicians, bar none, that I have ever seen.

The Caledonia Soul Orchestra – which takes its name from Van's own Caledonia Studio in Northern California – comprises violins and viola, trumpet, sax, drums, piano, organ, bass and guitar – and brother, do they comprise!

John Platania's guitar embellishments provide the frosting on the cake while Jef Labes on keyboards and Jack Schroer on sax lead the rest of the band through the whole gamut of Morrison's emotions.

The man himself does nothing – except sing and fingerpop his band into action behind him.

'He seemed very cold, why didn't he talk to the audience more?' asked one girl after a Rainbow gig.

'Dear,' I said to her, and to anyone else who really needs to know, 'Van Morrison is one of those select few artists who doesn't need to talk. What makes him a professional, and the giver of so much pleasure, is that he's prepared to do what few others can – put their money where their mouth is!' **R.B.**

AMPLIFIELS





0.60 the 100 watt amplifier

Two channel extra-compact power amp. In stereo — 40 watts per channel at clip point into 8 ohms; 62 into 4 ohms; in mono, 100 watts into 8 ohms. At 30 watts per channel into 8 ohms power response is ± 1 dB from 5 to 30,000 Hz, THD is below 0.05% and hum and noise 106 dB below. Built-in protection against misuse. Input sensitivity 0.75V into 25 K ohms. Size 17in x 8 $\frac{3}{4}$ in x 1 $\frac{3}{4}$ in high.

DC.300A the 1,000 watt amplifier

Power at clip point (per channel) 200 watts into 8 ohms: 350 watts into 4 ohms: 500 watts into 2.5 ohms. Used mono — greater than 650 watts into 8 or 4 ohms. This new unit will operate into loads as low as 1 ohm and no longer requires protection fuses as did its predecessor the DC 300. Power response ± 1 dB from zero to 20,000 Hz at 150 watts per channel into 8 ohms. Total harmonic distortion 0.02% at 300 watts per channel into 4 ohms. Hum and noise below 110 dB at 150 watts per channel into 8 ohms. Input sensitivity 1.75V for 150 watts out per channel into 8 ohms. Size, with front panel, 19in x 7in x $9\frac{2}{4}$ in (suitable for standard rack mounting).

Amcron amplifiers carry a three years' warranty on materials and labour. Full descriptive leaflets gladly sent on application.



MACINNES LABORATORIES LTD. MACINNES HOUSE, CARLTON PARK INDUSTRIAL ESTATE, SAXMUNDHAM, SUFFOLK IP17 2NL TEL: (0728) 2262 2615

LOOK AT THIS PHOTOGRAPH CLOSELY !!!



WOULD YOU LOOK LIKE THIS AFTER TRAVELLING 5000 MILES IN TWO WEEKS!! WITH NOTHING ON!!!!



(P. S. Cabinets not Girls)

THE SPECTRUM CABINETS PHOTOGRAPHED HAVE TRAVELLED 5000 MILES THROUGH EUROPE WITH 'MIDDLE OF THE ROAD'. THEY DID NOT HAVE THEIR HEAVY DUTY VINYL WATERPROOF/PROTECTIVE COVERS BUT AS YOU CAN SEE THEY STILL LOOK AS NEW. THE SPECTRUM CABINETS SURVIVED 14 GIGS AND A HELL OF A THRASHING.

These are the Spectrum specialist cabinets.

They are the finest cabinets available and the two cabinets on the outside of the photographs incorporate experimental inverse-mounted speaker units. The central unit is the OD/100A, which is the smaller of our organ tone cabinets.



Further details from: SPECTRUM SOUND EQUIPMENT, 6-8 Macadam Place, South Newmoor Industrial Estate, IRVINE, Ayrshire, SCOTLAND, IRVINE 75091/2/3



f Caravan wasn't such a fine band, you could be excused for thinking that the banning of their album sleeve For Girls Who Grow Plump in The Night was just another publicity stunt.

The fact is that the music contained in those little, black grooves is its own, best publicity.

Another fact is that those shops who have chosen to ban the cover – which shows a nude, pregnant woman – are not exactly world renowned for their appreciation of what's happening on the contemporary music scene – be it pregnant women or otherwise!

What's happening for Caravan is good, strong music that's taking them across age and taste barriers to appeal to an ever-increasing audience.

They've been 'appreciated' for some time, but now, in view of personnel changes, they stand to capitalize well

CARLSBRO'S CONTINUAL RESEARCH AND DEVELOPMENT POLICY HAVE BROUGHT TO YOU THE NEW RANGE OF EQUIPMENT



This is a quality product from Carlsbro.

Carlsbro's new range of equipment is one of the most comprehensive available offering a selection of amps, speakers and accessories to suit all applications from the solo artist to high-power rock groups. If you have any technical

queries or problems we are always pleased to give help and advice as part of our service to the musician.

For further details contact:



Carlsbro Sound Equipment, Cross Drive, Lowmoor Road Industrial Estate, KIRKBY-IN-ASHFIELD, Notts, England. Tel : Kirkby-in-Ashfield 3902



on the strength of that 'appreciation'.

'The album cover may be important from the business side of things,' said foundermember Pye Hastings, 'but really, we're more interested in the music. The title only came about as a nice, cheeky, little thing to say.'

COMPETENCE

That 'cheeky thing to say' is in keeping with their second album which was entitled *if I Could Do It All Over Again, I'd Do It All Over You.*

They are not quite so cheeky on stage, however. It's eyes down and concentrate for a full-house when Caravan get rolling, because their recent arrangement of numbers can sometimes sound as complicated as the Floyd – and that means competence and concentration of a high degree.

A quick glance at the lineup shows where the competence comes from.

Pye Hastings handles guitar, vocals and much of the writing; founder-member Richard Coughlan plays drums; Geoff Richardson's main contribution is on the electric violin, although he does also handle guitar, banjo, flute, clarinet and vocals; David Sinclair, who's rejoined the band, plays one of the most easily-identifiable keyboard sounds in British rock; and newcomer, John Perry, fresh from Gringo, Spreadeagle and much session work, underlines the whole with imaginative bass work and fine vocals.

'I've known for a long time that I'd end up working with Caravan,' said John, 'and it's not happened before because of the other commitments I've had.

'As a newcomer to the band I think that I can see things a little more clearly, and I'm sure that Caravan has got to the stage now where the voice and lyric still plays an integral part, but the music's stronger.'

Pye added: 'I think it's the strongest band we've ever had. With the last one, we were well respected, but now we're appealing to much younger audiences as well.

'The strength obviously lies in our music, because we're not a loud band. Music and appearance are the real success ingredients, and real success is what we're after.'

VISUAL

Forgive me, I had to ask it – does that mean we can look forward to tinsel and glitter from the new Caravan?

Pye laughed and replied: 'I don't think so, somehow. We're working on the visual side of things, but it's more in terms of performance than flash clothes. I believe in giving a show, but only if you feel like it, and at the moment we just don't feel like dressing up. 'I do feel, however, that it's all too easy for musicians to talk about getting off on the music. I think that it's important to give the audience visual cues as well.

'We're thinking in terms of lighting to take care of that point but at the moment we don't have the necessary finance'

The finance will probably be forthcoming after Caravan's next single release, which had not been decided upon at the time of going to Press. It will be out soon, however, and coupled with plans for a Stateside tour, should prove to be the acid test of success for them.

And that cover?

'We're having the photograph re-shot,' said John, 'but the essence of the picture will still get across. The whole concept is quite tasteful.'

Having heard rough mixes of the album, I can say that the music sounds tasteful to me as well. **R.B.**

ROBOR TOTALLY REPUDIATE HOWARDS RECENT RIDICULOUS CLAIMS THAT THEYARE THE BEST IN RECORD SLEEVE MANUFACTURE, AND BADGERING PEOPLE INTO RINGING THEM AT SLOUGH 29844. ROBOR HAVE PROVED OVER THE LAST 4 YEARS THAT THEY CAN PRODUCE BIGGER ONES, BETTER ONES, MORE COMPLICATED ONES, FASTER, WITH IMPECCABLE QUALITY AND ALL AT AMAZINGLY LOW PRICES — IF ANYBODY HAS ANY DOUBTS, PICK UP THE 'PHONE AND DIAL LANCING 5381 !!

B.I. INSTRUMENT REVIEW CSL 360S

Excellent value for money - that's the verdict on the CSL 360S, the latest and most sophisticated in an ever-increasing line of Japanese guitars.

The design of the 360S is so obviously based on the Gibson Les Paul that it is difficult to consider the CSL instrument without making direct comparisons.

It differs from a Gibson in the following ways – the body is made of layers of wood, as opposed to being sculptured from one piece, it's neither as thick, nor as heavy as a Les Paul, the controls are in the reverse pattern, tones at the front, volumes at the back and although the pick-ups are designed on two-pole humbucking lines, they are not precisely balanc-

ed to give a smooth sustain. But if you want to pay only £82 as opposed to around £300 for a good guitar, then the CSL is very much your meat.

Starting from the top, the

machine heads are based on the time-proven Schaller design, and work well.

The 22-fret, rosewoodfaced neck is detachable and reinforced with a fully adjustable truss rod. Frets are of the flat, wide Gibson variety and well finished to give real ease of playing.

The body is immaculately finished with sunburst on top and da'k wood on the back. A three-way toggle switch provides pick-up selection with separate tone and volume controls for each pick-up.

Individually adjustable saddles and a fixed tail bar are good features at the bridge end and though the overall sound lacks a little top, it's thick and meaty for the most part.

A good rock machine, the CSL 360S retails at £82 (including VAT and case), is distributed in this country by Summerfield Bros., and was supplied for *Beat* by Macari's Musical Exchange.





CIRCLE SOUND A COMPLETE RANGE OF SOUND AND LIGHTING GEAR WHICH IS AVAILABLE FROM YOUR DEALER, OUR RETAIL SHOP, OR BY MAIL ORDER AP 100 amplifier 100 watts RMS <u>. 0.</u> 4 inputs Mixers £59.59 From £7.70 per channel Sound-light converters single and three channel Cabinets of all shapes and sizes £35.35 - £174.90 From £8.80 CUSTOM CABINET KITS For those who want to build their own cabinets with a professional For those who want to build their own cabinets with a professional finish at a realistic price. All kits complete with materials cut to size, screws, adhesive, and full instructions. Carriage: A, B, C, D £1.10, E £1.65. A 34″ 4 x 12″ L/B £1.212 C 34″ 2 x 12″ £10.45 E 34″ 4 x 12″ P.A. £15.15 B 34″ 4 x 12″ L/B £1.045 D 34″ 2 x 12″ £8.00 Type 'A' also available as 2 x 15″ or 1 x 18″ Lighting cabinets From £5.39 We are also builders of equipment and cabinets for the trade and would be pleased to quote to your specifications Trade, retail and export inquiries welcomed. **CIRCLE SOUND LIMITED**

THE CIRCLE SOUND CENTRE, 328-330 THE BANKS, HIGH STREET, ROCHESTER, KENT

Medway 404199

STRAMP

orchestra electronics

used by the tops like JACK BRUCE, LESLIE WEST, RORY GALLAGHER, ALVIN LEE, ROBERT PLANT, JAMES LAST, BARRE PHILLIPS, STU MARTIN, etc., because, they know what 'German Quality' and sound means.

Try it at: Bob Anderson Music, 18A The Arcade, Aldershot, Hants. Tel. 26390

or write to:

Peter Strüven G.m.b.H., D-2000 Hamburg 53, Bornheide 19

STRAMP WEST GERMANY

16 channel mixer: £1,470 10 channel mixer: £588

STRAMP

PICKING UP THE PIECES

Picking up the pieces ain't too easy for a splinter band, these days. Every new band that comes out seems to be composed of exmembers of name bands.

One group that seems to be coping admirably is Hudson-Ford, late of the Strawbs. They have just released a gem of a single entitled, would you believe, *Pick Up The Pieces*?

They are currently recording an album with some of their favourite musicians and it's due for release later this year.

When I spoke to Richard Hudson, last week (John Ford was unavoidably delayed, buying a car), he told me: 'It's good that we didn't wait too long before doing anything. Now we have got something to work for'.

Dave Cousins, for some reason, always overshadowed Hudson and Ford's songwriting abilities in the Strawbs. They wrote, though it is not often realised, some of the best tracks that the Strawbs ever recorded.

When people think of their songwriting, it is *Part Of The Union* that immediately comes to mind. Though it was an amusing little ditty, it is not at all representative of what the lads are really capable of achieving.

With the album they are

Hudson—Ford have been busy since leaving the Strawbs. Beat went to meet them to see how they were coping and what their plans are for the future.



going to try and show people just what they can do. Richard told me: 'It won't be anything like *Part Of The Union.* There will be lots of different things in there. There are a couple of really long tracks and one or two 30-second numbers.

'I'll be playing electric and acoustic guitar and John will be playing bass. We are hoping to use Gerry Conway and Blue Weaver on the album, but we are not sure whether they are available yet.

'When we go out on the road we would like to use the same musicians that we will be using on the album, but, of course, that depends on availability, again.'

I asked why Richard was giving up playing the drums – 'Well, one of the frustrating things about the Strawbs was that it was impossible to put your songs across while you were sitting behind a drum kit.'

The most difficult thing about launching a new band is making them into a household name and I asked how Hudson-Ford were going about this. 'We released the single really, to get people talking about us,' he replied, 'we want to be commercially successful, but we don't want to be one of those bands that churns out hits.' **C.P.**



JBL

LOUDSPEAKERS FOR THE PROFESSIONAL



MODEL 3A

These systems are suited to every application including Studios, Theatres, Concert Halls, P.A., Discotheques and Clubs, and are also suitable for industrial use and for research and development purposes.

MODEL 1A



An exciting new range of loudspeaker systems designed and built in the U.K. by FELDON AUDIO Ltd., containing components by James B. Lansing. For the professional user, where studio quality is required at high-sound pressure levels and with low distortion.

They combine the famous JBL transient response and low distortion with the widest frequency range, greater power handling and acoustic output per watt than any other self-contained, portable system that exists.



MODEL 2A brief specification: Power amplifier requirements: 60-400 watts rms Efficiency: 1 watt produces 89 db spl at 15' In excess of 115 db (0.0002 dynes/ Max. output: cm²) Frequency range: 30-20.000 hz (-8 db at 26 hz) Size: 48" x 26" x 20" x £450 System contains: 2 high-power 180-watt, 15" extended bass drivers 1 horn-loaded, 60-watt rms compression driver 1 horn-loaded, high-frequency ring radiator 2 constant impedence variable 12 db/octave crossovers.

FELDON AUDIO Ltd. 126 GT. PORTLAND ST., LONDON W1N 5PH Tel: 01-580 4314 Telex: 28668

INVITATION

GEORGE STOW, FORMER MANAGING DIRECTOR OF VOX

launches his new Company

ROXBURGH SOUND

and invites you to the

KENSINGTON CLOSE HOTEL WRIGHTS LANE, W.8

from the 19th-23rd August, 1973

Roxburgh Sound are sole U.K. Distributors for:

★★ MAGNUS Electric and Electronic Organs ★★

★★ Roxburgh Disco Units ★★

Roxburgh are distributors for:

★★ Reslosound Microphones ★★

★★ Reslosound Radio Microphones ★★

★★★★ Reslosound Amplification !! ★★★★

Please come and see us at the show, or if you can't make it, please write or telephone:

Roxburgh Sound, 22Winchelsea Road,Rye, SussexRye (07973) 3777





ALBUM OF THE MONTH



STEVIE WONDER

INNERVISIONS

TAMLA MOTOWN STMA 8011

Something tells me that this is going to be the album of the year, nay of the decade, but maybe we should wait and see before making such wild statements.

What I will say is that this is one of the best albums that I have ever heard. It hasn't left the turntable since I received my special advance copy.

The album hasn't got the immediate impact that Talking Book had, it is much more of a personal statement. Stevie plays everything on three tracks, and almost everything on the other six. He wrote all of the songs and produced and arranged the album.

It is much more keyboard-orientated than Talking Book, the main emphasis is on piano and synthesiser. Guitar is used extensively, but it never comes to the fore as a lead instrument, it is always in the background as a foil to the superb bass rhythms and rippling moog which has become his trademark.

Most of the tracks are very personal statements, but there are also some very beautiful songs, Golden Lady is my favourite at the moment. The main point about the album is that it flows so well. Most of the tracks blend into each other, and it is one of those rare albums that make you want to turn them over at the end of side one, then go back to the beginning and start all over again.

I hate to use the word but I honestly feel that this is the work of a genius. It is the hip thing to say that Stevie Wonder has influenced black music more than anybody else in the past year, that he is a prodigy, but this album bears it all out. If you have to spend your last two pounds to get it, do so. C.P.

Tracks: Side One - Too High; Visions; Living In The City; Golden Lady, Side Two - Higher Ground; Jesus' Children Of America; All In Love Is Fair; Don't Worry 'Bout A Thing; He's Mistra Know It All.

JOHN KAY

MY SPORTIN' LIFE

PROBE SPBA 6247

This is Steppenwolf's old vocalist in fine form on an album that has all the ingredients of a minor classic. If vou're familiar with the Mentor Williams' song, Drift Away, then you'll have an idea of the overall tone of My Sportin' Life. Three of the eight tracks were written by Mr. Kay who uses musicians of the calibre of Russ Kunkel, Lee Sklar and Danny Kortchmar to drive the whole thing along. Kay adds some fine dobro work, as well as one of the strongest vocal treatments around, to give the album his own, unique feel. Don't go listening for shades of The Pusher or Born To Be Wild, 'cause you'll only hear it in that 'rough' edge on Kay's vocals. It's not just a solo attempt from the former singer with a heavy rock band, it's a very real musical progression.

Tracks: Side One - Moonshine; Nobody Lives Here Anymore; Drift Away; Heroes And Devils; My Sportin' Life. Easy Evil; Giles Of The River; Dance To My Song; Side Two -Sing With The Children...





DOBIE GRAY

DRIFT AWAY

MCA MUPS 489

R.R.

Here's one of those initially disappointing, yet ultimately satisfying 'trick' albums - the trick being not to judge it on less than about three hearings. Apart from *Drift Away* which is, in my opinion, the best of about five versions I've heard of the song, the rest of the tracks take some getting into. They sound samey at first, but the key to their subtle variations can probably be found in L.A. Woman. It's the first track after Drift Away that grabs the listener. If it works on you, then the rest of the album will fall neatly into place - among your record collection. R.R.

Tracks: Side One - Drift Away; The Time I Love You The Most; L.A. Lady; We Had It All; Now That I'm Without You.

Side Two - Rockin' Chair; Lay Back; City Stars; Sweet Lovin' Woman; Cado Queen.

VAN MORRISON HARD NOSE THE HIGHWAY WB K46242

You know, maybe I shouldn't be reviewing this album 'cause I've been into Van Morrison for so long now that he can't do wrong as far as I'm concerned. Around the time of *Tupelo Honey*, it got to the point where I was scared in case his next album wasn't as good as those that preceded it. He's never let me down and though I feel that *Hard Nose The Highway* isn't as immediate an album as *St. Dominic's Preview*, it's still no exception to my rule of thumb – that Van Morrison is *the* writer/vocalist to end all writer/vocalists. *Highway* is yet another gem from this ex-patriot Irishman who is only now receiving the wide acclaim that he so richly deserves. The musicians that he's chosen for this album, The Caledonia Soul Orchestra, are the best he's ever used and provide a fitting complement for Morrison's talent. **R.B.**

Tracks: Side One – Snow In San Anselmo; Warm Love; Hard Nose The Highway; Wild Children; The Great Deception. Side Two – Green; Autumn Song; Purple Heather.





10cc

10cc

U.K. UKAL 1005

This is a difficult album to review because it's too easy to fall into the trap of getting pretentious about the lyrics. The songs, all original compositions by 10cc, mirror many of the crazy facets of 20th century life, but I'm loath to take it all too seriously, especially *Headline Hustler*, 'cause I've a suspicion that the band have got their tongues very firmly in cheek. Apart from that, 10cc is one of the best albums of the year, to date. Their musical creativity and ability is at a very high level and Eric Stewart must take the lion's share of the credit for his engineering and production work. This is an album well worth buying, and 10cc are a band well worth watching.

Tracks: Side One – Johnny, Don't Do It; Sand In My Face; Donna; The Dean And I; Headline Hustler.

Side Two – Speed Kills; Rubber Bullets; The Hospital Song; Ships Don't Disappear (Do They?); Fresh Air For My Mama.

CAPTAIN BEEFHEART LICK MY DECALS OFF BABY ATLANTIC K44244

We don't normally review re-released albums, but in this case I am going to make an exception. This album was first released three years ago, when Beefheart definitely wasn't hip, he still had the aura of *Trout Mask Replica* around him – definitely a bit too freaky to be true. This album, however, is great, it ranks in my estimation, above his two latest releases *Spotlight Kid* and *Clear Spot*. If you missed it first time round here's another chance.

Tracks: Side One – Lick My Decals Off Baby; Doctor Dark; I Love You, You Big Dummy; Peon; Bellerina Plain; Woe-Is-Uh-Me Bop; Japan In A Dishpan. Side Two – I Wanna Find A Woman That'll Hold My Big Toe Till I Have To Go;

Pettrified Forrest; One Red Rose That I Mean; The Buggy Boogie Woogie; The Smithsonian Institute Blues (Or The Big Dig); Space Age Couple; The Clouds Are Full Of Wine (Not Whisky Or Rye); Flash Gordon's Ape.





MOTT THE HOOPLE MOTT

CBS 69038

At last they've done it! Mott have come up with a really good, driving stunner. As I said elsewhere in the magazine, it combines all their influences without any of them coming on too strong. I can't name any of my favourite tracks because I love them all. I can only hope that the prejudices that some people hold about the band don't stop them listening to it, because believe me they will be missing out on a whole load of fun.

Tracks: Side One – All The Way From Memphis; Whizz Kid; Hymn For The Dudes; Honaloochie Boogie; Violence.

> Side Two – Drivn' Sister; Ballad Of Mott The Hoople; I'm A Cadillac-El Camino Dolo Roso; I Wish I Was Your Mother.

BLUE

BLUE

RSO SUPER 2394 105

Not the most original album in the world from Blue, but it's good all the same. There are some lovely songs, and lots of them. The inventiveness flags at times, but I am sitting here being critical about an album that really is immensely enjoyable. It was recorded before Jimmy McCulloch joined the band, and I am told that they should be going into the studios to record another album soon. Not a great album on the whole then, but it's an album that I play at least once a day. Holds great promise for the future. **C.P.**

Tracks: Side One - Red Light Song; Look Around; Someone; Sunset Regret; Timi's Black Arrow; Sitting On A Fence.

Side Two – Little Jody; Let Me Know; I Wish I Could Fly; Skye Banana Boat Song; The Way Things Are; Sunshine Or Falling Rain.



CURTIS MAYFIELD BACK TO THE WORLD

CURTIS MAYFIELD

BACK TO THE WORLD

BUDDAH SUPER 2318 085



On the first hurried listening I thought that, maybe, Curtis had blown it. To be quite honest, it all sounded the same. Boy, should I have known better! This is the grand master at his scintillating best. The album is totally superb in every way. The lyrics are in the grand tradition, and they are backed up with the usual subtle arrangements. Those little brass fills and guitar runs that we have grown to know and love are all there, and the rhythm section is tighter than ever. In short – a masterpiece. Just listen to *Keep On Trippin'* if you want to hear a track before buying. No, on second thoughts, just buy it **C.P.**

Tracks: Side One - Back To The World; Future Shock; Right On For The Darkness.

Side Two – If I Were A Child Again; Can't Say Nothin'; Keep On Trippin'; Future Song (Love A Good Woman, Love A Good Man).

RIFF RAFF

RIFF RAFF

RCA VICTOR SF 8351

Riff Raff is a new band with an immaculate pedigree. Tommy Eyre and Roger Sutton are late of Mark Almond, and Tommy Eyre was with the original Joe Cocker band, that played on *With A Little Help From My Friends*. Their debut album is one of the best that I have heard for a long time. Their playing is really fine – which one could only expect, but it is the atmosphere that makes the album. It's not so much what they play, but where they play it! If this is a sample of what they can do after only a matter of weeks together, what can we expect for the future? Stick together lads, there is a sad dearth of bands of your calibre about. **C.P.**



Tracks: Side One – Your World; For Every Dog; Little Miss Drag; Dreaming. Side Two – Times Lost; You Must Be Joking: La Meme Chose.



INTERNATIONAL RECORDING STUDIO NEWS AND VIEWS



KING OF THE CASTLE



Jonathan King is a man who seems to thrive on criticism. He certainly has his fair share of it. This doesn't seem to thwart his drive, however, and he has been seen down at Sarm Studios recording his first 'cast' album.

The show is called *The Rocky Horror Show,* written by Richard O'Brien. It will be opening in the West End soon, following a successful run at the Royal Court

4-TRACK RECORDING £6 AN HOUR MULTICORD STUDIOS 46 FREDERICK STREET, SUNDERLAND (0783) 58950 Contact Ken McKenzie Theatre. Jonathan seems to think that there will be a good single coming out of the sessions. Garry Lyons was the engineer.

Sarm, the first 24-track studio in Britain, has been solidly booked from the day it opened. Raymond Froggatt has been in recording for Aquarius. Stephanie De-Sykes (a very lovely lady) has been recording a single for AMMO, who have also been recording Henry Buckle.

8-TRACK FACILITIES £12 PER HOUR 1 month only WEST OF ENGLAND SOUND LTD. 38 BARCOMBE HEIGHTS, PAIGNTON 0803 28783 The Mystic Moods Orchestra has been in recording a quad album for Brad Miller from Los Angeles. This one is aimed at the Hi-Fi freaks.

Barry Ainsworth was out, engineering in the mobile, when the new Dubliners live album was recorded recently. E.L.O. meanwhile have booked time to record a new single.

Among other artists in the

studios recently have been Carole Bell, Jack Harris, Roger<mark>i</mark>Saunders, Graham Dee and Jack Wilde.

The studios have just ordered a new bank of specialised electronic effects. They are also still carrying out their custom cutting service which means that the same engineer who works on a session can follow it through to the cutting stage.



it's the choice of... SLADE · ALICE COOPER THE WHO · HACKENSACK EMERSON, LAKE AND PALMER ELTON JOHN GROUP · YES THE MOVE · T. REX · ROXY MUSIC

Choose your Rotosound strings at your music store

Or write for lists and nearest stockist to JAMES HOW INDUSTRIES LTD., 20 UPLAND ROAD, BEXLEYHEATH, KENT, ENGLAND



KINKY STUDIOS

The Kinks' new studio in North London has been fairly busy since it opened, though not many people know that it is available for hire.

The Kinks themselves have been down recording their new album, and their new single *Sitting In The Midday Sun* was also recorded there.

Among other artists recording have been March Hare, Ruby, and Kirby. Phil Wainman, the Sweets' producer, has been in producing a group called Brotherly Love.

Mike Berry has been mixing a new P.J. Proby single and Tommy Vance has been producing a single by Jukebox.

The session rates at the studio are very reasonable indeed. They have a Neve console, full Dolby facilities, Ampex 16 track, Cadac monitors, Neumann and AKG mikes.

For further information ring 01-340 7873.



A ir London has become one of the first major studios to go 24 track.

The new desk, designed by Air's chief technical engineer Dave Harries in conjunction with Rupert Neve, was installed in a weekend – which is no mean feat. We are told that it is more straightforward to operate than the old 16 track which is going into the old dubbing theatre to make a second re-mix room.

The new Dolby M-24 system and all the re-wiring were undertaken by Air employees. There was a small band of half a dozen, Bill Barringer, George Barnett, Paul Nunn and Keith Slaughter included.

A small reception was held

when the Press were invited in to wet the baby's head, so to speak. The first artist to use it was Larry Norman, engineered by Bill Price, and produced by Jon Miller. There is a £4 surcharge for use of the 24 track.

Also in Air London are Roxy Music for the whole of September. Let's hope that the recent split rumours are untrue.

Clifford T. Ward also plans on recording his next album in the studios during the coming month with John Punter on the board.

Also in the studios will be Jefferson, produced by Jon Miller and engineered by Bill Price.

After 30 years we can put our mike where our mouth is!

For just over 30 years now RESLO have been making microphones of all shapes and sizes.

We believe that entitles us to a little trumpet-blowing about the quality and performance you can expect from microphones backed by that sort of experience.

There are some eleven different types of basic wired microphones covering a whole range of applications.

In addition **RESLO** make three superb radio microphones designed to add an extra dimension to your act by enabling movement free of trailing leads.

RESLO also make matched receiver units for the radio microphones and a wide range of accessories, stands, leads and clips for the other model types.

But after all's said and done, RESLO microphones speak for themselves, so for a start, why not send off the coupon below and we'll mail a brochure showing you our full range.



Spring Gardens, London Road, ROMFORD, RM7 9LJ. Tel: Romford 61926

It all sounds too good to be true	
I'd like your full brochure on the RESLO range 🗌 I want to k RESLO radio microphones 🗌	now about
Name	
Address	



FINALE FROM THE MAN WHO WROTE FIRE

At last, it's all beginning to happen,' said Mike Finesilver, owner and engineer at Pathway Studios, Islington, when he called *Beat Instrumental* recently.

Mike, who wrote Arthur Brown's *Fire* hit, has just had his latest creation, *Finale*, accepted by RCA's top A and R man, Mike Everett.

It's due for release at the time of going to Press and Mike, his partner Pete Ker, and the record company are all hoping for a repeat of the *Fire* success.

Mike wrote, produced, and played on the single which brought together the nucleus of a band which he hopes to take on the road in the near future.

It's a 'heavy rocker,' he. have played on crazy paving!)

says, and includes a 'cast of thousands' who cannot be named at this time.

More Pathway product that should be bending our ears in the near future is Pete Brown's *Poetry* album which includes tuba work from Viv Stanshall, reed work from Jack Lancaster, and trumpet work from Henry Lowther not to mention Pete's inimitable poetry — should be a goodie!

Brett Marvin and the Thunderbolts are currently 'topping the bill' at the studio, and will no doubt do their bit towards helping Mike Finesilver and Pete Ker on the Pathway to success. (If you think that's a bad pun just imagine how we could have played on crazypaying l)



Mike Finesilver – owner and engineer, at Pathway Studios

⁶Chorale'the greatest thing in ENTERTAINMENT SOUND SYSTEMS since music

Here comes the latest in Audio Consoles! Here comes commercial sound for the professional! Here comes Chorale, the ultimate in complete Entertainment Sound Systems. From SNS... who else.

Chorale brings a whole range of new dimensions to your sound scene. Chorale is versatile with applications ranging from cabarets to conventions. And because it comes from SNS, its performance is superb, its reliability total, its quality supreme, its features uncomparable –

6 Channels with facilities illustrated below. Low impedance or 100V. line

output. Know what we mean? Ask our representative when he arranges

vour trial.



