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### BEATINSTRUMENTAL Songwitting a Recording

No. 123

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#### **Editorial**

As regular readers of Beat will know, our 'gig guide' is a unique service, both for working musicians throughout the country, and for all of you with an interest in the roots of our current super-heroes.

And it's from these 'small' venues that tomorrow's heroes should emerge. We're being inundated with manufactured music from every quarter and while a proportion of it is innovative and interesting a further proportion is dull and disastrous. Yet back at the clubs which produced the likes of Jeff Beck, Mick Jagger, Man and others, tomorrow's stars are gigging for the odd few quid a night, and the promise of a meal if the audience stay after the first three numbers.

What we're saying is that for the sake of the music it needs people to stick at it. For every so-called star that pops up out of a management agency's hat, there's got to be another John Mayall playing the clubs and pubs, with a genuine interest in the music as well as the money. So our advice is to stay with it. The music business needs you as much as it needs manufactured stars — perhaps more so, and who's to say?

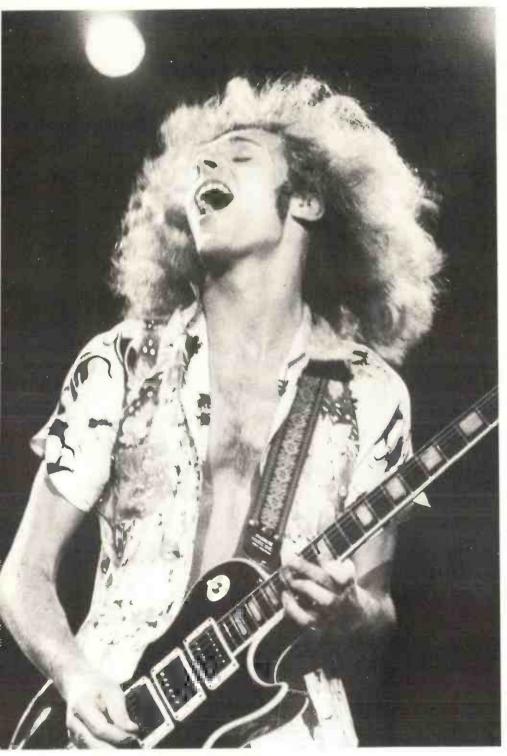
And while we're here, you'll have noticed Beat now costs 35p. We've managed somehow to keep our costs down since August 1975, but we're now forced to put another 5p on per copy. But don't worry, Beat will continue to give you the best interviews, ask the most pertinent questions, and provide the most comprehensive information on every aspect of the music world.

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hemetamorphosis of Peter Frampton from the "Face of '68" to the "Sound of '76" is due, not so much to an increase in audience awareness, as to a realisation in Frampton of his own unfulfilled potential and a conscious effort on his part to delve below the tip of the iceberg and expose the untapped creative resources beneath.

Ten years ago, he was the darling of the teeny-boppers in the successful pop band The Herd. It was during this period that a music magazine dubbed him "The Face of '68". Totally frustrated by the media and the public's obsession with his physical appeal, he accepted Steve Mariott's invitation to join him in the critically acclaimed 'Humble Pie"

"It was frustrating," he explained, because I knew that I was capable of giving much more than just a pretty face and the double-track vocal on a bubble-gummy record. That's really why "Humble Pie" got together. We all grew beards, let our hair grow and didn't wash. There was no way they would like us. We didn't want to work in England for a while because we'd all worked there so much and we wanted to find something new, and also, work the band in. So really, when I left "Humble Pie", I sort of had a foot in the door in the States because more people knew me as a guitarist than as the "Face of '68".

One night Frampton listened to the new Humble Pie live album called "Rockin' the Fillmore". He knew when he heard it that they were going to be enormous but he also knew that the heavy rock direction of their music was not the way he wanted to go. With "Pie" he could never fulfill his desire to be "the greatest guitarist in the world" an ambition he'd often discussed as a student in his home-town of Bromley during lunch-time practise sessions with a fellow student, David Jones, later to become Bowie and make his own impression in music.

"I got a lot of experience from them ["Pie"] but Dee Anthony, my manager was the man that said "Go out there and learn to be the leader of the band, a front-man-everything".

