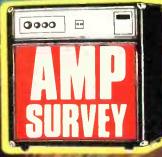


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INSIDE VIEW OF RITCHIE'S RAINBOW





RICK WAKEMAN THE WHITE ROCK STORY

DEMO TIPS FOR Songwriters

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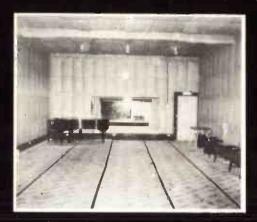
HAWKWIND'S SPACE-ROCK SONGS





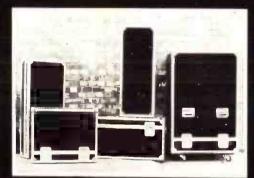


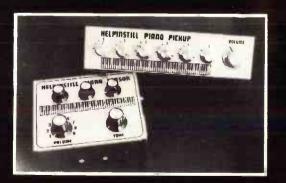
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No.122

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Editorial

A glance at the price listings at the back of Beat will tell you just how many different makes and models of instruments there are on the current market. There must be hundreds of different types of electric guitar, for instance, compared to the handful that were around at the dawn of rock and roll in the 1950s. Yet it appears that musicians are even more conservative in their guitar buying habits than the average car owner!

If you ever want to achieve any originality of sound and style that will be uniquely yours, the only way to do it is by experimenting, not only with technique, but by trying out different makes and models of instrument until you find the exact sound you're after. You may end up with something that suits you far better than the original model you set out to purchase.

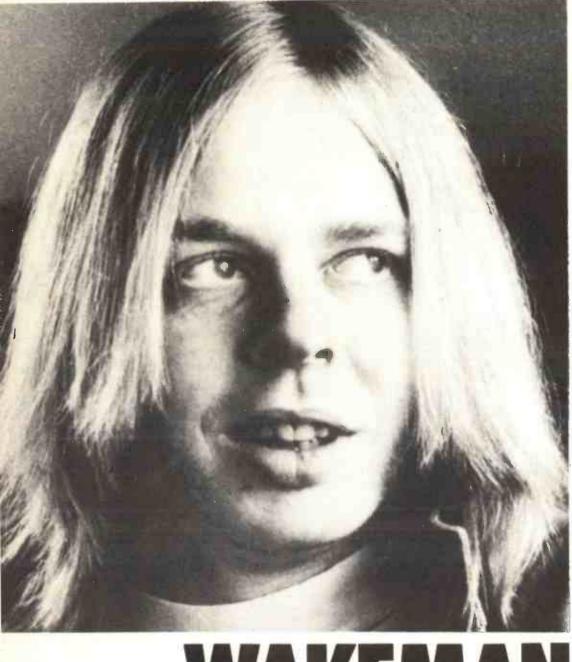
Over the years, Beat has given good advice to many musicians who have since become superstars. Amongst the top people who have collections of Beat on their shelves dating right back to the very beginning are Eric Clapton, Jack Bruce, Pete Townsend and Rick Wakeman just to name a few! Thanks, Rick, for offering to review keyboards for us, and thanks, Jack, for offering to review bass guitars. In fact, thanks to everyone over the years who has appreciated the number of 'firsts' that Beat has innovated. For instance, we were the first publication in the world to introduce equipment reviews, and we were also the first magazine to publish features which included, as well as the latest recording news, details of instruments and recording techniques, etc. And we're still doing it today, as you can see from this issue, which includes not only Rick Wakeman's inside story about film scores, but Daevid Allen of Gong's technical tips about recording an album at home, plus a great competition to win a Kasuga guitar and a Yamaha Amp.

If you're currently thinking of buying a synthesiser, our synthesiser survey in next month's Beat will give you a thorough rundown on what's in the shops right now. Also in next month's issue is an exclusive interview with one of the greatest songwriters of all times, Paul McCartney plus tips on arranging from ELO's arranger Louis Clark, interviews with, amongst others, Black Sabbath, Pete Frampton and Fleetwood Mac and, for anyone with a demp tape all ready to send out, an invaluable list of A. & R. contacts. Contents

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WAKEMAN AT THE CROSSROADS

by LORNA READ

ny experienced musician who has tried out the full range of his particular instrument will reach a point where he wishes he could design his own, and roll certain features from different models into one which combines the lot. The trouble is that this takes money. Fortunately for Rick Wakeman he made rather a lot from Yes and his subsequent solo albums and, although he reckons he lost money on mammoth endeavours like King Arthur on ice, he still had £300,000 at hand -asmall fortune by most people's standards — to pour into developing the Birotron (so named after its American inventor. David Biro). Working on a principle similar to the Mellotron but with a different sound and tonal quality, it goes on general sale this month and Rick himself is going to use two on stage — plus a Mellotron!

Slalom

So that's a new instrument launched on its musical career - but what about the musician who's been through music college, earned £5 a night playing pub pianos, been an integral part of two major bands, Yes and the Strawbs and has finally achieved a position of solo superstardom? It's not so easy for him to reassemble his musical elements into something new. And the problem that's facing Rick at the moment is simply the one of 'Where do I go from here?'

"It all depends on the success fo 'White Rock' said Rick, between sneezes, suf-fering from a bout of 'flu that had struck down all his family in turn. 'White Rock' is a movie to which Rick has written the music. It's his third venture in this field, the other two being 'Zee & Co.' and, of course, 'Lisztomania', and he reckons it presented by far the greatest challenge. For a start, it's a highly unlikely subject, featuring the Winter Olympic Games in Innsbruck. I mean, how do you convey a slalom contest in music? And how can that music hope to stand up by itself on an

album, bereft of visuals and plot? Apart from soundtracks of musicals, it's quite rare for an album of film music to sell in great qualtities so, if Rick is really banking on the success of this album, isn't he taking a great risk?

Soundtrack

"I don't particularly soundtrack like albums myself," he confessed, "but the album from 'White Rock' won't really be one. It'll just be based on the music I wrote for the film, with a lot added. I wouldn't say that soundtrack albums *never* sell — the albums from 2001 and The Sting sold on the strength of the film, even though people only knew the 'Thus Spake Zarathustra' theme and the first track of The Sting. I think that, providing it's all done completely again, re-recorded and remixed, it has a fair chance of selling. I've added many things which weren't in the film soundtrack, so I feel sure it can stand up by itself." Naturally, writing music to

a film, especially a film about sport, where there are lots of bitty sequences to piece together rather than long flowing scenes, isn't the easiest of tasks. Getting the timing right is diabolically difficult. Basically, the movie deals with the main events of the Games and stars James Coburn as the narrator; he explains what is happening, you see a particular event and then Coburn has a go at it himself and describes how it's done.

"I watched the completed film in a preview theatre with a timing sheet in my hand. The producer and director then decided what kind of music should go where," Rick explained. "Then it was my task to write music which was precisely timed to what was happening on the screen. In order to help the composer they use what are called 'wipes', a line which comes across the screen after, say, 33¹/₂ seconds, so you can see at a glance whether your music is a second behind or ahead."

All the extra ideas that came to him while working

on the soundtrack have been put down on the album, with the help of Tony Fernandez on percussion. Fernandez was, of course, a member of the late English Rock Ensemble, which Rick recently disbanded mainly for financial reasons, because he knew he'd be off the road for a while and it seemed illogical both to go on paying them a retainer for an unspecified length of time and to restrict their chances of getting involved with other bands and recording projects.

So right now Rick is taking time off after the completion of 'White Rock', with no bands and no particular plans or pressures on him. He's enjoying just sitting at the piano practising for about three hours a day, a régime he keeps up even when on the road, and seeing what musical and lyrical ideas occur to him. Strangely, he finds writing films comes for quite naturally to him. If you've ever listened to a Wakeman album with your eyes closed. you'll know that his is the kind of music that conjures up visual ideas in the listener's imagination. It turns out that writing with a visual idea in mind was ingrained in him right from the beginning of his musical training.

"When I was a little boy and first started having piano lessons, my music teacher

used to train my imagination in this way. She'd make me play a bit of music and them ask me what it made me think of. It didn't matter if my visual conception of it didn't coincide with hers, it was getting any visual idea at all that mattered. Since then I've always done it and it's been a great help. If you read a book and all you do is read the words without imagining anything, like conjuring up visions of what the characters look like, you haven't really got anything out of that book. It's the same with music."

Test

Although it would appear that musical ideas pour out of Rick apparently effortlessly, in reality he puts everything he creates to the test before committing it to paper or tape. This way he ends up with the best, instead of a hodge-podge of ideas, some good, some better forgotten.

"What happens is that if I play something and like it, I won't write it down immediately. Instead, I'll leave it for a week and if I still remember it after that time, I'll write it down then. Sometimes I get ideas while I'm practising, at other times when I'm fiddling about with electronics. Occasionally I can go for as long as two months without any ideas coming to me at all, but I never worry about it."

Rick being a master of electronic keyboards, one thing many newcomers to the world of Moogs and Mellotrons ask him is how he remembers the settings for various effects. Watching Rick on stage, one's dazzled by the way his hands flicker round knobs and levers, always knowing exactly when to press or turn what. It's reassuring to know that he, too, had problems when he first made the changeover from acoustic piano to electronics.

"I used to get people in to twiddle knobs, so long as they left the oscillators alone, and I'd try to guess what the sound would be before it came out, just by watching what they did. After a while you find that if you remember what a sound is like, you'll remember how to get it."

Basically, all you need to do to find your way around a Moog is to do what Rick did, and that was experiment. After a while everyone finds the little tricks and sounds they like the best. "Out on the road though, other people who play keyboards always expect you to do something they can't do," added Rick. That aspect doesn't worry him' "What *does* worry me is when people try to copy exactly what I do, not

continued on page 6







continued from page 5

because of the plagiarism angle but because it's sad that they can't originate anything of their own. When I auditioned for a guitar player about a year and a half ago. I got a tape from an American who sounded exactly like Steve Howe. He was technically very clever but had no originality at all."

On the subject of tapes, frequently Rick receives demos from aspiring groups and songwriters who hope for comments and help, or even that Rick will recommend them to a publisher or record company. Sometimes he passes on songs to his own publisher, but normally the tapes are not of a high enough quality, either musically or recording-wise. We compiled the feature. 'Demo Tips For Songwriters', which you'll find elsewhere in this issue, before talking to Rick and it was interesting to find that he echoed many of the points we'd made about how to improve your tape.

"Everyone's proud of their first song — I was. I shouted, 'Hallelujah, I've

written a song! It seemed the most incredible song in the world to me then, but when I look back now I think, 'Thank God I never sent it up to anyone.'

Spirits

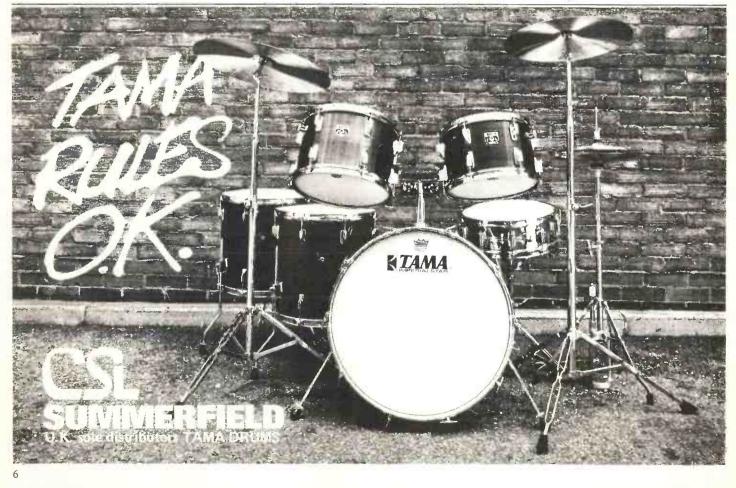
"You should never send off the first few songs you've written. That way, you'll only bias people against you. They'll remember the load of rubbish you sent them on your first tape and won't want to listen to subsequent ones. It's best to wait until you've been writing for a while and really developed your style and talents.

"When I left music college, it was five years before I knew the way in which I wanted to write. Then one day it suddenly happened and I was writing. If you've got the musical knowledge and that's your bag, you should get involved with a good writer with unique ideas, or, if you've written a good song and can't play, you should get together." musicians

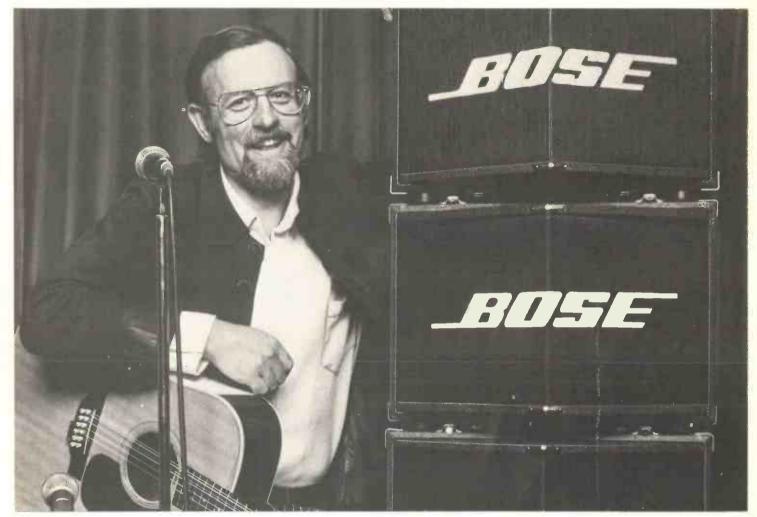
Rick has usually found that

music comes easier to him than lyrics. "On the last album, 'No Earthly Con-nection', the lyrics came easier than they've ever done before. I also wrote that album the opposite way round to the way I normally tackle writing, as I wrote the lyrics first and then the music. I don't know why it came out like that."

However, Rick, with all his interest in UFO's and other-worldly matters, denies that his lyrics were being guided by any wandering spirits from the other side! He reckons that some time in the future he will continue with the theme he started in 'No Earthly Connection', although he feels it will be a while before he's ready for it. In the meantime, 'White Rock' has been entered for a couple of film festivals and the album will be out before Christmas. And the only answer Rick can give to questions like, "Are you going back on the road?" and "What kind of album will the next one be?" is, "It all depends on 'White Rock' . . .



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INSIDE VIEW OF RITCHIE'S RAINBOW

Ronnie Dio talks to Gary Cooper

R onnie Dio is full of confidence, not shrinking from putting himself in the ranks of the very best Rock vocalists and not being afraid to say that he thinks Rainbow are bloody good. But it's not arrogance. Dio's good, the band's good and he knows it. He also happens to be one of the most intelligent people I've had the pleasure to interview.

As a starter, what about the album, 'Rainbow Rising'? Apart from being one of this year's finest, it was recorded in Munich's Musicland Studios. Why? "Well, to start with,

"Well, to start with, Musicland is an excellent studio and we worked there because of our tax structure which stops us recording in either Britain or the States.

Shelter

"The structure is basically a tax shelter for us and if we recorded or mixed in the States we'd be taxed in Britain, which is one of the reasons we went to Musicland, the best studio we could find outside either of our home countries."

Part of the band's problem is that three of the members, Blackmore, Powell and Bain, are British subjects with only Ronnie and keyboard player Tony Carey being Americans. This complicates things, as Ronnie explains.

"Knowing the tax structure over here, if we were to work in Britain or the States it would mean those three being up in the 85 to 90% tax bracket. This country, speaking strictly as an outsider, is driving away creative talent in all the arts. I know that they all want to live and work here but they're being driven out by absolute stupidity."

The complexities of international taxation as applied to Rock bands are a bit beyond me, but Ronnie manages to explain what any Beat readers who make it are going to have to face.

"Under the taxation system you can choose which country you want to stay in for at least half a year - in our case we've chosen the United States. You're allowed sixty-two days in England and the rest of the time has to be spent anywhere else in the world, so by choosing the States as your tax country that allows you to do anything else you want anywhere other than Britain or the States. If you chose Germany as your tax country, you'd be able to record in the USA or here, that's how it works.'

Anyone who's read many in-

terviews with members of either Purple or Ritchie himself, will know of the 'Man In Black's' reputation for being, how shall we say, 'difficult'.

How did Ronnie feel about working in a band which must, to many fans, be *Blackmore's* Rainbow?

"We have to face the fact that this band was put together by Ritchie who was only able to put it together because he was a star. It's up to us to prove that we're up to his level, which is something I think that we can all do. He's the kind of guitarist who plays off other musicians. His formula is a band formula and you're given 100% latitude to work in that way to the best of your abilities."

The whole saga of how the Blackmore/Dio partnership came into being is pretty well documented in Beat, but for those who haven't come across it, let's just say that Dio's former band, Elf, spent much of its time touring as support to Purple. Eventually Dio was asked to collaborate with Ritchie on a song he'd written, called '16th Century Greensleeves' and the partnership began.

As a songwriter, how did Dio work?

Greensleeves

"I write mainly on bass, guitar or piano. I find that melodies come quite easily from the bass but I was a bass player for twelve years which makes it my native instrument. Luckily for me though, I don't need to write on any instrument because I can work in my head without any problems.

' '16th Century Greensleeves' was a good example of that. When we wrote it Ritchie was with Purple and the two bands were in Minnesota. He told me that he had to go into the studio in a couple of days to lay down a track and asked me if I could write a lyric for him by the following day. I though 'God knows' but I said I'd attempt it. So, we went up to his room and he played me the chords and I just went away having to remember it. I went home and wrote the melody and lyric in my head and it worked out fine."

Until the recent Rainbow tour, Ronnie Dio was something of an unknown quantity to British audiences, at least as a live singer. Blackmore fans had rushed out to buy the first Rainbow album to find that it wasn't the guitar extravaganza they might have expected, but instead was a fairly cohesive album with a virtually unknown singer by the name of Ronnie Dio bashing it out like a veteran



Rainbow got round the tax problem by recording in Germany.

superstar of the Paul Rodgers' class. That wouldn't have been so strange had it not been for the fact that Dio is an American and, as any heavy metal fan will tell you, Americans aren't especially good heavy singers.

It's not too easy to ask someone why his fellow countrymen are pretty lousy at something, but Dio's a human being so I thought I'd try. I was both gratified and surprised to find that he agreed with me, American aren't especially good singers — why?

"For a start Americans are brought up on black music, they're brought up on funk and rhythm which doesn't give them much chance to expand as vocalists.

"On top of that, most American vocalists are posers more than they are singers or musicians. Most singers who don't play are trying to emulate Mick Jagger, who does play, or Robert Plant, who also plays. They look at these people and say 'I want to be the star that he is'. So, instead of doing what they should be doing, which is becoming a damned good singer, they just get caught up in posing.

"But the third and most important thing is that Americans have never been able to perform with someone like Ritchie Blackmore, they've never been able to play with someone who's as brilliant as he is and they've never had to compete on the same level as someone as good as that. I consider myself to be as good a singer as Ritchie is a guitar player, and that's not an ego trip, because he's always saying that if he could sing then he'd want to be able to sing like me.

"I also think that English musicians and singers are more

conscientious than those from any other country. I think they practice more, they care more and they have a more definitive idea of the music that an audience or a record buyer will like."

Pitch

Given that he sees problems for anyone with the wrong attitude and background to become a good singer, how can one get to where he is?

"As a singer you've got to have good pitch and you've either got it or you haven't. If you have then you just may have something to go on. From there I come to my second point which is character. That means that if you're a singer and you've got good pitch but you feel that you can't compete with the likes of Robert Plant or Paul Rodgers then you can take the next best line which is to work on character like Jimi Hendrix or Phil Lynott. But the most important thing of all is intelligence. That enables you to take whatever you've either got or haven't got and use it to your advantage.

"Singing is a constant worry, I worry about it all the time. If a guitarist breaks his fingers he's got trouble but, if he's careful, he doesn't break his fingers. Being a singer there's really not a lot you *can* do."

Dio is, in case you haven't heard either the album or a live gig, a quite brilliant singer. Although not possessing the physical presence of the Nordic giant type Robert Plant or the gaunt sinister looks of a Bowie, Dio has an aura that reaches out and grabs you. His voice is staggeringly powerful and he has that rare gift of total stage presence. Much of that is born of a natural gift for singing, an equal part is an uncommonly good brain which enables Ronnie to quite seriously control every aspect of his performance.

To the thousands of ex-Purple fans who've flocked to see what Blackmore's new band are capable of, Dio must have come as a surprise. He's quite in the Gillan class and is a powerful asset to the band both as songwriter and vocalist.

It's rare, as I've said, to find an American capable of fitting into a heavy Rock format like he was born to it, but Dio has done it and proved to be the equal of a giant like Blackmore.

Modes

What also emerges is Dio's awareness of the problems facing musicians generally. Study his words wisely because Ronnie Dio knows what he's talking about. With Blackmore he's a deadly combination. There's more to come from this band as he explains when I ask about Blackmore's love of the Alan-a-Dale school of music, using modes rather than the more normal conventions of modern composition.

"Ritchie and myself are very much in love with that sort of music, when it was very simple and when the modes were changes from A to C, that sort of thing, when the changes sound very medieval. You hear that sort of thing a lot in our music, using different melodies based on modal structures. However, we need a lot more time to work on things like that. Right now we don't have the time because we must get over to people the concept that we want to get out and play live.

"There's a lot about this band that people haven't seen yet, a lot of things that are going to come out."



Sit Up!

Dear Beat,

I am a singer/songwriter and I recently sent some songs to a record company. As I haven't got a tape recorder, I wrote out the lyrics and wrote the songs on manuscript. I'm sure nobody looked at them because they arrived back in exactly the same order as I sent them. What can any writer do to make people sit up and take notice?

Melvin Johnston, Kidlington, Oxford.

Nothing works better than a good tape, Melvin, particularly if you are interested in a career as a singer as well. How can anyone judge your talents as an artist if they haven't heard you? Also, people just don't have time to sit down at a piano and play a song over. Most A. & R. men don't have pianos in their offices anyway. We would advise you to either borrow a tape, recorder or save up and go into a demo studio and give yourself a fair chance.

Logo date

Dear Beat,

I have recently purchased a second-hand Ludwig 400 snare. I believe this drum to be quite old as it bears the old-style Ludwig logo, and some of the chrome is chipping away. I was wondering if I sent the serial number to Rose-Morris whether they could date it for me.

With reference to the chrome, I would like to know how much a rechroming. job would cost, and if, in your, opinion, it would be worth while.

I would also like to enquire whether drums are affected by age, favourably, adversely, or not at all. In addition, my drum seems to have New Era (Premier's educational line) snares on it. Would this have a serious effect on the sound, making the purchase of a set of Ludwig snares worthwhile?

Yours faithfully, Julian Cook, Glastonbury, Somerset.

We spoke to John Thurman at Rose-Morris, who handle Ludwig in this country, and if you send the serial number of your drum to their sales department, they should be able to tell you how old it is. As for having it rechromed, your best bet is to get in touch with an electroplater and ask for a rough quote. If you do send it to an electroplater, make sure you

clean off any dirt or rust beforehand, otherwise he'll have to do it himself, and the cost will go up. Concerning the sound, this depends on the shell; with acrylic or metal shells, no amount of ageing would affect the sound, and wood merely dries out and hardens a little with age. If you like the sound of the drum, that's the important thing. The same applies to the snares.

Slide sound

Dear Beat,

I've got a Gibson S.G. Standard, a Fender Combo 50 watt amp, extra light gauge strings and a steel bottleneck but I'm not getting a good slide sound. 1/ Are my strings too light, 2/ Is the selection of pickup wrong, 3/ Has the amp to be a loud volume to get a good sound. Finally could you tell me how to



AND QUERIES

get a good sound? Thanks, C. Allen, Liverpool.

We've been getting a lot of bottleneck enquiries about playing recently so perhaps we're on the verge of another blues/bottleneck boom? Any-way, your amp/guitar combination should be great for slide guitar, but you really have to sacrifice what is considered a good action for modern rock lead guitar. To get a good bottleneck sound you've got to set the action fairly high and use a heavier gauge string, from ex-perience we'd be inclined to recommend Gibson medium / heavy, Rotosound or Picato for this sort of work.

Again from experience we're not over keen on metal bottlenecks (although some people like them), perhaps you should try a glass one.

Apart from that you've got to

experiment like mad with tone controls to get your final sound.

Trix

Dear Sir,

I refer to your letters and queries column in the August edition of Beat Instrumental, in particular to the letter from Neil Pearson from Buxton, Derbyshire, under the heading "Trix Components".

In view of your reply, I have come to the conclusion that I have been in the professional Public Address industry too long. As near as I can find out, The Trix Electrical Co. Ltd. (no connection with Trix Trains) was founded in the late 1920's and in 1932, its factory was situated in Clerkenwell Road, London. The factory was moved just before the second world war to Maple Place (just off Tottenham Court Road) where it remained until 1960/61. The Trix Electrical Co. Ltd. manufactured a complete range of professional Public Address equipment under the trade name of Trix as well as equipment for the domestic Hi-Fi market under the trade names of Trixette and Trixtereo etc. together with aircraft Public Address equipment under the trade name of Trixadio, with the Very first equipment being installed in the Comet and many other aircraft.

The company was taken over by Ultra Electronics Ltd. in about 1961 and it did not cease trading until about 1970. I can assure you that there are still a considerable number of installations in the United Kingdom and abroad that are still using this manufacturer's equipment.

With regard to Neil Pearson's inquiry about the T635, it is a 30 Watt (RMS) Integrated Valve Amplifier having two 30 ohms balanced microphone inputs,

one high impedance grampphone and one radio input. The valve line up is. V1 EF86 Microphone number 1 V2 EF86 Microphone number 2 V3A ½ ECC82 Gramophone V3B 1/2 ECC82, V4 ECC83, Pre amplifier, tone control and phase splitter V5 ECC83 Stabilizer? V6KT66 Output V7 KT66 Output V8 U52 Rectifier The amplifier has 8 ohms, 15 ohms and 100 volt line output. I trust that the latter part of my letter will be of assistance to Neil Pearson Yours faithfully,

E. A. Sawkins, M. Inst.M., F.A.P.A.E., (Ex Trix Employee) Now Manager of the Professional Public Address Equipment Division for the Toa Electric Co.Ltd. range of equipment., Essex.

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alking to Tim Renwick is like going on a musical mystery tour around Cambridge and London. At present he is the guitarist with the Sutherland Brothers and Quiver, but his career has spanned many bands and many mishaps and reversals of fortune that would have daunted a less determined man long ago. He was born in Cambridge, and first acquainted himself with music through the clarinet, which he played for about five years before neglecting it - to the dismav of his parents — in favour of the guitar. He was content for some time to play along with the radio, until one day he discovered the "Bluesbreakers with Eric Clapton" album, and from then on became more ambitious. After getting into the usual three-chord bands and playing in pubs, he joined a group called The Wages of Sin.

"I remember being very impressed at getting a gig. It was very much semi-pro. I was working in a shop selling carpets, and going out and playing with the group at night. I fell asleep a few times on the carpets because I was so exhausted from the gig the night before. And then that gradually evolved into another group called Little Women, and we worked for about a year. During that time we were actually seriously thinking about making it a success. Obviously we were always very ambitious with our playing, but we were really trying to break into being a London group. That was the thing — trying to get away from Cambridge. So we'd drive up to London and play the Speakeasy and Blazes, and clubs like that."

The band's demise came about when the drummer, Jerry Shirley, left to join Humble Pie, and almost immediately Tim also quit in order to work in Jackie Lomax's backing group. "Very exciting! Just the thought of being within a stone's throw of the Beatles was very inspiring . . . we did a couple of tracks with Jackie with Paul McCartney producing, and one song with George Harrison producing. I actually got to play with him. We were oing a guitar overdub, and nobody else was there none of the band or Jackie. I just showed up, expecting to see everybody, and there was nobody else there. We spent the whole evening just playing around, working out licks and things to play over the top. It gave me a bit of an insight as to how his head works and how he plays, although it was only a brief episode."

His career had at last begun to blossom, or so it seemed: "It was the point where Allen Klein was called into Apple to sort everything out. So suddenly the chop

came and thirty people found themselves out of work, and myself one of them." The result was that Tim joined a band called Junior's Eves. After touring extensively with them, however, luck once again deserted him. The band's leading light, Mick Wayne, was forced to give it up due to ill-health. Several weeks in the wilderness then followed, until he met up with Cal Bachelor and formed Quiver. "I knew Willie (Wilson) from Cambridge, and he was playing with Cochise, and through much slimy dealing I managed to make him join us, which was great, and we got Bruce Thomas as well, who played bass. But really it was a fun group, and at no point did we actually say, 'Right, we want to be number one.' It was just four guys who got together, who just wanted to play, and had a way of playing that we all liked.

Countrified

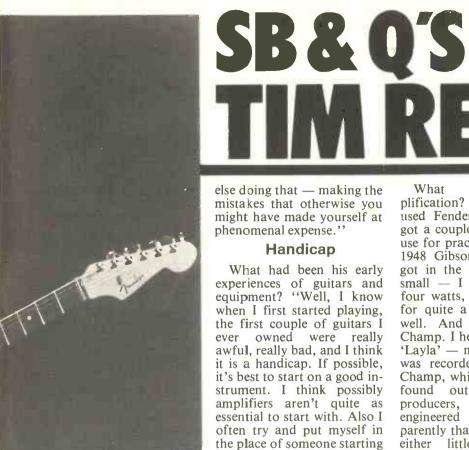
For those who remember, Quiver were a remarkably engaging band, who played fast, somewhat countrified music, vocally orientated, at

a time when most bands were going all out to be heavy. As such, they provided а Unwelcome contrast. fortunately, they found themselves getting into a rut. Their two albums flopped, they suffered from bad management, and ideas for songs came less frequently. In the end, of course, they met up with the Sutherland Brothers, and the great merger proved a success. But had Tim at any time considered becoming a sessionman?

Sessions

"Well, I have in the past considered it. I really like doing sessions for people whose music I enjoy. But being a session-man involves picking up the phone, and whoever's there, you say, 'Right, yes, I am free', or 'I am not free' . . . and in a lot of cases I found myself involved in things where essentially I didn't feel enthusiastic enough. The material was being stuck in front of me."

Does that mean that, in order to be a decent session musician, your approach



must be rather more mechanical?

"Probably, yeah. I think you'd need to be, really. I found that it would become very wearing, and also I always feel a great desire to stand up and say, 'Well, couldn't we try it a different way?' And I almost make myself the producer of the session, which obviously you can't do. You wouldn't last five minutes if you started wading into the producer and saying, 'You're doing it all wrong! Do it my way!' But that's how I felt, and you'd come away, and you'd think, Christ, I've earned some money, but you felt like it's been wrung out sweated labour.

Expense

"It can be really enjoyable. You can learn a hell of a lot, and also you can learn from people's mistakes without having to pay the cost! If you go along and do the thing, and accept someone else's approach to something, it might turn out into the most useless load of rubbish you've ever heard in your life. But you can see someone else doing that - making the mistakes that otherwise you might have made yourself at phenomenal expense."

Handicap

What had been his early experiences of guitars and equipment? "Well, I know when I first started playing. the first couple of guitars I ever owned were really awful, really bad, and I think it is a handicap. If possible, it's best to start on a good instrument. I think possibly amplifiers aren't quite as essential to start with. Also I often try and put myself in the place of someone starting a group, or just starting playing, and I would say that, assuming an amplifier is working properly, there's really nothing much to choose between them. Go for the instrument, definitely, and save your money on an amp."

Tim learned to play seriously on a Strat, which he still owns and uses. He also has a guitar called a Mørch. which he bought just under a year ago from its Danish designer. "I haven't regretted it. It's been really good. I'm using it on stage at the moment. It's got all the advantages of a hand-made guitar, although it wasn't made for me in particular it just happens to suit me. It's like a cross between a Gibson Les Paul and a Telecaster. The range of sound on it is very very interesting. I've always played Fender guitars up till now, up till the last six months, and I've had an increasing yearning to buy a Les Paul ... but this Mørch is really tasty. It's got a solid mahogany body and a wideish neck, which is very thin, and it's got wide frets on it like a Gibson."

What about amplification? "I've always used Fender on stage. I've got a couple of little amps I use for practising. I've got a 1948 Gibson amp, which I got in the States. It's only small — I think it's about four watts, and I've used it for quite a few sessions as well. And also a Fender Champ. I heard that a lot of 'Layla' — nearly all of it was recorded on a Fender Champ, which is one thing I found out through our because producers, they 'Layla'. engineered Apparently that's all they used: either little tiny Fender Champs or very old little Gibsons. They're great. They're ideal for work in the studio, because they create the impression of a really loud raunchy sound. And they're controllable. You can control the tones. You get a really wide range of sounds, and yet they don't spill very much because they're not actually that loud. You can screen them off."

Monitors

Perhaps, I ventured, small amps could be exploited more than they are at present.

"When we did the tour with Traffic, Stevie Winwood was using a tiny Ampeg amp, just going straight through the PA and coming out of the monitors. I guess it must have been about twenty watts — thirty watts, maybe, at the most. I've tried doing that, but you've got to have a very good monitor system. We've always used Twin Reverbs, and now we've got them slightly adjusted. slightly customised, and we them with Dual use Showman cabinets as well. And we have crossed-over speakers on the other side

the stage. But we'd never use huge amounts of wattage."

RENWICK

Feeling that the interview had so far been much too pleasant and good-natured, I decided to let loose with a nasty question to finish off the proceedings. SB & Q are a highly successful recording band, who have always had enough faith in each other to survive the disappointment of management failures, and albums that have bombed due to lack of promotion. So it was really only a matter of time before they found the right management, and subsequently the record deal with CBS. Now for the nasty question: what would Tim say to the old-time Quiver fan who felt that his band has now sold out?

Revolution

"I don't think we've ever sold out, really. We've always been quite an introverted band, but you do have a responsibility to entertain people. So we've kept astride with that insofar as now that we can afford to take good lights around with us, we do, and we try and take whatever precautions we can to make sure that the show goes well." Is this because rock music has now given the thumbsdown to any pretentions of being a force either for art or revolution, and has reverted to what it originally was, namely "a good time"?

"Yeah. Well, I always thought it was a bit of a mistake when you started to get these bands that were really playing classical pieces — or at least presented them that way, and expected the audience to listen in that way. I always felt that was a bit unfair, really, because after all, it is a light entertainment medium . . .

TWENTY **YEARS OF** HOLLY HIT

o matter where you live in Britain, it's relatively easy, in the year 1976, to find a good demo studio with professional equipment. But in 1956 it was virtually impossible, particularly in the States where vast distances separated the few demo studios there were, most of which were equipped with domestic recorders anyway.

So when Norman Petty finished work on his small studio in Clovis. New



Mexico, he suddenly found that his services were much in demand. Although he'd built the studio mainly for the use of himself and his highly successful trio, word got around that he had good pro-fessional recording equip-ment in there and soon people like Trini Lopez and Roy Orbison were booking time.

The first big hit to come out of the studio was the multi-million seller 'Party Doll' by Buddy Knox. Then, in 1956, another Buddy walked through the door, a talented twenty-year-old bursting with enthusiasm. He had all kinds of ideas for songs and singles and Petty found himself becoming gradually involved, both as Buddy Holly's record producer and co-writer.

Naive

"I'd already had several successful songs in my own right," recalled Petty, when we spoke to him during his visit to Britain to celebrate Paul McCartney's purchasing of the Holly song catalogue. "One of the was 'Almost biggest Paradise' which was a hit in the States and was recorded in Britain by Eddie Calvert. So I was heavily into songwriting by the time I met Buddy."

There was almost a generation gap contrast between what Petty was writing and what Holly was coming up with, not so much in age as in style. Petty was still writing standard-type ballads while Holly was attempting to mirror a new phenomenon — the thoughts, emotions and speech of teenagers in the 'fifties. And Petty soon found himself faced with a new challenge, that of adding his own professional songwriting touch to Holly's fresh but rather naive approach. They started writing songs on a kind of cooperative basis, bouncing ideas off each other after the manner of all the most vital songwriting partners.

"Some people have said they think the lyrics are very bad," grinned Petty. "I tried to listen very hard to the conversation of young people at

the time and reflect what I heard in the lyrics."

The result was songs that succeeded because they drove straight home, with uncomplicated. tuneful melodies, and words which, although simple, are drawn from modern speech rather than flowery old-fashioned poetry. The arrangements were straightforward, too, just guitar, drums and a touch of keyboards, apart from six numbers including 'True Love Ways' and 'Raining In My Heart' which needed strings and were recorded in New York.

The almost empty mono sound of Holly's recordings sound strange these days when bands throw in everything but the kitchen sink and would include that, too, if it were electronic! Yet it has the effect of letting the songs stand up and speak for themselves. Was that Petty's intention?

"I was 100% technically responsible for the sound, but I can't say it was deliberate," he replied. "I wasn't trying to achieve something that had never been done before, and I don't think any producer can set out to try and do that unless he's trying to attain some super studio gimmick or other."

Violinists

Petty is currently setting up a brand new 46-track studio in a theatre he has bought - still, patriotically, in Clovis — and it amuses him to look back on the early days of studios. He really has spanned the whole history of modern recording, from the single track domestic recorder to tying two 24-track machines together in his new studio and acquiring an MCI 42-in desk. Impressive as this sounds, he still has a twinge of nostalgia for the good old days, when you had to bring in violinists if you wanted strings, not simply switch on а mellotron or string machine.

"We didn't even have multi-tracking in those days. It was called 'multi-dubbing' and you made a tape using up to four different tape recorders then combined it all onto one tape through a control board, which was the forerunner of the studio desk. Everyone did that, unless you were lucky enough to own one of the original 8-track machines, like Les Paul.

Re-take

"In those days I could never have foreseen what has happened in recording since. I evolved along with the gradual technical improvement. I think we did the best with the facilities we had in 1956 — I still enjoy a good mono record. It takes a better artist to record mono. Mono recording shows more dexterity and capability and it sorts out the artists from the performers.

"In all Buddy's recording sessions, he never once had to do a re-take because he'd made a mistake. The only reasons he'd do a re-take were because of someone else's mistake or because he wanted to try out a new idea. Sometimes he'd do fifteen takes, all containing different ideas, and we'd end up using a lot of these ideas for different songs."

In Norman's opinion, songwriting has changed a

'Many current songs are too blatant to be interesting' says Holly's co-writer Norman Petty.



lot over the last twenty years.

"Songwriters are being very explicit in their lyrics now which I'm sure Buddy and I wouldn't have done even if we'd had licence to do so. Many current songs are too blatant to be interesting. I'm still a dreamer, I suppose I'm old-fashioned but I think you should only write about people's best side, not their worst. Just because a thing's beautiful doesn't mean it isn't real. Imagination is wonderful and songwriters should use words to paint a great picture.

"Buddy painted pictures with his lyrics. Everyone who hears his songs paints themselves a different audiovisual image, which proves that if you write the songs in the first place with enough vividness, honesty and simplicity, they'll still get through to people in years to come."

As for all those studio takes of Buddy's, what every Holly fan must be burning to know is if Petty has a stock of unreleased tapes up his sleeve.

"No. Everything got used. I don't have a secret treasurechest. I don't even look back in retrospect and wish we had because one of the key-words to Buddy's music was spontaneity so if we had tapes that would have been thrown away then, I would still say they should be thrown away now."

Electronics

How, in Petty's opinion, would Buddy have developed as an artist and a writer if his tragic accident had never occurred?

"At an educated guess, I would say he would have got into electronics and synthesisers quite heavily. He was an experimental artist who felt life and music was an exciting challenge. But his songs would never have become manufactured. He would have kept his unique way of expressing himself musically, which was sometimes tongue in cheek, sometimes having fun with a song, but was above all totally honest; and it still comes through on his records today."



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MANFRED BREAKS THE ROARING SILENCE



nough has been said about the discomfort of interviewers in the presence of Manfred; less has been said about Manfred's discomfort in the presence of interviewers. This interview was no exception to either case. Also in the room were Chris Thompson and Dave Elett, both guitarists in Earthband, and a press officer from Bronze. At first the atmosphere was strained; questions were tossed back, answers were brief and noncommittal. Until, that is, I suggested that perhaps his latest album "The Roaring Silence" (which at the time of writing is streaking up the charts at an alarming rate) was a little less adventurous than some of his previous efforts. And because he regards himself as a musician first and foremost, the criticism seemed to goad him into a more responsive frame of mind.

Melodic

"I think it's probably less adventurous than earlier albums. I also think, however, it's less schizophrenic. I think the direction is more together. I think the content over all, melodically, is better. But I would agree with you, it's less adventurous, possibly less progressive in certain ways; but that may be slightly illusory because of its melodic quality. As I say, we're not looking either to be adventurous or unadventurous, and I respect your comment on it, if you look at it from that angle."

Vehicle

The word "adventurous" tolled like a bell throughout the interview, and obviously troubled him. As a man who quit recording singles after 1970. following phenomenal series of fifteen hits, he has always put the music before any other consideration, and that music has not always been well received. Manfred Mann Chapter III was a group formed in 1970. This was at the height of the guitar boom, when no band was complete without its untiring lead guitarist and his unending solo breaks. Taking ten people on the road when the audiences neither appreciate vour music nor buy your albums may be a noble selfsacrifice to the cause of original music, but if you didn't have a guitarist you couldn't be a rock band. The venture folded after two unsuccessful albums and a third which was recorded but never released. And although Earthband is now proving a commercial success, it's been four and a half years in the making. I asked him to what extent the band was a vehicle for his own ideas, at which he left the room, suggesting that Chris and Dave would be the best equipped to answer

"Obviously it's a vehicle for his ideas," Chris said, "because it's Manfred Mann's Earthband, but it's not only his ideas — it's very open. Don't you think that's right, Dave? He comes up with ten ideas to one of ours. probably." Dave most agreed, and added that Manfred is also prepared to drop any idea which the rest of the band thinks is "duff". Chris went on: "The band is everybody's life, but he's thinking about it all the time, every minute of the day he's

awake." Manfred returned, still thinking about the new album.

"I'll give you an idea of what's adventurous on our album: that you have something that sounds like a Gregorian chant crossphasing with something going 'doom doom doom'. That isn't the sort of thing you hear on other people's albums. Now it may be bad -I think it's come off and it works. To hear someone 'Staar-bird', and singing then 'doop doodn doodoo doo doop'... at that point it's a weakness because it's quite odd. When a guy says it isn't adventurous, there is an implication that nonadventurous is bad, and you're not wrong to pick it up. But, say, playing 'Chopsticks' in the middle of 'Blinded' - that's a little adventurous. It's an unusual and it fits in idea, beautifully. That's where the fun is, you know. I think the way that saxophone solo (by Barbara Thompson in "Singing the Dolphin Through'') and the drums cross-fade, and the chicks are in stereo - 'Stii-ill waters' . . . I think that's quite adventurous. I don't mean it's leading the world to a better tomorrow, and nobody's ever done that sort of thing before, but it's not just a straight-through acoustic backing. A thing's got to work, though. That's what matters."

Commodity

Having been involved in the British rock world longer than most people who are still playing gigs, he has a lot to say about the changes that have developed over the years since the early 'sixties. "It's a profession now for all sorts of people. Take yourself. I think all your equivalent, say in 1965, wanted to know was, 'What do you eat for breakfast? Are you married or aren't you married? The whole thing was quite childish at the very beginning.

"As musicians you were regarded only as some kind of commodity who just hap-



Manfred and the Earthbound: "There's no rules in rock".

continued from page 19

pened to hit on some catchy little nursery rhyme that people were buying, and you weren't regarded as having produced something of any worth. Now I think people have a respect for guys who produce music. In those days, if you walked into EMI, you'd never get into the manager's office. You dealt with some minion, and this was the big company, and you were some guys who were lucky enough to have a contract, getting $1\frac{1}{2}$ % royalty or something. The contract, whole atmosphere was completely different . . . the audiences screamed. They were there because you were on telly, not because they were into the band or anything. But that's early 'sixties. Later on, of course, it improved. Yeah, audience response now is a genuine, very good one.'

Columns

Something else that has changed since the early days is the standard of musicianship and of equipment expected from new bands, combined with the extremely low gig fees they received. Did Manfred agree that in many ways things are more difficult today?

"I think the financial thing is more difficult at the beginning. I would agree with you: there's a much bigger obstacle. In those days two columns were OK. People didn't expect any more. Now you need bins, horns, bass everything bins. desks, miked up . . . from that point of view I couldn't disagree. It's very, very hard. But I disagree with another point of view. In areas of the world like the States you can start off selling albums. That's to do with the nature of radio."

Peanuts

This followed an earlier remark that the only way you could break through in the early 'sixties was by having a hit single. Chris, who comes from New Zealand, interrupted here and blamed England for making the conditions hard for musicians. Manfred countered that "I'll with: tell vou something, Chris, having been through each period: it was never bloody easy. There were always too many guys chasing too few gigs.³

"Yeah, replied: Chris yeah, there's always that, but I'm saying that the business about getting paid peanuts is only in Britain. I don't think its anywhere else. From what I can gather from people I talk to in America, you can make a liveable wage just playing in а bar somewhere."

Dave saw it as more a matter of self-respect. "Musicians pull together and say, we're not going to play in bars unless there's a minimum of thirty or forty quid. They just wouldn't play for less."

Manfred returned to the original point, comparing his experiences in the early years of rock with the current atmosphere. "I went to the States with Uriah Heep in "74, and we were opening the show. All right, they had big spread in their room. Yet somebody put coffee in our room, somebody put in some drink, somebody put in some towels, some guy was shining a torch for me to get on the stage, so I could see where I was going. In '64 you had to find your own way to the stage. You weren't given anything. The venues were minute — there weren't actually big audiences in those days. You look at the places the Beatles used to play. Apart from Shea Stadium and big places in the States, in England they were only doing tours of Odeons. I did the States with Peter and Gordon, and they'd had lots of hits, and we'd had a couple of bloody millionselling singles. And we were doing places that held 2,000. Now you go along and there are 10,000 people — for a band that aren't that big.'

Did he think there were any rules about making it in rock? "I would say there are absolutely no rules. There's absolutely advice no anybody can give you, because everbody's individual advice is conditioned by their own experience, and that experience never repeated for is somebody else.'

Chris disagreed: "I think there's a rule. I think you should just be persistent." But Dave had another opinion: "Maybe you've been persistent and it worked. I haven't been persistent at all. I just had gigs thrown on me."

Manfred: "But you came down here and drove a laundry van rather than play up in a pub in Scotland, didn't you? You made the decision. Chris is right — you've got to be persistent. You've got to keep going against all the odds, but if some guy hasn't got the bloody ability, how can you give him that advice? Maybe he *ought* to give up and get a straight job. Some people are right to stop. Let em just enjoy it, not try and be the big star. But other guys have to because they know they can do it. And however many record companies tell them they can't do it, however many people tell them the songs are bad, they know inside they're good enough.

Persistence

"In the end you don't lie to yourself . . . a band can't admit failure to itself as easily as an individual. Can you think of some excellent individuals who are still not playing? A band may give up because it can't afford a PA and can't get any gigs, but the odds people carry on through are really quite amazing. People just keep going and going, and nothing stops them. If it's one night a week in a pub, doing different stuff during the day, they keep going.'

Persistence, yes, and a highly creative mind, plus the experience of many years in the business. And as Dave pointed out, "Manfred's got the weight of a band on him. That seems to spur him on to greater things."



AMAHA

This month we are offering two superb prizes for the first two correct entries opened. The first is the Kasuga Custom guitar, as reviewed in the April issue of Beat Instrumental. This, just about the most expensive Japanese guitar on the market, is outstanding both in looks and performance. Retailing at approximately £300, it features a hand-carved body, maple neck and a smooth maple fingerboard making for an extremely fast action. It has a wide tonal range and both the fully adjustable bridge and the chrome parts are expertly positioned and plated.

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- (A) Les Paul
- (B) Django Reinhardt
- (C) Jimi Hendrix
- (D) Steve Hackett
- (E) Eric Clapton
- (F) Pete Townshend
- (G) Larry Corvell
- (H) Jimmy Page
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North London and the Home Counties

difficult to ignore the fact that London has the ťs highest concentration of people of any similar area in Britain. As the capital city of a relatively small country it has always been the centre of the music business and as the most highly populated area it has always produced the most talent. This means that while it is invariably necessary for new bands to come to London at some point, as soon as they do they are faced with a terrifying amount of competition.

One London agent we spoke to said this about new bands from out of London: "Things have changed from the sixties. All the important agencies and management companies are in London now. They serve the whole country and of course no band can be successful if it doesn't play the whole country at some stage. It's not just a question of record companies - which are in London - but to get a name for yourself and to get bookings around the country you have to come to London. But then there's no point in coming to London unless you've already got something of a reputation. We never listen to bands which are completely unheard of.

"The only way to build up a reputation is to stick to your area and play there and publicise yourself until, eventually, word leaks out. That's the time to get in touch with a London agency or to try and get a booking in one of the important small London venues.

In practice this means different things for different bands. In the past, groups like the Stones, the Who or the Yardbirds started playing clubs and venues on the fringes of the city. Most of these were in the south or west (of which more in a future listing) but a notably Klooks Kleek, the Railway Hotel, the Nags Head few -and, a little later, Friars - were on the northern outskirts of the big city. They were usually pubs, or rooms above pubs, and typically had been venues for jazz or folk music in the fifties. The northern part of the London area was and is still particularly rich in colleges which are always good venues for new bands, but by and large north London is dominated by the West End. Because of the high running costs of clubs in the West End they usually prefer bands with something of a reputation. Equally, the West End venues can generally take their pick of the bands, because everybody wants the prestige of playing in the Marguee or the 100 Club.

The result is, that while West End clubs occasionally put on unknowns, you stand a better chance of getting a gig outside the West End. The West End is hardly a circuit for new bands and with the arguable decline of "pub rock" the surviving pub gigs outside the West End are themselves sufficiently established not to offer too much hope to aspiring newcomers. If you come from London or the

Each venue in our gig guide has been classified according to three categories; nature of venue, size, and the type of music booked. In the first category they are classified as hall, pub, college, or club. In the second, they are large, medium and small. In the third, rock, folk, disco, cabaret, jazz or soul are the types of music.

Whilst every effort has been made to ensure the accuracy of the gig guide we can not assume responsibility for any incorrect information, and we strongly recommend that a venue is contacted for further details before any playing contract is negotiated.

surrounding area your best bet is to try colleges or to approach friendly pub landlords with a proposal to play in their spare room, as we mentioned in the introduction to the first Beat Gig Guide. The main benefit London offers new London-based bands is that after having built up something of a name for themselves, it's easier to move up the next rung of the ladder.

Our area includes London north of the Thames and the northern and eastern home counties. South and west London and the surrounding area will be dealt with in a future guide. We have concentrated on the more important venues in London and have left out all but a few area's many folk, country and jazz venues. There are very few bands today who are composed totally of Londoners or who are specifically London-based. Among those who are emerging from the London scene are Dr. Feelgood, the Kursaal Flyers, the Sex Pistols, Graham Parker and the Rumour and Carol Grimes' London Boogie Band. The Kinks are one major London band still based in the area.

(Useful contact: The Albion Agency in Putney Bridge Road book many bands into pubs and small clubs. Their telephone number is 870 2166 - BUT DON'T PHONE UNLESS YOU REALLY HAVE SOMETHING TO OFFER. The Jazz Centre Society, c/o ICA, 12 Carlton House Terrace, SW1, 930 4261, for details of jazz gigs and club meetings. The English Folk Dance and Song Society, Cecil Sharp House, 2 Regents Park Road, NW1, 485 2206, for details of folk gigs and club meetings.)

LONDON Hatchetts, 67a Piccadilly, W1. Adam and Eve, 155 Homerton 629 2001. Club, Small, Rock, High Street, E9. 985 3066. Disco. Pub, Small, Rock. Hope and Anchor, 207 Upper Bedford College, Regents Park, NW1. 935 5867. College, Street, N1. 359 4510. Pub, Medium, Rock. At one time Medium, Rock. the London pub venue, now a less important gig but still a Brecknock, 227 Camden Road, good place to play or visit. NW1. 485 3073. Pub. Medium, Rock. An 100 Club, 100 Oxford Street, established pub-rock venue, 636 W1. 0933. Club. specialising in hard rock. Medium, Jazz, Rock. A longstanding gig and one-time centre of British R&B; has Bridge House, 23 Barking Road, E16. 476 2889. Pub, Small, occasional 'talent' nights. Rock. Bunjie's, 27 Litchfield Street, ICA, Nash House, 12 Carlton WC2. 240 1796. Club, Small, House Terrace, The Mall, 0493. 930 Folk. An established folk SW1. Medium, Rock, Folk, Jazz. venue. Cart and Horses, 1 Marylnad Imperial College, Prince Consort Point, Stratford E.15. 534 Road, SW7. 589 5111 ex. 2268. Pub, Small, Rock. College, 1042. Medium, Rock, Folk. Dingwalls, Camden Lock, Camden High Street, NW1. 267 Kensington, Russell Gardens, Holland Road, W14. 603 3245. Pub, Small, Rock. 4967. Člub, Medium, Rock, Disco. An important and fashionable venue. King's Head, 115 Upper Street, Duke of Clarence, 203 Holland N1. 226 1916. Pub, Small, Park Avenue, W11. 603 65431. Pub, Small, Jazz, W11. 603 Rock, Jazz. Rock. Lord Nelson, Holloway Road, N7. Pub, Small, Rock, Fangs, Great Western Hotel, Cabaret. W2. 262 7952. Club. Medium, Rock, Disco. LSE, Houghton Street, WC2, 405 4872. College, Medium, Golden Lion, 490 Fulham Road, Rock. Has frequent lunch-SW6. 385 3942. Pub, Small, time featuring gigs Rock. unknowns. Greyhound, 175 Fulham Palace Lyceum, Wellington Street, The Road, W6. 385 0526. Pub,

748

Medium, Rock.

Hammersmith Odeon, Queen

Caroline Street, W6.

4081. Hall, Large, Rock.

Strand, WC2. 836 3715. Hall, Large, Rock, Disco. One of the original Mecca dancehalls, has rock'n'roll revival nights.

21

Hall.

Man In The Moon, 392 Kings Road, SW3. 202 5736. Pub, Small, Jazz, Rock.

Marquee, 90 Wardour Street, W1. 437 6603. *Club, Medium, Rock*. Longstanding venue, still extremely popular and an important gig.

- Matilda's, Old Swan, 206 Kensington Church Street, W8. 229 8421. Pub, Small, Folk, Rock, Soul. Amateur performers welcomed.
- Middlesex Polytechnic, Queensway, Enfield. 8048131. The Burroughs, NW4. 2025548. Crouch End Hill, N8. 3487304. College, Small, Rock.
- Nag's Head, 324 Hackney Road, E2. 739 5059. Pub, Small, Rock.
- Nashville, 171 North End Road, W14. 603 6071. Pub, Medium, Rock, Soul. Formerly a country and western venue, the Nashville is now one of the most important of London's medium level rock venues.
- New Victoria, 17 Wilton Road, SW1. 834 0671. *Hall, Large, Rock, Soul, Cabaret.*

North London Polytechnic, Holloway Road, N7. Prince of Wales Road, NW7. Ladbroke House, 66 Highbury Grove, N5. 607 6767. College, Medium, Rock, Folk, Jazz. The sites of three different venues have been given.

North East London Ploytechnic, Longbridge Road, Dagenham, Essex. Forest Road, E17. Livingstone House, Livingstone Road, Stratford, E15. Greengate House, Greengate Street, Plaistow, E13. 534 5208. *College, Medium, Rock, Folk, Jazz.* The sites of four different venues have been given.

Palladium, Argyll Street, W1. 437 7373. Hall, Large, Cabaret, Soul.

Pied Bull, 1 Liverpool Road, N1. 837 3218. *Pub, Small, Rock.*

Q-Club, 5a Praed Street, W2. 723 5274. *Club, Medium, Soul, Disco*.

Red Cow, Hammersmith Road, W14. Pub, Small, Rock. A newer rock venue which specialises, to a large extent, in less well-known bands.

EST. 1875

Rochester Castle, 145 Stoke Newington High Street, N16. *Pub, Medium, Rock, Soul.* Recently opened as a rock venue; looks as if it has a healthy future.

Rock Garden, 6/7 The Piazza, Covent Garden, WC2. 240 3961. *Club, Medium, Rock, Soul, Disco*. Recently opened as the West End's answer to Dingwall's. Yet to prove itself.

Ronnie Scott's, 47 Frith Street, W1. 439 0747. *Club, Medium, Jazz, Cabaret, Rock, Soul, Disco.* The club downstairs is more expensive and more jazz oriented; upstairs you can find many unknown rock and soul bands and an excellent disco.

Roundhouse, Chalk Farm Road, NW1. 267 2564. *Hall, Large, Rock.* More of a club atmosphere; a good first support gig; can be hired for selfpromotions.

Royal Albert Hall, Kensington Gore, SW7. 589 8212. *Hall, Large, Folk, Rock.* Major classical venue, only rare rock shows. Speakearly/Speakeasy, 50 Margaret Street, W1. 580 8810. *Club, Medium, Rock, Soul, Disco.* Well-known haunt of musicians, musicbusiness people and roadies; the bands are often unknown, especially for the early evening set (the Speakearly).

Sundown, 157 Charing Cross Road, WC2. 734 6963. *Club, Medium, Rock, Disco.*

Theatre Royal, Catherine Street/Drury Lane, WC2. 836 8108. *Hall, Large, Rock*.

Three Rabiits, Manor Park. 478 Pub, Small, Rock.

Thithe Farm House, Eastcote Lane, South Harrow. 422 2067. Pub, Medium, Rock.

- Torrington, 4 Lodge Lane, N12. 445 4710. Pub, Medium, Rock. Established pub-rock venue.
- Trafalgar, 200 Kings Road, SW3. 352 1076. *Pub, Small, Rock*.

Troubador, 265 Old Brompton Road, SW5. 373 7872. Club, Small, Folk, Jazz, Rock.

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/ictoria Palace, Victoria Street, SW1. 834 1317. <i>Hall, Large,</i> <i>Rock, Soul</i> .	То
Nestern Counties, 8 London Street, W2. 723 0685. <i>Pub,</i> <i>Small, Rock.</i> Features unknown bands; heavy rock.	BR He
White Horse, 176 Church Road, NW10. 459 0198. <i>Pub,</i> <i>Small, Rock</i> .	perce
Vindsor Castle, 309 Harrow Road, W9. 286 1063. <i>Pub,</i> <i>Small, Rock</i> .	CH Oc
AYLESBURY	CL St

Brittanis, 9 Buckingham Road. 4858. Pub, Small, Rock.

Friars, The Vale Hall. 86009. *Club, Medium, Rock*. An important venue; has featured many acts later to become very successful; a popular gig.

John Hampden, 30 High Street. 883307. Pub, Small, Rock.

BASILDON

Double Six, Whitmore Way. 20140. Pub, Medium, Rock, Cabaret, Soul. own Gate Theatre. 23953. Hall, Medium, Rock, Cabaret. RENTWOOD lermit House, Shenfield Road.

217084. Pub, Small, Rock, Folk.

CHELMSFORD

Odeon, Baddow Road. 53677. *Hall, Large, Rock.*

CLACTON

t. Osyth's College, Marine Parade East. 22324 or 20318. *College, Small, Rock.*

COLCHESTER

University of Essex, Wivenhoe Park. 44144 or Union 63211. *College, Medium, Rock.*

DUNSTABLE

Californis Ballroom, Whipsnade Road. 62804. *Hall, Large, Rock, Soul, Disco.*

Civic Hall, Queensway. 603326. Hall, Large, Rock. HATFIELD

Polytechnic, College Lane. 68100/68343. College, Small, Rock.

Red Lion, 88 Great North Road. 62868. Pub, Small, Rock.

HEMEL HEMPSTEAD

Great Harry, Waterhouse Street. 3092. Pub, Small, Rock.

The Pavilion. 64451. *Hall, Largé, Rock*.

HERTFORD

Balls Park College. 57474 or 54507 (Union). *College, Small, Rock.*

HITCHIN

College of Further Education, Cambridge Road. 59731. College, Medium, Rock.

LEIGHTON BUZZARD

Hunt Hotel, Church Road, Linslade. 2746/4692. Pub, Small, Rock.

LETCHWORTH

Pelican, Middlefields Gnge Est. 4429. *Pub, Small, Rock.*

ROMFORD

White Hart, Collier Row Road. 41311. Pub, Small, Rock.

St. ALBANS

civic Hall, St. Albans Civic Centre. 61078. Hall, Medium, Rock.

SOUTHEND

Cliffs Pavilion. 47394 or 351135. Hall, Medium, Cabaret, Rock, Jazz.

Kings Club, Newlands Camp, Canvey Island. 3674. *Club, Small, Rock*.

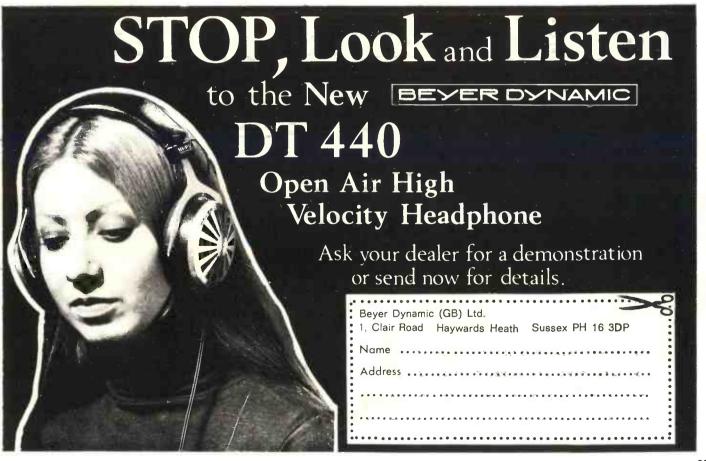
Kursaal Rooms, The Southend Kursaal. 66276. Hall, Medium, Rock.

Queen's hotel, Hamlet Court Road, Westcliff-on-Sea. 44417. Hall, Medium, Rock.

WATFORD

Baileys, 127 The Parade, High Street. 43034/39848. *Club, Medium, Cabaret, Rock, Soul.* The southernmost club in the Baileys chain.

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WHAT THE A&R MEN WANT

At 19, Adam Kinn is the youngest A. & R. man in Britain. Yet, in spite of his youth, he's already worked his way through the recording studio from tape-op to producer and now combines his A. & R. duties with producing some of M.A.M.'s acts. He was in the studio with one of his recent signings, a singing, songwriting duo called Bremmer & Kane, the day we spoke to him.

As his is the kind of job that so many people who write in to Beat would give their right arm for, we asked Adam how, on leaving school, he managed to get started in a studio.

"I got in touch with Phonogram Studios, had an interview with Tom Stevenson there and managed to convince him that I had it in me to become a tape op. That was my first job and it was quite easy really, though it got a bit strange during all-night sessions, because the tape machines at Phonogram were in a separate room and I was shut in there all by myself all night, pressing buttons!"

Console

From tape-op to A. & R. man is still a giant step, especially for someone new to the business. How did Adam manage it?

"I picked up engineeringthrough being allowed to come into the studio at weekends with a band and learnt my way around the console that way. After a while I started engineering demo sessions at Phonogram and I built up a tape of various sessions I'd done and it must have been quite good because it opened doors for me. Geoffrey Everitt, the Managing Director of M.A.M. Records heard it and offered me a job.

"My current gig at M.A.M. is searching for new talent and signing and working with artists. I get about three or four tapes a day sent in, I've been all over the place going to pub gigs and listening to bands that people have mentioned to me."

This year the M.A.M. label has signed three new acts — Bremmer & Kane, Mel Simpson and the James Boys. What every potential recording act would like to know is what they can do to make their tape appeal to an A. & R. man as a commercial proposition. Some record companies seem to specialise in certain things, one

M.A.M. RECORDS

being more into progressive rock acts while another signs a lot of black music, so we asked Adam what particular musical quality or type of act he was looking for.

"Something fresh and different, good commercial songs. A lot of people come in with songs that are good album tracks but we'd really like stronger material."

This raises a very important point; apparently far too many writers try *too* hard to write commercially, so hard in fact that they achieve a kind of overkill effect, devoid of any originality or merit.

Ădam explained: "Too many people have too little imagination about what is commercial and they produce stuff which is pastiche Kenny and Rollers material. Being commercial doesn't mean you have to write facile, silly songs. You can write a good single yet still be original.

"A good writer shouldn't shake off his integrity to write a synthetic pop song."

Most of the A. & R. men we've spoken to so far in this series have admitted that the general quality of tapes that come in 'off the street', as opposed to through managers and other people in the music business, leaves a lot to be desired. Adam is no exception, but he has put some thought into the matter and has come up with a few suggestions which could make all the difference to musicians who are, right now, planning to get a demo tape together.

"Don't rush it," is his first piece of advice. "So many people struggle to get the bread together then over-enthusiasm gets the better of them and they go into a studio for three hours without rehearsing thoroughly and try to cram everything in. The results consequently sound terribly rushed and don't do the band justice.

"If you're going to save up for a demo, I think it's much better to buy some decent equipment and do a good home recording instead. The best tapes I've had in are from people who have a couple of two-track recorders at home and spend time working their material out and learning how to mix down to get the sound they want.