SNS Communications Ltd., 851 Ringwood Road, Bournemouth BH11 8LN. Tel: Northbourne (02016) 5331.



Systems come systems go



Marshall goes on forever

To stay number one name in amplification for as long as Marshall has takes some doing. Over the past 10 years many bright new names have hit amplification. Some just fizzled out, others are making a living. But none seems to have made it like Marshall has. All anybody's got to do is:- make their gear give out incredible reproduction, build in fantastic reliability, (gig after gig after gig), design good looking cabinets (not fancy just beautiful), turn out unbeatable value for money. Sounds simple doesn't it?

But it's funny how only Marshall really puts it together. Go straight to the top. Fill in the coupon now.

i F	lease	send	me	all	the	inf	forma	tion	on	Marshall	
-----	-------	------	----	-----	-----	-----	-------	------	----	----------	--

Name

Address

Dept. 'A', Rose, Morris & Co. Ltd., 32/34 Gordon House Rd., London NW5 1NE.



B1/9/M

Rose-Morris

SPONSORED INSTRUMENTS

INSTRUMENTAL

HIWATT DISCOS

In the relatively short time of their existence, the amplification firm of HiWatt have built up an excellent reputation for quality and performance.

Their standard valve amplifiers have become firm favourites with many of the world's top bands, ELP, Pink Flovd and the Who, to name but three

Now that Managing Director Dave Reeves has established his company in the amp. field, he's chosen to expand into the disco scene by producing a reasonablypriced, double-deck unit aimed at the professional market.

Main feature of the unit is its unique control system, giving maximum freedom to even the most ambitious DJ.

Specifications are as follows: Solid-state circuitry pre-amp design. Separate bass, treble and pre-sensitivity controls for decks1 and 2tape and mike. Faders for tape, mike and decks with overall master-fader and output meter. Deck start punch buttons.

Cueing – punch buttons for decks 1 and 2, tape and mike. Overall (composite) signal with volume control.

Output suitable for any amplifier. SP 25 Mk. 3 decks with GP 91 cartridges. Facilities for tape and mike inputs with phones outputs. Flexible goose neck lights. Facilities for jingles machine and integral 100w RMS amplifier.



Using the Eliminator E150 with your present amp is like using 3 times your cur-rent amp power with con-ventional speaker systems. You compare the cost, sound, and the 2-year guar-antee. Don't take our word for it, ring for a demonstra-tion NOW.

Price (inc. VAT) £187

WORLDS END, SOWERBY, THIRSK, YORKS Tel. 0845 22575







STEVIE'S

Stevie Wonder's new album, *Innervisions,* provides yet another object lesson in tasteful use of the synthesiser's incredible potential.

He owns three ARP 2600s which he has used extensively in his live performances and which featured prominently on his most recent hit albums, Music Of My Mind and Talking Book.

He has also made many television appearances in America with his ARP 2600s, including a one-hour special for Public Broadcasting System's popular show, Soul!

Stevie Wonder first became involved with ARP in 1971 when he visited the ARP factory in Newton,

Mass. Since that time he has become an outstanding virtuoso on the ARP 2600, and to help him learn he made Braille labels for the controls.

His albums and performances on the ARP synthesisers have won widespread critical acclaim.

David Friend, Vice-President of ARP Instruments. said: 'Stevie Wonder's performances on the ARP synthesisers are models of subtlety and brilliance. His recent hit albums and his recent singles, which made the top ten, relied heavily on the ARP 2600 for orchestration. ARP are proud to have the opportunity to enhance the music of artists like Stevie Wonder.

THE QUEEN'S AXE

Now here's a guitar you won't be able to buy in the shops, but we figured that it's such an interesting instrument you'd want to read about it anyway.

It's one of the few, really successful home-made guitars we've come across. It belongs to, and was built by, Brian May - lead guitarist with one of Britain's best up and coming bands, Queen.

Patience is certainly one of Brian's virtues, and he needed every bit of it during the two years that he spent

building this unique instrument.

'There were times when I got so fed up that I felt like throwing it away, he told Beat, 'but somehow I managed to stick at it and the result is a guitar that I would not change for anything - at the moment!'

Brian's tried other conventional guitars too, but features of his own, such as an extremely fast neck, comfort, a reliable tremolo unit and home-wound pick-ups make it his favourite.

The guitar is made of mahogany, salvaged from the surround of a 100-year-old fireplace. There are acoustic pockets within the body to allow for some degree of resonance, and the only things that Brian didn't build for himself were the machine heads.

Three pick-ups, each with an on-off, and an in or out of phase switch, comprise the electronics which also feature a built-in, but rarely used, fuzz box.

You can hear what the guitar sounds like and judge for yourself on Brian's ability both as a player and a guitarbuilder, by buying Queen's first album or catching them at any one of several scheduled gigs.



NEW FROM GIBSON

G ibson have just announced an addition to their already comprehensive range of acoustic guitars.

It's called the Gospel, and is the first Gibson model to feature an arched, maple back for greater sound projection. The top is made of solid spruce and the body is bound with shell for strength. The dove-tail, fixed neck is inlaid with an attractive Dove of Peace on the headpiece.

A price for the guitar was not available at the time of going to Press.





The sound of music, from the lowest frequency to the highest is now brought to the connoisseur of quality in sound reproduction with the new, Vitavox Power Loudspeaker Range.

The Range blends four superb units into one matchless composite, or each element as a separate unit available for use with other systems. The range gives exceptional quality of sound reproduction and handles up to 100 watts of musical power. The four units are: a High Power, High Frequency Pressure Unit and a High Power Bass Loudspeaker, each designed to give increased power handling capacity without sacrificing either efficiency or frequency response; a High Frequency Dispersive Horn, designed for use with the Pressure Unit – matching accurately the Unit's output characteristics and giving superb sound dispersion; a High Power Dividing Network for use in both high and low power systems and which ensures correct allocation of the frequency spectrum between high and low frequency units.

Carrying the Vitavox stamp of quality, this is the Range which brings you . . .

The Great Sound of Sound of Vitavox Westmoreland Road, London NW9 9RJ Telephone : 01-204 423
Please send me further information on your product range Name Company Address V4

INSTRUMENTAL NEWS



Dave Edmunds at home with the Kay guitars

KAY GUITARS FOR SPECIAL EFFECTS

Remember last month we told you about a range of inexpensive, yet good quality guitars? Well here's someone who obviously agrees with us!

It's Dave Edmunds, multiinstrumentalist, former leader of Love Sculpture and solo chart buster supreme.

Dave, who played all the instruments and recorded his own work for the hits, *I Hear You Knocking, Baby I Love You* and *Born To Be With You*, is pictured above with the new, two-pick-up Kay electric guitar (ET 200) from WMI Ltd.

Dave uses several members of the Kay guitar range for effects on his recordings and always uses WMI's St. David light gauge strings (AG 11) on them.

That's quite a testimonial!

ACOUSTIC

The unique feature of Acoustic's new 470 amp is a dual-channel system that allows the guitarist to switch from a lead to rhythm setting in a flash – by means of a foot switch.

Before now, guitarists have either had to change settings on their instrument immediately prior to a lead break, or turn back to their amplifier and turn up!

With the new Acoustic amp, you pre-set rhythm tones on one channel of the amp, lead tones on another, and with one swift flick of the foot-switch, the change is accomplished.

Additional new features of the Model 470 amplifier include an improved five-section graphic equaliser, and a unique lead/bass switch.

Other features are dual speaker outputs, high and low gain inputs, channel A and channel B bright switches, A and B volume controls, A and B treble, mid-range and bass controls, A/B footswitch and A/B panel switch.

With the Model 404 cabinet, the complete unit Model 474 has six 12-inch speakers in a sealed system and has 340 watts of peak power, 170 watts RMS.

LING RELINQUISH ALTEC DISTRIBUTORSHIP

Ling Dynamic Systems announce that they will relinguish the U.K. distributorship for the Altec range of P.A. systems and loudspeakers from 1 August, 1973.

For those customers who might still be awaiting overdue orders, these will be completed by Ling. Future inquiries should be directed to: Ben Hogan, Altec International (U.K.) Ltd., 17 Park Place, Stevenage, Herts. Tel. Stevenage 3241.

L.D.S. would like us to wish good fortune to all their Altec customers.





DISTRIBUTORS TO ALL GOOD MUSIC SHOPS

GUILD, RICKENBACKER, HARPTONE, HARMONY & GRAMMER GUITARS

HIWATT & PEAVEY AMPLIFICATION

ERNIE BALL, EARTHWOOD, D'ANGELICO, GIBSON, D'AQUISTO, HARPTONE, GUILD & PICATO STRINGS

BARCUS-BERRY TRANSDUCERS

TOP GEAR ELECTRONIC EFFECTS UNITS, COVERS, CASES, ACCESSORIES, ETC.



KEYBOARD SUPPLEMENTAL 13 PAGE FEATURE

KEYBOARDS are growing again in popularity, and there can be little doubt that the introduction of the synthesiser is one of the main reasons.

Electronic organs have always featured numerous tone effects and instrument voices, but now the synthesiser can do all that – and more!

It's really all down to the musician having sufficient knowledge of the constituents of music, how to obtain the desired note textures, and their most tasteful – or effective – applications.

Synthesisers can provide an infinite number of sounds, but real hard work is required to locate and play the desired, or necessary, ones.

Recent developments within the field have been mainly concerned with making location and production of these sounds, simpler.

Some people prefer an electronic organ however, because once understood, the more comprehensive models can give a complete sound, with rhythm, percussion, bass chords and melody.

They're also relatively easy to learn, and can give very satisfying results after only a short time. Comprehensive tutors and cassette learning courses are available, the latter providing an accompaniment for the beginner's melody lines.

The electric piano, originally developed for audibility in a performing situation, is now regarded as an instrument in its own right, and once heard in this light, provides an exciting range of new tones for the musician. Two main types are available, the electric piano, which has a string action and pick-ups, and the electronic piano, which is all electronic in construction.

In the rock and contemporary music fields, keyboards are making more contributions now, a refreshing change from the dominance of the electric guitar.

You're probably aware of what yer Emersons and Floyds have been doing with synthesisers for a long time, but listen also to Greenslade, who feature two keyboard players, and the Italian group P.F.M., who are new to our shores, to hear what fresh wonders the ivories are currently yielding.

This feature deals with the instruments producing those 'wonders'.

Baldwin's comprehensive range of electronic organs, amplification, acoustic upright and grand pianos includes everything from instruments to learn on, along with tutors, song sheets and play-along cassettes, to instruments for professional musicians, as well as a wide range of organs and pianos designed and styled for home use.

The organ range starts with three low-priced Howard double keyboard console models with pedalboard. They feature automatic rhythm, accompaniment voices, and two-speed Leslie-type theatrical tremolo. These are followed by a series for home and professional use, incorporating tone and percussion effects, and the Fantom Fingers feature, which gives a number of new effects, including harp runs, Spanish guitar sound, banjo chords and rinky-tink piano effects.

Perhaps the most comprehensive organ is the PR-200 professional model, with two 61-note manuals, detachable 32-note pedalboard, a vast range of instrument and percussion effects, and built-in amplification totalling 150 watts. The specification is such that the instrument covers every conceivable need of the professional organist.

The acoustic upright and grand pianos are made from the finest woods, and among the professional musicians who use Baldwin are Liberace – one of the first glitter pianists – Oscar Peterson, Leonard Bernstein and Burt Bacharach.

Instruments are available in many styles and a number of finishes, including maple, walnut, cherry, pecan and mahogany. Many models have the Acrosonic feature, which ensures the full tone even when the keys are lightly touched.

Boosey and Hawkes handle the American ARP synthesiser range – handled on the trade side by **F. W. O. Bauch Ltd** – comprising three competitively priced models which are used on both sides of the Atlantic in studios, laboratories, universities, and by many professional and amateur musicians and composers.

The **ARP 2600** is a compact and extremely flexible synthesiser offering a wide variety of sophisticated design characteristics and functions. It can be played by itself or connected to its four-octave keyboard, total weight of the two being 36 lb.

As a live performance instrument it is designed to require the minimum of patching, and the most useful configurations are available without patching at all.

Patch chords have always been one of the greatest obstacles to live performance, but the most often used output-to-input connections are internally prewired. Slide controls let the performer fade from one patch configuration to another, while still keeping one hand on the keyboard.

Foot pedals can be used to create almost any effect, and practically any instrument can be used to generate signals and sound sources.

Patch chords, when used automatically, disconnect prewired patches, and this feature is useful for teachers and students when functions are to be demonstrated one at a time.

The Odyssey is a duophonic model (triads can be played on the 2600) with a 37-note, seven octave keyboard, and completely compatible with the other ARP models, including the Pro-Soloist, which is a monophonic instrument with dynamic touch keyboard, featuring more than 60 different voicings. It also has a pitch deflector switch to alter the frequency range of the keyboard, giving for instance either the sound of bass or six-string guitar.

If you're looking for an organ or piano, or are interested in learning to play, any one of the four showrooms run by **Chingford Organ Studios** are a good place to start.

The company has show-

pack an organ

FARFISA 团

Farfisa portable organs take up just a little more room than a guitar.

They're good.

unpack, plug in and you'll know how good! farfisa ukumuted



rooms at Chingford, Finchley in North London, Rainham in Essex and at Eastbourne, all carrying wide stocks of **Hammond, Yamaha, Farfisa** and **Lowrey** organs, as well as many other makes. Stocks also include guitar ranges, pianos, sheet and book music, and other smaller musical instruments.

They are the largest Hammond dealers in London, and deliver instruments anywhere, exporting them all over the world, particularly to Germany, Yugoslavia and West Africa. The firm also offers a Hammond organ and Leslie speaker hire service, which is used by studios, holiday camps, and many American bands who come to England.

Each week, teaching sessions are held at the showrooms, using methods used in language laboratory courses, but for instrument owners who are unable to get to the sessions, Chingford market the Hammond cassette teaching course.

GeneAshworth, Managing Director, told *Beat* that 95 per cent of their organ sales were for home use instruments, a market that has grown rapidly over recent years.

He thinks this is because electronic organs are the easiest instruments to learn to play.

On the Hammond Piper for instance the player has only to touch one note and there's an automatic rhythmical accompaniment. And whether the player has just started, or is the best in the world, the sound is going to be the same when that note is played. Then with practice it becomes possible to add melody lines and effects.

The company is planning to open another showroom at Northampton before the end of the year, and will also have one at the Brent Cross shopping precinct, Hendon. When it opens in 1975 the centre will be the largest in Europe.

The present showrooms are at 230 Chingford Mount Road, Chingford E4; 38 Ballards Lane, Finchley N3; 11 Lismore Road, Eastbourne; and at New Road, Rainham, Essex.

Dallas Arbiter's keyboard range includes the world-famous **Moog** synthesisers, the pioneers of the field, the **Mellotron 400, Fender** electric pianos, and a new range of five electronic organs which become available this month.

The Moog range – the word rhymes with vogue – are the finest of their type in the world, and are becoming more and more popular with musicians and studios.

The range starts with the **Minimoog,** a compact and moderately priced synthesiser designed and built for live performance. Controls are conveniently located for flex-ibility of operation, and all synthesiser functions are interconnected by switches for rapid, patchcordless programming. Left-hand controllers extend traditional keyboard techniques to permit bending and modulating of texture as well as pitch.

The **Sonic Six** is a versatile polyphonic model in a small case, designed again for live work or for teaching sound techniques and musical concepts. For ease of operation and understanding the front panel is arranged according to signal flow functions.

The **Synthesiser 1c** is a more comprehensive model designed for composition or for use in the teaching of electronic composition, and the **Synthesiser 1p** is a portable version with space for an optional sequential controller and sequencer interface, which are available in the module range.

Next in line are the **Synthesisers IIc** and **IIp**, the latter being a portable model. The IIc is suitable for use in an extensive course in electronic music composition, or for generating or processing use in a studio.

The **IIIc** and **IIIp** models, which are the largest and most versatile of the range, are capable of an infinite variety of sounds and effects, and are widely used in large electronic music studios or for live work.

The **Mellotron 400** falls into no known category of musical instruments, but is really a series of controlled tape machines operated by a single keyboard. Each key relates to, and when played, activates the pre-recorded sound of an instrument. If, for instance, the player has



▲ The Phoenix, one of Hammond's 'top line' models

chosen the sound of a flute, and one key is pressed, the player will hear the sustained single note of a flute. If a five-note chord is played he will hear five flutes playing in harmony. The same applies to any other recorded sound on the instrument. They are fitted with the sounds of flute, violin and brass instruments, which can all be immediately selected by the use of a Track Selector Control, which also allows the operator to fade out one sound and introduce another.

Mellotrons are available in either white or sepia woodgrain finish.

The **Fender Rhodes** electric pianos are perhaps the best of their type in the world, available as either a stage or suitcase portable model.

They're fitted with 73-key dynamic touch keyboards and built-in 80-watt amplification, and are used by a number of professional groups and musicians.

The **R.M.I. Electra-Piano** is an all electric instrument with the 61 keys being the only moving parts. At 80 lb. it is a portable model, and features expression and sustain pedals.

A new model to the range is the **Sound City Jo'anna** electronic piano and harpsichord, with effects operated by drawbars for mixing and blending of further sounds. It's more compact than the R.M.I., and has a five-octave keyboard. Price is £192.66.

This month Dallas Arbiter will be introducing five completely new electronic organs three for home use and two for professional musicians.

One of the most compact and easy to operate synthesisers on the market must undoubtedly be the **Davolisint**, an instrument manufactured in Italy and distributed in the UK through **D a v o I i H o u s e Coronation Road**, NW10.

It is a synthesiser of reduced dimensions, measuring only 27in. × 13in. × 6in., and with a particularly simple control system.

It has a complete extension of 9 octaves, from 32 Hz to 16,000 Hz, and two octaves are represented on





the keyboard from C to C. The others are obtainable by means of switches as on an organ.

An 'Extend' lever gives slide effects and about one more octave. It consists basically of two oscillators, each with separate sliders for frequency control. One is used for tuning up with other instruments, with a range of ± one semitone, and the other has a range of one octave, stretching a 5th above and 4th below middle C. Other controls start notes below frequency and slide them up to pitch. The 'Extend' lever does this with both oscillators at once.

Another 12 keys to the left of the keyboard allow the musician rapid control of the effects and octaves, although rocker switches on the front panel serve the same purpose.

Fibre Synth-case and volume pedal are offered as optional extras.

Davoli also manufacture a wide range of amplifiers and speaker units.

The **Farfisa** range of keyboards has long been known for competitive quality and price, and the new models introduced at the August Trade Fair will certainly go towards maintaining this reputation.

One new addition to the console model range is Model 148, an electronic

organ with two 37-note manuals and 13-note pedalboard, featuring a Partner Six rhythm unit, automatic bass on the lower manual, and an Easychord facility, which gives single finger major and minor chords on the lower manual.

Another organ with the Easychord feature is Model 150, an instrument with two 44-note manuals and a 13-note pedalboard. The upper manual has 16', 8' and 4' voicings, and the lower has 8' voicing. A Partner Ten rhythm unit is incorporated, with automatic bass and chord rhythms.

The next model in the

range is 152, which incorporates a Partner Fifteen rhythm unit for automatic bass and chord rhythm on the lower manual, and a Bravo unit giving fifteen different arpeggios operating in conjunction with the rhythms available in high or low octave, plus 'duet' which operates independently.

A 25-watt amplifier is built-in for the direct signal, and a 15-watt unit handles the Leslie signal. The rhythm unit and pedalboard go through the direct amplifier.

A cassette recorder is available as an optional extra on this latter model, as on Model 154, similar in specification to the 152 but with the addition of pianoforte, honkie tonk and harpsichord voicings. It is fitted with a built-in 40-watt direct signal amplifier, and a 15-watt unit for the Leslie signal.

Farfisa also manufacture portable models, two of the



▲ Farfisa's VIP400 portable model

latest being the VIP 400 and VIP 600. The former has two note manuals and optional 13-note pedalboard, and on the upper manual there are six drawbar voicings, plus 'mixture' and special effect drawbars giving piano and harpsichord voicings. Manual bass and Syntheslalom are featured, and there are six percussion drawbars and three cancel tabs.

Model VIP 600 has a 49-note upper manual (as on the VIP 400) and a 61-note lower manual. **Professional Piano.** Manual bass offers string bass, guitar bass or normal bass effects, plus automatic wha-wha, Syntheslalom, and separate output for the lower manual and manual bass.

Two other keyboards that Farfisa offer are the Cordovox CG6 and CG7 electronic accordions, Specification has been enlarged, and the CG6 has 120 bass buttons, 41 treble keys, three sets of treble reeds with six treble registers including master register, four sets of bass reeds and three bass registers. The CG7 has a similar specification, but has a double tone chamber and hand-made treble and bass reeds. Both are available in musette tuning.

Tone wheel generated organs have always been known for a rich and mellow tone. One range featuring them is the **Pari X.T.O. Series,** distributed through **Freedmans,** at 629-631 High Road, Leytonstone, London E11 4PA.

Three models are available, ranging from the XTOL model with internal Leslie speaker, to the XTOS a







special model with split cabinet for ease of transportation.

The electro-magnetic tone wheels are driven by a selfstarting synchronous motor through nylon gears.

They are both twin keyboard models, with 44 keys, and a 13-note pedalboard. All tones are sine wave, except for the bass, which is a complex tone of 16' and 8'.

There are drawbars for the manuals and pedals, and a range of tabs for sustain, mute, percussion, vibrato, reverb and instrument voices. Electro-mechanical vibrato is featured, which can be switched independently for each manual.

For large rooms or venues, the Pari organs are fitted with output sockets for external amplifiers or tone cabinets. If they're to be used at home, there's a socket for headphones, which automatically cuts out internal speakers.

Hammond (UK Division at Deansbrook Road, Edgware, Middlesex) produce some of the finest electronic organs on the market. They are also sole UK distributors of Leslie speaker units, cabinets which incorporate a rotary principle for uniform sound distribution and effects.

Peter Willis, Advertising Manager for Hammond, thinks that people are still very influenced by gimmicks on instruments.

'People will buy within a certain price range, and then compare the models available and choose the one with the most gimmicks for the lowest price,' he said. 'This doesn't really do

This doesn't really do much for the instrument, and gimmicks always put the price up – a cassette recorder adds another £40 to the price.

'With each organ we sell, the customer receives a returnable card which asks why they bought and why they like the instrument – and usually the answer is the mellow and rich tone, which Hammond achieve with the use of extra filters.

'Tone wheels seem to have stood the test of time, and people still want them. They've been going since 1935.

'An electronic organ is a complete sound, and although there are a lot of good keyboard players using them, there aren't so many, particularly in groups, who use the bass pedals to the best advantage.

'There are some really excellent organists playing in the clubs and hotels up North, playing four to the bar on pedals, and getting a really complete sound. That's what playing an organ is all about,' he said.

There are 15 models in the Hammond range, from the **VS-150**, at £339 the lowest priced model, to the **Concorde** at £3,311, a full console tone bar model with two 61-note manuals and 25-note pedalboard, built-in Leslie Rotosonic speaker and two 35-watt power amplifiers.

The top line models, and the latest additions to the range are the **Concorde**, **R e g e n t**, **T 5 0 0** an d **Phoenix.** The latter is the first spinet model to incorporate Hammond L.S.I. integrated circuits, and the musical sounds are sourced by Hammond's exclusive MDD, a 2,000 component mini-computer.

Two 34-watt power amplifiers are fitted, and a 12in., 6in. and two-speed Leslie speaker are built in. Other features include automatic accompaniment and built-in cassette recorder.

Another spinet model, the T-500 at £1,213, features tone bars and, like the Phoenix, has a Rhythm III unit built in. The T-500 features nine adjustable tonebars on the upper keyboard, seven on the lower one, and one for the bass pedals. Both models have two 44-note keyboards and 13-note pedalboards.

The Regent retails for £1,980, and is a 'horseshoe' theatre console model with two 61-note manuals and 25-note pedalboard. All 52 tabs are colour coded, and it features a Rhythm III unit and cassette recorder.

Hammond are also sole UK distributors for the Roland TR-77 and TR-33 rhythm units, at £139 and £72 respectively. The TR-77 has 2- and 4-beat pattern selectors which can be used to obtain endless variations on the 10 latin and 8 standard rhythms. Other features include 13 instrument voices, an Up-Tempo control which doubles the tempo, an Auto Fade-Out control which fades sound at the end of a number, and a diode which flashes on the first beat of every bar.

The Leslie speaker range has long been a favourite with both professional and amateur organists, and includes units for all applications and uses.

Model 145 retails for £368, and is a 40-watt single channel system with two rotors. A crossover network channels the highs to a twospeed spinning horn rotor, and the lows to a 15 in. bass rotor. The cabinet measures

Echo, Blues Harp or Chromonica.

....HOHNER make them the best sounding, easiest playing harmonica you can own.

HOHNER (X) KEYPOARDS · GUITARS · AMPS · DRUMS WE ALSO MAKE HARMONICAS



▲ Hohner's Electra Piano at the hands of Gordon Beck

 $33in. \times 29in. \times 20\frac{1}{2}in.$, and is available in walnut or teak finish.

Model 700 is a single rotor unit for use with multichannel organs, and has a total undistorted output of 90 watts. Tibia and flute channels go through a drum rotor system which can be operated in three positions for different effects, while pedals, percussion and 'bright' sounds are channelled through three stationary speakers.

A recent addition to the range is the **Model 710**, with specifications identical to the 700 but with the addition of treble horns.

Another 90-watt model is **760** (£428 for black, £445 for walnut finish) designed for professional use, containing bass and horn rotor systems and separate amplification channels for bass and treble. A solid-state motor allows the rotors to operate at three different speeds – fast (tremolo), slow (chorale) or off.

The most powerful model in the range is **950**, a six-foot high, 200-watt cabinet containing four 50-watt amplifiers and four rotors.

Paper graphics are inserted

into each rotor, spinning when they are switched on, and lights are incorporated to vary in intensity and speed with the volume and frequency of each note played. It also features a built-in black light system, and external strobe lights can be fitted for extra visual effects. Price is £1,115.

Leslie also manufacture three pre-amp units which can match the output of most combo organs and guitars to the input circuit of Leslie speaker units. The Standard model is for use with cabinet models 145, 147 and 147RV; the Combo II is for models 825 and 760, and the De luxe is for models 950 and 910.

M. Hohner Ltd., at 39-45 Coldharbour Lane, London, offer a very impressive range of keyboards, built on many years' experience with all forms of musical equipment and electronics.

The range today includes electronic pianos and organs, a keyboard bass instrument, accordions, and the wellknown **Clavinet**, the instrument used to great effect by **Stevie Wonder**. The instruments and equipment a re manufactured at Trossingen in West Germany.

The latest addition to the range is the **Elpiano**, a 61note single keyboard model, all-electronic in operation, in a case measuring only 40in.× $11\frac{1}{2}$ in.×4in. It is finished in yellow scratch-proof laminate, and retails for £260.45.

Two basic tone colours are incorporated, piano and cimbala, and there are separate rocker switches for honky-tonk and sustain effects. Rubber rests underneath the body make it ideal for use on top of organs, but collapsible legs are available as extras for £25.25. Sustain effects can be enhanced by the use of a pedal unit which Hohner offer at £17.50. Carrying case for the piano costs £7.50.

Probably the best-known model in the range is the Clavinet, first put on the market about six years ago. Since then a number of variations have appeared, the present model being called the Clavinet D6.

The Clavinet is in fact an electronic version of the ancient clavichord, and the sound is created by strings which are struck directly by piano keys. String vibrations are then picked up and fed into an amplifier. It has a five-octave keyboard and rocker switches for various tone effects.

The **Pianet N** is an electronic piano with a fiveoctave keyboard and fullsize piano keys. Stainless steel reeds are incorporated for constant pitch, and capacitive pick-ups feed the sounds to an amplifier. There are separate input sockets for amplifiers with high or low input voltage.

The Amplifier CP is a unit specially designed to fit underneath the keyboard, and is available as an optional extra. It weighs about 24 lb. and has a 15 watt output through two loudspeakers. It has treble and bass controls, and a foot swell control supplied with the Pianet allows the player to vary expression and volume.

The **Bass Z** is an entirely electronic transistorised keyboard bass instrument, with 24 standard width keys. Apart from the bass tuba tone colours which are selected by means of a slide bar, the instrument produces a percussion effect with continuously variable decay time.

Hohner recommend that their keyboard instruments be used with the **Orgaphon** range of amplification, which includes combination and piggy-back set ups.

The **33MH** is a combo unit with a single 12in.speaker, 7 inputs, controls for volume, treble, bass and reverberation, and a 45-watt output.

The **Orgaphon 55**, which is particularly suitable for the Clavinet, is a 70-watt combo with two 12in. speakers, and has four inputs.

J. Hornby Skewes are the sole UK distributors for the extensive range of **EKO** electronic organs, consisting of seven portable and twelve console type models.

The **Tiger** series of portable models begins with the single manual, 49-note model with in-built amplification at £211.72. At £266.11 the Tiger Mate model has an additional rhythm unit, and at £306.60 the Tiger 61 has a 61-note single manual, built-in amplification, per-



cussion effects, and rhythm unit.

The Tiger Duo has two 49 note manuals, built-in amplification and percussion effects, and retails for £321.59. The Tiger Duo R has the same specification as the previous model, but has a built-in rhythm unit, and costs £369.03. At £403.76 the Tiger Duo A is the most expensive of the portable range, but has automatic accompaniment in place of the rhythm unit.

The console model range starts with the Tiger Junior at £93.74, a 49-note single keyboard model with built-in amplifier and speaker. All console models have either simulated wood finished cabinets or polished wood veneer.

The **Tivoli** model is similar in appearance to the Junior, but has 37 keys and 18 chord buttons, as well as amplification. Price is £99.50.

The **Cantorum 44** has two 44-note manuals, and a 13-note pedalboard. It retails for £286.90. Both the Cantorum 44 and the 44R have built-in amplification, but the latter model, at £323.96, has a built-in rhythm unit. The 44A model has automatic

accompaniment in place of the rhythm unit, and retails for £358.63, and the Cantorum 16-8-4, at £378.31, has two 37-note manuals, 13-note pedalboard, 16', 8' and 4' registers, and built-in amplification and rhythm units.

The **Ducal R** is a double 44-note keyboard model with 13-note pedalboard and built-in amplifier and rhythm units. The RC model is similar but has a built-in cassette recorder, and retails for £564.59.

At £743.92 the **Corale LT** features two 44-note manuals, a 13-note pedalboard, and built-in amplification, Leslie speaker and transposer.

The three **Majestic** models culminate in the Majestic Auto T at £1248.32, which has two 44-note manuals, 13-note pedalboard, and features automatic accompaniment, electronic transposer, cassette recorder and amplification.

Jennings, at 119 Dartford Road, Dartford, Kent, are also known under their recently adopted **JEI** logo, and manufacture – apart from amplification –

four electronic organs.