Blockbuster

There followed two gruelling years on the road during which Frampton played "every dot on the map". Noone had ever doubted that he could play guitar but he was getting a reputation as a virtuoso blues/rock guitarist. He lists Django Rheinhardt as a major influence and, swerving away from high-voltage power mania on the rock cuts, Frampton developed a unique and melodious fastidiousness in his guitar work which is beginning to make him as instantly recognisable as his idol.

There were four solo albums before the blockbuster "Frampton Comes Alive". Frampton explained why they decided to do a live version of the

previous album "Frampton"

"It was my idea. You get a pulse from the audience when you're on stage and yet I felt we were just not getting through to them on record. Therefore if we could capture what they liked best about us and then put it out so that it sounds like you're sitting in the twelfth row, then people are obviously going to jump at it.

How high they jumped surprised

everybody. "Frampton Comes Alive" has become the biggest selling double album of all time and, analysing it, it's easy to see that one of its major attractions is the variety of Frampton's guitar work.

His favourite concert-opener is the acoustic "All I wanna be is by your side". Melodious riffing is a favourite habit of his and he delivers some vivacious finger-picking on "Penny for Your Thoughts". The near perfect cream-of-them-all "Lines on my face" has some of the finest guitar work he has ever recorded but he can still rock and roll. Tracks like "Somethin's Happening", "Baby I love your Way" and the popular "Show me the Way" with its deft wah-wah guitar runs, combine gracefulness and strength. The song he calls "my audience participation number" is the single "Do you feel like we do?". On it, he uses to great effect a piece of equipment known as a Talkbox or Voicebag. It gives a "Sparky's Magic Piano" effect and the audience love it.

"I don't know who invented it. I was doing a session on "All Things Must Pass" with George Harrison and he got the steel guitarist Pete Drake out from Nashville and Pete had this little wooden box with a pipe which came out of it. He developed it himself from something Les Paul had told him. All it is is a little speaker being driven by an amplifier and the only noise that comes out goes through this pipe so whatever instrument you put through it comes out. Stevie Wonder put a synthesiser through it on "Music of My Mind". It's like another vocal chord and all you have to do is over-mouth the words. I just have a switch which throws my amplifier from my speakers to the box on the floor. I knew that apart from Stevie, Jeff Beck and Alvin Lee had one but I heard they'd stopped making them until Joe Walsh got one made and I found out where to get it. They're a hundred bucks if you want one!'

Stevie Wonder is one of Frampton's greatest influences. Nothing could have pleased him more, if his album had to be knocked off the American No. 1 than for Stevie to do it with his new album. Frampton sent him a telegram to say "Thank You". It was Wonder who presented Frampton with his award in September as "Rock Personality of the Year". It is Wonder's immaculate song-writing which Frampton finds so satisfying.

Peter Frampton's own lyric writings are a direct reflection of his personal situation. Of his four solo albums, "Wind of Change" reflected his first marriage to Mary, a model, "Frampton's Camel" mirrored its break-up. The joyful "Somethin's Happening" co-incided with his meeting Penny in America and "Frampton" is a happy

statement of their continuing relationship. Frampton is philosophical about his climb to the top.

'If Wind of Change'' or "Frampton's Camel" had just gone zoomm . . . right up to the top, I don't think it would have lasted. I was still doing my apprenticeship. The difference between my first gig and last night was amazing. I learnt how to sing and how to save my voice. I lost my voice totally on my first gig - and I had to do another show. I sang very deep and husky and the reviewer said "Having never seen Peter Frampton before, he's very reminiscent of Joe Cocker." And I'm all about the studio now, I have been for a long time, but I'm still learning in that sphere too, and when you take it out of the studio, it's gotta be performed. It can't just be first chorus, first chorus, solo, first chorus, you've got to mean it, act it. So I don't think I was ready then. I used to stand up very nervously and mumble. I'm glad it didn't happen until I was ready, now I'm ready for whatever's to come.