"If you are going into a studio, do rehearse thoroughly. Another thing bands should keep in mind is that there's a lot



Singer/songwriters Bremmer & Kane - a new M.A.M. signing.

of difference between playing a live gig and recording. That means there's a big difference between rehearsing for a concert and rehearsing for a tape. You'll need to rethink your numbers because things which come over well on stage don't always come over as well on tape. You'll probably need a different approach."

One thing Adam makes a point of is listening through the whole of a tape from beginning to end. He doesn't think very highly of the kind of people who listen to the first three bars then skip ahead to the next number. Another thing he maintains is that it is virtually impossible for anyone to criticise a piece of music or a song and say whether it is good or bad, because any creative work evokes a personal response in the listener which will differ from person to person. That's why it's so important that an A. & R. man doesn't let his own musical preferences creep in when listening to a tape.

Adam echoes every A. & R. man's plea when he says, "Don't send in too many songs at once and don't send scores or lyric sheets. Just put three or four of your best numbers down, that's all that's needed. The other day a bloke sent me a tape consisting of fourteen songs plus scores, etc. You just haven't got time to devote the necessary attention to as many songs as that."

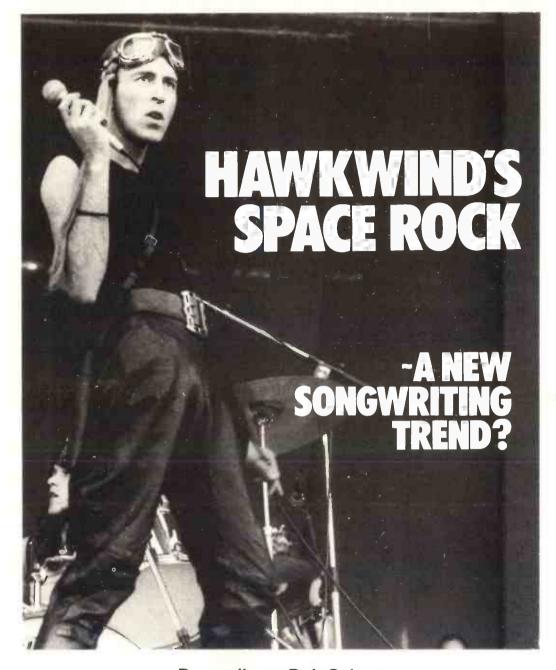
Observation

His final piece of advice contained a pertinent observation which we don't recall having heard a record company executive mention before but it is something quite important to keep in mind when making a tape.

"I'm always getting tapes on which it's apparent that certain musicians have been picked because they've got good gear racher than because they're good musicians. You can tell that someone who's been auditioning drummers has been impressed by the sound of a nice, new Gretsch kit and has chosen that drummer rather than one who's a better player but has a ropier kit.

"Get a good musician who can play in time. Money can buy you all the gear in the world but it can't buy you musical talent and soul."





Beat talks to Bob Calvert, wordsmith from another world.

awkwind's resident songwriter, vocalist, poet and suave science fiction man-about-stage, Bob Calvert, sits in his publicists' office wielding a cigarette jammed into a black holder. In cultured tones he is holding a 'phone interview with a certain Northern provincial newspaper journalist. The interview over, he replaces the receiver and asks, incredulously, "Who was that, he was asking me if we were like Kiss!

If Hawkwind are something of a fringe band, never quite in the mainstream of Rock, then Bob was, for a long while, something of a fringe member of that august group. Sometimes he was with the band, at others he just contributed songs and poems, but now he's a fully paid up member of the newly businesslike Hawkwind.

Puzzle

As a songwriter, Bob is something of a rarity, his background being most definitely *not* that of a musician who turned his hand to songwriting because he got sick of paying royalties to other people. His background is as a poet (and a very good one), a dramatist (he was responsible for a recent play about Jimi Hendrix) and a well liked figure on the underground Press scene of a few years back.

Did that non-musical background, I asked, make it difficult for him to write music?

"I'm constantly hearing about really well-known songwriters who cant't play instruments and, in a way, I find that very encouraging. I can play guitar à little and I tend to approach it as a sort of puzzle, if you look at an instrument that way then you can arrive at good musical ideas quite by accident. Brian Eno is someone who works like that, he's said that he regards the piano as a sort of typewriter and I do too.

"In some ways not being able to play an instrument particularly well can be a distinct advantage. A really skilled musician is obviously in a good position but someone who's just about average is going to tend to turn out clichés whereas an inexpert musician will just try things out of the blue that can be totally original."

Starfighter

To date Calvert's reputation has been built up by his work as a lyricist more than a composer. Does this suggest that he has trouble writing melodies?

"No, although I can see how someone listening to my output so far might thing that. In fact I find tunes really easy to write but somehow I mistrust melodies. Lyrics are more important to me in the music I like and I find, with some of the songs I've written, that the lyrics tend to contract to fit the melody."

Perhaps the best example of Calvert's capabilities are on the first of his solo albums for United Artists, 'Captain Lockheed and the Starfighters'. This album, which comprises a widespread mixture of dialogue, songs and poems, deals with the infamous 'Widowmaker', the Lockheed F104 Starfighter bought by the West German Government in the fifties and which proved to be, how shall we say, 'unreliable'.

'Captain Lockheed' is a really fine album but Calvert's followup, 'Lucky Lief and the Longships' was, he admits, less successful. There was less humour and far more musical material to the detriment of his quite superb dialogue and poetic work.

Another good example of Calvert's techniques is on Hawkwind's latest album, 'Astounding Sounds, Amazing Music', where the track 'Steppenwolf' stands out as probably one of the best Hawkwind songs yet. How did Bob come to write that one?

"The original idea came with Adrian Wagner who asked me to write a song for his album, 'Distances Between Us'. He wanted a song about living in cities and I was re-reading Hesse's 'Steppenwolf' at the time. It seemed to me that there was a strong myth in it about city life and it gave me the basic idea. Adrian played me the song he'd written and I put the words to it. I wasn't too happy with the final result, though, because it

continued on page 29

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Continued from page 27

seemed to lack energy so, recently, when Dave Brock and myself were looking for material, he played me this riff he'd written and I immediately thought of using the words I'd written before with a bit of expansion. I'm still quite pleased with it, especially, the imagery - like that line "My eyes are convex lenses of ebony"

The song certainly *is* an impressive idea of what Calvert is capable of, especially in the field of science fiction, one in which both he and the band are well known.

One thing which emerged from the lyric contest recently held by Beat was that there are a tremendous number of young songwriters interested in working with S.F. concepts. Did this, I asked Bob, reflect a significant new trend?

Freak-rock

"Yes, I think that there is going to be a boom in Science Fiction generally and that this will be reflected in Rock music. I've got a feeling that, in any sort of art, realism isn't going to tell you anything today — it's not a real world we're living in, it's a Science Fiction one and Rock will reflect that if only because Rock music is this generation's literature."

As a band, Hawkwind has had a chequered career. I can remember going to see them in the very early days, when they played in a minute club in Hatfield. At that time they had a drummer, Terry Ollis, whose trip was to take his clothes off during a lengthy drum solo! They went on from there to establish themselves as the epitome of freak-rock bands, giving free concerts, being the centre of heavy dope tales, supporting the underground Press finally, winding up and. bankrupt. That scene was pure Hawkwind, they never made any pretence of being straights but they paid the price, notwithstanding a hit single with 'Silver Machine', which was partly written by Calvert.

Satin

Despite having now got themselves into a very businesslike management situation and having left United Artists for Charisma, Bob still has no love for the Rock Music machine.

"I think that we're a fringe band but we do make money we *have* to make money because in my experience record companies are neither



Hawkwind: "Rock music is this generation's literature."

particularly altruistic nor artistic When we left United Artists, we nearly signed with CBS, and I'm very glad we didn't because, from what I saw of them, they seemed to sum up a whole side of the music business that talks in terms of 'product', almost like selling soap powder. Mind you, there's probably a whole breed of musicians now who think in terms of 'product'. All you have to do is put on your satin gear and reproduce the 'product' they must see everything in purely financial terms and we've never had to do that."

Squawking

Does that mean that any attempt to commercialise your music for the sake of getting accepted is a waste of time?

"The only thing you can do is hope that enough people like what you're doing, but I don't think you can force the pace of it. As far as Science Fiction is concerned, for example, well, I think that people are just beginning to get bored with the Philly Sound and that whole disco thing, music which is just reflecting a fashion trend."

Čalvert's songwriting method is variable. He's worked by just giving a lyric to a musician, writing lyrics to existing riffs and melodies and delivering a complete finished song. He was especially pleased with the results of working in what he calls "The Bernie Taupin way", giving the lyric to 'Song of the Gremlins' from the 'Captain Lockheed' album to Adrian Wagner who then wrote the music with some help from Arthur Brown.

Bob's normal method though is quite refreshingly straight-forward.

"What I do is mess about with the guitar until I find something that works, an interesting chord progression for example. As I find it difficult to play a riff and sing at the same time, I put that guitar part down on a Revox and I can nearly always find a vocal line to go over the top because most of my tunes come straight into my head and what I usually find is that I tend to restrict my lyrics to fit my melody lines.

"Songwriting is like any other task of making something - it's a very boring process. To be a songwriter you've got to be able to live on your own and you've got to be prepared to really work hard at it because it's a craft. It's a bit of a contrived metaphor but songwriting is like laying eggs-a lot of squawking before a final shape arrives. It's very much a process of trial and error and that's one of the reasons that you've got to be able to work alone for long periods. If you're the sort of person that needs to 'phone somebody up and go out for a drink after three hours on your own then you might as well forget it. In that respect it's very much like any

sort of writing."

Upper-class

As a hero, Calvert cites Noel Coward, the reasoning being that Coward survived being a child star and continued working well into old age. If Coward was something of a prolific English upper-class gentleman (in image at least), then so is Bob. During the interview he throws quite astonishing ideas around as if they were nothing in particular and goes off at length to talk about ideas he's had for books, musicals, plays and many other forms of literary art. If he wishes for a career that will take him into old age, it looks like he's found one.

So don't say you've not been warned. When you're about ready for your old age pension, you'll turn on your television screen (it'll be built into your head by then) and see a three-D image of an ancient Calvert busily engrossed in a chat show discussing the Alfafa crop collective farmers of Signus 5's latest dramatic attempt to revive the ancient art of songwriting. With a suave English smile, Calvert will twirl his cigarette holder and intone something like.

"Ah yes . . . I wrote some songs once . . . my, how time flies when you're enjoying yourself."

By Gary Cooper 29

THE STORY OF LENNON & McCARTNEY-



he Loves You, was released in August 1963 — and by that stage there was no doubt in anyone's mind that this was more than a Liverpudlian pop group: they were a phenomenon.

Their first album (which took just sixteen hours to record) had been a huge success . . . and already the band and those around them were beginning to realise that the sky was the limit. Before that, singles by unknown groups didn't rush straight to number one as a matter of course — and albums certainly didn't. In fact one of the Beatles' greatest claims to fame and the shaping of rock music was that they were one of the first groups ever to believe in the importance of the album. Before that singles had been all that really mattered, despite the fact that more was to be made by all concerned on album sales. These days, of course, the reverse is true. Many bands refuse to even put singles out — quite an about turn.

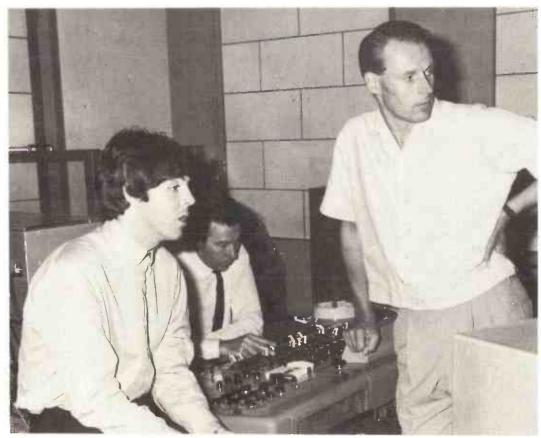
They also broke the ice in another field. Where before it hadn't mattered who wrote the songs that were recorded, they brought respectability to songwriting, and became the first of a new breed — the singer/songwriter.

With their next album they underlined their faith in the strength of their own material by putting no less than eight group-penned songs (Lennon/McCartney plus one Harrison number 'Don't Bother Me'.)

The album concerned was 'With The Beatles' — still reckoned by many to be one of their best ever. Today things like the sleeve design may seem very commonplace and ordinary, but in those days it was very unusual. The equipment they'd used was slightly more sophisticated (it was progressing quickly in those days); the standard of production was higher, and more trouble had been taken by all concerned.

Hysteria

The release date for that album was 23 November 1963 — and to coin a now hackneyed cliché, was released to coincide with their tour. They were supported on that occasion by the usual package of acts, including Peter Jay and the



Paul and George Martin (right) finding the right sound balance. 30

Jaywalkers. That tour was when the public at large became aware that something strange was happening. Girls queued all night for tickets, traffic was stopped by thousands trying to get in as box offices opened, and suddenly the Beatles were a household word.

But if '63 was the start of it all, 1964 was the year of Beatlemania. The group already had their sights set on America, and at the beginning of February they got there. The welcome was nothing short of ecstatic, with screaming fans and general hysteria of an unheard of scale. That was the first of the Beatlemania scenes at airports: although in comparison with some of the later ones it was very mild indeed. But again the Beatles made the headlines: and proved they'd broken through in the States where so many of their rock predecessors had failed.

In fact, by the Spring of that year they had the top five singles in the American Hot 100 — and seven others in the charts, too. One of those was also their latest single in England, 'Can't Buy Me Love'. Not to be outdone, the British fans gave the 'Fab Four'' a riotous welcome on their return to their native land. And naturally, the new single went straight to number one.

Now for something completely different. The Beatles were determined to get the widest possible exposure and manager Brian Epstein was convinced a film was the best way of doing that. So in March they started work on Hard Day's Night.

Humour

They weren't the first pop stars to make the film field by any means — Cliff Richard and Tommy Steele had already done so while Elvis was already a positive veteran. But no one had managed to capture the same feeling of youthful humour and exuberance as that film did, not to mention a very high standard of music.

The album of music from the film was their next major undertaking — and a very in-



Note Paul's left-handed Hofner violin bass in this recording studio shot.

teresting one in musical terms. George had just acquired a 12 string Rickenbacker, and was like a child with a new toy. Today many self respecting guitarists own one — but then they were almost unheard of: the cult of the guitar was very much in its infancy.

Landmark

The new instrument is featured on many of the tracks of the 'Hard Day's Night' album: altogether a very simple and romantic album in concept. It was a landmark too, in their writing careers — the first album to contain only Lennon/McCartney songs. At last they felt no need to supplement albums with rock classics.

The album was released on July 10 — in the same week as London came to a standstill when thousands of fans tried to see their idols at the premiere of Hard Day's Night. Once the film was on general release cinemas were packed with fans of all ages — some of whom saw the film a dozen or more times.

After the excitement of that occasion, it was back to recording and to their first real tour of the States. That consisted of tumultuous welcomes everywhere, and left the Beatles firmly entrenched in American hearts.

As honours were being heaped on them all round the world, the Beatles were getting more and more involved in recording and its techniques. 'I Feel Fine' their next single, was released in November of that year. It featured one of the very first uses of feedback as a musical device. Its huge success was just a forerunner to the imminent release of an unusual and ambitious album. 'Beatles For Sale'.

That record marked the start of a new era for the Beatles — as we'll see in the next part of The Beatles Story.

PART 7: The Beatles as recording artists improve by leaps and bounds and make another film.



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BRIEF SPECIFICATION

Upper Manual. Drawbars: $16'-8'-5\frac{1}{3}'-4'-2' + sustain$ Percussion: $8'-5\frac{1}{3}-4'-2'$ Lower Manual. Drawbars: 8'-4' + sustainPedals: Drawbars: 16'-8' + sustainPercussion on 8' Solo Voices: Violin-Clarinet Hammond reverb percussion volume and length control.



RETAIL OUTLETS SO FAR:-Scotland: Bruce Miller, 51-53 George Street, Aberdeen. Bruce Miller, 2 Queensgate Arcade, Aberdeen. McCormack, 33 Bath Street, Glasgow. Forth Valley Music, 23 High Street, Linlithgow. Wilkies Music House, Canal Crescent, Perth. Largs Sauchiehall Street, Glasgow. Largs, 105 High Street, Kirkaldy. Largs Music, 18-24 Whitehall Street, Dundee. Largs Music, 25 Greenside Road, Edinburgh. W. M. Thomson, 91 West George Street, Glasgow. W. M. Thomson, 7 Bank Street, Kilmarnock. Clydesdale, 54 Hamilton Street, Greenock. J. D. Cuthbertson, Cambridge Street, Glasgow. Jan Holmes Ltd., 5 Glasgow Street, Maxwelltown, Dumfries. North: North: Mactiesfield Organ Centre, 15 Mill Lane, Macclesfield, Cheshire, Cacke & Robinson, 6 Market Avenue, Ashton-u-Lyne, Lancs. J. Wood & Sons Ltd., 67 New Street, Huddersfield, Yorks. Camera & Organ Centre, 111 Central Drive, Blackpool. Shorrock & Shorrock, 91 Drake Street, Rochale, Lancs. Musical Sounds, 274 London Road, Sheffield, Yorks. Rumbelows, Coronation Building, Wallasey Road, Wallasey. Northern Sounds, 41 Jane Street, Workington, Cumbria. Frank Hessy Ltd., 62 Stanley Street, Liverpool. J. G. Windows, 1-17 Central Arcade, Newcastle-on-Tyne. Midlands: North: 3. G. Windows, 1-17 Central Arcade, Newcastle-on-Tyne. Midlands: Peter Gray, 212a Wellingborough Road, Northampton. Carlsbro Sound, 182-184 Chesterfield Road North, Mansfield. Sound Pad, 64 London Road, Leicester. Dudley Organs, 18-19 Wolverhampton Street, Dudley, Worcs. Sound Centre, 9 St. John Street, Cardiff. Sound Centre, 107 Commercial Street, Newport. West: West: John Holmes Music Centre, 21-23 Faringdon Road, Swindon. John Holmes Music Centre, 3 Queens Circus, Cheltenham. John Holmes Music Centre, 219-223 Cheltenham Road, Bristo Mid Cornwall Organ Centre, 41 East Hill, St. Austell. Bristol Mid Cornwall Organ Centre, 41 Cost him, other and 50 South: Hammonds of Watford, 161 High Street, Watford. Lewisham Organ Centre, 324-328 Lewisham High Street, London SE13. Organland, 398 Lewisham High Street, Rushev Green, London SE13. Andertons Music Super Store, 5 Stoke Fields, Guildford. Keyboard Harmony, 82 High Street, Redhill. Youngs Music Centre, 42 Bedford Street, Belfast.

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INSTRUMENT REVIEW 1

CARLSBORO MANTIS ECHO UNIT

The Carlsbro Mantis is an echo unit: the big difference for the guitarist or group instrumentalist is that there's no tape whizzing round, the effect being achieved by four electronic analogue time delay sections connected in series. The time delay sections are composed of very small electronic devices known as Integrated Circuits (IC's for short). The easiest way of imagining what these are is to think of an electronic circuit composed of a number of transistors and associated components, which has been miniaturised - and then encapsulated in a little black chip about the size of a thumbnail, with a comb-like array of connector pins sticking out on either side. The 'black box' concept may be hard to visualise in practical terms, but the way in which it makes an echo is, in fact, quite similar to the conventional arrangement of tape loop, record/erase and multiple playback heads.

The signal from the instrument first passes into Delay 1, is delayed by a fraction of a second, and then passes in and out of Delays 2, 3 and 4, each stage creating a time lag of 64 milliseconds: thus with the Echo 1 button depressed you get a short 'ping' at 64 m. secs., whilst Echo 4 gives a single 'beat' (as in a large concert hall) at 256 m. secs., the overall volume of this effect being controlled by the fader labelled Echo. Just as the four Echo switches feed the output from each Delay section to the output stage of the unit, so the bank of four similar buttons, marked Swell 1, 2, 3 and 4, feed the delayed signal from the respective sections back via the Swell fader to the input of Delay 1 again.

Controls

Operating these controls generates the type of multiple repeats — fading into the distance or swelling to a crescendo — usually associated with the conventional tape echo technique of feeding a portion of sound from the playback head back onto the record head again. There is also an additional effect on the Mantis, the Rotafaze, which shifts the pitch of the delayed signel by means of a voltage controlled oscillator. The Depth fader controls the amount of pitch shift, and the Speed fader alters the frequency of the oscillator, which controls the rapidity of the pitch movement up and down.

A rather nice effect, reminiscent of the "deep water" sound of a Leslie Tone Cabinet, is produced by the following settings: Echo switch 2 depressed, Echo fader at 6, Rotafaze Depth fader full up and Speed fader at 2½. This effect is enhanced by winding up the Tone control a little: tone in this case means 3.5 KHz, with maximum cut or boost of 7.5 db.

The Mantis is connected to instrument, amp and footswitch via a row of five jack sockets at top right of the front panel. The footswitch is reasonably tough, has just sufficient lead on it (7ft 6in), and, very sensibly, an LED that illuminates when the Mantis is in operation. In/out con-nection is either by two mono sockets or by a stereo one for use with mixing consoles, the fifth socket providing an output for the delayed signal only. This is a simple but very useful provision, as interesting stereo effects can be achieved onstage by using two amps, one for the

straight signal and one for the delay.

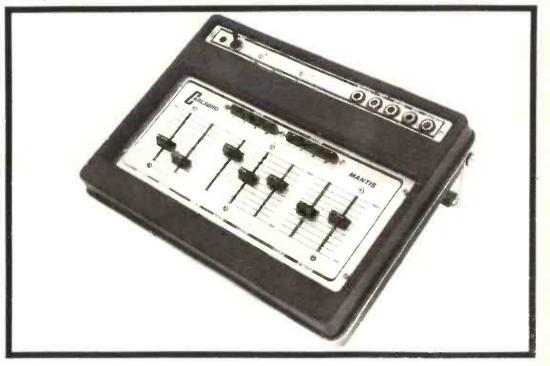
The general standard of internal construction on the Mantis is good, the majority of audio components being housed on two PCBs (Printed Circuit Boards), mounted to the case on either side of an alloy screening plate located behind the fader panel. The PCBs themselves were of good quality glassfibre, and all internal solder joints were well made. We were, initially, a little unsure about certain features of the Mantis' external construction - specifically, the vulnerability of the mains switch, and the robustness of the ABS plastic case. Carlsbro informed us that the mains switch was a special type necessitated by certain safety regulations, and suggested that we stand on it if we were unsure of its durability: we did, and the plastic toggle bent through 90° but resolutely refused to snap! The Mantis that we tested also lacked a snap on plastic lid, which will be fitted to production models to protect the control panel, converting the case into a handy little briefcase when not in use.

The Carlsbro Mantis has significantly more facilities than several of its competitors — the time delay of 256 milliseconds and the Rotafaze section, for example — and the design of the case (lightweight, impact resistant) is intended to suit the musician such as the club or cabaret artist, who has to carry his own gear around, and hence places a lot of importance on portability and neat appearance.

Super

Nevertheless, we hope that Carlsbro may perhaps in the future use this unit as the basis for a "Super Mantis", with an improved Signal to Noise ratio, better calibrated controls, and a housing more suitable for use with large PA mixers or in recording studios. This is in no way a criticism of the existing unit, which in construction undoubtedly represents good value for money, but merely a tentative hope on our part that Carlsbro may extend the ad-vantages of their 'no moving parts' design to cater for musicians who wish to make use of its facilities for recording or with large PA systems.

Tested N.K.J. with Kasuga Custom 6 string, Dynelectron bass and 100 watt Marshall stack. RRP £150 excluding VAT.



INSTRUMENT REVIEW 2

REVOX A77 HS TAPE RECORDER

Just once in a while, I'm given a piece of equipment to test that is so perfectly suited to its function, and so immaculately engineered that I'm lost for words — let alone criticism. To say that the Revox A77 was an 'industry standard'' would be far too mundane an expression to commend it highly: this unit is headed under the category of an 'Instrument Review', and as far as I'm concerned the term 'Instrument' is a much more accurate description for the A77 than the word 'unit' or 'piece of equipment'.

Every detail on the A77 reflects a 'first principles' design approach - that is - instead of taking existing solutions to the technical problems of recording, Studer have worked from the principles of 'what do we want it to do, what's the best way to do that, now let's do it.' The 3 motor tape transport system has an electronically regulated capstan motor, the servo-brakes are solenoid operated, all the tape driven control buttons utilize relay logic (no 'clunk-click', just touch to go), and the tape speed change is also controlled electronically. This all adds up to an absolute minimum of mechanically wearing parts, which is clearly a tremendous advantage as far as longevity of the instrument and extraneous effects on the recording and tape handling mechanism. The drive system itself is also mechanically very simple, as the A77's direct-drive system eliminates the need for any drive belts, clutches or pressure wheels.

Chassis

The chassis of the Revox is diecast, making it exceptionally strong and stable. All the PCB's (printed circuit boards) plug into chassis mounting sockets, and the internal layout and interwiring is exceptionally well organised, both from the point of view of access, freedom from mains interference and symmetry of appearance. The standard of soldering itself is undoubtedly the best I've ever seen, being neat, exact and secure, and all the projecting component ends are properly trimmed. Separate calibration controls are provided for Bias

adjustment-very important for setting up the machine to match the tape, particularly if you're doing a lot of overdubbing and track bouncing. Mains can be switched to match any voltage in the world, and because the motor speed is internally regulated, instead of using the mains frequency, switching from 50 to 60 cycle mains has absolutely no effect - indeed the A77 can even be run off batteries, using an inverter with sine wave output. I could go on for six more pages about the standard of construction but the practical value of this would be limited, as it'd be all praise!

Bouncing

Although I'm already a Revox convert, every time I actually

get down to using one of these machines creatively get hooked for weeks. The two input controls for left and right channels are exceedingly rapid to operate; the centre control is input volume, and the outer bezel switches the input between Mic low impedance, Mic high impedance, Radio, track to track transfer and Auxiliary. The buttons on either side of the ASA VU meters place the relevant channels into the record mode, at the same time illuminating a red light in the centre of the meter. Most of my time with the A77 was spent building up multitrack recordings by laying down one instrument on one channel, and then bouncing that onto the second channel, whilst recording another instrument on the second channel as well. This process can be accomplished so

fast on the Revox that continuity is never lost, and the recording quality is so high that I would go so far as to say that, for the musician writing and recording on his own, never mind about messing about with four track recorders or demo studios - get yourself a real instrument in the Revox, and use the money you save to get a Vari-speed (alters the tape speed for some really stunning effects), plus a couple of really top quality microphones. All I want for Christmas is a Revox -500 stars, a gold copy of Beat and the Instrumental award of exceptional merit. Tested N.K.J. with Shure, Electro-Voice and Sony microphones, Sennheiser headphones, Quad 303 amp, Altec speakers, sundry guitars, effects pedals, piano, bells, cymbals and much enthusiasm





Altec Musical Instrument Loudspeakers

Maybe you're at the point now where the sound of your instrument amp just isn't quite cuttin' it either in loudness or in fullness. But you're also not ready to trade in that good old amp because it's brought you a long way with a lot of good times and dependability. If that's the case, then possibly it's time to phase out those old speakers and install some brand new Altec's. We think you'll be pretty surprised at the increase in loudness, and the extra fullness you never heard from your old amp and its standard factory speakers.

If you're into building your own P.A. system, Altec loudspeakers can give you all the bottom and mids you ever asked for. And they sound especially good when used with Altec horns, drivers, and crossover networks.

At any rate, no matter what your speaker requirements are, you'll soon find that Altec Musical Instrument Loudspeakers represent the ultimate in increased efficiency, tonal response and reliability.

To make your job of installation a little bit easier, our new 15-inch speakers have all new cast aluminum frames for hassle-free front mounting. (In fact, the frame is really 16" to be sure you've got a good, tight fit during travel). All Altec Musical Instrument Loudspeakers, with the exception of the 421 series, now use a brand new cast magnetic structure for even more uniform efficiency and frequency response. The "H Series II" speakers are the high powered versions of the old reliables. They feature special heat dissipating aluminum coil supports and ultra rugged copper voice coils that allow you to play louder for longer periods of time, with much less worry of burnout. At Altec we are extremely confident of the reliability of our loudspeakers. So much in fact they are covered under a full Five Year Warranty. This warranty is our assurance to you of Altec's reliability in the years to come.

Speaker Specifications

Model	417-8H II	418-8H II	421-8H II	425- <mark>8H II</mark>
Size:	12″	15"	15″	10"
Power Rating:	100 watts*	150 watts*	150 watts*	75 watts*
Pressure Sensitivity 1/watt at 3 ft.	100 dB SPL	103 dB SPL	102 dB SPL	98 dB SPL
Frequency Response:	60-8000 Hz	45-8000 Hz	35-3500 Hz	60-10,000 Hz
Application:	Full range	Full range	Bass	Full range
Impedance:	8 ohms	8 ohms	8 ohms	8 ohms
Magnet Structure Weight:	11½ lbs.	11½ lbs.	17½ ibs.	11½ lbs.
Weight:	17 lbs.	20 lbs.	22 lbs.	16 lbs.
Warranty:	Five Years	Five Years	Five Years	Five Years

*May be used with amplifiers having up to equal continuous RMS power rating.



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INSTRUMENT REVIEW 3

WEM COPICAT

The original Watkins Copicat became something of a "standard issue" with groups over the years, so its nice to see that WEM have maintained the tradition by continuing to produce the Copicat - now a much improved version - at a price that the musician can afford without breaking the bank. The suffix 'IC' is used because the preamp circuitry now includes four 741 Integrated Circuits to perform the function of record/replay amps. "The old Copicat never dies, it just gets IC's" new seriously. . . . though, there have been many other improvements besides these to the new model.

For a start, the Copicat is now housed in an ABS plastic attache-type case, the top being located by a ribbed alloy extrusion when closed, and secured by two 'lift off' hinges at the rear and two pull down toggle catches on either side. Ventilation is provided by a network of small holes in the case. beneath and to one side of where the motor is mounted to the front panel. The motor itself is almost identical to the Copicat Mk 4 unit, with the exception that the winding is slightly heavier. The motor gets quite hot after about five to six hours of use, but in my opinion this is nothing to worry about, as the Mk 4's could be left on all day, and the motor could even be manually arrested without anything untoward happening! On our Super IC, which was a pre-production prototype, the fixed mains and signal output leads were located, together with a stereo jack socket for connection to a mixer or PA amp and a mono socket for the footswitch, in a compartment behind a little flap at the rear of the case. Personally, I would prefer to have all the signal input and output connections via sockets on the front panel, as it makes it far easier to see what you're doing.

Infinite Reel

The new Copicat features four inputs with separate input gain controls — very useful for use with vocal mics — and also four playback heads instead of the old three, together with four push switches to activate them. Initially we were a little unsure of the latter items, as they're mounted directly to the PC board with no other support where they pass through the chassis: apparently WEM have done 'fatigue' tests on these switches, though, and found that only the minimum of pin contact is necessary.

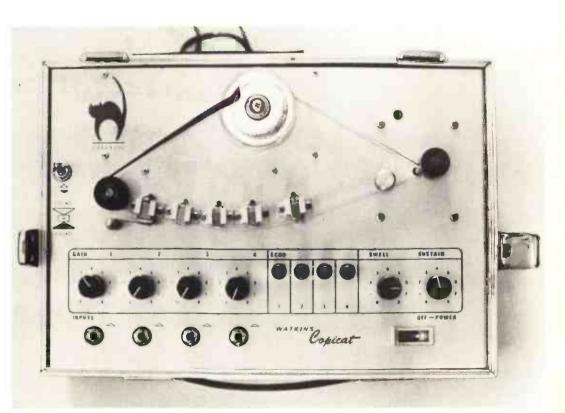
Another new feature is the 'infinite reel' tape instead of the old loop system. A better tape life is expected, the projected figure being approximately 800 hours playing time. A very useful addition to the basic design is a switch marked 'Sound on Sound'': this performs the simple function of disconnecting the erase head, allowing the budding John Martin or Dave Gilmour to build up a sound collage, recording one echo track on top of the other. Of course you can also use this facility to make a short recording, and then play to your own backing track. The tape on our model ran for 37 seconds, but on the production model it should be more like one minute. One slight fault that we found with this effect was that, if the "Sound on Sound" switch was engaged whilst the unit was set up for a long echo, a noticeable click could be heard each time the tape passed that point again. This was also a fault that should not appear on production models, as the review sample had an incorrect value capacitor installed in the switching circuitry.

Tornado

There are two rotary controls governing the echo effect as programmed by the four push buttons: Swell, which regulates the volume of delayed sound from the playback heads, and Sustain, which feeds progressively more of the delayed sound back onto the record head as it is rotated. Full up, this latter control produces the familiar 'whirling tornado' effect of tape echo fed back on itself: Several people felt that this was a rather undesirable effect and should have been eliminated — my own personal opinion is that a tape echo machine should basically be a purpose engineered refinement of a tape recorder — from which the creative use of delayed sound evolved. Hence, if the effect is there, use it!

The new Copicat can produce all the good echo effects that the old one was well known for, and the addition of a fourth playback head gives the one effect that I always wished the Copicat had — a long and slow echo 'beat' — great for chord work. With all its other refinements, the Copicat Super IC is excellent value for money ... especially when you consider that the old model was only about ten quid cheaper, way back in 1974!

Tested N.K.J. with Kasuga Custom and Gretsch Rock Jet guitars, through Yamaha combo amp. RRP £83.50 inc. VAT.



INSTRUMENT REVIEW 4

OMEC AMP

Whatever your subjective opinions of the OMEC programmable amp, there is no denving that it is unguestionably the first of its kind in the music world, and is a development that will have considerable bearing group on instrumentation in the future. What is more important in the short term, is that the programmability is not merely a gimmick, but part of a well thought out amplifier of advanced design.

The push-switches of the preamp control keyboard are both simple and efficient as regards manipulation. The keyboard function is determined by the three buttons to the right hand side of the front panel fascia, and the programming of binary information stored within the memory is accomplished via the buttons marked 0 to 6. Any one of four channels may be selected for use or programming, the channel in question being indicated by the numerical display marked "Channel" Programmable preamp facilities are as follows: bass, middle and treble controls

with 36dB's of swing from boost to cut; reverb from a Hammond spring unit; three types of selectable by distortion pressing first the "Distort" button and then numbers 1, 2 or 3; a similarly variable compressorlimiter, plus any external device through the front-mounted send and return buttons and sockets. Other useful preamp features include a headphone socket at the rear, and a 10-way switched gain control to adjust input sensitivity. A footswitch provides a remote switching facility for channel selection and echo send/return, the footswitch unit being coupled to the amp via a DIN Pre-lock five way socket.

The 130 watt power amp section within the unit is relatively unremarkable when compared to the rest of the amp, but still features comprehensive and sophisticated protection circuitry to eliminate the hazards of short circuit, open circuit and thermal breakdown. Full output power is developed into an impedance of 4 ohms, and there is a socket marked "Slave input" at the rear of the amp which allows disconnection of the preamp for use of the amp section as a slave, or for connection of a high output effect unit such as a tape echo.

Programming

Programming the amplifier whilst in operation is swifter than the physical appearance of an array of push buttons might at first suggest. We found that the quickest way to build up settings was to use two fingers: index finger to select channel or function, and middle finger to select the "knob" and to "dial up" the setting. For example to change the volume on channel one - index finger hits 'select channel', middle finger hits button 1; index finger hits select function; middle finger hits volume button (also labelled 'O'); the 'set level' button now illuminates, so press with index finger, and punch in the required level setting with the middle finger. It sounds rather involved when explained, but only takes about 3-4 secs to actually execute.

The only major drawback with the system as it stands is that the amp's programmed memory disappears when the amp is switched off. Orange argue, quite reasonably, that it would cost a lot more to install permanent memory IC's, but we still think that it would be desirable to at least maintain the memory for a few minutes after switch off, otherwise it'll be red faces all round when the guitarist accidentally pulls out his power cord onstage!

So how valid is the OMEC digital as a guitar amp? There are obviously a large number of guitarists who just do not need an amp with these facilities, but those interested in using the quitar as an electric (as opposed to stringed) instrument will be able to make more use of its potential, as will keyboard players who need to preset different sounds for an array of instruments. Apart from this, however, the programmable amp fulfils a very important purpose as a 'flag waver', heralding the possibilities of more sophisticated future developments in programming more complex items of equipment such as mixing consoles and synthesizers.





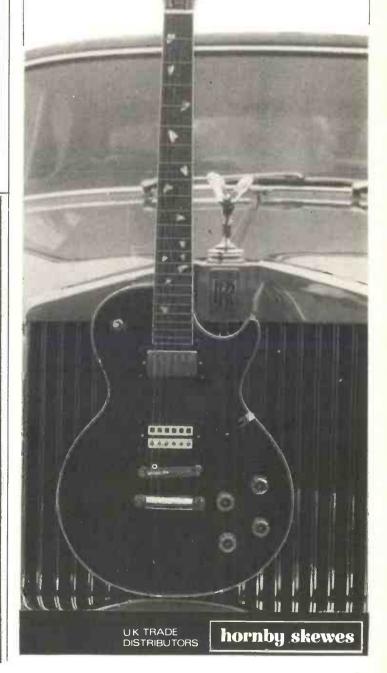
RAC 100 Watt Slave Amplifier Retail £89.95 including VAT Trade enquiries invited Rugby Automation Consultants 19 Freemantle Road, RUGBY Tel: 0788 810877

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THIN LIZZY'S NEW DIRECTION

Thin Lizzy epitomise the concept of the working band recording albums in the odd weeks between gruelling tours, where many bands would gratefully snatch a rest. Yet a life spent constantly on the road has its compensations in that it has brought Lizzy recognition at last, both from the media and, most important of all, from the public.

While the juke boxes are still spinning 'The Boys Are Back In Town', Lizzy have been in Ramport studios finishing off their new album, 'Johnny The Fox'. They seem to have chosen Ramport as their regular studio, having made their last album, 'Jailbreak', there, too. Drummer Brian Downey explained why, between takes.

Reputation

"We'd heard of John Alcock's reputation as a producer and we got in touch with him. He suggested Ramport so we thought we'd give it a try. The first time we went there we were only doing rough demos, but it took me only half an hour to get a thoroughly decent drum sound, which was really quick.

"There was a good vibe there. To start off with, Ramport wasn't in town but away in Battersea which meant that we were able to get into the studio without any distractions because not many people knew where it was. Olympic, our last studio, was premy good, come to that, but Ramport suits us right now. I can't talk about the future, of course, because if this album takes off there's talk of us having to record away from

"We're not only rock 'n' roll," says Brian Downey



home because of the old tax problem."

Phil Lynott has, as usual, done the lion's share of the writing on the new album but, as on previous albums, Brian has contributed a number or two as well. Being a drummer, his usual method of writing is to come up with a rhythmic idea that in its turn suggests a riff or a melody to the others.

"It usually happens at a rehearsal," he said. "I might come up with something on the two bass drums that you couldn't achieve with just one drum. Then Phil and Brian will have to put the chords to it. I'm not that proficient that I can tell them what to put in. I can knock out a few chords on guitar but I wouldn't be able to play a riff or anything that might be suitable. I'd rather just concentrate on the drums.

Note for note

"Maybe in the future I'd like to get more into the arranging side and so on. But Phil is usually the man who comes up with an idea, then everyone will tag onto it and just jam. There's one track on the new album called 'Boogie Woogie Dance' which is a very heavy drum thing. Phil came up with the actual riff, and I put this beat to it, quite a strange one. I like it — it's maybe a new direction that we could go in. When Phil does come up with a riff, he still leaves everybody free so that they can do what they want at the time. We can tape it, listen back, and we know immediately if something is Actually, wrong. on 'Jailbreak' it was a little different — it was virtually worked out note for note, and Phil said exactly what it needed."

Brian's choice of kit is a combination of his own taste and an awareness of what will carry best within the group framework; a regular four piece kit plus two 26" bass drums. "At the moment I'm playing Gretsch, except for a very good 12¹/₂" Ludwig snare and one other Rogers. All the cymbals are

continued from page 41

Paiste. I'm finding at the moment that the two 26" bass drums are too boomy in the studio, so there I use 22". At the Hammersmith Odeon gig I used the 22" drums and the sound was amazing. They give much more definition. According to Peter, our sound man, 24" might do, but I reckon they are too big."

Overdubs

Brian has a clear idea of the group's progression over the years, and he traced the differences in recording nowadays with when the band first started out.

"'Vagabonds of the Western World' was recorded at Decca and we had a certain time allotted to us in which to do it. The advance wasn't all that much so we couldn't really spend and spend in the studio. We weren't going so much for sound then as the actual technique of playing in the studio. I do remember that we used to go round and jam



a lot. 'Alexander' for instance was recorded live; no overdubs. Whereas nowadays you have to. But in those days we were more of an experimental band.

"What we've come to now is a knowledge of what people want, and our own limitations. We don't go above ourselves — we stay in a nice little groove that the audience can enjoy. Probably in the old days we went over too many heads, and that's why we didn't sell too much. The 'Remembering' album is in the charts now, but I think that's because of our current success. Some of the stuff on it is good but if you listen to the original album track 'Remembering', I find the quality on the re-issue compared to the version on the first Lizzy album is really bad. I don't know what Decca did to it. Otherwise I think a lot of the songs on the album stand up to anything we are doing today. Hopefully another one will come out which I'm thinking of compiling - Phil did the last one."

Pressures

What about the pressures of the constant touring schedules?

"You have to be on top form and you can't slow down. It's an anti-climax coming off the road. I mean, after the London gig we just had to get really pissed that was the end. We do have this reputation for being on the road all the time, like Rory Gallagher, and we also have the reputation for going a bit heavy on the old drink. I don't really think we merit the last one. We don't drink that much. If you do drink the first few nights of the tour you find you get a bit muzzy after a while — you don't get into it. When I can I like to get home, just get the old practice pad out and listen to sounds — not necessarily all the heavy bands."

He sees 'Johnny The Fox' as consolidating Lizzy's position musically, and perhaps pointing to a change of direction in the future.

"Maybe we'll start experimenting a bit more. We're not only rock n' roll — I've even used brushes in the past! The title track of the new album is very funky and I wanted to use maracas, but they were too heavy. So I decided to get this cup with sugar in it and tape the top of the cup and shake it instead. It came out nicely — and I like messing about with things like that. It could be my own invention."

pics by Erica Echenberg



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MAKING A SUCESSFUL HOME HOME BOOMS DOEVID Allen shares the technical knowledge he gained from recording Good Morning.



t's not always true that you have to look at the biggest names in the music business to find real innovations in either technical plaving or achievements. Take Australian Daevid Allen as a case in point. Allen has, to date, founded two of Britain's most original bands, Soft Machine and Gong. In both cases he split before they made it particularly big but that's Allen, a gentle man who likes to hide away behind the scenes and get on with his own intensely creative work.

The reason for this interview, however, was to talk to Daevid about a scheme of his which, on the face of it, makes nonsense of recording developments of the last ten years — he decided to record his latest album, called 'Good Morning', in a primitive home studio in a farmhouse in Majorca.

Now we've all become pretty much accustomed to albums recorded 24 track inside airconditioned space-ships making use of such esoteric gadgetry as ADT's, Dolby's, Varispeeds, Flangers, Parametric equalisers and other 'Starship Enterprise' bits and pieces. If someone sits quietly in a room and tells you that he recorded a commercial album using an Allen and Heath Minimixer, two Revox A77's, and a Teac 3340, you either don't believe him or 'phone for the little white van. But Allen has done just that and, as his album on Virgin shows perfectly, has produced a more than acceptable sound quality. The leading questions are 'how' and 'why'

"Well, when I left Gong there was the possibility of my doing a £10,000 of £15,000 studio album like Steve (Hillage) did with 'Fish Rising'. The trouble is I don't work all that well in studios because I like to work very, very slowly and that's expensive. Also I really felt that it would be possible to make an album like this without getting involved in that whole capitalist studio thing.

"Now, Virgin were prepared to spend that sort of money getting an album so I said that if they were prepared to do that, why not spend £3,000 on some equipment for me and let me live in Majorca for a year on £2.000 and they'd get an album that we'd both be happy with for about £5,000.

"Apart from anything else, it meant that I only had to sell about 13,000 albums to break even, which isn't that many world-wide."

Before we go any further, I feel that it's only fair to say that, if you haven't heard this album

vet, and wonder just how good it is, I'm sitting here writing this piece listening to 'Good Morning' on a stereo system comprising a Shure V 15 cartridge hanging off an SME arm running through a rather nice amp and a pair of JBL 4311 Control Monitors. With that sort of gear you should be able to hear all sorts of troubles on a home recorded album - apart from a tiny amount of hiss and a slightly 'empty' feel to the sound, it's absolutely amazing! If you don't believe me, go out and buy a copy and give it a try, vou won't be disappointed either technically or musically.

De-gaussing

"I approached the whole thing with a lot of apprehension" continued Daevid, 'because I knew it was going to be difficult but, luckily enough, everything seemed to fall into place. I'd ordered a four track from London but it never arrived ended up in Milan or somewhere! Anyway, | was going to spend some time with it rehearsing the album before I actually started recording but replacement machine the arrived only a day before I was due to start. That was sort of a blessing really because it meant that I had a new machine to use.

"Secondly, I kept the heads religiously clean, de-gaussing them every day just as the instruction book said. On top of that I poured all sort of loving vibrations into them!"

The most diffucult instrument to record at home is, of course, a drum kit, so Daevid and Euterpe (a band of Spanish musicians he used on the album) just didn't use drums.

"Yeah, the balance of drums was of course a great help because drums are going to take at least six tracks to record properly."

On the equipment side, Daevid's choice was interesting. As I've said, he used the two Revoxes, one with a Taylor-Hutchinson conversion to stereo echo, the Teac, the Allen and Heath mixer, AKG D 202 mikes and an Italian made echo unit over which he enthuses. It's called a Semprini and Daevid calls it, 'the Ferrari of echo units'.

Echo, he feels, was very important in obtaining a studio-like sound. "It's echo that gives you a quality feel, you know, that and riding the Vu meters like a madman to avoid any sort of distortion creeping into the sound."

If, by now, you're beginning to get incredulous about the whole project, then here's another point to blow your mind a bit the album was recorded in a house in which no acoustic alteration had taken place!

'I've got this little house in a village by the sea and it's quite quiet, although you do get the occasional tractor rumbling by during the day. Probably the noisiest things are the birds like the cock I recorded for the title track. Mind you I got back home recently and they told me that he'd been eaten! Anyway, being an old Spanish house it's very irregular in shape, the roof is on a slant and none of the walls directly faces any other. Also, they're lined with hundreds of books which helped a lot "

Allen admits to not knowing too much about the technical side of sound recording, although he did make an effort to bone-up on it with a few books.

What tips, then, had Daevid got for anyone else trying to do the same sort of operation?

"The main thing I had to watch was the mixer. Those Allen and Heaths's are really very good, in fact I've just ordered a new one which has been specially modified for me, but you've really got to learn how they work best. I found that you plug your input in and then you have to push the slider right up on track whatever it is, then you hold the overall level on the top gain controls. Even though the Vu's aren't registering an awful lot you can still get a pretty good sound."

Tape loop

Another trick that was soon picked up during the session was that you can get a pretty good simulation of a stereo signal by using a crafty dodge, as was explained.

"On the 'Wise Man in Your Heart' track I wanted to use a tape loop from the track Love is How You Make It', from the 'Angel's Egg' album. For-tunately, I've saved a lot of studio tapes I've done over the years and I find them pretty useful for loops and things. On this track | wanted a sort of stereo effect and so I used the Cue control and plugged the mono source into track five. Then I had a line coming out of the pre-fade going through an MXR phaser into track six. Then I could add echo to either track and get a really nice sound."

The result was a perfectly listenable sound quality with few gimmicks but enough worthwhile effects for the overall feel to be quite professional. Daevid's plans now are to go ahead and work on a second album using similar but slightly expanded equipment.

Just for the record, I perhaps should add a couple of extra points. The first is that Daevid followed the recommendations of the tape machine makers and used Ampex tape. Secondly, all guitars were direct injected into the mixer. As you can see, there were very few tricks that he used to gain an edge over the inexperienced home totally recorder. He admits he has little understanding of the highly technical side of recording but feels that he'd like to go to even better things and have contact with Beat readers who are into similar projects.

Forum

"I went into ITA and told them that I'd like to hear about anyone else who'd tried to do the same thing, but they couldn't really help. If any of your readers *have* been trying this sort of thing then I'd really like to hold some sort of forum to discuss techniques and ideas. I'd like to help people as much as I can because I really believe that if people *want* to record albums at home they should be able to. I know that the quality of my sound could have been improved, for example I planned to use a DBX noise reduction system but it broke down just before I started, and I'd like to hear from anyone with any ideas."

The outcome of Daevid Allen's recording an album at home could be very interesting. It's extremely doubtful that Pink Floyd or Black Sabbath are going to try it, simply because they need a minimum of 24 tracks and a lot of expensive help to achieve their own particular sound effects. On the other hand, singer/songwriters, folk artists and some country players could well benefit from considering the Daevid Allen approach.

On another level it bodes well for the songwriter or band who are making demos at home for submission to record companies. What Allen has done is to lay the old ghost about home equipment not being good enough. You don't need to work in a studio to make a good sound unless you require intense sophistication — you don't even need a lot of knowledge.

Any readers who want to get in touch with Daevid, by the way, are welcome to write to BEAT and we'll pass on their letters

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NE IN THE FI X7^{asting} natural musical resources has long been a favourite British pastime, and Renaissance are among the victims. Along with bands like Procul Harum, Fleetwood Mac, and to a lesser extent Jethro Tull, they have discovered that, whilst Britain would rather sit mesmerized by Top of the Pops and the latest single by J. J. Barrie, America is waiting for them with open arms. Such a state of affairs is a direct result of Britain's limited radio and television coverage of rock music.

Of course, this has been said many times, and will continue to be said. Is it not, for example, a little curious that I personally had never bv heard any music Renaissance until I tuned in

to KMYR in Albuquerque? As Renaissance's bass player Jon Camp put it, "You can make you own mind up so much more out there. If you're exposed to so much different music, then it's up to you to sort out what's good and what's bad. You might only hear something played once over here on the radio and that would be the only time you would be able to make up your mind whether you liked it or not. Whereas if a station in the States picks up on a record, they'll keep playing it. And what might sound awful to you to start off with, after a couple of weeks you sort of grow into."

RENAISSANCE~

Despite this, however, when I spoke to them between rehearsals for their British tour, they seemed

positively delighted at the prospect of playing small venues again. Cambridge Corn Exchange and Hull College of Education are a bit of a comedown from Carnegie Hall in New York, it's true, but the band are anxious to find acceptance in their own country. Nothing will ever change the fact that a project with the New York Philharmonic could not be undertaken in England: there simply isn't the money. Michael Dunford explained whv

Bass Pedals

"Put it this way — it cost us a fortune in New York. But you can earn a fortune in New York." Jon added, "We literally did spend every penny, and a bit more, that we earned at Carnegie Hall.



Three nights — you can imagine, that can be quite a lot of bread. I mean, we came out making absolutely nothing from it. We got an album out of it, which is fair enough."

Jon plays bass and bass pedals with Renaissance, whilst Michael plays acoustic guitar and is responsible for the band's compositions ("songs" is really not the right word for them). The other members are Annie Haslam, the lead singer, John Tout on keyboards and Terry Sullivan on drums. A rock format, certainly, but the music goes way beyond the conventional limitations of such a line-up. The reason becomes clear when you ask Michael about his musical influences.

"They're very broad actually. I like quite a bit of classical music — obviously, I suppose, because of the sort of thing we play. Mainly composers: Russian Shostakovitch, Rimsky Korsakov . . . besides some of the old favourites — Tchaiskovsky and Bach."

Opera

He went on to name Chick Corea, Weather Report, Joni Mitchell, Genesis, Yes, Led Zeppelin and Bad Company. Broad, we must agree. The genuine "roots" of the band, however, are really in the classics. John Tout received eight years of training on the piano and Annie worked for nine months with an operasinging teacher. Her voice may be compared to Jackie McShea's — it has all the advantages of training without the mannerisms. "Before we go on stage," Michael explained, 'she's always tucked away in the dressingroom, breathing and making funny faces and things you do with your tongue, and

that '' The mind boggles.

The live album recorded at Carnegie Hall has proved to be the key to mass acceptance in America. They were well-known on the east coast, but the album seems to have reached the whole country, and the band are now being lauded in areas they possible. never thought Albuquerque is just one example. Recording with an orchestra has made clear the identity of Renaissance.

Glue

The technical problems involved in staging the threeday series of gigs and recording them, were immense. The 60-channel mixer required three men to operate it, and the stringplayers had to submit themselves to the horrors of electrification. "It involved each violinist and cellist and violaist having a little pickup put on their instrument every might, which meant a lump of glue being put on. It comes off afterwards, but didn't know that! thev They'd all be lining up in a long line in the corridor going up to the stage, with these roadies sitting there with long hair and a fag, shouting, "Next!" Bonk. shouting, "O.K. Next" It was like the dentist or something, and they're all standing there with their buttonholes and their white dinner-jackets . . ." recalled Jon.

Using an acoustic guitar on stage in such awesome surroundings is not an easy matter either. Michael plays an Ovation. "I think they're the best thing at the moment to get the level just miking up, or even with bugs, because you get so many overtones. I think there is some way you can do it using Barcus Berrys and limiters and all sorts of things, which we're looking into. But for the moment, the Ovation's pretty good."

Jon has two Rickenbacker basses, one of them fretless, and the pedals. "In some songs I want to sound a bit more like a cellist, and you can get a much more subtle and melodic sound on the fretless. The Ricky's got a

very gutteral sound, and the bass pedals have the very low end with the guitar. I get the approximate sound that I require in the middle.'

The amp is an Acoustic 470, which can be pre-set with the aid of a footswitch. and the speakers Ampegs with JBLs in them, plus a JBL midrange horn. The bass pedals have to go through a very low reflex cabinet. "They're actually run through that Phase-Linear 400, then that graphic control over there is what I use to get the tone on them. They come out through the Acoustic cabinet with a big 18" in it." He proceeded to treat me to a demonstration of his various effects pedals, the most impressive of which was the Systech phaseshifter. "It's got two phasers built within the one box, so you get different sweep rates. You can make it sound like a Leslie if you want to."

The technical chit-chat had gone on for some time, and I was beginning to wonder what had happened to those earnest disciples of the classics I'd been talking to earlier. Does the name Renaissance bear a direct implication that they are attempting some kind of rebir-th of "serious" music? Jon nodded vigorously. "We do believe in the name of the band, and in what's gone before. T think that's probably the best way to sum it up without going into, 'oh we consider ourselves to be the new Prokovievs and Rachmaninovs', which would be a bit pretentious, to say the least. But we can't get away from the fact that Keith Relf was definitely on to a good thing when he started it. He did us a power of good, and we're grateful for that. But we've taken it a lot further than I think he probably would have done.'

It is also true that Renaissance are still almost alone in their field, and this is strange when you consider the vast heritage of European music there is to draw on. On the other hand, it's not so strange. How the hell can you compete with them?

ABC OF TECHNICAL TERMS

AMPERE

A unit used to measure current. One amp is the current that one volt can send through a resistance of one ohm.

AMBIENCE

As in ambience microphones or ambient soundgenerally refers to the sound reflected from its source by a hall or room. Microphones positioned some distance away from an inpositioned source distance away from an in-strument (overhead mics on a drum kit, for in-stance) are often called "Ambience Mics". This term is also used in various forms ("Ambiences" and so on) to describe arrangements of more than two Hi-Fi speakers, designed to simulate a concert hall environment in the home.

ATTACK

Used to describe the very beginning part of a note or sound. A control labelled "Attack" on a synthesizer's Envelope Shaper will govern the time it takes for a note to rise from inaudibility to a preset loudness level, whilst a similarly labelled control on a Compressor will govern the speed with which automatic level reduction takes ef-

AUTOLOCATE

Au accessory for a multi-track tape recorder, looks rather similar to an enlarged calculator, with numerical display and keyboard. It is possible to punch out a tape position on this keyboard whilst the tape is running and then, at some latter stage, the tape machine will rewind to that exact position at the touch of a single but-ton. On most Autolocates it is also possible to ton. On most Autolocates it is also possible to pre-programme the tape machine to go straight into the record or replay mode on designated tracks, immediately after it has rewound (or fast forewarded) itself, without pushing any extra buttons apart form the single "go" one. Autolocates mean that engineers can now work effectively without needing a 'tape op' to work the studio recorders. the studio recorders.

BACK LINE

Roadcrew jargon, refers to musicians' personal instrument amps (arranged by the faithful and fastidious crew in a neat line – comprendo?)

BALANCED LINE

BALANCED LINE Term used to describe a cable, or the type of in-put and output on an audio device. The word "balanced" is used because the incoming or outgoing lines from the device in question are coupled via a transformer, the 'minus' and screen wires being separated from each other. Balanced lines are low impedance, the usual value for group equipment such as mixing con-soles being nominally set at around 600 ohms.

BIN

Another term evolved from roadcrew jargon Anomer term evolved from roadcrew jargon, originally applied to folded horn bass cabinets. Now the word 'Bass Bin' seems to be applied to any enclosure specifically designed to reproduce low frequencies . . . hence the term 'Mid Bin' as

BASS REFLEX

DAGS REFLEX Loudspeaker enclosure with a vent or port, designed so that the rear energy radiated from the loudspeaker can be made to do useful work. The acoustic capacitance (volume) of the en-closure stores the sound from the rear of the closure stores the sound from the rear of the budspeaker, so that it emerges in phase with sound radiated from the front, and the area of the vent exhibits *acoustic inertance*, which presents opposition to the transmission of high frequencies. The combination of these two fac-tors form a resonant circuit, which, when ad-justed so that the enclosure resonance matches that of the speaker provides a relatively smooth that of the speaker, provides a relatively smooth unpeaked response over a wider low frequency than can be obtained from infinite baffle (closed box) cabinets.

BREAKUP

Graphic description of what happens to a loud-speaker's cone when over driven.

BIAS

BIAS A high frequency signal present on the recording head of a tape machine. There is an optimum 'Bias level' for different sorts of tape, and also for factors affecting recording quality, such as distortion, noise and high frequency response. Bias level can either be described as an amount of current flowing in the record head, or as a level of magnetisation of the tape. Machines with an adjustment for Bias will be provided with detailed instructions for setting up to suit dif-ferent tapes, and it is important to adhere to the manufacturers' recommendations for the best manufacturers' recommendations for the best recording results.

BI-AMPLIFY

BI-AMPLIFY Describes amplification system using an elec-tronic crossover. In the case of a *Bi-*Amped system, the frequency range is first divided by the crossover into bass and treble sections, each section then feeding a separate power amp driving low and high frequency loudspeakers. Similarly, the word Tri-Amplify is used to describe a three section amp/speaker PA system system

BUS

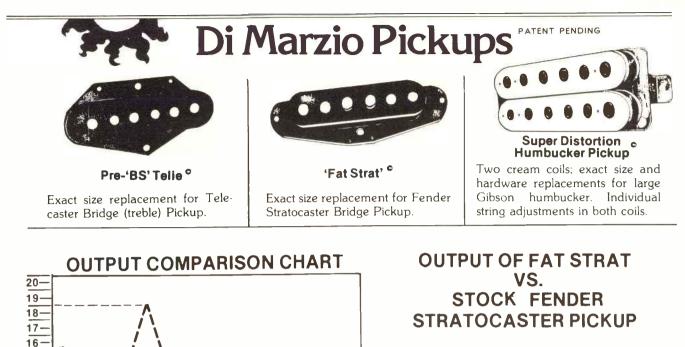
No wheels on this one! The word 'Bus' when referring to a mixing console, actually means a routing or grouping section. Hence such com-posite words as 'Remix Bus', (stereo, mono or quad grouping of channels during mixdown from multitrack), or Echo Bus' (output for specified channel or channels to external signal modifier.)

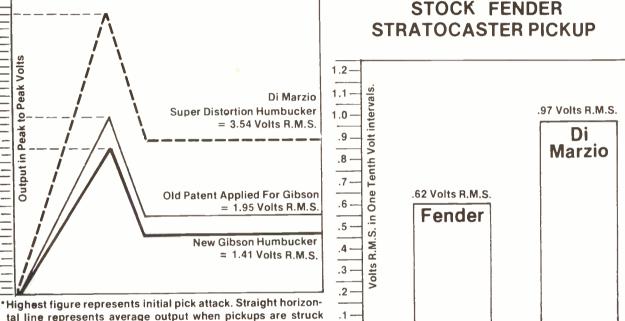
BLUMLEIN PAIR

BLUMLEIN PAIR A crossed coincident pair of figure-of-eight (polar pick-up pattern) microphones, angled apart at 90°. This technique gives excellent stereo stability and accuracy of positioning in depth and width, and was the subject of a Patent application by Mr A. D. Blumlein himself way beck in 1931. The system is still used today for recording orchestras, acoustic instruments and for pick-up in acoustic echo chambers, because of the ambient clarity and natural feel that it gives to recorded sounds.



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15.

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5 --<u>4 --</u> <u>3 --</u>

2

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H ave you ever wondered how loudspeakers work? Speakers are one of the few items of group equipment that require no power source other than signal power to make them work. Once a speaker's magnet has been fully charged up by the manufacturer, this source of power will be retained almost unaltered, just so long as someone doesn't drop it off a tower at a festival (heavy

DUDSPEAKER

mechanical shock), or as long as the cone doesn't have an argument with a size 14 Dr Martin's boot (thrown away in despair). Despite this apparent simplicity, a loudspeaker is, in fact, a precision mechanical instrument, and the difference between a good reproducer and a ropey one is mainly a matter of degree concerning the quality and precision of the component parts.

The dynamic loudspeaker is made up of the following basic component parts:

- 1/ Voice coil.
- 2/ Voice coil former.
- 3/ Centering spider.
- 4/ Magnet.
- 5/ Magnetic circuit.
- 6/ Cone.
- 7/ Apex radiator or
- 'Dust cap'. 8/ Basket.

The voice coil is the one component within a loudspeaker which carries electrical energy it is, in fact, energised by the signal current from the power amp. The coil itself consists of a number of turns of wire; the larger the gauge of wire, the more current that can be passed; the more turns of wire on the coil, the more current passes through and the larger the voice coil magnetic field, which interacts with the magnet gap field to make more power! Gauss loudspeakers have the "world's largest diameter voice coil" of 4% inches, using insulated aluminium ribbon. wound on edge with the flat surfaces adjacent: 'edge winding' is a mark of quality (a) because it is an expensive and tricky process, and (b) because it fits more turns of wire onto the coil for a given area.

The voice coil is wound upon the former, which is usually made of thin paper wound into a stiff cylinder. The large amount of electrical power (watts from the power amp) driving the voice coil also generates a great amount of heat; the coil must be able to dissipate this heat, otherwise the cement fixing it to the former will bake and crumble, and the former itself may also become charred and brittle (blow up!). Intelligent people, are Cetec Inc: their Gauss speakers actually have the voice coil mounted on an anodized aluminium heat sink, which is then bonded to a nylon cylinder, which is in turn attached to the cone.

This is one of the main reasons that Gauss Group 40 12" and 15" loudspeakers can reliably handle anything up to 200 watts of continuous sinewave power. Now I wouldn't necessarily do it myself, but I've seen a single Gauss 15" in a bass bin quite happily survive one side of an Arncron DC 300A power amp through some really heavy gigging, and finish up still sounding as sweet as ever!

But how does it actually work, I hear all the budding PA builders shout. Very simple principle, really: current from the amp flows through the voice coil, setting up a magnetic field around it... but there's already a permanent magnetic field present, and, as 'like' fields repel each other, the two interact, moving the coil and attached cone in and out . . . making sound waves. Now, with all that jumping about there's got to be something to hold the voice coil centered in the magnet gap, where the clearance is usually only about ten thousandths of an inch.

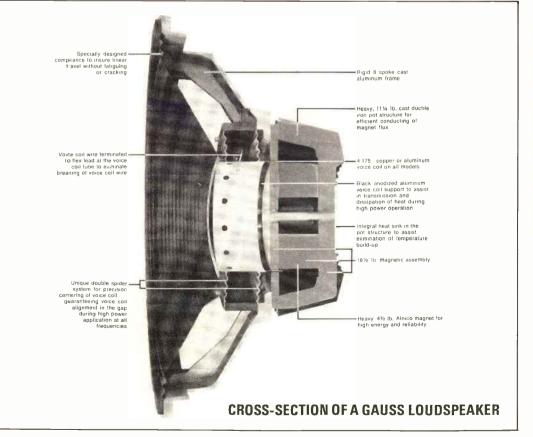
The centering device that does this is commonly known as a Spider, the best sort being made of a loosely woven material impregnated in a thermosetting resin (phenolic), and heat-formed into a circle of W profile corrugations. The outer edge is permanently fixed to the basket or chassis, the inner ring holding the voice coil secure.

As you may have guessed, we're using Gauss loudspeakers as illustrations because they're pretty good examples of fine engineering: they use not one but two phenolic spiders, the double system being unique in maintaining precise linear alignment of the coil throughout its complete excursion range. If you've ever heard a voice coil 'rubbing', then you'll know just how valuable this feature is for high power applications.