The range consists of two portable and two console type organs, all of which are available as two- or threemanual models. The third manual provides Vibraharp, sustain and variation of string tones of 16', 8' and 2' pitch.

All instruments cover the entire frequency range from

16' to 1' pitch including all fractional footages. Pitch is controlled by draw-bars, and 'walking bass' is built into the bottom octave on the lower manual – switchable to pedals when used.

All models feature bandpass filters which change the entire tonal characteristics of the instrument, and



▲ The Leslie model 110 rotary cabinet



The shape of sounds to come

JENNINGS is re-shaping its amplification to keep up with the ever-changing trends in the music business. New style of presentation is matched with genuine increase in power response. If you missed seeing the new breathtaking range at the London Trade Fair, write now for details and see the New shape of JEI sounds.

Designed, manufactured and distributed by:

JENNINGS ELECTRONIC INDUSTRIES LTD., 119 Dartford Rd., Dartford, Kent Telephone: DARTFORD 24291/25297.



independent footage selection of attack percussion is built in, with an extremely rapid recovery rate. Other features are tremulant with variable speed and vibrato.

The console models, which are to the same specification as the portables, are built into a breakdown twopart cabinet, with the addition of a built-in two-speed pulsation unit, 50 watt amplifier, two loudspeakers, 13note pedal board and music rack.

Kemble Pianos Ltd., at Mount Avenue, Bletchley, Buckinghamshire, are the largest piano manufacturing firm in the country, and as well as their own range, they handle the Yamaha electronic organ and piano ranges.

The Yamaha organ range starts with console model BK4, which has five tone levers for the upper manual, four for the lower, and features a rhythm unit, reverberation, vibrato and sustain, and has built-in amplification of 15 watts output.

Next in line is the BK5, a more sophisticated model, with six tone levers on the upper manual, three on the lower, and with an automatic accompaniment section. It also features a rhythm unit, along with reverberation and balance control for the two manuals, tremolo and speed control, and built-in 15 watt amplification.

Farther up the price range is the B30R, with 10 tone levers on the upper manual, six on the lower, and a wide range of preset tone controls. It's a very comprehensive model, with an eightrhythm, auto-rhythm selector.

Top model in the range is the magnificent E5, with two 61-note manuals, doubleoctave pedalboard, and Portomento. It has 18 tone levers for the upper manual, and 11 for the lower. It also features another 10 effect levers, percussion effects, auto-rhythm unit, reverberation and balance controls for each manual, and built-in 120 watt amplification, including Yamaha Leslie-type speaker. Price is rotary £2,772.

Two portable models are also available, the YC25D being a twin 49-note manual model available with or without pedalboard, and the YC45D being a twin 61-note manual model again with optional pedalboard. The latter model, is more sophisticated with a wider range of tone effects, and Portomento.

The portable models do not have built-in amplification, and for them Yamaha offer the RE50, a 60 watt, variable speed rotary cabinet.

The Kemble piano range includes 11 upright models, all available in a number of finishes, but at present there's a long waiting list for many models.

The range commences with the 3ft. 3in. Rutland, in mahogany or teak veneer, and the Minx, a 3ft. model, again in mahogany or teak. The Ambassador is a sevenand-a-quarter octave 3ft. 6in. model available in walnut. Other finishes available are normal colours, with either bright, lustre or satin finish.

The 88 Series is three relatively new models, all seven-and-a-quarter octave overstrung types. Their names, Majestic, Chippendale and Windsor, denote their styling. Kemble grand pianos are available to special order only.

The Yamaha piano range consists of two upright triplepedal models, the 3ft. 5in. M5E and the MIE at £671, a 3ft. 6½in. model.

Grand pianos are available from 5ft. to 9ft. (concert size), ranging in price from £1,567.50 to £5,978.50.

One of the equipment centres for semi-professional and professional musicians is the **Orange** shop and showrooms at 3 & 4 New Compton Street, London WC2. There is a wide selection of amplification, guitars, percussion and keyboards on show.

They have good selections of both new and used keyboard instruments. The main ranges are by Hammond, Fender, Farfisa and Leslie.

Customers are invited to try instruments at the shop, and so that they can



▲ The Gem Jumbo 16 portable – handled by Rose-Morris





hear what stage sound will be like, Orange don't mind them giving the instruments some poke!

Advice is given on all aspects of instrument purchasing, and a three months' guarantee is given on all used instrument sales.

The Orange Graphic amp is designed to handle keyboard instruments, and there's also a wide range of speaker cabinets offered.

For the musician who likes some extra effects, Orange have a number of different ranges of effect units, for wah-wah, fuzz, and phasing effects.

Rose-Morris are one of the world's largest equipment and musical instrument merchandisers, handling a vast range of amplification and instruments, including the **Gem** electronic organ range and the **Lorenzo** reed organs.

The Jumbo 61 is a fiveoctave single-keyboard model with a wide range of percussion and instrument effect tabs, and outlets for cassette, earphone, and external speaker. The Jumbo Gem portable model has a 49-note keyboard, the lower octave of which can be used to simulate a bass pedalboard or as an extension to the keyboard with extra bass octave response. Six rocker switches provide instrument voices. The instrument is also fitted with a built-in solid state amplifier and an 8in. loudspeaker.

The Europa has a 37-note keyboard, the lower octave doubling as bass notes or as an extension to the keyboard. It also features built-in amplification and tab switches for vibrato, bass, strings, reeds and flutes. An input and output socket is provided for a cassette recorder, allowing the player to either record or play along with a pre-recorded tape.

The Lorenzo reed organs are low-priced models, two with 49-note, and two with 37-note keyboards, and are finished in two-tone grey PVC cabinets. A helpful feature for beginners is that when one note is pressed a chord will be heard.

Henri Selmer and Co., at Woolpack Lane, Braintree, Essex, handle the Lowrey, Elka and Orla keyboard ranges, and Electratone organtone speaker cabinets, which are designed and manufactured to Selmer's own requirements in the UK.

Peter Pulham, Advertising Manager, said that the ranges were mainly for the home market, and that the recently introduced Lowrey Holiday model was doing particularly well in this area.

The range includes three models with built-in symphonisers, units which repro-

duce exactly the sounds of brass and string instruments with the correct attack and decay on the notes.

The Citation Theatre Spinet GAKH-1, and the Citation Theatre Console GAK25H-1, are both fitted with Brass Symphonisers, and the Symphonic Stereo Theatre Console H25-3. which will be introduced this month, is fitted with Brass and String Symphonisers. The latter model is all solid-state, with two 61-note keyboards and 25-note pedalboard, and is fitted with three 50 watt amplifiers and one 15in., two 6in. × 9in. speakers, and one 10in. Leslie speaker.

The Lowrey Holiday Stereo includes the wellknown Genie feature, which gives eight automatic rhythms, three accompaniment voices and a string bass sound, and can give even a beginner the sound of an advanced player.

It also features the Lowrey AOC feature, which adds three- or four-note chords to single-note melodies, and a

a complete keyboard service

A keyboard enthusiast's dream – an entire showroom filled with keyboard instruments of all descriptions in London's Denmark Street. Here at Macari's, electronic keyboards, organs, electronic pianos and accordions can be seen and compared, side by side, in relaxing surroundings.

Macari's also offer a unique opportunity to try a complete range of SYNTHESIZERS -

ARP ' MOOG ' EMS ' DAVOLI

No appointment necessary, just call in and make friends with a synthesizer the next time you are in town



20 DENMARK STREET LONDON W.C.2 Telephone 01-240 0393



range of percussion effects. Built-in amplification consists of two 35 watt hi-fi amplifiers and four loudspeakers, two of which are Leslies.

The Elka range includes both home and professional instruments, as well as an electronic piano. The Minuette 99 series consists of four models, each with different or additional features for different applications.

The 99C, at £269, is the standard model with two 44note manuals and 13-note pedalboard, a wide range of effects, vibrato, reverb, and 35 watt in-built amplification. Model 99CR is the same but with the addition of a rhythm unit. Model 99CRA is the same as the latter with the addition of automatic bass synchronised with the rhythm unit and the lower keyboard. The CRA De Luxe is as the CRA but with pedal sustain.

The electronic piano has a single 61-note keyboard and voicing controls for piano, honky tonk piano, clavichord

and Hawaiian guitar.

At the lower end of the market Selmer have the Orla range, five models from £23·10 to £138·60. The lowest priced model is the Pinto Chord, in moulded plastic body with 27 notes and eight bass chords, and complete with detachable legs. The Venice Console, at £138.60, is finished in an attractive walnut veneer cabinet which can be dismantled for portability. It has a 49 note single manual and flute, strings, trumpet and vibrato voicings, as well as built-in 10-watt amplification.



▲ Selmer's Elka Minuette 99 – in a home setting

The Electratone cabinets are a new range of rotating sound speakers incorporating a reflector to reject colouration of tones or restriction of the instrument's harmonics.

There are six models in the range, one of which is for stereo organs. Model CH2-50 Stereo, contains one treble, one 12in. main and bass, and one 12in. doppler speaker, and two 50-watt amplifiers. The other five models range in price from £176 forthe 30-watt CH0-30 to £349 for the 50-watt CH1-50 and the portable model.

Selmer also offer the Lowrey Organ Course tutors for beginners, and a range of songbooks and cassettes containing popular songs to play along with.

One of the most exciting electric pianos to appear on the market recently is the **Sola Compact**, distributed by Macari's Electronic Keyboards Ltd, of 20 Denmark Street, WC2.

Apart from the instrument's weight and size, which allow it to be carried





▲ The compact ARP Pro-Soloist synthesiser

easily, it features a wide range of tones, including grand piano, honky-tonk effects and clavichord. It has a five octave keyboard, and the tabs can be used in different combinations for a wider range of tone effects.

Macari's also handle the well-known **EMS** synthesiser range, and are sole UK agents for the new **Synthi Hi-Fli** unit, which processes instrument input signals rather than generating them.

EMS are at 277 Putney Bridge Road, London, and produce, apart from the Hi-Fli, the Synthi-AKS, keyboards DK1 and KS, the Synthi-VCS-3 Mark II, a series of ancillary modules, and the Synthi-100 which is perhaps the most comprehensive synthesiser in the world.

The firm started making synthesisers three years ago, and at Putney have built the only studio in the world where music and speech synthesis is computer made.

Since then they've sold more than 4,000 units, used among others by Pink Floyd – who use 10 – to the BBC and Moscow electronic music studios.

The Synthi-AKS is a complete and fully flexible synthesiser packed into a briefcase, which features a unique memorising keyboard capable of repeating sequences of up to 256 notes – and at a price of £464 it's within reach of semi-professional users.

A 256 hole pin panel on the control board is for patching any combination of signals and voltages, and a Prestopatch is included for instant patching of a preprogrammed sound. These can be made to order.

The lower part of the case contains the keyboard, a 30-note capacitance touch type providing tunable pitch and dynamic output.

The resulting simplicity in operation makes it suitable for all forms of application, including schools, on stage, and film and broadcasting applications.

The latest and most exciting unit in the range – particularly for guitarists – is the Synthi Hi-Fli, which contains no tone generator but a comprehensive array of processors to alter the sound. It will alter and modify the sound from any instrument input, including guitar, organ, mike, wind or string instruments and tapes.

It looks rather like a small console on legs with pedals underneath, and is capable of a vast range of sounds and effects.

The VCS3 Mark II has basically the same specification as the synthesiser part of the AKS, but is presented on more spacious panels and housed in a hardwood cabinet. Sockets behind the unit allow for connection of keyboard and ancillary modules.

new from EMS

THE SYNTHING FL

Pink Floyd Earls Court May 18th 1973

"But pride of place goes to the newest toy, a special synthesizer made by EMS (who make the VCS3).....

Gilmour plugs in the Strat and this device, rather like a plastic pulpit with pedals mounted underneath, gives off some of the most incredible sounds we've ever heard. And that includes every Pink Floyd album.

There's a fader that lowers the note an octave, a whining fuzz device which couples into that, and, most uncanny of all, a phase "Itchycoo Park"— type effect that resembles a Phantom doing a ground strike somewhere in South East Asia.

Believers, you're in for some hair-raising sounds when Gilmour gets this weapon on the road, as he says he intends to.''

Tony Tyler, NME



Electronic Music Studios (London) Limited, 277 Putney Bridge Road London SW15 2PT Telephone 01-788 3491/2 Telex 92 83 72

INSTRUMENTAL'S EQUIPMENT PRICE GU I F

Please note: All prices are recommended retail prices and are subject to alteration without notice (Whilst every endeavour is always made to ensure that all prices listed here are correct at the time of going to press; it is always advisable to check with your local dealer.) All prices include VAT

GUITARS

BOOSEY & HAWKES		10680 5/360SW Solid 142-30 10870 5/355BG Solid 110-15 10740 5/370 Solid 159-59	Four String base 34" Scale	89.75	W.250 Western T.300 I2/s Western PALMA	57·31 64·67	Balladeer 12/s Folk	149·35 222·35	9685 Jumbo 41- 9686 Jumbo 46- 9687 12/s 53-
ANGELICA		12440 5/375R Bass 156·24 12700 5/380 Bass 110·15 12280 5/156 Bass 89·10	HOHNER		40FD Folk WJ127 Western M5309 Folk	19-89 5-48	Glen Campbell Folk . Glen Campbell 12/s Folk	248.90	
284 Classic	9.72	03502 AZIO Attilla	HOHNER ELEC		MUS 1522 Folk	6.67 6.58	Balladeer Classic	TBA	SELMER
2842 Full-size Classic 2851 Full-size Classic	10.91	Zoller Semi Acc 225.04 00/11 50/1L Folk 18.65		36-90	500 Folk	8.78	ROSE-MORRIS Kansas Folk	7.95	GIBSON
2857 Full-size Classic	16.61	14470 0/4 Hawaiian 41.00		49-40 48-10	MG010 Folk	8.66 9.68	15-11 Folk	5.55	Johnny Smith DN, Double Pickups,
2845 Jumbo	15.00	10400 J370 Solid 63-09 12490 J375 Bass 75-90	SG2000 Custom Solid		30N Classic S1612 Folk	12.89	Dulcet Classic Constanta Classic	12·34 8·10	Natural
2846 Jumbo 2847 12 String	25-57 28-15	13120 6/175 52.87	with case	60·60 49·45	ST1612 Folk	13-30	Top Twenty Elec.	29.4	Johnny Smith D.
2860 Folk	28.93	13100 6/174 50·53 13020 SL75G 92·32	SG220V Solid SG220V Solid w/case	59.00	NI612 Classic	13.35	Top Twenty Bass	30.04	Double Pickups, Sunburst
2861 Jumbo 2862 12 String	32·45 37·40	13130 6/175PS 63-34	SGIB Bass	42.20	S.616N Classic	15.10	SHAFTESBURY 00 Elec.	74.89	Johnny Smith N, Single Pickup,
YASUMA	51 10			58.30 52.00	FW.504 Western W.513 12/s Western.	46·88 45·32	65 Elec	65.64	Single Pickup, Natural 687∙
2863 Folk, Humming Bird model	37.40	DALLAS ARBITER	LP200G Solid w/case	64.60	C.102 Plectrum	16.62	66 Bass	67.69	Johnny Smith, Single
2864 Jumbo, Hum-				39·30 48·2►	ZENTA PI Elec	17.67	3302 Resonator 3303 Resonator Jm	TBA	Pickup, Sunburst. 676. Super 400 CES, Nat-
ming Bird model	41.80	DALLAS	SE2B Bass	40.50	FTI Elec	21.48	SUZUKI		ural 751.
2865 'Estudio'	19.95	Dallas Jumbo 30.26	SE2B Bass w/case SE2T Solid	58.55 28.65	FT2T Elec	27-43 44-28	3060 Classic	94·00 65·00	Super 400 CES, Sun-
2866 'Fiesta' 2867 'Recital'	24.72	Dallas 12 string 30.69 FENDER	SE2T Solid w/case	40.85	SGIB Bass	40.45	3055 Classic 3054 Classic	31.75	Byrdland, Natural 575
DIGIORGIO	29.92	Jaguar Elec		47·40 62·75	LP200GRB Bass	61.48	1665 Classic		Byrdland, Sunburst. 564-
No. 16 Signorina		Jazzmaster Elec 289.49 Stratocaster, w/trem 248.13	SPI Solid	20.05	PMI02B Bass HG9I Hawaiian	44·76 19·69	1664 Classic	24·35 21·95	L-5 CES, Sunburst 631- L-5 CES, Natural 642-
No. 18 Estudante No. 28 Classico	31·10 38·77	Stratocaster, l/trem . 214.66	SPI Solid w/case	29.00	HG106 Hawaiian	61.24	AVON		L-5C, Single Cutaway
No. 34 Tipo Autor	50.27	Telecaster custom s/		27·00 42·45			3404 Electric		Acoustic, Natural 504- L-5C, Single Cutaway
No. 36 Bel Som No. 38 Vibrante	61-60 76-70	bst 202.84 Telecaster de lu xe 260.93	AT2T Solid	26.45	IVOR MAIRAN	TS	3405 Bass 3406 Electric,	36·00 34·25	Acoustic, Sunburst 515 Super 400C Single
No. 40 Amazon		Telecaster standard		37·85 37·00	MADELAN		3407 Bass	45.15	Super 400C Single
VITTORO		blonde 177-24 Telecaster thinline 263-88	MB200B Bass w/case .	49.80	MARTIN 0021	тва	Charles and the second s		Cutaway Acoustic, Natural
570 Small size Classic VARSITY	10.98	Telecaster w/Bigsby	SA148 Semi-ac. Disconti	inued	0018		ROSETTI		Natural
513 Metal Strings	8-95	tremelo 220.56		45·35 57·80	D18 D28	**	NUSLIII	and the second second	Cutaway Acoustic, Sunburst 592.
515 Nylon Strings	9.35	Musicmaster guitar 107.41 Jazz Bass	PM320B Bass Semi-ac.	46.95	D35	69 8.9	EPIPHONE		ES 175D, Sunburst 328-
6600/O Flat Top		Precision Bass 194-97	PM302B Bass Semi-ac. w/case	57.80	D41	* 1	FT145E Folk	62·99 69·99	ES 175D, Natural 350-
6560/O Jumbo		Telecaster Bass 206-79 Bass 6	911 Semi-ac Disconti	inued	D12-35 D45,018,0018,00028,	*3.	FT147 Folk FT150E Folk	75.50	ES 150 DC, Walnut . 280- ES-150 DC, Natural . 291-
6382/O Folk 1269/O 12 String	64·79 95·48	Mustang Bass 173-30	LG23R Solid	76.45	0045, DI2-28, DI2-		EC22 Classic	56.25	ES-345 TD. Cherry 357-
		Musicmaster Bass 89.52	Model XK250/251/252 JB200	65.80	20 and DI2-45 avail able to order only.		FT165E 12/s Folk EC20 Classic	85·10 53·20	ES-345 TD, Sunburst. 368-
CLEARTONE		Fretless Bass 216.62 800, 10/s, p/steel 620.34	JB200 w/case	86.30	abie to order only.	15	FTI30E Folk	48.33	ES-345 TD, Cherry 357- ES-345 TD, Sunburst. 368- ES-345 TD, Walnut . 368- ES-340 TD, Natural . 335- ES-340 TD, Walnut . 324- ES-240 TD, Walnut . 324-
CLEANTONE		2000, 10/s, p/steel 1055-54		65·45 84·80	JOHN BIRCH		FT135E Folk	59.25	ES-340 TD, Walnut . 324- ES-355 TD-SV, Cher-
MELODY		400, p/steel 454-92	MORIDAIRA		and the second	en dia dent	EA260E Bass	74-35 81-85	гу 539-0
1200 12/s Folk 1250 12/s Folk Elec .		GN60 Classic 17-05		22.90 27.35	SCSL Elec.		ET278 Elec	86.50	ES-355 TD-SV, Wal-
500 Folk		GN70 Classic	843 Classic	29.90	SCDS Elec	181.50	ET280E Elec ET275 Elec	63-40 80-99	nut 550-0 ES-335 TD, Cherry 291-1
525 Folk Elec	40.53	GN80 Classic	844 Classic	33.76	SCDP Bass	181.50	ET285 Bass	86.25	ES-335 TD, Sunburst. 302-
325 Folk	21.31	GN90 Classic		39-90 55-50	SCDJ Elec.	181.20	ET270E Elec	56.45	ES-335 TD, Walnut. 302- ES-325 TD, Cherry . 209-0
460 Classic	31-30	GS570 Folk 37-51	847 Jumbo	45.85	ORANGE	· · · · · · · · · · · · · · · · · · ·	EROS	50.00	ES-325 TD, Walnut. 220-0
MIAMI FTI Elec	19.78	GS680 Folk		59.75 59.00	ORANGL		9578 Elec.	59-99 56-25	Les Paul Recording. 379. Les Paul Triumph
FT2 Elec	23.90	CRA6N Craviola 37.51	850 Western	99.50	Orange custom guitar		9587 Elec	68·20	Bass 277.2
FTI Bass	27.46	CRAI2S Craviola 47.74		38-95 51-25	Case	25.00	9585 Bass 9586 Bass	68-20 68-20	Les Paul Custom, Ebony
4195 Classic	16.02	HAYMAN 1010 Elec	W613 Western	95.50		· · · · ·	9353 Folk	31-85	Les Paul Custom,
4197 Classic		2020 Elec 166.75	WE1030 Jumbo with	51.65	B. L. PAGE		9353E Folk Elec 9356 12/s Folk	38.70	Sunburst
2010 Classic	17.92	3030 Elec 134-19	pick-up	51.65	MICRO-FRETS	17.00	9356E 12/s Folk Elec.	39·20 46·00	Les Paul De Luxe, Gold 2844
1324 Folk	22.86	4040 Bass 147-31		12.00	Calibra	165.00	GEISHA		Les Paul De Luxe,
1325 Folk	25.55	l p/up Solid 18-45		12-00 14-75	Calibra I	184.80	9645 Classic	9.70	Sunburst 295.9 SG Custom, Walnut. 317.9
HG91 Steel		2 p/up Solid	730 Classic	16.50	Signature	211.20	9646 Classic	10.90	L5-S, Cherry Sun-
HG306 Steel	55·52 85·72	2 p/up Bass		18.00	Swinger		9648 Folk	18.95	burst
KLIRA		Jet Guitar 63-49	TAKEHARU		Stage II Swinger Customised	244.20	KISO-SUZUKI		SG Standard, Nat.
Westbury Jumbo	70·05 75·19	Jet Bass		27·20 32·65	Spacetone	277.20	9501 Classic	23.85 26.00	Mahogany
310 Electric	81.82	Hawaiian 53.04	180 Classic	43.55	Huntington Baritone 6/s Bass	330.00	9503 Classic	30.00	SG Special, Cherry 206-8
Blue Hill 6	54.15	Interceptor	CONTESSA BANJO		Signature Bass	184.80	9583 H/made Classic.	61.35	SG Special, Walnut. 217.8
Blue Hill 12	57·25 90·94	Super Jet 69.60 Sabre Bass 71.71		52.85 50.15	Stage II	184.80	9651 Folk 9582 Folk	31.55 31.95	SG-2, Cherry 152-9 SG-2, Walnut 158-4
SM9 Solid	100.73	Performer Jumbo 18-53	BJ6 6 String	53.70	Thundermaster	264.00	9653 12/s Folk	41.75	SG-1, Cherry 136-4
Westside SMI9 Bass		Artist Folk	500 Acoustic w/tail- piece	8.50			9507 Folk	40.00	SG-1, Walnut 141-9 SG-3, Cherry Sun-
355 Bass	77.66	Artist 12 string 36.23			ROSE-MORRIS	5	ROSETTI Raver Elec	27.20	burst 163-9
149 Classic	27.50	Cossack 6. 4	HORNBY-SKEW	/FS			Raver Bass	27.20	EB-0, Cherry 1980 EB-0, Walnut 2035
		TORRE Student		Contract of	ARIA	TOA	Rudi Classic TATRA	8.25	EB-3, Cherry 240.9
CROYDON MU	JSIC	Chica 12.00	Neutschmann H/made		John Pearse Folk John Pearse Folk, Jm .	TBA	9198 Classic	15.50	EB-3, Walnut 246.(
STUDIOS		Classic	Baroque	42.04	EKO		9225 Classic	17·45 10·99	EB-3L, long scale, Cherry 233-2
TD 4 44110		Supremo 17.63 Spagnola 18.24	417 Lute I Dietrich DGI5 H/	38.58	Rio Brave Folk	56.70	Hi-Spot Steel	10.99	EB-3L, long scale,
FRAMUS	39-40	Granada	made Classic I.	56-95	Rio Bravo 12/s Folk Ranger Folk	62·45 34·61	LANDOLA		Walnut 238.7 EB-OL, long scale,
		1974-1975	Theodor Dunger 15-		Ranger 12/s Folk	42.18	9700/23 Classic	14.95	Cherry 194-7
05011 J196L Jumbo 05311 5/196L Jumbo .			TD H/made Classic 1	40.30	Ranger Folk Elec	47.15	9701/71 Folk 9702/66 Smaller size	32.50	EB-OL, long scale, Walnut 200.2
05011 J196L Jumbo 05311 5/196L Jumbo 05050 J197 Jumbo	31.06	DAN ARMSTRONG			Ranger 12/s Folk Elec.		Jumbo	20.00	vvainut
05011 J196L Jumbo 05311 5/196L Jumbo .		DAN ARMSTRONG	KASUGA G.100 Classic	31.21	Ranger Folk Jm	29.13		29.90	SB-350, Cherry 165-0
05011 J196L Jumbo 05311 5/196L Jumbo 05050 J197 Jumbo 05511 5/197L Jumbo 05841 FS196R Hum- ming Bird	31-06 80-93 62-63	Six [String Guitar in	G.100 Classic	35-33	Colorado Folk	17.02	9703/72 Large Boom-		SB-350, Cherry 165.0 SB-350, Walnut 170.5
05011 J196L Jumbo 05311 5/196L Jumbo 05050 J197 Jumbo 05511 5/197L Jumbo 05841 F5196R Hum- ming Bird 06101 5/296B 12 St	31.06 80.93 62.63 61.60	Six [String Guitar in case	G.100 Classic G.130 Classic F.15 Folk	35-33 36-23	Colorado Folk	17·02 23·37		39·98 44·25	SB-350, Cherry 165-0 SB-350, Walnut 170-5 SB-450, long scale,
05011 J196L Jumbo 05311 5/196L Jumbo 05505 J197 Jumbo 05511 5/197L Jumbo 05841 FS196R Hum- ming Bird 06101 5/296B 12 St 06311 5/297 12 St	31.06 80.93 62.63 61.60 45.00 94.83	Six [String Guitar in case	G.100 Classic G.130 Classic F.15 Folk T.15 12/s W.17 Western	35-33 36-23 38-03 41-91	Colorado Folk Ranchero Folk Ranchero 12/s Folk Studio L Folk	17.02	9703/72 Large Boom- ing Tone Jumbo 9704/73 12/s PAESOLD	39·98 44·25	SB-350, Cherry 165.0 SB-350, Walnut 170.5 SB-450, long scale, Cherry 165.0 SB-450, Walnut 170.5
05011 J196L Jumbo. 05311 5/196L Jumbo 05050 J197 Jumbo 05841 F5/196R Hum- ming Bird 06101 5/296B 12 St 06011 J296L 12 St 06311 5/297 L St 10404 J155 Solid	31.06 80.93 62.63 61.60 45.00 94.83 40.06	Six [String Guitar in case	G.100 Classic G.130 Classic F.15 Folk T.15 I2/s. W.17 Western T.20 I2/s Western	35-33 36-23 38-03 41-91 48-46	Colorado Folk Ranchero Folk Ranchero 12/s Folk Studio L Folk OVATION	17-02 23-37 30-83 15-51	9703/72 Large Boom- ing Tone Jumbo 9704/73 12/s PAESOLD 9683 Folk	39·98 44·25 32·95	SB-350, Cherry 165.0 SB-350, Walnut 170.5 SB-450, long scale, 170.5 Cherry 165.0 SB-450, Walnut 170.5 EB-4L, long scale, 170.5
05011 J196L Jumbo 05311 5/196L Jumbo 05505 J197 Jumbo 05511 5/197L Jumbo 05841 FS196R Hum- ming Bird 06101 5/296B 12 St 06311 5/297 12 St	31.06 80.93 62.63 61.60 45.00 94.83 40.06	Six [String Guitar in case	G.100 Classic G.130 Classic F.15 Folk T.15 I2/s. W.17 Western T.20 I2/s Western	35-33 36-23 38-03 41-91	Colorado Folk Ranchero Folk Ranchero 12/s Folk Studio L Folk	17.02 23.37 30.83	9703/72 Large Boom- ing Tone Jumbo 9704/73 12/s PAESOLD	39·98 44·25	SB-350, Cherry 165.0 SB-350, Walnut 170.5 SB-450, long scale, Cherry 165.0 SB-450, Walnut 170.5

EB-4L, long scale. Walnut E8-2D, Cherry EB-2D, Sunburst EB-2D, Walnut J-250R, Sunburst J-100 Custom, Nat-ural Top J-200 Artist, Sun-burst. 238. 297. 302. 302 438-291burst J-200 Artist, Natural. 394. 405 Dove Custom, Cherry Dove Custom, Nat-335 Dove Custom, Ivat-ural Top Heritage Custom, Natural Top/Rose-wood Back Hummingbird Cus-tom, Cherry Sun-346 278 tom, Cherry Sun-burst Hummingbird Cus-tom, Natural Biue Ridge Custom, Natural Top, SJ De Luxe, Natural. SJ De Luxe, Sunburst J-50 De Luxe, Natural Top 251 262. 231-196 192 Top J-45 De Luxe, Cherry J-45 De Luxe, Cherry Sunburst..... J-40, Natural Top... J-55, Natural Top... J-160E Custom, Nat-ural Top..... B-25 De Luxe, Sun-burst 285 167 215 232 161 B-25 De Luxe, Nat-167 ural LG-0, Natural Top ... 108 LG-0, Natural Top...
B-20, Natural Top...
Blue Ridge 12 Custom, Natural Top.
B-45-12N De Luxe, Natural Top.....
B-25-12N De Luxe, Natural Top.....
LG-12, Natural Top.....
LG-12, Natural Top. 150 273 218 196 CG-12, Natural Top. 124 Citation, Sunburst. . 1428 Citation, Natural ... 1439 HOFNER 5129 HS-4580 Electro-Acoustic, Double Acoustic, Double Cutaway...... 118 5110 Congress Acoustic 45 5142 Hawaiian Artist 51 5140 Hawaiian Standard..... 5|3| HS-173V Solid... 5|34 HS-174 Solid... 5|33 HS-175 Solid... 40 98 199 112 5132 HS-164V Solid... 5130 HS-4579 Solid... 73 5135 Galaxie Solid. 107 5151 HS-189 Solid Bass 122 5147 HS-182 Solid Bass 79 5150 Violin Bass 97 5150 Violin Bass 5145 Professional Sol-67 id Bass..... 5154 Western Jumbo 63 5156 Western Jumbo 70 12/ 5155 Western Jumbo 80 Electro-Acoustic