#### Notebook

"As for the songwriting, just about everything I write about is what I'm going through at the time. The songs definitely did get happier — let's hope there'll be no more sad ones! I write just about all the time. Having a cassette player is like having a notebook and I stick little bits down on it whenever I get something. About once a month, I get them all together and then go down to my beach-house in Nassau or wherever for a couple of weeks and get it all together. I wrote the whole of the "Frampton" album in eight days and when I wrote "I'm in You" which is a fairly new song, the lyrics all came at the same time which is something you dream about. So the song took about an hour and a half to write and five hours to record on cassette. What success has done to me more than anything else, I think, is made me want to get out my guitar and



practise. It's made me want to sit down and write songs and feel confident that if they liked "Baby I love your Way", for instance, they'll like it. It was so easy for me to write that." He spread his arms wide and shook his head in amazement, "If the thing that comes easiest to me becomes the most popular, then all I've got to do is do what I do. My main thing, has got to be guitar playing and singing. After that, well maybe I don't look too bad..." he laughed.

#### **Audience**

Relaxing in his dressing room after a triumphant concert in Madison Square Garden, New York, it's easy to see why his strong physical attractiveness should have hooked an early following. It's to Frampton's credit that he was not prepared to wallow in fan worship but proved that, in spite of the pretty face (and it can be as much of a drawback as an advantage) he became a musical craftsman, perceptive lyricist and master showman. America was the first to Frampton's potential and appreciate it. He's now made his home in Westchester, New York and, although, he admits, he misses England, the States is where it all happened for him and is continuing to happen and where he will remain at least in the immediate future.

"Of course, probably the most gratifying thing for me is to know that after being away from England for so long, things have finally happened there. The only reaction I was used to before was the "Pretty face" one. Now I have a whole new audience who like my music. That's very satisfying. Obviously I miss the vibe of England but I can't think like that because I've set up home, set up shop here. Also there are so many English people here, everyone commutes from L.A. to New York, that it's like a home from home.

"I met McCartney recently at the Spectrum Club where he was playing. It's just very freaky when Paul comes up to you and says "we play your record all the time". My record? McCartney? In this very dressing room last week, Elton John said "please make sure your album's not still number one when I release my new album." Things like that — wow! It's a great feeling when the people you've admired and listened to for years and maybe been lucky enough to play on some of their sessions takes time out to call or write and say they've enjoyed my work. That's just unbelievable."

Frampton has worked hard for his accolades and there's no doubt that, now he's made it, he's become one of the most popular rock heros of our time.

by Jan Etherington

# VEN CE PRESERVE

### The inside story of Wings' charity gig

hat's the worst iob you've had? ever That's a current catchphrase, culled from the Derek and Clive Live" album. But if you asked any of the Showco team that worked with Paul McCartney at his recent gig in Venice I'm sure they'd cite that gig as their worst job ever.

That's no reflection on Mc-Cartney or Wings: but the problems were considerable and somewhat unusual. But let's start at the beginning.

Paul McCartney and Wings were invited by UNESCO to perform a live concert in the beautiful St Mark's Square as part of their Save Venice campaign.

As everybody shoud know by now, the city is slowly sinking, and a great deal of money is needed to rescue this beautiful and historic place. So they had a week of artistic functions to raise money — and wanted "a pop group" as the pièce de resistance.

#### **Finale**

Mr Leon Davisco, director of publicity for UNESCO said: "We believed that Paul McCartney's group would be just right for the occasion. Not only are they one of the top groups in the world, but they appeal to people of all ages and tastes. We thought their concert would be a fitting finale for our Week.

Paul himself said:

"We were very honoured to be asked, and after checking out that we could do it we said we'd be delighted."

And so it all began. For a start, it was going to be an expensive business. There would obviously be no fee, and although Unesco paid some of the costs like setting up the special stage and the band's hotel bills, it would cost the Mc-Cartneys a lot too.

So they did a few other European gigs "on the way" to defray some of the costs which would have been incurred if it had all been done just for one gig.
The biggest problem to be

surmounted was the fact that no mechanised transport has ever been allowed on the main island of Venice where the square is: it's never felt so much as the weight of a car! And the band had three truck loads of qear. . . .

What's more, with all that water around, how do you get the equipment to the island in the first place?

The answer was huge barges which were loaded up with trucks and then sailed to the nearest point to the square. Then the trucks were slowly unloaded . . . and there came an ominous cracking sound. Five of the square's thousand year old paving stones had cracked under the weight! Of course the various local dignitaries were horrified: but eventually, and very gradually, the trucks were got to the side of the square.

The crew had arrived a week before the concert to get things ready, and they needed every minute of that time. First they had to get a stage erected. It was specially built with a high canopy in case of rain, and other safeguards against the elements and the risk of electrocution.