The magnetic field that the voice coil actually moves in is, as has already been explained, projected by the speaker's magnetic assembly. The strength of this field is regulated by the amount of 'flux' lines that the magnet can push out. The strongest magnets are made of a substance called Alnico, which is a mixture of various amounts of Aluminium, Nickel and Cobalt. As a rough guide, the heavier the magnet assembly and the higher its Alnico rating, the better the loudspeaker's performance will be.

Two other important points before you rush out to design your own speaker: the cone is made of special paper or impregnated different cloth, models usually having special purpose cones. Low frequency units will have decoupling sections (ridges) built into the apex area, whilst full range loudspeakers usually achieve a gradual decoupling (shock absorber action between high and low frequencies) via the cone shape alone. High frequencies originate from the apex area, so dome-shaped dust covers especially alloy ones - ensure wide angle radiation.

The Gauss range, as well as covering normal loudspeaker applications, also incorporate some interesting variations, including speakers which have been custom designed and specially built for groups like Pink Floyd, for instance. If you're interested in finding a loudspeaker to suit a particular purpose, it's certainly well worth checking out Gauss.



SELLING YOUR SONGS Demo tips for Songwriters

Recording a demo of a song for the purpose of selling that song is a totally different process to making a demo in order to sell a progressive rock band, or even a solo singer. The song is the songwriter's marketable product and it is up to him or her to record it in such a way that the selling points are emphasised and the best qualities revealed.

This sounds a bit far removed from the creative process, but once you enter into the realms of actually 'selling' something, you must view it as a commercial process to be approached in a businesslike way. It's no use just bunging your words and music down on a crummy little cassette recorder with a rudimentary guitar accompaniment, in the hope that whoever receives it will have sufficient vision to realise that, if it were treated a certain way, changed from triple time to quadruple and horns and strings added, it could be a smash hit. music business, un-The fortunately, rarely works like that. What happens in reality is that an overworked A. & R. man or publisher receives your tape in the post along with a dozen others, several of which will have been recorded in a professional studio with hours of love and care poured into the presentation, and a rough home demo, even if the song is potentially good, will be lost among such stiff competition.

Hints

In order to give you tape a fair chance, you must keep the three 'P's' in mind: these are Potential, Packaging and Presentation. The tips we are about to pass on to you now have been arrived at after many hours spent talking to music publishers and record company executives about the kind of tapes they like and dislike receiving, and collating their hints and advice. *Potential:* What's your song's

strongest point? Has it got amazing lyrics? A beautiful melody? A really funky disco rhythm? Can you imagine it

. . . Listening to the first few instrumental bars of John Miles' song 'Highfly' with its arresting guitar riff, makes you want to keep on listening . . .



being sung with CSNY-type harmonies? Beatle-ish kev modulations? Is an instrumental riff the 'hook', rather than the chorus line? You must sit down and think about things like this before ever setting foot in the recording studio. It's all a question of basic approach, based on the selling point of your song. And whatever you decide the song's strongest feature is, that is the thing you must take pains to get across to whoever will be listening to your tape.

Approach

One thing which could decide your whole approach to recording a particular number is the kind of group or artist you could imagine recording it. It's no earthly use demoing a song in Steely Dan fashion if you'd like it covered by Twiggy. And before you even get this far, you should keep in mind whether or not the artist you're aiming your song at usually writes their own songs! Mind you, if you wish to yourself launch as а singer/songwriter, you can back your song any way you fancy, so long as it does the song justice.

If you read our interview with Adam Kinn from M.A.M. Records (What The A. & R. Men Want, pg. 25), you'll notice that he makes the point that it's worthwhile finding good musicians to play on your demo tapes. If you're not particularly hot on piano or guitar yourself, you should take the trouble to find someone who *is*, because you'll end up with a far better demo as a result.

Funky

Once you've decided the best way in which to get your song across, you must then work out the actual mechanics of this. If you want to sell a ballad, say, and you'd really like the sound of strings to convey the right atmosphere, don't give up because you can't track down a phantom violinist. Instead, track down a studio which has a string synthesiser for hire. And if you need a funky guitarist to sell your disco number and don't know anybody, why not advertise for one, or even contact a studio and ask if they know someone suitable who'd be prepared to play on a session? Studios are very helpful in that way. I've even gone into one, decided I needed a singer with a certain type of voice to sing my song on a demo tape, and within twenty minutes a helpful studio manager has rounded one up simply by going through

his contact book.

What l'm Packaging: referring to by this term is the quality of your demo and your musicians, in other words, the wrapping that surrounds your song. Many birthday and Christmas experiences will have taught you that people tend to open the excitingly wrapped presents first, the ones with the shiny bows and elegant paper, and leave the boringly wrapped ones, that you can tell are books or scarves even before you open them, to the last. The same goes with demo tapes. If a publisher listens to three bars of your song, thinks, 'Oh no, another run-of-the-mill ballad. and switches off the tape recorder, you've wasted your recording time.

Originality on a tape never fails to score. Listening to the first few instrumental bars of John Miles' song, 'Highfly,' with its arresting guitar riff, makes you want to keep on listening to see whether the rest of the song will match up to such a good opening. So, if you can think of a good opener, keep it in. I don't mean go to town with Moogs and studio gimmicks. There is such a thing as overkill. Some songs are even better with the accompaniment kept very simple, especially if you wish the lyrics to come over above all. Be adventurous, but keep it tasteful.

Recording quality comes under this heading, too. Be sensible about this. Don't waste £100 in a 16-track studio. Spend £20 in a 4 or 8 track studio and then, if a publisher thinks the song is good enough, he'll pay for you to go into a bigger studio and make a more elaborate recording. But do record on professional equipment. This doesn't rule out home recordings - far from it. A demo made on, say a Teac or a Revox. in a room with decent acoustics, is perfectly all right and will hold its own with one made in the average 4-track studio. The advantage of recording at home, of course, is that you can work at your own pace, without thinking, 'Oh My God, only half an hour to go,' and spoiling a song by rushing it.

Separate

Unless you are recording your song with musicians you're used to playing with, it's best to put down things on separate tracks rather than have everyone playing together. Put down the rhythm track, i.e. bass and drums, first, on one track, then the lead guitar plus keyboards if you're using them, and that then leaves you two tracks (presuming you're in a 4-track studio) with which to play around with vocals and harmonies.

Presentation: This is the way in which you present your tape to a publisher or A. & R. man. If at all possible, arrange to bring your tape in in person. Phone up the company (or companies) you wish to approach and make an appointment. That way you can make sure that your tape is played and considered — and it also gives you a chance to talk about your ultimate aims with regard to your material.

Personal

If, as often happens, the person in question is too busy to see you, you'll have to send your tape by post. Make sure you send a stamped, addressed envelope - a strong one at that, to avoid accidents such as postmen doing tribal wardances on parcels labelled 'fragile' - and a letter containing the following details. First of all, the titles of your songs, their position on the tape and how long each of them lasts. Then a list of the kind of people you feel the songs are suitable for. If you would prefer to record them yourself, say so.

Then put in a bit of personal

biography - age, if you think it's important, songwriting or musical experience, details of any songs of yours that have been previously performed or recorded and your own ideas on what you'd like to do with your songs and how you see your-self (e.g. as a freelance singer/songwriter, as part of a Martin/Coulter type duo, as a full-time writer receiving a weekly retainer from company, publishing etc.) Sound confident, but not too arrogant. Intimate that you're open to suggestions about your music and would welcome a chance to meet whoever it is and discuss your career. Then wait and see what happens.

A professional approach will usually bring about professional treatment. But don't be totally put off by tapes that wing their way back to you with a covering note stating, 'This is not quite suitable for us at the present time but if in the future you have anything else. . . . 'What you want to do in a case like that is SEND them something else! But not until you've played back your tape a few times and thought about why it might not have been suitable and how you could maybe make an even more impressive job of your next tape. by Lorna Read



Vinci Strings

'Right now I'm using Vinci strings and I'll probably use them for the rest of my life. The neat thing about them is that they don't contain any nickel in the compound — just steel and iron, which is great for magnetic efficiency. Mr. Vinci is the guy who built the string winding machines for many other string manufacturers, so it's kind of like going right to the source.'

Jerry Garcia Ace guitar player with Grateful Dead

Kneller Musical Instruments Ltd. 19 Union Street, Bristol, ENGLAND

Thether we like it or else nership an acrimonious marriage-of-convenience, in which one feels exploited and the other let such down. In circumstances, the only outcome can be litigation and divorce, and a lot of bitterness on all sides. On the other hand, the record companies and management agencies are absolutely essential in building the career of a band, and though such an observation may seen trite, it's worth bearing in mind that your progress towards stardom will be considerably easier with the backing of an efficient and enthusiastic management. A case in point is a new band called Phoenix. John Verity, Jim Rodford and Bob Henrit are all former members of Argent, which broke up at the end of last year. I met John and Jim (Bob Henrit was holidaying in Greece) at the Trident offices in Soho, and asked them what had happened to Argent.

Money

Jim: "We were doing an American tour, and Rod (Argent) was getting fed up with it. He wanted to take some time off the road to

Whether we like it or not, rock music today is in the hands of Big Business. This can either be a working partnership or else an

PREPARING FOR FLIGHT

write and work out what he wanted to do. It had got a bit stale anyway — a bit silly. And it was economically silly too. We weren't making enough money to keep it going like that. Well, three months before the end of Argent, John and I decided to form Phoenix anyway as a separate thing. We asked Bob if he was interested, and he said, yeah sure. So that's how it all started."

Confident

Since then, a careful plan of promotion has been bubbling away. Verity and Rodford had a lot of material already written which was unsuited to the Argent lineup, but which now forms the bulk of their first album, released in the last week of September.

John: "By the end of January we'd written and demoed the whole album, so since then it's just been recording and mixing. I think we finished it around May or June."

Hadn't all the waiting around proved a source of frustration? Jim agreed vehemently. "Yes, it's been very, very frustrating. We've been straining at the leash. But then again it's probably good for us in some ways we're so eager to get out and play that it's been stoking the fires, all that bottled-up energy."

The band's biggest asset is undoubtedly the years of experience they have all had in music. They are confident of success because they know about every angle of the business, from musicianship and songwriting to board meetings. Just how important to them is financial backing and promotion? Jim: "It's imperative to the way we want to do it. We could start all over again rock from bottom. but

there's no point management companies would rather have us anyway, and we might as well capitalize on what we've already done. We're a good gamble for them and they're a good gamble for us.''

Record Deal

John: "If a record company has to choose one of two bands for recording, they're going to choose the one that has good management behind them. And you can't really get anywhere these days without a record deal." Jim: "We employ management that's the way we look at it." John: "We've got a very good relationship with our management at the moment. You all stand to gain something from it. But if you feel your management is doing you a big favour, that's not a good relationship to work with."

Although Rodford and Verity look amazingly youthful, a few probing questions revealed that they have both been in bands since around 1961. At that time the rock industry hardly existed here. Did they think that, since then, things have got out of proportion? Are we too obsessed with amplification and other equipment nowadays?

Jim: "Well it's all relative. When the Beatles played



John Verity 54



Bob Henrit

Shea Stadium they had all the brand new Vox gear with the Beatle cabinets, and that sort of power was unheard of. Then there was the Richmond Jazz Festival in 1965. The Who were there, and Townshend used three Vox 100 watt tops with Beatle cabinets. Entwistle had four T60 bass cabinets driven by two AC 50s. And everybody freaked out — they were using so much power. Beck was on next with the Yardbirds. He was furious! So of course he had to use four Vox amps."

John: "At one time, in the very early days, all you had going for you was an atmosphere. You could never hear the singer, even through a Marshall or a Selmer 100 watt P.A."

They contend that having a good sound system is absolutely vital, and worth breaking your wallet for. I hinted that perhaps they were in a stronger position than struggling small bands, simply because, with a record deal in the bag and the October extensive tour with Aerosmith, their management is prepared to shell out for any amount of expensive gear. In other words, they have the freedon to pick and choose that comes with financial security. But both were anxious to point out that they have been

through far less prosperous times, in the years when they were unknown. Did they think it was harder or easier for young bands today than it was for them?

Jim: "I'd say harder, simply because you've got to have more equipment these days. It goes hand-in-hand with the other factor, which is lack of venues." John: "In Leeds between about '65 and '68 there were about twenty pubs that had bands five nights a week."

School dance

Jim: "Another difference is that people were charged admission then. It gave it a sense of occasion. But if people get in for nothing they don't really care. My kid's just started playing in a band, and all he can do is the school dance. There are no youth clubs any more. Kids don't go to youth clubs now. That's the difference. basically, and I think it's a big one. And gig fees haven't gone up at all. I used to play for £15 a night in 1961, and a lot of bands are still being paid that."

John grinned nostalgically. "And I can remember being followed down the street by a crowd of kids, just because I had a guitar!"

by Peter Douglas



Jim Rodford

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RENAISSANCE LIVE AT CARNEGIE HALL BTM 2001

The neglect which Renaissance have suffered at the hands of the British media, and consequently also by the British record-buyer, is a scandal which this album must surely do something to eliminate. lt covers material written for their last four albums, and though a double, features just eight tracks. Only one of my personal favourites ("The Vultures Fly High") is missing; otherwise there is "Mother Russia", "Ocean Gypsy" and a stunning version of "Scheherazade" which lasts over 28 minutes and takes up the entire third side. The recordings were made in New York on three nights in June 1975, with 26 members of the New York Philharmonic. Why the release has been delayed so long is not clear. What is clear, however, is that at last a rock band and an orchestra have not only blended. but have also provided a challenge for each other: Michael Dunford's majestic, haunting compositions are given the justice they deserve by musicians who are fully committed to them; at the same time Renaissance act as the musical core, stating new themes and taking responsibility for linking passages. They remain in complete control throughout - never tempted to upstage the orchestra with sheer bombast, nor to try and outdo them by being needlessly complex. In other words, it's a matter of mutual respect.

In such circumstances it might seem a little unfair to pick out individual performances. On the other hand, Annie Haslam's singing is so pure and so accurate that you can't really not mention it. Her range is operatic, but she sings without that affected vibrato which proves so irritating in most trained singers. John Tout on keyboards is also superb, particularly in "Scheherazade", which for my money is the showcase on this album; Renaissance are at their most enjoyable when they give themselves the chance to concentrate on a long piece like this, where the length allows variety and a slow build-up to the climax, Annie finally hitting a note nearly two octaves above middle C. In the end, however, it is the emotion that counts, whether in its controlled, structured form, or perhaps in looser tracks (Jon Camp's bass solo in 'Ashes are Burning" is an example). The technique is merely a way to express feeling, which Renaissance have in abundance.



JOHN MAYALL A BANQUET IN BLUES ABCL 5187

Not exactly a banquet, but a reasonable enough spread at any rate. As ever, it is not so much Mayall's own performance which is the highlight, but his continuing ability to act as catalyst to the many guest musicians assembled aroung him. And here, while "all words, music and arrangements are by John Mayall", the guests num-ber no less than twenty two, several of whom are old Mayall cohorts - Sugarcane Harris, John McVie and Larry Taylor among the more well known. What this means is a varying line-up for each track and therefore a fair bit of musical

variety, with most instruments which have ever played a blues part cropping up somewhere.

Yet, despite this potential for a real fun album, it never manages to go beyond a certain point, seeming satisfied to merely re-emphasise the 'John Mayall sound' as set down so long ago. 'Fantasy Land', for instance, is rambling and formless, and all the more noticeable for being the last track on the album. On the plus side, however, Mayall has more than enough experience not to trifle with obvious non-starters, and throughout keeps pulling the occasional nice break from his colleagues to keep interest alive. 'You Can't Put Me Down' is nothing new musically, but moves along resolutely and stylishly. For those partial to John Mayall, then, 'Banquet' would be a worthwhile purchase, but one which might be expected to fade from the playlist after a couple of months, album could This almost have been retitled the 'Second Best of John Mavall', but there are bound to be many for whom the second best is more than good enough. C.S.

SPLIT ENZ MENTAL NOTES CHRYSALIS CHR 1131

I suppose there had to be a rock band from New Zealand eventually, and Split Enz is that band. The only possible reaction on first hearing 'Mental Notes' is one of bewilderment, swiftly followed by curt dismissal. When we dislike a piece of music, we invariably compare it unfavourably with something similar - in this case, probably Roxy Music or Sparks, and even Genesis in parts. And yet, unbelievable though it may sound, Split Enz (dreadful name) have a very original sound. This is quite something in itself. The line-up is guitar, keyboards, bass, drums, vocals, percussion and trumpet/saxophone. With this they produce a peculiar mixture of music hall (on 'The Woman Who Loves You), rock'n'roll pastiche (on 'Lovey Dovey') and some pretty exploratory mean-



derings on the frontiers of modern music ('Stranger than Fiction').

Anyway, first the bad news: the arrangements and the production are often irritatingly fussy. There is a lot of striving effect, particularly on for 'Walking Down a Road' and 'Titus'. Too many instruments intrude. The songs stop and start. Often they are just trying to be clever. A small slap on the wrist for producer Phil Manzanera here too: the vocals are generally mixed so low as to be indistinct. It could be, however, that he shared my view, which is that the vocals are generally are a bit weak, and a bit mannered.

Now the good news: the pleasant moments on this album – and more appear with repeated playings – are really very good. Edward Rayner's keyboard playing deserves special mention, particularly on 'The Woman Who Loves You', and on 'Time For a Change'. This is a courageous first album, encapsulating a theatrical yet oddly disturbing atmosphere which I can only describe (reluctantly) as musical Eduard Munch. The next album could be a killer.

P.D.



STEELEYE SPAN ROCKET COTTAGE CHRYSALIS CHR 1123

Why "Rocket Cottage"? 1 suppose because it is as good a way as any of indicating that Steel-eye have launched something rather old-fashioned into this wonderful Century of ours. This they have done not simply by putting old songs down on vinyl, but also by adding new fangled electric guitars and drum kits. In some cases it works; in others it doesn't. I think it works very well indeed on "London" the opening track, and on "The Brown Girl". The first of these is a piece of eighteenth-century social comment with a boogie beat, which captures well the mindlessness of "Riding in a coach and six/Nothing to drink but claret wine/Talking politicks". The second is the story of a girl who is rejected by

her lover because of her brown skin. (There was no Race Relations Board in those days.) On the other hand, the song "Orfeo" - a story culled from the medieval romance of the same name - has an irritatingly poppy beat, and the electric guitar lines sound trite. A full orchestral backing and a damped wackaducka wackaducka guitar detract from any emotional impact that the song may originally have possessed. It is also vaguely funky. Similarly, the electric treatment tends to trivialize "The Twelve Witches"

The band must have found themselves in something of a dilemma before they brought Nigel Pegrum into the band. Should they remain an essentially traditional group, dedicated to reviving the old songs of England, or should they try to do something new with them? This album gets a lot nearer achieving the latter ideal. The best example, in my view, is "Fighting for Strangers" - a variation on the Johnny-has-gone-for-a-soldier theme. The tune begins as that of the hymn tune "To Be a Pilgrim", and this is a masterly touch, with all its implications of idealism and fighting the good fight. Most of the way through the accompaniment is no more than an eerie clattering of percussion and an echoed thump on the tympanum. This is filled in with little snatches of violin and ghostly whistles; a brilliant and atmospheric anti-war statement. The last track is "The Drunkard" – again a beautifully created atmosphere. this time with a simple dulcimer and brushed drums backing, ending with a drunken scraping fiddle from Peter Knight. "Rocket Cottage" is by no means faultless, but it is a considerable advance on "All Around My Hat". P.D.

GORDON GILTRAP VISIONARY TRIX 2

Gordon Giltrap is an excellent acoustic guitarist, and he's just recorded a very pleasant album



for the Electric Record Co. "Visionary" is a collection of pieces inspired by the works of the poet and artist William Blake, the theme for the first side being taken from the illustration "The Day of illustration Day Judgement" and the poem "The Last Judgement", whilst the pieces on the second side each take a different poem or illustration for title and inspiration. Gordon already has five albums under his belt, but this is his first creation for three years; on this album he plays 12string acoustic, and John Bailey 6-string and 6/12 double neck electric. Rod Edwards plays a selection of keyboards, Simon Phillips plays drums on the louder passages, John Perry underpins the lot with some unobtrusive bass work, and a host of others play wind instruments,

strings and percussives. Gordon is a very positive guitarist, punctuating his own playing - as on the beginning 'The Price of Experience'' of ' and generally making full use of the acoustic guitar's ability to actually imply more than it 'says'. There were places, however, where I felt that the string arrangements weren't integrated enough with the rest of the music: it's very obvious that Gordon wrote all the pieces on acoustic guitar, and on some passages I felt that everything relevant was expressed on the acoustic, and that the rest of the arrangement and percussion were slightly superfluous. Thus my favourite piece on the album is "The Echoing Green", which is not only played superbly, but also accurately mirrors the poem from which the piece takes its title. I liked the whole album for its 'musical' quality. and found it very relaxing to listen to; despite this, nothing about the music actually made a strong impact on me, and, with Blake's poetry in mind, I had expected such themes as "London" to be less bland, and have a more dynamic quality about them. N.K.J.

ROBIN TROWER LONG MISTY DAYS CHRYSALIS CHR 1107

Success has not been good for Robin Trower. He originally split from Procul Harum to pursue his own musical ideas, which he felt could not be expressed within the bounds of that excellent band. With each album he puts out, however, it becomes sadly clear that Robin has only one direction to go in, and this was a direction that reached about as far as "Bridge of Sighs". He is a very fine guitarist, who plays feeling; with real when



necessary he plays with flash, but mostly he tries to make the notes mean something. Unfortunately, it takes just a little more to make a good album. It's no good putting together a few moody-sounding minor seventh chords, adding a wailing lead, and the getting trusty Jim Dewar to howl over the top of it all. You need something a bit different on each track to make it work.

"Long Misty Days" will, of course, sell in thousands. Teenagers in denim will go to Trower's gigs and shake their heads in time to the stomping beat. Eventually, though, he will have to guit. Not content with ripping off Jimi, he is now ripping off himself as well: riffs are hard things to place, but most of those used here could equally well have come from "Twice Removed from Yesterday", his first album. His version of Jain Sutherland's "Sailing" starts off exactly like "Hannah", whilst S.M.O." owes its existence to "Voodoo Chile"

All this carping would be unfair, were it not for the quality of Robin Trower's guitar playing. He is like the clever schoolboy who can do his sums with ease, yet is guite happy to sit back and get eight out of ten because it requires less effort, and anyway eight out of ten is a great deal better than most people in the class can manage. Trower is a lazy boy, and here's one school report at least which reads "could do better". The album is a perfectly worthwhile production. Its familiar rhythms soon get your foot tapping, and that scratchy overloaded Strat does its job, as do Jim and Bill Lordan. Lactually liked it, as I have enjoyed all of the Robin Trower albums. It's just that they're hard to differentiate from each other. How long will it be before

the record buyers get fed up? F

P.D.

CLIMAX BLUES BAND GOLD PLATED BTM 1009

It is a little mystifying that Climax had to go to America in order to win recognition in this country. Is it that we don't have the courage of our own convictions, and must wait for the transatlantic thumbs-up before deciding that someone is worth listening to? In the case of Climax, they have not improved a great deal since they began some eight years ago. If this sounds denigrating, it's not meant to. They have always been one of Britain's most entertaining live acts, and have always played with a relaxed maturity that made them look out of place on the pub circuit, which they pounded for years.

If the music is roughly the same, however, (their live set still includes "Seventh Son" and "Come on in my Kitchen"), the quality of album production has improved enormously. Mike Vernon has done an excellent job on most tracks, with the exception of "Mighty Fire", which is overdone. Too many voices and too many guitars overwhelm what was never a particularly good song in the first place. This criticism aside, the rest of the news is good. My own favourite is "Chasing Change", a funky little piece featuring Colin Cooper's dirty, smirking vocals; his sax playing is as cool as ever, and Richard Jones - often pushed to the back by a wall of guitars emerges with some extremely tasty electric piano. This is vintage Climax: they don't need multitracking and heavenly voices to get their message across, because their message is, and always has been, the blues at its most sophisticated. This also comes through on "Sav'ry Gravy", a slow, moody and lascivious song: ".... lickin' that gravy off my spoon/Sav'ry gravy/Come on and make a meal of me . . . " And so on. Pete Haycock's use of the voice box is inspired on this track, and Cooper once more steps up to the microphone, a sordid leer on his face "Rollin' Home" is an adapted slow blues, in which Haycock reveals his blueswailing roots, and sings perhaps more strongly than usual.

Side Two ends with "Extra", a faster song, faintly reminiscent





of the Band, with some fine bright, jangling rhythm guitar. This is an album good enough to do justice to the Climax Blues Band. Maybe it's a bit short, but never mind the width, feel the quality.

P.D.



JAN HAMMER OH, YEAH? NEMPEROR K50276

Jan Hammer will have made himself a few new friends from his recent gigs in company with Jeff Beck, and indeed the pair are at present working on an album together. On the showing of Oh Yeah?, the collaboration is certainly something to look out for: in the meantime, without Mr. Beck, Hammer has turned out a fine album. His previous release, The First Seven Davs. went about its business in the Chick Corea idiom, using the regular 'concept album' theme as an excuse for ephemeral and formless exploration of sound, and it is therefore a surprise to encounter a follow-up which largely abandons the head territory and moves resolutely towards the pastures of commercial funk.

The first track, Magical Dog, seems to pull in the strings from

both ends; the rhythm is there in rich abundance but Steven Kindler's violin also suggests some mystique. In this instance Jean Luc Ponty is the obvious parallel. One imagines Hammer dashing from keyboard to keyboard like an industrious field mouse, and his pleasure in pulling out the full array of sounds is directly communicated. The pyrotechnics are immediately given a break, however, as the band smoothly ease themselves into the luxurious funky rhythms of One To One, co-written by Hammer and drummer Tony Smith. Smith supplements his fine drumming by producing vocals of remarkable sensitivity; the track is a success on any level.

As the album progresses it becomes increasingly apparent that Beck is indeed the ideal partner for Hammer; what Hammer does on his various synthesisers, Beck has done on the guitar, with particular reference to Blow By Blow and Wired just listen to the opening run on Oh Yeah? itself, a random example. It's not fair on a superb album to keep going on about poor old Jeff, but these riffs keep coming up from nowhere.

Jan Hammer has doffed his cap to R and B with characteristic panache and suggested a new musical identity. It is one which warrants enthusiastic response.

C.S.

JACK LANCASTER AND ROBIN LUMLEY MARSCAPE

RSO 2394 170

Mars being in the news at the moment, this is a very timely album. Yet Jack Lancaster (ex Blodwyn Pig) and Robin Lumley of Brand X first started work on this concept two years ago. The two musicians, Jack the virtuoso sax/flute player, one of





the few people in the world to play the revolutionary Lyricon, a kind of synthesised sax, and Robin the ace keyboard player have been working together since the early '70s producing film and TV scores. Last year they issued their version of 'Peter and the Wolf', which featured the Lyricon for the first time; this is their second concept album.

It succeeds because they have ignored the worst features of film score writing - overdynamics, shallow, blown showy effects - in fayour of the best side, which is writing to create a powerful image in the mind of the listener. The aspects of Mars they've chosen to depict in music range from Olympus Mons, Mar's largest volcano, to Phobos and Deimos, the twin moons and great care has gone into choosing exactly the right feel and sound effects for each one. Some extraordinary in-

struments have been employed, such as glass flutes, water gongs and pan pipes, and driving away under all is Phil Collin's excellent drumming. There is so much great technical playing and emotional dynamism on this album that it is hard to single out one particular passage for praise. As 'spacey' albums go, there is a great deal for the rock fan: track four on Side 1 features some powerhouse drumming by Phil and some very tricky interweaving of keyboards and quitar. If there is a criticism to be made, it is that the overall effect is one of bitterness, a series of loosely connected musical themes. Not only are there twelve separate tracks on the album, but many of these are also subdivided. But, if you can imagine you're a space traveller coming across each crazy alien phenomenon in turn, this album will really take you on a trip. Production is first rate - the album was recorded at Trident and produced by Jack and Robin, assisted by Jerry Smith, and the whole of Brand X are amongst the musical cast-list. Space-rock rules, OK?

ALBERT KING TRUCKLOAD OF LOVIN' UTOPIA UTS 602

As the needle bites into side one and the band kick into a mean little footstomper, Albert King gives a hoarse chuckle and grunts "Aha, yeah". It is the archetypal and grass roots way of communicating what an album is going to be all about. Albert is arguably the most distinctive of the three Kings, and of them his blues come together on the most elementary level. He has only about two licks, but he plays them forwards, backwards, sideways and inside out to make Truckload of Lovin' a glorious album standing out like a beacon amidst all the flash rock of the seventies.

All the tracks feature the traditional vocal and orchestral backing, while the core of the band provide the simplistic rhythms and harmonies for King to sing or play over as he sees fit. Obviously enough most of the tracks are about 'wimmen' hot ones, cold ones. mistreating ones etc.; the rest are about other misfortunes. Nobody Wants A Loser has very pertinent lyrics, and when they have been sung out they are underlined with a concise little solo. "I know I'm an alcoholic, and sometimes I regret it, especially when the liquor shop don't give me no credit nobodv wants a loser, everybody wants to win" he sings, and it sums up the album in a nutshell.

It's not really a review, because Albert King can't be *reviewed*, but more of an announcement that it's in the shops right now — and that's the most important thing. C.S.



APOLOGY In our article on Nazareth in the October issue we stated the bend's drummer obtains his sticks from Jack Bell of Barnsley. In fact Jack Bell is head of the Supremo Drum-Ware Company of Bradford, and we apologise for any embarrassment we may have caused.

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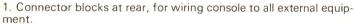
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MIXER CONTROLS

To coincide with the Home Recording Survey, Nigel Jopson explains all the controls on a very elaborate and up-to-date Harrison 32 track voltage-control automated mixing console.



 Channel meters: conventional units are replaced with electronic bar display VU 'meters', illuminated segments correspond to meter needle moving across scale.

3. 32 multi-track assignment buttons, routes channel to one track of a tape recorder, or can pan the signal between any combination of odd and even numbered tracks.

4. Microphome preamplifier: gain control, phase reversal button, button to insert a 20dB attenuating pad; Line return: gain control, buttons to select connection to a secondry multi-track reorder.

5. Equalizer, Filters and associated in/out, solo and Eq. monitor only buttons. Each section of the four band parametric equalizer has two rotary controls: the left hand knob selects the frequency required, and the right hand knob selects the amount of dB's cut or boost. Two other controls set the operating frequency for the 12dB per octave low pass (filters highs) and high pass (filters lows) filters.

6. Monitor controls: acts as the multi-track control room monitor fader for either the console or recorder outputs. Also three buttons: 'Solo', which routes the signal to the solo buss, from whence it is displayed on the control room monitors, either on its own, or with the rest of the monitor channels dimmed right down in level; 'Fix', which disengages the monitor volume and fixes the sound at a nominal level; 'Mute', which cuts the sound altogether.
7. Echo groups 1 and 2, with two sends each, and Cue (foldback for

7. Echo groups 1 and 2, with two sends each, and Cue (foldback for musicians to monitor on headphones), which is a stereo send.

8. Quad/Stereo panning, with large left-centre-right control and smaller back-front control (for Quad). Buttons for: 'On', 'Quad on' and '-6', which reduces centre panned signals by 6dB for maximum stereo/mono compatibility.

9. Numbered mute switch, programmable for solo, plus "Local" button to remove the individual channel from the master mute system.

10. Selects channel to one of 9 VCA 'remote controle' sub groups.

11. Selects channel fader as master for VCA sub-groups.

12. "Auto B" and "Module B" buttons: when pressed, these transfer automation and master control of the channel to the "B" group of master status switches.

13. Fader, regulates a VCA (voltage controlled amp) by applying a variable amount of DC control voltage.

<u>「」」」」」」」」」」」」」」」」」</u>

19. Arm rest, padded, resting of weary elbows for the purpose of.

15. Talkback microphone.

(4

8

11

16. Routing for feeding a stereo mix to the cue bus. Useful for headphone monitoring in the control room.

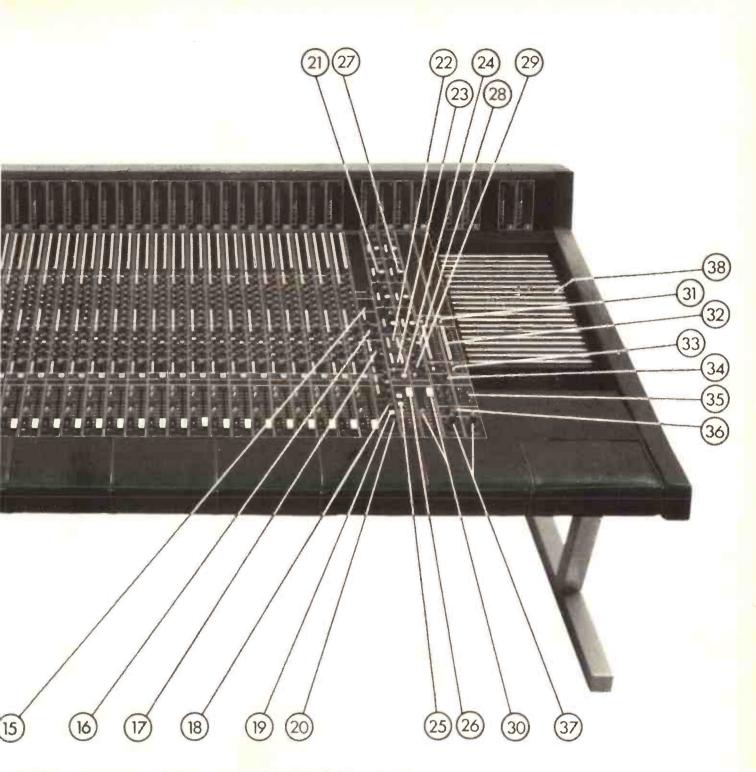
17. Test Oscillator, can be sent to the multitrack or quad summing busses for alignment of tape machines.

18. Slate button, which inserts talkback into multitrack/Quad summing busses — useful for identifying beginnings of takes: "God Save the Queen, take 4" — and so on.

19. Communication button, which inserts the talkback into the stereo cue/echo summing busses.

20. Talkback button, which directs the signal to the studio monitor speakers and to the cue system.

21. Echo returns 1-4, with cue-send button, quad-enable button, a solo button, and front-back plus left-right quad pan pots.



22. Master Programming switches — control the status of all Input/Output modules. There is an "A" group and a "B" group of four buttons apiece, which switch the modules assigned to them to: Source Monitor (recording from desk) — Return Monitor (playback from multi-track Machine) — Return Mix — source Mix.

23. Similar programming switches for Automation Status, switching "A" and "B" groups of modules to: Manual – Read (playback of memorised mix) – Write (programming mix to auto memory) – Update (modifying settings on individual tracks of memorised mix.)

24. Mute/Solo master button, works on all modules on which the "Local" button has not been pressed to remove them from its control. In the mute mode, all channels with mute buttons 'on' will be cut; in the solo mode the system is reversed, all modules with buttons depressed remaining on and the rest being cut. 25. Master "All on, All off" buttons and master "Automation read/-

25. Master "All on, All off" buttons and master "Automation read/write" button.

26. Group master fader, allows console to be faded independently from the output (the total output includes echo returns etc.)

27. Echo returns 5-8.

28. Trim (fine adjustment) pots, each with a range of \pm 2dB, and controlling the four quad summing amps.

28. Echo and Cue masters.

30. Quadrophonic master fader, with automation read/write button. 31. Monitor speaker and equalisation selectors for control room and studio.

32. Monitor source selectors for control room and studio.

33. Monitor modes (Quad, Stereo of Mono).

34. Solo level trim for control room.

35. Monitor mutes for each of four control room and studio monitor speakers.

36. Dim button — instantly reduces control room monitors to a level suitable for conversation, whatever the previous setting.

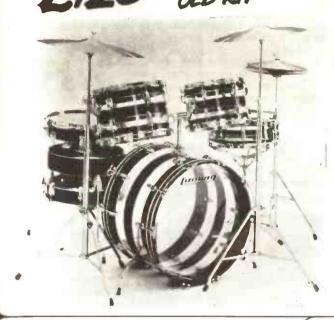
37. Control room and Studio monitor masters.

38. Patchbay, containing over 500 sockets. Allows engineer to connect input channels, outputs, tape machines and signal processors in any desired configuration.



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MINIMUM

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	Jonathan Livingstone Seagull	28.50	24.22	1 -	Orange 50 watt Reverb Twin	321.66	269.00	26.90
	EKO Navajo	47.30	40.00	4.00	Hiwatt 100 watt Lead	233:28	198.29	19.82
	Derado Dreadnought by Gretsch	68.30	57.50	5.75	Marshall 100 watt Lead	234.36	199.00	20.00
	ACOUSTIC GUITAR 12 STRING	00.00	57.50	5.75	Carlsbro Stingray Super 100 watt Fender Twin Reverb	247.32	210,00	21.00
	K12 String Jumbo	39.69	33.73	3.37	AMPLIFIER TOPS	387.57	329.00	32.90
	EKO Navajo 12	54.90	46.66	4.66	Top 50	05.50	04.05	0.40
	Derado 12 by Gretsch	68,30	54.50	5.45	Top 100	95.58	81.25	8.12
	EKO Ranger 12	64.90	55.20	5.52	Carlsbro Stingray	127.98 136.08	108.79 115.66	10.87
	EKO Ranger 12 Electric	81.20	69.00	6.90	Marshall 50 watt Master Volume	144.13	136.93	13.69
	ELECTRIC 6 STRING GUITARS			1	Hiwatt 100 watt A.P.	162.00	136.93	13.69
	Montana 'S.G. Copy'	35.72	29.00	2.90	Orange 120 watt Graphic Amp	199.71	159.00	15.99
	Avon 'S.G. Copy'	69.50	59.07	5.90	ECHO/REVERB EFFECTS	155.71	105.00	15.55
	Avon 'Les Paul Copy'	76.95	65.40	6.54	Watkins New Copicat	83.50	69.00	6.90
	CMI 'Gibson Melody Maker Copy'	63.00	53.55	5.35	Carlsbro Mantis	150.00	127.50	12.75
	CMI 'Telecaster' Maple neck	76.99	65.40	6.54	SPEAKER CABINETS			
	Shergold Meteor	120.84	102.75	10.27	Top 50 Cab	97.20	82.62	8.26
	Shergold Masquerador	150.40	127.85	2.78	Top 100 Cab	111.00	94.35	9.43
	Fender Telecaster (any finish)	261.56	222.00	22.20	Hiwatt 4 x 1,2 (150 watt) Cab	160.00	127.50	2.75
	Fender Telecaster Custom	286.87	243.00	24.30	Hiwatt 2 x 15 Bass Reflex	166.86	141.84	14.18
	Fender Stratocaster (any finish) Fender Stratocaster with tremelo	296.31 327.28	249,00 278,25	24.90	Orange 4 x 12 Cab	171.39	144.00	14.40
	All Fenders available with Maple neck 5% extr		278.25	27.82	Orange 2 x 15 Bass Reflex	235.62	199.00	20.00
	Gibson SG Special, from	299.00	254.00	25,40	P.A. AMPS & SPEAKERS	145 00	07.75	
	Gibson SG Standard, from	374.00	317.90	31.79	August P.A. 100 Amp	115.00	97.75	0.77
	Gibson SG Custom, from	548.00	465.00	46.50	August 2 x 12 Cols. pair Simon 2 x 12 Cols. pair	147.90	125.72 129,96	12.57
	Gibson Les Paul De Luxe, from	470.00	399.00	39.90	Marshall 50 watt P.A. Amp	150.00	131.70	13.00
	Gibson Les Paul Standard, from	535.00	454.00	45.40	Carlsbro Marlin Mk,III	176.04	149.00	14.90
	Gibson Les Paul Custom, from	579.00	492,00	49.20	Carlsbro 2 x 12 plus horn, pair	181.50	154.00	15.40
	ELECTRIC BASS GUITARS				Carlsbro 130 watt Slave Mk,II.	102.60	87.00	8.70
	Ženta EB511	39.00	33.15	3.30	Hiwatt PA 100 Amp	170.10	144.59	14.45
	Top Twenty	58.95	50.00	5.00	Hiwatt PA 200 Amp	253,28	215.29	21.52
	Avon 3405 short scale 'S.G. style'	65.50	55.60	5.56	August Add-on-Horns, pair	99.99	84.99	8.49
	Avon 3407 'Precision copy'	76.95	65.40	6.54	Carlsbro Add-on-Horns, pair	130.68	111.00	11.10
	Arbiter RB Stereo Bass with solid case	172.00	145.00	14.50	Orange 130 watt 6 channel mixer/amp	271.41	229.00	22.90
	Fender Precision Bass	273.37	232.00	23.20	Orange Mini Bins 1 x 15 plus twin horn			
	Above with maple neck 5% extra	005.00	000 00	05.00	100 watt	175.47	154.00	15.40
	Gibson Grabber, from	305.00 367.00	259.00 311,00	25.90 31.10	MICROPHONES			
	Gibson Ripper, from	367.00	311.00	31.10	Shure Unidyne B (high or low imp.)	24.30	20.65	2.06
	Gibson EB3, from Rickenbacker 4000 Mono Bass	397.00	337.00	33.70	Shure Unisphere 1 (565)	57.37	48.76	4.87
	Rickenbacker 4001 Stereo Bass	448.00	380.00	38.00	Shure Unidyne 1 (545) Shaftesbury Mic Stand	54.00 19.88	44.90 16.90	4.49
	COMBO AMPS	110.00	000.00	00.00	Shaftesbury Boom Stand	25,34	21.54	
	Zenta 6 watt Practice amp	31.36	26.66	1 - 1	Vox Mic Stand	14.95	12.70	
	CMI 10 watt Practice Amp	38.00	29,00	1	KEYBOARD INSTRUMENTS	14.55	12.70	-
	VOX 10 watt Battery/Mains	47.25	39.00	3.90	Vox Electric Piano	243.00	195.00	19.50
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	Laney 20 watt	54.05	45,94	4.59	Mini Korg 700S Synthesizer	445,00	378.00	37.80
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	Marshall Lead 30 watt	131.20	111.00	11.10	Maxwin Studio 503 (3 drum outfit)	116.00	98.60	9.86
	Marshall Bass 30 watt	131.20	111.00	11.10	Maxwin Studio 504 (4 drum outfit)	177.00	150.00	15.00
	Marshall 2199 Master Volume-30 watt	140.05	119.00	11.90	Maxwin Stage 704 (4 drum outfit)	198.00	168.00	16.80
	Carlsbro Wasp 10 watts	76.50	65.00	6.50	Maxwin Stage 705 (5 drum outfit)	222.00	188.00	18.80
	Carlsbro Hornet 25 watts	91.12	77.40	7.74				
	Carlsbro Scorpion 35 watts	123.12	104.00 40.59	10.40 4.05	Free full colour Maxwin Drum catalogue	Free full colour Maxwin Drum catalogue available on request.		
	WEM Clubman 5 watts WEM Westminster 10 watts	47.75	40.59	4.05		ALL ROGERS, PEARL, LUDWIG, GRETSCH, SLINGERLAND,		
	WEM Westminster TO watts WEM Westminster Bass Mk,I	98.00	83.30	8.33	PAISTE, ZILDJIAN and other leading m			
	WEM Dominator Mk.III 15 watts	88.50	75.22	7.52	Prices.			
	WEM Dominator 30 watts	130.00	110.00	11.00				
	Top 50 Combo	138.08	115.67	11.56	If it's not listed above, we can probably s	till give you a	tull-15%	
	Hiwatt 50 watt Lead		154.23	15.42	Discount on it — why not ask us?			
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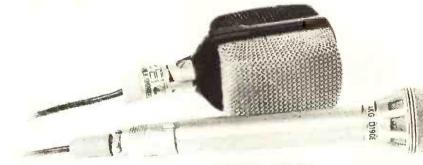




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AKG

Simple rule for the home recording enthusiast: the better vour microphones, the better your recording. Naturally this applies to almost every piece of equipment directly in line with the recorded signal, but so often the actual source of the signal is overlooked by budding engineers intent on spending their money on an excess of controls to twiddle. The best quality in home recording is often achieved by the simple expedient of just using a really top quality tape recorder with top quality microphones - and AKG make 'em!

The C414EB variable pattern F.E.T. condensor microphone can be phantom powered and has the following features: switched bass attenuator at 75 and 150 Hz. equivalent noise level corrected to 20dB, additional -20dB pre-attenuation and 3 pin XLR connector. That all adds to an excellent 'spec' - amply illustrated by the number of these mics in use in commercial recording studios. Useful for high quality "live" use as well, the D120 dynamic mic is a unidirectional unit, with cardioid pick-up pattern, roll-off switch and 3 pin XLR connector.

Reverb - always a valuable addition to demo and home recordings - is provided by the compact por-

table AKG BX15. Performance from this unit is really up in the 'big league', and two separate channels and pre-amps are incorporated for stereo use. Other interesting products from the AKG stable include a range of over 20 diffferent sorts of headphones, a well established selection of mic stands, plus windshields, goosenecks and vibration mounts for their microphones.

CALREC

Capacitor mikes are well known for their definition and clarity of reproduction and recording. Calrec produce a series of capacitor mikes that are excellent value for money, and they represent an ideal cost/performance buy for the musician interested in home recording. There are basically two ranges of Calrec mikes: the 400, 600 and 700 series for popular use, and the 900, 1000, 2000 and 2100 series, which are intended for use in the studio. The 400 units all have cardioid (heart shaped) pick-up patterns and a frequency response of 50-16000 Hz. The 600 series Transistor Capacitors offer a choice of models with Omnidirectional flat response. Cardiod flat response, Hypercardioid and Cardioid with a reduced bass and accented treble response. Calrec also manufacture a series of

This month's Home Recording Survey is the first of its kind in Beat. The representative selection of equipment applies to any recording set-up not operated with strictly commercial intentions anything, in fact, from the songwriter who wishes to present his work in a listenable form, to the band who wants to try their hand at recording producing and themselves.

power packs, both battery and mains operated, to accept and power a varying number of their Capacitor element transducers.

The 700 series of Calrec mikes contain a 1.5 volt cell internally, permitting use without a power pack if desired. Check out the Calrec range if you want punchy sound on tape without busting your bank balance - and they're all guaranteed for two years. TEAC

In the wide range of TEAC machinery for the home recorder we make no apology for picking out the A-3340S 4-Channel Stereo Tape Deck as the star - in fact it's a machine which has now become regarded as the leader in its field for practicality, performance and price. Ideally suited for home use, the 3340S is a special machine. Unlike conventional 4-track recorders, the TEAC allows overdubbing in sync. Each track of the Simul-Sync record head can be electronically switched to permit monitoring of the previous tracks of the material as each new track is being recorded. Up to ten individual instrument and voice tracks can be recorded at different times with no track down beyond second generation. If you're already working with a band you can probably guess at the freedom this

sort of machine allows you - at the price it allows it you at - and if you're not, a quick trip to the TEAC retailer will give you better insight into this machine's versatility than this brief review can offer. Suffice to us to say - we like this recorder! TEAC's excellent circuitry and technology is continued throughout the range of their equipment, and if you like the convenience of cassettes, there's an excellent choice - including the A-650 which allows us to use the words 'audiophile' and 'cassette' in the same sentence without fear of contradiction! **BEYER DYNAMIC**

Bever offer a wide range of microphones and headphones for live, studio and home use. They've literally got one for every contingency! The M160N and M260N dynamic unidirectional ribbon microphones have been used extensively by rock bands and recording studios for more than sixteen years, while the M500 is specifically designed to cut down unavoidable vocal effects such as breath noise and popping. The M55 LM and M550 LM dynamic moving coil mics and designed for home use with practically any type of tape recorder and come complete with a clamp and table stand. The M67N is well suited for on-the-spot recordings and the recording of speech and music even under unfavourable acoustic conditions and is also rubber suspended to eliminate body noise.

The M88 N is widely used by recording artists and live bands. With its hypercardioid characteristics and high sensitivity it is less subject to feedback and unwanted sound. The M69 M, also a moving coil type but less expensive is also unusually sensitive. A very useful model for all-purpose home recor-ding is the M81 LM unidirectional microphone for use under good or bad acoustical conditions. It comes with table stand and cable and can be connected to all common makes of tape recorder.

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WE ARE PERCUSSION !! OPEN NOW !! 276 PORTOBELLO ROAD, 10.00 am - 6.30 p.m. LONDON W10 5TE. MONDAY TO SATURDAY Tel: 01-969 5822 Access ★ Barclaycard ★ 5 mins from H.P. Terms 🛧 Cash Buyers Ladbroke Grove ★ Part Exchange. Tube Station. ★ Fantastic GRETSCH complete range always in stock ★ LUDWIG VISTALITES --- Big Beats, Pro Beats, at even fantastic prices ! ! ! Quadraplus's - Huge discounts !!! SLINGERLAND Blakrome Super-Rock kits in stock Beautiful CAMCO drums for that 'west coast' sound ! \star * now | | Any demonstration arranged ! Full demonstrations on now !!!! LATIN PERCUSSION - Conga's, Maraca's, Cabasa's Huge range of PAISTE and ZILDJIAN cymbals always \star Maramba's, Vibra Slap's, Cow Bell's in stock now !! in stock [] Big discounts []] Enourmous range of HARDWARE in stock --- Rogers/ * Ludwig/Gretsch/Slingerland/ ORANGE incredible !! / Tama

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Revox Operational Cover for A77

1 372

REVOX

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NEW Accessory

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SHURE

The old favourites in the Shure introduction: range need no Unispheres and the Unidynes III and IV are well established as stage mikes, and the SM 58 and SM 57 are the "deluxe" or studio versions, very popular with rock singers and professional engineers. The latter two mikes are especially good for vocals, acoustic guitars, and the '58 and '57 are also famed for their performance with, respectively, tomtoms and snare drums. The Unisphere range extends from the beautiful Gold PE56 to the BE588SA - a competitively priced mike which incorporates many of the features of those units in the higher range, the chief one being its excellent unidirectional performance.

Of interest to those home recording fanatics who don't possess mixers with mike equalisation, or who have to plug straight into their tape recorders, is the Shure E-Qualidyne model — a comparatively recent introduction to the range. The E-Qualidyne has four small switches on its body which activate attenuation filters at 190, 560, 1,650 and 4,900 Hz. These alter the microphone characteristics from mellow to bright, strengthen or deemphasize mid-range frequencies, and allow the user to get rid of sibilance or unwanted 'booming'. The E-Q is also supplied, as stanformer, so that it may be plugged into any high impedance input, whilst still allowing the unlimited cable lengths with low impedance mikes.

Shure also manufacture a range of compact mixers, compressors and tone control units — also a range of plug-in response shapers and adaptors for mikes — all very useful for the recording enthusiast who wants 'studio' facilities without studio size and expense.

ALLEN & HEATH

For musicians or engineers who wish to start their own small studio, Allen & Heath produce two mixing systems that combine low cost with good performance. The Minimix system is based around a very compact (834 × 1134 × 11/2 inches) six channel stereo mixer with dual line return. These returns are intended for use with a stereo echo unit, or for linking in another Minimixer to extend the complement of input channels: controls per channel consist of mic/line gain, bass and treble equalisation, postfade echo send, pre-fade send for monitoring or foldback, pan control and fader. The Minimixer itself is complemented by two similarly styled auxiliary units, the Monmix and Auxbox. The Monmix is in-tended as a reduction or monitor mixer for use with four track tape recorders, whilst the Auxbox provides switching between four separate sources for monitoring, line level amplification of the resulting

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COMING NEXT MONTH!

How McCartney sank Venice! The Re-vamped Frampton Record Company Contacts List In-depth Interview with Fleetwood Mac

PLUS a Retrospective Appraisal of Peter Green

> Jethro Tull's P.A. – a detailed account



continued from page 67

signal to feed an amp or headphones, a mic. input for talkback to the cue buss or an external speaker, and an oscillator for alignment. There is also a Mini Limiter, and various transformers and leads available to complete the set up for a mini studio.

For those who require a more sophisticated mixer, the AH Quasi is a slightly more expensive semimodular mixer. A typical in/out configuration for this console would be 8 mic/line inputs, which feature fully floating low impedance inputs and three band equalisation, and four output modules with individual echo returns and VU meters. Price for this 'standard'. Quasi would be f388, whilst the Minimix costs £148 for the basic six channel unit, and £48 for each auxiliary unit.

BRENELL

The Mk 7S Brenell tape deck is a studio quality recorder, priced at £550 for a ½ track 7½/15 ips model. Signals from four sources (2 line and two mic) can be mixed and recorded simultaneously. Sound on sound and track to track transfer is push button operated, as are the NAB/DIN equalisation facilities and the upper and lower track recording and monitoring. Other features which serve to illustrate Brenell's professional approach and attention to detail are the front panel accessibility to Bias adjustment, self-compensating band brakes operated directly by individual solenoids (makes for smooth braking with large hubs), and automatic tape lif-

ters to move the tape off the heads when the tape transport is in the fast forward or rewind modes.

Brenell also manufacture multitrack tape recorders, from four to thirty two tracks, and in two basic formats, the 'Standard' and 'Mini' channel units. A 'Mini' channel four track recorder on %'' tape costs £970 before tax, and an eight track unit on 1'' tape costs £2,800. The Mini 8 includes self-sync with its own separate amp, gain control and equalisers and is a very compact unit, the overall measurements being only 22'' × 17'' × 8 ½''.

3M

3M, that well-known name in professional studio equipment, also manufacture that 'must' for home recording enthusiasts, high quality Scotch Cassettes, tapes and cartridges. Scotch Classic open reel tape has long been in use in recording studios and improvements inaugurated by 3M have reduced tape noise to 5dB and increased maximum output to 4dB. Compared to standard oxides, say 3M, this is a 9dB improvement in signal to noise ratio.

For those who prefer recording onto cassette, the Scotch Classic Cassette is bias compatible with any cassette recorder or deck. In order to achieve an advance in sound quality levels, 3M have patented their own dual coating process combining chromium dioxide with a layer of gamma ferric iron oxide enabling the cassettes to provide the high end performance of chromium dioxide with no compromise at low end frequencies. There is also a Scotch Classic 8 track cartridge which can be used on all 8 track tape recorders.

TRAD

So where are you going to get a secondhand 24 track tape recorder for your front room? It's not the kind commodity that commercial of studios keep hanging around with a bargain price tag . . . so how about a quick trip down to TRAD. John Southard is the man's name, and the address is Dog House, Cople in Bedfordshire. John specializes in secondhand high quality recording equipment - buying and selling and, whilst no professional piece of equipment is so cheap that an Old Age Pensioner can afford it, John offers a very valuable and unusual service to the musician, or engineer, who wants to get his own studio together without spending massive amounts of the hard stuff on brand new equipment. Obviously the 'stock' at TRAD is changing all the time, but Cardington 404 is the number if you think they can help you.

CANARY

One of the main differences between recording in a studio and recording at home is that a studio has a mixing desk, which makes all the difference to the final sound you end up with on tape. Luckily, several far-sighted manufacturers have thought to bring out a smaller version of the studio mixer, aimed at the home market and Canary first launched their 10/4 Mini Studio Mixer in February of this year.

Although it's called a 10/4 it has in fact 11 inputs and 8 outputs, 10 mic

or line inputs and one echo return, and 2 line outputs for the tape machine: one foldback for studio monitoring and overdubs, one echo send and two monitor sends for the balance engineer to listen to prefade listen, foldback echo return of the four lines mixed through another small 4-channel monitor pan mix. The 10/4 is intended for use in

The 10/4 is intended for use in conjunction with a 4-track tape machine but it can also be used very successfully as an on-stage monitor mixer giving six individually adjustable outputs for front of stage wedges, cross monitors and back line monitors. As a home studio mixer it is ideal as it can be extended with the use of a sub to 20/4 without the expense of all the master sections.

REVOX (F. W. O. BAUCH)

The Revox A77 has undoubtedly become one of the most popular recorders for creative use by musicians and composers. It is also no mere coincidence that almost every major recording studio in the UK has at least one Revox on their list of recording hardware, and that specialised versions of the same model are used extensively in Broadcasting, Educational and Scientific research establishments.

The A77 features a 3 motor, electronically controlled tape transport system, renowned for its stability and high precision, and a diecast motor chassic and head support give the machine a high degree of mechanical robustness, even under very heavy and continuous usage.

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Countless fingers and no hands

If you already own an Arp Synthesizer then you'll be interested to know that the new Arp Sequencer is available as an additional controller. It will plug into your Arp Axxe, Odyssey or 2600 to give a repeating sequence of up to 16 pre-determined pitches. You choose the speed and values of the notes to make funky bass lines, boogie riffs, arpeggios etc. Each position control alters the pitch in precise chromatic semitones which allows extremely fast tuning on stage. When you then touch another note on the synthesizer the whole phrase is transposed up or down with it.

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CANARY MIXING DESKS Ltd.

17 West Hill, Wandsworth, SW 18 1RB, London, England Telephone: 01 870 7722

continued from page 68

Two completely independent input channels allow mixing and balancing of four different sorts of input, plus 'single switch' track to track transfer – very useful for tape echo or overdubbing. The A77 is available with tape speeds of 3%/7½ or 7½/15 ips, built into a walnut or metal case, with or without power amplifiers, or in a suitcase model with built in loudspeakers. Two or four track versions are available, and a model with Dolby B unit built in is also available. The range starts at £446 and goes up to £593.

Although not yet as 'famous' as the A77, the Revox A700 has a super-deluxe appearance and performance, and was designed to 'close the gap between the leading amateur and the full-blown professional'. Revox also produce an extensive range of tuners, amps and speakers that match the tape recorders both in styling and performance, and a host of accessories such as headphones, microphones, remote controls and special fittings to complement the recording units and extend their capabilities.

REW

REW are Europe's largest suppliers of professional audio, studio and P.A. equipment and a visit to their West End Showrooms will confirm this claim! On the home recording side there is an enormous choice of recorders, decks, mics, mixers and all the desirable accessories, with the added advantage that there are people there to help you make a more informed and objective choice. Machines from Decorder, Teac, Akai, Revox, Tandberg and Ferrograph, mixers from A/H, Canary, Lamb and MM, processors from H.H., JBL, Technics, and microphones from Shure, AKG, Beyer, Sennheiser, Calrec and Neumann (all to name but a few!) make the showrooms (at 146 Charing Cross Road) a mecca for the home recording enthusiast.

EAGLE

From Eagle's extensive range of mics, which extends from capacitor studio-type units giving performance to good "all rounder" dynamic units, we singled out two mikes suitable for use in home recording. The PRO M20 is a capacitor mike with a frequency response of 30 to 17,000 Hz and an impedance of 600 ohms (floating low impedance). Response from this electret capacitor unit is unidirectional, and sensitivity is quoted as being - 60dB. the UD50HL is a robust unidirectional mic, slightly less expensive than the PRO, but with a good frequency response of from 40 to 14000 Hz, and usable with either high or low impedance inputs on tape recorders.

Eagle also manufacture a competitively priced range of heavy and light duty mike stands, plus similarly low priced basic mic-mixers. Paging and Hi-Fi amps are also available, and Eagle have recently introduced a range of three speaker enclosures that might be of interest to the group "audiophile". 25, 50 and 100 watt rated versions are available, the

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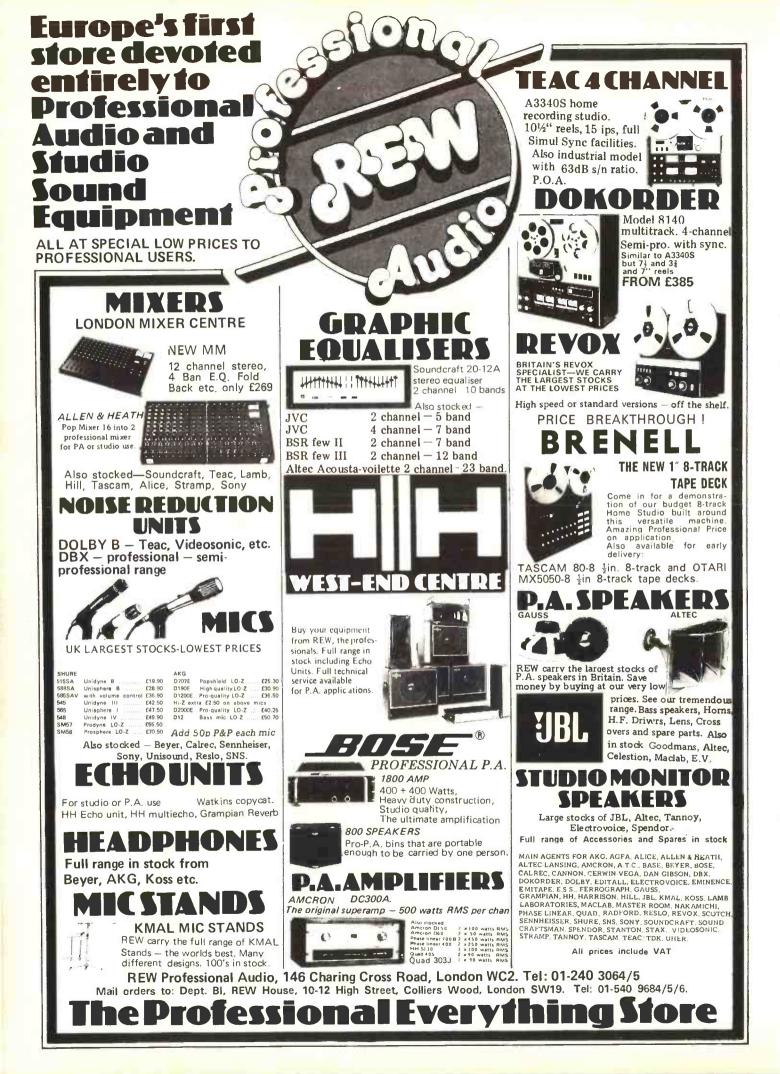
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Shure Electronics Limited Eccleston Road, Maidstone ME15 6AU Telephone: Maidstone (0622) 59881





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first two being equipped with cone bass driver and elliptical HF horn, whilst the 100 watt unit is also fitted with and exponential flare horn, mid-range transducer. All three are finished in stain-resistant Velvetex, and are fitted with 'flight case' alloy corners and spring loaded carrying handles. To link all your gear together, Eagle produce a comprehensive array of ready-made leads, fitted with a selection of most of the connector options known to man!

JBL

JBL Professional speakers are widely used in recording studios all over the country. Their smaller studio monitor series are purpose built for use in control rooms where space is limited, which makes them ideal for home recording as well. Countless master tapes have been played back for the very first time through a pair of JBL's — you can count on them to faithfully reproduce even the highest and lowest frequency levels.

The 4311 3-way Control Monitor is specially designed for small control rooms and utilises 12" low frequency, 5" mid-range and 1.4" high frequency loudspeakers. Front panel controls below the grille permit convenient adjustment of midrange and high frequency levels. The 4331A is a 2-way refinement of the classic JBL studio monitor, incorporating a recently developed 15" low frequency loudspeaker giving extended bass response, plus a wide range high frquency compression driver with horn/lens assembly.

4315 Compact The Studio Monitor, 4-way, is similar in sound character to the larger studio monitors and is recommended where the high SPL of a large monitor is not required, or where space is limited. This system, which gives smooth, wide-band clarity of reproduction, consists of 12" low frequency, 8" midrange and 5" high frequency loudspeakers and an ultra-high frequency transducer. JBL believe so strongly in their product that they offer to repair any JBL transducer free of charge without time limitation if factory inspection proves an manufacturing defect. original

The 4333Å 3-way and the 4343 4way studio monitors are also applicable to home studios, depending on the size. The 4333Å is an expansion of the 4331Å, featuring an ultra-high frequency transducer that extends system bandwidth to 20 kHz, ± 3 dB, while the 4343, JBL's most sophisticated medium sized monitor, is intended for control room and mastering applications and should appeal to anyone producing high-quality masters on professional equipment.

ITA

- 1

The Itam 805 8 channel master recorder on half inch tape is exactly what it sounds like — a serious machine for the serious audiophile. Not so very long ago a machine with these facilities would have half filled your lounge — which gives an idea of the speed with which technology has advanced. The 805 mechanics are based on the classic 3 motor design, controlled by relay solenoid logic. Servo controlled capstan motor with 100% varispeed facility, safe record sync buttons on each channel, high efficiency switching oscillator without 'click', line input and output jack sockets on each channel, oscillators locked to a common frequency, and a host of other plus points are standard features on the 805.

Also available is the 10.4 mixer which is designed for the accomplished mixing engineer, but which, with a bit of practice and a lot of fun, could be adapted to 'home recording' in its original sense. Priced around 40% less than any comparable product, the 10.4 mixer is worth a serious look if you're in the market for a professional mixer but cannot quite afford the capital outlay.

BOSE

WE TELL IT LIKE IT IS!!