5152 Arizona Jumbo Flattop, 6/s.....

MP

	5153 Arizona Jumbo	
8.70	Flattop, 12/s	56.10
)2·50	5811, 811 Classic 5813, 813 Classic 5814, 814 Classic 5815, 815 Classic 5816, 816 Classic 5816, 816 Classic	19·80 22·39
38-90	5814, 814 Classic 5815, 815 Classic	26·40 35·75
€1.20		49·50 22·39
94-90 05-90	5817, 817 Folk 5818, 818 Folk	26.95
35.50	5817, 817 Folk 5818, 818 Folk 5819, 819 Jumbo 5820, 820 Jumbo 5821, 821 Jumbo	30-25 34-65
46-50	5821, 821 Jumbo 5822, 822, 12/s Jumbo	35·75 32·45
	5821, 821 Jumbo 5822, 822, 12/s Jumbo 5823, 823 Jumbo 5824, 824 Jumbo 5825, 825 Jumbo SELMER	34·65 37·40
78.30	5825, 825 Jumbo SELMER	47.30
51.90	5650 Rancher, 6/s, C & W 5651 Rancher, 12/s,	22.55
62.90	5651 Rancher, 12/s, C & W	26.95
31.00		
07-90	5551 Viva 2	7.87
92-50	5553 Viva 4	9-13 11-50
85.90	VIVA 5550 Viva 1 5551 Viva 2 5552 Viva 3 5553 Viva 4 5555 Viva 4 5555 Viva Super 6 Classic	10.50
67·20 15•60	YAMAHA 5300 S50A Folk	24.00
32.10	5300 S50A Folk 5327 FG 75 Flattop . 5347 FG 75N Flattop .	24·31 36·50
61.70	5308 FG 110 Flattop . 5348 FG 110N Flattop	31-46 40-83
67.20	5309 EG 140 lumbo	37.90
08.90 50.70	Flattop	40·26 50·00
73.90	5310 FG 180 Jumbo	50.68
18.90	Flattop 5343 FG 200 Jumbo Flettop.	55.68
	Flettop. 5311 FG 230, 12/s Jumbo Flattop	55.00
96-90 24-30 28-90	5341 FG 260, 12/s Jumbo Flattop	68·20
39-90	5312 FG 300 Jumbo	89.22
	Flattop 5342 FG 300N Jumbo Flattop	101.96
18.25	5330 FG 580 Jumbo Flattop	136.18
45·10 51·70	5349 FG 630 Jumbo	156.00
40.15	5302 G50A Classic	26·00 29·00
98·18 99·15	5303 G60A Classic 5304 G85A Classic	30·50 36·00
99.15 12.75 73.15 41.90	5305 GIOA Classic 5305 GIOA Classic 5306 GI30A Classic 5307 GI70A Classic	40.00
41.90 07.80	5323 GC-3 Hand-	46.50
69.10	made Classic 5324 GC-5 Hand-	10.00
06-15	made Classic 5325 GC-10 Hand-	159.00
22.10 79.64 97.35	made Classic	216.00
67.10	(Rosewood) w/case	759.00
63-25	Side Kick Pedal Steel (Black) w/case	343-20
70.40	SIMMS WATT	S
80.30	NED CALLAN	
52.80	Long / Med-length Neck Bass	129.00
IF	IERS. P	.A
	1 212 2450 2/4	Str.
	L,212 PA50 P/A cois	

Custom Elec. Salisbury Elec. Cody Special Elec. Cody Special Bass SUMMERFIEI	150-00 163-50	CSL FOLK/JAZZ ACOUSTICS MAC. 1 MAC. 2 MAC. 3 CSL & IBANEZ ELECTRIC
	D	CSL & IBANEZ
	D	
IRANET CLASSIC		2020
		2050
BANEZ CLASSIC	24.99	*2350 *LH2350 (I/handed) *LH FG360S (I/hnd'
328	26.99	
362 336 370	29-99 32-99	*2355 *2355M *2356
		*7364
375 *391 *392		*2364B *2372
		*2372L (I/nanded) .
ASN 101	11-50	*2372DA *2373 *2380 *2380! (!/banded)
AP701	13-99	
AP701 TAMURA HAND CONCERT	-MADE	2363R
P35	120.00	*2368F *2387
P55 P60 P80	175-00 190-00	*2388F *2387 *2387B *2388B
P80	220.00	SUMPRO ELEC
P100 P150	400.00	FG11 DS1
F40	100.00	DS1 FG2T LP2G LPGC
MITSURU TAMU	RA	LPGC LPSGC TF200 SG200 SG200B LB200
H/MADE CONCE	210.00	TF200
*P800 *P1000	310.00	SG200B
*P1200 *P1500		SC3
*P2000	600.00 375.00	
*P2000. *10P1200 (10 string) *10P3000 (10 string)	. 850.00	SG6T SG63T SG63T
R. MATSUOKA		M2
CLASSICS M20 M25	62.00	CTUDENT CUU
M30	92.00	P.SI
M40		P.SI. P.SI/A. P.S2. P.S2A E.G.I.
R. MATSUOKA		E.G.I
D/NOUGHTS	. 115-00	- Por Firede e e e e e e e e e e e e e e
D40 D50	140.00 165.00	HAWAIIAN GU 2391 2390
*D80	220.00	2390 HG308
IBANEZ WESTER	N &	*Price includes hard
60	. 29·99 . 34·99	
		TOP GEAR
65	43.99	HARPTONE
		E-6N 'Eagle' D
647 647/12 753	. 44-99 . 89-99	nought E-6NC 'Eagle' E
753 755 755/12	. 46.00 . 50.00	E-12N 'Eagle' 12/s
IBANEZ WESTER		E-12N 'Eagle' 12/s E-12N 'Eagle' 12/s E-12NC 'Eagle' 12/s L-6N 'Lark' Jumbo
FOLK		L-6NC 'Lark' Jumb
FOLK *754	. 82.00	L-12N 'Lark' 12/s
*754 *754M	. 92.00	L-12N 'Lark' 12/s L-12NC 'Lark' 12/s S-6NC 'Sultan'
*754	. 92.00 . 55.00	L-6N 'Lark' Jumbo L-6N C'Lark' Jumb L-12N 'Lark' 12/s L-12NC 'Lark' 12/s S-6NC 'Sultan'

CSL FOLK/JAZZ		F-6NC 'Folkmaster'
ACOUSTICS		F-6NC 'Folkmaster' . Z-6N 'Zodiac'
MAC. I MAC. 2	90.00	K3-6NC Custom
MAC. 2	90.00	'Bangladesh' model B-4-0/F Acoustic 4/s
T 1/10- D + A / A + A + A + A + A + A + A + A + A	110.00	B-4-0/F Acoustic 4/s
CSL & IBANEZ		Folk Bass
ELECTRIC		RICKENBACKER
2020	43.99	420 Solid 450 Solid 450/12 Solid 12/s
2030	45-99	450/12 Solid 12/s
*2350. *LH2350 (I/handed) *LH FG360S (I/hnd'd)	82.00	490 Solid
*LH2350 (I/handed)	92.00	480 Solid 330/12 S/A 12/s
*EC2(05	92·00 82·00	360 Stereo
*FG360S	97.99	360 Stereo . 360/12 Stereo 12/s
*2355 *2355M	103.00	170 Storeo
*2355M *2356	103.00	4000 Bass
*2364	100.00	4001 Stereo Bass
*2364 *2372 *2372L (I/handed) *2372DX *2373	115-00	4000 Bass 4001 Stereo Bass 4005 S/A Bass
*2372	115.00	EAKINWOOD
*2372L (I/handed)	130.00	Discontinued pending
*2372DX	150-00	new models
*2373 *2380	127.50	GUILD
*2380	165.00	D-25-M D'nought D-35-NT D'nought D-40-NT Jubilee
	80.00	D-35-NT D'nought
*2381 2363R	59-99	D-40-NT Jubilee
	72.99	G-37-M D'nought
*2387	150.00	D-44-M Jubilee
*2387B	160.00	D-50-NT Special
*2387 *2387B *2387B *2388B	150.00	G-37-M D'nought D-44-M Jubilee D-50-NT Special D-55-NT T.V. D'- nought
SUMBRO ELECTRI	с	F-20·NT Troubadour F-30-NT Aragon F-40-M Folk F-47-NT Folk
FG11	19.99	F-30-NT Aragon
DS1	22.99	F-40-M Folk
DS1 FG2T	27.99	F-47-NT Folk
	48·00	I = TO-INI INdValle
FG2T LP2G LPGC	52.00	F-50-BLD Navarre
LPGC LPSGC TF200 SG200	52.00	F-50-R Navarre F-112-NT 12/s F-212-NT 12/s F-212-XL 12/s S-50-HB Solid S-90 Solid
TF200	45·99	F-112-NT 12/s
SG200	51-99 55-00	F-212-NT 12/s
3GZ00D	68.00	F-212-XL 12/S
JB200	45.00	5-50-HB Solid
SC3	42.99	S-90 Solid S-100 Solid S-100-S Stereo
SG6T	46.99	S-100-S Stereo
SG63T	65.00	S-100-SC Stereo
	43.99	12-1 2011d Bass
M2	39.99	19 H Solid Base
M2 FB1	150·0 0	JS-II-S Stereo Bass T-100-D 'Slim Jim'Elec SF-II 'Starfire' Elec
STUDENT GUITA	RS	T-100-D 'Slim Jim'Elec
P.SI	8.50	SF-II 'Starfire' Elec
P.SI/A	8.99	CE-100-D 'Capri' S/A Elec. SF-IV 'Starfire'
P.S2	7·50 7·50	SF-IV (Starfire)
	8.50	SF-BASS-II 'Starfire'
K P I	9.50	S/A Bass
E.G.I. K.P.I. K.P.2	7.50	HARMONY
HAWAIIAN GUIT		6600 Regal De Luxe
2391	72.00	Dreadnought
2390	23.99	H6600/0 As above, w/ plush lined fibre carrying case H6560 Sovereign
2390 HG308	69.99	plush lined fibre
*Price includes hard sh	ell case	carrying case
The menuaconard on		H6560 Sovereign
		Jumbo guitar H6560/0 As above,
TOP GEAR		H656U/U As above,
TOT GEAR		with fibre carrying
		case H6659 Dreadnought
HARPTONE		guitar
E-6N 'Eagle' D'-		H6659/0 As above, w/
nought	167.20	fibre carrying case. H6364 Sovereign
nought E-6NC 'Eagle' D'-		H6364 Sovereign
nought	184.80	Grand Concert Fik.
	176.00	Jet black finish
E-IZN Eagle IZ/S	102 /0	
E-12N 'Eagle' 12/s E-12NC 'Eagle' 12/s	193-60	H6364/0 As above, w/
E-12N 'Eagle' 12/s E-12N 'Eagle' 12/s E-12NC 'Eagle' 12/s L-6N 'Lark' Jumbo L-6NC 'Lark' Jumbo	193.60	fibre carrying case
L-6NC 'Lark' Jumbo.	193-60 211-20 202-40	fibre carrying case
L-6NC 'Lark' Jumbo.	193.60 211.20 202.40 220.00	fibre carrying case H6303 Sovereign Grand Concert gtr.
L-6NC 'Lark' Jumbo.	193-60 211-20	fibre carrying case
E-12N 'Eagle 12/5 E-12NC'Eagle' 12/5 L-6N 'Lark' Jumbo L-6NC 'Lark' 12/5 L-12NC'Lark' 12/5 S-6NC 'Sultan'	193.60 211.20 202.40 220.00	fibre carrying case H6303 Sovereign Grand Concert gtr. H6303/0 As above, w/

334.40 Stereo 00 Bass 264.00 001 Stereo Bass 299.20 343-20 ARTHWOOD iscontinued pending new models JUILD -25-M D'nought ... -35-NT D'nought ... -40-NT Jubilee -37-M D'nought ... 147.84 181-28 207-68 207.68 249.70 273.90 329-12 132.00 162.80 240.90 273.90 48-NT Navarre 350·24 379·50 50-BLD Navarre ... -50-R Navarre -112-NT 12/s -212-NT 12/s -212-XL 12/s 188.32 240.90 274.56 -50-HB Solid 128.48 167.20 200.20 -100-S Stereo . . -100-SC Stereo S-I Solid Bass . . 214·72 235·84 181.28 S-I Solid Bass 181:28 S-II Solid Bass 223:30 S-II-S Stereo Bass ... 237:60 '-100-D 'Slim Jim'Elec, 193:60 F-II 'Starfire' Elec. .. 218:24 'E-100-D 'Capri' S/A 381.60 Elec. F-IV 'Starfire' F-BASS-II 'Starfire' 313.28 S/A Bass 294.80 ARMONY 600 Regal De Luxe 78.43 Dreadnought 16600/0 As above, w/ plush lined fibre carrying case ... 16560 Sovereign Jumbo guitar ... 88.68 73.32 16560/0 6560/0 As above, with fibre carrying case 16659 Dreadnought **79**.75 39.22 fibre carrying case. 6364 Sovereign Grand Concert Fik. 46.04 Jet black finish.... 6364/0 As above, w/ 56.27 fibre carrying case 16303 Sovereign Grand Concert gtr. 16303/0 As above, w/ 63.09 69.91 fibre carrying case. 76.72 EAKER CMI 1037, CMI 50w 1038, CMI 100w 1039, CMI lead cab ... 1040, CMI bass cab ... 1044, CMI 100w PA ... 1045, CMI 50w PA ... 1046, CMI 100w PA ... 1047, CMI 50w PA cols 1048, CMI 100w PA ... CMI CLEARTONE

WY OF REAL PROPERTY AND INCOME.	Cold Street
PARK	
1001 ,75w amps	96.00
1002, 150w lead and Bass amp	159-41
1003, 150w PA amp .	166.45
1005, 100w lead and	100.45
Bass amp 1006, 250w slave	132-45 199-27
1007, 8 channel mixer	214.83
1008, 4 x 12 lead cab	116.04
1009, 4 x 12 bass cab	105-02
1010, 2 x 15 cab 1011, 1 x 18 cab	84-39
1014, 4 x 12 HF. cab.	180.45
1015, Horn cab	70.33
1016, 4 x 12 cols 1017, 2 x 12 cols	215.68
1017, 2 x 12 cois 1018, 25w combo amp	100.80
1019, 50w combo amp	161.76
1021, P120 Micro	14·30 12·24
1022, Fuzz sound 1023, WAH swell	17.74
pedal 1025, Minimixer mains	14.20
1025, Minimixer mains	33-24
1041, Minireverb Mixer	57.11
1041F, Minireverb	¢7 11
Footswitch	2.45

220 20 228 80	H6382 De Luxe Grand	73.32
255.20	Concert guitar H6382/0 As above, w/ fibre carrying case.	79.75
272.80	H6340 Grand Concert	32 40
140 80	guitar H6340/0 As above, w/	
193.60	fibre carrying case. H6341 Grand Concert	39.22
211-20 211-20 334 40	guitar w/two-tone, shaded top	32.40
299.20	H6341/0 As above, w/ fibre carrying case.	39.22
404·80 334·40	Size Folk guitar, w/	
264-00 299-20 343-20	back	40.92
343-20	H6365/0 As above, w/	47.74
	H6362 Grand Concert Size Folk guitar,	
	solid spruce top,	
147·84 181·28	mahogany sides and back	39.22
207·68 207·68	H6362/0 As above, w/ fibre carrying case.	46.04
249·70 273·90	fibre carrying case. H1269 Regal Dread- nought 12-string	85.25
	plush lined fibre	
329·12	carrying case	95.48
162·80 240·90	HI233/0 As above. w/	47.74
240·90 273·90	fibre carrying case.	54.56
350·24 379·50 188·32		
188-32 240-90	WESTERN	
274.56	ORGAN STUDI	OS
167-20		
167·20 200·20 214·72	MOSRITE VI Standard w/case , .	232.00
167-20 200-20 214-72 235-84 181-28	MOSRITE VI Standard w/case VI Bass w/case	232·00 232·00
167-20 200-20 214-72 235-84 181-28 223-30 237-60	VI Standard w/case VI Bass w/case	232·00 232·00
167-20 200-20 214-72 235-84 181-28 223-30 237-60	VI Standard w/case	232·00 232·00
167-20 200-20 214-72 235-84 181-28 223-30 237-60 2.193-60 218-24	VI Standard w/case VI Bass w/case Z.B.	232.00 232.00
167-20 200-20 214-72 235-84 181-28 223-30 237-60 2.193-60 218-24 381-60 313-28	VI Standard w/case VI Bass w/case Z.B. EMMONS Pro DI0 I0/s D/neck	
167-20 200-20 214-72 235-84 181-28 223-30 237-60 2.193-60 218-24	VI Standard w/case VI Bass w/case Z.B. EMMONS Pro DI0 I0/s D/neck	859-00 605-00
167-20 200-20 214-72 235-84 181-28 223-30 237-60 2.193-60 218-24 381-60 313-28	VI Standard w/case VI Bass w/case Z.B. EMMONS Pro DIO IO/s D/neck P/steel Pro SIO IO/s P/steel Pro SIO IO/s P/steel SSB 8/s P/steel SSB 8/s P/steel	859-00 605-00 705-00 248-00
167-20 200-20 214-72 235-84 181-28 223-30 237-60 218-24 381-60 313-28 294-80	VI Standard w/case VI Bass w/case Z.B. EMMONS Pro DIO IO/s D/neck P/steel Pro SIO IO/s P/steel Pro SIO IO/s P/steel SSB 8/s P/steel SSB 8/s P/steel	859-00 605-00 705-00 248-00 400-00 198-00
167-20 200-20 214-72 235-84 181-28 223-30 237-60 218-24 381-60 313-28 294-80	VI Standard w/case VI Bass w/case Z.B. EMMONS Pro DIO 10/s D/neck P/steel Pro SIO 10/s P/steel SIO 10/s P/steel ESIO 10/s P/steel ESIO 10/s P/steel ESIO 10/s P/steel ESIO 10/s P/steel	859-00 605-00 705-00 248-00 400-00
167-20 200-20 214-72 235-84 181-28 223-30 237-60 2.193-60 218-24 381-60 313-28 294-80 78-43	VI Standard w/case VI Bass w/case Z.B. EMMONS Pro DIO IO/s D/neck P/steel Pro SIO 10/s P/steel Pro SIO 10/s P/steel SS8 8/s P/steel ES8 8/s P/steel ES8 8/s P/steel ES10 10/s P/steel FUZZY	859-00 605-00 705-00 248-00 400-00 198-00
167:20 200:20 214:72 235:84 181:28 223:30 237:60 218:24 381:60 313:28 294:80 78:43 88:68 73:32	VI Standard w/case VI Bass w/case Z.B. EMMONS Pro DIO 10/s D/neck P/steel Pro SIO 10/s P/steel SSIO 10/s P/steel SSIO 10/s P/steel ESIO 10/s P/steel ESIO 10/s P/steel ESIO 10/s P/steel FUZZY SIO, 10/s, p/steel DIO 10/s D/neck, P/	859-00 605-00 705-00 400-00 198-00 210-00 395-00
167:20 200:20 214:72 235:84 181:28 223:30 237:60 218:24 381:60 313:28 294:80 78:43 88:68 73:32 79:75	VI Standard w/case VI Bass w/case Z.B. EMMONS Pro DI0 10/s D/neck P/steel Pro S10 10/s P/steel Pro S10 10/s P/steel SS10 10/s P/steel SS10 10/s P/steel GS10 10/s P/steel FUZZY S10, 10/s, p/steel DI0 10/s D/neck, P/ steel Z.B.	859-00 605-00 705-00 248-00 400-00 198-00 210-00 395-00 327-80
167:20 200:20 214:72 235:84 181:28 223:30 237:60 218:24 381:60 313:28 294:80 78:43 88:68 73:32 79:75 39:22	VI Standard w/case VI Bass w/case Z.B. EMMONS Pro DIO 10/s D/neck P/steel Pro SIO 10/s P/steel Pro SIO 10/s P/steel SIO 10/s P/steel ESIO 10/s P/steel GSIO 10/s P/steel GSIO 10/s P/steel DIO 10/s D/neck, P/ steel T.B. Student SIO, 10/s, P/ steel	859-00 605-00 705-00 248-00 400-00 198-00 210-00 395-00 327-80
167:20 200:20 214:72 235:84 181:28 223:30 237:60 218:24 381:60 313:28 294:80 78:43 88:68 73:32 79:75	VI Standard w/case VI Bass w/case Z.B. EMMONS Pro DIO 10/s D/neck P/steel Pro SIO 10/s P/steel Pro SIO 10/s P/steel SIO 10/s P/steel ESIO 10/s P/steel GSIO 10/s P/steel GSIO 10/s P/steel DIO 10/s D/neck, P/ steel T.B. Student SIO, 10/s, P/ steel Professional SIO, 10/s, P/ steel Professional SIO, 10/s, P/ steel	859-00 605-00 705-00 248-00 400-00 198-00 210-00 395-00 327-80 520-00 434-50 625-90
167:20 200:20 214:72 235:84 181:28 223:30 237:60 218:24 381:60 313:28 294:80 78:43 88:68 73:32 79:75 39:22	VI Standard w/case VI Bass w/case Z.B. EMMONS Pro DIO 10/s D/neck P/steel Pro SIO 10/s P/steel Pro SIO 10/s P/steel SIO 10/s P/steel ESIO 10/s P/steel GSIO 10/s P/steel GSIO 10/s P/steel DIO 10/s D/neck, P/ steel T.B. Student SIO, 10/s, P/ steel Professional SIO, 10/s, P/ steel Professional SIO, 10/s, P/ steel	859-00 605-00 705-00 248-00 400-00 198-00 210-00 395-00 327-80 520-00 434-50
167:20 200:20 214:72 235:84 181:28 237:60 218:24 381:60 313:22 313:22 294:80 78:43 88:68 73:32 79:75 39:22 46:04	VI Standard w/case VI Bass w/case Z.B. EMMONS Pro DI0 10/s D/neck P/steel Pro S10 10/s P/steel Pro S10 10/s P/steel S10 10/s P/steel GS10 10/s P/steel GS10 10/s P/steel FUZZY S10, 10/s P/steel D10 10/s D/neck, P/ steel Professional S10, 10/s, P/ steel S11, 11/s, p/steel S10, 10/s, p/steel D10, 10/s, p/steel S10, 10/s, p/steel S10, 10/s, p/steel D10, 10/s, p/steel S10, 10/s, p/steel	859-00 605-00 705-00 248-00 400-00 198-00 210-00 395-00 327-80 520-00 434-50 625-90
167:20 200:20 214:72 235:84 181:28 223:30 237:60 218:24 381:60 313:28 294:80 78:43 88:68 73:32 79:75 39:22 46:04 56:27	VI Standard w/case VI Bass w/case Z.B. EMMONS Pro DI0 10/s D/neck P/steel Pro S10 10/s P/steel Pro S10 10/s P/steel S10 10/s P/steel GS10 10/s P/steel GS10 10/s P/steel FUZZY S10, 10/s P/steel D10 10/s D/neck, P/ steel Professional S10, 10/s, P/ steel S11, 11/s, p/steel S10, 10/s, p/steel D10, 10/s, p/steel S10, 10/s, p/steel S10, 10/s, p/steel D10, 10/s, p/steel S10, 10/s, p/steel	859-00 605-00 705-00 248-00 198-00 3195-00 327-80 520-00 434-50 680-00 625-90
167:20 200:20 214:72 235:84 181:28 223:30 237:60 218:24 381:60 313:28 294:80 78:43 88:68 73:32 79:75 39:22 46:04 56:27 63:09	VI Standard w/case VI Bass w/case VI Bass w/case Z.B. EMMONS Pro DIO 10/s D/neck P/steel Pro SIO 10/s P/steel Pro SIO 10/s P/steel SIO 10/s P/steel ESIO 10/s P/steel ESIO 10/s P/steel ESIO 10/s P/steel DIO 10/s D/neck, P/ steel Professional SIO, 10/s, P/ steel SI, 11/s, p/steel SI, 10/s, p/steel SI, 10/s, p/steel SI, 11/s, p/steel SIO, 10/s, p/steel	859-00 605-00 705-00 248-00 210-00 395-00 327-80 520-00 434-50 680-00 680-00 625-90 864-60
167:20 200:20 214:72 235:84 181:28 223:30 237:60 218:24 381:60 313:28 294:80 78:43 88:68 73:32 79:75 39:22 46:04 56:27 63:09 69:91 76:72	VI Standard w/case VI Bass w/case VI Bass w/case Z.B. EMMONS Pro DIO 10/s D/neck P/steel Pro SIO 10/s P/steel SSIO 10/s P/steel SSIO 10/s P/steel SSIO 10/s P/steel SSIO 10/s P/steel SIO 10/s P/steel DIO 10/s D/neck, P/ steel Professional SIO, 10/s, P/ steel SIO, 10/s, p/steel DIO, 11, 10/s + 11/s, D/neck, p/steel	859-00 605-00 705-00 248-00 210-00 395-00 327-80 520-00 434-50 625-90 680-00 625-90 864-60 940-00

BECK

4 1 70
4 channel, 70w amp
4 channel, 100w amp.
6 channel, 125w amp.
6 channel, 150w amp.
6 channel, 200w amp.
PA/L cab
PA/2L
PA/4L
DV/L
SV/L

BOOSEY & HAWKES

LANEY

LANEY	
L.60 1/b/o amp	95.
L.100 1/b or o amp	109-
LS.100 100w multi-p.	
Slave amp	102
L.412 M60 I/b or o cab	97.
L.412 L100 lead cab	119
L 412 B100 bass/organ	
cab	119.
L.412 \$120 1/b/o cab ,	132
L.118 B100 bass/organ	
cab	105
L.60 PA P/A amp	97.
L,100 PA P/A amp	131-

L.212 PA50 P/A cois (pair).... L.412 PA60 P/A cols тва (pair).... L.412 PA100 P/A cois ., (pair)..... L.215 HPA P/A cols (pair)..... C.30 PA PA Ensenble ., K.15 'Pan' 15w combo K.30 ' Odin' 30w ,, combo. K.60, 60w combo.... 11

BURMAN

	GPA/SLA100 mixer	
	plus amp	138-60
48	MPA/SLA100 mixer	
12	plus amp	150-41
	MPA/R/SL100 mixer	
30	plus amp	165-82
18	M2000 mixer	327.96
35	GPA module	36.30
	MPA module	52.80
35	MPA/R module	75.90
98	SL100, 100w slave	115.50
	LS212 100w 2 x 12	70.95
60	LS412 200w 4 x 12	126.72
18	GBO412 200w 4 x 12	127.71
28	GBO215 100w 2 x 15	108-24
20		

AMPLIFIERS	
60 TC	90.20
100 TC	125-40
200 TC	163.90
60 TR	112.20
100 TR	136-40
60 TC twin	145.20
60 TR twin	174.90
PUBLIC ADDRESS:	
60/5 PA	104.20
60 PA reverb	111-10
100 PA reverb	129.80
100/7 PA	141.90
200/7 PA	174.90
100 PA slave	108.90
200 PA slave	140.80
LEAD, BASS, ORGA	AN
SPEAKER UNITS:	
4 × 12 small, 80w	96.80
4 x 12 small, 120w	122.10
4 x 12 large, 80w	101.20
4 x 12 large, 120w	127.60
	90.20
I x 18, 100w	
I x 15 twin horn, 50w	105.60
PUBLIC ADDRESS	10150
2 x 12 PA, 80w pair .	104.50
2 x 12 PA, 120w pair	126.20
4 x 12 PA, 160w pair	181.50

CARLSBRO

LEAD, BASS, ORGAN AMPLIFIERS

124.46

196-07

245.52

332.47

124-46

51.97

112.53

163-68

CIRCLE SOUND	
pair	156·2 0
pair	93·5 0
pair Horn Unit (2), 120w	159·5 0
100w pair 2 x 12 one horn, 120w	211.20
1 x 15 twin horn,	

x 12 PA, 240w pair 238.70

SP

AP, 100w amp Mixers per channel .	64·90 7·70
LB1, 4 x 12, 100w cab	64.90
	38.50
PAI, 2 x 12, 50w cab	
PA2, 4 x 12, 100w cab	64.90
BI. 2 × 15, 150w cab	97.90
LBI, 4 x 12, 200w cab	97.90
PAI. 2 x 12, 100w cab	57.20
PA2, 4 x 12, 200w cab	97.90
FRI, 2 x 12/1 x 18/2	
horns 100w cab	174.90
HCl ,2 horns 50w cab	42.90
PAI-H, 2 x 12/2 horns,	
100w cab	93·50
PA2-H2, 4 x 12/2	
horns, 100w cab	134-20
PA2-H4, 4 x 12/4	13120
	170 50
horns, 200w cab	170.50

40w combo 150w 6 channel PA	90.75
amp 350w PA stack	121.00 214.50
DALLAS ARBI	FER
FENDER	662.99
Dual Showman, 100w Bandmaster, 45w	329.15
Twin Reverb, 100w . Twin Reverb with	338-53
J.B.L's, 100w	448.43
Quad Reverb, 100w .	427-61 401-54
Super 6 Reverb, 100w	