#### Subdued

Then all the equipment for the 40,000 watt custom built PA had to be assembled - and as if all the usual problems weren't enough, there was a language problem too. Someone from the Italian record company was on permanent call as an interpreter!

At the same time, 2,000 seats had to be erected on the square. They were for the people who'd paid 15,000 lire for their tickets (roughly £10). The other members of the audience, 13,000 of them, had paid 3,000 lire for their tickets (£2).

But eventually that was all done. The seven laser machines (worth half a million dollars) had been assembled and placed strategically in buildings round the square. In fact people arriving on the night before the gig were treated to a runthrough of the laser which had been placed on top of the column in the centre of the square, and a bright green shaft of light shone out across Venice.

Finally, after a week of hard work and aggravation, the concert took place. Musically it was splendid: from the audience's point of view, it was chaos.

Security, supposedly done by the Italian Navy, didn't exist. No one was checking tickets, and the police estimate later said that there were about 30,000 people there - not the 15,000



Wings in action, L-R Jimmy McCullogh, Denny Laine, Linda and Paul.



that was supposed to be the limit! In fact most people would have said there were even more there than that.

The audience were strangely subdued too. Even the sensational laser show with the second encore where the seven lasers were focused together to form the Wings butterfly logo which twisted and turned like the real thing didn't rouse them to much enthusiasm.

After the show McCartney himself was a little subdued. "We really enjoyed doing the concert - not only was it an honour, but what more beautiful place could there be to stage a rock concert. The audience were a bit quiet though, weren't they?"

He was also a little mystified to find that the garrulous European press who'd fought to get into the press conference were suddenly struck dumb when they saw him. And a lady from a TV show refused to do interview because she couldn't be in the shot with him too!

But he did discuss with us plans to play behind the Iron Curtain: "Band on the Run's just been released in Russia, and we'd love to play there if we were asked and it was possible. You know, you hear such strange things about the people,

but I suspect they're just like us under the skin. It would be great to see them: rocking commies."

He admitted that the Venice show had cost him a lot, but said it was worth it. And we were told that the week had raised \$50,000 for the fund most of which had come from his gig.

#### Selecting

As for future plans, Paul said: "We're currently working on the 'live' album, which we hope to have released before Christmas. We're listening to the 90 hours of tape we've done on the world tour and selecting the right tracks for three album sets.

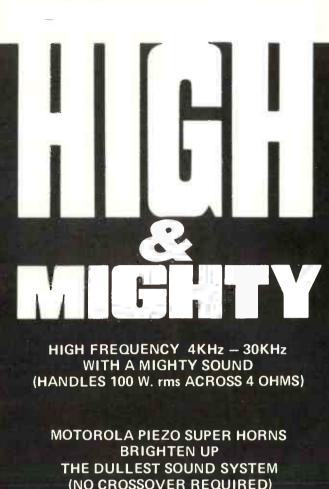
'Then we have Christmas off, and start working on the next album. I write all the time. whether I'm on the road or at home, and there are already a few things ready for the next studio album"

And what about concerts?

"We love performing, so I guess we'll be back on the road again soon. But there'll never be another gig like Venice.

A sentiment echoed by the crew - who were at that moment racing to get all the equipment packed and away, before low tide left them stran-

by Rosie Horide



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### YOUR LETTERS

#### Cry-Baby

Dear Sir,

I am writing in the hope that you may be able to help me with what I imagine is maybe a fairly commonplace problem in the lower price guitar/amplifier world.

For a number of years I have been playing a six string guitar made by the Surrey firm of Wilson Guitars Ltd. Although second-hand, this guitar has been perfectly satisfactory until now, and in sturdiness and performance exceeds many of the cheaper Japanese models. The problem arose when I bought a Cry-Baby Wah-Wah pedal to use with the guitar. The pedal functions effectively but produces quite a harsh 'hissing' noise from the speaker when

moved into the treble tone (forward) position. When the pedal is pushed full down in this position, this noise is sufficient to obscure 50% of the sound from the actual playing.

I was wondering therefore, if this complaint is a common one when a Wah-Wah pedal is used in conjunction with cheaper guitars and amplifiers, or whether it merely means the pedal itself is defective and not the guitar/amp. The amplifier, by the way, is a 20 watt combo made by GEM Electronics, marked G.20.