The Bose Corporation was founded for the purpose of 'advancing the state of the art of music reproduction' and certainly for the purposes of this review that is true! There are not many 'home recorders' with £440 to spend on a pair of monitor speakers, but for those that there are, Bose produce the superb 800. The use of multiple, identical drivers with close acoustical coupling smoothing and results in а broadening of individual resonances giving a clarity and realism of sound which must be heard to be appreciated

And to drive this speaker Bose produce the 1800 power amp whose specification approaches the ideal. Producing 250 watts per channel (into 8 ohms) the amp may be considered too powerful for home monitoring, but you can always use it for a multitude of other purposes once the tape is made!

MM ELECTRONICS

The MP Series of mixers from MM have found a wide appeal among studios, professional and semi-professional and semi-professional and semi-professional musicians and home recording enthusiasts. The MP175 represents a really cost-effective solution for small studios and bands having stringent mixing requirements which include little or no compromise in technical specification and performance.

Available in four versions -12 channel, 8 channel, 16 channel, and 12 into 4 - it's the 8 channel mixer which is of the most interest to the home recording enthusiast. Suited especially to keyboard systems, it's well engineered, reliable mixer with a great degree of flexibility.

FELDON AUDIO

Feldon import Eventide studio effects from America, including the Flanger, which is really a very high quality phaser, the Omnipresser, which performs the functions of an expander, compressor, noise-gate, limiter and dynamics reverser. The Eventide Harmonizer acts as a digital delay and pitch changer,

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	Diogy We tell it like it is!!	
Mrs Bean	Gt -	
Ine Dear		
-MUT	he Teac 2340 and 3340S are remarkable tape recorders they will	_
m	ake you sound like something else. Of course that doesn't mean	
th	nat if you feed Max Bygraves in you get the Dagenham Girls Pipers	
01	ut, no multi-track recorder is that good! Whether it's for	
re	chearsing, composing, improvising, or just plain fooling around, one	
01	f these machines can make you a better musician. Both machines	
àr	e four channel with full sync and over dubs facilities, the larger	0
	nd more expensive 3340S runs at high speed, takes big reels and	Malana
0	ffers full remote control. The 2340 is just as versatile, takes 7"	114SDEan
re	els, standard speed and is not for use with remote control, it also	Mrs. Bean Sound Systems,
ha	appens to be £200 cheaper. To find out more about multi-track	4 Station Lane Precinct,
re	ecorders, or about the mics, mixers and amps that go with them	Featherstone, Pontefract,
w	hy not call round and see us? You'll find we stock a wider range	West Yorkshire.
0	f goodies than most places outside London. As well as being one	Tel: Pontefract 76173
0	f Britain's best known Hi-fi shops. We also stock a wide range of	Free delivery and
q	uality Professional Equipment by Teac, Cerwin Vega,	installation throughout
J.	B.L., Bose, Uher, A.K.G., Revox, Shure, Turner, Tascan,	Yorkshire and Northern
N	akamichi, Trio, Quad, Sennheiser, Yamaha, A.R., Stanton, etc. etc.	England.

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which however maintains all the musical relationships between in and out signals. The 1745M digital delay line is a studio quality delay operating up to 640 milliseconds; the delay is continuously variable, and the unit may also act as a phaser.

In addition, Feldon Audio import Autofon disc-cutting equipment from Copenhagen, FM power amplifiers from Switzerland, and Pandora digital delay lines from the U.S.

PYRAL

At the moment, Pyral make only cassette tape. This comes in four ranges: – the two star Sprint, which comes in C60, C90 and C120, and is a budget priced low-noise tape, three-star Hi-Fi low-noise, four-star Super Optima microferric, and five-star Maxima. These are all made in England – which makes a change – and in January a new ¼" tape will go on the market; this will be a fully professional studio-quality reel-to-reel tape. The CJ87 type is recommended by Studer and the CJ40 by Nagra, and both will be on aluminium reels.

COURT

Acting chiefly as advisors to big studios such as Advision and Brittania Row, Court also work closely with those who want to stage largescale live performances. Their philosophy is that with so many companies making recording equipment, one of the biggest problems facing the purchaser is the actual compatibility of one type with another.

Thus a lot of work is done setting up designs for all aspects of musical recording, from microphone to loud-Desks from Allen and speaker. Soundcraft, Midas and Heath. Trident, tape machines from Revox and Teac, speakers by JBL and Tannoy, and microphones from Shure and AKG can be supplied and matched with existing gear, whilst Court also supply their own electronic crossovers. audio spectrum analysers and monitors.

DOLBY

"There is a Dolby noise reduction unit for every professional application" — so Dolby tell us, and such is the case. The 360 is a basic single-channel A-type noise reduction unit for encoding or decoding. This unit is normally used in a fixed mode' such as in disc cutting, landline sending or receiving; the operating mode is manually selected. This unit costs £260, whilst the 361 at £290 is similar, but has relay switching of operating mode and tape recorder connections. The changeover can be controlled automatically by the recorder.

The 330 is a tape duplication unit with B-type noise reduction characteristics; it can be used with cassettes, cartridges and open-reel tapes, and costs just £525.

OTARI

Specially made for the home recording market is the Otari MX-5050, which the sales brochure describes as "a creative production tool for the professional and semi-professional engineer" and "a natural for the musical group that wants to produce its own audition or practise session tapes but can't afford a large, more expensive machine." Otari make larger, more expensive machines, too, which we'll mention in a minute after a brief run-down on the MX-5050. It's a two channel stereo tape machine, which comes in both 3³/7¹/₂ i.p.s. and 7¹/₂/15 i.p.s. versions, and 1/2 and 1/4 track. Signalto-noise ratio and crosstalk are often cited as the most important specifications of a tape recorder and both are excellent on this model. Amongst the many professional feature on the two and four channel machines in this series are synreproduce for chronous overdubbing, front panel edit and adjustable cue, motion sensing, front adjustable bias, equalisation and reference level and a test and cue oscillator. Output is 600 ohm, + 4 dBm.

If you can afford an eight channel recorder, the Otari MX-7308 offers all the most advanced features such as a newly designed electronics module with plug-in boards, front adjustable bias, test frequencies and reference level, motion sensing control logic, etc. One-inch tape is used with this model to give improved signal-to-noise ratio, lower crosstalk and compatibility with the majority of other eight track machines. U.K. Distributors are C. E. Hammond & Co. Ltd.

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It took me twelve years to realise what I couldn't do with my drums.

DUIC

"Playing with Yes demands a lot of technique. Believe me, once you've accepted rhythms like 19/8 and 11/8 as the norm, 4/4 sounds rather strange. But that's just one way in which Yes has allowed me to develop.

My playing has extended. And so has my kit.

I still have my same basic Ludwig kit – two 9×13 's, two 16×16 's, the speed king pedal, the 400 snare, and the 14 x 22 bass drums – but now I make it do a lot of different things.

For instance, I've added a moog drum that I use through a keyboard. And I've had an air pump built that inflates the drum and alters the tone of the kit.

But, for all that, one thing hasn't changed. My playing still has the same earthy feel that it had 12 years ago.

And the reason for that is I'm still using the same Ludwig kit. You can hear that kit on a lot of albums I've been a part of over the past few years. Lennon's Imagine, All Things Must Pass by Harrison, a lot of Joe Cocker's records, my own solo album Ramshackled, and all the Yes material since Close To The Edge.

That kit is the second kit I ever had. It's been around the world three times and it's stood up to a lot. I've always used it, on stage and in the studio, and I always will continue to use it. Because that dry powerful sound is basically where I'm at.

In fact, that's my advice to anyone starting out. Get into the best gear straight away. Because then you grow up to it. And if you have any prospects at all, the tools of your trade are the most important thing.

And with a new Ludwig kit you're flying."

Alan White has played extensively as a session musician, as drummer with Joe Cocker, and most recently with Yes.

□ I am interested in knowing more about Ludwig.

Name

□ I would like to know more about other Rose-Morris products.



Alan White

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

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INSTRUMENTAL NEWS

NEW POWERDRIVE DRUM HARDWARE FROM KNELLER

Powerdrive, made in England and distributed here by Kneller Musical Instruments, is a new concept in drum hardware with the range of products designed and precision built for quality and durability. All units have the 'Setlock' bonus which allows all angle, height and tilt settings to be pre-set at the special 'breakaway' bosses. once these settings have been

made (any slotted drum key or screw driver is suitable) no further adjustment is necessary; the setting lock also remains the same when an item is reassembled.

Products include twin bass drum pedals, hi-hat stand, hihat choke pedal, snare drum stand, cymbal stand and drums stool.

PERCUSSION EXPERT IS NEW SALES REP FOR CLEARTONE



Cleartone Musical Instruments have recently appointed Bob Stevenson as their new Sales Rep. for Eastern England. Bob gained his extensive knowledge of the music trade first during his years as a professional drummer and then through running the drum department for Kitchens of Leeds. Over the past five years he has been managing Huddersfield Music Centre.

Bob's appointment comes at a time of major expansion for Cleartone and with his vast knowledge of percussion he will undoubtedly aid the promotion of Slingerland drums and L. P. Latin Percussion.

SIMON KING Clearance Sale

Simon King Music, of 240 Tolworth Rise South, Surrey had their shop burgled some weeks ago; the stolen instruments, including a Stratocaster and a rare Rickenbacker 4000 Mono bass were subsequently recovered but not in top condition.

As a result, Simon King will be holding a clearance sale which should be of particular interest to bargain-hunters. Their telephone number is 330 3709.

KNELLER Apology

Kneller Musical Instruments would like to apologise for the wording of their advertisement in last month's Beat. The quote should have been "Mr. Vinci is the guy who built the string winding machines for many of the other string manufacturers."

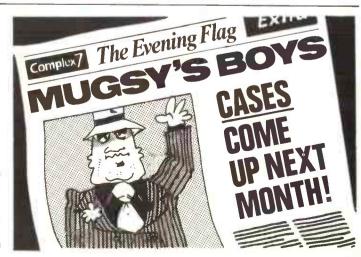
PICCADILLY RADIO SHOW AT SISGO



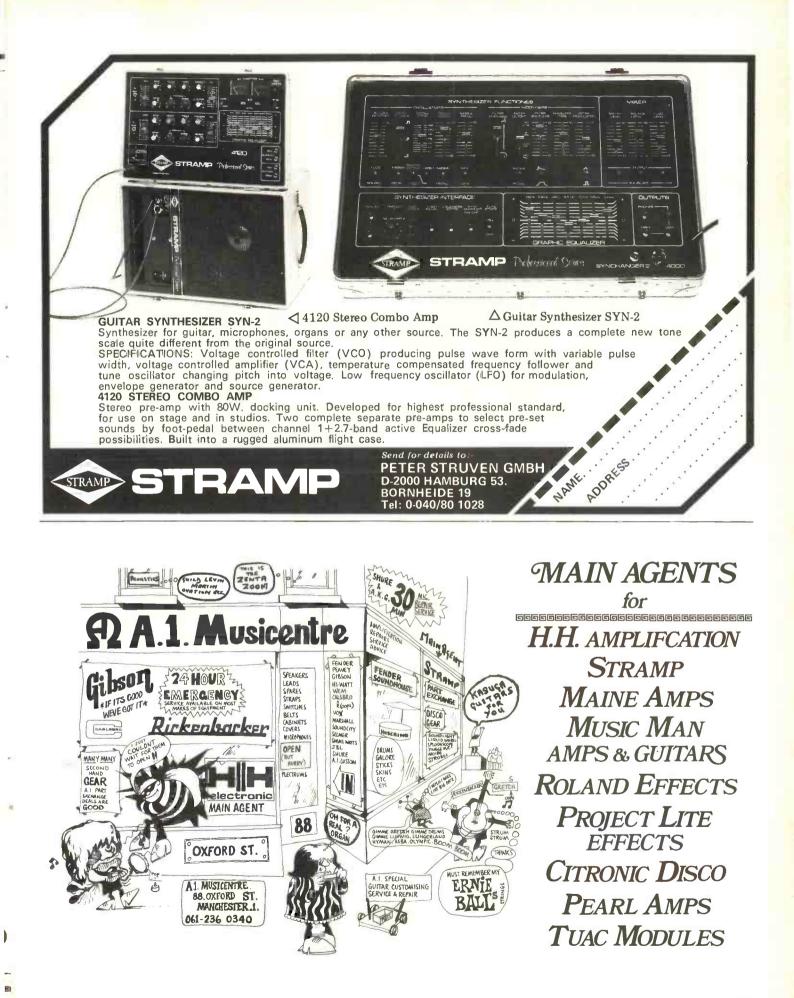
Manchester-based Sisgo, distributors of Godwin organs, were recently hosts to the local Piccadilly Radio Show when they ran a live transmission from their showroom featuring organist Bill Roberts and well known DJ Ray Teret. During the broadcast listeners also heard about the existence of the new range of Godwins.

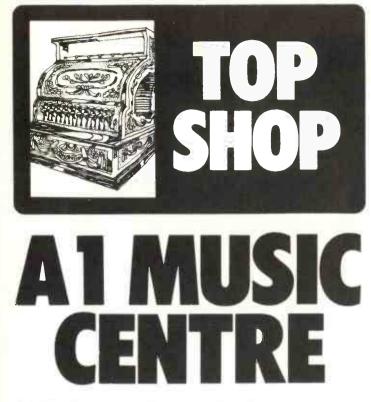
On the personnel side Mr. J. S. Wood has joined Sisgo as the new Chairman. A major shareholder of a group of companies in Manchester, Mr. Wood is new to the music industry but relies on the guidance of Sales Director Mr. Peter Bethell and Managing Director Mr. Walter Streit (right of pictures above). ▼ Piccadilly D.J. Ray Teret with organist Bill Roberts.











anchester's Oxford traditionally the home of the city's music shops; the close proximity of the various establishments tends to make for very healthy competition. The A1 Music Centre at number 88 exudes the feeling that it would do well with or without the competition: in the event it just seems to allow them to steal a few customers from the opposition by offering a more comprehensive service, and they make no bones about the policy. The proprietors are Graham and Ann Mellor, who presumably have enough paperwork to keep them in an office all day but who prefer to get right in among the customers and chat things over. It might be said at the start that Ann is unlikely to be bamboozled by the technical jargon; Graham made a point of imparting his considerable knowledge to his wife right at the start of their retail venture.

The pair began pretty humbly with "£80 capital" in 1964, opposite the present site, and when it was demolished two years later they crossed the road.

"We wanted to keep in the area", said Ann.

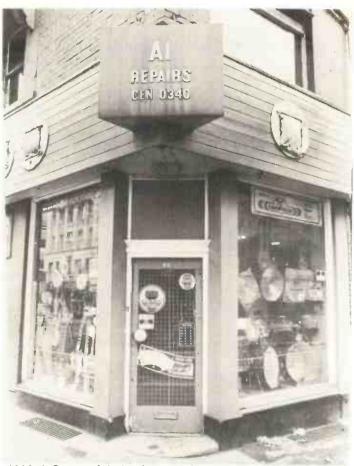
"Because Oxford Street is known as the music street people come in from as far away as Scotland and Wales knowing that they can browse around the shops before making up their minds. Obviously we would like to attract them here, and we like to think we do this by going for the personal touch. We feel it is vitally important to communicate with the customers after all, where would we be without them? — and the bands tend to like this. They can wander around and they are left alone, or they can ask for help if they prefer!"

Maze

Actually, it is quite possible that people who don't know the place could make the same mistake we did. The serving area on the ground floor is fairly small, but crowded with several representatives from each section of instruments. There are amps, guitars hanging from the roof, a disco console or two and stacks of effects pedals, leads, plectrums and so on. It could in fact be the whole shop, albeit a cramped one; instead it is literally the tip of the iceberg. Just as you're wondering how to get space to try out a new Strat, the Mellors take you through a little door at the back, down some stairs, and you find yourself in a maze of large rooms, each one designated for a specific instrument.

Ann explained the layout. "The ground floor is supposed to be a little bit of everything and it also serves the purpose of taking care of the mums and dads trade. Downstairs is more for the bands who want a serious look around."

Indeed, the arrangement of



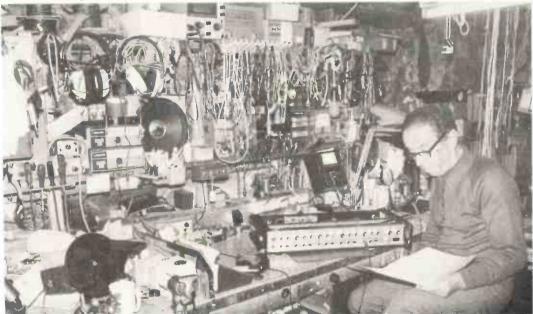
Al Music Centre — bringing the personal touch to the retail trade. A guitar to suit every taste and application.



80



Amps have the highest turnover, and they've pretty well got the lot in stock. An electronics expert at work in the repair and maintenance department.



sections in this huge basement seems to have every possible advantage; someone after a guitar sits down surrounded by guitars and can experiment freely with all the models around him without hearing too much of the drummer in the next room. Each section is as well stocked as it is practical. A1 believe in reflecting general demand so that their electric guitars run from the cheapest copies through the 'middle market' pricier copies to the inevitable Fenders and Gibsons. Their only measure of temperance is keeping the top models like the new Travis Bean in a glass cabinet so that the occasional schoolboy just visiting for a quick jam won't drop one of the more expensive items in the shop.

The guitar section is completed by two chairs and two amp set-ups for the logical sound experiments that the serious buyer will want to go through. The policy of covering the whole spectrum also extends to the acoustic guitars: Martins going for a quick 600 crisp ones are at one end and Woolworth-type specials are at the other costing around £20. Both have their buyers, and turnover remains constant.

Graham joined us: "We have had many customers coming up from the London area because they knew we would have this full range. Another thing which encourages people both in and out of the Manchester area 'is our repair department which handles any job. We've gained a lot of customers who originally bought something elsewhere and then found they had to bring it here for repair: after that many of them stayed with us."

Recesses

In the drum room, looking more like a wine cellar, kits are set up in handy recesses in the wall. Although more susceptible to damage than most instruments drums can be tried out freely although they prefer drummers to stay on the second hand kits. If a bash there persuades someone that it's worth forking out for a brand new model, they too, can be tried under staff supervision. However, it's not part of the old 'look, don't touch' syndrome, merely a sensible way of avoiding the embarrassment of being landed with a £500 kit with eighty dents in the tom tom from someone elses's overenthusiastic solo.

Keyboards

Keyboards are displayed under much the same system as the electric guitars; neatly stacked together with amps at the ready if needed. They've pretty well got the lot but, for the record, models include Roland, Arp, Logan, Crumar, Solina, Elgan and Korg.

It is amplification and PA equipment, however, which appears to be the A1 speciality, if for no other reasons than that Graham is essentially an electronics man and that amps have the highest turnover.

Here again, stocks are fully supplemented with secondhand models, and it makes for a very interesting browse around. Despite his affinity for the instruments Graham wouldn't recommend models to a customer. "They're too personal and people should make up their own minds. I do think HH are very good, and they are certainly very popular. Sperrin is a bit more obscure but that's also a good little amp.

Guitar necks

The PA room houses much the same manufacturers as of the amps - Marshall, HH, Hiwatt, Carlsbro, Maine, WEM and Orange. As if that isn't more than enough for a shop, microphones, lighting plus their own cabs and various vinyl coverings are also available. The latter is in recognition of the recent trend to make your own, and there are full stocks of Goodman, Gauss, JBL and Celestion speakers to slot in the empty cabs. Although rather more tricky, they've also got such items as guitar necks for the go-it-alone specialists.

If anything, specific information on brands and instruments has been a little skimpy. This is for the simple reason that in these recesses under Oxford Street A1 have everything the musician could want, plus the full back-up service. So let's round off instead with Graham's story about the woman who came in to buy an electric guitar for her son. Eagerness apparently overcame her and she swapped the jack plug for a regular 13 amp 3 pin plug and stuck it in the wall. "Let's just say that extensive repairs were needed", he concluded.

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AMP SURVEY

Our yearly amplifier survey has turned out to be bigger than ever, with more and more manufacturers turning their attention to this vital part of group equipment. We have attempted to supplement the older and regularly popular models with newer ones that have just come on the scene — even the most choosy musician should be able to find something he would like to investigate.

SHARMA

Keith Hitchcock's latest innovation is the fully powered range of organ speakers — in other words, they're all new combos. The 3000 unit reproduces quadrophonically with multi-channel organs, whilst other models are the 500, 650, 900, 2000 and 5000GT. The Sharmette is a scaled-down version of the 2000 de luxe. Each of these includes tremolo, chorale, revolving horns, revolving doppler, a special motor unit and multicore cable. The Sharmette's speaker is a 12", whilst the 200 has a 15".

On most Sharma cabinets there are concealed handles and castors for easy portability, and the threespeed motors can also produce a wide variety of effects. Further details may be obtained from Keith at 1379 Lincoln Road, Peterborough.

PEAVEY

The Vintage range of amps is one of the most popular built by Peavey. Controls for volume, middle, treble and bass are featured on each of the three models, along with a master volume control that enables the guitarist to get a "clean" sound as well as natural distortion and sustain. Reverb is standard. The range is Vintage designed to recreate the classic look of amps that were built during the 1950s, complete with special tweed covering material, old fashioned handle straps, and the old '50 type control knobs.

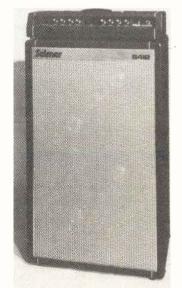
The Classic, Pacer and Artist models have been mentioned recently in Beat; the Deuce, however, is the newest of this series and contains several features often requested by musicians, such as separate tone equalisation circuits to allow precise tonal adjustment of each channel and built-in automix circuitry allowing remote selection of the desired channel via the footswitch. One channel of the Deuce features tremolo and the reverb is functional on both channels.

KUSTOM

Kustom amps, made in Chanute, Kansas, and distributed here by D.B. Wholesale, have recently introduced two models which should be of particular interest to the studio performer; the V-Lead and V-Bass. The first is very portable and compact, delivering 35 watts into a special 12" lead speaker. Dual tone controls plus reverb and a line output contribute to the characteristic flexibility of the model.

The bass model shares much the same specifications as its lead companion, with the obvious exception that the 12" speaker is designed to handle the lower frequencies.

Selmer remain popular



S-W

Rosetti are the retailers of S-W gear, which has replaced the old Simms-Watts line. There are four PA amps: the PA 30, PA 100, PA 100 + reverb, and the Vocal Blender. To deal with the last first, the Vocal Blender has six channels, each with two inputs, individual volume, treble and bass controls and reverb on/off switch. Master controls are volume, presence and reverb; there are echo in/out sockets and one for footswitch. The unit costs £220.

The two PA 100s have four channels each — the reverb model costing £20 more than the standard one, which retails at a very reasonable £139. The other amps include 50 watt and 100 watt instrument amps combos of 30, 50 and 100 watts and two slave amps with outputs of 30 and 100 watts respectively.

NORLIN

Manufactured and marketed by Norlin Music, the Selmer range of amps has been revised during the year, including the introduction of new solid state amps at the Frankfurt Trade Show in February. The range offers a choice of 100 watt lead, bass, PA and slave amps, and two neat 15 and 30 watt combos. The Lead 100 has two separate channels both with high and low instrument skirted control knobs with numbers on the skirt.

The well established valve range has not been forgotten in Selmer's continuous research and development and the 50 and 100 watt amps have been the subjects of a modernisation programme.

B. PAGE

Sunn amplification is distributed here by Ben Page, with the equipment more or less dividing into two categories. The Concert amps are 200 watt models, while the Coliseum versions deliver 320 watts. It is also worth mentioning the Model T "tube" amp, which incorporates two channels (bright and normal), provision for combining the two at the input stage, slave output and a mid-range frequency select switch. These are in addition to the usual bass, middle, treble, presence, volume and master volume. The amp will deliver 150 watts rms.

The most interesting of the Coliseum range is probably their keyboard amplifier. It has four mixable channels, so that the musician may use this single amp for electric piano, organ, Clavinet and synthesiser, if he so wishes. Each of the channels has two inputs, with volume and tone on each. The master controls are volume, high bass, low bass, middle-range and treble, plus a reverb with level and tone controls.

DAVE SIMMS

A recent introduction to the Dave Simms range is a 125 watt power slave amp built specifically to complement the existing PA range. Additionally it has been designed to slot easily into existing disco equipment to augment the power output.

The company produces two models of the 100 PA amp, the first having four channels with a master tone mixing section, and the more sophisticated Full-Mix 5 unit which incorporates five channels, each with its own slider volume and individual bass and treble controls.

BRODR JORGENSEN

Brodr Jorgensen distribute the Roland ranges of instrument and PA amps in this country. The four Jazz Chorus combos with outputs from 60 to 160 watts all feature a 'chorus effect' switch which control a vibrato system modulating the actual frequency of the sound of the guitar. The JC-120 and JC-160 are two channel systems which can be mixed at will. The pa-60 and pa-120 are 6 and 8

The pa-60 and pa-120 are 6 and 8 channel, desk-type PA mixing amps, and each channel is equipped with a click system volume slider, treble and bass controls, and effect volume control and a stand-by switch.

ORANGE

The most celebrated of Cliff 'Cooper's Orange products is un-doubtedly the OMEC digital amp which, though only introduced this year, has caused widespread in-terest. Its circuitry is controlled by binary information contained in the programmed programmed memory circuits. These store signals from the control keyboard at the front, and allow the user to programme the amplifier for a choice of up to four instantly recallable combinations of EQ and effects, such as reverb, sustain and distortion. The amp delivers 130 watts into 4 ohms with full protection against short/open circuit and overheating.

The rear panel has a headphone socket, pre-amp socket (for direct injection into a mixer) and a slave input socket (which facilitates the insertion of a tape echo unit. The front panel, as well as having 12 push buttons instead of rotary controls, allows you to use as many external effects units as you wish. One's particularly favoured sound may be exactly reproduced at each performance — and the number of possible combinations is in excess of 800,000.

It should be added that Orange also made a large and widely varied range of conventional amps, both valve and transistor.

FLAME

Vic Grace makes all-100 watt gear, including some PA amps of 2 and 4 channels, but his attention is at the moment focused on a new project





a 100 watt amp with built-in phase. This is a 2-channel amp, one of which is for microphone and the other "normal". The mike channel has volume, treble, bass and presence with two inputs; the other has the same controls, and also phase speed and sustain level. These are controlled by means of the two footswitches supplied with the amp. Finally there is an overall master to enable you to overload the pre-amp stage. The back panel has two speaker output sockets, and one for headphones; this feature allows you to practice without disturbing the neighbours.

A combo version of the amp-probably using two Powercell 12" speakers - will soon be available from Flame. Bearing in mind the cabaret market which Vic is aiming at, the combo will have a mains switch operated by means of a key. It will mean that, if left overnight in a hall or club, the amp will be safe. SOLA SOUND

The Colorsound range of effects pedals forms the larger part of Larry Macari's Sola Sound products; these are supplemented by various practice amps. The Buckeroo is a rugged practice or tuning amp operating from the mains. The



Marshall lead combo - still a firm favourite on the gig circuit

solidly constructed cabinet includes a kick proof speaker grille - the output is 7 watts. The Mighty Atom produces 5 watts, and this one is battery operated.

SOUNDOUT

Specialising in disco set-ups Soundout make two amps which might also be of interest to the musician. The M170 is a slave which provides 170 watts into 4 ohms and has outputs to allow stacking of up to five units. The amp is protected by two internal anti-surge fuses, and has a slider-fader on the front panel. This retails at £108. The other is the M174 a four channel microphone mixer/amp with slider gain, bass and treble controls per channel. There is also a master gain control, two outputs, and a tape in/out socket; the unit costs £165. David Street is in the process of uprating his gear to 200 watts. Enquiries should be directed to his headquarters at 91 Ewell Road, Surbiton, Surrey.

ROSE-MORRIS

Marshall PA and amplification, distributed by Rose-Morris, enjoys a reputation for quality both in pro and amateur circles; their large range of equipment continues expanding. Their Supa-bins are strong, compact speaker systems considered ideal for stage work. Although only a small cabinet, each Supa-bin houses a 15" driver unit, two horns and crossover unit. This gives powerful bass, punchy midrange, and plenty of strong treble. The twin drive horns are available individually.

The model 2199 continues the Marshall tradition of catering fully for the combo market as well as the more high powered equipment. This brand new model combines a smart appearance with a manageable weight and carrying handles on the top and both sides. Combined with high quality Marshall circuitry, the newly developed horizontal cabinet housing two specially designed
 12" Celestion speakers — makes the unit ideal for small concerts, pubs, clubs and studio work. Its controls are master volume, presence, bass, middle, treble, normal and bright, and, using the normal and bright input mix it is possible to obtain either a very clean sound or a dirty distortion.

These models are of course designed for specific purposes, and is therefore worthwhile investigating the whole Marshall range as there are many more popular units not mentioned here.

continued on page 87





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MUSIC MAN

Music Man are American-made valve amplifiers. The range starts off with the Model 65 two channel top, each channel having two inputs, bright switch, volume and 3-way EQ, as well as deep switch and master gain controls that operate on both. High sensitivity on this unit ensures that sustain and distortion are easily obtained. The back panel has two output jacks and a switch which allows operation with either 4 or 8 ohm loads. A reverb version also exists. Two similar models providing 130 watts rms are available for those who need more power.

The combos from Music Man range in price between £393.76 for the 112-65 and £596.79 for the 410HD-130, and there are six other models. The 410HD-130 has two channels, each with two inputs, plus volume, treble and bass. Channel two also has a bright switch, midrange, reverb and tremolo. A deep switch, master gain control and power reduction switch operate on both channels. A dual footswitch is supplied for remote control of the reverb and tremolo functions.

CLEARTONE

'Sophistication at a price the average group can afford' is Cleartone's maxim, and the range of CMI amps would appear to bear this out. Modifications have been made to the CMI100 watt L&B and to the 100 watt PA amp. The former now incorporates the volume controls on the tone circuitry and this includes bass, treble, middle and presence. Removal of the link channel has made it possible to obtain overload sound by simply operating the master volume control.

The PA amp has many of the same characteristics, and in common with the whole range of CMI amps and cabs, will now come in black, or blue heavy-grained vinyl.

NB AMPLIFICATION

Pat Nolan and his colleagues did great business at this year's BMITF with their 50 watt Sessionmaster Combo. This is a two-channel amp with volume, treble, middle and bass on one channel, and the same, plus reverb and tremolo on the other. In addition there is a master volume and reverb, and a bright switch. The price, not including VAT, is £171.

If you want the same combo without the reverb it costs £145, and if you don't want the tremolo, it costs £138. There is also a 100 watt version. A 130 watt PA amp with 8 inputs and 4 channels plus reverb retails at £150. Lastly, the Mini-50 combo has a single 12" G12H Celestion speaker in it; the cab is ported, and the whole thing costs no more than £94.50. If you want an additional horn, the price is just £114. Pat also manufactures a 100 watt slave.

WHITE

The range of solid state 6 channel PA amps from White were introduced earlier this year. All channels have variable echo levels for independent selection, and the output stage has open/shut circuit protection, thermal overload protection and is fully fused. Available in three versions — 100, 150, and 200 watts — all the amps have super active tone controls incorporating integrated circuitry.

White also manufacture the LW100 amp with a wide tone range from biting treble to mid range punch, which features a six position bass boost enabling guitarists to highlight notes in the lower register. And there's the CM30 combo providing a lot of power in an easily handled package.



Miles Platting set-up.

MILES PLATTING

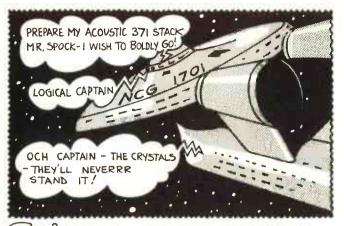
Miles Platting produce a selection of quality, competitively priced units providing a range of versatile equipment to meet the requirements of many instrumentalists, vocalists, and general P.A. users. The V100, a development of the already popular V50, is a 100 watt valve with four high impedance inputs and an impedance selector switch for 4, 8 and 16 ohms. The C50 combo incorporates a 50 watt valve amp and two 12" Celestion speakers.

FM ACOUSTICS

Only one of FM's products falls into our survey - their 800A power amplifier. It delivers 400 watts per channel rms into 4 ohms, and is well protected against short or open circuit, thermal overload and any DC current that may occur; should any fault still occur, there is an indicator light ("error") on the front panel. High speed LED arrays as level indicators, rather than VUs, are also featured on the front. stereo/mono switch on the rear panel converts the amp from 2channel stereo to a bridge connected monaural unit.

continued on page 88

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continued from page 87

W.E.M.

The vast range of amplifiers produced by Watkins embraces virtually every aspect of the market, covering the whole field from the earnest beginner to the super-star status globe trotter.

The Dominator range, noted especially for its performance under even the most 'distressing' conditions — for the amp that is! — includes the versatile Dominator 50 which is a $2 \times 12''$ speaker 50 watt model and is available in a 'Keyboard' version as well, especially modified for use with organ, accordion or synthesiser.

At the other end of the scale are the rugged slave power stage amps producing 100 watts and intended to provide or augment power output with the minimum of difficulty. Linked in parallel these units are capable of producing an astonishing 10,000 watts — which should be more than enough for any aspiring Floydians or Whomen!

AMPEG

American amps These are distributed here by Boosey and Hawkes, and although expensive, have found favour with many top musicians for their high quality. Beginning with the guitar combos, the VT40 has a minimum 60 watts rms and four 10" speakers. There are two channels with an input sensitivity switch, plus four way EQ and a selective midrange switch, plus reverb. The speaker enclosure is open-backed with an impedance of 8 ohms. The 100 watt combo has approximately the same facilities, but $2 \times 12''$ speakers. Larger combos are the G212 (120 watts), G412 and G410, which are transistorised. There are two bass combos — the B115 and the B410, both of which are also transistorised.

The bass tops or "piggybacks" are the B-15S and B-15N, which deliver 60 and 30 watts respectively into eight ohms, and have two channels apiece.

Six high-powered tops with ratings of 55, 60, 100, 120, 240 and 300 watts complete the amp line-up, the last retailing at £560.

CANARY

The speciality of Canary is, of course, mixers, but in order to complement their PA rigs they have designed a stereo slave-the Canary 400 - of 200 watts rms per channel into 4 ohms. This can be rack mounted for larger installations, needs no external fanning and has a good frequency response. Both sides of the amp are isolated from each other, so that if one fails the other is unaffected. It is protected against short and open circuit, and constructed in an aluminium chassis. Problems of HF distortion on the three-way crossovers are obviated by means of a switchable compressor, which saves HF horns

from blowing on transients, i.e. a peak sound wave. The Canary 400 retails at around £225.

HH

The amplification made by HH is all solid-state, and their chief instrument amp line is the VS-Musician series. The term "VS" stands for "valve sound", which is achieved by simply switching on the control so marked; in addition, there is a "voice" control, which presents the user with an alternative of "light", "centre" or "heavy". The 212 combo consists of 2 × 12" speakers, each rated at 50 watts plus an amplifier which delivers 100 watts into 4 ohms. Of the two channels, channel one has bass, mid, treble, presence and gain, whilst channel two sports volume, bass and treble. Both include reverb. There is a socket for footswitch to control the valvepsound feature, and a socket for effects. The unit can be obtained without the reverb facility, if required. The same features apply to the individual amp, of course.

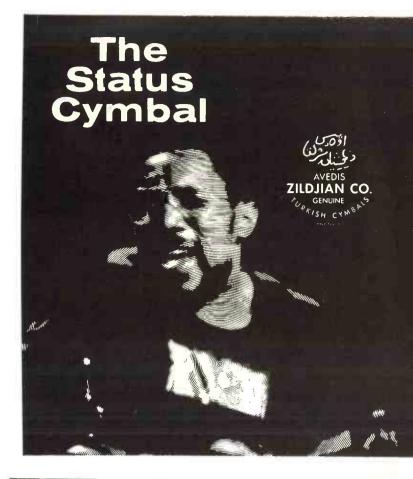
The VS-bassamp features 4-way EQ, plus a bass-boost control and the valve-sound control; there are two inputs and a socket for foot-switch. There is also a PA amp — the MA 100, which has five channels, each with two inputs and volume, bass and treble; the master controls are volume, presence and reverb, and there are echo send and return sockets. Finally, the S130 is a power amp, delivering 100 watts rms into 4 ohms. It has a single volume control.

YAMAHA

The excellent little 15 watt YTA15A in the Beat office has given us evidence of the quality of Yamaha amps. The guitar combos of greatest interest are probably the 100 watt and 50 watt models, however; the 100 watt units come with either $2 \times 12^{\prime\prime}$, $1 \times 15^{\prime\prime}$ or $4 \times 10^{\prime\prime}$ speakers, and of these the G100B212 has two channels, each with high and low sensitivity inputs. The G100410 includes a preset volume facility, operable from a footswitch, which does not affect the tone. For small club engagements, the G50112 is a useful item. It contains a 15" speaker driven by a 50-watt amp, and EQ includes bass, treble and middle plus bright, distortion and reverb; the rear panel contains reverb, distortion and recordout jack. The bass amps are the B100115 and B50115. Both contain a single 15" speaker, and the usual record-out jack.

All the Yamaha amps feature a Horizontal-FET (field effect transistor) pre-amp which, according to Kemble, the distributors, cuts hum and other noise down to an absolute minimum. All 100 watt models are fitted with castors.

Finally, there are two amp tops, the G100 and B100, which deliver 100 watts rms into 4 or 8 ohms. The B100 incorporates volume, bass, middle, treble, bright and distortion controls, whilst the lead amp has the additional features of reverb, tremolo and pre-set volume.



AVEDIS ZILDJIAN the only cymbals played by Billy Cobham

and Louis Bellson and Buddy Rich and Shelly Mann and Kenny Clarke and Bobby Colomby and Max Roach Ray Bauduc and Stuff Combe and Oliver Jackson and F Kurt Bong and Charly Antolini and Kenny Clare and Ker Erich Bachträgel and Peter York and Mickey Hart and S Danny Seraphine and Joe Bauer and Gregory Peters ar Billy Kreutzmann and Sidney Jones and Frankie Capp a Cozy Cole and Rudy Collins and Jimmie Crawford and G Joe Cusatis and Alan Dawson and Barrett Deems and K Jack De Johnette and Tony De Nicola and Bruce Philip a Frankie Dunlop and Nick Fatool and Vernel Fournier an Frank Gant and Sol Gubin and Hank Johnson and Chice Lionel Hampton and Jake Hanna and Billy Hart and Her and Louis Hayes and Sonny Igoe and Gus Johnson and and Jo Jones and Rufus Jones and Connie Kay and Joh Sonn Lamond and Paul Ferrara and Pete LaRoca and Fra Cliff Leeman and Stan Levey and Roy McCurdy and Tor Sonny Payne and Ben Riley and Dannie Richmond and Ed Shaughnessy and Harold Jones and Zutty Singletor and Alvin Stoller and Jack Sperling and Grady Tate and and Jim Kappes and Jim Vincent and Steve Schaeffer a and Tony Inzalaco and Jimmie Philips and Sam Woodya and Bob Rosengarden and Charlie Persip and Del Blake and Bob Rosengarden and Charlie Persip and Del Blake and Jerry McKenzie and John Van Olden and Colin Mill





The Mantis Echo Unit gives you 240 different ways **YOU 24.0** tagain 003Y

Teaming your guitar or keyboard, amps and speakers with an old-fashioned mechanical echo unit doesn't really make sense any more, now that Carlsbro have developed the Mantis for adventurous musicians. The Mantis does away with motors, tape breaks, surface hiss, worn heads and wow and flutter. Instead, it uses state of the art circuitry that's totally compatible with the rest of your equipment. And this means that you can choose from an astonishing electronic library of 240 different effects using fast-action push button selection and slider controls which give you infinitely variable shades of echo, swell, tone, input and output levels plus

Rotofaze -- a brilliant new feature producing either a

Rotofaze — a brilliant new feature producing either a rotary speaker or phaser sound. The Carlsbro Mantis looks good, too, in its smart, compact cabinet with all controls, input and output sockets on the front, where they should be. It comes complete with an illuminated footswitch, mono and stereo connecting leads, full instructions and, of course, the no-nonsense Carlsbro outpattee.

With all the extra gigs you'll get with the Mantis sound, you'll also be glad to know that it weighs only 3lbs. So it won't break your roadies' back. And the price won't break your bank balance.



SOUND EQUIPMENT

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AMP IRVE continued from page 88

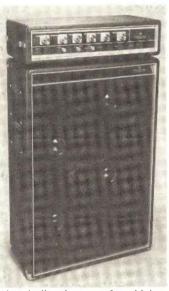
RANDALL

Randall Instruments of California has added two new power modules to its full line of amps and related accessories. Designated the RPM-120 and RPM-300, they have been designed to offer musicians an alternative to the high priced stereo amps not specifically designed for live performance.

The Randall range of Power Heads has been augmented by the RG-300, a 300 watt RMS top which offers two distinct sounds from its two channels. Channel one offers a mellow jazzy sound, while channel two is capable of producing either a clean country, or a dirty rock sound. This same power head is also available in two combos with either one 15" or two 12" speakers.

DARBURN

Based down in Wimbledon Darburn have made a deserved reputation for themselves producing a range of high quality and well respected combos. The SRV 100, at the top of the range, features a 'no-fuzz' effect, a to sustain sensitivity control eliminate mechanical feedback, a noise gate to reduce background noise whilst playing sustain, and



A typically robust amp from Maine.

puts out 100 watts into two 12" speakers - an excellent combo for lead guitarists. Darburn also produce two combos designed in particular for the keyboard player -the Session 50 and Session 100.

MAINE

The Maine Artist amplifier is specifically designed with the professional musician in mind. It has a power rating of 100 watts and has wide ranging tone controls to cater for all sound characteristics of modern instruments. Maine place particular emphasis on the reliability of their equipment, but they try at the same time to achieve a quietness of operation in their products. Two new features of the Artist are swell and overload distortion controls. and in addition to these new effects. Maine also include an outstanding reverberation system and colour distortion.

All Maine amplifiers have built in protection against short circuit, open circuit and mis-matching of loudspeakers. In addition, they have incorporated a thermal trip which will isolate the power supply if the device becomes overheated some external reason such for as proximity to a heater.

BEAR

This Cardiff-based firm distributes Novanex amplification, which is made in Holland. The catalogue covers combo amps, as well as mixers and echo units. The amps begin with five inexpensive practice units amongst which are the Automatic 6 at under £60 and the Pop 15 at just over £90. The U30 Special is a useful small amp, and has a socket for direct injection to a mixer; as for the rest of the "U" range, these combos now all have a "sound" control, which overloads the pre-amp section and provides distortion and sustain. A bright switch and tremolo are incorporated as standard.

Another new addition is the "RG" series of reverb combos. These feature a new quiet spring

system, plus tremolo and bright controls, and the models are of 30, 50, 80 and 100 watts. A foot pedal has recently been developed to complement the clean sound of these amps - the S100. This permits the user to achieve the overloaded sounds of the "U" series, and is DCdriven from the amp. The G70 Wildcat offers 70 watts output from 2 × 12" speakers. The controls are treble, middle, bass, volume, bright, drive and boost — the latter two for distortion.

There are three bass amps, of 35, 70 and 100 watts. Like all the 100 watt units, the bass one includes 3 12" speakers in an upright cabinet. The rear of the combo has a 2-wheel trolley built into it - otherwise facilities are as for the "RG" and "U" series. There is a slave socket on all units.

FAL

Kestrel amplifiers are the latest units to be introduced to the Futuristic Aids range, and by all accounts response from the trade has been exceptional. Twin channels with normal and bright inputs, switchable Hammond reverb, master volume,

continued on page 93

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The new **Sunn 215BH** is another example of Sunn's approach to innovative speaker system design. This cabinet utilizes a modified front loaded horn design popular with bass players for its extended bass response and projection. The Sunn 215BH takes up where other folded horns leave off. The speakers are front mounted for quick response. The results are a cabinet with all of the bass response and projection of a folded horn with the brightness and punch of a bass reflex design. The new Sunn 215BH is truly the answer to the bass player's frustrations. Mix and match with the 215RH to produce the exact response you desire.

See our review in this month's magazine.

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Sun



continued from page 91

presence control, footswitch jack and slave output are the primary controls and effects, while the cabinets themselves are robust and covered in heavy duty vynide. The cabs come complete with corner protectors and, on the combo model, substantial bar grip recess handles; castors too are standard. The Kestrel models are of solid state desian.

A remodelled range of speaker enclosures combining good sound quality with stylish appearance completes FAL's equipment line-up.

MARLBORO

Marlboro's range begins with a number of small, practice-type combos, starting with a couple of 3 watt models and going up to 30 watts. The 3-watt combos have an 8 inch Marlboro speaker, three inputs, volume and tone controls, and the GA3 has a tremolo unit. Next come seven other units with power outputs of 15, 20 and 30 watts, with or without reverb, tremolo, etc. Amp tops come in three types: the 1200 is a four channel mixer/amp with separate volume and reverb, plus bass, treble, two speaker outputs and one slave output. It provides 60 watts rms, as does the single channel version, with three inputs. volume, bass, treble and bass/treble boost controls. A slave amp, which dellvers 150 watts rms into 4 ohms, completes the line-up.

TYAS

Tyas Electronic Systems produce a tight range of quality, low distortion amps ideally suited for both PA systems and high power studio monitoring. The basis of the range is a precision made power module delivering in excess of its rated output whilst maintaining the low distortion and good frequency response that is essential for its various applications. The PS 70 and PS 125 Series deliver 70 and 125 watts rms into 4 ohms, and are both protected against short and open circuits.

TED KNELLER

Washburn and American-made Road amplification are retailed by Ted Kneller. The Washburn range consists of six amps, beginning with the PA475, which has four channels and 8 inputs, with a built-in Hammond reverb unit. Other facilities include in and out echo, record output, reverb footswitch and two speaker outputs. The output is a solid 75 watts rms. The GT275 guitar amp comes with or without reverb, whilst the CB275 is a combo with a 12" speaker in a ported enclosure and costs £220.32. A slave, also giving 75 watts, may also be had from Washburn.

As for the Road catalogue, this features the 440 bass amp, 440 lead; continued on page 95

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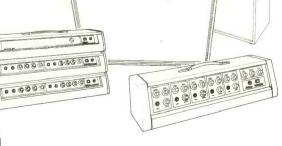
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AMP SURVEY

continued from page 93

220 bass, 220 lead and two combos — the 212 lead and 115 bass. These amps, or "power packs", feature 5band EQ on one channel, with effects and level controls. The other channel has normal bass, treble, mid and volume. You can switch between the two channels by means of a switchable input and foot control. The 440 amp delivers 375 watts rms into 2.7 ohms, whilst the 220 will deliver 160 watts into 8 ohms. Speakers used in the combos are either Electro-Voice or Road.

CARLSBRO

In the combo market, Carlsboro's primary sellers are the models in the Stingray range. The Super Combo Mk. 2 is a twin channel model with tremolo, reverb and sustain. Two heavy-duty Carlsbro Powertone 60 12" speakers matched to the power amplifier give an output of 100 watts although with extension speakers the capability rises to 130 watts. The amp is supplied complete with castors, mains connecting lead and heavy-duty cover. The Stingray Combo Mk. 2 is offered as an alternative to the Super model.

The Scorpion rounds off the combo range, producing 35 watts into 2 \times 12" 20 watt speakers, thus making it an ideal choice for the studio, club and small concert engagement. It has two inputs, bright and normal, with volume, treble, presence and bass controls. These are supplemented by tremolo, depth and speed controls.

ROOST

Roost's established range of Session Master combos have been the subject of development work resulting in a revised and modernised tonal section giving increased ranges which, combined with the new high power speakers, will produce sounds from low bass to high treble with excellent clarity, with or without reverb. The 50, 100 and 150 tops use basically the same circuitry as the Session Master. And as all Roost instrument amps are of valve construction — they get the valve sound the easy way!

ACOUSTIC

Distributed here by Kingfisher Music, Acoustic amplification is made in California. The 370 series of bass amplification consists of a 301 cabinet with a 370 amp. The 301 is a single 18" Vega loaded by a folded horn enclosure, for enhanced projection, whilst the amplifier has an output of 375 watts rms, and features a 5-band graphic equalizer as well as the usual bass, treble, mid, volume and bright switch controls. The output stage will operate into loads of one ohm and is said to be virtually blow-proof. The 270 series is intended for guitar, the amplifier delivering 375 watts rms in-



to 4 ohms, with 5-band graphic EQ as well as normal tone controls, reverb and controllable distortion. The 201 cabinet which matches it has all-Altec speakers $-2 \times 15''$ plus horn - and is also recommended for electric piano. When used with two 4 \times 12'' cabinets the unit becomes the 274, which has a mellower sound.

The other series include the 470, 450, 150 and 130, decreasing in output. Acoustic also manufacture two slave models of 275 watts rms and 375 rms. The latter is a stereo power slave, which gives a level of less than 0.25% harmonic distortion at full power.

continued on page 96





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continued from page 95 MACINNES

The Macinnes speciality is of course the power amplifier, and of these the Crown D150A single or dual channel amp is probably the most well known. The unit has two direct coupled amplifier circuits employing a dual integrated op amp and silicon transistors in all amplifier stages, and contains output protection circuitry which protects the unit completely against shorted, mismatched or open loads and eliminates the need for DC fuses and mode switches.

This system allows the DC-150A to safely drive any speaker load, resistive or reactive, with no fear of harming the amplifier. The Macinnes product line further runs to several other power amp models plus such items as the VFX-2 dual channel crossover/filter and stage box.

STRAMP

The Stramp equipment range, covering both mixers and amplifiers, enjoys an enviable reputation; Jack Bruce, for instance is one household name who has expressed his satisfaction with their gear. Their new compact-amplifier series has been designed with the professional market in mind, for use both a stage and in the studio. The 40 series can be used for bass, guita piano or organ, and all units a housed in rugged aluminium cas for maximum protection and easy transportation.

The 4120 combination has a preamp in the lid of the aluminium case and an 80w power amp in the transducer enclosure. The pre-amp can operate either mono or stereo, and further offers the possibility of rapid pre-set sound selections. Stramp supplement their range with various external cabinets, all of which are fully compatible with other Stramp units.

S.A.I.

Sound Advice Installations are best known for their work in the field of specifically PA, their speaker do, however, designs. They manufacture three amps: most in-teresting of these is the FC150 power amplifier, which incorporates protection for its driver transistors, and has particularly good HF response. The amps can be mounted in racks also made by SAI, and with suitable extraction fans will operate into several types of load. Two other models - a 50 watt twin channel and a 50 watt slave - complete the line-up. All three cost less than £100.

E.S. ELECTRONICS

Detailed information on the gear handled by ESE was not available at the time of writing, but they are the British importers of all Risson and *continued on page 98*





12 IN/2 OUT Lockable case standard

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continued from page 96

Binson equipment from America, which covers the whole field from PA to back-line gear. They also supply any kind of custom-built amps to order, in particular PA systems for bands, as well as systems using JBL gear. Further information may be obtained from ESE at 2 Upper Fant Road, Maidstone, Kent.

MACDONALD

Doug MacDonald's forte is PA, and at £150, his 100 watt amp offers six channels, with volume, treble, bass and reverb on each, plus a master volume and reverb. The spring is a 16" Hammond type. There is a slave output on the back panel, and the amp is AC transformer-coupled, and protected against open and short circuit. In addition there is a slave amp for use in conjunction with it. It provides 100 watts rms and costs £85.

HIWATT

These amps have long been regarded as good value for money, and the popularity of Hiwatt is indicated by the fact that their range has changed very little over several years. There most recent introduction, however, is the NCA108 guitar amplifier; this is a solid-state amp, delivering 200 watts into 4 ohms. There is a single input, and the front panel features bright, sustain, bass and treble controls, and a master volume. There is also a switch for bringing into play a 5-band graphic equalizer, thereby bypassing the normal tone controls. The rear panel includes two speaker outputs, an echo in/out socket and a slave output. Hiwatt also make a slave unit of the same power.

Most readers will already be familiar with the rest of their range, which includes three guitar amps, two combos and two PA amps of 100 and 200 watts.

THEATRE PROJECTS

It may seem a little strange to talk about Altec amos in isolation from their excellent speaker systems, but the amps certainly merit our at-tention. The 1593B, for example, is a 50 watt solid state power amp designed for standard 19" rack mounting, and features a front panel gain adjustment. The 1593B will operate on 120 or 240 volts AC or 28 volts DC, and can therefore be used in permanent, mobile or emergency conditions. Outputs are for 4, 8 or 16 ohms. The 1594B is similar, delivering 100 watts, whilst the 1590B is the 200 watt version. Altec make a biamplifier the 1609A - which is composed of two separate power amps and an electronic crossover circuit. It is used to drive wide-band 2-way speaker systems. It will deliver 100 watts to the bass driver and 50 to the treble driver, with three selectable



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crossover frequencies. A smaller unit – the 1224A – is an electronic crossover/biamplifier delivering 30 watts to the HF component and 60 to the bass driver. Of modest size and weight, it is designed to be installed in the 828B low frequency horn and other Altec enclosures.

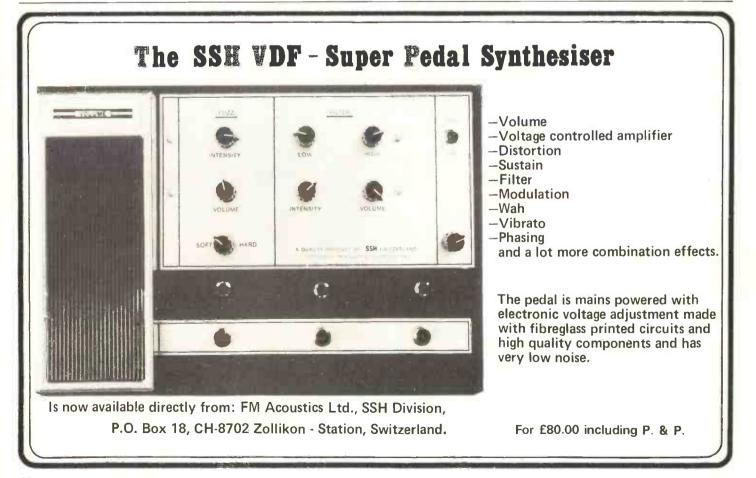
Finally there are four mixer/amps, from the 1611A, with three inputs and 25 watts, to the 1608A, with five inputs and 150 watts, including a compressor and VU meter.

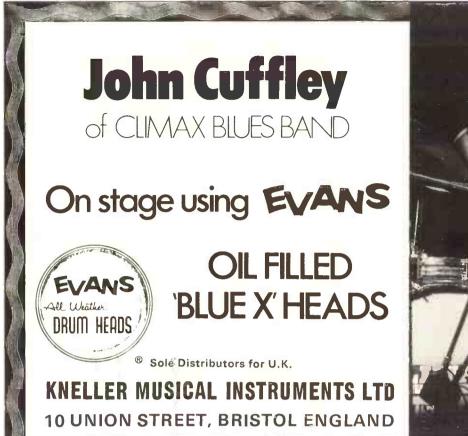
CUSTOM-SOUND

The established models from this Ostwestry (Shropshire) firm include the CS700A PA amp, giving 150

watts and having five channels. Each has gain, bass, treble and fully variable reverb. The front panel has recently been restyled. The CS700B is a 150 watt twin channel amp with reverb and a new feature called overtone, which differs from the old "sustain" facility in being true har-monic distortion. The 700C is a slave unit of the same power, whilst the new overtone control has also been incorporated into the 700BN Bassmaster. A smaller combo version of this (with the advantage that it fits into the boot of a car) is the 75 watt unit. Finally, the Trucker is a 45

continued on page 100







A new concept in drum hardware. Designed and precision built for quality and durability. with 'SETLOCK' feature

All units have the 'Setlock' bonus, into the hardware. Once these which allows all angle, height and settings have been made (any tilt settings to be pre-set at the special 'breakaway' bosses, built

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is necessary. Each time the hardware is broken down or re-assembled, the setting lock

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continued from page 98

watt rms combo, with two inputs bright and normal. The controls here are volume, bass and treble. It incorporates a 12" 50 watt speaker.

MM ELECTRONICS

MM are chiefly involved in the field of PA, and, in particular, mixers. They do, however, make three basic slave amps for use in conjunction with these. The AP360 is a dual channel amp, designed to fit into MM's standard 19" rack mounting; it provides approximately 220 watts into 4 ohms and costs £180, excluding VAT. There is also a 150 watt slave - the PA150, and a further similar model for open-chassis mounting in big PA's. A number of electronic crossovers, graphic equalizers and limiters are also manufactured. MM are currently engaged in designing a guitar amp, the emphasis being on built-in modular effects. For more information, the firm may be contacted at French's Road, Cambridge.

G.P. ELECTRONICS

This firm is based in Bovey Tracy, Devon, and has been at work in the PA field for about ten years; their PAR 130 amp is the standard, being a four-channel 140 watts rms unit with two inputs, treble, bass presence and reverb on each channel. The reverb depth may be controlled by means of treble and bass controls. There are echo send and return jacks, plus a slave output and a footswitch for the reverb.

The chief instrument amp is the IC130. This provides 130 watts into 4 ohms and has two channels: channel one has two inputs, with bass, treble, volume, and switches for sustain and treble boost. Channel two has two inputs, with volume, treble and bass. The two channels may be linked by means of a switch, producing "a fairly unique sound". A combo amplifier with the same facilities is also available at £145.80 — some fifty pounds more than the straight top.

STAGG

The Stagg range of amplification is distributed solely by Frank Hessy of Liverpool. It consists of a number of speaker cabinets, and also the S750 combo — a 100 watt amp atop two 12" speakers, rated 100 watts rms, and said to be ideal for the solo artist and small band. The S851 amplifier consists of four separate input channels, coupled with master volume.



bass and treble controls. It delivers 100 watts rms into 8 ohms, and has "up-to-date" modular design for ease of service; a slave version suitable for disco, PA stacking, guitar or bass is also available. Altec speakers may be fitted as an optional extra.

PEARL

The Vorg 102 is the top of the new Pearl Vorg series of combos, and produces a healthy 100 watts

through the two heavy duty wide range 12in. speakers. The 102 features a power overload control which enables the user to obtain the distorted valve sound at any level of output to suit all environments which could stave off problem neighbours!

The 300 combo 'Mighty Midget' is a 30 watt combo built to the same exacting standards as the more expensive models in the range, complete with brilliance control, volume, reverb, vibrato, and high and low tone switch. Weighing only 13kg. it's a handy size and weight to move around when necessity dictates!



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ELECTRONICS

French's Mill, French's Road, Cambridge.

The stack consists of three cabinets: a folded horn and a rear loaded horn, each containing one 125 watt 15" Powercel driver (specially wound for MM Electronics). The third cabinet is a mid-range high-frequency unit containing two 10" drivers, two radial horns and six high frequency horns.

Each cabinet has an impedance of 12-16 ohms and will handle the full output of an MM PA150 slave. It is recommended that a twoway electronic crossover (1000 Hz) is used but passive crossover components are built into each cabinet as standard.

Jack sockets are fitted as standard. Cannons are available at an additional cost of £50 per stack. Each stack of three cabinets retails at £450 and will be available from August. Illustration shows two complete stacks





QUEEN-RECORDING AT SARM



Curved Air's Darryl Way.

Sarm had a busy schedule last month, with Curved Air, Alan Child and Sunfighter among several artists coming in to work on singles. Albums were not entirely forgotten, however, with Gary Lyons and John Sinclair joining forces to produce an album for Nutz on the A&M label; Gary Lyons also Polydor Madrid engineered. booked Spanish artist Miguel Rios in between the British acts for him to record a new single with Gary Langan engineering, while Binzi recorded her new single with her forthcomina BBC TV show in mind.

Queen completed the month's bookings with what appears to be an almost constant vigil at Sarm, working patiently on their new album with Mike Stone engineering for them.

AIR CONVERSIONS

full has been а very t has at Air Studios: preparations are continuing for converting Studio 3 from 16-track to 24track, with a NECAM computerautomated console. Originally scheduled for the beginning of next year, the official opening of the new facilities will now be on December 20th.

The other studios have been fully occupied. Gallagher and Lyle have been at work on their next album for A&M, produced by David Kershenbaum and engineered by Geoff Emerick. Elkie Brooks. in collaboration with such men as Trevor Morais on drums and John Roussell on keyboards, has been laying down a number of tracks for her next release. The sessions have been produced by Leiber and Stoller, and engineered by Steve Nye.

Other musicians in evidence have been Krazy Kat — a former pub band who are now recording an album for Mountain. A band called England have recorded an album for Arista, and Labi Siffre, Frankie Miller and Joe Cocker (mixing his live disc) have all been in during the last month.

Robin Trower's "Long Misty Days" was recorded at Air, and will doubtless join the long list of his successes. Finally, jeans-wearer Lord David Dundas has been recording his next single on the Air label, produced by Roger Greenaway, as well as laying down some jingles for C&A, the clothing store.

PRODUCER WANTED FOR JUGGLERS !

The fact that R. G. Jones Studios have lost engineer Greg Cutler to Satbel Record Studios in Johannesburg does not seem to have prevented them from getting through their usual quota of work during recent weeks. Derek Chandler, who recently joined the company, has been recording and mixing the latest Guys and Dolls offering, with Keith Rossiter and Steve Elson producing. Keith and Steve have also booked time for Johnny Wakelin's new single. Screen Gems artist Su Shifrin has completed her album, produced by Ray Walters and engineered with Gerry Kitchingham, whilst Peter Shelley has been recording a couple of tracks for his new production company.

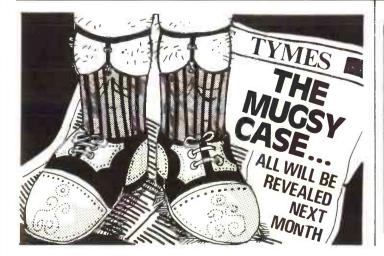
Roberto Danova, besides producing a new group called Warbeck, has completed the recording and mixing of a new Mungo Jerry album. Another ex-"rhythm 'n' booze" band, Giggles, have been recording with engineer John Hudson, and Jessie Green is expected to finish his single with producer Ken Gibson. R. G. Jones will also be interested in hearing from any producers who would like to work with "Jugglers".

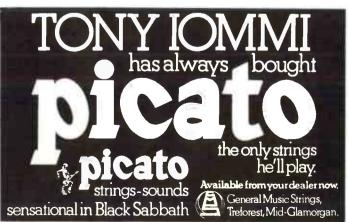
ELEPHANT ROCK IN BERWICK STREET

Berwick Street Studios have just completed a busy month with a wide variety of artists. Peter Skellern has been in the studio writing the score and laying down the vocal tracks for the feature film 'East of Elephant Rock'. John Gorman of Scaffold fame also visited to compile his latest album for DJM; the engineer was John Middleton. Cadobelle meanwhile took a shorter spell to do some guitar and sax overdubbing for their new release on Anchor records — Keith Olsen was the producer, Gwyn Mathias the engineer.

Max Merritt and the Meteors, one of several successful Australian bands to visit England recently, chose Berwick Street for concerted mixing sessions on their new album which was recorded live whilst on tour in Australia.

Singles work was also on the agenda with Zenda Jacks completing 'Up To My Eyes in Love' with producer Pete Gage for Magnet Records. The month's schedule was completed by Sue Manning's jingle company who worked with Philip Goodhand-Tait, Mike Smith and Mike D'Abo.







ADVISION

Passing down Gosfield street in London's West End, it's hard to miss the sign saying "Advision" in purple lettering, sticking out above the glass doors of number 23. Despite this prominent title, no one seems to know how the name originated: perhaps it stands for "Advanced Vision", as the company have chalked up quite a few firsts in recording history over their 22 years in the trade. Formed in 1954, the studio was the first in the UK to actually use magnetic recording tape; in '67, then in New Bond Street, it was the first to offer 8 track recording facilities in this country; the company moved in '69 to a purpose built complex at its present location, and the continuing process of structural expansion, plus the installation of the first (again!) computer automated mixing system in England, demonstrate that the



company have indeed maintained a far sighted approach to the business of sound recording.

The Advision complex contains three basic work areas: Studio 1, the main 'music making' studio, Studio 2, which is basically for mixing and overdubbing but can be used for smaller recording sessions, and Studio 3, which is specifically designed for editing, dubbing, copying and for special work with 35 and 16mm film. Studio 1 is the largest, covering an area of 140 sq metres and capable of accommodating more than 60 musicians, and this was the first stop on our guided tour of Advision with studio manager Roger Cameron.

The first things that strike you as you walk through the door to Studio 1 are: the very high ceiling and large, uncluttered floor area, the large film screen set into one wall, and the flying saucers descending from the ceiling! In fact, these strangely shaped objects are sound diffusers, cast from the same mould as those in the Albert The ceiling itself is Hall. acoustically transparent, with a grille-like outer skin concealing various layers of sound absorbing materials; the walls are treated with acoustical membranes and sound absorbant panels, and both the studio walls and floor are actually "floating" within the main building structure.

Mineral

The walls are located on rubber mountings, and the floor is supported on a bed of mineral wool: this means that the recording area is totally isolated from the outside, thus eliminating unwanted sounds from structural vibrations - and ensuring a happy relationship with the next door neighbours. The floor that you walk across within the studio is part carpeted and part hard wood strip; reverberation characteristics can therefore be optimised for each recorded instrument by placing them in different parts of the studio, which may itself be divided into

several areas with large mobile screens.