1048, CMI 100w PA

150w lead amp

110w combo

CUSTOM SOUND

79.97

105-02

94.28 90.75 27.50

109-80

136.05

69.22

109-80

86-25 115-50

Super Reverb, 45w Pro Reverb, 45w Vibrolux Reverb, 40w De Luxe Reverb, 20w Vibrochamp, 6w PS400 Bass amp Bassman 100, 100w Bassman 100, 50w Bassman 10, 50w	186-61 61-38 821-46 426-25 329-15 265-03
SOUND CITY	93.77
8300, 20w PA 8301, 50w Lead 8302, 50w Bass 8324, 50w Organ 8303, 50w PA 8304, 120w Lead 8305, 120w Bass 8325, 120w PA 8306, 120w PA 8306, 120w PA 8306, 120w PA 8307, 200w Lead 8308, 200w Bass 8326, 200w Organ 8326, 200w Organ 8309, 200w PA 8309, 200w PA 8300, 200w PA 8000,	36-66 71-61 71-61 84-32 100-81 100-81 100-81 120-97 142-97 142-97 142-97 142-97 142-97 74-59 74-59
8312, 2 x 12 PA60 col.	117.21
8313, Lead cab, 110w 8313, Lead cab, 110w 8314, Bass cab, 110w. 8322, Organ cab, 110w	105-50 105-50
110w	105-50
pair	189.48
8316, Lead cab, 140w 8317, Bass cab, 140w.	121-48 121-48
pair	
140w 8318, PA, 140w col.	121.48
pair 8329, 4 x 25w Horns. 8331, 3-faced PA 60	225-90 76-73
cab. 8332, 3-faced Horn	51.15
cab	55-33
cab 8334, 4 x 12 Extension Horn cab	183-29
8333, Monitor cab,	38.37
8333, Monitor cab, 50w 8333, Monitor cab,	
8327, Concord Re-	68-20
verb	147·70 150·38
8327, Concord Re- verb 8328, Combo 60 8350, Slider amp 8337, Concord Rev. J.B.L.	43.99
336, Concord Bass . 8336, Concord Bass . 8335, Concord GT 80 8351, Bass Slider . 8340, Mixmaster . 8345, Echomaster I . 9346, Echomaster 2	196-93 147-70
8335, Concord GT 80	147·70 215·25 51·15
8340, Mixmaster	286.44
8345, Echomaster 1	300-08 345-53
L P LANSING	242.22
DIZUE, OUW Speaker.	71.37
12". D130F, 80w speaker, 12". D140F, 100w speaker,	79.55
D140F, 100w speaker, 15"	81.84
SB110, 50w Enclosure SB120, 80w Enclosure	
SB120, 80w Enclosure SB130, 80w Enclosure	48.08
SB230, 160w Encl	266.20
BB140, 80w Enclosure BB240, 160w Encl	153-33 285-16
BB240, 160w Encl PA130, 80w Encl PA230, 160w Encl	259·25 369·60
PAL. 80w Horn cab.	187.70
PAL 160w Horn cab	330-00 70-40
IMPACT	76.73
1015, 60w amp 1017, 120w amp	100 00
1017, 120w amp 1011, L/O cab 1016, PA col. pair	105.50
1016A, cab	100-82 105-50 189-26 59-25 85-25
1018, Bass cab	85·2S

DAVOLI

DAVOLI	_
Lied organ bass, 50w	111.06
Lied organ bass, 100w	157-50
Lied organ bass, 200w	246.35
Super lied dual, 50w.	121.16
Super lied dual, 100w	167.60
Super lied dual, 200w Lied super effects/R	256-45
50w	127.22
Lied super effects/R	
100w	185.77
Lied super effects/R	
200w	278.66
B50/N cab	58.56
B75 cab	111.96
B150 cab	160-53
Combo-amp, J5	29.88
Combo-amp, tempest	
25	66.63
Combo-amp, Super	150.50
studio \$\$500	159.53
Combo-amp, super	227.17
studio \$\$1000	227.17
Combo-amp, didactic	108-90

1 x	15 Lead/Bass Altec	
	ab	153-00
1 x	15 Bass cab	92.50
2 x	15 Bass cab	126.50
4 x	12 cab	126-50
2 x	12 cab	74.00
4 x	12 cols. (pair)	164.00
2 x	12 cols. (pair)	111.00

ELECTRONICS

1001 GA10, 10w prac-	
tice amp w/tremolo 1002 N/S 100w combo	26.00
amp. 1003 PA100/R, 100w,	178.00
5 channel PA amp. 1004 AP150, 150w	152.00
amp	139.00
amp. 1006 S/L, 150w Slave.	170.00
1006 S/L, 150w Slave. 1007 PA200/R, 200w,	107.00
1007 PA200/R, 200w, 5 channel PA amp. 1010 PA100/TC, 4 x	186.00
12" speaker col.,	
1011 PA100/S, 4 x 12"	115.00
speaker col., 100w 1012 PA60/TC, 2 x 12"	115.00
speaker col., 60w . 1013 PA60/S, 2 x 12"	73.00
speaker col 60w	73.0 0
1014 B125, 1 x 15", 125w encl. 1015 B125/PC, 1 x 15",	107.00
1015 B125/PC, 1 x 15", 125w	123.00
125w 1016 HF100, 100w Folded Horn 18"	
Bass cab	140.00
units, 100w, encl.	112.00
1018 S120, 4 x 12", 120w Guitar or Bass	
cab 1019 S/D, special dis-	132.00
co cabs., comprising l x 18", l x 12" and	
1 x 18", 1 x 12" and 4 horns	236.00
tegl-Manufacture to Ball Sector	Carlo and Carlos and Ca
GEN. EL. MUSI	С
Baby Lem mixer amp.	212.30
LP.60 cab LG.100 cab	97.90
	158-40

227.17 LG.100 cab 158.40 LG.300 cab 229.90 108.90 Pro Lem mixer 162.80

Power Module, 100w Power Module, 180w Lem 911, bass amp Lem 912, guitar amp. Mars G30 Mars G30 Saturn GR50 Saturn B50 Bass 80 Explorer 80 Vanguard 60 Varisound R80	90-24 123-24 283-86 294-8 46-2 64-9 83-6 141-9 68-2 162-8 162-8 167-2 163-9 294-8
HH ELECTRON	ICS
IC.100 I/b/o, 100w	142.7
twin IC.100-S, I/b/o, 100w	105-6
IC.100 combo amp, 75/120w, 2 x 12	
speakers IC.100-S combo amp.	174.9
IC.100-S combo amp. MA.100, 100w, 5 chan	149-6
PA	130.9
MA.100-S, 100w, 5 chan PA	110.0
chan PA S. 130 slave, 130w Amplifier prices in-	84.7
clude zip-up, black,	
clude zip-up, black, water-proof cover. LOUDSPEAKER	
SYSTEMS	
412 BL Minor 120w	118-8
4 x 12 2 x 12, 70w PA stand. 2 x 12, 70w PA dual	71.5
2 x 12, 70w PA dual	86.9
concentrics 215BL, 200w, 2 x 15	144.1
HIWATT	
	_
DR-504, 50w DR-103, 100w DR-201, 200w DR-201, 200w DR-512, 50w p.a. DR-512, 50w p.a. DR-112, 100w p.a. DR-203, 200w p.a. DR-406, 400w p.a. STA-100, 100w slave STA-200, 200w slave STA-200, 200w slave STA-400, 400w slave STA-200, 200w slave STA-400, 400w slave STA-400	120-4 135-3 179-8
50w	110.7
SE4125, 4 x 12 col,	122.1
100w SE4126, 4 x 12 col, 150w SE4127, 4 x 12 col, 200w	138.6
SE4127, 4 x 12 col,	
200w. SE2123, 2 x 12, 25w. SE2124, 2 x 12, 50w. SE2125, 2 x 12, 100w.	183-1
SE2124, 2 x 12, 50w	61·(77·5
SE2125, 2 x 12, 100 w.	10/-2

SE2124, 2 x 12, 50w SE2125, 2 x 12, 100w. SE2151R, 2 x 15 cab SE2121H, 2 x 15 horn cab SE2150, 2 x 15 bass,	77-5 107-2 148-5 193-0
100w	140-2
200w	216.1

The second se	
HOHNER	
Orgaphon 33 MH	258.
Orgaphon 55 MH	288-
Super Reverb 62	368
CP Pianet amp Schaller Solo Uni	82· 57·
schaller solo Ohl	57.
HORNBY-SKE	NES
MILES PLATTING	
V.100, 100w amp V.50, 50w amp	102- 82-
PA.50, p.a. amp	94-
PA.100, p.a. amp	14
√.50-S, 50w 2 x 12 in. cab	70.
A.50-S, 50w 2 x 12	
in. cols, per pair PA.100-S, 100w 4 x 12	115-3
in cols, per pair	189
C.30, 30w combo and 1 x 12 in.	1147
C.50, 50w combo and	
2 x 12 in	137
ZENTA Z.50, 50w combo and	
2 x 12 in Z.50.R as previous	115-3
Z.50.R as previous	145-0
plus reverb CD.15.SN, 10w com-	
bo and 1 x 12 in	59.1

20 20		
	PL.TK.15, 10w combo	
80	and 1 x 12 in. and light show	73-15
80	CD.6.SN, 6w combo and 1 x 8 in CD.6.STD, as previ-	29.60
90 60	CD.6.STD, as previ- ous and term	35-55
90 20	ous and term Z.3, 3w combo and 1 x 6 in	22.35
80 20	ICELECTRICS	
90 80	PAU 3030, stereo,	
	30w p.c	73·26
S	PAU 6060, stereo, 60w p.c. ADM 60/3, 60w p.a.	84-26 86-68
73		
60	mixer pre-amp MMP 202, mono-mix- er pre-amp	108.68
90	P 50, power amp	83·60 44·00
60	JENNINGS	Administrative and
90		
00	AC15 combo	60·50
/0	AC10 combo J40 combo J100/D complete B50 complete B100 complete B50 amp.	126-50 214-50
	B50 complete	137-50 181-50
	B100 complete B50 amp	59·40 77·00
-80	1100 amp	93.50
50	AC100 amp	143·00 75·90
·90	B1 cab B2 cab	104-50 104-50
E &m	B3 cab D4 cab	78·10 121·00
	D4 cab PA100 amp LS410 column	124-30 55-00
·00	L\$412 column	82.50
-35 -55 -20	JOHN BIRCH	
·50 ·30		
·65	CABS Penetrator 12" Penetrator 15"	88.00
45 25 40	Penetrator 15" 100w Slave built in	55.00
·65	LING DYNAMI	CS
·45 ·55 ·75		_
	Altec 815, 300w p.a. Altec 1205, 75w p.a. Altec 1208, 100w p.a.	550-00 190-00
·25	Altec 1208, 100w p.a. 1210 AX mixer/amp	220.00
-45	100w 1212A mixer/amp,	286.00
•30	771 BX crossover bi-	220 .00
·85	amp	
	LDS, 85w slave amp.	160-00 85-00
	amp. LDS, 85w slave amp.	160-00 85-00
-10	MACINNES	85.00
·10	MACINNES	85-00
-10 -60 -15	CROWN INT/AMO ICI50, stereo pre- amp	85.00
-10 -60 -15 -05 -55 -25	CROWN INT/AMO ICI50, stereo pre- amp. D60 amp, 60w per	85-00
-10 -60 -15 -55 -25 -50	MACINNES CROWN INT/AMG ICI50, stereo pre- amp. D60 amp, 60w per channel. D150, 140 amp, 140w per channel.	85.00 CRON 140.80
-10 -60 -15 -55 -25 -50	MACINNES CROWN INT/AMG ICI50, stereo pre- amp. D60 amp, 60w per channel. D150, 140 amp, 140w per channel.	85.00 CRON 140.80 123.20 237.60 418.00
-10 -60 -15 -55 -55 -25 -50 -05	MACINNES CROWN INT/AMG ICI50, stereo pre- amp. D60 amp, 60w per channel. D150, 140 amp, 140w per channel.	85.00 CRON 140.80 123.20 237.60 418.00 803.00 803.00
-10 -60 -15 -05 -25 -50 -05 -25	MACINNES CROWN INT/AMG ICI50, stereo pre- amp. D60 amp, 60w per channel. D150, 140 amp, 140w per channel.	85.00 CRON 140.80 123.20 237.60 418.00 803.00 1606.00 17.60
-10 -60 -15 -05 -25 -50 -05 -25	MACINNES CROWN INT/AMG ICI50, stereo pre- amp. D60 amp, 60w per channel. D150, 140 amp, 140w per channel.	85-00 CRON 140-80 123-20 237-60 418-00 803-00 1606-00 17-60 17-60 17-60 29-15 29-15
-10 -60 -15 -05 -55 -55 -50 -05 -25 -25 -25 -50 -05	MACINNES CROWN INT/AMU IC150, stereo pre- amp	85.00 CRON 140.80 123.20 237.60 418.00 803.00 1606.00 17.60 17.60 29.15
-10 -15 -05 -55 -55 -55 -55 -55 -55 -55 -55 -5	MACINNES CROWN INT/AMI IC150, stereo pre- amp. D60 amp, 60w per channel. D150, 140 amp, 140w per channel. DC300 A, 500w per channel. M600, 1000w amp. M2000, 2000w amp. M12A, 50w driver. M12A, 50w driver. M12C, 50w driver. M12C, 50w driver. M12A, 200w driver. M18A, 200w driver. MAURICE	85-00 CRON 140-80 123-20 237-60 418-00 803-00 1606-00 17-60 17-60 17-60 29-15 29-15
-71 -10 -60 -15 -55 -55 -55 -55 -55 -55 -55 -55 -55	MACINNES CROWN INT/AM IC150, stereo pre- amp	85-00 CRON 140-80 123-20 237-60 418-00 803-00 1606-00 17-60 17-60 17-60 29-15 29-15
-10 -60 -15 -55 -55 -55 -55 -50 -05 -25 -50 -05 -25 -50 -05 -25 -50 -05 -55 -50 -25 -50 -25 -50 -55 -50 -55 -55 -55 -55 -55 -55 -5	MACINNES CROWN INT/AM IC150, stereo pre- amp. D60 amp, 60w per channel. D150, 140 amp, 140w per channel. D2300 A, 500w per channel. M600, 1000w amp. M2000, 2000w amp. M12A, 50w driver. M12C, 50w driver. M15C, 100w driver. M15C, 100w driver. M18A, 200w driver. MAURICE PLAQUET AMPEG	85-00 I 40-80 I 23-20 237-60 4 18-00 803-00 I 606-00 I 7-60 29-15 29-15 86-90
-10 -60 -15 -55 -55 -55 -50 -05 -25 -25 -50 -05 -25 -15 -50 -25 -50 -25 -50 -25 -50 -25 -50 -25 -50 -55 -50 -55 -55 -55 -55 -55 -55 -5	MACINNES CROWN INT/AMG ICI50, stereo pre- amp. D60 amp, 60w per channel. D150, 140 amp, 140w per channel. DC300 A, 500w per channel. M600, 1000w amp. M2000, 2000w amp. M2000, 2000w amp. M12A, 50w driver. M12A, 50w driver. M12A, 50w driver. M12A, 50w driver. M15C, 100w	85.00 CRON 140.80 123-20 237-60 418.00 803.00 1606.00 17-60 17-60 17-60 29-15 86.90 565.00 575.00
-10 -60 -15 -05 -25 -25 -25 -25 -25 -25 -25 -25 -25 -2	MACINNES CROWN INT/AMC IC150, stereo pre- amp. D60 amp, 60w per channel. D150, 140 amp, 140w per channel. DC300 A, 500w per channel. M600, 1000w amp. M2000, 2000w amp. M12A, 50w driver. M12A, 50w driver. M12C, 50w driver. M12C, 50w driver. M12C, 50w driver. M12A, 50w driver. M12A, 200w driver. M18A, 200w driver. MBA, 200w driver. MBAURICE PLACUET Ampeg V4 stack. Ampeg V4 B system. Ampeg V2 system.	85-00 I 40-80 I 23-20 237-60 4 18-00 803-00 I 606-00 I 7-60 29-15 29-15 86-90
-10 -60 -15 -55 -25 -25 -25 -25 -25 -25 -25 -25 -2	MACINNES CROWN INT/AMI IC150, stereo pre- amp. D60 amp, 60w per channel. D150, 140 amp, 140w per channel. DC300 A, 500w per channel. DC300 A, 500w per channel. M102A, 50w driver. M12A, 50w driver. M12C, 50w driver. M12C, 50w driver. M12C, 50w driver. M12A, 50w driver. M12A, 50w driver. M12A, 50w driver. M12A, 50w driver. M12A, 20w driver. M12A, 20w driver. MAURICE PLACUET Ampeg V4 stack. Ampeg V4 stystem. Ampeg V2 system. Ampeg V2	85.00 I 40.80 I 23-20 237.60 418.00 803.00 I 506.00 I 7.60 29.15 86.90 S 55.00 S 75.00 3 15.00 3 15.00 3 95.00 6 30.00
-10 -60 -15 -55 -25 -25 -25 -25 -25 -25 -25 -25 -2	MACINNES CROWN INT/AMU IC150, stereo pre- amp	85.00 I 40.80 I 23-20 237-60 418-00 803-00 I 606-00 I 7-60 I 7-60 I 7-60 I 7-60 I 7-50 2 9-15 8 6-90 5 65-00 5 75-00 3 15-00 3 95-00
-10 -60 -15 -55 -55 -55 -55 -25 -55 -25 -55 -25 -55 -25 -55 -25 -55 -25 -55 -5	MACINNES CROWN INT/AMI IC150, stereo pre- amp. D60 amp, 60w per channel. D150, 140 amp, 140w per channel. DC300 A, 500w per channel. DC300 A, 500w per channel. M102A, 50w driver. M12A, 50w driver. M12C, 50w driver. M12C, 50w driver. M12C, 50w driver. M12A, 50w driver. M12A, 50w driver. M12A, 50w driver. M12A, 50w driver. M12A, 20w driver. M12A, 20w driver. MAURICE PLACUET Ampeg V4 stack. Ampeg V4 stystem. Ampeg V2 system. Ampeg V2	85.00 I 40.80 I 23-20 237-60 418-00 803-00 I 560-00 I 7-60 I 7-60 I 7-60 I 7-60 I 7-60 S 5-500 S 5-500 S 5-500 S 15-00 3 95-00 6 30-00 6 75-00
-10 -15 -05 -25 -25 -25 -25 -25 -25 -25 -25 -25 -2	MACINNES CROWN INT/AMU IC150, stereo pre- amp	85.00 I 40.80 I 23-20 237.60 418.00 803.00 I 606.00 I 7.60 I 7.60 I 7.60 I 7.60 I 7.60 I 7.60 I 7.60 I 7.60 I 7.50 I 5.00 3 15.00 3 15.00 3 95.00 6 30.00 6 75.00 2 45.00
-10 -60 -15 -05 -25 -25 -25 -25 -25 -25 -25 -25 -25 -2	MACINNES CROWN INT/AMU IC150, stereo pre- amp	85.00 I 40.80 I 23-20 237.60 418.00 803.00 I 606.00 I 7.60 I 7.60 I 7.60 I 7.60 I 7.60 I 7.60 I 7.60 I 7.60 I 7.50 I 5.00 3 15.00 3 15.00 3 95.00 6 30.00 6 75.00 2 45.00
-10 -60 -15 -55 -55 -55 -25 -55 -25 -55 -25 -55 -25 -55 -25 -2	MACINNES CROWN INT/AMC IC150, stereo pre- amp. D60 amp, 60w per channel. D150, 140 amp, 140w per channel. D150, 140 amp, 140w per channel. M2000, 2000w amp M2000, 2000w amp M12A, 50w driver. M12A, 50w drive	85.00 I 40.80 I 23-20 237.60 418.00 803.00 I 606.00 I 7.60 I 7.60 I 7.60 I 7.60 I 7.60 I 7.60 I 7.60 I 7.60 I 7.50 I 5.00 3 15.00 3 15.00 3 95.00 6 30.00 6 75.00 2 45.00
-10 -60 -15 -55 -55 -55 -55 -55 -55 -55 -55 -55	MACINNES CROWN INT/AMC IC150, stereo pre- amp. D60 amp, 60w per channel. D150, 140 amp, 140w per channel. D150, 140 amp, 140w per channel. M2000, 2000w amp M2000, 2000w amp M12A, 50w driver. M12A, 50w driver. M2A, 50w driver. M12A, 50w driver. M2A, 50w driver. M12A, 50w driver. M2A, 50w driver. M12A, 50w driver. M2A, 50w driver. M2A, 50w driver. M2A, 50w driver. M12A, 50w driver. M2A, 50w driver. M12A, 50w driver. M12A	85.00 I 40.80 I 23-20 237-60 418-00 803-00 I 7-60 29-15 29-15 86-90 S 65-00 S 75-00 3 15-00 3 15-00 3 15-00 3 10-00 3 10-00
-10 -60 -15 -55 -55 -55 -55 -55 -55 -55 -55 -55	MACINNES CROWN INT/AMU IC150, stereo pre- amp	85.00 I 40.80 I 23-20 237.60 418.00 803.00 I 606.00 I 7.60 I 7
-10 -60 -15 -05 -25 -25 -25 -25 -25 -25 -25 -25 -25 -2	MACINNES CROWN INT/AMU IC150, stereo pre- amp	85.00 I 40.80 I 23-20 237.60 418.00 803.00 I 606.00 I 7.60 I 7.00 I 7
-10 -60 -15 -05 -55 -25 -25 -05 -25 -25 -25 -25 -25 -25 -25 -2	MACINNES CROWN INT/AMI IC150, stereo pre- amp	85.00 I 40.80 I 23-20 237.60 418.00 803.00 I 606.00 I 7.60 I 7
-10 -15 -05 -55 -55 -55 -55 -55 -55 -55 -55 -5	MACINNES CROWN INT/AMU IC150, stereo pre- amp. D60 amp, 60w per channel. D150, 140 amp, 140w per channel. DC300 A, 500w per channel. M200, 2000w amp M12A, 50w driver. M12A, 200w driver. MBC, 100w driver. M18A, 200w driver. MAURICE PLAQUET Ampeg V4 stack. Ampeg V4 stystem. Ampeg V2 system. AcoUSTIC: 371 system 271 system. 271 system Traynor 100 bass sys. ORANGE CABS 114 Bass 60w, 1 x 15" inv, horn 113 Refaw Bass 2 y	85.00 I 40.80 I 23-20 237-60 418.00 803.00 I 060-00 I 7-60 I 7-70 I 7

55 50 55 55 55 55 55 55 55 55 55 55 55 5	 114/4H, 1 x 15" inv. horn, 4 horns and cross. 106, 4 x 12" anti-feed- back col. HORNS 106/HO Horn units for col. (pair). 108 Horn unit, 100w. 108/V Horn unit de luxe, 100w, inc. Vitavox S3 MMPS 104B, 6 chann., 120w, PA	210-00 119-00 135-00 198-00 198-00 198-00 118-00 210-00 262-50 108-00 100-00 292-50 112-00 292-50 112-00 292-50 112-00 243-00 243-00 243-00 243-00 273-90 125-40 165-00 273-90 273-90 273-90 273-90 273-90 273-90 273-90 273-90 273-90 273-90	P-MA412 System, sician 4 x 12", P-MS112+ System, Monitoi 2 cabs, horn P-MA102 System, but wi speaker P-PA Str 130w, 4 Mixer// P-CSP of Sound bass re Sound bass re Sound
	HiFI Favorit II G.2002 Eminent I Gigant. A.1000 D.310 H, 80w cab D.330, 80w cab D.3000, 160w cab D.3000, 160w cab D.3000, 160w cab D.3800, 80w Bass cab D.380, 80w Bass cab D.380, 80w cab S.46 Vocal cols S.60 Vocal cols S.101 Vocal cols	204-60 303-60 174-90 204-60 396-00 254-10 201-30 194-70 290-40 194-70 290-40 194-70 277-20 108-90 115-50 171-60	1990, 8 x 2038, 4 x 2032, 4 x 2032, 4 x 2045, 2 x 1935-1935 100 w 1960-1960 100 w 1979-1979 200 w 2053, 1 x 100 w 2054, flart 2056, 250 2052, 125
000 12 80 20 60 000 60 60 15 15 90 000 000 000 000 000 000 000	ECHOCETTE Stentor amp. ET.5005 combo LE.55/H combo A.150 Slave amp M.150 PA amp. M.150 PA amp. LE.5 PA col. LE.4/H PA col. LE.2/H PA col. LE.2/H PA col. LE.4/H PA col. LE.30/H PA col. LE	310-20 561-00 445-50 201-30 151-80 151-80 171-60 115-50 155-90 201-30 115-50 115-50 313-50 115-50 313-50 313-50 115-50 313-50 313-80 95-70 20-1-30 10-10 10-10 10-10 10-10 10-10 10-10 10-10 10-10 10-10 10-10 10-20 313-80 10-20 313-80 10-20 313-80 10-20 313-80 10-20 313-80 10-20 313-80 10-20 313-80 10-20 313-80 10-20 313-80 10-20 313-80 10-20 313-80 10-20 313-80 10-20 313-80 10-20 313-80 10-20 313-80 10-20 313-80 10-20 313-80 10-20 313-80 10-20 310-20 313-80 10-20 30 30-20 30 30-20 30 30-20 30-20 20 30-20 30 30-20 30 30-20 30 30-20 30 30-20 30 30-20 30 30-20 30 30 30-20 30 30 30 30 30 30 30 30 30 30 30 30 30	SET-UPS Unit 1, 52 Unit 2, 52 Unit 2, 56 Unit 3, 10 Unit 4, 10 Unit 5, 10 Unit 5, 10 Unit 6, 20 Unit 7, 20 Unit 8, 50 Unit 9, 10 Unit 10, 10 Unit 10, 10 Unit 10, 10 Unit 11, 20 Unit 14, 5 Unit 19, 2 Unit 21, 1 Unit 21, 1 Unit 21, 1 Unit 19, 2 Unit 19, 2 Unit 19, 2 Unit 20, 2
00	PEAVEY U.S.A		reverb 2049, 50w 2069, 100v 2046, 25w
	 P-C212 Classic, 50w Comb. Amp., 2 x 12" speakers P-C410 Ditto, with 4 x 10" speakers P-V212 Vintage, 110w Comb. Amp., 2 x 12" speakers P-V410 Ditto, with 4 x 10" speakers P-SA Standard, 130w Amp P-BA Bass, 210w Amp P-BA Bass, 210w Amp P-BA Albass, 210w Amp P-BA 215 Bass System, 210" kass Amp Yass Amp With 2 x 15" speakers 	156·75 198·00 264·00 288·75 140·25 198·00 214·50 321·75	2046, 25w 1930, 10w 1975, ped 2023, ped 2066, plug 2003, 100 puts 1968, 100 1985, 50w 2043, 200 2043, 200 2047, 100 1 x 10 p 1983, 100 1 x 10 p 2047, 100 1 x 10 p

P-CSP Commercial Sound Projector, bass reflex ported 3-way BIN. 1 x 15, 1 x 12", 90° radial horn.	
and the second second second	
SET-UPS L/B/O Unit 1, 50w lead Unit 2, 50w lead Unit 3, 100w lead Unit 3, 100w lead Unit 5, 100w lead Unit 5, 100w lead Unit 7, 200w lead Unit 7, 200w lead Unit 10, 100w lead Unit 10, 100w lead Unit 11, 100w lead Unit 12, 200w lead Unit 13, 200w lead Unit 14, 50w lead Unit 15, 50w lead Unit 15, 50w lead Unit 16, 100w lead Unit 17, 100w lead Unit 19, 200w lead Unit 19, 200w lead Unit 19, 200w lead Unit 19, 200w lead Unit 22, 100w beas Unit 22, 50w reverb amp 2059, 100w two piece	201-30 141-90 97-90 152-90 109-45 202-95 201-30 141-90 97-90 144-65 123-20 155-55 126-50 124-20 155-55 126-50 124-20 154-55 126-50 124-20 154-55 126-50 124-20 123-20 155-55 126-50 123-20
Unit 25, 50w P.A. amp 2 col	233.20
	75

Unit 26, 100w P.A.	
amp 2 col	282.70
Unit 27, 100w P.A.	
amp 2 col	347.60
2080, 30w P.A	131-30
2050, P.A. mixer, 9	
channel	300.85
2051, 250w P.A. slave	
amp	213.40
2056, 250w P.A. cab.	288.20
2055, 125w speaker	
and horn, pair	441.10
2057, double flare	
horn unit	150.70
2052, 125w cab bass	140.00
boost	168.30
2053, 100w I/o flare	119-90
2054, 125w I/o flare	112.20
	140-80
cab	
LINE SOURCE P.	
2009, 100w amp	162.80
2010, 50w amp	99.00
2011, 20w amp	59.40
2008, 6w col	17.05

29.70 35.75

39.60 48.40

6.60

2005, 18w col 2004, 24w col ROSETTI

2008, 6w col 2007, 10w col

2006, 15w col

SHURE VA300S Speaker Col-38.60 VA301S Monitor 99.00 VA302E-C Control. Console PM300E Booster amp. A3PC-C Console cov. A3PC-S Speaker cov. A3S-C Console stand A3S-S Speaker stand. A3PC-S Monitor cov. P300R rack mount kit 369.60 171.60 8.36 29.48 10.56 26.84 10.56 8.36

SIMMS-WATTS

Ike Isaacs Pro combo, Ike Isaacs Pro reverb PA70 amp PA70 col (pr.) PA cols 4 x 8 AP100 I/b/o amp GE100 graphic amp	197.00 98.00 108.00 108.00 126.00 160.00
PA100 amp	138.00
PA cols 2 x 12 (pr.) .	182.00
Add-on-horns, twin	
horns	76.50
AP200 1/b/o amp	190.00
PA200 amp	217.00
APU200 PA slave	178.00
PA cols 4 x 12 (pr.) .	320.00
H100 super horn cab	424.00
AP 4 x 12 l/b/o cab	143-00
4 x 12 bass cab	160.00
4 x 12 I/o cab	264.00
lead cab	123.00

RSE

	RSE Model 3, 300w
TBA	amp
	RSE Model 4, double
**	bass horn cab
	RSE Model 5, single
9.5	bass horn cab
	RSE Model 6, mid/
2.2	treble horn cab

S.A.I.

Disco IV/S Disco IV Mixer Chassis (IV)	138-60 118-80 52-80
P.A. COLS.	
4 x 12 (Staggered),	
200w	187.00
Matching quad horn	
cabs	161.70
Matching twin horn	
cabs	95.70
2 x 12 plus 2H, 120w.	185-90
2 x 12 plus 2H Mini,	
120w	185-90

·70	2 x 12, 100w 1 x 12, 60w 4 x 12 plus 2H, 200w.	106.70 73-70 264-00
.60	1 x 12 plus 2H, 60w	152.90
·30	4 x 10, 80w	82.50
	3 x 10, 60w	
-85	4 x 12 Std., 100w	95.70
.40	4 x 12 Slope, 100w	95.70
-20	4 x 12 H.D., 120w	106.70
	4 x 12 H.D., 120 Slope	106.70
·10	4 x 15 (Super cab.) 200 AMPS.	165.00
.70	,50' Combo	148.50
	50w Top	74.25
-30	Slave 60	66.00
	Slave 100	99.00
-90	6 Channel p.a	118.80
0.00	SELMER	
0-80		
	7930 L+B 100	
.80	/ JULT D 100	17 4.70

SELMER	
7930 L + B 100 7925 SL 100 Slave 7915 Compact 15S5 7910 Compact 30SS . 7420 Zodiac 100 S.V 7415 Compact 30 S.V.	174-90 127-60 184-80 38-50 75-90 108-90 91-30
7415 Compact 50R S.V. Reverb 7408 P.A.100/6 S.V.	141.90
Reverb	141-90 104-50
100 S.V. 7402 Treble 'N' Bass, 50 S.V. 7403 Treble "N' Bass	89.65
50 S.V. 7403 Treble "N' Bass	71.50
7483 Chieftain 200	82.50
Amp. Unit 7484 Chieftain 100 Horn Enclosure	163-90
7485 Chieftain 100	1 0 4·50
Bass cabinet 7482 Chieftain Unit,	108.90
complete	361.90
7940 Lead 100 speaker	109.45
7945 Bass 100 speaker 7960 P.A.60H column	80.85
speaker 7475 Goliath 50, Mk.	97.90
11 7454 All-purpose 100	68.75
speaker 7453 All-purpose 50	108-90
speaker	74.80
speaker 7451 TV-35, P.A. col.	80.30
7450 TV-20, P.A. col.	48.48
speakers GIBSON	60.50
7110, G-10 7120, G-20 7130, G-30 7140, G-40 7150, G-50 7160, G-60 7170, G-70 7180, G-80 7190 Thor Bass Amp. 7191 Super Thor Bass Amp.	71.50 97.90 115.50 139.70 163.90 242.00 253.00 270.80 174.90 284.90
SOLA SOUND	-

SOLA SOUND

100w amp 50w amp 100w PA amp	00-00 70-00 20-00
Coloursound practice amp	25.00 65.00 85.00 10.00 60.00 190.00 120.00
	And in case of the local division of the loc

SPECTRUM

the second se	and the second se
120w a.p. amp top	. TBA
S/212P (pair)	
S/412P (pair)	
S/410P (pair)	
D/212P (pair)	
D/412P (pair)	
L/212P price on	applic

PFR

L/412Pprice on applic. DH/212P176·41	
DH/212P 176.41	
DH2/212P 206.18	
DH/215P 218-26	
DH2/215P 247.56	
S/412Z 116.25	
S/412Z 116·25 S/412ZS 127·67	
S/415Z 191.05	
D/412Z 147.38	
D/412ZS 163-12	
D/415Z 239.77	<i>'</i>
L/412Z price on applic.	
L/412ZS price on applic.	
L/215Z price on applic.	
L/415Z price on applic.	
S/218Z 180 19	1
1812/S 161-86	,
D/218Z 215.60	5
1812/D 189.49	
RS/215 196.60)
RS/118 180.59	
RS/212 145.92	ŧ.
RD/215	i.
RD/215 215-11 RD/118 185-68	
RD/212 156.09	
RL/215 price on applic.	
RL/215 price on applic. RL/212 price on applic.	
OD/50	
OD/50A 267.24	
OD/100A 275.88	
OD/200A 470-37	
00/2004	

STRAMP

2100-A, 100w amp.	
top 2120-A, 120w amp.	213-60
top	99.30
3120-A, 120w, 4-chan.	
amp. top	192-30
SL100, 120w slave	127.90
sL200, 240w slave	
amp. MPIO, 10-chan. mixer	177.90
MP10, 10-chan, mixer	577.15
MP-16, 16-chan. mix	1427.90
EX-2 cross-over	113-60
K-85 Power Baby	
combo	256.45
K-95 Bass Baby com-	
bo	285 00
bo 2050-BB, 100w cab	163-60
2100-GB, 200w cab	206.60
2100-BB, 100w bass	
cab	213.60
370-B, 70w horn p.a.	
cab	142·1S
3140-BH, 140w horn	
p.a. cab	186-45
3140-B, 140w p.a. cab.	156-45
3200-B, 120w bass	
horn cab	427.90
H-50, 70w tweeter	156-45
horn H-100, 120w tweeter	120.45
horn	227.15
nvrn	221-13
Name of Concession, Name of Street, Street	and the second second
THOR	

THOR

147w, L/B/O amp	119.45
47w, push button	120.20
amp	130-20
85w, Slave	77.50
300w, Horn folded	
bass cab	262.70
300w, 2 x 15 lead cab	187.50

TOP GEAR

HIWATT

TI WALL	
DR.504, AP 50 amp	97.35
DR.103, AP 100 amp.	128.70
DR.201, AP 200 amp.	174.90
DR.405, AP 400 amp.	280.50
DR.512, PA 50/6 amp	113-85
DR.112, PA 100/6 amp	133-65
DR.203, PA 200/6 amp	198.00
DR.406, PA 400/10	
amp	415-80
STA.50, Slave 50 amp	72.60
STA.100, Slave 100	
amp	99.00
STA.200, Slave 200	
amp	156.7
STA.400, Slave 400	
amp	250.80

	SE4121 Lead 50, 4 x 12" cab SE4123 Lead 100/Bass	105-60
5	50, 4 x 12" SE4122 Lead 150/Bass	118.80
	SE4122 Lead 150/Bass 75, 4 x 12" SE4129 All purpose	33-65
	200, 4 x 12" SE4124, 50w, 4 x 12"	178-20
	SE4124, 50W, 4 x 12 PA col. SE4125, 100w, 4 x 12"	100.65
	PA col. SE4126, 150w, 4 x 12	120.45
•	PA col	136.95
2	PA col. SE2123, 25w, 2 x 12"	181.50
)	PA speaker SE2124, 50w, 2 x 12"	59.40
2	PA speaker SE2125, 100w, 2 x 12"	75.90
2	PA speaker SE2151R, 2 x 15"	105-60
3	(crossover) PA cab SE2121H, 2 x 12"	146.85
•	(crossover) + horn SE2150, 2 x 15", 100w	191-40
ĺ	Bass cab SE4151, 4 x 15", 200w	138.60
3	Bass cab	214.50
	Combo Lead amp . SA412, 4 x 12", 50w	141-90
	Combo Bass amp	188.10

11

11 33

11

...

TRIUMPH

JOHNSON 15

0	JOHNSON	
0	J5, 5w combo	28.64
0	J15V, I5w combo	51.33
0	J30, 30w combo	103.19
0	J50V, 50w combo	110.28
~	J100 UV amp	112.66
0	JIOOPV p a amp	123-46
5	JIOO PVR p a amp	136-65
0	1100 SV slave amp	94.55
0	J100 SS slave amp	62.78
~	1100 SS, C slave amp	56.10
15	Echomaster	72.11
	J4SM	25.11
00	J4SB	25.11
0	J4SMT	26.73
0	J4SBT	26.73
	Reverbmaster	*19.10
0	Mixmaster	*19.10
	Tonemaster	121.91
S	Soundmaster	106.57
	J/412 M cab	123.62
15	J/412 H cab	87.78
15	J/412 F cab J/412 G cab	113.48
	J/412 SM cab	105-55
0	J/412 SH cab	121.50
	J/412 SF cab	86.79
15	J/412 SG cab	112.00
	J/212 M cab	66.55
5	J/212 H cab	76.04
	J/212 F cab	56.78
-	J/212 G cab	71.28
	J/50 SSLS cab	138.97
	and the second second second second	

TURNER

TA 150 st power amp	165-0
LFH 1501, bass horn cab	165-0
MRH 1001 mid range cab	137.00
HFR 503 h/f horn array MON 15 H monitor.	275-0 N/A
M 24/8/2/6 mixer Tri-amplification syst	P.O.A
for Tri-amplification 2	2970-0
VITAVOX -	

7-35		
-70	VITAVOX	
-50 -85	Bass bin 2 x 15 Bitone 6200 6-cell h.f.	412.7
8-65 8-00	unit Mini Bitone	296·4
-80 2-60	Major Bitone	393-1
	VOV	

vox

i.

.,

99.00	
	Completerangebeing
156-75	revised at present will
	be inserted as soon as
250.80	possible.

105-60 WALLACE

AC.3500XT, Mk. IV, 40w amp 115.50 AC.6085XT, 80w amp 148.50 W.E.M. Copicat Echo . 64-50 Clubman 6w, valve amp..... Westminster 10w, 30-80 valve amp Dominator Mk. 3 Dominator Bass Mk. I 38-50 38.50 61.60 72.60 61.60 66.00 66.00 56.00 Power Musette Mk. 2 E.R.40 P.A.40 S.L.40 Monitor reverb com. Monitor reverb amp, 154.00 88.00 top E.R.100 88-00 88-00 74-80 P.A.100 S L.100 Band Mixer 100, Mk. 2 115-50 Audiomaster Mixer . 264-00 Reverb Master 100 . . 159-50 Supe Supe Start

Super Dual 12	62.70
Super 40	62.70
Starfinder 100 Bass	77.00
Starfinder 100 Twin	
15	93.50
Super Starfinder, 4 x	
12"	126.50
Super Starfinder, 4 x	120 00
12"	88.00
X.40 Reflex Bass	148-50
1 x 12" PA	35.20
1 X 14 FA	47.50
4 x 10" column	77.40
6 x 10" column Disco Super 2 x 12"	
Disco Super 2 x 12"	66.00
Club system H	63-80
Club 2 x 12"	44.00
Vendetta	126-50
4 x 12", A column	83.20
4 x 12", A super col	96.80
4 x 12", B col 4 x 12", C col	121.00
4 x 12", C col	115.50
2 x 12", B cab	66.00
X.32 Horn col	66.00
X.29 Stack	253.00
Horn cluster	77.00
Festival stack	528.00

WESTERN ORGAN **STUDIOS**

	Bass
1/8 AMPS/ENERGIZERS: LW.100 Guitar, 55 150-1 146:68 PA.100, 6-channe 79 150-2 185:18 mix amp. (1 70 250-1 218:518 mix amp. (1 70 250-2 269:83 PA.200, 6-channe 70 9 300-PA energizer 321:09 mix amp. (1 78 300-PA energizer 321:09 SL.100 Slave is 78 300-PA energizer 327:66 MGW.6, 6-channe MGW.6, 6-channe 16+1H-12 393:766 MGW.6, 6-channe MIXer (full mix) MIXer (full mix) 250 GUITAR SYSTEMS: (100w RMS). 160w RMS.Gu 4-12G-2 472:59 Bass Enclosure Bass Enclosure 201 215G-1 427:29 150w RMS. 60 4-12G-2 478:55 Boox RMS. Gu Horn Bass En 201 215G-1 427:29 IS0w RMS. 61 201 215G-1 529:87 JW.150, 1 × 215G-1 529:87 JW.S.Folded	MS). I, full 00w I full 00w amp. innel) 12, itar/ 150w Horn
2G+1H-1 504.73 Closure 2G+1H-2 556.02 closure 2G+1H-4 607.31 R40, 1 × 12, 2G+1H-4 607.31 RMS. Angled b 2L+1H-4 607.31 RMS. Angled b 2L+1H-4 607.31 RMS. Angled b 2L+1H-2 658.62 PAW.80, 2 × 12, 4L2G cab 208.78 RMS. P.A. En 4L2G cab 208.78 PAW.80, 2 × 12, 412G cab 208.78 PAW.160, 4 × 452 2-15G cab 208.78 2L+1H cab 336.98 PAR.152, 1 × 250 BASS SYSTEMS: 150w RMS. Fc 3-15B-1 504.73 H.100A Altec + 3-15B-1 504.73 H.100A Altec + 2-D140F-1 555-50 Driver/Crosso 3-D140F-1 697.07 H.101V Vitavox1 1-18B-1 490.38 /Driver/Crosso	40w 1oni- 80w clos- 12, P.A. -s). 15, olded lorn/ ver. Horn
MENTS	
4244, 18 x 14 4417, 14 x 14 4249, 20 x 14 4418, 16 x 16 4247, 22 x 14 4418, 16 x 16 4269, 24 x 14 4419, 18 x 16	

GRETSCH	
Outfits:	
4027 Rock 'r	n F

76

Outi	
4027	Rock 'n Roll
4029	Avant Garde
4028	Black Hawk
4015	Name Band
4025	Progressive Jazz

D. H. BALDWIN

4002 One Plus	Nighter
4007 One Plus	Nighter
Snares: 4160G, 14 x	E
4160, 14 x 5	
4 57, 4 × 5 4 53, 4 × 6	
4109, 14 x 5 4102, 14 x 5	

amp	1	1	*	۰	•	•
USS						
4103, 14 x 5 ¹ / ₂						
4190, 14 x 6						
4191, 14 x 61						
4192, 15 x 8 .					-	
4193, 15 x 8 .						
4105, $14 \times 5\frac{1}{2}$						
Bass Drums:						
4259, 26 x 14						
4260, 28 x 14					÷	
4262, 30 x 16			4,			
4263, 32 x 16						

NST				ļ		
4264, 34 x 16						
	٠	*	4		٠	÷
4265, 36 x 16						
4271, 26 x 14						
4272, 28 x 14						,
4273, 30 x 16						
4274, 32 x 16				÷	ł,	
4275, 34 x 16						
4276, 36 x 16					à	
4110, 22 x 14			÷			a
$4111, 24 \times 14$					ā	'n.
4115, 26 x 14					•	

2			4				1					L	_		1				-		- 20	-		
44444		•	•								4444	42 41 42 41 42	7, 8, 2, 9,			4 5 5 8	×××××	1	+	 			 • • •	
4										,	al	sc	ì	п		w	a							
2	• •			•	•	•	2 2 4		1	2	к	P	Z											

	150 PA cols (pr.) 250:30 300 PA cols 417:56 303 PA cols 572:44 305 PA cols 777:59 X2G + IH PA col with power module 392:92 X2A + IH 469:86 X2L + IH 495:49 Monitor module 198:55
2	KASINO PA SYSTEMS: 8 channel mixer, high
5	imp 466.78
5	8 channel mixer, low imp
5	Imp 581.18
)	l6 channel mixer low imp
С	Lounge/arena single col 238-53
	Theatre/stadium sing- le col 339.07
Ó	Monitor module 198-55
0	Complete lounge sys-
0000000000000	tem high 943.80
C	Complete lounge sys- tem, low 1025-91
2	Complete theatre sys-
ő	tem, high 1144-88
0	Complete theatre sys- tem, low 1226.99
0	Complete arena sys-
0	tem, high 1535-21 Complete arena sys-
õ	tem, low 1699-39
000	Complete stadium system, high 1937-37
õ	Complete stadium
-	system, low 2101-55
	WHITE
	LW.100 Guitar/Bass amp. (100w, RMS). 140-80
8	PA.100, 6-channel, full
8	mix amp. (100w RMS)
3	RMS) 285-45
9	PA.200, 6-channel full mix amp. (200w
4	RMS)
0	SL.100 Slave amp. (100w RMS) 128.70
6	MGW.6, 6-channel
6	Mixer (full mix) 185.90 MGW.12, 12-channel
8	
	Mixer (full mix) 440.00
9	Mixer (full mix) 440-00 LVV.100C, 4 x 12,
95	Mixer (full mix) 440.00 LW.100C, 4 x 12, 160w BMS, Guitar/
9 5 7	Mixer (full mix) 440.00 LW.100C, 4 x 12, 160w BMS, Guitar/
95795	Mixer (full mix) 440.00 LW.100C, 4 x 12, 160w BMS, Guitar/
957957	Mixer (full mix) 440.00 LW.100C, 4 x 12, 160w RMS. Guitar/

166.10

174.90

42.90

151.80

269.50

166.10

171-60

115-60

1 h 2 h

1.1 7.1

2-15B cab 3-15B 2-D140F 3-D140F 1-18B

COMBO AMPS: Commander.....

PA SYSTEMS: 150 PA 300 PA 302 PA

303 PA

Charger Hustler Sidewinder with J.B.L

305 PA

208.78

286·22 336·98

478.55

271.86

316.47

249-81 273-00 352-38

501-15 737-55 672-04 892-54

1097-69

HAWKES BEVERLEY 223-85 303-05 264-66 183-70 197-12 Panorama 21 Panorama 22 Panorama 24 Galaxy 18 Galaxy 21 Galaxy 24 . . 200.9 AVEDIS ZILDJIAN 7386, 8° 7387, 10° 7389, 12° 7390, 13° 7390, 13° 7391, 14° 8.1 10.10 15.80 17.65 20.30 22.80 7392, 15° 7393, 16″ 7394, 17″ 7395, 18″ 7399, 19″ 7396, 20″ 7400, 21″ 7397, 22″ 25·2 27·7 30-3 32.8 36.6 7400, 21° 7397, 22° **A VEDIS ZILDJIAN BRILLIANT** 73978, 20° 73908, 13° 73918, 14° 73928, 15° 73938, 15° 73938, 15° 73938, 15° 73958, 18° 73958, 18° 73958, 18° 73958, 18° 73964C, 20° 73978, 22° 73954C, 18° mini-cup cymbal 73964C, 20° 73978, 22° 73954C, 18° mini-cup cymbal 73964C, 20° 73978, 22° 7391H, 13° 7391H, 13° 7391H, 13° 7391H, 15° 7393H, 15° 7391H, 15° 7391KC Kenny Clarke Hi-Hat, 14° 7392NB, 15° 73957, 18° flat-top 73967, 20° Trio' 73967, 20° Trio' 73957, 18° flat-top 73957, 18° flat-top 73957, 18° flat-top 73958, 28° Gong 39.0 14-1-21.70 24.30 26.80 29.20 31.90 34-50 39-45 44-40 30-3 35-4 35-30 40.6 45.6 40.60 43-1 30·3 35·4 30·3 35·4 35·4 36·60 39·00 127.8

BOOSEY &

DALLAS ARBITER

HAYMAN	
Outfits - less stands 2220 Recording	200.51
2221 Pacemaker 2222 Big Sound 2219 Showman 22"	204.09
2222 Big Sound	211.26
2219 Showman 22"	257.81
2219A Showman 24".	266.75
2244 Iceberg (Show- man 22" Trans-	
parent)	368.96
Outfits - with stand	
2220/S Recording	249.79
2221/S Pacemaker	253-36 260-52
2222/S Big Sound 2219/S Showman 22" 2219A/S Showman 24"	312.87
2219A/S Showman 24"	321.82
2244/S Iceberg	411.93
Drums:	
2223 Vibrasonic Snare	35.00
Drum 2243 Metal Shell	35.80
Snare Drum	50.55
Snare Drum 2224, 12 x 8 Tom Tom 2225, 13 x 9 Tom Tom	33-50
2225, 13 x 9 Tom Tom	34-44
2226, 14 x 14 Tom	51.15
Tom (incl. legs) 2227, 16 x 16 Tom Tom (incl. legs)	51-15
Tom (incl. legs)	53-19
2228, 18" Bass drum .	62.32
2229, 20" Bass drum .	66.24
2230, 22" Bass drum . 2235, 24" Bass drum . 2242, 26" Bass drum .	74·34 82·54
2235, 24" Bass drum .	107.41
Cymbals:	107.41
14" (per pair)	8.32
15" (per pair)	9.67
16" (each)	5-37 6-99
18" (each) 20" (each)	9.31
22" (each)	12.45

KEYBOA

BALDWIN

 BALDWIN

 Models:

 124A

 E10

 124B

 124BC

I24BC EIOR EIOL

EIOLR

EIOLB

тва

19 2.0° 2.1

0

.

E10LB 130A 130AC 126 130D

5

11 11 11

11

5 6 0 2	Heads by Remo: 12" Tom Tom. 13" Tom Tom. 14" Share. 16" Tom Tom. 16" Tom Tom. 16" Tom Tom. 16" Bass drum 20" Bass drum 24" Bass drum 24" Bass drum	3.05 3.31 3.44 3.22 3.85 5.73 6.40 6.89 7.40
500500555500	LUDWIG Outfits: Super Classic with 24' Bass drum Hollywood Big Beat Snare Drums: 400 Supra Phonic, 14 x 5 402 Supra Phonic, 14 x 5 404 Acrolite, 14 x 5 410 Super Sensitive, 14 x 5 411 Super Sensitive, 14 x 5	391-99 401-36 450-13 472-63 82-52 88-15 61-89 124-35 127-53
00000050 55 0000 00	Pear Drums and Accessories: 70 Big Shot outfit 67 Thunda-King outfit 68 Dyna-Max outfit 4514 Snare drum 710 Bass pedal drum 709 Bass drum pedal 708 Bass drum pedal 704 Snare drum stand 706 Snare drum stand 707 Symbal stand 721 Bass drum anchor	
055555008	HOHNER SONOR Outfits: K120 K130 K132 K162	135-40 186-70 227-80 298-80
-	Snare Drums: D421 D426 (metal) D431 D434 (metal) D454 (metal) Tom Toms:	64-45 80-90 38-85 64-45
	Tom Toms:	64·45 38·45
9615 6 9627	T628 T629 T630 T631 T632 T632 T648 T649 T650	38-45
6 962723	T628 T629 T630 T631 T632 T648 T649 T650 T651 T652 T652 (air tuned) Bass Drums: G230 G231 G241	38.45 34.25 34.25 34.25 40.50 40.50 57.55 57.55 57.55 57.55 68.45 70.10
6 962723 0 504	T628 T629 T630 T631 T632 T648 T649 T650 T651 T652 T652 T651 T652 T653 T654 T652 T652 T652 T652 T653 <t< td=""><td>38-45 34-25 34-25 34-25 40-50 57-55 57-55 57-55 68-45 70-10 88-65 66-90 66-90 110-50</td></t<>	38-45 34-25 34-25 34-25 40-50 57-55 57-55 57-55 68-45 70-10 88-65 66-90 66-90 110-50
6	T628 T629 T630 T631 T632 T648 T650 T651 T652 T652 (air tuned) Bass Drums: G230 G231 G240 G241 Bongos: L823	38-45 34-25 34-25 34-25 34-25 34-25 34-25 57-55 57-55 57-55 57-55 68-45 70-10 88-65 66-90 110-50 110-50 73-15 66-90 27-10

- Heads by Remo:

HORNBY-SKE	WES
BEVERLEY Dutfits: Galaxy 18 Salaxy 21 Salaxy 24 Panorama 21 Panorama 22 Panorama 24	170-41 182-69 192-58 206-99 282-85 248-25
HOSHINO Dutfits: HM1000 HK600M	
ORANGE	
ingle drum kit Double drum kit	480-00 680-00
PREMIER	
inares: Metal Shells: 1000, $14 \times 5\frac{1}{4}^{*}$ 1003, $14 \times 6\frac{1}{2}^{*}$ 1006, $14 \times 12^{*}$ 1006, $14 \times 12^{*}$ 1011, $14 \times 4^{*}$ 1011, $14 \times 6\frac{1}{2}^{*}$ 1011, $14 \times 6\frac{1}{2}^{*}$ 1000, $14 \times 5\frac{1}{2}^{*}$	41.80 43.34 46.86 40.59 32.78 34.65
010 14 4/	30.71
000, 174 4 007, 20° b.ds 003, 20° b.ds 003, 20° b.d 003, 20° b.d 003, 20° b.d 003, 20° b.d 003, 20° b.d 004, 20° b.d 005, 20° b.d 00	430-43 434-17 323-29 325-16 277-75 279-62 197-12 198-99
27, 18 × 15" 29, 20 × 15" 30, 20 × 17" 31, 22 × 15" 32, 22 × 17" 21, 24 × 15" 25, 24 × 17"	40.92 42.79 44.00 44.99 45.87 48.40 51.48
SUMMERFIEL	
MPERIAL & ROY, TTAR 245, Outfit 820, Outfit 820, Outfit 820, Outfit 525, Outfit 525, Outfit 588 Metal Shell Snare 386 Snare 213, 13" tom tom 213, 13" tom tom 213, 13" tom tom 6125, 22" bass 6125, 12" tom tom 6125, 12" tom tom 6125, 12" tom tom 6126, 14" tom tom 6127, 12" tom tom 6128, 13" tom tom 6129, 20" bass 6120, 20" bass 6121, 13" tom tom 6120, 20" bass 620, 20" bass 6121, 13" tom tom 6121, 13" tom tom 6124, 14" tass coda 205 Bass Pedal 20 Bass Pedal 210 Bass Pedal 213 Bass Beater 230 Fibre glass conga <t< td=""><td>200.00 258.00 225.00 60.00 70.00</td></t<>	200.00 258.00 225.00 60.00 70.00

= 1	WES	872 Cymbal stand 7.50 875D Hi Hat 11.50 76 Oriental temple	
_		76 Oriental temple blocks	
		1106 Oriental temple stand 11.99	
:	70-4 82-69	700 Bail appealants /	
:	192-58 206-99	Tom I om holder. 5.99	
•	282·85 248·25	263 Cow Bell 3" 1.25	
		264 Cow Bell 4" 1.50 265 Cow Bell 5" 1.75	
	107·54 25·15	266 Cow Bell 6" 1-85 DRUM HEADS BY STAR	
•	23.12	1514, 14" snare 1-95 1014, 14" snare/batter 2-20	
		1012, 12" Batter 1.85 1013, 13" Batter 2.35 1016, 16" batter 2.75	
	480-00 680-00	1016, 16" batter 2.75 1020, 20" bass 4.20	
•	00.00	DRUM HEADS BY STAR 1514, 14" snare 1514, 14" snare/batter 1014, 14" snare/batter 1014, 14" snare/batter 1012, 12" Batter 185 1016, 16" batter 1016, 16" batter 1016, 16" batter 1020, 20" bass 420 1022, 22" bass 420 900 Cymbal sizzler	
-			
_		WESTERN ORGAN STUDIOS	
	41.80		
:	43·34 46·86	CAMCO Outfits:	
•	40-59 32-78	Triple Tom Tom TBA Double Tom Tom ,	
7	34.65	Astro Outnt	
	39·71 39·71 31·02	Bass Drum	
•	430-43	Tom Tom	
•	434-17	Cantan Bull Mi Hat	
*	325.16 277.75 279.62	Bass Drum Pedal and Beater	
•	279.62 197.12	122, 26 x 15" 50.16 126, 26 x 17" 53.57 124, 28 x 17" 53.57	
	198-99	124, 28 x 17" 53.57 164, 28 x 15" 48.95	
	40·92 42·79	Bass Drum Pedal and Beater 50-16 122, 26 x 15" 50-16 124, 28 x 17" 53-57 124, 28 x 17" 53-57 164, 28 x 15" 48-95 166, 36 x 19" 92-07 Fom Toms: 35-35 435, 14 x 14" 35-30 446, 16 x 16" 36-30 442, 12 x 8" 22-66 433, 13 x 9" 24-86 444, 14 x 6" 26-62 440, 14 x 10" 29-70 Bass Drum Pedal: 2505 9-02 Super Zyn Cymbals: 9-02	
	44-00 44-99	435, 14 x 14"	
	45·87 48·40	442, 12 x 8" 22.66 433, 13 x 9" 24.86	
•	51-48	444, 14 x 8" 26-62 440, 14 x 10" 29-70	
L	D	Bass Drum Pedal: 250S 9-02 Super Zyn Cymbals: 352, 12"	
γ,	AL.	Bass Drum Pedal: 2505 9-02 Super Zyn Cymbals: 352, 12" 352, 12" 11-55 353, 13" 13-42 354, 14" 15-40 354, 14" 30-80 355, 15" 17-27 355, 15" 34-54 356, 16" 19-25	
	200.00	354P, 14" 30.80 355, 15" 17.27	
e	258-00 225-00	355P, 15"	
e e	60·00 70·00	358, 18"	
	26-50 22-00 30-00	360, 20°	
	20·00 50·00	4. y 11 .	
	75-00 68-00	273.13"	
•	32·00 33·50	274, 14"	
•	50-00 68-00	274, 14". 4.79 274P, 14 9.57 275, 15". 6.47 275, 15". 10.89 276, 16". 6.71 276, 16". 8.86 2685, 16". 8.97 280, 20". 11.11 2695, 20". 11.22 282, 22". 13.86	
	61-00 29-50	278, 18"	
•	30-50 45-00	280, 20" 11.11 269S, 20" 11.22	
	62·00 1·30	Heavy Pairs Super-/vn	
	11-99	374, 14" 33-55	
•	30-00 0-90	376, 16" 41.47	
	1.40 80.00 78.00	Zyn: 232, 12"	
a	78.00 82.00 75.00	200, 10	
•	80-00 43-99	236, 16" 15.40 Tom Toms:	
	10.99	Tom Toms: 728, 28"on app 730, 30"on app 727, Stand	
•	16-50 16-50		
d	5-50 11-99	ROSE-MORRIS	
•	10-99 23-99	SHAFTESBURY Outfits:	
	10.00	Module 5050 177-65	