There are two separation booths of different sizes, one directly adjacent to the control room, making it ideal for vocal or instrumental overdubs, and the other slightly larger, with convex wooden wall panelling and a single double-glazed window facing directly along the studio, making it suitable for percussion or small instrumental sections. For groups who like to have their drummer closer, and with a slightly more 'open' sound, there's a drum "cage" in one corner, with a mushroom shaped sound diffuser hung low over its semi-open top. For orchestral work, the conductor gets treated to a raised rostrum, mounting a panel containing centralised communication controls and a talk-back mic, and facing the large screen and film footage counter.

Relaxed

The Studio 1 control room seems surprisingly compact and cosy, the relaxed atmosphere being partially due to the absence of recording hardware and complementary electronics. Two MCI 24 track machines, a Scully recorder, the racks of Dolby noise reduction units, the Amcron amps and crossovers for the monitors, the spare reels of tape - in fact anything not absolutely essential to have at hand whilst recording - all are housed in a separate room behind the monitors. Access is via a glass door, the separation being just enough so that the equipment is out of sight and sound, but not so far away that changing a reel becomes a chore. The Quad Eight mixing console maintains a similar low profile - literally, in fact, for despite its 32 input 24 output capability the desk is very sleek and unobtrusive - encouraging that a very sophisticated automated mixer should be so constructed that it does not impose its technology upon the men who come to operate it, but so that it helps them to make constructive use of its facilities.

The ergonomic layout of the console, and its functional specification, were devised by Advision themselves: a comprehensive explanation of the unit would require a whole article in itself, but perhaps a brief description of a few of its features will give some idea of its creative potential. Firstly, all the faders utilize VCA's, which stands for Voltage Controlled Amplifiers. These devices alter the level of an audio signal by means of an externally applied control voltage: in simple terms, this means that the sound from your instrument does not actually pass through a potentiometer at all, instead the volume is altered by 'remote control' via a voltage regulated in strength by the fader mounted on the console's fascia. The advantages gained from this are considerable; subgrouping of a number of channels, on a drum kit for instance, can be achieved without actually mixing the microphone signals together; the pre-fade listen function on the Quad Eight board is also programmable to a 'solo' function via voltage control, which allows the engineer to mute all channels except one, and then bring them back in again without any unwanted clicks being recorded on tape.

The Studio 1 console has 6 Voltage Controled Subgroups, 24 track monitoring, 2 separate or one stereo foldback, LED (Light Emitting Diode) vertical displays, switchable for PPM or VU ballistics on each channel, and completely separate mono, stereo or quad outputs at all times. There is also a bank of 42 illuminated push buttons built into the desk, by means of which the engineer can control almost any desk function or status (eg. one button will achieve all the switching necessary to convert the mixer from recording to mixdown); in addition, a pair of MCI Autolocates provide remote control for the tape machines.

Time Code

Studio 1 is mainly used for multitrack recording, although some mixing of 42 track material has been done there because of the large desk. 42 track? Certainly - Advision have a cunning device known as a Minimag, which links two 24 track machines together by synchronizing a time code recorded on a spare track of each machine. David Essex had recently been making use of this facility, and Roger Cameron explained how it's done: "The first 21 tracks are recorded on machine number one, and then a rough mix of these is recorded on three tracks of machine number two, which the musicians then monitor whilst recording the next 18 tracks totally separately; machines one and

two are then run together for the final mixing." In case you're wondering how come we lost two extra tracks from each 24 read on - it all happens in Studio 2!

"In the past, very small lineups have recorded albums in Studio 2 by laying down tracks a few at a time, but primarily it's an area specifically designed for overdubbing and mixing. It is a measure of Advision's popularity that the only way we got to see Studio 2 was through the kindness of George Harris and his producer Geoff Wesley who let us sit in on a mixing session. The desk is a Quad Eight again, this time a 32 in 4 out board with a Compumix processor. This latter item of equipment registers all the fader movements during a mix, and 'remembers' them by coding the information and recording it on a spare tape track. The mix can then be 'replayed' exactly as it was originally done, 'updates', or alterations to individual levels, being made by switching the relevant channels into the write (as opposed to read) mode. New mixes can be created via the four separate sets of read and write buttons and recorded on other tape tracks, the only theoretical limitation in numbers of new mixes being the number of spare tracks available - so that's where those two extra tracks went.

Multitrack recorder in Studio 2 is an MCI 24 again, plus two Studer A80's; effects rack included Flanger, Digital Delay Line, a couple of graphic and four parametric equalisers, and a good selection of compressors, limiters, noise gates too numerous to list. There's a selection of three different sorts of monitors: JBL 4350's, one floor mounted stereo pair; JBL 4341's (very flat response), four units built-in for guad; a pair of small Wharfdale Dentons for low volume work. Amcrons power the JBL's and an Ortofon GKS 681 provides the juice for the Wharfedales. Quote from an engineer talking about the Studio 2 mixing area: Operating the computer desk properly, it takes all the hassle and strain out of conventional mixing, and it makes the final product that much more accurate."

There is no doubt that Advision is technically extremely sophisticated, but the "proof of the studio" always rests upon the musicians who choose to use it. Whilst discussing Advision's corporate objectives, Roger Cameron said "... we aim for and have worked successfully with the very top end of the market." Emerson Lake and Palmer, Elton John, Alan Price, Rick Wakeman, Slade, Paul McCartney, Ginger Baker, Yes, David Essex ... proof enough?



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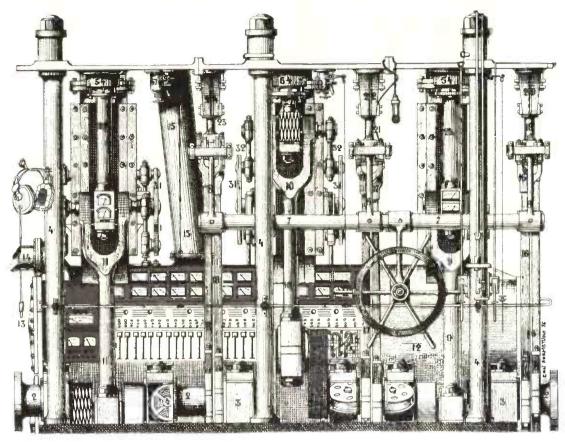
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CONTINENTAL STUDIO SPOTILICHT STUDIO TAL-TON



G othenburg, one of the prettier towns in Sweden, used to have among its many buildings an old fortress, 'Carlos Rex', quite near to the harbour, guarding against marauding Russians and Danes. Sweden's at peace now, and a man called Jan Setterberg has moved into the fortress and changed it into one of the country's most exciting 24 track recording studios.

'Roughly translated, Tal-Ton means speech and music", he explained, "We opened up in 1973 with a Teac 4 track, but we went to 16 track just four months later because a four track studio wasn't bringing enough business." Sixteen track lasted a little longer, but eventually that too proved insufficient and a final modernisation programme took Tal-Ton to full 24 track operation. The speed with which the expansion has taken place highlights the rapid growth of the music industry on the Continent; indeed, one might remember that Swedish group Abba recently took the British number one position in the singles chart for quite a few weeks.

However, the most impressive factor about Tal-Ton in particular is Jan's obvious obsession with turning out good music. He is the manager of the studio, but supplements his business role with a keen interest in the technical side. Although he has largely handed the engineering side over to partner Bob Lander, Jan's primarily has been achievement Tal-Ton "both designing acoustically and electrically". Besides this, his sidelines include running an imports company for products like JBL speakers, Soundcraft desks, DBX noise reduction systems and several more. He has also set himself up as a design consultant, having had a hand in the design of about five other Swedish studios and at least one mobile.

"I went to the University of Technology - I should really be working in an atomic power plant. I can't explain what went wrong, but I was always a bit of a sound freak and I used to build stuff from time to time", he con-tinued. "My approach in the studio has been to put my theories of sound into practice, and it seems to have worked." Jan's regular contact with the English manufacturers through his import business allowed him to correlate information on the available recording equipment and to make his decisions accordingly. On the mixing console he came down in favour of MCI, so we asked him why.

"I regard it as the Volkswagen type. It is always being improved but there are no great changes. It gives good sound and it's reliable, well worth the money." If the desk is largely conventional Jan has built in several little extras to make everything remote control. His concept of recording is to completely dispense with any tape op on the theory that just one hand at the helm makes a session more cohesive. He has therefore built what he calls 'some furniture" to both sides of the board to give the 'wraparound' effect, and he also has a rolling table to carry any further gear that might be called for.

Magic Mode

Facilities on the desk itself include bass/treble EQ and midrange EQ, all operating via switches so that a setting can be noted and re-used. There is also the typical MCI arrangement of two foldback and two echo groups, plus the three magic mode settings. The first is the microphone mode to lay down the backing track, the second is the tape mode for overdubbing, and the third is the remix mode for mixing! The final main section of the desk is "the usual patch bay - you can go in and out where you want".

The auxiliary equipment is an interesting mixture of professional units and Jan's own home-made versions. To the right of the desk he has installed two DBX compressors plus two by Urei, an Eventide phaser and his own in-house octave filter "for the fancy effects". The DBX noise reduction unit works unobtrusively and Jan tends to forget it's there! These might be supplemented by a new digital delay unit from the USA in the not too distant future.

"A classic but very good way of achieving some heavy sounds is using two tape recorders running at almost the same speed – we do that a lot", Jan added. "Here we face the same problem of always wanting more equipment, and for everybody there must be a limit. So long as we can meet the requirements of a customer, I'll use my own ideas as well as buy new stuff." Tape machines, Like the desk, are from MCI – 24 track and 2 track and they work in conjunction with the autolocate, also from MCI.

One handy side-effect of purchasing these major items from the same company has been a remarkable record of reliability - ten hours of stoppages in three years to be exact. "I made my mistakes and it cost me", Jan said. "We save a lot of time by looking out for problems before they occur and running routine checks. The tape machines are regularly demagnetised, aligned and so on, and this way it seldom takes more than five minutes to fix something."

Musicians in the studio tend to like to hear their music loudly, and Jan has obliged with a powerful monitor system. Through his connections as the JBL import agent he has chosen a JBL system $-2 \times 15''$ bass speakers which have been further boosted "to give real push", radial horns for the midrange and tweeters. This all adds up to 400 watts plus 2×75 watts for midrange and highs per side.

Jan has put all his acoustic expertise into producing a responsive recording area with its adequate capacity of about 30 musicians. The studio has been treated to produce a 'live' top end and 'dead' bottom end. because, as Jan calculates, "microphone distance can always control sound in the higher frequencies but never in the bass region. So we killed the bass sound by really heavy trapping. The piano, for instance, can be further insulated by curtains, but if the sound we get will allow it I prefer the musicians to see each other and also the control room."

It all boils down to Jan's fetish for getting the perfect atmosphere, or what he calls "human engineering." He takes great pleasure from the fact that once inside people don't know whether it's day or night, and can really get involved in their work. If he sees some tension developing before a session, he doesn't mind brewing up some coffee and informally discussing what the musicians propose doing.

So far work at Tal-Ton has been mainly with Swedish groups, with the occasional overseas jazz and rock projects thrown in. Jan sincerely believes that he can offer a good service to international band, and there is no apparent reason to doubt it. Rates, despite Sweden's reputation for being on the pricey side, are reasonable, and the informal atmosphere does not sacrifice the high technical standards. "The building", he "offers concluded, unique facilities in terms of atmosphere. Once you're inside, there's no way it will feel like a music factory, and that's just what I want."



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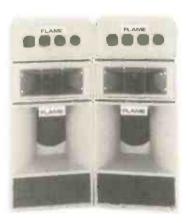
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NOW AVAILABLE Flame 100 watt guitar amplifier with phase and sustain with separate channel for microphones. Wide range of cabinets available to suit all needs. Call into our shop and discuss your requirements, we will give genuine advice backed by years of experience with absolutely no pressure to buy.

BEAT INSTRUMENTAL'S SEPTEMBER WIN MARSHALL EQUIPMENT COMPETITION

Here are the results of our competition to win over £1000 of Marshall gear.

First prize of a Marshall 2203 Master Volume 100 watt amp and two 1960 4×12 's have been won by Andy Hayward of 70 Chestnut Grove, New Malden, Surrey KT3 3JS.

Second prize of a Marshall 1992 100 watt valve bass amp and two 1960 4×12 's have been won by Jeff Edwards of 20 Cefn Road, Hengoed, Mid Glamorgan, South Wales.

Congratulations Andy and Jeff!

BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

Please note that all recommended selling prices include the appropriate rate of VAT unless marked EX VAT alongside the manufacturer's name.

Whilst every effort is made to ensure that all prices listed are correct at the time of going to press, they may vary according to the sales policy of each individual retailer. We do advise you therefore to check with your local dealers before making any final decisions.

GUITARS

BALDWIN

and the second second second second	Contraction of the
GRETSCH	
Fk, s/burst	119.75
Fk, natural.	124.96
Sunvalley, s/burst	163-66
Sunvalley, natural	174.30
Rancher.	206-24
Deluxe.	250.17
Supreme	283.41
Electro classic	158-35
Clipper, s/burst	158.35
Double Anniversary,	100.00
	343-44
s/burst	
Streamliner, s/burst.	250.71
Streamliner, cherry . Country Club, s/	331-56
Country Club, s/	
burst Country Club, nat	315-34
Country Club, nat	331-32
Viking, s/burst	441-74
Viking, natural	457.71
White Falcon	613.39
White Falcon, stereo	693·22
Roc Jet, porsche pumpkin	
pumpkin	250.17
Roc Jet, black	325-08
Roc Jet, red	250.17
Roc Jet, walnut	325.08
Bass, mahogany	250.17
Tennessean, cherry	347.76
Nashville, red	365-04
Country Gentleman	303 01
Country Gentleman, walnut	405.00
Deluxe Chet, red	471.02
Deluxe Chet, walnut	471 02
Super Chet, walnut.	534.88
Super Chet, wandtri	534.88
Super Chet, red	337.00
SHO BRO	
Hawaiian, 6-str Hawaiian, 7-str	250.17
Hawaiian, 7-str	267.44
Spanish	250.17
SHO-BUD	
Steel guitars:	
6138	264-60
6139	434.16
6140	544.32
6152	231.12
6153	783.00
0133	/03/00

BOOSEY & HAWKES

DI GIORGIO (BRA	ZIL)
No 16 Signorina	47.40
No 2 ^P Classico	56-90
No 36 Bel Som	87.00
No 30 Amazon	66.50
TAKEHARU	
GT30A small	64.10
GT30B small	64.10
GT85 full size	42.35
GTI 20 full size	48.20
GT180 full size	63.95
WT100 jumbo	47.55
WT200 jumbo	66.45
WT100-12 jumbo	49.40
VITTORO	
570 small	14.00
575 full size	21.75
ANGELICA	
2651 full size	19.25
7031 (0113)76(23

CBS/ARBITER (EX VAT)

FENDER	
Electrics:	
Jazzmaster	348.75
Stratocaster w trem .	300.78
Stratocaster L/H w.	
trem	339-45
Stratocaster m/neck	
w. trem	325.20
Stratocaster L/H m/	
neck w. trem	364-25
Stratocaster	271.75
Stratocaster L/H	308-45
Stratocaster m/neck.	294.50
Stratocaster m/neck	
L/H	333-25
Telecaster d/l	322.40

Telecaster d/l L/H Telecaster Custom Telecaster Custom	353-40 263-50
Telecaster Custom	294.50
L/H. Telecaster Custom m/neck	288.30
m/neck Telecaster Custom L/H m/neck	317.75
Telecaster Std	240-25 260-40
Telecaster Std L/H Telecaster Std L/H Telecaster Std L/H. neck Telecaster Std L/H	263.50
	285.20
Bronco	167.90
Mustang L/H.	130-20 178-25 192-20
Mustang m/neck	201.50
Mustang L/H m/neck Semi-acoustics:	314-65
Telecaster Thinline. Telecaster Thinline L/H Starcaster+case	
L/H Starcaster+case	341.00 461.90
Basses: Jazz.	302.25
Telecaster Precision	257·30 251·10
Precision narrow	260-40
neck Precision fretless Mustang	251·10 192·20
Musicmaster	116-25
Acoustics F.C. 10 ²	36-43 40-30
F.C. 20	50-38
F.C. 30 F.C. 40	60·45
F 5 F 25	46-50 51-15 57-35
F 35. F 45. F 55 12-string	58-90
F 55 12-string F 65.	71·30 72·85
F 75 F 85	89.90
F 95	150-30
F 95. F 80. F 10.	150-30 91-95 220-10
F 80. F 10	150-30
F 80	150-30
CHAPPELL	150-30 91-95 220-10
F80. F110. CHAPPELL Classical: C. 100.	150-30 91-95 220-10 33-00 39-00
F 80. F 110 CHAPPELL Classical: C. 100. C. 101. C. 101. C. 102.	150-30 91-95 220-10 33-00 39-00 45-00
F 80. F 110 CHAPPELL Classical: C. 100 C. 101 C. 102	150-30 91-95 220-10 33-00 39-00
F 30. F 80. F 110. CHAPPELL Classical: C.100. C.101. C.102. Steel strung: C.200.	150-30 91-95 220-10 33-00 39-00 45-00
F30 F80 F110 CHAPPELL Classical: C.100 C.101 Steel strung: C.200 C.201 CLEARTONE	150-30 91-95 220-10 39-00 45-00 57-00
F30 F80 F110 CHAPPELL Classical: C.100 C.101 Steel strung: C.200 C.201 CLEARTONE	150-30 91-95 220-10 39-00 45-00 57-00
F 30 F 80 F 110 CHAPPELL Classical: C.100 C.101 C.101 C.102 Steel strung: C.200 C.201 CLEARTONE MELODY 1250 12/s Folk	150-30 91-95 220-10 39-00 45-00 45-00 57-00 34-86 43-72 30-81
F 30	150-30 91-95 220-10 33-00 45-00 57-00 34-86 43-72 30-81 38-10 13-00
F 33	150-30 91-95 220-10 39-00 45-00 45-00 45-00 45-00 57-00 34-86 43-72 30-81 38-10 13-00 29-95 21-82
F 33	150-30 91-95 220-10 39-00 45-00 45-00 57-00 34-86 43-72 30-81 38-10 13-00 29-95 21-82 15-34 34-48
F 30	150-30 91-95 220-10 39-00 45-00 45-00 57-00 57-00 34-86 43-72 30-81 38-10 13-00 29-95 21-82 15-34 34-38 39-38
F 33	150-32 91-95
F 33	150-30 91-95 220-10 39-00 45-00 45-00 57-00 57-00 34-86 43-72 30-81 38-10 13-00 29-95 21-82 15-34 34-38 39-38
F 33	150-33-00 91-95 220-10 39-00 45-00 45-00 57-00 34-86 43-72 30-81 38-10 13-00 29-95 21-82 21-82 34-48 39-38 25-36 29-93 29-93
F 33	150-32 91-95 91-95 91-95 9220-10 39-90 45-00 45-
F 33	150-32 91-95 220-10 33-000 45-00 57-
F 33	150-32 91-95
F 30	150-32 91-95 92-91-95 92-91-95 91-95
F 33	150-33 91-95 220-10 39-00 45-00 45-00 57-00 34-86 43-72 30-81 38-10 13-00 29-95 21-82 21-8

3.40	SM8 Solid SM9 Solid	80.13
3.50	Westside.	90-58 113-81
4-50	SM19 Bass. 355 Bass	97·18 75·87
B·30	149 Classic	27.62
7·75 D·25	C.M.I. CMI Custom VI SMI Custom IV	109-96 122-76
0.40	CMI Salisbury	109-96
3 · 50	SG2S SG10B	45.66 44.52
5.20	HASHIMOTO	67.49
7·90 0·20	G100	38-73 44-18
8·25 2·20	G160 G200	51-42 57-79
1∙50 5∙45	G250	68.68
4-65	J. T. COPPOC	K
1.00	ANTORIA	
1.90	2355 Big Jack S.Ac.	143-00
2.25	Sunburst. 2355M Big John S.Ac.	
7·30	Maple. 2357 Mt. Strad Violin	159.00
0-40	Bs 2350 Memphis	85.00
1 10 2 20 6 25	Custom. 2350 Memphis std 2350ctm Custom	118-00 105-00
	Sunburst	111.00
6-43 0-30	2350L Memphis std	118.00
0-38 0-45	2351 Memphis d/l, 2351 Memphis d/l, 2351 Memphis d/l 2351 Memphis Ori-	24∙00 42∙00
6·65 6·50	2351 Memphis Ori- ginal 2391 Memphis Nat	114.00
1·15 7·35	2391 Memphis Nat 23421V Memphis	4·00 2·00 42·00
8.90	23421V Memphis 2341 Memphis ctm d/l	125.00
1·30 2·85 9·90	2343 Memphis jun 2350 Memphis white.	125-00 133-00 119-00 174-00
7·80 0·30	2405 Custom 74 2451 Memphis Oldie.	174·00 164·00
1.95	2350B Memphis bs 2660 Memphis Vine	105.00 122.00
0.10	2341 Plemphis ctm d/l	154.00
	2675 Custom 76 2354 Woodstock	112-00 405-00
	2354 Woodstock	109.00
3.00	2345SL Left-Hand	111.00
9·00 5·00	2382 Woodstock d/l.	97.50
5∙00 7∙00	2338 Woodstock ctm	129.00 106.00
	2354 Woodstock 2354S Woodstock std 2345SL Left-Hand 2377 Woodstock pro 2382 Woodstock d/l. 2383 Woodstock ctm 2338 Woodstock std. 2347 Woodstock jun. 2344 Woodstock nat. 2345 Woodstock nat.	110∙00 113∙00
		234.00
	white	108.00
4·86 3·72	long bs 2352 Clipper 2352M Clipper d/l	115·00 92·00
0.8Î 8.10		6·00 04·00
3.00	2353LDX Clipper long bs black 2368 Clipper Fireball	106.00
1.82	2365B Dixie bs	104-00 120-00
5-34 4-48	2365BL Dixie bs I/h.	124.00 113.00
9•38	2366FLB Fretless bs 2375 Rocketman	113.00
5·36 9·93	Rosewood fb 2375 Rocketman	112.00
2.64	Maple fb 2375W Rocketman	112.00
8.28	White 2375L Sunburst I/h	128-00 112-00
0.66 5.52	2375N Rocketman Natural	132.00
5.52	2375 Ash	161-00
4-79	black 2375W twin Rocket- man 6/12	122.00
4·79 B·20	Z407 twin Kocketman	221.00
7·16 2·17	6/4. 2376 Dixie Fireball bs	226·00
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0.13	2386 Memphis ctm	
) · 3) · 58 3 · 81 7 · 18	2386 Memphis ctm d/l 2386 Left-Hand 2384 Clipper Ash 2385 Clipper Ash bs. 1912 Twincaster 1917 Twincaster bs (755 Soundmaster II. 1752/4 Soundmaster bs	144.00
7.18	2386L Left-Hand	151-00
5.87	2385 Clipper Ash bs .	145-00
7.62	1912 Twincaster	76.00 53.00
9 ∙96 2∙76	GEI Ip.u	29.00
2.76	1755 Soundmaster II.	55.00
5.66	bs	45-00
1-52 7-49	2370 Semi-Ac Id	113.00
	2370 Semi-Ac ld 2371 Semi-Ac bs 2374 Semi-Ac ld 2395 Semi-Ac nat	117.00
3-73 4-18	2395 Semi-Ac nat	110.00
·42	2409B bs. 2387 Custom Vulcan. 2387CU Vulcan bs	195.00
7.79 3.68	2387CU Vulcan bs	195-00
	2348 Phoenix 2617S Artist nat	191-00 185-00
Concession in which the	2397 Semi-Ac nat	151.00
	ANTORIA WEST	ERN
	FOLK 698E Gt. Western	
8.00	elec. 684E Super Electric. 698 Gt. Western jbo.	104-50
	684E Super Electric 698 Gt. Western ibd.	80·00 97·00
00.6		
5.00	jumbo. 693 Gentleman Jim	113.00
3-00	d/l. 684/12 Super Jumbo. 683 Super Jumbo	88.00
5.00	683 Super Jumbo.	85·00 51·00
-00	689/6L Left-mand	81.00
	628/12 Californian jumbo	75.00
3.00	628 Californian ibd	59.00
1.00	62 Bronco fk 627/12 Bronco jbo 617 Bronco jumbo	42·00 60·00
	617 Bronco jumbo	51.00
1-00 2-00	627L Left-Hand 357 Colt fk 697 Tennesse 6 695 Nashville 6	56.00
2.00	697 Tennesse 6	42·00 102·00
-00	695 Nashville 6	77 .00
00.1	758 Gt. Western Artiste jumbo	112.00
00·6	756 Herald	80.20
00	670	100-00 82-00
00·00	952 Antoria Vintage	
00	jbo 684/6 Super Nash-	74.00
2.00	ville.	77·00
-00	CIMAR	
1-00 1-00	1904 Black 2pu 1904S Sunburst 2pu	72·00 71·00
-00	1908 Bass 2pu 1940 Sunburst 3pu 1940 W White 3pu	75.00
-00	1940 Sunburst 3pu	79∙00 79∙00
00.4	1940 Ash 3pu 1940 Ash 3pu 1941 Cherry Jun Ipu. 1942 Walnut 2pu 1944 Walnut 2pu 1949 Stereo bs 2pu	84.00
00	1941 Cherry Jun I pu.	69.00 69.00
00.0	1942 Walnut 2pu	71.00
	1949 Stereo bs 2pu	137.00
-00 3-00	YAMAKI 112 6-str fk	47.00
	115 6-str jbo 120 6-str jbo	68.00
00	120 6-str jbo 218 12-str	87·50 81·50
.00	220 12-str jbo 225 12-str jbo	90.50
-00		101.00
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-00	2841	51.00
.00	2840,	49.00 42.50
-00	2839 TAMA GUITARS	42 50
	3563 Western	299.00
.00	3568	239.00 225.00
.00	3560S	218.00
.00	33019	212·00 198·00
•00	3566	185.00
00	355555 3557/12	157·00 214·00
.00	35555 3557/12 3560/12	236.00
-00	3550S Classical 3551 Classical	163-00 230-00
•00	DOBRO GUITARS	
	1000	800-00
-00	36 33D	285·00 250·00

	33HS	250.00	738
44.00	6055	205.00	738
51.00	60S	205.00	777
29.00	605 Dobro Mandolin	200.00	P72 P12 76
15.00	HAWAIIAN		PIZ
76.00	2200 Culture I	22.50	76
53.00	2390 Guitar only	33.50	
29.00	2391 Outfit	101.00	
5.00			114
12.00		11111	Gl
15.00	FLETCHER,		1000
3.00			AA
3.00	COPPOCK &		- 00
7.00	NEWMAN		X-5 X-1
31.00	IN C AN INI WIN		X-1
0.00			CE-
14 00	KIMBARA ACOUS	STIC	SF-6
95.00	N105 Classical	33.25	SF-4
)5-00	N106 Classical N169 Classical	34.75	SFB
00.10	N169 Classical	39.95	\$10
35.00	N175 Classical	41.75	2
51.00	N29 Classical.	51.00	siô
	N108 Classical	66.75	2
N	N76 Classical w/cs	127.00	siô
	N30 Folk	38.95	
	NIZI Jumba	47.95	S
34.20	N71 Jumbo N72 12st		SIO
30.00	N/Z 12St	49.50	SIO
97.00	N73 Jumbo	61.95	S
	N107 12st	62.95	S10
3.00	KIMBARA ELECT	RICS	ca 2
	N116 solid sun	114.75	2
38.00	NI 17 solid nat	114.75	S-90
35.00	N120 solid white	125.50	
55.00	NIDI solid set	147.00	s-50
00.15	NI2I solid nat.		M-7
31.00	NI24 Bass nat	39-50	- i
	RESONATA		M-8
5.00 9.00	N87 Classical N89 Classical	21.95	2
59·00	N89 Classical.	27.50	JSB
12.00	VICTOR GARCIA		
00.00	NI87 Spanish	32.15	cj
51.00	N187 Spanish N189 Spanish	37.00	JSB
6.00	N127 Spanish		L
2.00	NIZ7 Spanish	42-40	JSB- 2 JSB-
2.00	LORENZO		2
7.00	N98 Student	14-25	JSB-
/ 00	NIII Classic	16.95	L(
2.00	N99 Classic	19.50	JSB-
0.50	NI 10 Folk	14-95	St
	N102 Ealk	25.50	JSB2
00.00	N103 Jumbo	29.95	2
32.00	N103 Jumbo N104 12 st	31.95	Ē
	COLUMPTIC		
74.00	COLUMBUS	45.50	Aco
	N197 Jumbo sun	45.50	D55
7.00	N36 Semi Ac 6 st	59.95	w
	NII3 Solid.	35.95	no
00.01	N85 \$0110 DIK	64.95	D50
2.00 1.00	N85/S solid sun	64.95	Sp D
5.00	N54 solid mahog	59.95	D
9.00	N66 solid bass	63.50	D44
20.00	N77 solid bass	68·95	Ju
79.00 34.00	N82 solid 3 pu	69.95	D
	N83 solid	34-65	G-4
9.00	N84 solid bs N 122 12 str	41-35	Be
9.00	N12212 str	49.95	G-7!
1.00	KENT		Bo
17.00	NU22 Classic	TBA	G-37
	NI33 Classic		M
7.00	NI34 Jumbo	**	D-40
8.00	NI35 Dove	**	Ju
7.50	NI36 Jumbo Nato NI37 Hummingbird .		D
	DU 1/ Humminghird		
1.20			D-31
0.50	SHELTONE		D-3!
0.20	SHELTONE N5010 Folk banjo	" 45-95	D
0·50 1·00	SHELTONE N5010 Folk banjo		D-40
0-50 01-00 AL	SHELTONE N5010 Folk banjo N5015 Folk banjo	45-95	D-40
0.50 1.00 AL 8.00	SHELTONE N5010 Folk banjo N5015 Folk banjo w/cs	45-95 91-00	D D-40 D-40
0-50 1-00 AL 8-00	SHELTONE N5010 Folk banjo N5015 Folk banjo w/cs N5009 Uke banjo	45-95 91-00 10-85	D D-40 D-40
0.50 1.00 AL 8.00 1.00 9.00	SHELTONE N5010 Folk banjo N5015 Folk banjo w/cs N5009 Uke banjo N1124 Mandolin	45-95 91-00 10-85 14-95	D D-40 D-40
0-50 1-00 AL 8-00	SHELTONE N5010 Folk banjo N5015 Folk banjo w/cs N5009 Uke banjo N1124 Mandolin N5017 Tengr banjo	45-95 91-00 10-85 14-95 44-25	D-40 D-40 Cri G-37 D-35 D-25
0.50 1.00 AL 8.00 1.00 9.00	SHELTONE N5010 Folk banjo N5015 Folk banjo w/cs N5009 Uke banjo N1124 Mandolin	45-95 91-00 10-85 14-95	D-40 D-40 Ci G-37 D-35 D-25 M
0.50 1.00 AL 8.00 1.00 9.00 2.50	SHELTONE N5010 Folk banjo N5015 Folk banjo w/cs N5009 Uke banjo N1124 Mandolin N5017 Tengr banjo	45-95 91-00 10-85 14-95 44-25 38-95	D-40 D-40 Ci G-37 D-35 D-25 M
0.50 1.00 AL 8.00 1.00 9.00 2.50 9.00	SHELTONE N5010 Folk banjo N5015 Folk banjo w/cs N5009 Uke banjo N1124 Mandolin N5017 Tenor banjo	45-95 91-00 10-85 14-95 44-25	D-40 D-40 C-1 G-37 D-35 D-25 Mino D-25
0-50 1-00 AL 8-00 1-00 9-00 9-00 9-00 9-00	SHELTONE N5010 Folk banjo N5015 Folk banjo w/cs N5009 Uke banjo N1124 Mandolin N5017 Tenor banjo	45-95 91-00 10-85 14-95 44-25 38-95	D-40 D-40 Ci G-37 D-35 D-25 M
0.50 11.00 AL 8.00 1.00 19.00 12.50 9.00 9.00 5.00	SHELTONE N5010 Folk banjo N5015 Folk banjo w/cs N5009 Uke banjo N1124 Mandolin N5017 Tengr banjo	45-95 91-00 10-85 14-95 44-25 38-95	D-40 D-40 G-37 D-35 D-25 D-25 D-25
0.50 1.00 AL 8.00 1.00 9.00 9.00 9.00 5.00 8.00	SHELTONE N5010 Folk banjo N5015 Folk banjo w/cs N5009 Uke banjo N5009 Uke banjo N5017 Tenor banjo N5018 Uke banjo G.M.S.	45-95 91-00 10-85 14-95 44-25 38-95	D-40 D-40 C-37 D-39 D-29 M D-29 D-29 D-29 Jum
0.50 1.00 AL 8.00 1.00 9.00 9.00 9.00 5.00 8.00 2.00	SHELTONE N5010 Folk banjo N5015 Folk banjo w/cs N5009 Uke banjo N1124 Mandolin N5017 Tenor banjo N5018 Uke banjo G.M.S. PICATO STRINGS	45.95 91.00 10.85 14.95 44.25 38.95	D-40 D-40 G-37 D-39 D-29 M D-29 D-29 Jum F-50
0.50 1.00 AL 8.00 (1.00 9.00 9.00 9.00 5.00 8.00 2.00 8.00	SHELTONE N5010 Folk banjo N5015 Folk banjo w/cs N5009 Uke banjo N1124 Mandolin N5017 Tenor banjo N5018 Uke banjo G.M.S. PICATO STRINGS	45.95 91.00 10.85 14.95 44.25 38.95 (sets) 1.88	D-40 D-40 Co G-37 D-39 D-29 D-29 D-29 D-29 D-29 D-29 D-29 D-2
0.50 1.00 AL 8.00 1.00 9.00 9.00 9.00 5.00 8.00 5.00	SHELTONE N5010 Folk banjo N5015 Folk banjo N5009 Uke banjo N1124 Mandolin N5017 Tenor banjo N5018 Uke banjo G.M.S. PICATO STRINGS ES77 elec UL77 Rock & Roll	45.95 91.00 10.85 14.95 44.25 38.95 (sets) 1.88 2.00	D-40 D-40 Co G-37 D-25 D-25 D-25 D-25 D-25 D-25 D-25 D-25
0.50 1.00 AL 8.00 1.00 9.00 9.00 9.00 5.00 8.00 5.00 7.00	SHELTONE N5010 Folk banjo N5015 Folk banjo N509 Uke banjo N1124 Mandolin N5017 Tenor banjo N5018 Uke banjo S018 Uke banjo S019 Uke banjo S017 Tenor banjo S018 Uke banjo S017 Tenor banjo S017 Tenor banjo S017 Tenor banjo S017 Tenor banjo	45.95 91.00 10.85 14.95 44.25 38.95 (sets) 1.88	D-40 D-40 G-37 D-39 D-29 D-29 D-29 D-29 D-29 D-29 D-29 D-2
0.50 1.00 AL 8.00 1.00 9.00 9.00 9.00 5.00 8.00 5.00	SHELTONE N5010 Folk banjo N5015 Folk banjo w/cs N5009 Uke banjo N1124 Mandolin N5017 Tenor banjo N5018 Uke banjo S018 Uke banjo G.M.S. PICATO STRINGS ES77 elec 77 Ic. gauge, elec 77 Ic. gauge, elec 77 Ic. gauge, elec	45-95 91-00 10-85 14-95 44-25 38-95 (sets) 1-88 2-00 2-00	D-40 D-40 C-37 D-35 D-25 D-25 D-25 D-25 D-25 D-25 D-25 D-2
0.50 1.00 AL 8.00 1.00 9.00 5.00 8.00 2.00 8.00 2.00 8.00 5.00 4.00 6.00	SHELTONE N5010 Folk banjo N5015 Folk banjo N509 Uke banjo N509 Uke banjo N5017 Tenor banjo N5018 Uke banjo N5018 Uke banjo N5017 Tenor banjo N5018 Uke banjo SS018 Uke banjo SS018 Uke banjo SS017 Tenor banjo SS017 Tenor banjo SS017 Tenor banjo SS018 Uke banjo SS017 Tenor banjo SS017 Tenor banjo SS017 Tenor banjo SS017 Tenor banjo SS018 Uke banjo SS019 Transport SS017 Tenor UL77 Rock & Roll P750 med. gauge, elec	45.95 91.00 10.85 14.95 44.25 38.95 (sets) 1.88 2.00	D-40 D-40 Ci G-37 D-25 D-25 D-25 D-25 D-25 D-25 D-25 D-25
0.50 1.00 AL 8.00 1.00 9.00 5.00 8.00 2.00 8.00 2.00 8.00 5.00 4.00 6.00	SHELTONE N5010 Folk banjo N5015 Folk banjo w/cs N5009 Uke banjo N1124 Mandolin N5017 Tenor banjo N5018 Uke banjo S018 Uke banjo G.M.S. PICATO STRINGS ES77 elec 77 Ic. gauge, elec 77 Ic. gauge, elec 77 Ic. gauge, elec 735L Bass. round	45-95 91.00 10.85 14.925 38.95 (sets) 1.88 2.00 2.00 2.25	D-40 D-40 Ci G-37 D-25 Mic D-25 D-25 D-25 D-25 D-25 F-50 F-50 Ki F-50 Mic S/
0.50 1.00 AL 8.00 1.00 9.00 9.00 9.00 9.00 5.00 8.00 2.00 8.00 7.00 4.00	SHELTONE NS010 Folk banjo NS015 Folk banjo NS009 Uke banjo NS017 Tenor banjo NS018 Uke banjo G.M.S. PICATO STRINGS ES77 elec UL77 Rock & Roll 77 It. gauge, elec 735L Bass, round wnd,	45-95 91-00 10-85 14-95 44-25 38-95 (sets) 1-88 2-00 2-00	D-40 C-37 D-39 D-39 D-39 D-39 D-39 D-39 D-39 D-39
0.50 1.00 AL 8.00 1.00 9.00 2.50 9.00 9.00 9.00 9.00 9.00 9.00 8.00 2.00 8.00 2.00 8.00 2.00 8.00 3.00 3.00	SHELTONE N5010 Folk banjo N5015 Folk banjo N509 Uke banjo N1124 Mandolin N509 Uke banjo N5017 Tenor banjo N5018 Uke banjo N5018 Uke banjo SUB Ke banj	45-95 91-00 10-85 14-95 44-25 38-95 (sets) 1-88 2-00 2-00 2-00 2-25 5-43	D D-40 D-40 Ci G-37 D-29 D-29 D-29 D-29 D-29 D-29 D-29 D-29
0.50 1.00 AL 8.00 1.00 2.50 9.00 9.00 5.00 8.00 5.00 8.00 5.00 8.00 5.00 8.00 5.00 8.00 0.00	SHELTONE N5010 Folk banjo N5015 Folk banjo w/cs N5009 Uke banjo N5017 Tendr banjo N5018 Uke banjo Sol18 Uke banjo G.M.S. PICATO STRINGS ES77 elec UL77 Rock & Roll 71 Er, gauge, elec 9750 med. gauge, elec 735L Bass, round wnd 735M Bass, round wnd	45-95 91-00 10-85 14-95 44-25 38-95 (sets) 1-88 2-00 2-00 2-00 2-25 5-43 4-90	D-44 D-44 G-33 D-29 D-29 D-29 D-29 D-29 D-29 D-29 D-29
0.50 1.00 AL 8.00 9.00 9.00 9.00 5.00 8.00 2.00 8.00 5.00 4.00 6.00 3.00 0.00	SHELTONE N5010 Folk banjo N5015 Folk banjo N5090 Uke banjo N5090 Uke banjo N5017 Tenor banjo N5018 Uke banjo Soll 8 Uke banjo	45-95 91-00 10-85 14-95 44-25 38-95 (sets) 1-88 2-00 2-00 2-00 2-25 5-43	D -4(D -4(C -37 D -39 D -29 D -4(C -37 D -39 D -4(C -37 D -39 D -4(C -37 D -39 D -29 D -29
0.50 1.00 AL 8.00 9.00 9.00 9.00 5.00 8.00 2.00 8.00 5.00 4.00 6.00 3.00 0.00	SHELTONE N5010 Folk banjo N5015 Folk banjo N5090 Uke banjo N5090 Uke banjo N5017 Tenor banjo N5018 Uke banjo Soll 8 Uke banjo	45-95 91-00 10-85 14-95 44-25 38-95 (sets) 1-88 2-00 2-00 2-00 2-25 5-43 4-90	D-44 D-44 C G-37 D-39 D-22 M: n-22 D-22 Junt F-50 M. F-50 M. F-50 M. F-50 M. F-50 M. F-50 F-30 F-30
0.50 1.00 AL 8.00 1.00 2.50 9.00 9.00 5.00 8.00 5.00 8.00 5.00 8.00 5.00 8.00 5.00 8.00 0.00	SHELTONE N5010 Folk banjo N5015 Folk banjo N5009 Uke banjo N1124 Mandolin N5017 Tenor banjo N5018 Uke banjo S018 Uke banjo G.M.S. PICATO STRINGS ES77 elec P750 med. gauge, elec P750 med. gauge, elec 735L Bass, round wnd 736M Bass, nylon wnd 736M Bass, nylon wnd	45-95 91-00 10-85 14-95 44-25 38-95 (sets) 1-88 2-00 2-00 2-00 2-25 5-43 4-90	D-44 D-44 C G-37 D-39 D-22 M: n-22 D-22 Junt F-50 M. F-50 M. F-50 M. F-50 M. F-50 M. F-50 F-30 F-30
0.50 1.00 XL 8.00 9.00 9.00 9.00 9.00 2.2.50 9.00 8.00 2.00 8.00 7.00 4.00 6.00 0.00 0.00 5.00	SHELTONE N5010 Folk banjo N5015 Folk banjo N5090 Uke banjo N5090 Uke banjo N5017 Tenor banjo N5018 Uke banjo Soll 8 Uke banjo	45-95 91-00 10-85 14-95 44-25 38-95 (sets) 1-88 2-00 2-20 2-25 5-43 4-90 5-43	D -4(D -4(C -37 D -39 D -29 D -4(C -37 D -39 D -4(C -37 D -39 D -4(C -37 D -39 D -29 D -29

738L Bass, flat wnd 738M Bass, flat wnd 727 'Gold', Folk P727 'Gold', C&W P12 'Gold', 12-str 76 'Gold', Classic	5-43 4-90 2-23 3-22 3-67 1-78
GUILD	
AA Artist Award X-500 S-Ac 2 p/u X-175 S-Ac 2 p/u	1086-49 720-71 488-93

	X-500 S-Ac 2 p/u	720.71
	AA Artist Award X-500 S-Ac 2 p/u X-175 S-Ac 2 p/u CE-100D S-Ac 2 p/u. SF-6 Starfire Four SF-6 Starfire Four SFB-2 Starfire Two Bs S100-D Deluxe Solid	488.93 427.35 648.26 398.39 380.31
	CE-100D S-Ac 2 p/u.	427-35
TIC	SF-6 Starfire Six	648.26
33.23	SFR-9 Starfire Four	398.39
33·25 34·75 39·95	S100-D Deluxe Solid	300.31
41.75	2 p/u SI00-DS Deluxe Solid	336-81
51.00	SI00-DS Deluxe Solid	250.50
66·75	2 p/u Stereo S100-S Standard	358-58
38.95	Solid 2 p/u.	300-60
127.00 38.95 47.95	\$1005 L/H	330.68
49-50 61-95	SI00-SS Standard	222.24
62.95	Sloos L/H. Sloos L/H. Sloos L/H. Sloo-SS Standard Solid 2 p/u Stereo. Sloo-SCS Standard	322-36
106	carved Stereo Solid	
114·75 114·75 125·50	Solid 2 p/u Stereo . S100-SCS Standard carved Stereo Solid 2 p/u S-90 Solid Double	36S-84
114.75	S-90 Solid Double	228·18
125.50	S-50 Solid p/u	181.10
139.50	M-75CS Solid 2 p/u	
	S-90 Solid Double p/u S-50 Solid I p/u M-75CS Solid 2 p/u I c/away M-80CS Solid 2 p/u 2 c/way JSB-1 I p/u Solid c/way bs	380-31
21.95	2 c/way	383-94
27.50	JSB-1 I p/u Solid	303 71
32.15	c/way bs JSB-ILS As above	2 46 ·28
32·15 37·00	JSB-ILS As above	246.28
42.40	JSB-ILS As above Long Scale JSB-2 L/H 2 p/u 2 c/way bs JSB-2LS As above Long Scale	240.70
	2 c/way bs	334-66
14·25 16·95	JSB-2LS As above	204.00
19.50	JSB-2S As above Stereo wrd JSB2F Carved Stereo	304-23
14-95	Stereo wrd	336-81
25.50	JSB2F Carved Stereo	
29·95 31·95	Z D/U AS 2DOVA	
31.92	Fretless.	. 304-23
45.50	Acoustic: D55-NT TV Rose-	
45-50 59-95	D55-NT TV Rose- wood Dread-	
35.95	wood Dread- nought D50-NT Bluegrass Special Rose	453.72
64.95	D50-NT Bluegrass	
64·95 59·95	Special Rose	
63.20		372-38
68.95	Lubiter Multi	
69.95	Dreadnought	344-21
34-65 41-35	G-4INT Jumbo 17"	
41.35	G-41NT Jumbo 17" Body D/nought G-75NT # Size 15" Body D/nought	344-21
47.75	Body D/nought	328·59
TBA	Body D/nought G-37BL Arched Back Maple D/nought	
	Maple D/nought D-40NT Bluegrass	281.63
	lubilee Meher	
**	D/nought. D-35NT Bluegrass D/ nought Nat D-40NT L/H D-40C Nt Florentine	284.76
	D-35NT Bluegrass	
45-95	D/ nought Nat	247·20 313·24
	D-40C Nt Florentine	313.74
91.00	G-37BL arched back . D-35NT L(H. D-25M Bluegrass	331-72 281-63
10.85	G-37BL arched back .	281.63
14·95 44·25	D-35N FL(H	271.91
38.95	D-25M Bluegrass Mahogany D/	
		212.78
	nougnt	
	D-25ML/H	234.08
	D-25ML/H D-25C	212·78 234·08 212·78
(Mahogany D/ nought D-25ML/H Jumbo & Folk Acous	
(sets)	D-25ML/H. D-25C. Jumbo & Folk Acous F-50RNT Navarre Rosewood 17"	
1.88	Jumbo & Folk Acous F-50RNT Navarre Rosewood 17"	
(sets) ·88 2·00 2·00	Jumbo & Folk Acous F-50RNT Navarre Rosewood 17" F-50RNT Navarre Maple 17" Jbo	tic: 560·10
1∙88 2∙00 2∙00	Jumbo & Folk Acous F-50RNT Navarre Rosewood 17" F-50RNT Navarre Maple 17" Jbo F-50SB Navarre	tic:
1.88	Jumbo & Folk Acous F-50RNT Navarre Rosewood 17" F-50RNT Navarre Maple 17" Jbo F-50SB Navarre Maple 17" Ibo.	tic: 560·10 453·72
1∙88 2∙00 2∙00	Jumbo & Folk Acous F-50RNT Navarre Rosewood 17" F-50RNT Navarre Maple 17" Jbo F-50SB Navarre Maple 17" Jbo, S/burst.	tic: 560·10 453·72 453·72
1.88 2.00 2.00 2.25 5.43	Jumbo & Folk Acous F-50RNT Navarre Rosewood 17" F-50RNT Navarre Maple 17" Jbo F-50SB Navarre Maple 17" Jbo, S/burst.	tic: 560·10 453·72
1.88 2.00 2.00 2.25 5.43 4.90	Jumbo & Folk Accus F-50RNT Navarre Rosewood 17" F-50RNT Navarre Maple 17" Jbo F-50SB Navarre Maple 17" Jbo, S/burst. F-40BL Bluegrass 16" Folk. E-30NT Acaron 154	tic: 560·10 453·72 453·72
1.88 2.00 2.00 2.25 5.43 4.90 5.43	Jumbo & Folk Accus F-50RNT Navarre Rosewood 17" F-50RNT Navarre Maple 17" Jbo F-50SB Navarre Maple 17" Jbo, S/burst. F-40BL Bluegrass 16" Folk. E-30NT Acaron 154	tic: 560·10 453·72 453·72 328·59 219·06
1.88 2.00 2.00 2.25 5.43 4.90	Jumbo & Folk Acous F-50RNT Navarre Rosewood 17" F-50RNT Navarre Maple 17" Jbo F-50SB Navarre Maple 17" Jbo, S/burst.	tic: 560·10 453·72 453·72 328·59



F-30 NT L/H.	240.97
131 Folk, Nat.	175-23
132 Folk, S/burst	175-23
F-20 NT L/H.	192.75
Twelve-String: F-512NT Custom	
Rosewood 17" Jbo.	594.55
F-412BL Custom Flamed Maple 17"	
	531.98
Jbo. F-212XLNT Extra Large Mahog 17"	
Jbo	391-14
F-212XLNTL/H F-212NT Mahogany	430-27
16" Folk	334-81
F-II2NT Standard	256-61
G-312NT Rosewood	
16" D/nought	40 6·80
G-212NT Mahogany 16" D/nought	334-81
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HOHNER

ELEC AT 2T Solid FB IW Bass FT 2T Solid	40.80
FT 2T Solid	33.85
JB 2 Bass. JB 200 Bass.	61·45 84·15
LB 200 Bass	54.40 90.60
LP 200 G Solid	81.45
JB 200 Bass. LB 200 Bass. LE 200 Solid. LP 200 G Solid. LS 200 C Solid. LS 200 C Solid. Solid. SA 200 Semi-ac. SE 21 Solid. SG 22 Solid. SG 22 Solid. SG 22 Solid.	61.60
ME 20 TS Solid	44.55
SA 200 Semi-ac	61-30 46-00
SE 2T Solid	35.55
SG 2S Solid	53-60 42-10
SG IOB Bass	64.85
SG 22 Solid SG 10B Bass SG 220V Solid SG 2000 Custom	60.75
	67.50
SP I Solid ST 30 Solid ST 300 Solid TF 200N Solid	28.95 58.25
ST 300 Solid	73·35 58·85
MODIDAIDA	
B42 Classic. 845 Classic. 845 Classic. 846 Classic. 847 Jumbo. 848 Jumbo. 850 Western. 855 Usetern.	53.75
845 Classic	65·70 55·40
846 Classic.	76.85
847 Jumbo	71.50 91.40
850 Western	112.15
856/F303 Folk	67·30 76·10
851/W613 Western . 852/WE1030 Jumbo	140.10
	97.20
With pick-up B705 I2 str B702 I2 str BW650 9 str W62IN W611 W610.	88.45
BW650 9 str.	177-80 227-75
W621N	227·75 227·75
W611.	289.10
14/410	
W620	187.90
W620	165.75 96.00
W620. G212. G214.	165.75
W620. G212 G214. MUSIMA	165.75 96.00 121.45
W620. G212. G214. MUSIMA 1612N Acoustic. 1612S Acoustic. 730 Classic.	165.75 96.00 121.45
W620. G212. G214. MUSIMA 1612N Acoustic 1612S Acoustic 730 Classic. 732 Classic	165.75 96.00 121.45 17.75 17.40 21.95 27.50
W620. G212. G214. MUSIMA I612N Acoustic. I612S Acoustic. 730 Classic. 732 Classic. 500.	165.75 96.00 121.45 17.40 21.95 27.50 11.30
W620. G212 G214 HUSIMA I612N Acoustic 730 Classic 732 Classic 500 MORIDAIRA BAN FB IR 4-String	165.75 96.00 121.45 17.75 17.40 21.95 27.50 11.30
W620. G212. G214. MUSIMA 1612N Acoustic 1612S Acoustic 730 Classic. 732 Classic. 500. MORIDAIRA BAN FB 1R 4-String FB 2R 5-String.	165.75 96.00 121.45 17.75 17.40 21.95 27.50 11.30 11.30 56.40 56.40 58.15
W620. G212 G214 MUSIMA 1612N Acoustic 1612S Acoustic 730 Classic 730 Classic 500 MORIDAIRA BAN FB 1R 4-String FB 2R 5-String GB 1 6-String C-7D Banjo case	165.75 96.00 121.45 17.75 17.40 21.95 27.50 11.30
W620. G212. G214. MUSIMA 1612N Acoustic 1612S Acoustic 730 Classic. 732 Classic. 500. MORIDAIRA BAN FB 1R 4-String. FB 2R 5-String. GB 1 6-String. C-7D Banjo case MORIDAIRA	165.75 96.00 121.45 17.75 17.40 21.95 27.50 11.30 11.30 56.40 56.40 58.15
W620. G212. G214. MUSIMA 1612N Acoustic. 1612S Acoustic. 730 Classic. 500. MORIDAIRA BAN FB 1R 4-String. FB 2R 5-String. GB 1 6-String. C-7D Banjo case. MORIDAIRA MANDOLINS	165.75 96.00 121.45 17.75 17.40 21.95 27.50 11.30 11.30 56.40 58.15 26.35
W620. G212. G214. MUSIMA 1612N Acoustic. 1612S Acoustic. 730 Classic. 500. MORIDAIRA BAN FB 1R 4-String. FB 2R 5-String. GB 1 6-String. C-7D Banjo case. MORIDAIRA MANDOLINS MD 20. MD 30.	165-75 96-00 121-45 17-75 17-40 21-95 27-50 11-30 56-40 56-40 56-40 56-40 58-15 26-35
W620. G212. G214. MUSIMA I612N Acoustic I612S Acoustic 730 Classic. 732 Classic. 500. MORIDAIRA BAN FB 1R 4-String. FB 2R 5-String. GB 1 6-String. C-7D Banjo case. MORIDAIRA MANDOLINS MD 20. MD 100. CONCEPTEP	165-75 96-00 121-45 17-75 17-40 21-95 27-50 11-30 56-40 56-40 56-40 56-45 56-40 58-15 26-35
W620. G212. G214. MUSIMA I612N Acoustic I612S Acoustic 730 Classic. 732 Classic. 500. MORIDAIRA BAN FB 1R 4-String. FB 2R 5-String. GB 1 6-String. C-7D Banjo case. MORIDAIRA MANDOLINS MD 20. MD 100. CONCEPTEP	165-75 96-00 121-45 17-75 17-40 21-95 27-50 11-30 56-40 56-40 56-40 56-45 56-40 58-15 26-35
W620. G212. G214. MUSIMA I612N Acoustic I612S Acoustic 730 Classic. 732 Classic. 500. MORIDAIRA BAN FB 1R 4-String. FB 2R 5-String. GB 1 6-String. C-7D Banjo case. MORIDAIRA MANDOLINS MD 20. MD 100. CONCEPTEP	165-75 96-00 121-45 17-75 17-40 21-95 27-50 11-30 56-40 56-40 56-40 56-45 56-40 58-15 26-35
W620. G212. G214. MUSIMA I612N Acoustic I612S Acoustic 730 Classic. 732 Classic. 500. MORIDAIRA BAN FB 1R 4-String. FB 2R 5-String. GB 1 6-String. C-7D Banjo case. MORIDAIRA MANDOLINS MD 20. MD 100. CONCEPTEP	165-75 96-00 121-45 17-75 17-40 21-95 27-50 11-30 56-40 56-40 56-40 56-45 56-40 58-15 26-35
W620. G212. G214. MUSIMA 1612N Acoustic. 1612S Acoustic. 730 Classic. 500. MORIDAIRA BAN FB 1R 4-String. FB 2R 5-String. GB 1 6-String. C-7D Banjo case. MORIDAIRA BAN MD 20. MD 100. CONCERTER SK612N. CK100N. SK 614N Concert. GK 200 Concert. WK 5995H Ibo. WK 599 Jbo.	165.775 96:00 121:45 17:75 17:40 21:95 27:50 11:30 13:05 56:40 56:40 58:15 26:35 41:50 41:50 49:05 15:55 22:50 20:65 28:55 28:55 28:55 38:75
W620. G212 G214 MUSIMA 1612N Acoustic 1612S Acoustic 1612S Acoustic 730 Classic 500 MORIDAIRA BAN FB 1R 4-String FB 2R 5-String GB 1 6-String C-7D Banjo case MORIDAIRA MANDOLINS MD 20 MD 30 MD 30 MD 30 CONCERTER SK612N CK100N. SK 614N. Concert WK 599 Jbo WK 599 Jbo WK 589 Jbo WK 589 Jbo WK 589 Jbo	165.75 96:00 121:45 17:75 17:40 21:95 27:50 11:30 11:30 56:40 56:40 56:40 56:40 56:40 56:40 56:40 56:40 56:40 56:40 56:40 56:40 56:55 26:35 41:50 49:55 20:65 20:65 20:65 20:65 20:65 20:65 20:65 20:65 20:65 20:5
W620. G212 G214 MUSIMA I612N Acoustic I612S Acoustic T30 Classic T30 Classic T30 Classic T30 Classic T30 Classic T312 Classic T32 Classic	165.775 96:00 121:45 17:75 17:40 21:95 27:50 11:30 11:30 56:40 56:40 56:40 56:40 56:40 56:45 26:35 26:35 41:50 41:50 49:05 15:55 22:50 20:65 20:65 20:65 20:65 20:65 21:45
W620. G212 G214 MUSIMA 1612N Acoustic 1612S Acoustic 1612S Acoustic 730 Classic 500 MORIDAIRA BAN FB 1R 4-String FB 2R 5-String GB 1 6-String C-7D Banjo case MORIDAIRA MANDOLINS MD 20 MD 30 MD 30 MD 30 CONCERTER SK612N CK100N. SK 614N. Concert WK 599 Jbo WK 599 Jbo WK 589 Jbo WK 589 Jbo WK 589 Jbo	165.775 96:00 121:45 17:75 17:40 21:95 27:50 11:30 15 56:40 56:40 58:15 26:35 41:50 49:05 15:55 22:50 20:65 28:55 28:55 28:55 28:55 28:55 28:55 28:55 28:55 27:55 27:55 27:55 27:55
W620. G212	165.775 96-00 121-45 17.75 17.40 21.95 27.50 11-30 11-30 11-30 11-30 56-40 56-40 56-40 56-40 56-40 58-15 26-35 41-50 41-50 49-05 15-55 22.50 20-65 28-55 41-60 38-75 27-05 41-60 38-75
W620. G212	165.755 96:00 121:45 17:75 17:40 21:95 27:50 11:30 15 56:40 56:40 58:15 26:35 41:50 49:05 15:55 22:50 20:65 28:55 41:60 48:75 27:55 27:55 27:55 27:55 27:55 27:55 28:55 41:60 44:20 36:90
W620. G212	165.75 96:00 121:45 17:75 17:40 21:95 27:50 11:30 11:30 11:30 56:40 56:40 56:40 56:40 56:45 26:35 41:50 41:50 49:05 15:55 22:50 20:65 28:55 22:50 20:65 28:55 27:05 41:60 38:75 27:05 41:60 38:75 27:05 41:60 38:75 27:05 41:60 38:75 27:05 41:60 20:65 28:55 27:05 41:60 20:65 28:55 27:05 41:60 20:65 28:55 27:05 41:60 20:65 28:55 27:05 41:60 20:65 28:55 27:50 20:65 29:55 27:55 27:50 20:65 28:55 27:5
W620. G212. G214. MUSIMA I6125 Acoustic. 730 Classic. 730 Classic. 500. MORIDAIRA BAN FB 1R 4-String. FB 1R 4-String. FB 1R 4-String. GB 1 6-String. GB 1 6-String. GB 1 6-String. GB 1 6-String. C-7D Banjo case. MORIDAIRA MANDOLINS MD 20. MD 100. CONCERTER SK612N. CK100N. SK 614N Concert. GK 200 Concert. WK 5995H. WK588 FK288. WK5995H. WK0030. FK 299 Folk	165.775 96:00 121:45 17:75 17:40 21:95 27:50 11:30 11:30 11:30 56:40 56:40 56:40 56:40 56:40 56:40 56:40 56:45 26:35 15:55 26:35 15:55 22:50 20:65 20:65 20:65 20:65 20:65 27:75 27:55 27:55 27:55 27:55 27:55 27:55 27:55 27:55 27:55 27:55 27:55 27:55 27:55 27:55 27:55 27:55 27:55 27:50 41:60 49:05 20:65 27:55 27:55 27:50 41:60 49:05 20:65 20:55 20:55 20:55 20:65 20:65 20:65 20:55 20:65 20:65 20:65 20:65 20:65 20:65 20:65 20:65 20:65 20:65 20:65 20:65 20:65 20:65 20:65 20:65 20:65 20:65 20:55 20
W620. G212. G214. MUSIMA I612N Acoustic. 1612S Acoustic. 730 Classic. 730 Classic. 500. MORIDAIRA BAN FB 1R 4-String. FB 2R 5-String. GB 1 6-String. C-7D Banjo case. MORIDAIRA MANDOLINS MD 100. CN OCCERTER SK612N. SK612N. SK612N. WK 599SH Jbo. WK 599SH. WKK0030. FK 299 Folk.	165.775 96:00 121:45 17:75 17:40 21:95 27:50 11:30 13:05 56:40 56:40 56:40 56:40 56:40 58:15 26:35 41:50 49:05 15:55 22:50 20:65 28:55 28:55 28:55 28:55 28:55 28:55 27:55 28:55 27:55 28:55 27:55 28:55 27:55 28:55 27:55 28:55 27:55 28:55 27:55 28:55 27:55 28:55 27:55 28:55 27:55 28:55 27:55 28:55 27:55 28:55 27:55 28:55 27:55 28:55 27:55 28:55 27:55 28:55 29:05 29:
W620. G212. G214. MUSIMA I612N Acoustic. 1612S Acoustic. 730 Classic. 730 Classic. 500. MORIDAIRA BAN FB 1R 4-String. FB 2R 5-String. GB 1 6-String. C-7D Banjo case. MORIDAIRA MANDOLINS MD 100. CN OCCERTER SK612N. SK612N. SK612N. WK 599SH Jbo. WK 599SH. WKK0030. FK 299 Folk.	165.755 96:00 121:45 17:75 17:40 21:95 27:50 11:30 11:30 11:30 56:40 56:40 56:40 56:45 56:45 26:35 41:50 41:50 49:05 49:05 20:65 28:55 22:50 20:65 28:55 27:55 20:65 28:55 27:55 27:55 41:60 38:75 27:55 27:55 27:55 21:55 27:55 21:55 27:55 21:55 27:55 215
W620. G212	165.775 96:00 121:45 17:75 17:40 21:95 27:50 11:30 11:30 11:55 56:40 56:55 22:50 20:55 27:55 27:55 27:55 27:55 27:50 20:65 21:45 20:55 27:50 20:65 21:45 20:55 21:45 20:55 21:45 20:55 21:45 20:55 21:45 20:55 215

900N.	29.50
WF5. FW301.	29.50
FW301-12	39.00 46.50
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KASUGA ACOUS	TICS
G100L.	45·00 57·00
FI 40	55-00 59-00
D200. T250 (12-Str)	68-00
D350	92.00
TERADA ACOUST	54·50
TG307	57.00
F603	63·00 65·50
	51.00
W643	79.00 79.00
W643. FW615. FW650. W624.	19.00
W624.	61.00 87.00
FW656	99.00
FW620	159.00
	ICS
SG360 LG380B	
SE480S	146.00
G//0VI.	205-00
LG770V SG1800V	203.00 287.00
E8750.	191.00
ZENTA ELECTRIC	
EG501	39.00
EB511	39-00 46-00
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D.18	300-00
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D.45 AROSTEGUI No. 2.	420.00 1150.00 24.00
D.45 AROSTEGUI No. 2. No. 4.	420.00 1150.00 24.00 26.00
D.45 AROSTEGUI No. 2. No. 4. No. 6. CALABERT	420.00 1150.00 24.00
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D.45 AROSTEGUI No. 2. No. 4. No. 6. CALABERT OS.	420.00 1150.00 24.00 26.00 28.00 20.00 22.50
D.45 AROSTEGUI No. 2. No. 4. No. 6. CALABERT OS. A. Palosanto inc case MITSUMA	420.00 1 150.00 24.00 26.00 28.00 20.00 22.50 26.00 33.00 100.00
D.45 AROSTEGUI No. 2. No. 4. No. 6. CALABERT OS. A. Palosanto inc case MITSUMA	420.00 1150.00 24.00 26.00 28.00 20.00 22.50 26.00 33.00 100.00 21.00
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To avoid unnecessary repetitions, cer-
tain abbreviations are frequently used
in our listings: electric - elec; custom -
ctm; semi-acoustic - s/ac; organ - org;
professional - pro; standard - std;
acoustic - ac; folk - fk; bass - bs;
string - str; de luxe - d/l; jumbo -
jbo; piano - pno; left hand - l/h; scale -
sc; case - cs; <mark>ban</mark> jo - bjo; monitor - mt _.