and				
	7.50	Module 5055	144.95	President Lux Kit
ally	11.50	Module 5060	141.90	President Normal Kit
temple temple	11.00	Drums:	111 70	President Jazz Kit
compre	39.99	5420 Bass Drum 20 x		Multisound Tunable
temple	01 11	12 wood shelt	53.27	Tom Tom (14 x 14)
	11.99	5420 Bass Drum 20 x	00 21	Multisound Tunable
mbals	1.10	12 wood shell	57.23	Tom Tom (16 x 16)
solette/		5422 Bass Drum 22 x		Rapid Hi-Hat Stand
older	5.99	14 wood shell	54.50	Rapid Cymbal Stand
Tom.		5422 Bass Drum 22 x		w/tilter
3*	12.99	14 wood shell	58.46	Rapid Bass Drum
3″	- 1.25	512 Tom Tom 12 x 8	25.57	Rapid Bass Drum Pedal
3″ 4″ 5″ 6″	1.50	512 Tom Tom 12 x 8. 513 Tom Tom 13 x 9.	27.21	Rapid Snare Drum
5″	1.75	514 Tom Tom 14 x		Stand
6″	1.85	15	34.08	Metal Snare Drum
DS BY		516 Tom Tom 16 x 16	37.04	Metal Snare Drum (5½ x 14)
	1-95	422 Snare Drum,	57 61	
e	2.20	aluminium shell	29.97	SELMER LONDON
e/batter	1.85	423 Snare Drum,		Pair of 14" Hi-Hat
er		wood shell	29.15	Cymbals
er	2.35	Cymbals:		20" Cymbal
er	4.20			lo Cymbal
» 	4.40	AVEDIS ZILDJIAN		16" Cymbal
77105	0.90	5241, 8″ 5242, 10″	8.15	
zzler	0.90	5242, 10"	10-10	SELLOND LATIN
-		5243, 13"	17.65	PERCUSSION
		5244, 14"	20.30	Single Quinto
N ORC	NA	5245, 15″	22.80	Case for above
		5246, 16"	25.25	Single Tumba
		5247, 17"	27.75	Case for above
		5248, 18"	30-35	Single Tumbador
		5242, 10°		Case for above
	TBA	cup 5248FT, 18" flat top	30.35	Single Conga stand
om Fom		5248FT, 18" flat top	30.35	Double stand
		52485. 18" sizzie	30-35	Triple stand
	F 8,	5248T, 18" trio	30-35	Pair of Bongo Drums
		5248MC, 18" mini-cup	30-35	Standard Guiro
		—, 19"	32.85	Horn-shaped Guiro
	2.2	5220, 20" 5220, 20" pang 52205, 20" sizzle	35-45	
	P. P.	5220P, 20" pang	35-45	
C	1.9	5220S, 20" sizzle	35-45	
Snare i Hat		5220MC, 20" mini-cup 5261, 21"	35-45	CTATUC MUCI
i i i i i i i i i i i i i i i i i i i	4.5	5261, 21″	36.60	STATUS MUSI
I Mat.	£1	5221, 22"	39.00	
dal and				
	50-16	AVEDIS ZILDJIAN		RODGERS
	53-57	BRILLIANT		Outfits:
	53.57	5333. 10"	14.10	43-0100 Celebrity 43-0700 Citadel
	48.95	5334, 13"	21.70	43-0700 Citadel
	92.07	5335, 14"	24.30	43-1300 Constallation
	92.07	5336, 15"	26.80	43-1900 Headliner
	35-09	5337. 16"	29.20	43-2500 Londoner
	36.30	5338, 17"	31.90	43-3100 Starlighter
		5339 18"	34-50	43-4300 Twin Bass
	22.66	5340. 20"		43-4900 Ultra-Power
	24.86	5340, 20″ 5341, 22″	39-45	43-4900 Ultra-Power
	24·86 26·62	BRILLIANT 5333, 10°. 5334, 13°. 5335, 14°. 5336, 15°. 5337, 16°. 5339, 18°. 5339, 18°. 5340, 20°. 5341, 22°.		43-4900 Ultra-Power Bass Drums:
	24.86 26.62 29.70	KENNY CLARKE P.	39-45 44-40	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone
dal : 2505	24·86 26·62	KENNY CLARKE P. 5215. 13"-14" High	39-45 44-40	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18
dal: 250S mbals:	24.86 26.62 29.70 9.02	KENNY CLARKE P. 5215. 13"-14" High	39-45 44-40	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18 44-0400 Powertone
dal: 250S mbals:	24.86 26.62 29.70 9.02	KENNY CLARKE P. 5215, 13"-14" High Hat	39-45 44-40 AIRS	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18 44-0400 Powertone 14 x 20 44-0700 Powertone
dal: 250S mbals:	24.86 26.62 29.70 9.02	KENNY CLARKE P. 5215, 13"-14" High Hat	39-45 44-40 AIRS	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18 44-0400 Powertone 14 x 20 44-0700 Powertone 14 x 22
dal: 250S mbals:	24.86 26.62 29.70 9.02 11.55 13.42 15.40	KENNY CLARKE P. 5215, 13"-14" High Hat 5216, 14"-15" High Hat	39:45 44:40 AIRS 37:95 43:10	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18 44-0400 Powertone 14 x 20 44-0700 Powertone 14 x 22
dal: 250S mbals:	24.86 26.62 29.70 9.02 11.55 13.42 15.40 30.80	KENNY CLARKE P. 5215, 13"-14" High Hat 5216, 14"-15" High Hat HIGH HAT MATCH	39:45 44:40 AIRS 37:95 43:10	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18 44-0400 Powertone 14 x 20 44-0700 Powertone 14 x 22
dal: 250S mbals:	24.86 26.62 29.70 9.02 11.55 13.42 15.40 30.80 17.27	KENNY CLARKE P. 5215, 13"-14" High Hat 5216, 14"-15" High Hat HIGH HAT MATCH PAIRS	39-45 44-40 AIRS 37-95 43-10 HED	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18 44-0400 Powertone 14 x 20 44-0700 Powertone 14 x 22 44-1000 Powertone 14 x 24 Mounted Tem Toms:
dal: 250S mbals:	24.86 26.62 29.70 9.02 11.55 13.42 15.40 30.80 17.27 34.54	KENNY CLARKE P. 5215, 13"-14" High Hat 5216, 14"-15" High Hat HIGH HAT MATCH PAIRS	39-45 44-40 AIRS 37-95 43-10 HED 35-30	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18 44-0400 Powertone 14 x 20 44-0700 Powertone 14 x 22 44-1000 Powertone 14 x 24 Mounted Tom Toms: 45-2081 Powertone
dal: 250S mbals:	24.86 26.62 29.70 9.02 11.55 13.42 15.40 30.80 17.27 34.54 19.25	KENNY CLARKE P. 5215, 13"-14" High Hat 5216, 14"-15" High Hat HIGH HAT MATCH PAIRS	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18 44-0400 Powertone 14 x 20 44-0400 Powertone 14 x 22 44-1000 Powertone 14 x 22 44-1000 Powertone 14 x 24 45-2081 Powertone 12 x 8
dal: 250S mbals:	24.86 26.62 29.70 9.02 11.55 13.42 15.40 30.80 17.27 34.54	KENNY CLARKE P. 5215, 13"-14" High Hat 5216, 14"-15" High Hat HIGH HAT MATCH PAIRS	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18
dal: 250S mbals:	24.86 26.62 29.70 9.02 11.55 13.42 15.40 30.80 17.27 34.54 19.25 23.21	KENNY CLARKE P. 5215, 13"-14" High Hat 5216, 14"-15" High Hat HIGH HAT MATCH	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18
dal: 250S mbals:	24.86 26.62 29.70 9.02 11.55 13.42 15.40 30.80 17.27 34.54 19.25 23.21 24.09 26.95 27.94	KENNY CLARKE P. 5215, 13"-14" High Hat 5216, 14"-15" High Hat HIGH HAT MATCH PAIRS	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18
dal: 250S mbals:	24.86 26.62 29.70 9.02 11.55 13.42 15.40 30.80 17.27 34.54 19.25 23.21 24.09 24.09 24.95	KENNY CLARKE P. 5215, 13"-14" High Hat	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18
dat: 250S mbals:	24.86 26.62 29.70 9.02 11.55 13.42 15.40 30.80 17.27 34.54 19.25 23.21 24.09 26.95 27.94 33.77	KENNY CLARKE P. 5215, 13"-14" High Hat 5216, 14"-15" High Hat HIGH HAT MATCH PAIRS	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18 4-0400 Powertone 14 x 20 4-0400 Powertone 14 x 22 44-1000 Powertone 14 x 22 44-1000 Powertone 14 x 24 4-0400 Powertone 12 x 8 5-2081 Powertone 13 x 9 42-2681 Powertone 14 x 10 Floor Tom Toms:
dal: 250S mbals:	24.86 26.62 29.70 9.02 11.55 13.42 15.40 30.80 17.27 34.54 19.25 23.21 24.09 26.95 27.94 33.77 3.41	KENNY CLARKE P. 5215, 13"-14" High Hat	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 × 18
dal: 250S mbals:	24.86 26.62 29.70 9.02 11.55 13.42 15.40 30.80 17.27 34.54 19.25 23.21 24.09 26.95 27.94 33.77 3.41 4.07	KENNY CLARKE P. 5215, 13"-14" High Hat. 5216, 14"-15" High Hat HIGH HAT MATCI PAIRS 5243/2, 13" 5243/2, 13" 5245/2, 15" 5246/2, 16"	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18
dal: 2505 mbals:	24.86 26.62 29.70 9.02 11.55 13.42 15.40 30.80 17.27 34.54 19.25 23.21 24.09 26.95 27.94 33.77 3.41 4.07 4.79	KENNY CLARKE P. 5215, 13"-14" High Hat	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18 44-0400 Powertone 14 x 20 44-0700 Powertone 14 x 22 44-1000 Powertone 14 x 22 44-1000 Powertone 14 x 24 Mounted Tom Toms: 45-2381 Powertone 13 x 9 45-2381 Powertone 13 x 9 45-3283 Powertone 14 x 10 45-3303 Powertone
dal : 2505 mbals:	24.86 26.62 29.70 9.02 11.55 13.42 15.40 30.80 17.27 34.54 19.25 23.21 24.09 26.95 27.94 33.77 3.41 4.07 4.79 9.57	KENNY CLARKE P. 5215, 13"-14" High Hat 5216, 14"-15" High Hat. HIGH HAT MATCI PAIRS 5243/2, 13" 5243/2, 13" 5243/2, 14" 5245/2, 15" 5245/2, 16" SIMMS-WATTS ASBA Wood Shell Series :	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 × 18
dal : 2505 mbals :	24.86 26.62 29.70 9.02 11.55 13.42 15.40 30.80 17.27 34.54 19.25 23.21 24.09 26.95 23.77 3.4.79 4.79 3.3.77 3.4.1 4.07 4.79 9.57 5.45	KENNY CLARKE P. 5215, 13"-14" High Hat 5216, 14"-15" High Hat HIGH HAT MATCI PAIRS 5243/2, 13" 5243/2, 13" 5243/2, 13" 5243/2, 16" SIMMS-WATTS ASBA Wood Shell Series: 22 x 14 b.d. 20 x 14 b.d.	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18 4-0400 Powertone 14 x 20 4-0400 Powertone 14 x 22 4-0400 Powertone 14 x 22 44-1000 Powertone 14 x 22 44-1000 Powertone 12 x 8 5-2081 Powertone 13 x 9 42-2681 Powertone 14 x 10 Floor Tom Toms: 45-3283 Powertone 14 x 14 45-3503 Powertone 16 x 16 5-3884 Powertone
dal: 2505 mbals:	24.86 26.62 29.70 9.02 11.55 13.42 15.40 30.80 17.27 34.54 19.25 23.21 24.09 26.95 27.94 33.77 3.41 4.07 9.57 5.45 10.89	KENNY CLARKE P. 5215, 13"-14" High Hat 5216, 14"-15" High Hat HIGH HAT MATCI PAIRS 5243/2, 13" 5243/2, 13" 5243/2, 13" 5243/2, 16" SIMMS-WATTS ASBA Wood Shell Series: 22 x 14 b.d. 20 x 14 b.d.	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18 44-0400 Powertone 14 x 20 44-0400 Powertone 14 x 22 44-0400 Powertone 14 x 22 44-0400 Powertone 14 x 22 44-0400 Powertone 14 x 24 Mounted Tom Toms: 45-2381 Powertone 13 x 9 42-2681 Powertone 14 x 10 45-3283 Powertone 14 x 14 45-3303 Powertone 16 x 16 5-3884 Powertone 18 x 18 45-3003 Powertone
dal: 2505 mbals:	24.86 26.62 29.70 9.02 11.55 13.42 15.40 30.80 17.27 34.54 19.25 23.21 24.09 26.95 27.94 33.77 3.41 4.07 4.79 9.57 5.45 10.89 6.71	KENNY CLARKE P. 5215, 13"-14" High Hat 5216, 14"-15" High Hat HIGH HAT MATCI PAIRS 5243/2, 13" 5243/2, 13" 5243/2, 13" 5243/2, 16" SIMMS-WATTS ASBA Wood Shell Series: 22 x 14 b.d. 20 x 14 b.d.	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 50-50	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18
dal: 250S mbals:	24.86 26.62 29.70 9.02 11.55 13.42 15.40 30.80 17.27 34.54 19.25 23.21 24.09 26.95 27.94 33.71 26.95 27.94 33.41 4.07 4.79 9.57 5.45 10.89 6.71 8.86	KENNY CLARKE P. 5215, 13"-14" High Hat	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 × 18 A. 44-0400 Powertone 14 × 18 A. 44-0400 Powertone 14 × 20 A. 44-0400 Powertone 14 × 20 A. 44-0400 Powertone 14 × 22 A. 44-0400 Powertone 14 × 24 A. 45-2081 Powertone 12 × 8 Powertone 13 × 9 A. 45-2081 Powertone 14 × 10 A. Floor Tom Toms: 45-3283 45-3384 Powertone 14 × 14 A. 45-3384 Powertone 16 × 16 A. 45-3384 Powertone 18 × 18 Snare Drums: 45-8285 Skinny (Satel-
dal: 2505 mbals:	24:86 26:62 29:70 9:02 11:55 13:42 15:40 30:80 17:27 34:54 19:22 24:09 26:95 27:94 33:77 3:41 4:07 4:79 9:57 5:45 10:89 6:71 8:86	KENNY CLARKE P. 5215, 13"-14" High Hat Fligh HAT MATCI PAIRS 5244/2, 13" 5245/2, 15" 5246/2, 16" SIMMS-WATTS ASBA Wood Shell Series: 22 × 14 b.d 0 × 14 b.d 16 × 16 Tom Tom 13 × 9 Tom Tom	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 50-50	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 × 18
dal: 250S mbals:	24:86 26:62 29:70 9:02 11:55 13:42 15:40 30:80 17:27 34:19:25 23:21 24:09 26:95 27:94 33:77 3:41 4:07 4:79 5:45 10:89 6:71 8:86 8:97 11:11	KENNY CLARKE P. 5215, 13"-14" High Hat	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 × 18
dal: 250S mbals:	24:86 26:62 29:70 9:02 11:55 13:42 15:40 30:80 17:27 24:54 19:25 23:21 24:09 26:95 27:94 33:77 3:41 4:07 9:57 5:45 10:89 6:71 8:89 6:71 10:89 6:71 11:12 22	KENNY CLARKE P. 5215, 13"-14" High Hat	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 50 50 50 50 50 50 50 50 50 50 50 50 5	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18 4-0400 Powertone 14 x 20 4-0400 Powertone 14 x 22 4-0400 Powertone 14 x 22 4-0400 Powertone 14 x 22 4-0400 Powertone 14 x 24 12 x 8 4-0400 Powertone 12 x 8 4-0400 Powertone 13 x 9 4-0400 Powertone 14 x 10 4-040 Powertone 14 x 10 4-040 Powertone 14 x 10 4-040 Powertone 14 x 14 4-040 Powertone 16 x 16 5-3283 Powertone 18 x 18 5-384 Powertone 18 x 18 5-3855 Skinny (Satel- lite) 2 ¹ / ₂ x 13 4-8485 Dyna-Sonic Metal (Wire) 5 x
dal: 2505 mbals:	24.86 26.62 29.70 9.02 11.55 13.42 15.40 30.80 17.27 34.54 19.25 23.21 24.09 26.95 27.94 33.77 4.79 4.79 4.79 5.45 10.89 6.71 8.86 8.97 11.11 11.22	KENNY CLARKE P. 5215, 13"-14" High Hat 5216, 14"-15" High Hat HIGH HAT MATCH PARS 5243/2, 13" 5245/2, 15" 5246/2, 16" SIMMS-WATTS ASBA Wood Shell Series: 22 × 14 b.d 0 × 14 b.d 16 × 16 Tom Tom 14 × 14 Tom Tom 12 × 8 Tom Tom 14 × 5 Snare	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18 4-0400 Powertone 14 x 20 4-0400 Powertone 14 x 22 4-0400 Powertone 14 x 22 4-0400 Powertone 14 x 22 4-0400 Powertone 14 x 24 12 x 8 12 x 8 4-0400 Powertone 12 x 8 13 x 9 4-0400 Powertone 13 x 9 4-040 Powertone 14 x 10 4-040 Powertone 14 x 10 4-040 Powertone 14 x 10 4-040 Powertone 14 x 14 4-040 Powertone 16 x 16 5-3283 Powertone 18 x 18 5-384 Powertone 18 x 18 5-3855 Skinny (Satel- lite) 2 ¹ / ₂ x 13 45-8285 Skinny (Satel- lite) 2 ¹ / ₂ x 13 5-8285 Skinny (Satel- lite)
dal : 250S mbals:	24.86 26.62 29.70 9.02 11.55 13.42 15.40 30.80 17.27 34.54 19.25 23.21 24.09 24.09 24.09 24.09 33.77 3.41 4.07 4.79 9.57 5.45 10.89 9.57 10.89 6.71 18.80 8.97 11.12 11.22 13.86	KENNY CLARKE P. 5215, 13"-14" High Hat. S216, 14"-15" High Hat. HIGH HAT MATCI PAIRS 5243/2, 13" 5244/2, 14" 5245/2, 15" 5246/2, 16" SIMMS-WATTS ASBA Wood Shell Series: 22 x 14 b.d. 13 x 9 Tom Tom. 13 x 9 Tom Tom. 12 x 8 Tom Tom. 14 x 14 Tom Tom. 13 x 9 Tom Tom. 14 x 5 Snare 14 x 5 Label. 15 x 9 Tom Tom. 14 x 5 Tom Tom. 14 x 5 Tom Tom. 15 x 9 Tom Tom. 16 x 16 Tom Tom.	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18
dal: 2505 mbals:	24:86 26:62 29:70 9:02 11:55 13:42 23:21 24:09 33:77 34:54 4:07 4:79 33:77 34:54 4:07 4:79 33:77 5:45 10:89 7:545 10:89 7:545 10:89 7:11 11:12 11:88 6 23:55	KENNY CLARKE P. 5215, 13"-14" High Hat	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 × 18
dal: 2505 mbals: 	24:86 26:62 29:70 9:02 11:55 13:42 23:21 19:25 23:21 19:25 23:21 19:25 23:24:09 26:95 27:94 33:77 33:77 33:77 10:89 6:71 10:89 6:71 10:89 6:71 11:12 24:40 24:90 26:95 27:94 33:77 10:89 6:71 11:12 24:40 24:95 24	KENNY CLARKE P. 5215, 13"-14" High Hat	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 × 18 A. 44-0400 Powertone 14 × 18 Powertone 14 × 20 A. 44-0400 Powertone 14 × 20 A. 44-0400 Powertone 14 × 22 A. 44-0400 Powertone 14 × 22 A. Mounted Tom Toms: 45-2081 45-2081 Powertone 12 × 8 A. 45-2081 Powertone 13 × 9 A. 45-2083 Powertone 14 × 10 A. 45-3383 Powertone 14 × 14 A. 45-3853 Powertone 18 × 18 S. Snare Drums: 45-8255 Skinny (Satel-lite) 2½ × 13 45-8255 Skinny (Satel-lite) 2½ × 13 Machaeta (Wire) 5 × 14 45-8855 Powertone 45-8855 Powertone
dal: 2505 mbals:	24:86 26:62 29:70 9:02 11:55 13:42 23:21 24:09 33:77 34:54 4:07 4:79 33:77 34:54 4:07 4:79 33:77 5:45 10:89 7:545 10:89 7:545 10:89 7:11 11:12 11:88 6 23:55	KENNY CLARKE P. 5215, 13"-14" High Hat. S216, 14"-15" High Hat. HIGH HAT MATCI PAIRS 5243/2, 13". 5243/2, 13". 5243/2, 13". 5244/2, 14". 5245/2, 15". 5245/2, 16". SIMMS-WATTS ASBA Wood Shell Series: 20x 14 b.d. 16 x 16 Tom Tom 13 x 9 Tom Tom 14 x 5 Tare Metal Shell Asbasteel Se 22 x 14 b.d. 14 x 5 Tom Tom	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 × 18
dal: 2505 mbals: 	24:86 26:62 29:70 9:02 11:55 13:42 13:42 13:42 13:42 13:42 13:42 13:42 13:42 13:42 13:42 14:49 33:41 4.07 4.79 9:57 5:45 10:89 9:57 5:45 10:89 9:57 11:11 11:22 13:86 10:89 11:11 11:22 13:85 13:45 11:12 13:85 13:45 14:47 14	KENNY CLARKE P. 5215, 13"-14" High Hat	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18 4-0400 Powertone 14 x 20 4-0400 Powertone 14 x 22 4-0400 Powertone 14 x 22 4-0400 Powertone 14 x 22 4-0400 Powertone 14 x 24 14 x 24 14 x 24 14 x 24 14 x 24 15 x 8 15 x 8 16 x 16 16 x 16 15 x 18 15 x 8 14 x 10 15 x 18 15 x 1
dal: 250S mbals: 	24:86 26:62 29:70 9:02 11:55 13:42 23:21 13:42 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:37 77 5:45 5:45 5:45 23:70 19:25 23:21 19:25 23:71 19:25 23:21 19:25 23:71 19:25 23:21 19:25 23:71 19:25 23:21 19:25 23:71 19:25 23:21 19:25 23:71 19:25 23:21 19:25 23:71 19:25 23:71 19:25 23:71 19:25 23:71 19:25 23:71 19:25 23:71 19:25 23:71 19:25 23:71 19:25 23:71 19:25 23:71 19:25 23:71 19:25 23:71 19:25 23:71 19:25 23:71 19:25 23:71 19:25 23:77 19:25 24:25 2	KENNY CLARKE P. 5215, 13"-14" High Hat. S216, 14"-15" High Hat. HIGH HAT MATCI PAIRS 5243/2, 13". 5243/2, 13". 5243/2, 13". 5244/2, 14". 5245/2, 15". 5245/2, 16". SIMMS-WATTS ASBA Wood Shell Series: 20 x 14 b.d. 16 x 16 Tom Tom	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S	$\begin{array}{llllllllllllllllllllllllllllllllllll$
dal: 2505 mbals:	24:86 26:62 29:70 9:02 11:55 13:42 15:40 30:80 30:80 30:80 30:80 30:82 30:72 34:54 4:07 34:54 4:07 33:77 34:54 4:07 4:79 9:57 5:45 10:89 9:57 11:11 8:897 11:12 13:86 8:97 11:12 13:86 8:97 11:12 13:86 8:97 11:12 13:86 8:97 11:12 13:86 8:97 11:12 13:86 8:97 11:12 13:86 8:97 11:12 13:86 8:97 11:12 13:86 14:12 14:1	KENNY CLARKE P. 5215, 13"-14" High Hat. S216, 14"-15" High Hat. HIGH HAT MATCI PAIRS 5243/2, 13" 5244/2, 14" 5245/2, 15" 5246/2, 16" SIMMS-WATTS ASBA Wood Shell Series: 22 x 14 b.d. 13 x 9 Tom Tom. 14 x 5 Snare 13 x 9 Tom Tom. 14 x 5 Snare Congas: Tumba and stand Twin Congas and	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 × 18
dal: 250S mbals:	24:86 26:62 29:70 9:02 11:55 13:42 23:21 19:25 23:21 19:25 23:24 19:25 23:24 19:25 23:24 19:25 23:24 19:25 23:24 19:25 23:24 19:25 23:24 19:25 23:24 19:25 23:24 19:25 24:24 2	KENNY CLARKE P. 5215, 13"-14" High Hat. S216, 14"-15" High Hat. HIGH HAT MATCI PAIRS 5243/2, 13". 5243/2, 13". 5243/2, 13". 5244/2, 14". 5245/2, 15". 5245/2, 16". SIMMS-WATTS ASBA Wood Shell Series: 20 x 14 b.d. 16 x 16 Tom Tom	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 × 18
dal: 2505 mbals:	24:86 26:62 29:70 9:02 11:55 13:42 13:42 13:42 13:42 13:42 13:42 13:42 13:42 13:42 13:42 13:42 13:42 13:42 13:42 19:25 19:25 27:94 19:25 27:94 19:25 1	KENNY CLARKE P. 5215, 13"-14" High Hat. S216, 14"-15" High Hat. HIGH HAT MATCI PAIRS 5243/2, 13" 5244/2, 14" 5245/2, 15" 5246/2, 16" SIMMS-WATTS ASBA Wood Shell Series: 22 x 14 b.d. 13 x 9 Tom Tom. 14 x 5 Snare 13 x 9 Tom Tom. 14 x 5 Snare Congas: Tumba and stand Twin Congas and	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18
dal: 250S mbals:	24:86 26:62 29:70 9:02 11:55 13:42 23:21 19:25 23:21 19:25 23:24 19:25 23:24 19:25 23:24 19:25 23:24 19:25 23:24 19:25 23:24 19:25 23:24 19:25 23:24 19:25 23:24 19:25 24:24 2	KENNY CLARKE P. 5215, 13"-14" High Hat. S216, 14"-15" High Hat. HIGH HAT MATCL PARS 5244/2, 13" 5244/2, 14" 5245/2, 15" 5246/2, 16" SIMMS-WATTS ASBA Wood Shell Series: 22 × 14 b.d. 16 × 16 Tom Tom. 13 × 9 Tom Tom. 12 × 8 Tom Tom. 13 × 9 Tom Tom. 14 × 5 Snare Congas: Tumba and stand Twin Congas and Stand	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S	 43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18
dal: 2505 mbals:	24:86 26:62 29:70 9:02 11:55 13:42 23:21 13:42 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:37 75 14:40 8:86 8:87 11:11 24:39 75 14:44 8:87 10:49 11:42 12:43 12:4	KENNY CLARKE P. 5215, 13"-14" High Hat. S216, 14"-15" High Hat. HIGH HAT MATCI PAIRS 5243/2, 13" 5244/2, 14" 5245/2, 15" 5246/2, 16" SIMMS-WATTS ASBA Wood Shell Series: 22 x 14 b.d. 13 x 9 Tom Tom. 14 x 5 Snare 13 x 9 Tom Tom. 14 x 5 Snare Congas: Tumba and stand Twin Congas and	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18
dal: 250S mbals:	24:86 26:62 29:70 9:02 11:55 40 30:80 30:80 30:80 30:80 30:80 30:80 30:82 30:540 30:80 30:80 30:82 30:24 30:25 30 30:25 30 30:25 30 30 30:25 30 30 30:25 30 30 30 30 30 30 30 30 30 30 30 30 30	KENNY CLARKE P. 5215, 13"-14" High Hat. S216, 14"-15" High Hat. HIGH HAT MATCL PARS 5244/2, 13" 5244/2, 14" 5245/2, 15" 5246/2, 16" SIMMS-WATTS ASBA Wood Shell Series: 22 × 14 b.d. 16 × 16 Tom Tom. 13 × 9 Tom Tom. 12 × 8 Tom Tom. 13 × 9 Tom Tom. 14 × 5 Snare Congas: Tumba and stand Twin Congas and Stand	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S	 43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18
dai : 250S mbals: 	24:86 26:62 29:70 9:02 11:55 13:42 23:21 13:42 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:37 75 14:54 8:86 8:87 11:11 24:39 75 14:47 8:87 10:51 8:87 10:51 8:87 10:51 8:87 10:51 8:51 8:51 8:51 8:51 8:51 8:51 8:51 8	KENNY CLARKE P. 5215, 13"-14" High Hat. S216, 14"-15" High Hat. HIGH HAT MATCL PARS 5244/2, 13" 5244/2, 14" 5245/2, 15" 5246/2, 16" SIMMS-WATTS ASBA Wood Shell Series: 22 × 14 b.d. 16 × 16 Tom Tom. 13 × 9 Tom Tom. 12 × 8 Tom Tom. 13 × 9 Tom Tom. 14 × 5 Snare Congas: Tumba and stand Twin Congas and Stand	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18
dal: 250S mbals:	24:86 26:62 29:70 9:02 11:55 40 30:80 30:80 30:80 30:80 30:80 30:80 30:82 30:540 30:80 30:80 30:82 30:24 30:25 30 30:25 30 30:25 30 30 30:25 30 30 30:25 30 30 30 30 30 30 30 30 30 30 30 30 30	KENNY CLARKE P. 5215, 13"-14" High Hat. S216, 14"-15" High Hat. HIGH HAT MATCI PAIRS 5243/2, 13" 5243/2, 13" 5243/2, 13" 5243/2, 14" 5245/2, 15" 5246/2, 16" SIMMS-WATTS ASBA Wood Shell Series: 22 × 14 b.d. 16 × 16 Tom Tom 13 × 9 Tom Tom 14 × 5 Snare Congas: Tumba and stand Twin Congas and Stand	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 × 18
dat: 250S mbals: iper-Zyn	24:86 26:62 29:70 9:02 11:55 13:42 23:21 13:42 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:37 75 14:54 8:86 8:87 11:11 24:39 75 14:47 8:87 10:51 8:87 10:51 8:87 10:51 8:87 10:51 8:51 8:51 8:51 8:51 8:51 8:51 8:51 8	KENNY CLARKE P. 5215, 13"-14" High Hat S216, 14"-15" High Hat HIGH HAT MATCH S243/2, 13" 5244/2, 14" S245/2, 15" S246/2, 16" SIMMS-WATTS ASBA Wood Shell Series: 22 x 14 b.d. 16 x 16 Tom Tom 14 x 14 Tom Tom 12 x 8 Tom Tom 12 x 8 Tom Tom 13 x 9 Tom Tom <td>39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S TBA "" "" "" "" "" "" ""</td> <td>43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18</td>	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S TBA "" "" "" "" "" "" ""	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18
dai : 250S mbals: 	24:86 26:62 29:70 9:02 11:55 13:42 23:21 13:42 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:37 75 14:54 8:86 8:87 11:11 24:39 75 14:47 8:87 10:51 8:87 10:51 8:87 10:51 8:87 10:51 8:51 8:51 8:51 8:51 8:51 8:51 8:51 8	KENNY CLARKE P. 5215, 13"-14" High Hat. S216, 14"-15" High Hat. HIGH HAT MATCI PAIRS 5243/2, 13" 5243/2, 13" 5243/2, 13" 5243/2, 14" 5243/2, 14" 5243/2, 14" 5243/2, 16" SIMMS-WATTS ASBA Wood Shell Series: 22 x 14 b.d. 16 x 16 Tom Tom 14 x 5 Tom Tom 13 x 9 Tom Tom 14 x 5 Snare Congas: Tumba and stand	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S TBA "" "" "" "" "" "" ""	$\begin{array}{c} 43-4900 Ultra-Power\\ Bass Drums: \\ 44-0100 Powertone \\ 14 \times 18 \\ \\ 44-0100 Powertone \\ 14 \times 20 \\ \\ 44-0700 Powertone \\ 14 \times 22 \\ \\ 41-0700 Powertone \\ 14 \times 24 \\ \\ 41-000 Powertone \\ 14 \times 24 \\ \\ 14 \times 24 \\ \\ Mounted Tom Toms: \\ 45-2081 Powertone \\ 12 \times 8 \\ \\ 45-2081 Powertone \\ 13 \times 9 \\ \\ 42-2681 Powertone \\ 14 \times 10 \\ \\ 15-2083 Powertone \\ 14 \times 10 \\ \\ 14 \times 10 \\ \\ 14 \\ \\ 14 \\ \\ 14 \\ \\ 15-3283 Powertone \\ 18 \times 18 \\ \\ 18 \\ \\ 18 \\ \\ 18 \\ \\ 18 \\ \\ 18 \\ \\ 14 \\ \\ 18 \\ \\ 14 \\ \\ 14 \\ \\ 15-8285 \\ Skinny (Satel-lite) 21 \\ \\ 16 \\ \\ 18 \\ \\ 18 \\ \\ 14 $
dat: 250S mbals: iper-Zyn	24:86 26:62 29:70 9:02 11:55 13:42 23:21 13:42 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:37 75 14:54 8:86 8:87 11:11 24:39 75 14:47 8:87 10:51 8:87 10:51 8:87 10:51 8:87 10:51 8:51 8:51 8:51 8:51 8:51 8:51 8:51 8	KENNY CLARKE P. 5215, 13"-14" High Hat. S216, 14"-15" High Hat. HIGH HAT MATCI PAIRS 5243/2, 13". 5243/2, 13". 5243/2, 13". 5243/2, 13". 5243/2, 13". 5243/2, 14". 5245/2, 15". 5246/2, 16". SIMMS-WATTS ASBA Wood Shell Series: 20x 14 b.d. 16 x 16 Tom Tom	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S TBA "" "" "" "" "" "" "" "" "" "" "" "" ""	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 × 18
dat: 250S mbals: iper-Zyn	24:86 26:62 29:70 9:02 11:55 13:42 23:21 13:42 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:37 75 14:54 8:86 8:87 11:11 24:39 75 14:47 8:87 10:51 8:87 10:51 8:87 10:51 8:87 10:51 8:51 8:51 8:51 8:51 8:51 8:51 8:51 8	KENNY CLARKE P. 5215, 13"-14" High Hat. S216, 14"-15" High Hat. HIGH HAT MATCI PARS 5243/2, 13" 5243/2, 13" 5243/2, 15" 5244/2, 14" 5245/2, 15" 5246/2, 16" SIMMS-WATTS ASBA Wood Shell Series: 22 x 14 b.d. 20 x 14 b.d. 13 x 9 Tom Tom. 14 x 5 Snare Congas: Tumba and stand Twin Congas and Stand. Stand. Jolly Major Drum Kit Jolly Major Gymbal Stand.	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 50-50 50 50 50 50 50 50 50 50 50 50 50 50 5	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18
dat: 2505 mbals: 	24:86 26:62 29:70 9:02 11:55 13:42 23:21 13:42 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:37 77 19:25 23:21 19:25 23:21 19:25 23:37 77 5:45 8:86 8:87 11:11 2:43 23:55 10:89 6:71 11:12 2:43 21:54 8:86 8:87 11:12 2:43 2:55 10:89 11:15 2:55 2:55 2:55 2:55 2:55 2:55 2:5	KENNY CLARKE P. 5215, 13"-14" High Hat. S216, 14"-15" High Hat. Hat. HIGH HAT MATCI PAIRS 5243/2, 13". 5243/2, 13". 5243/2, 13". 5243/2, 13". 5243/2, 13". 5243/2, 13". 5243/2, 14". 5245/2, 15". 5246/2, 16". SIMMS-WATTS ASBA Wood Shell Series: 20x 14 b.d. 16 x 16 Tom Tom	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 5 TBA "" "" "" "" "" "" "" "" "" "" "" "" ""	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18
dat: 2505 mbals: 	24:86 26:62 29:70 9:02 11:55 13:42 23:21 13:42 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:21 19:25 23:37 75 14:54 8:86 8:87 11:11 24:39 75 14:47 8:87 10:51 8:87 10:51 8:87 10:51 8:87 10:51 8:51 8:51 8:51 8:51 8:51 8:51 8:51 8	KENNY CLARKE P. 5215, 13"-14" High Hat. S216, 14"-15" High Hat. HIGH HAT MATCI PAIRS 5243/2, 13". 5243/2, 13". 5243/2, 13". 5244/2, 14". 5245/2, 15". 5245/2, 16". SIMMS-WATTS ASBA Wood Shell Series: 20x 14 b.d. 16 x 16 Tom Tom	39-45 44-40 AIRS 37-95 43-10 HED 35-30 40-68 45-60 50-50 S TBA "" "" "" "" "" "" "" "" "" "" "" "" ""	43-4900 Ultra-Power Bass Drums: 44-0100 Powertone 14 x 18