B.30.	50·00 20·00	Folk silv, wo
spec Edition B.20	100.00	Folk bronze Elec. round
B.20. B.55-12. B.50-12.	310.00	all gauges.
B.20-12.	255.00	Elec. flat w gauges
		Classic woun
JOHN BIRCH		Classic wour Classic ball e
		Banjo strings
SCSL Elec SCDL Elec Twin-neck	259·20 239·50	
Twin-neck.	379-00	ORANGE
Strat copy 'Rickenbircher' bs	248.40	Orange custo
frm . SVL (Flying V)	259-20 259-20	guitar
	237 20	Case
Custom gtrs to order All standard custom r	nodels:	B. L. PA
6 str. from £280.00 Twin necks fr. £450.00	+VAT	D. L. FA
Twin necks tr. £450-00	H VAI	MICRO-FR
KENADLE		Calibra Calibra I
KEMBLE		Signature Signature Cu
YAMAHA		Swinger
Classics : G55	46.50	Stage II Swinger Cus
G65	49.50	Spacetone
G90. G120	55·00 62·50	Huntington. Baritone 6/s
G150 G220	66.00	Signature Bas
G220	86.00	Husky Thundermast
G280 GC3 Handmade GC6 Handmade	175.00	
GC6 Handmade	230-00 295-00	ROSE-M
Folk: FGIION.	60.00	ELECTRIC
FG75N FG160 Jumbo	55.00 72.50	3413
EG170.	75.00	3415 Bs As above w/e
FG180/1 Jumbo FG260 Jumbo 12 Str	92.00 92.00	Stereo 2 P/U
FG280 Jumbo	105.00	OVATION Breadwinner
FG300N Jumbo	135-00 137-50	Deacon Hardshell Ca
FG360 Jumbo FG580 Jumbo	179.00	Electric Arti
FG295. FG700S Handmade	108.00	Electric
FG1000 Handmade	329.00	Artist Electric Folk
FG1200 Handmade FG1500 Handmade	369.00 439.00	Electric Lege Electric Pace
FG2000 Handmade	519.00	Electric Class
Folk w/pu:	76.00	Electric Patri
FG110E. FG160E Jumbo	92.50	1971 bs
Semi-Acoustic: SA60	260.00	1970 6-str 3440 West O
SA90	327.00	AVON
Solids: SG30	109.00	3403A
\$G30 \$G35	119.00	3403B 3404A
SG40 SG45	121-00	3404B
SG85	239.00	3405A 3405B
SG90 SG175	290.00 465.00	3407A 3407B
SB35 Bass SBL55 Bass Long	126.50	TRAVIS BI
Scale.	196.00	TRAVIS BE
SBL75 Bass Long Scale	217.00	3442 Bass + c 3443 Artist +
Acoustic-Electric		ACOUSTI
(''Jazz''): AEI2	248.00	OVATION Balladeer 6-s
AE12	323.00	Classic Ballac
	8 6 12	Custom Balla Glen Campbo
TED KNELLER		Glen Campbo
		Pacemaker I: Folklore
Vinci Strings (sets) Bronze wound ac. all		Classic
gauges	1.90	Legend
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ard - sto	d:	3171 GC Folk 3172 GC Folk	
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gs	1.29	1480 Mandoline 1404 Tenor Banjo 1405 G Banjo	1-1-1-1-1-1
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ASS	98-00 84-80 11-20 64-00	1512 Kansas 1513 Kansas Variant . 3166 Texan Jumbo 3169 Laredo Jumbo . ROSETTI EPIPHONE FT165 Jumbo FT165 J2/s.	1 2 2 7 12
ASS	98-00 84-80 211-20 264-00	1512 Kansas 1513 Kansas Variant . 3166 Texan Jumbo 3169 Laredo Jumbo ROSETTI EPIPHONE FT145 Jumbo. FT165 12/s. EC20 Classic FT130 Folk.	1 2 2 2 7 12 5 6
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AORRIS ster. 2 AORRIS SEURY /cs. 2 BURY /cs. 4 /cs. 4 /cs. 4 /cs. 4 Country 4 country 4 country 4 country 6 contry 6 cases 7 case 7 case 8 1 CS 8 CS 8 COUNTY 4 COUNTY 5 SSIC 5 COUNTY 6 COUNTY 7 COUNTY 6 COUNTY 7	98-00 198-00 111-20 68-85 68-85 69-85 149-50 145-00 139-00 139-00 139-00 139-00 139-00 139-00 139-00 139-00 14-95 149-55 149-55 155-05 149-55 149-55 149-55 149-55 149-55 149-50 149-50 149-50 149-50 149-50 149-50 149-50 149-50 149-50 159-00 149-50 149-50 149-50 149-50 159-00 149-50 149-50 149-50 149-50 159-00 149-50 149-50 149-50 159-00 149-50 149-50 149-50 149-50 159-00 149-50 149-50 149-50 149-50 149-50 159-00 149-55 149-55 149	1512 Kansas Variant 3166 Texan Jumbo 3166 Texan Jumbo 3167 Laredo Jumbo 3168 Laredo Jumbo 3169 Laredo Jumbo T145 Jumbo FT145 Jumbo FT145 Jumbo FT145 Jumbo	1 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
zass	98-00 111-20 68-85 68-85 91-35 49-50 145-00 139-00 139-00 139-00 139-00 139-00 139-00 139-00 139-00 14-50 14-50 14-50 14-50 14-50 150-00 14-50 14-50 14-50 14-50 14-50 150-00 14-50 14-50 14-50 14-50 150-00 14-50 14-50 150-00 14-50 14-50 14-50 14-50 14-50 14-50 15-50 14-50 15	1512 Kansas Variant 3166 Texan Jumbo 3166 Texan Jumbo 3167 Laredo Jumbo 3168 Laredo Jumbo 3169 Laredo Jumbo T145 Jumbo FT145 Jumbo FT145 Jumbo FT145 Jumbo	1 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
zass	98-00 184-80 11-20 164-00 11-20 164-00 11-20 164-00 11-20 145-00 130	1512 Kansas Variant 3166 Texan Jumbo 3167 Laredo Jumbo 3168 Laredo Jumbo 3169 Laredo Jumbo FT145 Jumbo FT145 Jumbo FT145 Jumbo FT135 Folk. FT135 Folk. FT355 Folk. FT365 Folk. FT505 Folk. FT505 Folk. FT505 Folk. FT506 Folk. FT5070BL Folk. FT120 Folk. FT2070BL Folk. FT2070BL Folk. S778 Elec. 9578 Elec. 9578 Folk. 9579 Folk. 9578 Folk. 9579 Folk. 9570 Folk. 9570 Folk. 9570 Folk. 9570 Folk. 9570 Folk. 9570 Classic. 9711 Jumbo. 9714 Jumbo. 9715 I2 String. KISO-SUZUKI 9504 Classic.	1 1 2 2 2 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
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PB-800 D L Banjo PB-250 Plectrum Banje F-5 Artist Mandolin. F-12 Artist Mandolin. A-5 Mandolin. A-12 Mandolin MSA PEDAL STEE GUITARS	494-00 1248-00 5707-00 1273-00 1062-00 849-00 679-00	361
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Oxford twin horn	
100W	142.00
Cambridge fold horn	
100W.	185-00
Cabinets, empty:	
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1 x 12 std	20· 0 0
I x 12 horn	69.00
2 x 12 std	28.00
x 15 x bin	30.00
j x 18 folded horn	80.60
Disco:	
Standard	36.00
Goliant	39.00
Light bank	39.00

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M410 N(T) Cardioid. 37.61

M410 N(T) S2 Relays. M411 N(T) Cardioid. M411 N(C)S w. On/ 39.57 36.78 Off. M412 N(T)S..... M810N... M57 Omni M57V O 40.68 42·91 39·01 26.75 34·84 64·65 **BOOSEY& HAWKES** AMPEG GUITAR COMBOS VT40 60W valve 386.00 VT22 100W valve.... 453.00 G212 120W s/state... 467.00 G410 120W s/state... 503.00 G412 120W s/state... 534.00 AMPEG BASS COMBOS B115 120W s/state ... 420.00 B410 120W s/state ... 487.00

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·00 ·00 ·00	ROLAND PA 60 6 ch PA amp PA 120 8 ch PA amp JC 60 60W combo JC 120 120W com C 2030 200W 12" sp. C 2038 15" 20 C 2038B 15" bass	253-32 384-06 298-77 421-53 129-96 153-06 168 50
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CM 450C.					47.88
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00 CM 602D Omni CM 654D Full Rge... CM 654D Full Rge... CM 654D Hand Held. CM 656D Ball Headed.....

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34.32

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Freight Cases 12 Ch 15 Ch 18 Ch	. 30.00	Solid Stingray I Stingray Stingray
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60TC	120.00
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Slave Mk. II	95
Scorpion.	114
SPEAKER UNITS	1.41
4 x 12" B/L 120W, x 18" 100W,	161
Mini Bin 100W	146
Bass Bin (2 x 12" Tn	140
Horn) 100W	166
Bass Bin (1 x 15" Th	
Bass Bin (1 x 15" Tn Horn) 100W	151
2 x 12" PA 80W	139
2 x 12" PA 120W 2 x 12" 1 horn PA	168
2 x 12" I horn PA	175
80W. 2 x 12" I horn PA 120W. 2 x 12" I horn PA	175
	206
2 x 12" born PA	200
240W.	231
240W. Horn Units (2),	121
ACCESSORIES	
Mantis.	150
Mantis Twin Deck	165
Reverb Unit	73
Fuzz Unit.	15
Wah Wah Pedal Wah Swell Pedal	15
Wah Fuzz Pedal,	21
Phazer.	27
Supar Phazar	39
Sennheiser MD-	
413N Mike,	48
Sennheiser MD- 413N Mike, Sennheiser MD- 416N Mike,	
416N Mike	64 9
Microphone Lead Microphone Stand	11
Boom Arm,	ź
Amplifier Stand	30
Disco Stand	19
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C.B.S. ARBITE	n
(EX. VAT)	

EX. VAT)

Prices excl. of VAT Prices excl. of VAT FENDER Dual Showman, 2 x D 130F JBL. Dual Showman, 2 x D 140F JBL. Dual Showman, top. Du FENDER 719 747 424. 348 539 768 517 488 inch speakers..... Twin Reverb, 2 x D 120F JBL..... Bandmaster, 2 x 12 457. 586. Bandmaster, 2 × D 120F JBL. Bandmaster, top 449 564 291 Bandmaster enclosure, Super Reverb, 4 x 10-inch. Super Reverb, 4 x 198 395. D 110F JBL. Pro. Reverb, 2 × 12-inch. Vibrolux Reverb, 2 × 610 367 305.3 IO nch..... De Luxe Reverb, I x I2-inch.... Princeton Reverb, 251 Princeton, I x 10-inch. Champ, I x 8-inch. 193 141 75 Bassman 100, 4 × 12-inch..... Bassman 100, top..... Bassman 100, en-496 277 closure. Bassman 50, 2 x 15-inch. Bassman 50, 2 x D 263 413 Bassman 50, 2 x D 140FJBL..... Musicmaster bass, 1 x 12-inch.... PA100 PA system..... 550 122 492 PA100 top. PA100 column...... Hi Freq. Horn..... PA160 4 x SC3-10 322 212 65 905 547 PA160 Amp Top 547 PA160 SC3-10 colmn. 108

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V.32B 300W	345-0

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00	systems L.48CF 500W. L.48CFD (L.48CF w.	425.00	
00	L.48CPD (L.48CP W. hrn ext op) L.48DD 2000W	545-00	
00	HRM.I 100W	325.00	
·00		117 00	
00	CLEARTONE		
	CMI	119-23	
00	1037, 50W L&B 1038, 100W L&B 1039, 2 x 5 cab.,	138.70	
00 00	120W, Id. 1040, 2 x 15 cab.,	122-21	
75	120W, bass 1050, 2 x 12 cab.,	118-62	
25	50VV, ld 1062, I x 18 cab.,	97.50	
00	100W, bass	98.81	
00	1064. 4 x 12 cab.	129.00	
00	100VV, bass.	129.00	
50	60W, pr 1048, 4 x 10 cols.,	110-11	
12	120W, pr	81.57	
	100W, pr., 1067, 6 x 10 Cols., 300W, pr.,	158.87	
	300W, pr.	127·60 191·57	
	1067. 8-ch. mixer	257-41	
00	Solid State amps: 1071 50W, L & bs 1072 100W L & bs 1073 50W PA 1074 100W PA 1075 100W Slave	118-84 127-57	
10	1073 50W PA.	153-50	
70	1075 100W Slave 1060, sound/light	111.36	
75	control	43-47	
00	1061, lighting cabs., set 3 1949, fuzz sound	50.60 10.36	
50	1041, minireverb mixer, 6 chan	66.50	
70	1041F, footswitch Celestion spkrs:	2.88	
25	1051, G12M, 25W 1052, G12H, 30W 1053, G15M, 50W 1055, G18C, 100W 1056, S10, 15W	15-33 18-28	
25	1053, G15M, 50W, 1055, G18C, 100W	22.98 41.23	
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To avoid unnecessary repetitions, cer-
tain abbreviations are frequently used
in our listings: electric - elec; custom -
ctm; semi-acoustic - s/ac; organ - org;
professional - pro; standard - std;
acoustic - ac; folk - fk; bass - bs;
string - str; de luxe - d/l; jumbo -
jbo; piano - pno; left hand - l/h; scale -
sc; case - cs; banjo - bjo; monitor - mt.

Twin 12/30		and the second s	1020 PA3 & 4 1021 PA60M
D. B. WHOLESALE Pasive Crossover. 95.33 FM ACOUSTI KUSTOM Suggested Sound SSH E-1 df pedal. SSH Phase-filter. SSH Phas	Twin 12/60 133.00 Session 50	III BC 8 Ch Mixer,, 926-36 20 SRM 12 Ch Mixer, 4261-82 20 SRM 16 Ch Mixer, 5002-77 20 SRM 20 Ch Mixer, 5741-43 20 SRM 24 Ch Mixer, 6486-81 X Slave Stereo,	1022 \$120 1023 \$1D disco cab 1024 Unit 63 disco 1002 N/S 1003 PA100/R 1004 AP150
KUSTOM Reinforcement Groups SSH E-1 df pedal V L Self-Contained. 175-00 Group No. 1	D. B. WHOLESALE	Passive Crossover 95.53	FM ACOUSTIC
V B Self-Contained. 155-00 DJ. Disco-Yox MK. II 90:00 II B Self-Contained. 355-30 DJ. Steree Mixer 120:00 II B Sygtexck. 39:33 Mk. II. 120:00 V B System. 132:28 DJ. Powermaster 100. Yes II B Spaker Cabinet DJ. Steree Power- master 200. Phase 50. Super 50. Phase 50. II B Spaker Cabinet DJ. Steree Power- master 300. Yes Phase 100, 2 amp. Yes Yes Phase 100, 2 amp. Yes Yes Yes Spaker Cabinet 50:0 Super 100 amp. Yes Yes Yes Spaker Cabinet Super 100 amp. Yes Yes Yes Spaker Cabinet Super 100 amp. Yes Yes Yes Super 100 amp. Yes Yes <td>Lead Amplifiers V L Self-Contained 175:00 ILSelf-Contained 268:66 II L Self-Contained 429:83 II L Pigzyback. 620:87 IV L System 1385:04 IV L Stack System 1385:04 II L Speaker Cabinet only 293:74 IV L Stack Packer Cabinet only 293:74 IV L Speaker Cabinet only 489:53 IV L Two Speaker 685:35</td> <td>Reinforcement Groups Group No. 1</td> <td>SSH Vdf super pedal . SSH Phaser-filter SSH Distort, booster FM C5EST horn FM C7EST horn FM C35 15 cell horn . D2 Multicell driver D4 Driver D5 Driver D5 Driver. E2-E4 Network 3- way. E2-E4 Network in housing</td>	Lead Amplifiers V L Self-Contained 175:00 ILSelf-Contained 268:66 II L Self-Contained 429:83 II L Pigzyback. 620:87 IV L System 1385:04 IV L Stack System 1385:04 II L Speaker Cabinet only 293:74 IV L Stack Packer Cabinet only 293:74 IV L Speaker Cabinet only 489:53 IV L Two Speaker 685:35	Reinforcement Groups Group No. 1	SSH Vdf super pedal . SSH Phaser-filter SSH Distort, booster FM C5EST horn FM C7EST horn FM C35 15 cell horn . D2 Multicell driver D4 Driver D5 Driver D5 Driver. E2-E4 Network 3- way. E2-E4 Network in housing
II B Piggyback	V B Self-Contained 155-00	D.J. DISCO-YOX MK, II 90.00	EAL
4 x 15 Cabinet	II B Piggyback	Mk. II. 120:00 D.J. Powermaster 100	Minstrel 2. Super Minstrel. Maestro. Phase 50. Super 50. Phase 100, 2 amp. Super 100 amp P100 slave. 120, 6 amp 50, 1 x 12 cab 100, 2 x 12 cab Duo 100, 2 x 12 cab
12" SRO Electro- voice Speaker		FLECTROSOUND	Disco,
P.A. Equipment BLECTRO-VOICE FARFISA II P.A. Complete 506-25 ELECTRO-VOICE RSC 350 Rotating sound cabinet, 160-watt amp. II P.A. Column. 94-00 FC100 horn 72-39 RSC 180 Ditto, with 80-watt amp. II P.A. Complete. 312-06 1829, 60W driver 65-41 80-watt amp. RSC 180 Ditto, with 80-watt amp. III P.A. Column. 127-28 1829, 60W driver 65-41 80-watt amp. RSC 180 Ditto, with 80-watt amp. III P.A. Column. 127-28 Bida CDP speaker. 111-13 0R 200, 106-watt amp. III P.A. Column. 323-10 EVMISB speaker. 128-39 two chan. III A-P.A. Column. 323-10 EVMISB speaker. 128-39 CJ30 Amp./Cab. VI P.A. Energizer. 881-19 EVMISB speaker. 126-39 CJ30 Amp./Cab. CL30 Amp./Cab. VI P.A. Energizer. 881-19 1275A driver. 76-20 G.M.S. GMI37, Boom. FLH-15 SRO Cabinet 221-22 Sake 239-32 GMI37, Boom. GMI39, boom stand. Monitor Speaker. 32-00 100 Universal Amp. 100. 29-42 GMI37, boom.		LECTHOUGOURD	Disco pre-amp,
II P.A. Column. 372-06 (EX. VAT) RSC 350 Rotating sound cabinet, column. II P.A. Complete. 94-00 FC100 horn 72-39 RSC 180 Ditto, with 80-watt amp. III A.P.A. Column. 127-28 1829, 60V driver 65-41 80-watt amp. RSC 180 Ditto, with 80-watt amp. III P.A. Column. 127-28 848A CDP speaker. 111-13 0R 200, 106-watt amp. III P.A. Column. 310-93 Eliminator I. 698-50 owatt amp. cult.speaker. 128-93 III P.A. Column. 313-10 EVM15B speaker. 128-93 TR 70, portable, 60W two chan. VI P.A. Complete. 1662-04 EVM15B speaker. 128-93 CL30 Amp./Cab. CL30 Amp./Cab. VI P.A. Complete. 162-104 EVM15B speaker. 128-93 G.M.S. VI A.P.A. Complete. 204-179 EVM15B speaker. 128-93 G.M.S. VI A.P.A. Complete. 204-179 Start of the speaker. 128-93 GM139, boom stand. VI A.P.A. Complete. 204-179 247-79 Start amp. GM139, boom stand. SI5P Monitor Speaker. 316-20 100 104-595 GM139, boom stand.	12" SRO Electro- voice Speaker 106-16 15" SRO Electro-	Custom-built, prices	Power Disco,
FLH-15 Cabinet	12" SRO Electro- voice Speaker 106-16 15" SRO Electro- voice Speaker 111-63 P.A. Equipment	Custom-built, prices on application	Pawer Disca, PA 200 cols (pr)
VI A-P.A. Complete. 2044-13 T25A driver	12" SRO Electro- voice Speaker 106-16 15" SRO Electro- voice Speaker 111-63 P.A. Equipment 111-63 IP.A. Complete 372-06 IP.A. Complete 94-00 II AP.A. Complete 912-28 II P.A. Column	Custom-built, prices on application ELECTRO-VOICE (EX. VAT) FC100 horn 72-39 1823, 110W driver 6223 1829, 60W driver 6541 848A CDP speaker 111-13 Eliminator I	Power Disco PA 200 cols (pr) FARFISA RSC 350 Rotating sound cabinet, 160-watt amp RSC 180 Dirto, with 80-watt amp OR 200, 106-watt amplifier and two speaker cabinets TR 70, portable, 60W two chan
Honitors and Accessories GMI12, boom	12" SRO Electro- voice Speaker 106-16 5" SRO 15" SRO Electro- voice Speaker 111-63 P.A. Equipment 11 P.A. Complete 506-25 11 P.A. Complete 722-06 11 P.A. Column	Custom-built, prices on application ELECTRO-VOICE (EX. VAT) FC100 horn 72-39 1823, 110W driver 65-41 848A CDP speaker 111-13 Eliminator I	Power Disco PA 200 cols (pr) FARFISA RSC 350 Rotating sound cabinet, 160-watt amp RSC 180 Ditto, with 80-watt amp. RSC 180 Ditto, with 80-watt amp. RSC 180 Ditto, with 80-watt amp. RSC 180 Ditto, with 80-watt amp. Class Amp. CLass Amp./Cab
II Monitor Speaker 94-00 III Monitor Speaker 321-04 III Monitor Amplifier 316-22 Sound Reinforcement 100 Mixers and Slaves 755-14 VIII SRM 8 Ch Mixer - 1050-72 602 Universal Amp. FLH-15 SRO Cabinet 362-28 WII SRM 8 Ch Mixer - 244-79 244-79 VIII SRM 8 Ch Mixer - 372-51 402 VIII SRM 8 Ch Mixer - 1050-72 244-79 VIII SRM 8 Ch Mixer - 1050-72 244-79 VIII SRM 8 Ch Mixer - 244-79 245-00 VIII SRM 8 Ch Mixer - 525-37 Inst. Reflex 185-00 MF-10 12 Horn 520-87	12" SRO Electro- voice Speaker 15" SRO Electro- voice Speaker 11" RA. Edetro- voice Speaker 11" P.A. Equipment 11" P.A. Equipment 11" P.A. Energizer 372:06 II", A. Gomplete 11" P.A. Energizer 372:06 II", A. Column 11" P.A. Energizer 372:06 II", A. Column 11" P.A. Energizer 311" P.A. Complete 11" P.A. Energizer 311" P.A. Column 311" P.A. Complete 312.10 YI P.A. Complete 314" P.A. S	Custom-built, prices on application ELECTRO-VOICE (EX. VAT) FC100 horn 72-39 1823, 110W driver 62-23 1829, 60W driver 65-41 848A CDP speaker. 111-13 Eliminator I. 698-50 Eliminator I. 584-20 Sentry IV system. 971-155 EVM12L speaker. 128-91 EVM15B speaker. 128-91 EVM15B speaker. 126-39 EVM15B speaker. 126-39 EVM18B speaker. 126-39 EVM18B speaker. 126-39 EVM18B speaker. 142-88 SP8B, 8 coaxial. 57-15 12TRXB. 117-48 T25A driver. 76-20 T350, VHF driver. 85-73 8HD horn. 28-58	Power Disco PA 200 cols (pr) FARFISA RSC 350 Rotating sound cabinet, 160-watt amp RSC 180 Ditto, with 80-watt amp RSC 180 Ditto, with 80-watt amp RSC 180 Ditto, with amplifier and two speaker cabinets CR 200, 106-watt amplifier and two speaker cabinets CL 30 Amp./Cab G.M.S. P&N microphone st CT 102S, floor GM19F, Boom stand GM139, boom stand.
VIII SRM 8 Ch Mixer . 1050-72 FLH-15 SRO Cabinet 342-28 342-28 MT-15 Hn Tweeter 244-79 244-79 VII SRS Slave	12" SRO Electro- voice Speaker	Custom-built, prices on application ELECTRO-VOICE (EX. VAT) FC100 horn 72:39 1829, 60W driver 62:23 1829, 60W driver 65:41 848A CDP speaker. 111-13 Eliminator 1. 584:20 Sentry IV system 971:55 EVM12L speaker. 128:91 EVM13E speaker. 128:91 EVM13E speaker. 126:39 EVM13B speaker. 126:39 ELKA-ORLA	Power Disco PA 200 cols (pr) PA 200 cols (pr) PA 200 cols (pr) RSC 180 Ditto, with 80-watt amp OR 200, 106-watt amplifier and two speaker cabinets OR 200, 106-watt amplifier and two speaker cabinets CL30 Amp./Cab G.M.S. P&N microphone st CT 1025, floor GM167, floor GM119F, boom stand GM139, boom stand GM13, boom GM120, boom
VII SRS Slave 372-51 (EX.VAT) I.C. 130. XII SRM 12 Ch Mixer 1719-37 S.L. 130. S.L. 130. MF-12 12 Cabinet 525-37 Inst. Reflex. 185-00 PAR 130. MF-10 12 Horn 620-89 Reflex bin 2 x 12. 245-00 Combo 100.	12" SRO Electro- voice Speaker	Custom-built, prices on application ELECTRO-VOICE (EX. VAT) FC100 horn 72:39 1823, 110W driver 62:23 1829, 60W driver 62:23 1829, 60W driver 65:41 848A CDP speaker. 111:13 Eliminator I. 584:20 Sentry IV system 971:55 EVM12L speaker. 128:91 EVM15B spe	Power DiscoPA 200 cols (pr) PA 200 cols (pr) FARFISA RSC 350 Rotating sound cabinet, 160-watt amp RSC 180 Dutto, with 80-watt amp OR 200, 106-watt amplifier and two speaker cabinets CR 200, portable, 60W two chan CL30 Amp./Cab G.M.S. P&N microphone st CT 1025, floor GM167, floor GM152, boom stand GM135, boom stand. GM121, boom GM121, boom GM121, boom GM121, boom GM124, boom GM124, boom GM124, boom GM124, boom GM144, low level
	12" SRO Electro- voice Speaker	Custom-built, prices on application ELECTRO-VOICE (EX. VAT) FC100 horn 72:39 1823, 110W driver 62:23 1829, 60W driver 62:23 1829, 60W driver 648A CDP speaker. 111:13 Eliminator I. 698:50 Sentry IV system 971:55 EVM12L speaker. EVM12L speaker. 128:91 EVM15B speaker. EVM12L speaker. 126:91 EVM15B speaker. EVM12L speaker. 126:91 EVM15B speaker. EVM12L speaker. 126:91 EVM18B speaker. SP88, 8 coaxial. 57:15 I2TRX8. T350, VHF driver. 85:73 BHD hord. BHD hord. 28:58 ELKA-ORLA 239:32 6102 Universal Amp. 100. 239:32 6103 Universal Amp. 16200. 6101 Universal Amp. 16200. 437:38 04 Reverb III. 104:59	Power Disco PA 200 cols (pr) FARFISA RSC 350 Rotating sound cabinet, 160-watt amp RSC 180 Dutto, with 80-watt amp OR 200, 106-watt amplifier and two speaker cabinets CR 200, portable, 60W two chan CL30 Amp./Cab G.M.S. P&N microphone st CT 1025, floor GM167, floor GM19F, boom stand GM139, boom stand. GM121, boom GM121, boom GM121, boom GM121, boom GM121, boom GM121, boom GM124, low level

	Acoustic lens + hf hns	350.00
petitions, cer-	3-way bin	217.50
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	Upper mid + hf hn Acoustic lens, Bass inst. reflex,	255.00 325.00 185.00
elec; custom -	Empty module,	135.00
c; organ - org;	E.S. ELECTRO	NICS
tandard - std;		126.90
; bass - bs;	1006 S/L 150 1007 PA200/R 1010 PA100T/C	220-86 143-64
d/l; jumbo -	1012 PA67TC.	143-64 92-07 92-07
d - I/h; scale -	1013 PA60S. 1015 B200. 1016 FH100	142.78
; monitor - mt.	1017 HF100,	138-24 251-10
	1019 FH400 1020 PA3 & 4	367.20
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6 Ch Mixer 505-03 8 Ch Mixer, 926-36 M 12 Ch Mixer, 4261-82 M 16 Ch Mixer, 502-77 M 20 Ch Mixer, 5741-43 M 24 Ch Mixer, 6486-81 Q Stareo	1024 Unit 63 disco	180.36
M 12 Ch Mixer . 4261-82 M 16 Ch Mixer . 5002-77	1002 N/S 1003 PA100/R	211-68 180-36
M 20 Ch Mixer . 5741.43	1004 AP150	165-78 202-50
M 24 Ch Mixer . 6486-81 ve Stereo 370-68	1005 AF 200,	202.30
ave Stereo 741.34		
e Crossover 95.53 ested Sound	FM ACOUSTIC	S
orcement Groups	SSH E-I df pedal	72.00
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No. 4 5588-00	FM C7EST horn	48.00
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V	FAL	
Stereo Mixer II 120.00	FAL	
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92.00 Stered Pawer- ter 200, 120.00	Phase 50. Super 50.	43·96 63·72
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ter 300, 150-00 DL Mk, III, 54-00	P100 slave 120, 6 amp	41.90 96.98
isclite Mk. II 60.00 50 Amplifier 94.00	50, 1 x 12 cab,	31.86
50 Slave, 89.00	50, 1 x 12 cab 100, 2 x 12 cab Duo 100, 2 x 12 cab Major, 4 x 12 cab	56-92 97-74
	Major, 4 x 12 cab Disco.	87·97 87·97
CTROSOUND	Disco pre-amp,	18-50
m-built, prices	Power Disco, PA 200 cols (pr)	129.60
application		
CTRO-VOICE	FARFISA	
VAT)	RSC 350 Rotating	
horn 72·39	sound cabinet, 160-watt amp	588.60
110W driver 62-23 60W driver 65-41	RSC 180 Ditto, with 80-watt amp.	340-20
CDP speaker 111-13	80-watt amp OR 200, 106-watt amplifier and two	
ator II 584.20	speaker cabinets	513-00
VIV system 971-55 2L speaker 123-83	TR 70, portable, 60W two chan	232 20
5B speaker 128.91	two chan CL30 Amp./Cab	237.60
8B speaker 142.88	<u> </u>	
8 coaxial 57.15 (B	G.M.S.	
driver 76.20	P&N microphone st	ands:
VHF driver 85.73 Iorn	CT 102S, floor	15-64 8-10
	GMI67, floor. GMI19F, boom stand GMI39, boom stand.	20.70
A-ORLA	GMIIS, boom	16·18 7·83
	GMI20, boom	9·41 10·42
Jniversal Amp. 	GMI37, boom GMI09, table top	6.86
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Jniversal Amp, 437·38	GM111, table top GM148, low level GM149, low level	9.43
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ENTRUM	G.P. ELECTRO	NICS
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eflex	S.L. 130. PAR 130.	77-45
	TEAL ENDER STREET STREET	113.41

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123-00

135-00

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134 125W 4 x 10"	
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Base Combos:	300 00
Bass Combos: 136 125W 1 × 15"	
2 chn	338-40
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Amplifiers:	
150 125W 2 chn. rev.	254-23
270 375W Graphic	
rev	451-41
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Bass Amplifiers:	
140 125W 2 chn 370 375W Graphic	223.16
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450 170W Graphic	353.10
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105 4 x 12"	211.30
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PA Mixers:	
890 16 chn+multi-	
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Slave amplifiers:	
300 275W mono	310.17
400 375W pr chn.	
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106 2 x 15"	231.62
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PA Amplifiers:	427.37
870 70W 6 chn.	
Graphic rev.	564.40
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2 x sib. proj	183-62
807 Full range. 808 2 x 15", 2hn,	225.42
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809 Horn enc	253.67
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500 4 chn,	366.66
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KNELLER	
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PA 475 P.A. Amp GT 275 Guitar Amp. GT 275R Guitar Amp	
CP 275 Guiten Comb	163-48 220-32
CB 275B Bass Combo	194-40
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220 Bass 212 Lead combo 118 Bass combo	498-96
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412	298.08
118, 215,	298-08 298-08
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	Sec. and
Amplifiers:	100.50
Amplifiers: A500 Lead/Bass A510R Lead/Bass rvb	28·52 5 ·20
Amplifiers: A500 Lead/Bass A510R Lead/Bass rvb A540PA Public add.	151-20
Amplifiers: A500 Lead/Bass A510R Lead/Bass rvb A540PA Public add. 5 chp.	151-20 132-58 105-46
Amplifiers: A500 Lead/Bass A510R Lead/Bass rvb A540PA Public add. S chn A570 Slave A100 Valve	151-20 132-58 105-46 142-29
Amplifiers: A500 Lead/Bass A510R Lead/Bass rvb A540PA Public add. 5 chn A570 Slave A100 Valve	151-20 132-58 105-46 142-29 ;
Amplifiers: A500 Lead/Bass A510R Lead/Bass rvb A540PA Public add. 5 chn A570 Slave A100 Valve	151-20 132-58 105-46 142-29 ;
Amplifiers: A500 Lead/Bass A510R Lead/Bass rvb A540PA Public add. 5 chn A570 Slave A100 Valve	151-20 132-58 105-46 142-29
Amplifiers: A500 Lead/Bass A510R Lead/Bass rvb A540PA Public add. S chn A570 Slave. A100 Valve. Combination Amps K20. K40L Lead. K40B Bass. K70 Twin reverb. K120 Twin reverb.	131-20 132-58 105-46 142-29 54-05 129-74 129-74 180-79
Amplifiers: A500 Lead/Bass A510R Lead/Bass rvb A540PA Public add. Schn A570 Slave. A100 Valve Combination Amps K40L Lead. K40B Bass. K70 Twin reverb K120 Twin reverb. JBL. Cabinats:	151-20 132-58 105-46 142-29 54-05 129-74 129-74 180-79 297-00
Amplifiers: A500 Lead/Bass A510R Lead/Bass rvb A540PA Public add. Schn. A570 Slave. A100 Valve. Combination Amps K40L Lead. K40B Bass. K70 Twin reverb. K120 Twin reverb JBL. Cabinets: C400 100VV 4 x 12".	151-20 132-58 105-46 142-29 54-05 129-74 129-74 180-79 297-00 135-59
Amplifiers: A500 Lead/Bass A510R Lead/Bass rvb A540PA Public add. 5 chn. A570 Slave. A100 Valve. Combination Amps K20. K40L Lead. K40L Lead. K40B Bass K70 Twin reverb K120 Twin reverb JBL.	151-20 132-58 105-46 142-29 54-05 129-74 129-74 180-79 297-00
Amplifiers: A500 Lead/Bass A510R Lead/Bass rvb A540PA Public add. Schn	151-20 132-58 105-46 142-29 54-05 129-74 129-74 129-74 180-79 297-00 135-59 154-01
Amplifiers: A500 Lead/Bass A510R Lead/Bass rub A540PA Public add. Schn A570 Slave. A100 Valve Combination Amps K20. K40L Lead. K40L Lead. K40L Dead. K100 Valve. Combination Amps K20. K120 Twin reverb JBL. Cabinets: C420 120W 4 x 12" C440 120W 2 x 15" Columns: C460PA 100W 2 x 12"	151-20 132-58 105-46 142-29 54-05 129-74 129-74 129-74 180-79 297-00 135-59 154-01
Amplifiers: A500 Lead/Bass A510R Lead/Bass A510P A Public add. Schn. A570 Slave. A100 Valve. Combination Amps K20 K40B Bass. K40L Lead. K40B Bass. K40L Lead. C400 I00W 4 x 12". C400 I00W 4 x 12". C400 I00W 4 x 12". C400 I20W 2 x 15". C6olumns: C470PA 200W 4 x 12".	5 -20 32-58 05-46 42-29 : 54-05 129-74 29-74 29-74 80-79 297-00 35-59 54-0 54-0 142-47
Amplifiers: A500 Lead/Bass A510R Lead/Bass rub A540PA Public add. Schn A570 Slave. A100 Valve Combination Amps K20. K40L Lead. K40L Lead. K40L Dead. K100 Valve. Combination Amps K20. K120 Twin reverb JBL. Cabinets: C420 120W 4 x 12" C440 120W 2 x 15" Columns: C460PA 100W 2 x 12"	5 -20 32-58 05-46 42-29 ; 54-05 29-74 29-74 80-79 297-00 35-59 54-0 54-0
Amplifiers: A500 Lead/Bass A510R Lead/Bass A510P A Public add. Schn. A570 Slave. A100 Valve. Combination Amps K20 K40L Lead. K40L Lead. K70 Twin reverb. K120 Twin reverb. Bass. Cabinets: C420 120W 4 x 12" C420 120W 4 x 12" C440 120W 2 x 15" Columns: C460PA 100W 2 x 12" C470PA 200W 4 x 12"	5 -20 32-58 05-46 42-29 : 54-05 129-74 29-74 29-74 80-79 297-00 35-59 54-0 54-0 142-47
Amplifiers: A500 Lead/Bass A510R Lead/Bass A510P A Public add. Schn. A570 Slave. A100 Valve. Combination Amps K20 K40B Bass. K40L Lead. K40B Bass. K40L Lead. C400 I00W 4 x 12". C400 I00W 4 x 12". C400 I00W 4 x 12". C400 I20W 2 x 15". C6olumns: C470PA 200W 4 x 12".	5 -20 32-58 05-46 42-29 : 54-05 129-74 29-74 29-74 80-79 297-00 35-59 54-0 54-0 142-47
Amplifiers: A500 Lead/Bass A510R Lead/Bass A510P A Public add. Schn. A570 Slave. A100 Valve. Combination Amps K20. K40L Lead. K40B Bass. K70 Twin reverb. K120 Twin reverb. Bass. Cabinets: C420 120W 4 × 12" C420 120W 4 × 12" C420 120W 4 × 12" C440 120W 2 × 15" Columns: C460PA 100W 2 × 12" pair. L.S.E. Sound Units	5 -20 32:58 05:46 142:29 : : : : : : : : : : : : : : : : : :
Amplifiers: A500 Lead/Bass A510R Lead/Bass A510P A Public add. Schn. A570 Slave. A100 Valve. Combination Amps K20. K40B Bass. K40B Bass. K40B Bass. K40L Lead. K40B Bass. K40L Lead. K40B Bass. C400 I00W 4 × 12". C420 120W 4 × 12". C400 100W 2 × 15". C400PA 100W 2 × 12". Pair. LS.E. Sound Units	151-20 132-58 105-56 142-29 54-05 129-74 129-74 129-74 180-79 297-00 135-59 154-01 154-01 142-47 272-86 TBA
Amplifiers: A500 Lead/Bass A510R Lead/Bass rub A540PA Public add Schn. A570 Slave. A100 Valve. Combination Amps K20. K40L Lead. K120 Twin reverb Schnets: C420 120W 4 x 12" C420 120W 4 x 12" C440 120W 2 x 15" Columns: Columns: C470PA 200W 4 x 12" pair. L.S.E. Sound Units Jinglemaster. STAK S.L	5 -20 32:58 05:46 142:29 : : : : : : : : : : : : : : : : : :
Amplifiers: A500 Lead/Bass A510R Lead/Bass rub A540PA Public add Schn. A570 Slave. A100 Valve. Combination Amps K20. K40L Lead. K120 Twin reverb Schnets: C420 120W 4 x 12" C420 120W 4 x 12" C440 120W 2 x 15" Columns: Columns: C470PA 200W 4 x 12" pair. L.S.E. Sound Units Jinglemaster. STAK S.L	151-20 132-58 105-46 142-29 54-05 129-74
Amplifiers: A500 Lead/Bass A510R Lead/Bass rub A540PA Public add Schn. A570 Slave. A100 Valve. Combination Amps K20. K40L Lead. K120 Twin reverb Schnets: C420 120W 4 x 12" C420 120W 4 x 12" C440 120W 2 x 15" Columns: Columns: C470PA 200W 4 x 12" pair. L.S.E. Sound Units Jinglemaster. STAK S.L	151-20 132-58 105-46 142-29 54-05 129-74
Amplifiers: A500 Lead/Bass A510R Lead/Bass rvb A540PA Public add. Schn. A570 Slave. A100 Valve. Combination Amps K20. K40L Lead. K40L Lead. K40L Lead. K40L Lead. K40L Dead. K40L Lead. K40L Lead. K120 Twin reverb. JBL. Cabinets: C420 120W 4 x 12". C440 120W 2 x 15". Columns: C460PA 100W 2 x 12" pair. Dainets: Sound Units Jinglemaster. STAK 1. STAK 5. RAK S.L. RAK S.L. RAK S.L. RAK S.L. RAK S.L. RAK S.L.	151-20 132-58 105-46 142-29 54-05 129-74
Amplifiers: A500 Lead/Bass A510R Lead/Bass rud A540PA Public add. 5chn A570 Slave A570 Slave Combination Amps K20 K40L Lead K40L Lead K40B Bass K40L Lead K40L Lead K40L Lead K40B Lead K40B Lead K40B Lead K40B Lead K40B Lead K40B Lead K40B Lead K40D Low Lead K40D Low Lead K40D Low Lead K40D Low Lead K40D Low Lead K40D Lead K40D Lead K40D Lead K40D Lead K40D Lead K40D Lead K40D Lead K40D Lead Cabinets: C400PA L00W 2 x 12" C470PA 200W 4 x 12" C470PA 200W 4 x 12" STAK S.L STAK S.L STAK S.L STAK S.L STAK S.L SIAVE S.L Slave Pwr Amp 100 Slave Pwr Amp 100	ISI-20 ISI-20
Amplifiers: A500 Lead/Bass A510R Lead/Bass rvb A540PA Public add. Schn. A570 Slave. A100 Valve. Combination Amps K20. K40L Lead. K40L Lead. K40L Lead. K40L Lead. K40L Dead. K40L Lead. K40L Lead. K120 Twin reverb. JBL. Cabinets: C420 120W 4 x 12". C440 120W 2 x 15". Columns: C460PA 100W 2 x 12" pair. Dainets: Sound Units Jinglemaster. STAK 1. STAK 5. RAK S.L. RAK S.L. RAK S.L. RAK S.L. RAK S.L. RAK S.L.	151-20 132-58 105-46 142-29 54-05 129-74

pair	272.86
L.S.E.	
Sound Units	
Jinglemaster.	TBA
STAK S.L.	
STAK I	
RAK S.L.	91
RAK 5	
RAK Cab	**
Slave Pwr Amn 100	**
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145. Disco Mixed Type	
Disco Mixed Type	
145/S	**
Disco Unit.	**
Disco Unit w 100W	
Amp.	**
Disco Unit Deluxe	
(Double T)	
Mixer 800/M Mixer 800/MP	**
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Discotron MKII I-	
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contained).	
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AMPLIFIERS Artist 100A Standard 100S, Booster 100B. Musician 100W combo. Musician Super 100W combo... LOUDSPEAKER CABINETS 212 2 × 12 spkrs..... 412 4 × 12 spkrs..... 115C bass bin...... 115A bass bin.....

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Mixing consoles: MP 175 12 chn MP175 16 chn MP175 16 chn MP175 16 chn MP175 12 chn	250 204 310 350 390 630 90 187 180 49 65
cross EP123 3-way elec.	
EP127 7-way graphic EQ.	65.
EP130 st. bs. bin filter EP141 st. comp. limiter EP161 sub-mixer	46 [.] 72. 93.

24.00	MUSIC MAN	
35.00	Combo Amps	393.7
44-00		
598.00	210-65, 212-65, 410-65, 210HD-130, 212HD-130, 410HD-130,	507·4
555.00	210HD-130 212HD-130 410HD-130	504·14 592·5
	Heads	
54.40	65. 65REV. HDI 30	348-59
54-40 63-55 127-15	HDI30 HDI0REV.	422-60
153-15	IISRH65. 212RH130.	252.00
150-45 196-35	412GS.	341-59
103.85 92.50 138.75	NOLAN (EX. V	AT)
138.75	and the second division of the second divisio	112.50
131-95 63-65	Nolan 100 amp. Nolan 50 amp. Nolan Session Master	82.50
-	straight 50. As above + tremolo	138.00
	As above+reverb Nolan Session Master straight 100.	171-00
162·37 133·92	As above + tremolo As above + reverb	205-01
97.09	Nolan 4 x 12 Celes- tion cab. Nolan 2 x 12 dual	123.75
259-47	cone cols, pair	123.00
492.15	Nolan 2 x 12 plus horn cols pair	162.00
97.09	NOVANEX	
59.03 89.00 257.79	Combos	
257.77	Aut 3. Aut 6.	46·20 57·75
VAT)	Aut 10	69·30
145-80	P 15. P 25. U 30. U 50. U 70. U 80	114-45 187-95 229-95
141-75 172-50	U 70 U 80	271.95
202.50 142.50 142.50	U 100W RG 30. RG 50.	393-75 194-25
232·50 62·50	RG 80	240-45 309-75
107.25	RG 100W B 35 B 70	397-95 187-95 261-45
131-25	B 70 B 100W FU22/WA/S100	376-95
142.50	Power generators, r L 30.	nixers 135-45
139-50	L 50	183·75 245·70
	L 100	303-45 366-45
	LM 30 LM 40 M 62	124-95 152-25 336-00
TBA	M 122	404·25 540·75
ТВА ТВА	M 124S	677·25 792·75
TBA	M 164S Echo/reverb units	1023.75
TBA TBA	ER 300.	89·25
	Line source mixers	220.50
lics	X 4IR X 6IR	156-45 220-50
	LS 50 LS 75 LS 100	145-95 220-60 281-40
250·00 204·00		201 40
310·00 490·00 350·00	ORANGE	
390.00	CABS 115 Bass 60W, 1 x	
390.00	15" inv. horn 14/110 Bass, 100W,	159-51
630.00	1 x 15" inv. horn	253.28
90.00 187.00	15" 120W 113/200 Reflex Bass, 2 x 15" 200W	235·62 313·99
180.00	109, 4 x 12" 120W	171.39
49·00	60W	105.51
49·00 65·00	horn, 4 horns and cross	306.08
65.00	l06, 4 x l2" anti- feedback col	7 -39
46.00	HORNS 108 Horn unit, 100W	189.72
72.00 93.00	121A 2 horns 121B 4 horns	85.50 51.47

	_	MIXER AMPS	
USIC MAN		104B, 6 chann, 120W	331
mbo Amps	393.76	PA 102, 120W, graphic PA	191
-65	435.67	PA 102/80, 80W, graphic	181
-65	431·32 507·46	103T, 200W, Slave	255
-65. -65. HD-130.	518·36 504·18	PA 103T, 200W, Slave 111, 120W, graphic Slave. 111/80, 80W, graphic Slave	175
HD-130	592.51	Slave.	162
ads			184
EV	288·32 348·59		256
EV. 130 IOREV.	360-15	 II5, 80W combo II5/R 80W, combo with Hammond reverb II5, I20, I20W, 	308
aker Enclosures		115, 120, 120W,	326
RH65. RH130.	310.57	combo	320
GS	341-59	B. PAGE & S	
LAN (EX. V		Contractor of the Party of the	
(and the second second	Perfect combo	362
an 100 amp an 50 amp an Session Master	112-50 82-50	BasskingT Bass Amp . Imperator Bass amp .	174
an Session Master raight 50.	138.00	B.1001 b/o amp HiFi Favorit II	388
bove+tremolo	145.00	G.2002 Eminent 100	527
an Session Master		Eminent II.	291
raight 100. bove+tremolo	198.00 205.01	Gigant II.	592
an 4 x 12 Celes-	231-00	A.1000. D.310 H, 80W cab	268
on cab. an 2 x 12 dual	123.75	D.350, 80W cab Magic HS Echochord Mini,	262
an 2 x 12 plus	123.00	Echochord Mini Echochord Super	262 359
orn cols pair	I 62·00	SUNN	
		Self-Contained Unit	240
VANEX		Studio bass	228
nbos	46·20	I90L Model T Concert lead Coliseum lead	330
3. 6. 10.	57.75	Concert lead	330 570
	69-30 91-35	Coliseum 880	597
	4·45 87·95	Bass Amplifiers	276
)	229-95 271-95	1908. Model T Concert bass.	420
). 00W	303-45 393-75	Coliseum bass.	570
30	194.25	Coliseum bass. Coliseum 880. Mixer & Mixer Am Studio PA.	plifie
50 80 100VV	240-45 309-75 397-95	Concert Controller I	438
	187.95	Concert Controller	11 747-
0W	261 · 45 376 · 95	Model 80 Model 81. Model 80P.	897.
2/WA/SI00 ver generators, r	30.45	Model 81P.	897. 1047
	135-45	Speaker Enclosures	
• • • • • • • • • • • • • • • • • • • •	183·75 245·70	312S	216· 258·
0 5	303·45 366·45	610S	216· 504·
30 40	24-95 52-25	1155 115M	168
l	336.00 404.25	215S	210· 246·
2	540·75 677·25	215SH	268- 330-
2	792.75 1023.75	118M. 118MH.	318-360-
o/reverb units		212S. 410S	150-
00	89·25	410M	348-
00	220.50	CONTROL AUDIO	D-
R	156-45	OPTIONS Model 40	1257-
R	220·50 145·95	Model 41	407·
5 DO	220·60 281·40	Model 60	407.
100 million (100 m		Model 62	557·
ANGE		Model 81 I	
3S		Model 82	857-1
Bass 60W, I x "inv. horn	159-51	PEAVEY	
10 Bass, 100W, 15" inv. horn	253.28	No. of Concession, Name	
Reflex Bass, 2 x "120W	235.62	Combination Ampli PII2 Pacer 45W 1 x	
200 Reflex Bass.		12" w. reverb TNT Tot 45W 1 x	162
4 x 12" 120W	313-99 171-39	15" bs unit. CL212 Classic 50W	186-(
2 x 12" Monitor, W	105.51	2 x 12" w. reverb	232.
W. #H, 1 x 15" inc. rn, 4 horns and		+ Automix CL410 Classic 50W	737.;
4 x 12" anti-	306.08	4 x 10" w. reverb + Automix	279.(
dback col	171-39	D212 Deuce 120W 2 x 12" w. reverb	
RNS Iorn unit, 100W	1 89 ·72	+ Automix All2 Artist 120W	317-7
2 horns	85.50	I x 12 w. reverb	

I V 12	st 120VV v. reverb	
	ix 317.75	5

	M212 Mace 160W 2 x 12" w, reverb	,
331.47	2 x 12" w. reverb + Automix	418-50
191-37	M412 Mace 160W	
181.62	+ Automix SN212 Session 200W	503.75
255.87	+ Automix SN212 Session 200W 2 x 12" w, reverb. SN12EV Session	387-50
175-00	200VV 2 x 12"	
162-12	Electro-Voice spkr: SNI15 Session 200W	
184-92 175-00	I x 15" JBL or Black Widow	472.75
256.83	Black Widow. LTDIIS LTD 200W 1 x 15" JBL or	
308-28	Black wildow	503-75
326.97	Instrument Amplif Heads	
320 77	CY Century 100W all purpose	155.00
N	all purpose. SAP Standard 130W all purpose+rev-	
	erb+Automix B Bass 200W w.	220.87
362-88 174-96	Eq + Automix. M Musician 200W w.	272.02
	Eq + effects + Auto-	
388-80 285-12	MA Mace 160W w.	298-37
527-68	F800G Festival Series	TBA
291-60	400W w. reverb, effects and Eq	457·25
557·28 592-62	F800B Festival Series 400W Bs unt w. Eq	387.50
359-49 268-92	Instrument Speake	
262·44 90·72	Enclosures 115 1 x 15". 212 2 x 12". 4125 4 x 12" Stack-	127.87
262.44 359.92	2122×12"	139.50
	able	209-25
240-00		220·87 220·87
240.00 228.00	215 2 x 15" 215H 2 x 15" + Hyper-	197-62
330.00	bolic Hn,	248.00
420-00 330-00	610 6 x 10" 612H 6 x 12" + Hyper- bolic Hn	317.75
570-00 597-00	8108 x 10". 1185 1 x 18" Stack-	348.75
	able	286.75
276·00 420·00	Hn	356-60
276·00 570·00	Equalizer EQ10 IO Band	
597.00 lifiers	Graphic Equalizer	120.50
228-00 438-00	+ 12db each band .	139-50
138.00	Spares L6 American 6L6 6Valves (RCA or Syl	
747.00 897.00	vania as available).	3.88
897.00	Public Address Amp and Slaves	lifiers
047-00	PAI20 100W 4 inputs	193-75
216.00	SPA Standard 130W 8 inputs PA400 200W 12 inpts	217.00
258·00 216·00	PA400 200W 12 inpts PA600 200W 18 inpts PA900 400W 27 inpts	263·50 527·00
504-00 68-00	PA900 400W 27 inpts PA700S New stereo	682.00
186-00 210-00	PA700S New stereo mixer amp 120W/	527·00
246-00	ch 260B 260 Booster	
330.00	130W slave 260S 260 Stereo	162.75
318·00 360·00	Booster 120W/ch stereo slave	248.00
50.00 56.00	4008 400 Booster 200W slave	232.50
348-00	800B 800 Booster 400W slave	317.75
-	CS800 Commercial Power Amp stereo	
257.00	400W/ch	457·25
07.00 57.00	Mixers 600 Mixer 6 ch mono	248.00
07·00	600S 600 Stereo	210 00
07.00 57.00	Mixer 6 ch stereo facilities	294.50
07.00 357.00	800S 800 Stereo Mixer 8 ch stereo	
57.00	Mixer 8 ch stereo facilities 900 Mixer 9 ch mono	465-00 317-75
	1200 Mixer 12 ch	387.50
	Mono 1200S 1200 Stereo Mixer 12 ch stereo	
ers	facilities	697.50
62.75	2400F Festival Mixer 24 ch full prof unit 3	487.50
86.00	Public Address Spea	
	Enclosures 2102 x 10" Col. each	73.63
32.50	210 2 x 10" Col. each 410 4 x 10" Col. each 1210TS 1 x 12" + 1 x 10" + 3 x Tweeters	116-25
79.00	10"+3 x Tweeters Col.	135-62
	Col, 412 4 x 12" Col. each 1210T 2 x 12"+2 x 10"+3 x Tweeters Col, each	139.50
17.75	$10''+3 \times Tweeters$	178.05
	215H 2 x 15" + Hyper-	178-25
17.75	bolic Hn Cab	248.00
		117

1510T 2 x 15"+2 x	
1510T 2 x 15"+2 x 10"+3 x Tweeters Cab. each 115HT 1 x 15"+ Hyperbolic Hn+2x	271·25
Tweeters Vocal Proj each 215HT 2 x 15"+2 x Hyperbolic Hns+	209.25
2 x Tweeters Vocal Proj each SPI Spider Bin I x 15" + Radial Hn	333-25
Theatre Type encl. each	348· 75
each. T300 Bank of 3 Twtrs T12 Radial Bank of	58.13
12 Tweeters each HFRH Radial Hn High	162.75
E-o-o-o-o-b	178.25
Ancilliary Public Ad Equipment	dress
MO Monitor Amp 130W. 12TS Monitor Wedge Cab I x 12"+2	170.05
Tweeters each 22 Spider 22 High	135-62
Efficiency Hn Driver	62.00
Al Adaptor for above A2 ditto.	6·98 10·46
A3 ditto	12.79
PMH Peavey Micro- phone High Imp	46.50
PML Peavey Micro-	46.50
BMH Peavey Ball Microphone High	
Impedance BML Peavey Ball Microphone Low	46.20
Imp. Prices do not include V	46-50 AT
	and the second se
RESLOSOUND	
S81/M Cardioid med mic S91/H Condenser mic	42·55 52·87
S81/M Cardioid med mic S91/H Condenser mic S91/L-M Condenser	52·87 52·87
S81/M Cardioid med mic S91/H Condenser mic S91/L-M Condenser mic. UDI-H Cardioid mic. UDI-H Cardioid mic.	52.87
S81/M Cardioid med mic S91/H Condenser mic S91/L-M Condenser mic UDI-H Cardioid mic. UDI-H Cardioid mic. UDI-M Cardioid mic.	52.87 52.87 28.00 28.00
S81/M Cardioid med mic	52.87 52.87 28.00 28.00 24.00
S81/M Cardioid med mic	52.87 52.87 28.00 28.00 24.00 12.85
S81/M Cardioid med mic S91/L-M Condenser mic S91/L-M Condenser UDI-H Cardioid mic. UDI-M Cardioid mic. RGP71 Super Cardi- oid mic.	52.87 52.87 28.00 28.00 24.00

RESLOSOUND	
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S81/M Cardioid med	
mic	42.55
mic S91/H Condenser mic	52.87
S91/L-M Condenser	
mic	52.87
UDI-H Cardioid mic.	28.00
UDI-M Cardioid mic.	28.00
RGP71 Super Cardi-	20.00
KGP71 Super Cardin	24.00
oid mic ECON Omni-direc.	24.00
	12.85
mic	
Cabaret Exec mic	356-40
TX100	174.96
TX100 (Gold mic.	
transmitter)	174.96
ТХТ	174.50
RXA Receiver w.	
aerial.	166-32
PA	
Horn I/p.	
4820 25W	56.00
4820/T 25W	65.50
SU25 Driver 25W	23.50
SU25T 25W	32.25
64 (00F C	

32.25

4.33

phragm. ROCHFORD

SA6205

no on one	
Name of Street or other Designation of the Owner, where t	Stational Property lies:
Studio Combo	321-84
100 AP Top	175·77
150 AP Top	225.99
V 100 Bass Top	159-03
V 150 Bass Top	211.68
Std. Lead Cab	237.70
D/L Lead Cab (w.	
horn)	286.25
Bass Cab.	254-45
2 x 15 Gauss Bass Cab	351.00
1 x 18 Gauss Bass Cab	264.60

Spark dia-

ROOST

AMPLIFICATION	
(Valve)	
50W 2 Chann +	
overdrive fac	99.45
50W 2 chann +	
	120.45
integral reverb	128.65
110W 2 ch	119.32
110W 2 ch w. rvb	142.25
150W 2 chan +	
overdrive fac	132-58
150W 2 chan +	
integral reverb	162-04
	102 04
150W PA 6 chan +	175 07
indiv echo controls	175.37
50W Slave	110.48
Session Master 50W	
comb 2 x 12"	172.30
Session Master as	
above w reverb	199-31
	202.29
SM100 100W combo.	
SMIOOR w.rvb	229.29
SMI04 100W combo.	267.24
SM104R w. rvb	294.22

	8 chan mixer	150.66
25	8 chan mixer 2 x 12" 100 W 2 x 12" 120 W 4 x 12" 200 W 4 x 12" 400 W 1 x 12" 30°/60°/90°/ stage monitors pr	85.79 102.53 136.43 166.98
25	L x 15" 100 Folded	98.77 27.99
25	hn bass bin 2 x 12 1 0W + hn 1 x 15 100W + hn 1 x 15 as above w. 50W hn driver	228-08 228-43 181-56
75 13	Radial Flare add on hn. 50W As above but 100W. Prices ex covers	20·0 42·29
75		
25 \$	ROSE-MORRIS	
	MARSHALL	
05	Instrument Amp Tops 1959 100W Lead 2203 100W M/Vol	198-50 198-50
62	2068 100VV Artist	210.00
00 98 46 79	2098 100W Trans Lead 1992 100W Bass 2099 100W Trans	169.00 198.50
50	Bass	169.00 154.95 154.95
50	Bass 1986 50W Bass 1987 50W Lead 2204 50W M/Vol 2048 50W Artist 2205 100W Slave	154·95 154·95 161·50 137·15
50	Instrument Cabinet	:s
50	982-82B 20W 4 x 2 960-60B 00W 4 x	1 70 ·95
	12 1935-35B 100W 4 x	156.20
	1979-79B 200W 4 v	156-50
_	15	221.35
55 87	12 2065-65B 125W Powercel	156·50
87	2064-64B 100W	153-30 93-35
00	Powercel 2045 60W 2 × 12 1990 100W 8 × 10	156.20
00	2049 60W Artist 2069 120W Artist 2052 125W Powercel	32·30 6 · 0
85	2056 250W Powercel	214·00 367·35
40 96	2120 100W Bin w/ Horns	61.70
96	Combo Amplifiers 2200 100W Super	
50	Trans 2077 100W 4 x 12	251.95
32	Bass 2078 00W 4 x 12 Ld. 2040 50W Artist	274·40 274·40
00	Combo.	239.85

15/

50W slave..... FC 150 slave.....

Cabinets

SELMER

VALVE

7404

7402

7403

SOLID STATE 7980 15 SS Combo.... 7981 Super Reverb 30 Combo...... 7982 Lead 100.....

7982 Lead 100...... 7983 Bass 100...... 7984 Slave 100...... 7610 Futurama 3

7407 PA 100/4 SV.....

7991 S212H 2 × 12"

7993 S2H Add on dbl

hn... 7994 SI I5A I x 15"... 7451 TV-35 PA Col... 7450 TV-20 PA Col

SHURE

PM300E6

SPEAKERS

Combo...... 2201 30W Trans Ld.. 2202 30W Trans Bs... 131·20 131·20 2|99 30₩ 2 x 12 140.95 132-10 Slave..... 2050 9 Ch Mixer 374.50 Stereo. 1207-50 Extra Channels. On app 2051 250W Slave..... 217-15 2125 8 ch rvb mixer 234-35 amp. PA Cabs & Bins PA Cabs & Bins 2097 pr 8 x 8 |25W... 2043 pr 2 x 10 2 x 12 200W...... 2047 pr 1 x 10 1 x 12 100W. 194.00 273-30 180.00 2056 250W Powercel 367.35 Bin. 2057 HF Vitavox Hn . 229.25

2120 pr Reflex c/w Horns 200W 2121 100W Slave 323.40 Monitor. 22 30W Slave 201-55 2122 22 3000 Siare Monitor.... 2 350W Monitor... 144.35 212 350W Monitor... 75.55 2126 Bass bins 119.50

S.A.I. (EX. VAT) Disco Units Maverick disco...... 144.00 Disco IVS. 189-00 210.00 Disco IVSP. Disco IVSP dual dcks. Stereo disco. 270.00 Amps 50W twin ch 85-00

81-00 96.00 DAVE MUSI 264.00 (EX.VA 168.00 164.00 August A PA 1004 144.00 188.00 237.00 144.00 2 x 12 PA 2 x 12 PA 1 x 12 PA 1 x 12 PA 2 x 12 Ins 1 x 15 Fol Add on H Full-mix Power sla 1 x 15 Sup 1 x 15 Min 1 x 15 Suc 41-00 August D MD3 Gar MD 129.00 MD3 100. 129-00 103.00 85.00 SIMO MUSI × 12 Ins × 12 F 100W. ALVE 04 Treble ''N'' Bass 100 SV...... 128-00 102 Treble ''N'' 112.00 4 x 12 P Y402 I reble N Bass 50 SV...... II3:00 7403 Treble ''N'' Bass 50 SV Rev.... I35:00 7408 PA100/6 SV Rev 175:00 prs 200 4 150W. 148.00 SISGO 145-00 120 100 100 118-00 114-00 126 200 1 Revolving SM/3070 74.00 SM/1007 .. 185.00 SM/300 I SM/3000 75.00 SOUN 16/2 mixe 12/4 mix 16/4 mixe Sound cra 500..... 177·24 500 d/l..... 219·42 PA's pric Options : SOLA Sharmette 2900.08 900 pro 358.91 900 combo 358.91 2200 d/l 358.97 2200 pro 299.87 2000 combo 299.87 2000 pro 363.40 2000 d/l 363.40 2000 d/l 371.15 5000 GT 475.73 Reverb m 6-ch mix Graphic Mighty A Compact Sola 30W Buckeroo 475.73 475.73 473.49 SOUN (EX. VA Series III Series III Series III Series VA302 E6 Vcl Master 804-60 Separate Units: -11 170W Series VI Series VI

To avoid unn	ecess	ary repetitions, cer-	SPERRIN
tain abbrevia	tions	are frequently used	ELECTRONICS
in our listing	s: ele	ctric-elec; custom-	Disco MK VI 204-12
ctm; semi-a	cousti	c-s/ac; organ-org;	Light Unit, 4000L 59.00 Amplifiers:
		standard - std;	100W 4V
			100W 2-chn w rvrb 114-00 Lighting screen 79-92
	10	k – fk; bass – bs;	Disco Mk VI mixer 81.00 Cabs:
string-str; d	le lux	e–d/l; jumbo–jbo;	PA 200 2 x 12" cols 77.76 PA 100 1 x 12" cols 42.12
piano-pno;	left h	and-I/h; scale-sc;	PA 2 x 12" empty 38.88
case - cs; b	anjo –	bjo; monitor – mt	STRAMP
			2100-A, 100W amp
			top
0W slave C 150 slave	81.00 96.00		top
Cabinets	96.00	DAVE SIMMS MUSIC PRODUCTS	amp, top
liminator w. horn	264.00 168.00	(EX. VAT)	amp
Mini Elim. w horn Mini Elim. w. horns	164.00	August Amplification	SL200, 240VV slave amp
5" 2 x 12 + 2H	144·00 188·00	PA 100 4 ch 1°6·50 2 x 12 PA Cols. prs 136·95	MP10, 10-chan mixer 577.15 MP-16, 16-chan mix 1427.90
1 x 1 2 std	237-00 144-00	2 x 12 PA Hn Cols prs 173-60 1 x 12 PA Cols prs 90-40	EX-2 Cross-over 113-60 K-85 Power Baby
x 12 + 1H weeter box	144-00 39-00	1 x 12 PA Cols pr 119.45	combo
8″ hn 1ini bass cab	252.00 102.00	"V" 4 x 12 Inst. Cab. 125.00	combo
uper lead cab	96.00	1 x 15 Folded Hn Bin. 128-70 Add on Hn per pr 92-50	2100-GB, 200W cab. 206.60
		Full-mix PA 100 138-85 Power slave 125 amp. 83-35	2100-88, 100W bs cab 213.60
SELMER		l x 15 Super bin w hn 157·39 l x 15 Mini bin 109·25	370-B 70W horn p.a.
OLID STATE	1000	1 x 15 Super mini bin. 137-95	3140-BH, 140₩ hn
980 15 SS Combo 981 Super Reverb	41-00	August Disco Consoles MD3 Garrard dks 195.35	p.a. cab 186-45 3140-8 140W p.a.
30 Combo 982 Lead 100	129-00 129-00	MDI	cab 156.45 3200-B, 120W bass
'983 Bass 100	103.00		horn cab 427.90 H-50, 70W tweeter
7984 Slave 100 7610 Futurama 3	85.00	SIMON KING	horn
Combo 985 PA 100	22.75 165.00	MUSIC	horn
ALVE		2 x 12 Inst. cab. 75W 77.00	
'404 Treble ''N'' Bass 100 SV		2 x 12 PA cols pr.	CTDINICS & THINCS
Dass 100 3 4	128.00	100W	STRINGS & THINGS
402 Treble "N"	128.00 113.00	100W	BARCUS BERRY AMPS
402 Treble ''N'' Bass 50 SV 403 Treble ''N'' Bass 50 SV Bay		100W	BARCUS BERRY AMPS 1500 Pre-amp contr. unit
402 Treble "N" Bass 50 SV 403 Treble "N" Bass 50 SV Rev 408 PA100/6 SV Rev	113-00 135-00 175-00	100W	BARCUS BERRY AMPS [500 Pre-amp contr. unit
402 Treble "N" Bass 50 SV 403 Treble "N" Bass 50 SV Rev 408 PA 100/6 SV Rev 407 PA 100/4 SV SPEAKERS	3 · 00 35 · 00 75 · 00 48 · 00	100W	BARCUS BERRY AMPS I500 Pre-amp contr. unit. 242-73 I510 Pre-amp contr. 326-43 I520 Pre-amp contr. 368-28
'402 Treble ''N'' Bass 50 SV ''N'' #03 Treble ''N'' Bass 50 SV Rev ''N'' *08 PA100/6 SV Rev ''N'' *09 PA100/4 SV SPEAKERS '990 S412 3 x 12" ''991 S212H 2 x 12"	113-00 135-00 175-00 148-00 145-00	100W	BARCUS BERRY AMPS 1500 Pre-amp contr. 242-73 1510 Pre-amp contr. 326-43 1520 Pre-amp contr. 368-28 1601 Pwrd 12° spkr 326-43
'402 Treble ''N'' Bass 50 SV ''N'' 403 Treble ''N'' Bass 50 SV Rev '408 PA 100/6 SV Rev ''N'' '408 PA 100/6 SV Rev ''N'' ''N'' '990 S412 3 x 12" ''990 S412 3 x 12" ''991 S212H 2 x 12" ''hn ''92 S115 1 x 15" ''92 S115 1 x 15"	3 · 00 35 · 00 75 · 00 48 · 00	100W	BARCUS BERRY AMPS IS00 Pre-amp contr. 242-73 IS10 Pre-amp contr. 326-43 IS20 Pre-amp contr. 368-28 I601 Pwrd 12" spkr 326-43 I602 Pwrd 15" spkr 326-43
'402 Treble ''N'' Bass 50 SV	113.00 135.00 175.00 148.00 145.00 114.00 74.00	100W	BARCUS BERRY AMPS I500 Pre-amp contr. 242-73 Unit. 326-43 I520 Pre-amp contr. 368-28 I601 Pwrd 12" spkr 368-28 I602 Pwrd 15" spkr 326-43 I602 Pwrd 12" spkr 326-54 I603 Pwrd 2x 12 spkr 351-54
'402 Treble ''N'' Bass 50 SV Rev '403 Treble ''N'' Bass 50 SV Rev '408 PA100/6 SV Rev ''N'' '408 PA100/6 SV Rev ''N'' ''N'' '990 S412 3 x 12" '990 S412 3 x 12" ''N'' '990 S412 3 x 12" ''N'' ''N'' '990 S412 3 x 12" ''N'' ''N'' ''990 S413 X 14 X 15" ''993 S414 dd an dbl h	113.00 135.00 175.00 148.00 145.00 118.00 114.00	100W	BARCUS BERRY AMPS I500 Pre-amp contr. unit. 242-73 I510 Pre-amp contr. unit. 326-43 I520 Pre-amp contr. unit. 368-28 I601 Pwrd 12" spkr unit. 326-43 I602 Pwrd 15" spkr unit. 351-54 I603 Pwrd 2 x 12 spkr
'402 Treble ''N'' Bass 50 SV	113.00 135.00 175.00 148.00 145.00 145.00 114.00 114.00 74.00 185.00	100W	BARCUS BERRY AMPS I500 Pre-amp contr. 242-73 Unit. 326-43 I520 Pre-amp contr. 368-28 I601 Pwrd 12" spkr 368-28 I602 Pwrd 15" spkr 326-43 I602 Pwrd 12" spkr 326-54 I603 Pwrd 2x 12 spkr 351-54
'402 Treble ''N'' Bass 50 SV	113.00 135.00 175.00 148.00 145.00 114.00 74.00 185.00 55.00	100W	BARCUS BERRY AMPS I500 Pre-amp contr. unit. 242-73 I510 Pre-amp contr. 326-43 I520 Pre-amp contr. 368-28 I601 Pwrd 12" spkr 368-28 I602 Pwrd 15" spkr 351-54 I603 Pwrd 2 x 12 spkr 368-28 S-W 20001 Vocal Blender. 220-00
'402 Treble ''N'' Bass 50 SV ''N'' Bass 50 SV Rev '408 PA 100/6 SV Rev '408 PA 100/6 SV Rev ''N'' '990 S412 3 x 12" ''990 S412 3 x 12" '991 S212H 2 x 12" ''N'' '992 S115 1 x 15" ''992 S115 1 x 15" '993 S41 Add an dbl hn. '193 S415 A 1 x 15" ''994 S415 A 1 x 15" '994 S415 A 1 x 15" ''994 S415 A 1 x 15" '994 S115 A 1 x 15" ''994 S415 A 1 x 15"	113.00 135.00 175.00 148.00 145.00 114.00 74.00 185.00 55.00	100W	BARCUS BERRY AMPS IS00 Pre-amp contr. 242.73 IS10 Pre-amp contr. 326.43 IS20 Pre-amp contr. 368.28 I601 Pwrd 12" spkr 368.28 I602 Pwrd 15" spkr 351.54 I603 Pwrd 2 x 12 spkr 368.28 S-W 20001 Vocal Blender. 220.00 12070 PA 100W with reverb. 159.00
402 Treble "N" Bass 50 SV "N" Bass 50 SV Rev "N" Bass 50 SV Rev "N" Bass 50 SV Rev "N" 990 S412 S x 12" "N" "991 S212H 2 x 12" "N" "992 S115 I x 15" "" "993 S412 Add on dbl " hn. " '945 IISA I x 15" " '951 TV-35 PA Col "450 TV-20 PA Col '450 TV-20 PA Col (pair) SHARMA DRGAN SPEAKER	113.00 135.00 175.00 148.00 148.00 145.00 114.00 74.00 185.00 55.00 75.00	100W	BARCUS BERRY AMPS 1500 Pre-amp contr. 242.73 1510 Pre-amp contr. 326.43 1520 Pre-amp contr. 368.28 1601 Pwrd 12" spkr 368.28 1602 Pwrd 15" spkr 351.54 1603 Pwrd 2 x 12 spkr 368.28 20001 Vocal Blender. 220.00 12070 PA 100W with reverb. 159.00 12072 PA 100W amp. 139.00 12071 PA 100W amp. 139.00 12072 PA 100W amp. 139.00
'402 Treble ''N'' Bass 50 SV Rev '403 Treble ''N'' Bass 50 SV Rev '408 PA100/6 SV Rev ''N'' '408 PA100/6 SV Rev ''N'' ''N'' '\$PEAKERS ''N'' ''N'' '990 S412 3 x 12" ''N'' ''N'' '990 S412 3 x 12" ''N'' ''N'' '991 S412 3 x 12" ''N'' ''N'' '992 S115 1 x 15" ''N'' ''N'' '993 S412 Add on db1 hn ''N'' '151 TV-35 PA Co1 ('pair) 'SHARMA DRGAN SPEAKER SBANETS '00	113.00 135.00 175.00 148.00 145.00 114.00 114.00 185.00 55.00 75.00	100W	BARCUS BERRY AMPS I500 Pre-amp contr. unit. 242-73 IS10 Pre-amp contr. unit. 326-43 IS20 Pre-amp contr. unit. 368-28 I601 Pwrd 12" spkr unit. 351-54 I602 Pwrd 15" spkr unit. 351-54 I603 Pwrd 2 x 12 spkr unit. 368-28 S-W 20001 Vocal Blender. 220-00 12070 PA 100W with 159-00 12077 I AP 100W amp. 139-00 12077 I AP 100W amp. 139-00 12052 Slave 100W. 120-00
'402 Treble ''N'' Bass 50 SV	113-00 135-00 175-00 148-00 145-00 114-00 74-00 185-00 55-00 75-00	100W	BARCUS BERRY AMPS I500 Pre-amp contr. unit. 242-73 I510 Pre-amp contr. 326-43 I520 Pre-amp contr. 368-28 I601 Pwrd 12" spkr 368-28 I601 Pwrd 15" spkr 315-54 I602 Pwrd 15" spkr 368-28 Unit. 368-28 S-W 20001 Vocal Blender. 220-00 12070 PA 100W with reverb. 159-00 12072 PA 100W amp. 12072 PA 100W amp. 139-00 12072 PA 50W amp. 139-00 12075 PA F0W amp. 129-00 12052 Slave 100W. 120-00 12050 F0 Combo. 334-95 15902 Slow Combo. 185-00
'402 Treble ''N'' Bass 50 SV Rev '403 Treble ''N'' Bass 50 SV Rev '408 PA100/6 SV Rev ''N'' '408 PA100/6 SV Rev ''N'' ''N'' '99 S412 3 x 12" ''N'' ''N'' '99 S415 1 x 15" ''Y'' ''N'' '99 S415 1 x 15" ''Y'' ''Y'' ''Y''' ''Y''' ''Y''' ''Y''' ''Y''' ''Y''' ''Y'' 'Y''''' ''Y'''' ''Y'' 'Y'''' ''Y'''' ''Y'' 'Y''''''''' ''Y''''''''''''''''''''''''''''''''''	113-00 135-00 175-00 148-00 145-00 114-00 185-00 55-00 75-00 75-00	100W	BARCUS BERRY AMPS IS00 Pre-amp contr. 242.73 IS10 Pre-amp contr. 326.43 IS20 Pre-amp contr. 368.28 I601 Pwrd 12" spkr 368.28 I602 Pwrd 15" spkr 351.54 I603 Pwrd 2 x 12 spkr 368.28 Unit. 368.28 I603 Pwrd 2 x 12 spkr 351.54 I603 Pwrd 2 x 12 spkr 368.28 S-W 20001 Vocal Blender. 220.00 12070 PA 100W amp. 139.00 12072 PA 100W amp. 139.00 12072 PA 100W amp. 139.00 12070 Combo 334.95 15001 2002 S0W Combo 135.00 15601 30W Combo 125.00
'402 Treble ''N'' Bass 50 SV Rev '403 Treble ''N'' Bass 50 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev '407 PA100/4 SV SPEAKERS '990 S412 3 x 12" '990 S412 3 x 12" '990 S412 3 x 12" '991 S412 3 x 12" '992 S115 1 x 15" '993 S412 3 x 12" '992 S115 1 x 15" '992 S115 1 x 15" '992 S115 1 x 15" '993 S412 Add on dbl hn '993 S412 Add on dbl hn. '993 S412 Add on dbl hn hn.	113-00 135-00 175-00 148-00 145-00 114-00 185-00 155-00 75-00 75-00 75-00 177-24 219-42 282-20 282-20 290-08 358-91	100W	BARCUS BERRY AMPS I500 Pre-amp contr. unit. 242-73 IS10 Pre-amp contr. unit. 326-43 IS20 Pre-amp contr. unit. 368-28 I601 Pwrd 12" spkr unit. 368-28 I602 Pwrd 15" spkr unit. 326-43 I602 Pwrd 15" spkr unit. 368-28 S-W 20001 Vocal Blender. 220-00 I2070 PA 100W with reverb. 159-00 12070 PA 100W with reverb. 159-00 I2077 AP 100W amp. 139-00 12052 Slave 100W. 120-00 12052 Slave 100W cmbb. 129-00 12052 Slave 100W. 120-00 20005 Pro Combo. 139-00 15601 30W Combo. 129-00 20006 PA 30W amp. 129-00 12052 Slave 100W. 120-00 20007 Slave 30W amp. 129-00 129-00 120-00 20007 Slave 30W amp. 75-00 50-00 129-00
'402 Treble ''N'' Bass 50 SV Rev '403 Treble ''N'' Bass 50 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev '407 PA100/4 SV SPEAKERS ''990 S412 3 x 12" ''990 S412 3 x 12" ''990 S412 3 x 12" ''990 S412 3 x 12" ''992 S115 1 x 15" ''992 S115 1 x 15" ''993 S412 Add on dbl hn ''993 S412 Add on dbl hn.	113-00 135-00 175-00 148-00 145-00 114-00 74-00 185-00 55-00 75-00 75-00 177-24 219-42 282-20 282-20 282-20 290-08 358-91 358-91 358-91 358-91	100W	BARCUS BERRY AMPS IS00 Pre-amp contr. unit. 242-73 IS10 Pre-amp contr. unit. 326-43 IS20 Pre-amp contr. unit. 368-28 I601 Pwrd 12" spkr unit. 368-28 I601 Pwrd 15" spkr unit. 351-54 I602 Pwrd 2 x 12 spkr unit. 368-28 S-W 20001 Vocal Blender. 12072 PA 100W with reverb. 159-00 12072 PA 100W amp. 139-00 12072 PA 100W amp. 139-00 12072 PA 100W amp. 139-00 12052 Slave 100W. 120-00 2005 Pro Combo. 34-95 15002 S0W Combo. 185-00 15002 S0W Combo. 185-00 120007 Slave 30W
'402 Treble ''N'' Bass 50 SV Rev '403 Treble ''N'' Bass 50 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev ''N'' SPEAKERS ''N'' ''N'' ''N'' ''N'' SPEAKERS ''N'' ''N'' ''N'' ''N'' ''90 S412 3 x 12" ''N'' ''N'' ''N'' ''90 S415 1 x 15" ''N'' ''N'' ''N'' ''93 S2H Add on dbl hn ''N'' ''N'' ''450 TV-20 PA Col (pair)	113-00 135-00 175-00 148-00 145-00 114-00 74-00 185-00 55-00 75-00 75-00 75-00	100W	BARCUS BERRY AMPS IS00 Pre-amp contr. unit. 242-73 IS10 Pre-amp contr. unit. 326-43 IS20 Pre-amp contr. unit. 368-28 I601 Pwrd 12" spkr unit. 368-28 I602 Pwrd 15" spkr unit. 368-28 I603 Pwrd 2 x 12 spkr unit. 368-28 S-W 20001 Vocal Blender. 220-00 12072 PA 100W with reverb. 159-00 12072 PA 100W amp. 139-00 12072 PA 100W amp. 139-00 12057 PA 50W amp. 129-00 2005 Pro Combo 185-00 15002 50W Combo 185-00 15002 50W Combo 129-00 20006 PA 30W amp. 95-00 20007 Slave 30W
'402 Treble ''N'' Bass 50 SV Rev '403 Treble ''N'' Bass 50 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev '407 PA100/4 SV SPEAKERS ''N'' ''N'' ''N'' ''N'' ''990 S412 3 x 12" ''990 S412 3 x 12" ''N'' ''N'' ''991 S412 3 x 12" ''991 S412 3 x 12" ''N'' ''992 S115 1 x 15" ''992 S115 1 x 15" ''993 S412 3 x 12" ''993 S412 3 x 12" ''993 S412 3 x 12" ''992 S115 1 x 15" ''993 S412 3 x 12" ''993 S412 3 x 12" ''993 S412 3 x 12" ''993 S412 3 x 12" ''105" ''105" ''105" ''101" ''11 V-35 PA Col ''100 Combo ''100 Combo ''100 Combo '500 pro	113-00 135-00 175-00 148-00 145-00 114-00 185-00 55-00 75-00 75-00 75-00 75-00 75-00	100W	BARCUS BERRY AMPS 1500 Pre-amp contr. unit. 242.73 1510 Pre-amp contr. unit. 326.43 1520 Pre-amp contr. unit. 368.28 1601 Pwrd 12" spkr unit. 368.28 1602 Pwrd 15" spkr unit. 326.43 1602 Pwrd 15" spkr unit. 326.43 1603 Pwrd 2 x 12 spkr unit. 368.28 20001 Vocal Blender. 220.00 12070 PA 100W with reverb. 159.00 12072 PA 100W amp. 139.00 12075 PA 100W amp. 139.00 12052 Size (100W. 120.00 12052 Sow Combo 129.00 12052 Sow Combo 129.00 12052 Sow Combo 129.00 12052 Sow Combo 129.00 12055 Ya x 12 hn cols (pr). 75.00 12052 Long John cols (pr). 229.00
'402 Treble ''N'' Bass 50 SV Rev '403 Treble ''N'' Bass 50 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev '407 PA100/4 SV SPEAKERS '990 S412 3 x 12" '991 S412 3 x 12" '991 S412 3 x 12" '992 S115 1 x 15" '992 S115 1 x 15" '993 S412 Add an db1 hn.	113-00 135-00 175-00 148-00 148-00 144-00 185-00 55-00 75-00 75-00 282-20 282-20 282-20 282-20 282-20 282-20 290-08 358-91 353-91 358-91 358-91 353-91 358-91 358-91 353-91 358-91 358-91 353-9	100W	BARCUS BERRY AMPS IS00 Pre-amp contr. unit. 242-73 IS10 Pre-amp contr. unit. 326-43 IS20 Pre-amp contr. unit. 368-28 I601 Pwrd 12" spkr unit. 368-28 I602 Pwrd 15" spkr unit. 351-54 I602 Pwrd 2 x 12 spkr unit. 368-28 S-W 20001 Vocal Blender. 220-00 12072 PA 100W with reverb. 159-00 139-00 12072 PA 100W amp. 139-00 12052 Slave 100W. 120-00 2005 Pro Combo. 34-95 15002 SOW Combo. 185-00 12002 PA 30W amp. 95-00 12052 Slave 100W. 229-00 2005 Stave 30W. 75-00 12052 Al 30W amp. 95-00 20007 Slave 30W. 75-00 12032 H 100 cals (pr). 390-00 20021 H v12 Lead cals (pr). 390-00 229-00 12028 Add on hs (pr) 59-00 12022 B Add on hs (pr) 59-00 120-03 159-00 120021 4 x 12 Lead cals 159-00
'402 Treble ''N'' Bass 50 SV Rev '403 Treble ''N'' Bass 50 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev '407 PA100/4 SV SPEAKERS ''N'' ''N'' ''N'' ''N'' ''90 S412 3 x 12" ''90 S412 3 x 12" ''N'' ''N'' ''90 S412 3 x 12" ''90 S412 3 x 12" ''993 S413 x 15" ''993 S415 1 x 15" ''92 S115 1 x 15" ''93 S415 Ad d on dbl hn ''93 S415 Ad d on dbl hn.	113-00 135-00 175-00 148-00 148-00 114-00 74-00 185-00 55-00 75-00 75-00 75-00 75-00 282-20 282-20 282-20 282-20 282-20 290-08 358-91 355-75 358-91 3	100W	BARCUS BERRY AMPS IS00 Pre-amp contr. unit. 242-73 IS10 Pre-amp contr. unit. 326-43 IS20 Pre-amp contr. unit. 368-28 I601 Pwrd 12" spkr unit. 368-28 I602 Pwrd 15" spkr unit. 368-28 I602 Pwrd 2 x 12 spkr unit. 368-28 I603 Pwrd 2 x 12 spkr unit. 368-28 S-W 20001 Vocal Blender. 220-00 12072 PA 100W with reverb. 159-00 12072 PA 100W amp. 139-00 12057 PA 50W amp. 139-00 12057 PA 50W amp. 129-00 2005 Pro Combo 185-00 1502 50W Combo 185-00 1502 50W Combo 185-00 12054 2 x 12 hn cols (pr) (pr) 229-00 12028 H100 cabs (pr). 390-00 12028 H100 cabs (pr). 390-00 12028 Ado nhss (pr). 390-00 <td< td=""></td<>
'402 Treble ''N'' Bass 50 SV ''N'' Bass 50 SV ''N'' Bass 50 SV ''N'' Bass 50 SV ''N'' Bass 50 SV Rev ''N'' ''402 PA 100/4 SV ''N'' ''990 S412 3 x 12" ''N'' ''990 S412 3 x 12" ''N'' ''991 S212H 2 x 12" ''N'' ''992 S115 1 x 15" ''N'' ''993 S412 Add an dbl hn. ''994 S115A 1 x 15" ''N'' ''945 S115A 20 Col ''450 TV-20 PA Col '450 TV-20 PA Col '50 pro :500 combo. ''N'' :500 combo. ''N'' :500 combo. ''N''' :500 combo. ''N''' :500 combo. ''N''' :2000 pro. ''N''' :2000 pro. ''N''' :2000 pro. ''N''' :2000 pro. ''N'''	113-00 135-00 175-00 148-00 145-00 114-00 185-00 55-00 75-000 75-00 75-000 75-000 75-000 7	100W	BARCUS BERRY AMPS IS00 Pre-amp contr. unit. 242.73 IS10 Pre-amp contr. unit. 326.43 IS20 Pre-amp contr. unit. 368.28 I601 Pwrd 12" spkr unit. 368.28 I602 Pwrd 15" spkr unit. 368.28 I602 Pwrd 15" spkr unit. 368.28 I603 Pwrd 2 x 12 spkr unit. 368.28 20001 Vocal Blender. 220.00 12070 PA 100W with reverb. 159.00 12072 PA 100W amp. 139.00 12072 PA 100W amp. 139.00 12072 PA 100W amp. 139.00 12057 AP 50W amp. 129.00 12054 2 x 12 hn cols (pr) 75.00 12032 H100 cabs (pr) 390.00 12032 Long John cols (pr) 189.00 12028 Ad on hns (pr) 59.00 12021 A 12 lead cab. 189.00 12022 Long John cols (pr) 189.00 12023 Long John cols (pr) 189.00 12024 Ad on hns (pr) 59.00 12012 Long Dokn. 189.00 12028 Ad on hns (pr) 189.00 12028 Ad on hns (pr) 189.00
'402 Treble ''N'' Bass 50 SV Rev '403 Treble ''N'' Bass 50 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev '407 PA100/4 SV SPEAKERS ''N'' ''N'' ''N'' ''N'' ''407 PA100/4 SV SPEAKERS ''N'' ''N'' ''990 S412 3 x 12" ''990 S412 3 x 12" ''N'' ''990 S412 3 x 12" ''N'' ''992 S115 1 x 15" ''992 S115 1 x 15" ''992 S115 1 x 15" ''992 S115 X 12" ''992 S115 1 x 15" ''993 S412 Add an dbl hn ''993 S412 S15 A 1 x 15" ''451 TV-35 PA Col Col ''451 TV-35 PA Col ''00 Combo S00 0 '500 combo	113-00 135-00 175-00 148-00 145-00 114-00 185-00 55-00 75-00	100W	BARCUS BERRY AMPS IS00 Pre-amp contr. unit. 242.73 IS10 Pre-amp contr. unit. 326.43 IS20 Pre-amp contr. unit. 368.28 I601 Pwrd 12" spkr unit. 326.43 I602 Pwrd 15" spkr unit. 326.43 I602 Pwrd 15" spkr unit. 326.43 I603 Pwrd 2 x 12 spkr unit. 368.28 S-W 20001 Vocal Blender. 220.00 12070 PA 100W amp. 139.00 12072 PA 100W amp. 139.00 12072 PA 100W amp. 139.00 12075 Slave 100W. 120.00 12052 Slave 100W. 120.00 12052 Slave 100W. 129.00 12052 Slave 30W. 75.00 12032 H100 cabs (pr). 390.00 12032 L100 cabs (pr). 390.00
'402 Treble ''N'' Bass 50 SV Rev '403 Treble ''N'' Bass 50 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev '407 PA100/4 SV SPEAKERS ''N'' ''N'' ''N'' ''N'' ''407 PA100/4 SV SPEAKERS ''N'' ''N'' ''990 S412 3 x 12" ''990 S412 3 x 12" ''N'' ''990 S412 3 x 12" ''N'' ''992 S115 1 x 15" ''992 S115 1 x 15" ''992 S115 1 x 15" ''992 S115 X 12" ''992 S115 1 x 15" ''993 S412 Add an dbl hn ''993 S412 S15 A 1 x 15" ''451 TV-35 PA Col Col ''451 TV-35 PA Col ''00 Combo S00 0 '500 combo	113-00 135-00 175-00 148-00 145-00 114-00 185-00 55-00 75-00	100W	BARCUS BERRY AMPS 1500 Pre-amp contr. unit. 24:73 1510 Pre-amp contr. unit. 326:43 1520 Pre-amp contr. unit. 368:28 1601 Pwrd 12" spkr unit. 326:43 1602 Pwrd 15" spkr unit. 326:43 1602 Pwrd 12" spkr unit. 326:43 1603 Pwrd 2 x 12 spkr unit. 368:28 20001 Vocal Blender. 220:00 12070 PA 100W amp. 139:00 12072 PA 100W amp. 139:00 12072 PA 100W amp. 139:00 12052 Sive 100W. 120:00 12052 FAP 50W amp. 129:00 12052 Sive Combo 334:95 15601 30W Combo 129:00 12052 Sive Combo 39:00 20007 Slave 30W 75:00 12052 H00 cabs (pr). 39:00 12022 Long John cols (pr). 189:00 12028 Add on hns (pr) 59:00 20012 Loisco 100A. 28:00 20012 Disco Lock. 239:00 20012 Disco Lock. 239:00 20021 4 x 12 lead cab. 159:00 20012 Disco Lo
'402 Treble ''N'' Bass 50 SV Rev '403 Treble ''N'' Bass 50 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev '407 PA100/4 SV SPEAKERS ''N'' ''N'' ''N'' ''N'' ''990 S412 3 x 12" ''990 S412 3 x 12" ''N'' ''N'' ''991 S412 3 x 12" ''991 S412 3 x 12" ''N'' ''N'' ''992 S11S 1 x 15" ''993 S412 Add on dbl hn ''993 S412 SA Col ''992 S11S 1 x 15" ''993 S412 SA Col ''994 S115 A 1 x 15" ''995 S412 SA Col	113-00 135-00 175-00 148-00 145-00 114-00 185-00 55-00 75-00	100W	BARCUS BERRY AMPS 1500 Pre-amp contr. unit. 242-73 1510 Pre-amp contr. unit. 326-43 1520 Pre-amp contr. unit. 368-28 1601 Pwrd 12" spkr unit. 368-28 1602 Pwrd 15" spkr unit. 368-28 1603 Pwrd 2 x 12 spkr unit. 368-28 20001 Vocal Blender. 220-00 12070 PA 100W amp. 139-00 12072 PA 100W amp. 139-00 12072 PA 100W amp. 139-00 12072 PA 100W amp. 129-00 12052 Size (100W
'402 Treble ''N'' Bass 50 SV Rev '403 Treble ''N'' Bass 50 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev '909 S412 3 x 12" '990 S412 3 x 12" '990 S412 3 x 12" '991 S412 3 x 12" '990 S412 3 x 12" '990 S412 3 x 12" '990 S412 3 x 12" '992 S115 1 x 15" '993 S412 Add on dbl hn. '992 S115 1 x 15" '993 S412 Add on dbl hn. '993 S415 Add on dbl hn. '993 S415 Add on dbl hn.	113-00 135-00 175-00 148-00 148-00 114-00 74-00 185-00 75-00 75-00 75-00 290-08 290-08 290-08 299-87	100W	BARCUS BERRY AMPS IS00 Pre-amp contr. unit. 242-73 IS10 Pre-amp contr. unit. 326-43 IS20 Pre-amp contr. unit. 368-28 I601 Pwrd 12" spkr unit. 368-28 I602 Pwrd 15" spkr unit. 368-28 I603 Pwrd 2 x 12 spkr unit. 368-28 I603 Pwrd 2 x 12 spkr unit. 368-28 S-W 20001 Vocal Blender. 220-00 12070 PA 100W with reverb. 159-00 12072 PA 100W amp. 139-00 12057 PA 100W amp. 139-00 12057 PA 00W amp. 129-00 20005 Pro Combo 185-00 15002 50W Combo 185-00 15002 50W Combo 185-00 12035 4 2 x 12 hn cols (pr) 229-00 12028 H100 cabs (pr). 390-00 20021 20 John cols 59-00 12023 H100 cabs (pr). 390-00 12024 H100 cabs (pr). 290-00 12028 Ado nhss (pr). 390-00 12028 Ado nhss (pr). 390-00 12028 Ado nhss (pr). 390-00 12028 Ado nhss (pr). 390-0
'402 Treble ''N'' Bass 50 SV Rev '403 Treble ''N'' Bass 50 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev '914 SV SPEAKERS ''N'' ''N'' ''N'' ''N'' SPEAKERS ''N'' ''N'' ''N'' ''90 S412 3 x 12" ''915 X12' X 12" ''916 X12 3 x 12" ''92 S212H 2 x 12" ''N'' ''N'' ''93 S2H Add on dbl hn	113-00 135-00 175-00 148-00 148-00 114-00 74-00 185-00 55-00 75-00 75-00 75-00 75-00 8358-91 359-91 359-910	100W	BARCUS BERRY AMPS IS00 Pre-amp contr. unit
4402 Treble "N" Bass 50 SV Rev 403 Treble "N" Bass 50 SV Rev 408 PA100/6 SV Rev 408 PA100/6 SV Rev 408 PA100/6 SV Rev 408 PA100/6 SV Rev 408 PA100/6 SV Rev 407 PA100/4 SV SPEAKERS 990 S412 3 x 12"	113-00 135-00 175-00 148-00 148-00 144-00 185-00 55-00 75-00 75-00 75-00 75-00 75-00 8358-91 359-91 359-910	100W	BARCUS BERRY AMPS IS00 Pre-amp contr. unit. 242-73 IS10 Pre-amp contr. unit. 326-43 IS20 Pre-amp contr. unit. 368-28 I601 Pwrd 12" spkr unit. 368-28 I602 Pwrd 15" spkr unit. 368-28 I603 Pwrd 2 x 12 spkr unit. 368-28 I603 Pwrd 2 x 12 spkr unit. 368-28 S-W 20001 Vocal Blender. 220-00 12070 PA 100W with reverb. 159-00 12072 PA 100W amp. 139-00 12072 PA 100W amp. 139-00 12057 AP 50W amp. 129-00 12057 AP 50W Combo 185-00 15601 30W Combo 189-00 12025 Long John cols (pr). 189-00 12022 Long John cols (pr). 189-00 12023 Long John cols (pr). 189-00 12024 Ad on hns (pr) 59-00 12012 Long John cols (pr). 189-00 12025 Jisco 100A. 285-00 20012 Disco 10A. 285-00 20012 Disco 10A. 285-00 20012 Disco 10A. 285-00 2011 Disco Deck. 239-00 </td
'402 Treble ''N'' Bass 50 SV Rev '403 Treble ''N'' Bass 50 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev '990 S412 3 x 12" '990 S412 3 x 12" '990 S412 3 x 12" '991 S412 3 x 12" '991 S412 3 x 12" '991 S412 3 x 12" '992 S115 1 x 15" '992 S115 1 x 15" '993 S412 3 x 12" '993 S412 3 x 12" '993 S412 3 x 12" '992 S115 1 x 15" '993 S412 3 x 12" '993 S412 3 x 12" '993 S412 3 x 12" '992 S115 1 x 15" '993 S412 3 x 12" '993 S412 3 x 12" '993 S412 3 x 12" '993 S412 3 x 12" '150 TV-30 PA Col '150 TV-30 PA Col Col '150 TV-30 PA Col '150 TV-30 PA Col Col '150 Combo '150 Combo '150 Combo '150 Combo '1200 d/l '150 Combo	113-00 135-00 175-00 148-00 145-00 185-00 55-00 75-000	100W	BARCUS BERRY AMPS IS00 Pre-amp contr. unit
'402 Treble ''N'' Bass 50 SV Rev '403 Treble ''N'' Bass 50 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev '408 PA100/6 SV Rev '990 S412 3 x 12" '990 S412 3 x 12" '991 S412 3 x 12" '990 S412 3 x 12" '990 S412 3 x 12" '990 S412 3 x 12" '992 S115 1 x 15" '990 S412 3 x 12" '993 S412 x 12" '993 S412 x 12" '992 S115 1 x 15" '993 S412 x 12" '993 S412 x 12" '993 S412 x 12" '993 S415 A x 15" '450 TV-20 PA Col (pair) Col (pair) '450 TV-20 PA Col (pair) '500 Fro '500 combo '500 combo '500 combo '000 combo '200 d/l '200 d/l '200 d/l '1200 pro '1200 combo '1200 d/l '1200 combo '1200 d/l '1200 combo '1200 combo '1200 combo '1200 d/l '1200 combo '1200 combo	113-00 135-00 175-00 148-00 148-00 144-00 185-00 55-00 75-00 75-00 75-00 75-00 75-00 8358-91 359-91 359-910	100W	BARCUS BERRY AMPS I500 Pre-amp contr. unit. 242-73 I510 Pre-amp contr. unit. 326-43 I520 Pre-amp contr. unit. 368-28 I601 Pwrd 12" spkr unit. 326-43 I602 Pwrd 15" spkr unit. 326-43 I602 Pwrd 15" spkr unit. 326-43 I602 Pwrd 15" spkr unit. 326-43 I603 Pwrd 2 x 12 spkr unit. 368-28 S-W 20001 Vocal Blender. 220-00 12070 PA 100W amp. 139-00 12071 PA 100W amp. 139-00 12072 PA 100W amp. 129-00 12052 Size 100W. 120-00 12052 SoW Combo 349-55 15002 SOW Combo 139-00 12052 Fridow amp. 75-00 12052 SoW Combo 189-00 12022 Long John cols (pr). 120-01 12022 H100 cabs (pr). 390-00 12022 Long John cols (pr). 189-00 12022 H100 cabs (pr). 390-00 12024 Long cabn ns (pr) 59-00 20012 Disco Deck. 239-00 12028 Add on hns (pr) 59-00

30-00 812TU Port H/F for 51-00 812. 816TU Port H/F for 147.00 816.... 1208B 50W V.O.T.T.. 1211A 50W Col..... 1217A 75W Col..... 1215 150W Port L/H 816 147.00 497.00 185.00 317.00 248.00 286-00 265.00 500.00 600.00 530.00 9849A 60W 400.00 9849A 60W AMPLIFIERS 9440A 2 x 225W 1214-AX 100W Mixer 830-00 amp. 1224 60W/30W bi-650.00 amp. 1609 100W/50W bi-315-00 amp. 570-00 MUSIC SPEAKERS AND COMPONENTS 417-8H 12" 100W.... 418-8H 15" 150W.... 421-8H 15" 150W.... 98.50 108·00 126·00 511B Sectoral hn..... 811B Sectoral hn..... 808-8A 30W H/F driver..... 802 HF driver 40W... 75.00 64.00 108-00 92.50 809 Xover 100W..... 65.00 **TYAS** Minimix 4 mono Minimix 4 stereo..... 58·32 81·00 PS 70..... PS 125..... 84·24 194·40 205·20 PS 250 PS 250. PS 125/125..... Modular mixer..... POA CABS 112S..... 212S..... 37.80 64·80 45·36 HS2..... SF/15..... TF/15..... 129.60 HF1..... 113-40 TURNER (EX. VAT) I x 15 Bs Hn.... I x 12 Mid Ring. Hn.. 2 x 12 Mid Ring. Hn.. I x 10 Mid Rng. Hn., Rad. Hn. + VHF 180.00 160.00 280.00 I x 10 Mid Rng, Hn., Rad. Hn. + VHF Tweets...... Wedge Mt., pr...... Hexagonal Mt...... A200 Ster. power amp...... B300 Pro. Power amp 150.00 300-00 220.00 230.00 245.00 260.00 B300 Pro. Power amp 260:00 A300 Pro. Power amp 350:00 A500 Pro. Power amp 480:00 TPS 16/2 mixer. 2125:50 TPS 24/2 mixer. 2875:00 TPM 16/2 mixer. 256:20 TPM 24/2 mixer. 3400:00 Belden Multiway Collar 0.0000 Cables..... Cannon Pigs-Stg. Boxes..... . on app Boxes. Gauss Spkrs..... JBL Spkrs..... •• VITAVOX (EX. VAT) Thunderbolt CN480, 520.00 Bass Bin CN308, 655.45 655-45 471-45 6200 Bitone Repro ... Major Bitone CN343. 15 in. Loudspeaker... S.2 Pressure unit..... 579.65 105.90 148.00 121.00 65.55 S.3 Pressure unit..... H.F. Horn CN157.... H.F. Horn CN157.... 4kHz Horn CN463... 10 cell Multicell Hn CN123..... 500 Dividing Ntwrk. 2205/531 Multicell 90.00 50.45 299.80 59.00 37.80 CN129. Hn 550.30 VOX (EX.VAT) 99.00 AC30..... 232.50 AC50..... 132.17 Speaker Enclosures : FB118. FB215. FB212. 111.96 116-62 93-30 W.E.M.

OJECTS (EX. VAT)
EC
CE OF THE
EATRE
LUMNS AND CABS
100WIx12" 155.00
150W 1 x 15" ld. 180.00

Copicat Echo.

Clubman Westminster..... 83·50 47·00

52.00

Westminster key- board 52-00 Westminster bass. 59-00 Dominator 30 130-00 Dominator 30 130-00 S0 Keyboard. 165-00 50 Amp Top. 100-00 GX 40. 87-00 AX 40. 87-00 AX 40. 10-00 GX 200 185-00	1 x 12" w/vol control 55:50 2 x 10" w Horn 62:00 Club System 80:00 4 x 10" 65:00 Club System 80:00 65:00 65:00 Band System 95:00 Band 2 x 12" 82:00 Foot Monitor 105:00 1x 12" A Super 98:00 Intruder 145:00 X39 285:00	PS250 250W	H100E Radial horn 30W. [136-23] H100V Radial horn 70W. [171-48] 170 H.F. horn 70W. [71-48] L100 36" horn 70W. [71-48] MONITOR ENCLOSURES 100/12 1 × 12" MWedge 100W	YBA-2B Bs mate 30W. 114.0 YBA-450W, 15" spkr 177.0 Amplifiers: 177.0 YBA-150W, bs. 108.0 YRM-150W ld w/rvb 132.0 YBA-1A100W bs. 138.0 YGL-3A 100W head rvb/trem rvb/trem 168.0 Monoblock 325W bs/ 16.0 Ib. 243.0	0 YSC-8 6 x 8" cols 180.00 0 YSC-9 15 x 12" x hn 138.00 0 cabs (pr)
Ax200 185-00 Dominator Mk III. 88-50 Dominator Bass. 98-00 Power Musette. 88-50 Halle Cat Echo. 250-00 Slave Power Stage 100. 200. 170-00 Bandmixer I00 Mk II 140-00 Reverbmaster Mk I. 210-00 Audiomaster Mk 2. 350-00	WHITE INST AMPLIFIERS LW50 w sustain 70W 139:50 LW100 w sustain 120W IS8:55 CM30 Combo w reverb	M50 I x 12" monitor 61.74 60W 61.75 H50 H.F. twin horn. 66.45 Projector 100 I x 15" 154.50 Projector 200 2 x 15" 154.50	Multi wedge 100W 127-86 M200/15 i x 15" Multi wedge 200W 184-98 Mon Horn ''A' Mid/ 1.78 H.F	Speaker Systems: 99-0 YS-15P 15" ported bs 99-0 YT-152 x 15" Id/bs 120-0 YF-10 4 x 10" Id/bs 120-0 YF-10 4 x 10" Id/bs 120-0 YC-610 6 x 10" Id 130-0 YC-212 x 12" Id 108-0 YC-122 x 12" Id 108-0 YC-124 x 12" Id 150-0 YCV-18B I x 18" Vega cab 300W YCV-212 2 x 12" 12-0 YCV-212 2 x 12" 12-0 Yeza cab 200W 174-00	All prices available on appl. BB 1 × 15" bin BB 5" bin FB 5 mon. 75W FB 6 mon. ISOW MB 2 × 12" ATC MB 2 × 12" Gares
Pre-mixer IV. 46-50 Super Dual 12 80:00 Super 40. 80:00 Starfinder I00 Bass. 95:00 Starfinder Super 80. 125:00 Super Starfinder 200. 160:00 Aggressor. 130:00 I x 12". 45:00	100W. 149-22 PA150 6 ch A amp 150W. 150W. 168-99 200W. 189-00 POWER SLAVE AMPLIFIERS PS100 100W. 106-92 PS150 150W. 119-43	3 hn	WING (EX.VAT) TRAYNOR Combos: YGM-3 30W rvb YGM-440W rvb YGL-3 90W 252:00	P.A. Amps: YVM-3 P.A. rvb 30W 99-00 YVM-4 4-ch w/rvb 150-00 YVM-6 6-ch w/rvb 234-00 YPM-1 100W slave 99-00 P.A. Speaker Systems: YSC-2 4 × 12" cols (pr) 144-00	HU8 driver + hn 5 T203 Super drivers CB15 1 x 15" bass enc 5 D18 1 x 18" bass enc 5 SF1 4-way PA cab Modular mixers
a standard	PERC	USSION	NSTRUM	ENTS	

D. H. BALDWI	N	Galaxy 18 242.72 Galaxy 21 256.11	Powertone, 14 x 22		18" China type 20" China type	59
	-	Galaxy 24 259-46	Powertone 8 x 12 t.t. Powertone, 9 x 13 t.t.	71.30	No. I Seven Snd. set.	25
GRETSCH		AVEDIS ZILDJIAN	Powertone, 10 x 14	75.95	No. 2 Seven Snd. set .	30
Outfits:		CYMBALS		00.70	No. 3 Seven Snd. set .	
4027 Rock 'n Roll	TBA	(Prices for all types except	t.t	83.70	No. 4 Seven Snd. set .	- 59
4029 Avant Garde	.,	Swish and Pang as stated)	Powertone, 12 x 15		No. 5 Seven Snd. set .	- 59
4028 Black Hawk	*1	(Available in Types and	t.t	93.00	No. 6 Seven Snd. set .	- 59
40 5 Name Band		(Available in Types and	Powertone, 16 x 16		No. 7 Seven Snd. set .	75
	۰.	Weights as Catalogue)	t.t	114.70	14" Joe Mcrello Hi-	
4025 Progressive Jazz	**	7386 8"	Powertone, 16 x 18	114.70		88
4002 One Nighter		7387 10" 20.09	Powertone, 10 x 10	120.20	Hat	
Plus		7389 12" 25.44	t.t	30·20	17" Joe Mcrello	5
4007 One Nighter		7390 13"	Powertone, 18 x 20		18" Joe Morelic	- 59
Plus		7391 14"	t.t	179.80	20" Joe Morello	- 75
1 103	**	7392 15"	Powertone bongoes.	75.95	2" Finger Cymbals	1
Snares:		/372 15"	Powertone timbales		22" Dark Ride	123
4160G, 14 x 5		7393 16" 39.59	brass	195-30	Cup Chimes with	14.
4160, 14 x 5		7393 16"	Powertone timbales	173.30		1.4-
4157, 14 x 54		7395 8" 48.55		105.20	stand	167
110/, 11 X 05	• •	7395 18"	copper	195-30	Dixie Cymbals:	
4153, 14 x 64	**	7399 19"	Accusonic timpani		14″ Hi-Hat	27
4109, 14 x 5	**	737717	20 inch	469-65	16″ Hi-Hat	19
4102, 14 x 51		7396 20" 56.16	Accusonic timpani		18″ Hi-Hat	2
4105, 14 x 5		/ 396P 20" Pang 65.03	22 : L	496.00	10 HI-Hal.	
A190 14 - 41	**	7396S 20" Swish 60.94	23 inch	470.00	20″ Hi-Hat	3
4190, 14 x 61 4191, 14 x 61	**	7400 21*	Accusonic timpani		Stambal:	
171, 14 × 6±	**	7397 22"	26 inch	598·30		~
4192, 15 x 8	**	72070 00% Suitel 70.43	Accusonic timpani		14″ Hi-Hat	38
4193, 15 x 8		73975 22" Swish 79·43	29 inch	620.00	16″ Hi-Hat	2
4105, 14 x 5		AVEDIS ZILDJIAN	A7 IIIGII	070.00	18″ Hi-Hat	- 3(
	••	BRILLIANT' CYMBALS	Concert Tom-Toms:		20″ Hi-Hat.	38
Bass Drums:			8"	43-40		
4259, 26 × 14	,,	(Prices for all types except	0			
4260, 28 x 14		Swish and Pang as stated)	10"	48·05	States in contrast of the local division of	_
		7387B 10" 24.86	2″	51.15		
4262, 20 x 16		7390B 13"	13"	54·25	CLEARTONE	
4263, 32 x 16,			13″ 4″	62.00	NAMES OF TAXABLE PARTY OF TAXABLE PARTY.	
4264, 34 x 16	1.9	7391B 14" 39·01	5"	71.30	SLINGERLAND	
4265, 36 x 16		73928 15" 41.35	15	71.30		
4271, 26 x 14		7393B 16" 44·37	Thrones:		Outfits:	
4272. 28 x 14	**	7394B 17" 47·29		31.00	7001 Joe Cusatis	527
	11	7395B 18" 52.56	Samson	31.00	7002 New Rock	657
4273, 30 × 16		7395B 18" Swish 61.52	Paiste Cymbals and Go		7002/24 Super Rock .	
4274, 32 x 16		/ / / / / /			7002 puddu Bish	200
4275, 34 x 16	.,	7396B 20" 61.52	2002:		7003 Buddy Rich 7004 Gene Krupa,	120
4276, 36 × 16		7396BS 20" Swish 69:48 7396BP 20" Pang 69:48 7397B 22"	13" Hi-Hat Sound		7004 Gene Krupa,	576
4110.22 x 14	**	7396BP 20" Pang 69-48	Edge	81.54	7005 Avante	752
		7397B 22" 71.15	14" Hi-Hat Sound		7006 Jazz Rock I	017
4111, 24 × 14.	* *	739785 22" Swish 83.70	Edge	88.97	7007 Modern Solo,	
4115.26 x 14		/37/03 ZZ 3WISH 03-70	15" Hi-Hat Sound			
4117, 28 × 14		AVEDIS ZILDJIAN		94 ·48	7008 Pop	
4244. 18 x 14	**	HI-HAT CYMBALS	Edge		7009 Duet	841
4249, 20 x 14		7390HH 13" 56·75 7391HH 14" 68·63	13″ Hi-Hat,	56.46	7010 Modern Jazz,	49(
4247, 22 × 14.		7391HH 14" 68.63	4″ Hi-Hat	58.06	7011 San Juan	618
727/, 22 × 17,	80	737111117	15″ Hi-Hat,	64.96	7012 Concorde 1	
4269, 24 x 14		7392HH 15" 74·50	16" Crash, Med/Ride	37.21		
4271, 26 x 14	••	7393HH 6" 79-19			7128 RJB	
4272, 28 x 14			18" Crash, Med/Ride	44.70	7129 Jupiter	915
		the second s	20" Crash, Med/Ride	55.33	Snare drums :	
Tom Toms:			22/ Crash, Med/Ride	70.89	70 3 5" x 4"	117
44 5, 2 x 8		C.B.S. ARBITER	24" Crash, Med/Ride	85-34	7014.64" x 14"	12
4416, 13 x 9			18" China tune	59.02	7015 5" ~ 14"	101
4420. 14 x 10		(EX. VAT)	18" China type		7017 J X 17	0
4421, 15 x 12,	**		20" China type	74.86	7016 65" X 14"	86
4417 11. 14	**	ROGERS	8" Bell cymbal	29 .07	7017 5″ x 14″	- 86
4417. 14 x 14	**	Outfits:	11" Splash cymbal	34.53	70 86+" x 4"	90
4418, 16 x 16,		Studio X			7020 5" x 14"	70
4422, 16 x 18		Londoner V 804-95	Formula 602 :		7021 51// 14//	- 62
4419, 18 x 16		Lundoner VIII 104 30	13" Hi-Hat Sound		702135 X 19	00
4423, 18 x 18	**	Ultrapower VII 1184-20	Edge	81.54	7013 5" × 14" 7014 64" × 14" 7015 5" × 14" 7015 64" × 14" 7016 64" × 14" 7017 5" × 14" 7018 64" × 14" 7020 54" × 14" 7020 55" × 14" 7021 54" × 14" 7022 5" × 14" 7023 54" × 14" 7023 54" × 14" 7023 54" × 14" 7023 54" × 14" 7130 5" × 14" 7131 6" × 14" 7133 64" × 14" 7133 64" × 14" 721 55" × 14"	117
	1.0	Starlighter IV 725-40	14" Hi-Hat Sound	0.01	7023 6" x 4"	117
also in walnut		Londoner Super 10 744.00	File	00.07	7130 5" x 14"	110
Cymbals		Starlighter Super 10. 678-90	Edge	88 ·9 7	7131 6" x 14"	110
		Headliner IV, 590.55	15" Hi-Hat Sound		7122 5/ 0 14/	112
K. Zildiian and Ajaha		Fleaulifier 17,	Edge	94-48	/1343 X 14	110
price being revised		London VI	13″ Hi-Hat	63.78	713364" × 14"	110
		Londoner VII 1057-10	4″ Hi-Hat,	68.01	7216 5" x 14"	77
		Ultrapower VIII 1267.90	• 7 n=nat,		T	
the second data and the second data and the		•	15″ Hi-Hat	76.13	Tom toms:	
			16" Thin,	43.46	7024 2" x 8"	73
BOOSEY &		Drums:			7005 10/ 0//	76
BOOSEY &		Drums: Dynasonic snare 5 x	17" Thin	48.96	/UZ5 13" X 9",	
		Dynasonic snare 5 x	17" Thin		7025 13" x 9", 7026 14" x 10"	
BOOSEY & HAWKES		Dynasonic snare 5 x 14" 131.75	17" Thin 18" Thin	52-34	7025 13" x 9", 7026 14" x 10" 7027 15" x 10"	79
HAWKES		Dynasonic snare 5 x 14" 131.75 Dynasonic snare 6½ x	17" Thin 18" Thin 19" Thin	52·34 59·83	7025 13" x 9", 7026 14" x 10" 7027 15" x 10"	79
HAWKES		Dynasonic snare 5 x 14" 131.75 Dynasonic snare 6½ x 14 134.07	17" Thin. 18" Thin. 19" Thin. 20" Thin.	52-34 59-83 65-23	7025 13" × 9", 7026 14" × 10", 7027 15" × 10", 7028 15" × 12",	79 83 88
HAWKES BEVERLEY COMPLETE OUTF		Dynasonic snare 5 x 14" 131.75 Dynasonic snare 6½ x 14 134.07 Superten snare 6½ x	17" Thin. 18" Thin. 19" Thin. 20" Thin. 22" Thin.	52-34 59-83 65-23 83-51	7026 14" x 10" 7027 15" x 10" 7027 15" x 10" 7028 15" x 12" 7029 14" x 14"	79 83 88
HAWKES BEVERLEY COMPLETE OUTFI	292.95	Dynasonic snare 5 x 14" 131.75 Dynasonic snare 6½ x 14 134.07	17" Thin. 18" Thin. 19" Thin. 20" Thin. 22" Thin. 24" Thin.	52-34 59-83 65-23	7025 13" x 9" 7026 14" x 10" 7027 15" x 10" 7028 15" x 12" 7029 14" x 14" 7030 16" x 16"	79
HAWKES BEVERLEY COMPLETE OUTFI	292.95	Dynasonic snare 5 x 131.75 Dynasonic snare 6½ x 131.75 Usasonic snare 6½ x 134.07 Superten snare 6½ x 134.07 I 97.65	17" Thin. 18" Thin. 19" Thin. 20" Thin. 22" Thin. 24" Thin.	52-34 59-83 65-23 83-51 100-45	7026 14" × 10" 7027 15" × 10" 7027 15" × 10" 7029 14" × 14" 7030 16" × 16"	7 8 8 10
HAWKES BEVERLEY COMPLETE OUTFI Panorama 21	292·95 398·41	Dynasonic snare 5 x 14" 131.75 Dynasonic snare 6½ x 14 134.07 Superten snare 6½ x	17" Thin. 18" Thin. 19" Thin. 20" Thin. 22" Thin.	52-34 59-83 65-23 83-51	7030 6" x 6" 7031 8" x 6"	79 83 88

	and the second second		CONTRACTOR AND
	59.80	Bass drums :	Accessories
	61-81	7033 4" x 18" 129	·76 5000 Bass Drum Pedal
•••	25.60	7034 4" × 20" 5	
•	30.36	7035 14" x 22" 166	
٠	51.90	7036 4" × 24" 18	47 Seeded
٠	50.00	Bass drums: 129 7033 14" x 18" 129 7034 14" x 20" 151 7035 14" x 22" 166 7036 14" x 24" 181 7037 14" x 26" 201	
٠	59.08	7037 14" x 26" 201	106 500 HI-Hat Super
*	59.08		9000 Throne
•	59.08	ويستبار الباطية الباسي المتحدة والبار	 700 Cymbal Stand
.*	75·02	J. T. COPPOCK	710 Cymbal Stand
i -		or in corrook	Heavy Duty 800 Hi-Hat Stand
•	88.97	Mitchell S5 5 drum	- 800 Hi-Hat Stand
•••	51.81	kit (w/out cymbals) 265	Flush
•	59.08	Rit (W/Out cymbals) 205	
	75.02		Flush
	5.82		650 Buck Roger Stand
	123.78	D. B WHOLESALE	15 Single Tom Tom
h		Design of the other states and the state of	helder 18 Double Tom Tom
	167.32	CAMCO DRUM KITS	18 Double Tom Tom
		C-650,	
•	27.31		37 13 Triple Tom Tom
•	19-45	C-600 843	
	24.38	C-400	19 Double Swivel
	31.91		Tom Tom floor
		C-450 599	
	20.01	C-500 674	62 1450 Bass Drum
•	38.81	Snare drums 450 5" Wood, 8 lugs . 98 451 5" W d, 10 lugs 103 452 6½" W od, 8 lugs 100 453 6½" Wood, 10	Cymbal Arm com-
	25.12	450 5" Wood, 8 lugs . 98	06 plete
•••	30.90	451 5" W d, 10 lugs 103	15 1480 Spurs
• •	38·70	452.64" W od, 8 lugs 100	61 830 Snare Strainer
		453 64" Wood, 10	1115 Tom Tom Dam-
		lugs	15 per
		lugs	748 Hi-Hat Clutch
		8 lugs 116	01 750 Cymbal Tilter
-	and the owned where the party is not	8 lugs 116 710M 5" Chrome,	755 Swivel Cymbal
		10 lugs	61 Tilter
		10 lugs 119 711M 6½" Chrome,	
	527·77	8 lugs	842 Butt Plate for
÷	657.13	8 lugs 119 712M 6 ¹ / ₂ " Chrome,	
	680.95	10 lugs 123	1275 Drum Key
	728.04	0	
	576.81	Tom Toms-Double Heade	
•	752-39	1412 12" x 8" 82 1413 13" x 9" 88 1410 14" x 10" 92 1415 14" x 15" 104	8 1280 New Drum Key
	1017.43	1413 13" x 9" 88-	52 142? Single Cow Bell
•	608.09	141014" x 10" 92.	
•	588.12	1415 14" x 15" 104-	40 4437 Parade Leg Rest
•	840.80	Floor Tom TomsDouble	730 Cymbal Sizzler
•		11. 1.1	
•	490·28 618·18	Headed 4 4 4"×15"10 4 6 6"×16"123 4 8 6"×18"131 420 8"×20"145	7/
•		1414 14 X 13 110	P 1
•	1285.06	1416 16" × 16" 123.	
۰.	857.77	1418 6" x 18" 131 · 1420 8" x 20" 145 ·	12
٠	9 5-40	1420 18" x 20" 145	72 COPPOCK &
	117.43		NEWMAN
·	117.63	1412S 8" x 12"	24
•	121.05	Tom Toms—Single Headed 412S 8" × 12"	33 KENT
•	85.65	14105 10" x 14" 73-	
•	86.99	1415S 12" x 15" 81.	89 N2501 Apollo 5 51 N2501 Superstar
•	86.99	4 4\$ 4" x 4" 92.	99 N2501 Apollo 4
•	90.34	14165 16" x 16" 103-	
	70.28	14185 16" x 18", 109	
	86.99	1420S 18" x 20", 111.	
	117.63	1412 2 sam sam loss	"HOHNER
	117-63	& brackets	
	110.73		SONOR
	110.73	44131 tom tom leg &	
	110.73	bracket, 8.	12 Outfits:
	110.73	Bass Drums-Double Head	ed XK984
	77.63	1118 14" x 18" 136.	03 AK722
•	// 00	Bass Drums—Double Head 18 4" × 18" 136- 20 4" × 20" 143- 22 4" × 22" 151- 24 4" × 24" 167- 24 4" × 24"	23 AN740
		1122 4" x 22"	AZ XK946,
•	73.54	124 4″ x 24″	AR XK925 rosewood
	76-31	1 26 4" x 26" 83	
	79.90		Snoro deumou
	83-15	Bass DrumsSingle Headed	D565 14" - 53"
	88.45	11185 14" x 18", 115	B6 D565 4" x 5 ³ / ₄ " 75 D566 4" x 6 ¹ / ₂ "
	101-97	1205 4" x 20", 122-	
	14.50	11225 14" x 22", 129.	84 D361 Acrylic,
	133-39	Bass Drums—Single Meaded 185 4" × 18" 15- 205 4" × 20" 22- 225 4" × 22" 29- 245 4" × 24" 39- 265 4" × 24"	
	156-55	11265 14" x 26", 152-	

COPPOCK & NEWMAN	
KENT N2501 Apollo 5, N2501 Superstar N2501 Apollo 4,	229·00 295·00 156·00
HOHNER	
SONOR Outfits: XK984	414.05 495.00 547.90 628.35 824.10 1034.85
Snare drums: D565 4″ x 5∄″ D566 4″ x 6⅓″ D56 Acrylic	68-40 73-40 68-40
Bass drums: G318 18" x 14"	79·25
	119