President Lux Kit President Normal Kit President Jazz Kit	246-40 209-00 198-00
Multisound Tunable Tom Tom (14 x 14)	82.50
President Normal Kit President Jazz Kit Vultisound Tunable Tom Tom (14 x 14) Multisound Tunable Tom Tom (16 x 16) Rapid Hi-Hat Stand Rapid Cymbal Stand w/cilter.	93·50 24·20
Rapid Cymbal Stand w/tilter	11.00
w/tilter Rapid Bass Drum Pedal	24.20
Stand Snare Drum	22.00
Pedal Rapid Snare Drum Stand Metal Snare Drum (5½ x 14)	38-50
Pair of 14" Hi-Hat Cymbals 0" Cymbal 8" Cymbal 6" Cymbal	I
Cymbals	12.10
8" Cymbal	12.10
ELLOND LATIN	62.30
ERCUSSION	53.35
PERCUSSION ingle Quinto Lase for above ingle Tumba Lase for above ingle Tumbador Ease for above ingle Conga stand Double stand air of Bongo Drums tandard Guiro	9.79
Case for above	10.89
ase for above	12.10
Double stand	16.50
Pair of Bongo Drums	44-35
tandard Guiro Iorn-shaped Guiro	4.95
STATUS MUSI	c
	_
RODGERS	
	ТВА
	TBA
	ТВА
	TBA
Duffis: 3-0100 Celebrity 3-0700 Citadel 3-1300 Constallation 3-1900 Headliner 3-2500 Londoner 3-2500 Londoner 3-3100 Starlighter 3-4300 Twin Bass 3-4900 Ultra-Power ass Drums:	TBA
Dutfis: 3-0100 Celebrity 3-0700 Citadel 3-1300 Constallation 3-1900 Headliner 3-2500 Londoner 3-3100 Starlighter 3-4300 Win Bass 3-4900 Ultra-Power ass Drums: 4-0100 Powertone 14 × 18	
Dutfis: 3-0100 Celebrity 3-0700 Citadel 3-1300 Constallation 3-1900 Headliner 3-2500 Londoner 3-3100 Starlighter 3-4300 Win Bass 3-4900 Ultra-Power ass Drums: 4-0100 Powertone 14 × 18	
Jutfis: 33-0100 Celebrity 33-0700 Citadel 3-1300 Constallation 3-1900 Headliner 3-1900 Londoner 3-2500 Londoner 3-30700 Vitra-Power 3-4300 Twin Bass 3-4900 Ultra-Power ass Drums: 4-0100 Powertone 14 x 18	
Jutfis: 33-0100 Celebrity 33-0700 Citadel 3-1300 Constallation 3-1900 Headliner 3-1900 Londoner 3-2500 Londoner 3-30700 Vitra-Power 3-4300 Twin Bass 3-4900 Ultra-Power ass Drums: 4-0100 Powertone 14 x 18	
Duffis: 3-0100 Celebrity 3-0700 Citadel 3-1300 Constallation 3-1900 Headliner 3-1900 Headliner 3-3100 Starlighter 3-4300 Twinghter 3-4300 Twinghter 3-4300 Ultra-Power ass Drums: a-40100 Powertone 14 x 18 4-0700 Powertone 14 x 20 -40000 Powertone 14 x 20 -40700 Powertone 14 x 20 -14 x 20 -0000 Powertone 14 x 20 -14 x 20 -0000 Powertone 14 x 20	
Duffis: 3-0100 Celebrity 3-0700 Citadel 3-1300 Constallation 3-1900 Headliner 3-1900 Headliner 3-3100 Starlighter 3-4300 Twinghter 3-4300 Twinghter 3-4300 Ultra-Power ass Drums: a-40100 Powertone 14 x 18 4-0700 Powertone 14 x 20 -40000 Powertone 14 x 20 -40700 Powertone 14 x 20 -14 x 20 -0000 Powertone 14 x 20 -14 x 20 -0000 Powertone 14 x 20	••
Duffis: 3-0100 Celebrity 3-0700 Citadel 3-1300 Constallation 3-1900 Headliner 3-1900 Headliner 3-3100 Starlighter 3-4300 Twinghter 3-4300 Twinghter 3-4300 Ultra-Power ass Drums: a-40100 Powertone 14 x 18 4-0700 Powertone 14 x 20 -40000 Powertone 14 x 20 -40700 Powertone 14 x 20 -14 x 20 -0000 Powertone 14 x 20 -14 x 20 -0000 Powertone 14 x 20	**
Duffis: 3-0100 Celebrity 3-0100 Citadel 3-1300 Constallation 3-1900 Headliner 3-1900 Headliner 3-3100 Starlighter 3-4300 Twin Bass 3-4300 Twin Bass 3-4000 Ultra-Power ass Drums: 4-0100 Powertone 14 x 18 4-0700 Powertone 14 x 20 -14 x 20 -1000 Powertone 14 x 20 -14 x 20 -1000 Powertone 14 x 20 -1000 Powertone 14 x 20 -102 Powertone 14 x 20 -11 x 24 -1000 Powertone 14 x 20 -13 x 9 -22681 Powertone 13 x 9 14 x 10	••
Dutfis: 3-0100 Celebrity 3-0100 Citadel 3-1300 Constallation 3-1900 Headliner 3-32500 Londoner 3-3100 Starlighter 3-4300 Twin Bass 3-4300 Twin Bass 3-4300 Twin Bass 3-4300 Ultra-Power ass Drums: 4-0100 Powertone 14 x 20 -4-0700 Powertone 14 x 22 -4-0700 Powertone 14 x 22 -40000 Powertone 14 x 24 -52381 Powertone 12 x 8 -52381 Powertone 13 x 9 -2-2661 Powertone 14 x 10 -0or Tom Toms: 5-3283 Powertone 13 x 9 -2-363 Powertone 14 x 20	**
Dutfis: 3-0100 Celebrity 3-0100 Constallation 3-1900 Headliner 3-1900 Headliner 3-3100 Constallation 3-1900 Headliner 3-3100 Carlighter 3-4000 Ultra-Power ass Drums: 4-0100 Powertone 14 x 18 -04000 Powertone 14 x 20 -04000 Powertone 14 x 22 -04000 Powertone 14 x 22 -04000 Powertone 14 x 24 -0000 Powertone 14 x 25 -0000 Powertone 14 x 24 -1000 Powertone 14 x 25 -2081 Powertone 13 x 9 -22681 Powertone 13 x 9 -22681 Powertone 14 x 14 -53283 Powertone <	**
Dutfis: 3-0100 Celebrity 3-0100 Constallation 3-1900 Headliner 3-1900 Headliner 3-3100 Constallation 3-1900 Headliner 3-3100 Carlighter 3-3100 Carlighter 3-4900 Ultra-Power ass Drums: 4-0100 Powertone 14 x 18 -4.0400 Powertone 14 x 20 -4.0700 Powertone 14 x 22 -4.0000 Powertone 14 x 24 -1000 Powertone 14 x 24 -52081 Powertone 12 x 8 -52081 Powertone 13 x 9 -226611 Powertone 14 x 14 -53033 Powertone 14 x 14 -53033 Powertone 16 x 16 -5384 Powertone 16 x 16 -5384 Powertone 16 x 16	0 0 11 11 41
Dutfis: 3-0100 Celebrity 3-0100 Constallation 3-1900 Headliner 3-1900 Headliner 3-3100 Constallation 3-1900 Headliner 3-3100 Carlighter 3-3100 Carlighter 3-4900 Ultra-Power ass Drums: 4-0100 Powertone 14 x 18 -4.0400 Powertone 14 x 20 -4.0700 Powertone 14 x 22 -4.0000 Powertone 14 x 24 -1000 Powertone 14 x 24 -52081 Powertone 12 x 8 -52081 Powertone 13 x 9 -226611 Powertone 14 x 14 -53033 Powertone 14 x 14 -53033 Powertone 16 x 16 -5384 Powertone 16 x 16 -5384 Powertone 16 x 16	0 0 11 11 11 11 11
Dutfis: 3-0100 Celebrity 3-0100 Constallation 3-1900 Meadliner 3-1900 Meadliner 3-3100 Constallation 3-1900 Meadliner 3-3100 Constallation 3-1900 Meadliner 3-3100 Carlighter 3-4900 Ultra-Power ass Drums: 4-0100 Powertone 14 x 20 -4000 Powertone 14 x 22 4-0000 Powertone 14 x 22 -4000 Powertone 14 x 24 -0000 Powertone 14 x 24 -1000 Powertone 14 x 24 -52081 Powertone 12 x 8 -52381 Powertone 13 x 9 -22661 Powertone 14 x 14 -5303 Powertone 14 x 14 -53384 Powertone 18 x 18 -safe Drums: 5-8285 Skinny (Satel- 1ite) 2½ x 13 -5485 Dyna-Sonic	0 0 11 11 11 11 11
Dutfis: 3-0100 Celebrity 3-0700 Citadel 3-1300 Constallation 3-1900 Headliner 3-1900 Headliner 3-2500 Londoner 3-100 traininghter 3-4300 Ultra-Powertane 14 x 18 4-0100 Powertone 14 x 20 4-0100 Powertone 14 x 22 4-0700 Powertone 14 x 22 4-0700 Powertone 14 x 24 5-2081 Powertone 12 x 8 5-2081 Powertone 13 x 9 5-2381 Powertone 14 x 14 5-3283 Powertone 14 x 14 5-3285 Skinny (Satel- lite) 2 ¹ / ₂ x 13 5-8485 Dyna-Sonic Metal (Wire) 5 x 14	0 0 11 11 11 11 11
Dutfis: 3-0100 Celebrity 3-0100 Constallation 3-1900 Headliner 3-1900 Headliner 3-3100 Constallation 3-1900 Headliner 3-3100 Carlighter 3-3100 Carlighter 3-3100 Ultra-Power ass Drums: 4-0100 Powertone 14 x 18 -4.0400 Powertone 14 x 20 -4.0700 Powertone 14 x 22 -4.0700 Powertone 14 x 24 -1000 Tom Toms: 5-2081 Powertone 14 x 10 -5-3830 Powertone 14 x 14 -5-384 Powertone 16 x 16 -5-383 Powertone 16 x 16 16 x 18 -5-8285 Skinny (Satel- 1ite) 2½ x 13 -5-8485 Dyna-Sonic <td< td=""><td>0 0 10 11 11 11 11 11 11</td></td<>	0 0 10 11 11 11 11 11 11
Dutfis: 3-0100 Celebrity 3-0700 Citadel 3-1300 Constallation 3-1900 Headliner 3-1900 Headliner 3-1300 Scarlighter 3-4300 Ultra-Power ass Drums: 4-0100 Powertone 14 x 18 4-0400 Powertone 14 x 18 4-0700 Powertone 14 x 22 4-0700 Powertone 14 x 24 4-0700 Powertone 14 x 12 4-0700 Powertone 14 x 14 5-3881 Powertone 14 x 14 5-3884 Powertone 18 x 18 are Drums: 5-8485 Dyna-Sonic Metal (Wire) 5 x	0 0 10 11 11 11 11 11 11

850 Snare drum stand 880 Snare drum stand	5.50	ROSE-MORRI
882 Cymbal stand 882 Cymbal stand 886 Tom Tom stand 86 Snare stand	10.99 23.99 10.00	SHAFTESBURY Outfits: Module 5050
130DC 56A	2 2 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4	210D PR200A. C620 E110 (Piano) E105 (Piano) Cabinets: 3ET 3S

	3PR	8 ÿ	Andante
1	3ETE	5.5	Andante Leslie
			Adagio
1.1			Adagio Leslie
	BENELUX (Riha)		Adagio 25
	Festivo	TBA	Adagio 25 Leslie .
	Largo		Allegro 32
	Largo Leslie		Allegro 32 Leslie.

...

11

...

....

...

...

9,2 2.2

•• ••

17 11

Mark 1600 models: 16005 1600L	•	
1600T		
Mark 200 models: 2000S		
20001	• •	
BOOSEY & HAWK	ES	
9817 Diamond Piano, portable 9818 Diamond Piano,	275.00	
9819 Diamond Piano.	399∙30 352∙00	
9820 Diamond 800	495·00	
Organ 9821 Sustain Pedal Board 9824 Diamond 600	49.50	
Organ	5 .80	
double manual w/ rhythm unit 9829 Diamond 700	297.00	
double manual w/ out rhythm unit	259.60	
9850 Diamond X-100.	203.50	
50w 9851 Diamond X-80 20w	187.00	
ARP Synthesisers 2701 Pro-soloist	682·00 682·00	
	650.00	
DALLAS ARBITER Mini Moog Synthesiser Moog Sonic Six Syn-	742.50	
thesiser	654·50 764·50	
lo'anna electronic	192.67	
piano R.M.I. electronic piano Fender Rhodes stage	724.62	
Fender Khodes stage piano Fender Rhodes suit-	618-92	
case plano	881-49	
DAVOLI Davo'isint	212-46	
ELECTRATONE CABINETS CH2-50 Stereo		
CH2-50 Stereo CHI-30 CHI-50	438-90 257-40 383-90	
CHI-30 CHI-50 CHI-50P Portable CHO-30	383-90 193-60	
CHO-30 CHO-30 Portable Pre-amplifier unit	193-60 30-25	
	295-90	
Minuette 99C Minuette 99CR Minuette 99CRA Minuette 99CRA de	321-20 372-90	
luxe Ancona 701CRA Ancona 701CREA	394-90 715-00	
Hereford 990CREA .	797·50 801·90	
Consolette Electric piano Capri Junior portable	240-90 199-65 218-90	
Panther 2200 portable	306.90	
Internationale 2000 pro portable Bench for above model	935-00 55-00	
13-note pedal board for portables Expression pedal for	31.90	
	8·25	
Model 50 Model 54 Church Organ CH25	TBA 	
Church Organ CH25 Professional Duo	* *	
Professional Duo VIP.255 VIP.233 VIP.345	**	
VIP.345 Matador R. Matador R Consolette Transicord De luxe	2 · · · · · · · · · · · · · · · · · · ·	
Cordovox CG4 Cordovox CG5	91	
Professional Electron-	**	
Artist Piano	11	
GEM 287 Imperial duo	598.45	
287 Imperial duo 291 Caravan 290 Europa 282 Jumbo Gem 293 Jumbo 61, 5 oct.	121.91 79.11 157.45	
293 Jumbo 61, 5 oct.	181.87	
Model VS-150 Model VS-350	339-00 408-00	
Model VS-350 Model F-2000 Model N-100 Model N-300 Phoenix Model L 102	504·00 786·00	
293 Jumbo 61, 5 oct. HAMMOND Model VS-150 Model VS-350 Model N-2000 Model N-100 Model N-100 Phoenix Model L.102 Model L.102 Model L.500 Model L.500	931-00 988.00	
Phoenix Model L.102 Model T.500 Piper de luxe Piper 3227	848.00 213.00 704.00	
Piper 3227	502.00	

	Model A.100	1.00	Chorale (Melodic Bass) 633-60
	Model A.100 164 Model R.122 188 Model C.3 157 Model HX.100	9-00 5-00	Chorale with 29-note Pedalboard 762.30 Chorale with 32-note
	Model HX.100 267	0.00	Chorale with 32-note Pedalboard 834.90
	Model X.66 651 Regent 198 Concorde 331	2.00	Chorister 2-69 924.00
	Concorde 331 Leslie Speakers:	1.00	Pedalboard 834-90 Chorister 2-69 924-00 Chorister 2-72 with Pedal Speaker
	Model IIO II	7.00	Cabinet 1,082-40 Chorister 2/72 with
	Model 225 27	2·00 0·00	Pedal/Manuals
0	Model 145 36	8-00 3-00	Speaker Cabinets 1,192,40 Custom-built Instru-
0	Model 147 RV 44	5.00	ments On application
0	Model 247 RV 42 Model 247 RV 46	0.00 8.00	LOWREY Neptune (IC44AR-1). 449.00
0		3.00	Jupiter (IC44K-I) 691.90
	Model 222 42	0.00	Super Genie (LC88SG
0	Model 222 RV 46 Model 700 43	8-00	-1) 812-90 Saturn de luxe (LC98
0	1100001010	3-00 5-00	K-I}
_	Model 825	3-00	Venus (LC98KSG-1) . 1076-90 Holiday w/Genie (TL-
0	Model 760 walnut 44	8.00 5.00	OKS) 1243-00 Citation Spinet, ma-
0		6·00 5·00	hogany (GAK) 1373-90 Citation Spinet, Wal-
	HOHNER		nut (GAK) 13/3/90
0		2·20 6·70	Citation Spinet, teak (GAK)
0	CP amp 8	2.60	Citation console (GA- K25) 1648-90
0	Sustain pedal I	0·45 7·50	Theatre Spinet (HR-
0	Collapsible legs 2	5-25 1-55	98-I)
	Bass Z	8.15	net (GAK-H-1) 1934-90 Citation Theatre
0	Mansonia 48	7.60 19.90	Console (GAK-25H
0	Organet 41 24	8.00 8.16	-1) 2461.80
0	Organet 240RA 50	6.15	MACARI Crumar Group 49 195-80
7	Contessa Electronic . Hohner rhythm play-		Crumar Mistrale 693-00 Solo Compact Elec.
2	er 19 Contessa Mini-Pop	9.50	Piano
2	Junior 5	4.65	E.M.S. Synth: AKS Synthesiser 464.00
9	Contessa Mini-Pop 3. 10)2·55)7·65	Synthesiser 464.00 E.M.S. VCS.3 385.00 E.M.S. DK.I keyboard 154.00
		1.20 4.85	ORLA
6	Atlantic IV de luxe 58	36-40	Pinto Chord 24.20
		78∙75 79∙00	California
0	Electravox de luxe piano 81	0.15	Venice Console
0	Sonovox piano 7	0.30	VISCOUNT
0	Organetta N w/bench 2	2.65 18.45	Napoli Series:
0		6-85 73-35	
5	Organa 247K	3-35 12-15	Napoli Single 173-80 Galanti Duo (X300) . 195-80 Galanti Duo (X300R)
0	Organa 354 24 JENNINGS	12-13	A+B
0	J70 portable 45	9-80 51-00	Napoli Duo 327.80
	J72 console 79	2.00	Grande Classe Series:
0	J/3 console	3·00 2·70	C100 328-90 C110, inc. Leslie 456-50
0	2-speed horn pulsator	17.50	C120, inc. Leslie 544-50
0 5	HORNBY SKEWES	17 50	C130, inc. Leslie 632.50 C150, inc. Leslie 852.50
0	Crumar Electronic		Viscount (X) Series: X 25
0	Pianos CEP.I (with legs) 21	5-55	X130
0	CEP.2 (without legs) 19	99.65	Spectravox Series: Model 10, w/tape rec 467-50
0	Dewtron DGS.I Gipsy Synthe-		Model 20, w/tape rec 544-50 Model 30 w/Leslie and
0	siser 46 EKO Electronic Orga	58·29	tape rec 698-50
5	Tiger	11.72	Model 40 w/Leslie and tape rec 825.00
A	Tiger 61 30	56·11)6·60	Electronic Piano Series: Insta-Piano 118-80
	Tiger Duo	21-59 59-03	WURLITZER
	liger Duo A 40	3.76	4401R walnut 732-60 4401CR walnut 768-90
	Tivoli	93·74 99·50	4019 Ebony 407 00
	Cantorum 44	36·90 23.96	4020R walnut 506:00 4020D mahogany 525:00 4023C
	Cantorum 44A 35	58.63	4023C
		78,31	540 mahogany/walnut 840·40
	Ducal RC	64.59 43.92	550 mahogay/walnut. 1086-80 4080R walnut 1147-30
			4370 mahogany/wint. 1133.00
	Majestic R	48.32	4373 mahogany/wint. 1412:40 4570 wainut
15	KENTUCKY		45/2 (Church) walnut 1555-40
۶İ.		08.30	4573 walnut 1824-90 4700 walnut 2802-80 Pianos
 5		79.25	Chatsworth 3' 3", ma-
37	er 6	57.44	hogany/teak 484-00 Woburn 3' 6", ma- hogany/teak 514-80
00		28.39	hogany/teak 514-80 Electronic Piano,
00	Explorer	TBA 23-99	Black/Beige 343-20 Leslie Tone Canibets
00	ditto, w/rhythm unit 10	94.94	125 walnut
)0)0	ditto, w/tape record. 10 ditto, w/rhythm unit		225 walnut
00	and tape recorder. 11	44·08	147 walnut
00	LIVINGSTON Chorister 1/61 (Melo-		212s walnut 565.00 700 walnut 439.00
ю	dic Bass) 5	11.20	760 walnut 445.00

Chorale (Melodic Bass)	633-60
Chorale with 29-note Pedalboard	762.30
Chorale with 32-note Pedalboard	834-90
Pedalboard Chorister 2-69 Chorister 2-72 with	924.00
Pedal Speaker	,082-40
Chorister 2/72 with	,002.40
Pedal/Manuals Speaker Cabinets I	.192.40
Speaker Cabinets I Custom-built Instru- ments On app	lication
LOWREY	leation
Neptune (IC44AR-1).	449.00
Jupiter (IC44K-I)	691-90 581-90
Super Genie (LC88SG	812.90
-1) Saturn de luxe (LC98 K-1)	
Venus (LC98KSG-1).	929·50 1076·90
Holiday w/Conie (T)	1243-00
Citation Spinet, ma-	1373-90
Citation Spinet, Wal-	
nut (GAK) Citation Spinet, teak	1373-90
(GAK) Citation console (GA-	1373-90
K25) Theatre Spinet (HR-	l 648·90
Theatre Spinet (HR- 98-I)	1427-80
Citation Theatre Spi-	1934-90
Citation Theatre	//////
CONSOLE (GAK-23H	2461.80
MACARI	
Crumar Group 49 Crumar Mistrale Solo Compact Elec.	195-80 693-00
Solo Compact Elec.	
Piano E.M.S. Synthi AKS	198.00
Synthesiser E.M.S. VCS.3 E.M.S. DK.I keyboard	464·00 385·00
E.M.S. DK.I keyboard	154.00
ORLA Pinto Chord	24.20
Chicago Chord	71.50
California Venice Console	85·25
Woburn	111.00
VISCOUNT Napoli Series:	
Napoli Single Napoli Single	151.80
Galanti Duo (X300) .	173-80 195-80
Galanci Duo (ASOUR)	261.80
A+B Napoli Duo Napoli Duo Napoli Duo inc. Leslie	261-80 327-80
Napoli Duo inc. Leslie	426.80
	328.90
C100, inc. Leslie C120, inc. Leslie C130, inc. Leslie C150, inc. Leslie Viscount (X) Series	456·50 544·50
C130, inc. Leslie	632·50
Viscount (X) Series	852-50
XI25 XI50 Spectravox Series:	715-00 852-50
Spectravox Series:	
Model 10, w/tape rec Model 20, w/tape rec Model 30 w/Leslie and	467·50 544·50
Model 30 w/Leslie and tape rec	698-50
tape rec Model 40 w/Leslie and	825.00
tape rec. Electronic Piano Se	ries:
Insta-Piano	118-80
4401R walnut	732.60
4401CR wainut	768-90 407-00
4020R walnut	200.00
4020D mahogany	525-00 616-00
WURLITZER 4401R walnut	823-90 840-40
FFO have the start	1007 00
4370 mahogany/wint.	1133-00
4080R walnut. 4080R walnut. 4370 mahogany/wint. 4373 mahogany/wint. 4572 (Church) walnut 4573 walnut. 4573 walnut.	1412-40 1555-40
4572 (Church) walnut	1555-40
4700 walnut	2802.80
Chatsworth 3' 3", ma-	
hogany/teak Woburn 3' 6", ma- hogany/teak Electronic Piano,	484.00
hogany/teak	514.80
Electronic Piano, Black/Beige	343-20
Leslie Tone Canibe	ts 252.00
Black/Beige Leslie Tone Canibe 125 walnut 225 walnut 145 walnut 147 walnut 212s walnut	270.00
147 walnut	368-00 393-00 565-00
212s walnut 700 walnut 760 walnut	
	445.00

Armstrong Dan (AV Distributors	London) Ltd.				•••	IFC 21
Badger, Mr. Bauch, F. W. O.	Ltd.	· · · ·	• • •	•••	• • •		7 4
Boosey & Hawke	es (Sal	es) L	td.		• • •	• • •	59
Carlsbro Sound I	Equipme	ent					42
Cass Music							32
Chingford Organ							69
Circle Sound Ltd Coppock, J. T. Lt			• • •			• • •	45 5
Custom Sound E		nt	• • •				44
Dallas Arbiter Ltd							65
D.N.A. Electronic	S	- • •	* * *		• • •	• • •	56
E.M.S		• • •	• • •	• • •	• • •		72
Farfisa			• • •		* * *		61
Feldon Audio			• • •				47
Framus		• • •		* * *	• • •	• • •	23
Freedmans					* * *	• • •	64
General Music S	trings						31, 33
Goodliffe Garage							36
Gulton (Europe)							19
U.U. Electronice							33
H H Electronics Hohner, M. Ltd.		• • •		* * *		• • •	66
Hornby Skewes,		• • •					35
How, James Inde							52
Jennings Musical				• • •		• • •	68
Johnson Amplific	ation		• • •	• • •			31
Leslie Speakers	• • •	• • •	•••	* * *	• • •	• • •	63
Macaris Musical	Exchan	ige					70–71
Macinnes Labora							39
Mercedes-Benz	• • •						15
Multicord						• • •	52 6
Music Equipmen	. Lta.				* * *	• • •	0
				• • •	•••		10
Orange Music In	dustries	5					29
Page, B. L. & So	n						37
Tage, D. L. 0. 00		• • •	* * *		•••		57
Reslosound							53
Robor Ltd.	··· .						43
Rose Morris-Mar						•••	55
Roxburgh Ltd.		• • •		• • •		• • •	48 14
R.S.D	•••						1.46
S.A.I. Ltd							37
			• • •				51
Selmer, Henri &			• • •	• • •	• • •	• • •	OBC
Shure Electronic		• • •		• • •	• • •		11
Simms-Watts Lt S.N.S. Communi		Ltd	• • •			• • •	27 54
Spectrum Sound			• • •	• - •			40-41
St. Giles Music							4
Stramp							45
Summerfield Bros. L							25
Top Gear		• • •					58
University of Su	rrey						78
Vitavox							57
							50
West of England			• • •			• • •	52 IBC
Western Organs White Amplificat						• • •	46
	1011		• • •				
ZB Guitars	• • •	• • •	• • •				57

Second-hand vehicle (tall) wanted, suitable for use as Mobile Recording Van. Please send details to Department of Music, University of Surrey, Guildford, Surrey. (Guildford 71281.)



One of the reasons why Kustom systems are number 1 is because they last and

last and last Kustom



KUSTOM ELECTRONICS, INC. Sole U.K. Distributors: Western Organ Studios (Bristol) Ltd., 19 Union Street, Bristol BS1 2DF



limit. Without cracking it. professionals are. It's a way of stretching sound to the Switch to new Selmer solid-state amplification like the

bass amp. coming out pure as a bell? Then try the new L & B 100 The flick of a switch makes it the perfect lead or So what'll it be? The big powerhouse sound

amps, too. interference. There are sockets for feeding slave feedback without whistle, crackle or any other kind of Notch up high volume and you get a cool

you to the top Lead 100 and a Bass 100 - each capable of handling at least 100 watts - you've got a sound system that'll take And when you plug into two new speakers - a

amp and you're off. hairy. More power? Reverb amp? Plug into the SL slave the new PA 100 amp and you're into something nice and a horn coupled via an electronic filter. Two used with scene? It has three heavy-duty 12° speakers and Or maybe the PA 60H column speaker is your

illuminated front panels and slider controls. got built in visual earthing checks for absolute safety speaker you can't beat. Selmer's 1973 amp range has Compact 30SS. It's a 30-watt combined amp and Something smaller? Then how about the

on our amps fill in the coupon now and get free literature 'bummer - hummer - boxes" and let him sleep days -If you want to give your roadie a life free of those

new Rock and Roll Musical - 'GREASE been chosen for their reliability for the Selmer Solid State Amps have

London Theatre. which opened on 26th June at the New

Please send me details of Selmer Solid State Amps Name-

Address

Woolpack Lane. Braintree, Essex, CM7 6BB. Tel: Braintree 2191 Henri Selmer & Company Limited, BI/v/73