33-46

25·01 56·48 36·46 22·70

28.40

31.07 22·87 36·73

31.75

40.18

53.55

40.18

|2·42 |3·34 |0·86

5·53 4·87 4·87 5-53

2.78 ↓.47 2·25 2·25

3·78 5·78 5·00

G320 20" x 14"	87.95	D305
G320 20" x 14" G322 22" x 14" G324 24" x 14"	96·65	308. B308.
	1 13	D308.
Iom-toms: (single-hea T706 6" × 5½") Set T710 10" × 6½ T712 12" × 8" T713 13" × 9" T714 14" × 10" T715 15" × 12" T716 16" × 14"	42.35	B604.
T710 10" × 61"	39-40	D604. 605. B605.
T713 13" x 9"	41-95	B605. D605
T714 14" x 10" T715 15" x 12"	48-65	606
T71616" × 14"	65-95	B606.
Tom-toms: (double he T722 12" x 8"	aded) 41.95	D606 717 w 20" BD B717 w 22" BD. D717 w 24" BD.
T723 13" × 9"	41∙95 48∙55	D717 w 24" BD. 808 w 20" BD
T625 15" x 12"	54·55 65·75	808 w 20" BD B808 w 22" BD D808 w 24" BD.
T722 12" × 8" T723 13" × 9" T724 14" × 10" T625 15" × 12" T734 14" × 14" T736 16" × 16" T738 18" × 16"	65.95	1030 20" BD
T738 18" x 16"	85.75	1030 20" BD B1030 22" BD D1030 24" BD 1031 w 20" BD B1031 w 22" BD.
Snare drum stands: Z5554	31.80	031 w 20" BD BI031 w 22" BD.
Cymbal stands : Z5224 Z5227	26.30	1033 w 20" BD. B1033 w 22" BD.
Z5227 Z5228	12·50 53·25	
Z5229	26.30	124, 28 × 17"
Cymbals: Zymbor		Bass Drums: 124, 28 × 17" 126, 26 × 17" 127, 18 × 15" 130, 20 × 17" 132, 24 × 17" 152, 24 × 17" 150, 20" 152, 22" 1170, 20 × 15" 1171, 20 × 17" 1171, 20 × 17" 1172, 22 × 15" 1173, 22 × 17" 1173, 22 × 17" 1174, 20 × 15" 1174, 20 × 15" 1174, 20 × 15" 1175, 21 × 15"
Zymbor Z1002 12" Z1003 13"	6·10 7·20	130, 20 x 17" 25, 24 x 17"
	10.22	132, 22 x 17"
Z 1007 16" Z 1009 18" Z 1011 20"	13-30 19-25	1152, 22"
	21.75	1154, 24" 1170, 20 x 15"
Turko: Z2002 12″	11-80	6 , 20 x 17"
Z2003 13" Z2005 14"	13·55 16·90	1172, 22 x 15"
Z2006 15"	19-40 22-50	1 173, 22 x 17"
Z2007 18"	29-45	75, 24 x 5" 42
Turko: Z2002 12"	38-40 48-95	44 66
Zyn:	4.30	Timbales
272 12"	6.55	531, 13 & 14 × 6. 532, 13 & 14 × 6.
276 16"	7·80 9·20	531C
278 18" 2685 18" sizzle	13-15 13-50	
280 20"	15.00	Tom-Toms: 112 113
282 22"	17.90	114
	1000	115
HORNBY-SKE	NES	116 118 333
HOSHINO		116 118 333 340
HOSHINO HSD500	325·00 425·00	116 118 333 340
HOSHINO HSD500 HSD500T	325-00 425-00 160-00	116 118 333 340
HOSHINO HSD500 HSD500T HM1000. HCT8. HM300.	325.00 425.00 160.00 275.00 140.75	116 118 333 340
HOSHINO HSD500. HSD500T. HM1000. HCT8.	325.00 425.00 160.00 275.00	116
HOSHINO HSD500 HSD500T HM1000. HCT8. HM300.	325.00 425.00 160.00 275.00 140.75	116
HOSHINO HSD500 HSD500T HM1000 HCT8 HM300 HK600M	325.00 425.00 160.00 275.00 140.75	116
HOSHINO HSD500 HSD500THM1000 HCT8HCT8 HK600M ORANGE	325.00 425.00 160.00 275.00 140.75 44.00	116
HOSHINO HSD500 HSD500THM1000 HCT8HCT8 HK600M ORANGE	325.00 425.00 160.00 275.00 140.75 44.00	116
HOSHINO HSD500 HSD500T HM1000 HCT8 HM300 HK600M	325.00 425.00 160.00 275.00 140.75 44.00	116
HOSHINO HSD500 HSD500THM1000 HCT8HCT8 HK600M ORANGE	325.00 425.00 160.00 275.00 140.75 44.00	116
HOSHINO HSD500 HSD500T HM1000 HCT8 HM300 HK600M ORANGE Single drum kit To Double drum kit To PREMIER	325.00 425.00 160.00 275.00 140.75 44.00	116
HOSHINO HSD 500 HSD 500 T. HM 1000. HCT8. HM300. HK600M ORANGE Single drum kit Tr Double drum kit T PREMIER Incl. VAT	325-00 425-00 160-00 275-00 140-75 44-00	116
HOSHINO HSD 500	325-00 425-00 160-00 275-00 140-75 44-00	116. 118. 133. 340. 341. 342. 345. 14 x 14". 435. 14 x 14". 435. 14 x 14". 445. 14 x 10". 440. 14 x 10". 440. 14 x 10". 441. 14 x 9" 444. 14 x 9" 444. 14 x 9" 444. 14 x 9" 446. 14 x 16". 1346. 1346. 1445. 16 x 16". 1445. 16 x 16" 1445. 16 x 16" 1445. 16 x 16" 1445. 16 x 16" Cymbals: Zyn: 2685 18" sizzle 2685 20" sizzle 278 sizzl
HOSHINO HSD 500	325-00 425-00 160-00 275-00 140-75 44-00	116
HOSHINO HSD 500	325-00 425-00 160-00 275-00 140-75 44-00 0 order 0 order 54-72 64-92 68-25 70-96 57-43 33-70 34-25 52-58 56-36 29-83 31-11 73-66 70-33 76-37 87-60	116
HOSHINO HSD 500 HSD 500T HM 1000 HC T8 HM 300 HK 600M HK	325-00 425-00 160-00 275-00 140-75 44-00 0 order 0 order 54-72 64-92 68-25 70-96 57-43 33-70 34-25 52-58 56-36 29-83 31-11 73-66 70-33 76-37 87-60 85-73 87-60 85-73 87-61 77-61	116
HOSHINO HSD 500 HSD 500T HM 1000 HC T8 HM 300 HK 600M HK	325-00 425-00 160-00 275-00 140-75 44-00 0 order 0 order 54-72 64-92 68-25 70-96 57-43 33-70 34-25 52-58 56-36 29-83 31-11 73-66 70-33 76-37 87-60 85-73 87-60 85-73 87-61 77-61	116
HOSHINO HSD 500 HSD 500T HM 1000 HC T8 HM 300 HK 600M HK	325-00 425-00 160-00 275-00 140-75 44-00 0 order 0 order 54-72 64-92 68-25 70-96 57-43 33-70 34-25 52-58 56-36 29-83 31-11 73-66 70-33 76-37 87-60 85-73 87-60 85-73 87-61 77-61	116
HOSHINO HSD 500 HSD 500T HM 1000 HC T8 HM 300 HK 600M HK	325-00 425-00 160-00 275-00 140-75 44-00 0 order 0 order 0 order 54-72 64-92 68-25 70-96 57-43 33-70 34-25 52-58 56-36 29-83 31-11 73-66 70-33 76-37 87-60 85-73 85-63 85-73 3557-48 3587-74 83577-74 835777-74 835777-74 835777-74 835777-74 8357777-74 835777777777777777777777777777777777777	116
HOSHINO HSD 500	325-00 425-00 160-00 275-00 140-75 44-00 54-72 64-92 68-25 70-96 57-43 33-70 34-25 52-58 56-36 29-83 31-11 73-66 70-33 76-37 87-60 85-73 69-51 71-58 \$ 557-48 3587-74 83587-73 85-74 85-73 85-74 85-73 85-74 85-74 85-74 85-74 85-74 85-74 85-74 85-75 85-7	116
HOSHINO HSD 500 HSD 500T HM 1000 HC T8 HM 300 HK 600M Double drum kit Double drum kit PREMIER Incl. VAT Snares: 31, 14 × 54" 33, 14 × 54" 102, 14 × 54" 1036, 14 × 54" 1030, 14 × 54" 1030, 14 × 54" 1030, 14 × 54" 2001, 14 × 54" 2001, 14 × 54" 2001, 14 × 54" 101 2020, 200 ED 2021, 14 × ED 2021 2021 2021	325-00 425-00 160-00 275-00 140-75 44-00 0 order 0 order 0 order 54-72 64-92 68-25 70-96 57-43 33-70 34-25 52-58 56-36 29-83 31-11 73-66 70-33 76-37 87-60 85-73 87-760 85-73 87-760 85-73 87-760 85-73 87-760 85-73 87-760 85-73 87-760 85-73 87-760 85-73 87-760 85-73 87-760 85-73 87-77-60 85-73 87-77-60 85-73 87-60 85-73 87-77-60 85-73 87-77-60 85-73 87-77-60 85-73 87-77-60 85-73 87-77-60 85-73 87-77-60 85-73 87-77-60 85-73 87-77-60 85-73 87-77-60 85-73 87-77-60 85-73 87-77-60 85-73 87-77-60 85-73 87-77-60 85-73 87-77-60 85-73 87-77-60 85-73 87-77-77-78 87-77-77-78 87-77-77-78 87-77-78 87-77-78 87-778 87-78	116
HOSHINO HSD 500 HSD 500T HM 1000 HC T8 HM 300 HK 600M HK 600M HK 600M HK 600M HK 600M HK 600M HK 600M HX 800 HX 800 HX 800 HX 800 HX 800 HX 800 HX 800 HX 81 HX 81	325-00 425-00 160-00 275-00 140-75 44-00 0 order 0 order 0 order 54-72 64-92 68-25 70-96 57-43 33-743 35-52-58 56-36 29-83 31-11 73-66 70-33 76-37 87-60 85-73 85-63 56-36 29-83 31-11 73-66 70-33 85-73 355-748 3587-73 369-52 343-15 343-15 344-40	116. 118. 333. 340. 342. 343. 343. 13 × 9". 435. 14 × 14". 443. 13 × 9". 445. 14 × 14". 445. 14 × 10". 444. 14 × 9". 446. 14 × 10". 442. 12 × 8". 444. 14 × 9". 448. 18 × 16". 1435. 14 × 14". 1445. 15 × 16". 1445. 16 × 16". 1445. 16 × 16". 1445. 16 × 16". 1445. 16 × 16". 1445. 16 × 16". 1445. 16 × 16". 277 12" pair. 273 13". 273 13" pair. 273 13" pair. 275 P 15" pair. 276 15" pair. 276 15" pair. 278 18". 280 20". 285 15" pair. 355 15" pair. 356 16". 358 18" sizzle. 360 20". 360 20" sizzle. 360 20" sizzle.
HOSHINO HSD 500 HSD 500T HM 1000 HC T8 HM 300 HK 600M HK 600M	325-00 425-00 160-00 275-00 140-75 44-00 54-72 64-92 68-25 70-96 57-43 33-70 34-25 52-58 56-36 29-83 31-11 73-66 70-93 31-11 73-66 70-93 31-11 73-66 70-33 76-37 85-63 85-73 35-74 85-63 85-73 35-74 85-73 85-74 85-73 85-74 85-73 85-74 85-73 85-74 85-73 85-74 85-73 85-74 85-75 85-75 85-75 85-75 85-75 85-75 85-75 85-75 85-75 85-75 85-75 85-75 85-75 85-75 77-85 85-75	116. 118. 333. 340. 342. 343. 343. 344. 343. 344. 345. 145.
HOSHINO HSD 500 T. HM 1000. HCT8. HM300. HCT8. HM300. HK 600M. Brand State Single drum kit Tr Double drum kit T Double drum kit T PREMIER Incl. VAT Snares: 31, 14 × 5‡"	325-00 425-00 160-00 275-00 140-75 44-00 54-72 64-92 68-25 70-96 57-43 33-70 34-25 52-58 56-36 29-83 33-70 34-42 52-58 52-58 53-73 33-70 85-57 33-70 85-57 33-70 87-60 85-73 71-58 85 357-48 358-73 357-48 358-73 357-48 358-73 357-48 358-73 357-48 358-73 357-48 358-73 357-48 358-73 357-48 358-73 357-48 358-73 357-48 358-73 357-48 358-73 357-48 358-73 357-48 358-73 357-48 358-73 357-61 77-70 77-61 77-70 77-7	116. 118. 333. 340. 342. 343. 343. 344. 345. 345. 345. 346. 347. 346. 347. 346. 347. 348. 347. 348. 348. 348. 349. 344. 348. 333. 333. 333. 333. 334. 344. 344. 344. 344. 144. 144. 144. 144. 144. 144. 144. 144. 144. 147. 144. 147.
HOSHINO HSD 500	325-00 425-00 160-00 275-00 140-75 44-00 54-72 64-92 68-25 70-96 57-43 33-74 85-63 52-58 56-36 29-83 31-11 73-66 70-33 76-37 87-60 85-73 85-63 85-63 85-73 369-51 77-61 71-58 3557-48 3587-73 369-551 77-61 71-58 3557-48 3587-73 369-551 77-61 71-58 3557-48 3587-73 369-551 77-61 71-58 3557-48 3587-73 369-551 77-61 71-58 3557-48 3557-48 3557-48 355-40 444-14 4510-45 5519-19 3444-68 435-94	116. 118. 333. 340. 342. 343. 343. 344. 345. 345. 345. 346. 347. 346. 347. 346. 347. 348. 347. 348. 348. 348. 349. 344. 348. 333. 333. 333. 333. 334. 344. 344. 344. 344. 144. 144. 144. 144. 144. 144. 144. 144. 144. 147. 144. 147.
HOSHINO HSD 500	325.00 425.00 160.00 275.00 140.75 44.00 54.72 64.92 68.25 70.96 57.43 33.70 34.25 52.58 56.36 29.83 31.11 73.66 70.33 76.37 87.60 85.73 69.51 77.61 77.61 77.61 77.61 77.61 77.68 \$ 358.73 358.74 335.05 435.94 9.59 19.94 435.49 435.49	116

	483.90	
	507·16 517·95	To avoid un
	417.88	tain abbrevi
*************	429-92 497-38	
	498-63	in our listing
	626·37 628·87	ctm; semi-a
″ BD	650-45 572-26	professional
2″ BD 4″ BD	573-51	acoustic - ac
" BD	584·30 779·37	
Z" BD,	781-88 803-45	string - str;
BD " BD	328-87 331-71	jbo; piano -
BD BD BD BD BD BD BD 22″ BD	334·56 214·46	-sc; case - c
22″ BD 0″ BD	218-32 255-88	
22″ BD	259.74	
ms: 17″	89.67	990 Deluxe Classic
7" 7" 5", 7" 7" 7"	89-06 65-53	989 Big Beat
17"	73.66 85.73	964 Super Big Beat 975 Triple Tom 1001 Rock Machine
17"	74.91	1001 Rock Machine
	61-94 64-78	1007 Smoke 'n Fire 2007 Overdrive
< 15″	67·63 48·61	2003 Power Factory . Snare Drums:
< 15" < 17" < 17" < 15" < 17" < 17" < 17"	54·51 48·98	410 Supersensitive 5"
< 15″	52·29 56·71	61/
c 17″ c 15″	52·84 57·09	
	84·89 93·65	405 Piccolo 3"
	112.58	Stands and Fittings : 201 Speed King Pedal
: 4 x 6	96-34	205 Ghost Pedal 1130 Tubular Hi-Hat
14×6	89-06 98-41	stand 1374 Tubular s/d stnd
	91-13	1405 Tubular cymbal stand.
ns: 	29.97	stand, , 1410 Tubular boom stand,
	32.68 39.32	1020 Tubular throne.
	45·37 48·06	Orchestral Drums: 942 12 x 8 Tom Tom
	50·77 48·70	Super Classic.
	53·48 45·37	946 14 v 10 Tem Tem
9″ 14″ 20″ 10″	68∙87 43∙49	Super Classic,
14"	56·80 68·87	947 15 x 14 Tom Tom Super Classic 948 14 x 14 Floor
10″	48.06	
8″ 9″	45·37 62·22	Classic
l6″	00.73	Tom Tom Super Classic
	27-63 33-11	Classic 952 18 x 16 Floor Tom Tom Super
< 14″	35-00 47-29	954 20 x 18 Floor
< 14" < 8"	39.78 20.63	Tom Tom Super Classic
< 14" < 8" < 8" < 16" < 16" < 16"	33.51	Classic. 497 6 x 5½ Melodic Tom Tom
< 16″ < 16″	4∣•43 43∙09	488 8 x 51 Melodic Tom Tom
:		489 10 x 61 Melodic Tom Tom
sizzle	15·24 17·31	461 12 x 8 Melodic Tom Tom
sizzle	4.82	462 13 x 9 Melodic Tom Tom
pair	9·64 6·15	463 14 x 10 Melodic Tom Tom
pair	12·30 7·39	464 15 x 12 Melodic
pair	4·75 8·79	465 16 x 14 Melodic
pair	17-59 10-41	10m 10m 465 16 × 14 Melodic Tom Tom 920 20 × 14 Bass
	4·85 6·92	Drum Super Classic
	20.24	Classic. 922 22 x 14 Bass Drum Super
n:	24.78	924 24 x 14 Bass
pair	49∙57 27∙05	Drum Super
pair	54·11	Classic. 926 26 x 14 Bass Drum Super
sizzle	34∙43 35∙37	Classic
sizzle	39·54 40·48	Accessories: 7821 Single Tom Tom holder
	49.37	7812 Double Tom
MORRIS		13452 Double Tom
MORRIS		Tom floor stand 7791 SturdiLok Tom
G		13401 SturdiLok Tcm
aplus draplus	905.00	Tom floor stand 13041 Bass Drum
leat	890.00	Anchor

	100033	ary repet	in one
tain abbrevia	ations	are frequ	ently
in our listing	s: elec	tric - elec	c; cus
ctm; semi-ad	coustic	- s/ac; d	organ
professional	- pro;	star	ndard
acoustic - ac	fo	lk - fk;	bas
string - str;	de	luxe - d/l	; ju
jbo; piano - j	pno; le	ft hand	- I/h;
-sc; case - cs	s; banj	o - bjo; n	nonite
Deluxe Classic	630·00	1306 Cur	
Big Beat Rock-Duo Super Big Beat	735.00 935.00 750.00	tracting: 1324 Hoo Stick hol	p Mo
Triple Tom	855-00 760-00	LATIN-A	
7 Smoke 'n Fire 7 Overdrive	780·00 930·00	2357 Tuna goes on s	able B
3 Power Factory , re Drums:	1070.00	2351 Timb per, on S	ales, C
Supersensitive 5" Supersensitive	152.00	2353 Timba on Stand	• • • • • • • • • •
Supraphonic 5"	156-00 100-00	2359 Tin Chrome,	on St
Supraphonic 6 ¹ / ₂ ". Acrolite Piccolo 3"	103.00 75.00 92.00	1261 Single Holder, 1271 Doubl	
nds and Fittings :	35.00	Holder. 128 4" Cov	vbell
Speed King Pedal Ghost Pedal 0 Tubular Hi-Hat	50.95	129 5" Cov 2388 Blac	k Bea
and	43-15	Cowbell.	ale Co

4.57

		and the second se					
				M4I Kelon Piccolo Xylophone (2		668 single tom tom holder	
To avoid up	20000	ary repetitions, c	or	Oct.). M39 Kelon Piccolo	285.00	674 double tom tom holder	
	lecess	ary repetitions, c	er-	Xylophone (2		675 drum stool.	
tain abbrevia	ations	are frequently us	sed	Oct.). M31 Kelon Windsor	365.00	670 sticks (pr) 673 brushes (pr)	
in our listing	s: elec	tric - elec; custo	m -	Marimba. M61 Kelon Triette	825.00	ASBA	
				Marimba.	555.00	Asba Metal 24 x 14 bass	
ctm; semi-ad	coustic	: - s/ac; organ - c	rg;	M30 Brentwood Marimba.	1340.00	22 x 14 bass	
professional	- pro;	standard - s	td;	M250 Concert Grand Marimba		20 x 14 bass 20 x 14 bass	
			1.1	MI50 Century		14 x 9 Tom Tom	
acoustic - ac	; to	lk - fk; bass -	DS;	Marimba M75 Century Vib	1690.00	13 x 9 Tom Tom 16 x 16 Tom Tom	
string - str;	de	luxe - d/l; jumb	0 -	M55 Pro Viba		12 × 8 Tom Tom	
ibor piano	nn a k	ft hand 1/h an		M45 One Nites Vibe (Variable Speed)	1420.00	Asba Altuglass 24 x 14 bass	
Juo; piano -	prio; re	eft hand - I/h; sc	ale	CYMBALS		22 x 14 bass	
-sc; case - cs	s; banj	o - bjo; monitor-i	nt.	Avedis Zildjian Pro	ducts	20 x 14 bass 14 x 9 Tom Tom	
				5242 10"	20.09	13 x 9 Tom Tom 16 x 16 Tom Tom	
and the second sec		and the second		Avedis Zildjian Pro 5241 8"	28·37 34·32	Snares	
Dolumo Classia	(20.00	1204 Current Die		5245 15" 5246 16"	37·25 39·59	14 x 5 wood	
Deluxe Classic Big Beat	735.00	1306 Curved Re- tracting spurs	6.53	5247 17"	42.60	14 x 5 metal 14 x 5 glass	
Rock-Duo Super Big Beat		1324 Hoop Mount Stick holder	5.10	5248 18" 5248WC 18" Wide	48.55	Stands	
Triple Tom	855-00			Cup. 52485W 18" Swish	48-55 56-16	Hi hat	
I Rock Machine 7 Smoke 'n Fire	760·00 780·00	LATIN-AMERICAI 2357 Tunable Bon-	N	5748 S 18" Sizzie	48·48	Snare Conga/Bongo	
7 Overdrive 3 Power Factory .	930.00	goes on stand,	88.95	5248T 18" Trio 5248MC 18" Mini	18-48	Tumbador	
re Drums:	1070-00	2351 Timbales, Cop- per, on Stand	145.00	Cup	48.48	Twin congas Quinto	
Supersensitive 5"	152.00	2353 Timbales, Brass,	145.00	Cup. 5249 19". 5220 20". 5220 SW 20" Swish	51-48 56-16	Bongos	
Supersensitive	156.00	on Stand 2359 Timbales,		5220SW 20" Swish	65.03 65.03	Meta bongos K ZILDJIAN	
Supraphonic 5" Supraphonic 6 ¹ / ₂ ".	100.00 103.00	Chrome, on Stand 1261 Single Cowbell	155.00	5220P 20" Pang	56.18	10" crash.	
Acrolite Piccolo 3"	75.00	Holder	1-64	5220MC 20" Mini	56-18	12" crash 13" hi hat	
Piccolo 3" nds and Fittings :	92.00	1271 Double Cowbell Holder	2.61	Cup 5261 21" 5221 22"	62-61 70-98	14" hi hat. 15" crash/ride	
Speed King Pedal	35.00	128 4" Cowbell 129 5" Cowbell	6-60 7-95	5221 SW 22" Swish	79-43	16" hi har	
Ghost Pedal 0 Tubular Hi-Hat	50.95	2388 Black Beauty		Kenny Clarke Pairs		i7" crash/ride 18" crash/ride	
tand	43-15	2389 Timbale, Cow-	13.05	Hi-Hats 5215 13" 14" pr	62.69	19" crash/ride.	
4 Tubular s/d stnd 5 Tubular cymbal	32.90	bell,	18.20	5216 14" 15" pr	71.57	20" crash/ride 22" crash/ride	
0 Tubular boom	28.95	2390 Bongo Cow- bell.	21.75	New Beat and Standard Hi-Hats		IZMIR	
and	40.80	2391 Mambo Cow- bell.	17-95	5243/2 13" pr	56·77	12" 13"	
0 Tubular throne.	31-35	2387 Agogo Bells	22.85 3.50	5243/213" pr 5244/214" pr 5245/215" pr 5246/216" pr	68·63 74·49	14" 15"	
hestral Drums:		133 Cowbell holder					
12 x 8 Tom Tom			4.30	5246/2 16" pr	79.18	16″	
12 x 8 Tom Tom uper Classic	66-39	1323 Bell Block hider 2383 Vibraslap Small	4·30 14·70		79.18	l6″	
uper Classic 13 x 9 Tom Tom uper Classic	66·39 69·39	1323 Bell Block hider 2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small	4·30 4·70 8·50 9·00		79.18 22·45 25·40	16″	
uper Classic, 13 x 9 Tom Tom uper Classic, 14 x 10 Tom Tom	69.39	1323 Bell Block hider 2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium	4·30 4·70 8·50		79.18 22·45	16″ 18″ 20″	
uper Classic 13 x 9 Tom Tom uper Classic 14 x 10 Tom Tom uper Classic 15 x 14 Tom Tom	69·39 70·91	1323 Bell Block hlder 2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo	4·30 14·70 18·50 19·00 21·75 26·65		79.18 22.45 25.40 34.20 40.15 43.05	16″ 18″ 20″	
uper Classic, 13 x 9 Tom Tom uper Classic, 14 x 10 Tom Tom uper Classic, 15 x 14 Tom Tom uper Classic	69.39	 I323 Bell Block hlder 2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2382 Afuche Large 2392 Metal Tubo Small	4·30 14·70 18·50 19·00 21·75 26·65 2·80		79.18 22.45 25.40 34.20 40.15 43.05 46.00 49.00	16"	
uper Classic, 13 x 9 Tom Tom uper Classic, 14 x 10 Tom Tom uper Classic, 15 x 14 Tom Tom uper Classic, 14 x 14 Floor dm Ton Super	69·39 70·91 75·45	 I323 Bell Block hlder 2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2382 Afuche Large 2392 Metal Tubo Small	4·30 14·70 18·50 19·00 21·75 26·65 2·80 3·75		79.18 22.45 25.40 34.20 40.15 43.05 46.00 49.00 54.80	16"	
uper Classic, 13 x 9 Tom Tom uper Classic, 14 x 10 Tom Tom uper Classic, 15 x 14 Tom Tom uper Classic, 14 x 14 Floor dm Ton Super	69·39 70·91	 1323 Bell Block hlder 2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2393 Metal Tubo Large 2368 Claves Medium 	4·30 14·70 18·50 19·00 21·75 26·65 2·80 3·75 4·35 4·35		79.18 22.45 25.40 34.20 40.15 43.05 46.00 49.00	16"	
uper Classic 13 x 9 Tom Tom uper Classic 14 x 10 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 14 x 14 Floor om Ton Super 16 x 16 Floor om Tom Super Jassic	69·39 70·91 75·45	 1323 Bell Block hlder 2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2392 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2364 Marcas Small 	4·30 14·70 18·50 19·00 21·75 26·65 2·80 3·75 4·35 4·35 5·45 6·50		79.18 22.45 25.40 34.20 40.15 43.05 46.00 49.00 54.80 63.65	16"	
uper Classic 13 x 9 Tom Tom uper Classic 14 x 10 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 14 x 14 Floor om Ton Super 16 x 16 Floor om Tom Super Jassic	69·39 70·91 75·45 90·53	 I323 Bell Block hlder I383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2363 Metal Tubo 2364 Claves Medium 2364 Maracas Small 2365 Maracas Med 2366 Glavior Small 	4·30 14·70 18·50 19·00 21·75 26·65 2·80 3·75 4·35 4·35 5·45 5·45 6·50 7·60		79.18 22.45 25.40 34.20 40.15 43.05 46.00 49.00 54.80 63.65 78.45	16"	
uper Classic 13 x 9 Tom Tom uper Classic 14 x 10 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 14 x 14 Floor Tom Super classic 16 x 16 Floor Tom Super 18 x 16 Floor	69·39 70·91 75·45 90·53	 1323 Bell Block hlder 2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Large 2392 Metal Tubo Small 2368 Claves Madium 2364 Maracas Small 2366 Guiro Small 2366 Guiro Small 2367 Guiro Medium 	4·30 14·70 18·50 19·00 21·75 26·65 2·80 3·75 4·35 4·35 5·45 6·50	Brilliant 4930 8"	79.18 22.45 25.40 34.20 40.15 43.05 46.00 49.00 54.80 63.65 78.45	16"	
uper Classic 13 x 9 Tom Tom uper Classic 14 x 10 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 14 x 14 Floor Tom Super 16 x 16 Floor Tom Super 18 x 16 Floor Tom Super 12 x 18 Floor 20 x 18 Floor Tom Super	69·39 70·91 75·45 90·53 99·55 114·67	 I323 Bell Block hlder 2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2364 Claves Small 2365 Maracas Small 2365 Maracas Small 2366 Guiro Small 2367 Guiro Medium Sticks, Brushes, 	4·30 14·70 18·50 19·00 21·75 26·65 2·80 3·75 4·35 4·35 5·45 5·45 6·50 7·60	Brilliant 4930 8"	79.18 22:45 25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45	16"	
uper Classic 13 x 9 Tom Tom uper Classic 14 x 10 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 14 x 14 Floor om Tom Super 18 x 16 Floor om Tom Super 18 x 16 Floor om Tom Super 12356 20 x 18 Floor om Tom Super 12351	69·39 70·91 75·45 90·53 99·55	 1323 Bell Block hlder 2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2363 Metal Tubo 2364 Claves Medium 2365 Maracas Small 2365 Maracas Med 2366 Glaves Medium Sticks. Brushes, Miscellaneous 190 Wire Brushes 	4.30 14.70 18.50 21.75 26.65 2.80 3.75 4.35 4.35 5.45 5.45 5.45 6.50 7.60 8.20	Brilliant 4930 8"	79.18 22:45 25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45	16"	
uper Classic 13 x 9 Tom Tom uper Classic 14 x 10 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 16 x 14 Floor om Tom Super lassic	69·39 70·91 75·45 90·53 99·55 114·67	 I323 Bell Block hlder 2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Hedium 2382 Afuche Large 2393 Metal Tubo Large 2361 Claves Small 2365 Maracas Medium 2365 Maracas Medi 2365 Maracas Medi 2367 Guiro Small 2367 Guiro Medium Sticks, Brushes, Miscellaneous 	4.30 14.70 19.00 21.75 26.65 2.80 3.75 4.35 4.35 5.45 6.50 7.60 8.20	Brilliant 4930 8"	79.18 22:45 25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45	16"	
uper Classic. 13 × 9 Tom Tom 13 × 9 Tom Tom uper Classic. 14 × 10 Tom Tom uper Classic. 15 × 14 Tom Tom uper Classic. 15 × 14 Tom Tom uper Classic. 15 × 14 Tom Tom uper Classic. 16 × 16 Floor Tom Super 18 × 16 Floor Super 18 × 16 Floor Tom Super 18 × 16 Floor Super 18 × 16 Floor Tom Super 18 × 16 Floor Tom Super 18 × 16 Floor Super 18 × 16 Floor Tom Super 18 × 16 Floor Tom Super 18 × 15 Helodic Tom Tom 18 × 5½ Melodic Tom Tom	69·39 70·91 75·45 90·53 99·55 114·67 134·29 30·16	 I323 Bell Block hlder 2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Small 2366 Claves Small 2366 Maracas Small 2367 Guiro Small 2367 Guiro Medium Sticks, Brushes, Miscellaneous 190 Wire Brushes 191 Wire Brushes 191 Wire Brushes 191 Wire Brushes 191 A Wire Brushes 	4·30 14·70 18·50 19·00 21·75 26·65 2·80 3·75 4·35 5·45 6·50 7·60 8·20 2·50 2·50 2·50 2·50 2·50 2·50	Brilliant 4930 8"	79.18 22:45 25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45	16"	
uper Classic. 13 × 9 Tom Tom 13 × 9 Tom Tom uper Classic. 14 × 10 Tom Tom uper Classic. 15 × 14 Tom Tom uper Classic. 15 × 14 Tom Tom uper Classic. 15 × 14 Tom Tom uper Classic. 16 × 16 Floor Tom Super 18 × 16 Floor Super 18 × 16 Floor Tom Super 18 × 16 Floor Super 18 × 16 Floor Tom Super 18 × 16 Floor Tom Super 18 × 16 Floor Super 18 × 16 Floor Tom Super 18 × 16 Floor Tom Super 18 × 15 Helodic Tom Tom 18 × 5½ Melodic Tom Tom	69.39 70.91 75.45 90.53 99.55 114.67 134.29 30.16 30.16	 1323 Bell Block hlder 2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2363 Metal Tubo 2364 Maracas Small 2365 Maracas Med 2366 Guiro Small 2367 Guiro Medium Sticks. Brushes, Miscellaneous 190 Wire Brushes 191 Wire Brushes 195 Wire Brushes 195 Wire Brushes 	4.30 14.70 18.50 21.75 26.65 2.80 3.75 4.35 5.45 6.50 7.60 8.20 2.50 2.50 2.50 2.50 2.50 2.50 2.90	Brilliant 4930 8"	79.18 22:45 25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45	16"	
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uper Classic. 13 x 9 Tom Tom uper Classic. 14 x 10 Tom Tom uper Classic. 15 x 14 Tom Tom uper Classic. 15 x 14 Tom Tom uper Classic. 15 x 14 Tom Tom 16 x 14 Floor 18 x 16 Floor om Tom Super classic. 18 x 16 Floor om Tom Super classic. 20 x 18 Floor om Tom Super classic. 10 x 6 ± Melodic om Tom. 10 x 6 ± Melodic om Tom. 12 x 8 Melodic om Tom.	69.39 70.91 75.45 90.53 99.55 114.67 134.29 30.16 30.16	 I323 Bell Block hlder 2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Small 2366 Claves Small 2368 Maracas Small 2365 Maracas Med 2366 Guiro Small 2367 Guiro Medium Sticks, Brushes, Miscellaneous 190 Wire Brushes 191 Wire Brushes 192 Wire Brushes Hickory Nylon Tip Sticks, all grades 	4.30 14.70 18.50 21.75 26.65 2.80 3.75 4.35 5.45 6.50 7.60 8.20 2.50 2.50 2.50 2.50 2.50 2.50 2.90	Brilliant 4930 8"	79.18 22:45 25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45	16"	
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uper Classic 13 x 9 Tom Tom uper Classic 14 x 10 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 16 x 14 Floor om Ton Super 18 x 16 Floor om Tom Super 1assic 20 x 18 Floor om Tom Super 1assic	69·39 70·91 75·45 90·53 99·55 114·67 134·29 30·16 30·16 40·75 45·28	 1323 Bell Block hlder 1323 Bell Block hlder 2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2363 Metal Tubo 2363 Metal Tubo 2364 Maracas Med 2365 Maracas Med 2365 Guiro Small 2365 Guiro Medium Sticks, Brushes, Miscellaneous 190 Wire Brushes 191 Wire Brushes 191 Wire Brushes 194 Wire Brushes 195 Wire Brushes 196 All ardes 197 Mickary Sticks all grades 198 Mire Brushes 198 Mire Brushes 198 Mire Brushes 198 Mire Brushes 199 Mire Brushes 190 Mire B	4·30 14·70 18·50 19·00 21·75 26·65 2·80 3·75 4·35 4·35 5·45 6·50 8·20 2·50 2·50 2·50 2·50 2·50 2·50 2·50 2	Brilliant 4930 8"	79.18 22:45 25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45	16"	
uper Classic. 13 x 9 Tom Tom uper Classic. 14 x 10 Tom Tom uper Classic. 15 x 14 Tom Tom uper Classic. 15 x 14 Tom Tom uper Classic. 15 x 14 Tom Tom uper Classic. 16 x 14 Floor am Ton Super 18 x 16 Floor om Tom Super classic. 18 x 16 Floor om Tom Super classic. 20 x 18 Floor om Tom Super classic. 10 x 61 Hoddic om Tom. 10 x 61 Melodic om Tom. 13 x 9 Melodic om Tom. 13 x 9 Melodic om Tom. 14 x 10 Melodic om Tom. 14 x 12 Melodic om Tom. 15 x 12 Melodic	69.39 70.91 75.45 90.53 99.55 114.67 134.29 30.16 30.16 40.75 45.28 49.79 52.78	 1323 Bell Block hlder 2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2391 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med 2366 Guiro Small 2367 Guiro Medium Sticks. Brushes, Miscellaneous 190 Wire Brushes 191 Wire Brushes 192 Wire Brushes 194 Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 196 Wire Brushes 191 A Wire Brushes 192 Wire Brushes 193 Wire Brushes 194 Wire Brushes 195 Wire Brushes 195 Wire Brushes 196 Wire Brushes 191 A Wire Brushes 191 A Wire Brushes 192 Wire Brushes 193 Wire Brushes 194 Wire Brushes 195 Wire Brushes 195 Wire Brushes 194 Wire Brushes 195 Wire Brushes 195 Wire Brushes 196 Wire Brushes 197 Wire Brushes 198 Wire Brushes	4.30 14.70 18.50 19.00 21.75 26.65 2.80 3.75 4.35 5.45 5.45 5.45 5.45 6.50 7.60 7.60 2.50 2.50 2.50 2.50 2.50 2.50 2.50 2.5	Brilliant 4930 8"	79.18 22:45 25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45	16"	
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uper Classic 13 x 9 Tom Tom uper Classic 14 x 10 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 16 x 16 Floor Tom Tom Super classic 18 x 16 Floor Tom Super classic 20 x 18 Floor Tom Super 20 x 18 Floor Tom Super 18 x 16 Floor 18 x 10 Floor 18 x 10 Floor 19 x 19 Melodic Tom Tom 15 x 12 Melodic Tom Tom 16 x 14 Melodic Tom Tom 16 x 14 Melodic Tom Tom 16 x 14 Melodic Tom Tom	69.39 70.91 75.45 90.53 99.55 114.67 134.29 30.16 30.16 40.75 45.28 49.79 52.78	 1323 Bell Block hlder 1323 Bell Block hlder 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo 2393 Metal Tubo Large etal Tubo 2393 Metal Tubo 2368 Claves Medium 2364 Maracas Med 2366 Guiro Small 2366 Guiro Small 2366 Guiro Small 2367 Guiro Medium Sticks, Brushes, Miscellaneous 190 Wire Brushes 191 Wire Brushes 192 Wire Brushes 194 Wire Brushes 195 Wire Brushes 196 Mire Brushes 197 Mire Brushes 198 Mire Brushes 198 Mire Brushes 190 Mire Brushes 191 Wire Brushes 192 Mire Brushes 193 Mire Brushes 194 Wire Brushes 195 Wire Brushes 195 Wire Brushes 196 Mire Brushes 197 Mire Brushes 198 Mire Brushes 190 Mire Brushes 10 Headless 10 Headless 10 Headless 10 Mire Brushes 10 Mire Brushes 	4.30 14.70 18.50 19.00 21.75 26.65 2.80 3.75 4.35 5.45 5.45 5.45 5.45 6.50 7.60 7.60 2.50 2.50 2.50 2.50 2.50 2.50 2.50 2.5	Brilliant 4930 8"	79.18 22:45 25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45	16"	
uper Classic 13 x 9 Tom Tom uper Classic 14 x 10 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 16 x 14 Floor Tom Super lassic 18 x 16 Floor om Tom Super lassic 20 x 18 Floor om Tom Super lassic 20 x 18 Floor om Tom Super lassic 10 x 6½ Melodic om Tom 10 x 6½ Melodic om Tom 10 x 9 Melodic om Tom 15 x 12 Melodic om Tom 15 x 12 Melodic om Tom 15 x 12 Melodic om Tom 16 x 14 X 10 Melodic om Tom 16 x 14 Melodic om Tom 20 x 14 Melodic om Tom 16 x 14 Melodic om Tom 20 x 14 Melodic 0 X Me	69.39 70.91 75.45 90.53 99.55 114.67 134.29 30.16 30.16 40.75 45.28 49.79 52.78 61.85 69.39	 1323 Bell Block hlder 1323 Bell Block hlder 2383 Vibraslap Small 2384 Aluche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2363 Metal Tubo Large 2364 Maracas Med 2365 Maracas Med 2366 Guiro Small 2366 Guiro Small 2367 Guiro Medium Sticks, Brushes. 190 Wire Brushes 190 Wire Brushes 191 Wire Brushes 194 Wire Brushes 195 Wire Brushes 195 Wire Brushes 351 Gladstone Practice Pad 351 Gladstone 951 10" Headless Tambourine 88 Hi-Hat Sock JingHe 	4·30 14·70 18·50 19·00 21·75 26·65 2·80 3·75 4·35 5·45 6·50 8·20 2·50 2·50 2·50 2·50 2·50 2·50 2·50 2	Brilliant 4930 8"	79.18 22.45 25.40 34.20 40.15 43.05 46.00 49.00 54.80 63.65 78.45 3336.50	16"	
uper Classic 13 x 9 Tom Tom uper Classic 14 x 10 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 16 x 14 Floor Tom Super lassic 18 x 16 Floor om Tom Super lassic 18 x 16 Floor om Tom Super lassic 10 x 61 Floor Tom Super lassic 10 x 61 Melodic om Tom 10 x 9 Melodic om Tom 15 x 12 Melodic om Tom 15 x 12 Melodic om Tom 16 x 14 Melodic om Tom 20 x 14 Bass Prum Super lassic 22 x 14 Bass	69.39 70.91 75.45 90.53 99.55 114.67 134.29 30.16 30.16 40.75 45.28 49.79 52.78 61.85	 1323 Bell Block hlder 1323 Bell Block hlder 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo 2393 Metal Tubo 2393 Metal Tubo 2394 Metal Tubo 2394 Metal Tubo 2395 Metal Tubo 2366 Claves Medium 2365 Maracas Med 2366 Glaves Medium 2366 Glaves Medium 2366 Glaves Medium 2366 Glaves Medium 2366 Guiro Small 2367 Guiro Medium Sticks, Brushes, Miscellaneous 190 Wire Brushes 191 Wire Brushes 191 Wire Brushes 192 Wire Brushes 194 Wire Brushes 195 Wire Brushes 195 Wire Brushes 351 Gladstone Practice Pad 351 Gladstone Practice Pad 351 IO" Headless Tambourine	4-30 14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 4-35 5-45 6-50 8-20 2-50 2-50 2-50 2-50 2-50 2-50 2-50 2	Brilliant 4930 8"	79.18 22.45 25.40 34.20 40.15 43.05 46.00 49.00 54.80 63.65 78.45 3336.50	16"	
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uper Classic 13 x 9 Tom Tom uper Classic 14 x 10 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 16 x 16 Floor Tom Tom Super classic 18 x 16 Floor Tom Super classic 20 x 18 Floor Tom Super classic 8 x 5½ Melodic com Tom 10 x 6½ Melodic com Tom 13 x 9 Melodic com Tom 13 x 9 Melodic com Tom 14 x 10 Melodic com Tom 15 x 12 Melodic com Tom 20 x 14 Bassi 22 x 14 Bassi 24 x 14 Bassi 24 x 14 Bass	69.39 70.91 75.45 90.53 99.55 114.67 134.29 30.16 30.16 40.75 45.28 49.79 52.78 61.85 69.39	 1323 Bell Block hlder 1323 Bell Block hlder 2384 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large Alexes Medium 2364 Maracas Small 2365 Maracas Med 2366 Glaves Medium 2367 Guiro Small 2367 Guiro Medium Sticks, Brushes, Miscellaneous 190 Wire Brushes 191 Gadstone Practice Pad 951 10" Headless Tambourine 952 10" Headless Tambourine 73 Ching Ring 73 Ching Ring	4·30 14·70 18·50 19·00 21·75 26·65 2·80 3·75 4·35 4·35 5·45 6·50 7·60 8·20 2·55 10·95 10·95 12·55 14·10 7·43 3·75 12·55 14·10 8·10 7·45 12·55 14·10 8·10 2·55 14·10 8·10 2·55 14·10 8·10 2·55 14·10 8·10 2·55 14·10 8·10 2·55 14·10 8·10 2·55 14·10 8·10 2·75 14·10 8·10 14·10 14·10 14·10 14·10 14·10 14·10 14·10 14·10 14·10 14·10 14·10 14·10 14·10 14·10 14·10 14·10 14·10 14·10 14·10 1 1 1 1 1 1 1 1 1 1 1 1 1	Brilliant 4930 8" 5333 10" 5334 13" 5334 13" 5335 14" 5336 15" 5336 15" 5338 17" 5338 17" 5338 17" 5338 17" 5339 18" 5339 18" 5340 20" 5341 22" ROSETTI EMI HAMMA Emi Hamma 770 Kit . Contents: 661 22" bass drum 662 13 x 9 tom tom 671 4 x 10 tom tom 663 16 x 16 floor tom tom 664 14 x 5½ snare 665 bass drum pedal 6672 hi-hat stand 674 bbt tom tom hldr 673 brushes (pr) Emi Hamma 600 Kit . Contents: as above minus 671, 674, with 668 single com tom holder Emi Hamma W760 Kit (woodshell	79.18 22-45 25-40 34-20 40-15 43-05 46-00 54-80 63-65 78-45 336-50 269-95	16"	
uper Classic 13 x 9 Tom Tom uper Classic 14 x 10 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 16 x 16 Floor Tom Tom Super 1assic 18 x 16 Floor Tom Super 13 x 10 Melodic Tom Tom 10 x 64 Melodic Tom Tom 12 x 8 Melodic Tom Tom 12 x 14 Melodic Tom Tom 20 x 14 Bass Trum Super 24 x 14 Bass Trum Super 24 x 14 Bass Trum Super	69-39 70-91 75-45 90-53 99-55 114-67 134-29 30-16 30-16 40-75 45-28 49-79 52-78 61-85 69-39 128-23 137-30	 1323 Bell Block hlder 1323 Bell Block hlder 2380 Afuche Small	4-30 14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 5-45 6-50 7-60 8-20 2-50 2-50 2-50 2-50 2-50 2-50 2-50 2	Brilliant 4930 8"	79.18 22.45 25.40 34.20 40.15 43.05 43.05 43.05 43.05 43.05 43.05 43.05 43.05 3336.50 269.95	16"	
uper Classic, 13 × 9 Tom Tom Uper Classic, 14 × 10 Tom Tom Uper Classic, 15 × 14 Tom Tom Uper Classic, 15 × 14 Tom Tom Uper Classic, 16 × 14 Floor om Tom Super 1assic, 18 × 16 Floor om Tom Super 13 × 16 Floor om Tom Super 13 × 16 Floor om Tom Super 13 × 18 Helodic om Tom 10 × 6‡ Melodic om Tom 13 × 9 Melodic om Tom 13 × 9 Melodic om Tom 14 × 10 Melodic om Tom 15 × 12 Melodic om Tom 20 × 14 Bass Frum Super 13 × 14 Bass Frum Super 13 × 14 Bass Frum Super 13 × 14 Bass 13 × 14 Bass 13 × 14 Bass 13 × 14 Bass 14 × 14 × 14 × 14 × 14 × 14 × 14 × 14 ×	69.39 70.91 75.45 90.53 99.55 114.67 134.29 30.16 30.16 40.75 45.28 49.79 52.78 61.85 69.39 128.23	 1323 Bell Block hlder 1323 Bell Block hlder 2383 Vibraslap Small 2384 Aluche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Large 2363 Claves Medium 2364 Maracas Med 2365 Maracas Med 2366 Guiro Small 2366 Guiro Small 2366 Guiro Small 2366 Guiro Small 2367 Guiro Medium Sticks, Brushes 190A Wire Brushes 190A Wire Brushes 191A Wire Brushes 194 Wire Brushes 351 Gladstone Practice Pad 351 Gladstone Practice Pad 352 10" Headless Tambourine	4-30 14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 5-45 6-50 2-50 2-50 2-50 2-50 2-50 2-50 2-50 2	Brilliant 4930 8"	79.18 22.45 25.40 34.20 40.15 43.05 43.05 43.05 43.05 43.05 43.05 43.05 43.05 3336.50 269.95	16"	
uper Classic 13 x 9 Tom Tom uper Classic 14 x 10 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 15 x 14 Tom Tom uper Classic 16 x 14 Floor Tom Super lassic 18 x 16 Floor om Tom Super lassic 20 x 18 Floor om Tom Super lassic 20 x 18 Floor om Tom Super lassic 10 x 6½ Melodic om Tom 10 x 6½ Melodic om Tom 10 x 6½ Melodic om Tom 12 x 8 Melodic om Tom 15 x 12 Melodic om Tom 16 x 14 Melodic om Tom 16 x 14 Melodic om Tom 20 x 14 Bass Jrum Super lassic 24 x 14 Bass Jrum Super lassic	69-39 70-91 75-45 90-53 99-55 114-67 134-29 30-16 30-16 40-75 45-28 49-79 52-78 61-85 69-39 128-23 137-30	 1323 Bell Block hlder 1323 Bell Block hlder 2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2363 Metal Tubo 2363 Metal Tubo 2364 Maracas Med 2365 Maracas Med 2366 Guiro Small 2366 Guiro Small 2367 Guiro Medium Sticks. Brushes. 190 Wire Brushes 190 Wire Brushes 191 Wire Brushes 194 Wire Brushes 195 Wire Brushes 195 Wire Brushes 194 Wire Brushes 195 Wire Brushes 195 Wire Brushes 196 Wire Brushes 197 Wire Brushes 198 Wire Brushes 190 Wire Brushes 191 Wire Brushes 192 Wire Brushes 192 Wire Brushes 193 Wire Brushes 194 Wire Brushes 195 Wire Brushes 195 Wire Brushes 196 Wire Brushes 196 Wire Brushes 196 Wire Brushes 191 Wire Brushes 192 Wire B	4.30 14.70 18.50 19.00 21.75 26.65 2.80 3.75 4.35 4.35 5.45 6.50 7.60 8.20 2.50 2.50 2.50 2.50 2.50 2.50 2.50 2	Brilliant 4930 8"	79.18 22.45 25.40 34.20 40.15 43.05 50 50 50 50 50 50 50 50 50 50 50 50 5	16"	
uper Classic, 13 × 9 Tom Tom Uper Classic, 14 × 10 Tom Tom Uper Classic, 15 × 14 Tom Tom Uper Classic, 15 × 14 Tom Tom Uper Classic, 16 × 14 Floor om Tom Super 1assic, 18 × 16 Floor om Tom Super 13 × 16 Floor om Tom Super 13 × 16 Floor Tom Super 13 × 16 Floor om Tom Super 13 × 16 Floor om Tom Super 13 × 16 Floor 5 × 18 Floor om Tom Super 13 × 18 Floor om Tom Super 13 × 10 Melodic om Tom 10 × 6‡ Melodic om Tom 13 × 9 Melodic om Tom 13 × 12 Melodic om Tom 14 × 10 Melodic om Tom 20 × 14 Bass Jrum Super 13 × 14 Bass Jrum Super 14 × 14 × 14 × 14 × 14 × 14 × 14 × 14 ×	69.39 70.91 75.45 90.53 99.55 114.67 134.29 30.16 30.16 40.75 45.28 49.79 52.78 61.85 69.39 128.23 137.30 146.33	 1323 Bell Block hlder 1323 Bell Block hlder 2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2363 Metal Tubo 2363 Metal Tubo 2364 Maracas Med 2365 Maracas Med 2366 Guiro Small 2366 Guiro Small 2367 Guiro Medium Sticks. Brushes. 190 Wire Brushes 190 Wire Brushes 191 Wire Brushes 194 Wire Brushes 195 Wire Brushes 194 Wire Brushes 195 Wire Brushes 195 Wire Brushes 196 Wire Brushes 197 Wire Brushes 198 Wire Brushes 190 Wire Brushes 191 Wire Brushes 192 Wire Brushes 192 Wire Brushes 193 Wire Brushes 194 Wire Brushes 195 Wire Brushes 195 Wire Brushes 196 Wire Bru	4-30 14-70 18-50 19-00 21-75 26-65 2.80 3.75 4-35 4-35 5-45 6-50 7-60 8-20 2.50 2.50 2.50 2.50 2.50 2.90 2.35 2.75 7.05 10-95 12-55 14-10 8-10 20-75 10-95 12-55 14-10 8-10 2.75 10-95 12-55 14-10 8-10 2.75 10-95 12-55 14-10 8-10 2.75 10-95 12-55 14-10 8-10 1-75 1-7	Brilliant 4930 8"	79.18 22.45 25.40 34.20 40.15 43.05 43.05 43.05 43.05 43.05 43.05 43.05 43.05 43.05 43.05 43.05 43.05 43.05 43.05 43.05 269.95 5 59.75 53.50 33.45	16"	
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uper Classic, 13 x 9 Tom Tom uper Classic, 14 x 10 Tom Tom uper Classic, 15 x 14 Tom Tom uper Classic, 15 x 14 Tom Tom uper Classic, 16 x 14 Floor om Tom Super 1assic, 18 x 16 Floor om Tom Super 13 x 16 Floor 13 x 9 Melodic om Tom 10 x 64 Melodic om Tom 10 x 64 Melodic om Tom 12 x 8 Melodic om Tom 13 x 9 Melodic om Tom 15 x 12 Melodic om Tom 20 x 14 Bass Journ Super 13 x 9 Super 13 x 14 Bass Journ Super 13 x 14 Bass Journ Super 13 x 14 Bass 14 x 14 Bass 15 x 12 Melodic 15 x 14 Melodic	69-39 70-91 75-45 90-53 99-55 114-67 134-29 30-16 40-75 45-28 49-79 52-78 61-85 69-39 128-23 137-30 146-33 156-90 18-00 25-00	 1323 Bell Block hlder 1383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2363 Claves Medium 2364 Maracas Med 2365 Maracas Med 2366 Guiro Small 2366 Guiro Small 2367 Guiro Medium Sticks. Brushes. 190 Wire Brushes 190A Wire Brushes 191A Wire Brushes 191A Wire Brushes 194 Wire Brushes 195 Wire Brushes 195 Wire Brushes 196 Wire Brushes 197 Wire Brushes 198 Wire Brushes 1904 Wire Brushes 1904 Wire Brushes 1904 Wire Brushes 1914 Wire Brushes 195 Wire Brushes 195 Wire Brushes 196 Wire Brushes 197 Wire Brushes 1904 Wire Brushes 197 Wire Brushes 197 Wire Brushes 198 Wire Brushes 1904 Wire Brushes 191 Wire Brushes 192 Wire Brushes 193 Wire Brushes 194 Wire Brushes 195 Wire Brushes 196 Wire Brushes 197 Wied Brushes 198 Wire Brushes 109 Wire Brushes 109 Wire Brushes 100 Wire Brush	4.30 14.70 18.50 19.00 21.75 26.65 2.80 3.75 4.35 4.35 5.45 6.50 2.50 2.50 2.50 2.50 2.50 2.50 2.50 2	Brilliant 4930 8"	79.18 22.45 25.40 34.20 40.15 43.05 43.05 43.05 43.05 43.05 43.05 43.05 43.05 43.05 43.05 43.05 43.05 269.95 33.650 269.95 269.95 33.400	16"	
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uper Classic, 13 x 9 Tom Tom uper Classic, 14 x 10 Tom Tom uper Classic, 15 x 14 Tom Tom uper Classic, 15 x 14 Tom Tom uper Classic, 16 x 14 Floor om Tom Super 1assic, 18 x 16 Floor om Tom Super 13 x 16 Floor 13 x 9 Melodic om Tom 10 x 64 Melodic om Tom 10 x 64 Melodic om Tom 12 x 8 Melodic om Tom 13 x 9 Melodic om Tom 15 x 12 Melodic om Tom 20 x 14 Bass Journ Super 13 x 9 Super 13 x 14 Bass Journ Super 13 x 14 Bass Journ Super 13 x 14 Bass 14 x 14 Bass 15 x 12 Melodic 15 x 14 Melodic	69-39 70-91 75-45 90-53 99-55 114-67 134-29 30-16 30-16 40-75 45-28 49-79 52-78 61-85 69-39 128-23 137-30 146-33 156-90 18-00 25-00	 1323 Bell Block hlder 1383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2363 Claves Medium 2364 Maracas Med 2365 Maracas Med 2366 Guiro Small 2366 Guiro Small 2367 Guiro Medium Sticks. Brushes. 190 Wire Brushes 190A Wire Brushes 191A Wire Brushes 191A Wire Brushes 194 Wire Brushes 195 Wire Brushes 195 Wire Brushes 196 Wire Brushes 197 Wire Brushes 198 Wire Brushes 1904 Wire Brushes 1904 Wire Brushes 1904 Wire Brushes 1914 Wire Brushes 195 Wire Brushes 195 Wire Brushes 196 Wire Brushes 197 Wire Brushes 1904 Wire Brushes 197 Wire Brushes 197 Wire Brushes 198 Wire Brushes 1904 Wire Brushes 191 Wire Brushes 192 Wire Brushes 193 Wire Brushes 194 Wire Brushes 195 Wire Brushes 196 Wire Brushes 197 Wied Brushes 198 Wire Brushes 109 Wire Brushes 109 Wire Brushes 100 Wire Brush	4.30 14.70 18.50 19.00 21.75 26.65 2.80 3.75 4.35 4.35 5.45 6.50 2.50 2.50 2.50 2.50 2.50 2.50 2.50 2	Brilliant 4930 8"	79.18 22-45 25-40 34-20 40-15 43-05 46-00 49-00 54-80 336-50 269-95 33-45 33-45 269-95 31-65 33-40 25-90 29-95 46-30	16"	

825.00	673 brushes (pr)	-40
555.00	ASBA Asba Metal	
340.00	Asba Metal 24 x 14 bass. 22 x 14 bass. 20 x 14 bass.	255-00 220-00
785.00	70 v 14 hase	210.00
690-00	14 x 9 Tom Tom 13 x 9 Tom Tom	125-00 120-00
990-00 610-00	16 x 16 Tom Tom 12 x 8 Tom Tom	89∙95 6∙00
420.00	Asba Altuglass 24 x 14 bass	255.00
licts		220·00 210·00
Ucts 17.16 20.09	20 x 14 bass 20 x 14 bass 14 x 9 Tom Tom 13 x 9 Tom Tom 16 x 16 Tom Tom	125.00
28·37 34·32	16 x 16 Tom Tom	189-95
28·37 34·32 37·25 39·59	Snares 14 x 5 wood 14 x 5 metal	159.95
42.60 48.55	14 × 5 glass	59·95 59·95
48-55	Stands Hi hat	58.00
56-16 18-48	Snare Conga/Bongo	36.95
18.48	Tumbador Twin congas	169.00 285.00
48·48 51·48 56·16	Quinto Bongos.	149-95 58-00
65.03 65.03	Meta bongos	43-50
56.18	10" crash	18-95 24-50
56-18 62-61	13" hi hat	27.95
70·98 79·43	15" crash/ride	
	17" crash/ride 18" crash/ride	36.50 38.50 40.75 47.50 52.75
62.69	19" crash/ride 20" crash/ride	52.75 59.00
7 .57	K ZILDJIAN 10" crash	69.95
56·77	IZ*/MIR 12*'. 13*'. 14*'. 15*'. 16*'. 18*'. 20*'. 22*'.	11-95 3-95
68·63 74·49	14" 15"	19.95
79.18	16″ 18″ .	23.95 30.95
22·45 25·40	20"	37·95 54·95
34·20 40·15		
43.05	CCLMED.	
46.00	SELMER	
46.00 49.00 54.90	DE A DI	773.00
46.00 49.00	DE A DI	773-00 826-00 795-00
46.00 49.00 54.80 63.65	DE A DI	826.00 795.00 855.00 529.00
46.00 49.00 54.80 63.65	PEARL 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/SFW 24" Bs 6301/SFW 24" Bs 6302/PFW 24" Bs 6302/SFW 22" Bs	826.00 795.00 855.00 529.00 565.00 577.00
46.00 49.00 54.80 63.65 78.45	PEARL 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/PFW 24" Bs 6301/SFW 24" Bs 6302/PFW 22" Bs 6302/SFW 22" Bs	826.00 795.00 855.00 529.00 565.00 577.00 624.00
46.00 49.00 54.80 63.65	PEARL 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/PFW 24" Bs 6301/SFW 24" Bs 6302/PFW 22" Bs 6302/SFW 22" Bs	826.00 795.00 855.00 565.00 577.00 624.00 553.00 593.00
46.00 49.00 54.80 63.65 78.45	PEARL 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/PFW 24" Bs 6301/SFW 24" Bs 6302/PFW 22" Bs 6302/SFW 22" Bs	826.00 795.00 855.00 529.00 565.00 577.00 624.00 553.00 593.00 541.00 578.00 589.00
46.00 49.00 54.80 63.65 78.45	PEARL 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/PFW 24" Bs 6301/SFW 24" Bs 6302/PFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFP 22" Bs 6302/SFP 22" Bs 6304/SFW 25" Bs 6304/SFW 25" Bs 6304/SFW 25" Bs	826.00 795.00 855.00 529.00 565.00 577.00 624.00 593.00 593.00 593.00 5941.00 578.00 589.00 624.00 557.00
46.00 49.00 54.80 63.65 78.45	PEARL 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/PFW 24" Bs 6301/SFW 24" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SPW 22" Bs 6302/SFW 25" Bs 6304/SFW 25"	826.00 795.00 855.00 529.00 565.00 577.00 624.00 553.00 578.00 578.00 589.00 624.00 589.00 624.00 557.00 589.00 589.00 557.00
46.00 49.00 54.80 63.65 78.45	PEARL 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/PFW 24" Bs 6301/SFW 24" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6304/PFW 24" Bs 6304/SFW 25" Bs 6304/SFW 24" Bs 6312/PFW 24" Bs 6312/PFW 22" Bs 6312/PFW 22" Bs 6312/PFW 22" Bs 6312/PFW 22" Bs 6312/PFW 22" Bs 6312/PFW 22" Bs	826.00 795.00 855.00 555.00 577.00 624.00 553.00 553.00 553.00 557.00 541.00 558.00 557.00 557.00 557.00 557.00 557.00 557.00 557.00 557.00 557.00 557.00 557.00 557.00 557.00 557.00 557.00 557.00 557.00 577.00 577.00 577.00 577.00 577.00 577.00 577.00 577.00 577.00 577.00 577.00 577.00 577.00 577.00 577.00 577.00 553.00 577.00 57
46.00 49.00 54.80 63.65 78.45	PEARL 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/PFW 24" Bs 6301/SFW 24" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6304/PFW 24" Bs 6304/SFW 25" Bs 6304/SFW 24" Bs 6312/PFW 24" Bs 6312/PFW 22" Bs 6312/PFW 22" Bs 6312/PFW 22" Bs 6312/PFW 22" Bs 6312/PFW 22" Bs 6312/PFW 22" Bs	826.00 795.00 555.00 529.00 565.00 577.00 577.00 593.00 578.00 578.00 578.00 589.00 589.00 589.00 557.00 511.00 511.00 511.00 584.00 554.00
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Snare Drums:		INCOME OF THE OWNER	-	8514 Tom Tom w/		6872 'Stage Master'		753-
6356 Cust - Metal		SUMMERFIEL	D	tone cont	49.50	Cym stnd	14.03	W
	0.50	oo miniciti iee		8515 Tom Tom w/		6875 'Stage Master'		7530
6357 Cust Brass		11		tone cont	53.90	Hi-Hat stnd	25.03	
	2.00	'IMPERIAL STAR'		6899 Double Tom	20 15	6790 'Stage King'		7538
6358 Cust Brass Snare 6 x 14" 70	00.0	DRUMS		Tom stand ,	29.15	Drummer's throne	37.35	C A 7
	000	8993 Saturn 12+1	010 50	Tom w/hldr	18.15	6750 'King Bear' Drm pedal	48.40	SA7
Accessories : 6360 Bs Drm Pedal 23	3.50	Drum otfts. 8987 'Saturn 7' Drm	918-50	8558 C ncert Tom	10 15	6740 'Hi-Beat' Drm	40.40	SA7
	3.75	otft.	577.50	Tom w/hldr	19.80	pedal.	24.20	T
6362 Cymbal floor	515	8909 'Mars 9' Drm	377-30	8560 Concert Tom		6681 Single Tom Tom		TD7
	4.50	otft.	836.00	Tom w/hldr	21.73	hidr	17.60	T
6363 Snare Drum		8908 'Mars 8' Drm		8562 Concert Tom		6682 Double Tom		TD7
	5-50	otft	704.00	Tom w/hldr	27.50	Tom hldr	24.20	Te
6364 Cymbal Boom		8906 'Mars 6' Drm		8568 Concert Tom	140.05	6675 Double Concert	17.05	7512
	3.00	otft.	621.50	Tom set 8563 Concert Tom	140.25	Tom Tom hldr 6580 Bass Drum spurs	17·05 6·05	7513
6365 Drummer's	7.00	8905 'Mars 5' Drm	503.80	Tom w/hldr	29.15		2.20	7512 t0
	.00	otft 8805 'Mars 05' Drm	203.00	8564 Concert Tom	27 15	6080 Drum Sticks-	1. 10	7514
PEARL MAXWIN		otít.	462.00	Tom w/hldr	33.00	F, 5A, 7A & Rock		to
Outfits: 6400 Stage-705 22"		8804 'Mars 04' Drm	101 00	8565 Concert Tom		105	1.27	SA7
	2.00	otft	412.50	Tom w/hldr	36.85	6082 Drum Sticks		to
6401 Stage-704 22"		8705 'Mercury 5'		8566 Concert Tom		2B & 5B	I · 38	5A7
	3.00	Drm otft	442·20	Tom w/hldr	41.80	6090 Drum Sticks w/		to
6402 Studio-504 22"		8704 'Mercury 4'		8569 Concert Tom		nylon—FN, 5AN,	1.20	TD7
	7.00	Drm otft	368.50	Tom set.	188.00	7DN	1.38	to TD7
6403 Studio-503, 20"		8520 Bs Drm w/spurs	88.00	8570 'Augustar' Tom Tom Concert set	336-38	6092 Drum Sticks w/ nylon2BN &		
	5.00	8522 Bs Drm w/spurs	101-20	6898 Concert Tom	230.30	5BN	1.54	to 7556
Snare Drums:		8524 Bs Drm w/spurs 8526 Bs Drm w/spurs	118.25	Tom stnd	27.50			T
6410 Snare Drum Kit	3.50	8534 Floor Tom Tom	110.73	6910 Stage Star Snare	27 50	'ROYAL STAR' DRU	JMS	7558
	\$'50	w/legs	64.90	stnd	23.85	7917 Drum outfit 4		Ť
6411 Metal Snare Drum, 5½ x 14",		8536 Floor Tom Tom		6912 Stage Star Cym			352.00	7560
Chrome	3.00	w/legs	70.40	stnd	22.95		310-20	Te
6412 Wood Snare		8538 Floor Tom Tom		6914 Stage Star Cym	20.50		37.70	7562
	5-25	w/legs	77.00	stnd	30.20		323.40	Te
6413 Wood Snare		8588 Snare Drm w/	100.00	6915 Stage Star Hi- Hat stnd	34.50		156.50	7568
Drum, 5½ x 14" 21	1.25	tone cont	100.00	6895 'Stage King' Hi-	24.20		394.90	To 7563
Accessories:		tone cont	120.00	Hat stnd.	32.45		258·50 70·40	7363 Te
	D·75	8585 Snare Drm w/	120 00	6890 'Stage King'			82.50	7564
	.75	tone cont	77-50	Snare Drm stnd	22.00		96.80	Te
	5.50	8685 Snare Drm w/		6892 'Stage King'		\$A7520 Bs Drm w/		7565
	7.50	tone cont	85.50	Cym stnd	20.02	spurs.	71.50	To
TOSCO CYMBALS		8555 Snare Drm w/		6893 'Stage King'		SA7522 Bs Drm w/		7566
	0.25	tone cont	65·75	Cym stnd	22.00		82.50	To
	2·25 2·50	8512 Tom Tom w/	41.95	6894 'Stage King'	37.50	TD7820 Bs Drm w/	10.00	7569
	4.25	tone cont 8513 Tcm Tom w/	41-25	6870 'Stage Master'	27.50		18.80	To
	1.75	tone cont	42.90	Snare Drm stnd	15.13	TD7822 Bs Drm w/ spurs,	27.60	6867 To
			0	enere brittattigt		aparat	2, 00	

534 Floor Tom Tom	10 50	6
w/legs 536 Floor Tom Tom	49.50	7
w/legs. 538 Floor Tom Tom	52.80	7
wloge	63-25	
A7534 Floor To Tom w/legs	m 49·50	7
A/536 Floor Iom		7
Tom w/legs D7834 Floor Tom	52.80	7
Tom w/legs D7836 Floor Tom	72.60	s
Tom w/legs	88.00	
'512 Tom Tom w/	29.15	T
'513 Tom Tom w/		6
	31.35	6
514 Tom Tom w/ tone cont	34.10	6
tone cont	29.15	0
tone cont A7513 Tom Tom w/	31-35	6
tone cont D7812 Tom Tom w/		
D7813 Tom Tom w/	41-25	6
	46.75	6
556 Concert Tom Tom w/hldr	14.03	6
558 Concert Tom		6
Tom w/hldr 560 Concert Tom	18-13	
Tom w/hldr	18.15	6
562 Concert Tom Tom w/hldr	21.73	6
568 Concert Tom		6
Tom set 563 Concert Tom	106-15	
Tom w/hldr 564 Concert Tom	23.65	6
Tom w/hldr	26.13	6
565 Concert Tom Tom w/hldr	30.25	к
566 Concert Tom		1
Tom w/hldr 569 Concert Tom	34.65	1
Tom set 867 Concert Tom	154.83	1
Tom stand	18-65	2

50	6868 Concert Tom Tom stnd	20.63
80	Tom 8-pc set	260.15
25	7586 Snare Drm w/ tone cont	47.30
50	7588 Snare Drm w/	49.50
80	tone cont 7576 Snare Drm w/ tone cont	33-55
60	7578 Snare Drm w/ tone cont.	36.30
00	SA7576 Snare Drm w/tone cont	33.55
15	TD7876 5nare Drm	42.63
	w/tone cont 6880 'Hi-Ace' Snare	
35	Drum stnd. 6882 'Hi-Ace' Cymbal	19-50
10	stnd. 6885 'Hi-Ace' Hi-Hat	15.75
15	stnd w/die cast pedal	25.75
35	6886 'Hi-Ace' Hi-Hat stnd w/rubber pdl.	24.75
25	6860 'Stage-Ace' Snare Drm stnd 6870 'Stage-Ace'	10-73
75	Snare Drm stnd	15.50
03	6862 'Stage-Ace' Cym stnd	12.50
13	6865 'Stage-Ace' Hi- Hat stnd	22.50
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126	99
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130DC	
56A	- 11
56D	
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box v /amp 	56·39 20· 78·22 77·27	Crystal C Crystal C Royal Snoopy piar Gypsy pianc
	278.67	ELKA U
0 0 0ass	521.79 526.90 623.25 408.28 498.04 489.41	X 55 Portabl X 55 (Pedalboa Concorde 4(Concorde 4(Concorde 6(Concorde 6(Capri 101
BITE	R	Capri 101C. Minuette 99
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