I hope that you at Beat Instrumental may be able to advise me on this, as I do not know whether the amplifier is picking up some form of disturbance as the tone alters progressively.

Many thanks for an informative magazine,

Yours sincerely,
Gareth Williams,
Pinner, Middx.
S. Any information on the

general reliability of Wilson Guitars (if known), would be appreciated.

Dear Gareth - we can suggest four things that you can try with reference to the Cry-Baby's noise problems: first, use the lead that you normally connect between the guitar and pedal to plug the guitar straight into the amplifier; if the guitar's output drops in volume, then you'll know that it's the faulty lead that is reducing the guitar's level, and that the hiss you are complaining of is merely due to the fact that you are hearing the normal 'background noise' from the pedal at a louder volume. Also try putting a little light machine oil on the 'cog and roller' pedal mechanism, and giving the potentiometer a squirt of electrical contact cleaner. If the sound still remains pretty duff, then we'd guess that you have a faulty transistor in the Wah-Wah, necessitating a quick

trip to an electrical repair shop. As regards the Wilson guitar, although some years old now, the make has always had a reputation for solidity and durability — so don't worry!

#### Value

Dear Editor,

I have decided to buy a six string electric guitar and I was wondering if you could recommend any makes of guitar that would give good value for money. At the moment I'm thinking of paying around the £60 to £70 mark for the instrument.

Yours sincerely, Eric Aston, Tanworth-in-Arden, W. Midlands

Unless you are a very lucky



### AND QUERIES

bargain hunter, the price you mention will restrict you to a handful of guitars like various Hohners, Avon, Zenta of possibly a CSL. Probably the wisest thing to do would be to investigate the secondhand market in your area; this will greatly increase no doubt the possibilities. Columbus, Antoria (a very large range), Kimbara are all popular guitars which will be on the secondhand market — so too might other more obvious bargains; any legwork you put in should eventually be rewarded.

#### Modulator

Dear Sir,

I take Beat Instrumental every month. In it you advertise the Coloursound ring modulator and Dopplatone, which are made by Sola Sound. I have tried to get these from my music shop, but have been told they are discontinued. I should like to know why they are advertised when you cannot get them. Please will you give me some help in this matter.

> Yours Truly, B. Thomas, Woking, Surrey,

We contacted Sola Sound, who confirm that they have discontinued the effects you mentioned. As for advertising these units, you will find that we — or rather they — will not have advertised something they no longer sell. Anywhere you may have seen an ad would have been on the part of a retailer who still has some of the units in stock. Last month's Sola Sound advert in Beat did not include the ring modulator or the Dopplatone.

#### Acetate cut

Dear Sir,

I wonder if you would be so kind as to clarify some points for me.

1) Two or three issues back, a guy who built his own studio in a cellar was featured in one of your articles, and he talked of using a "drum machine" in the absence of a drummer. What is this?

2) In the October issue, a feature covered the career of Mike Batt, who talked of the use of an "acetate cut". What on earth is this gadget that sounds so useful?

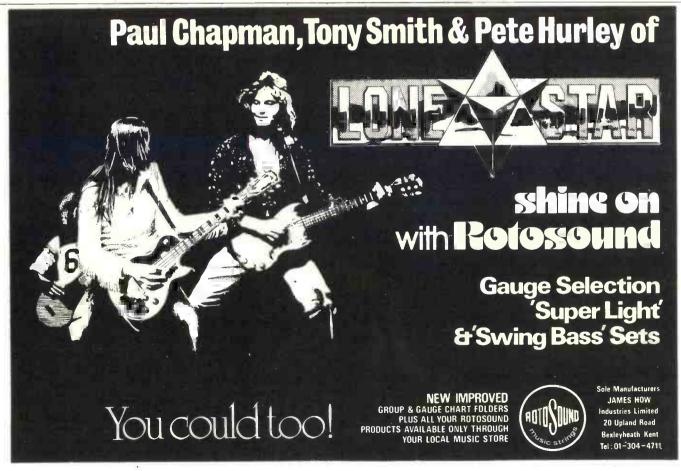
3) Finally, I wonder if you could send me the address of the Songwriters' Association — a Dublin address was given in

last month's issue, which I carefully extracted and then mislaid.

Sorry to be such a nuisance — hope you will be so kind as to oblige.

Yours Faithfully, F. T. McBride, Bolton, Lancs.

We're unable, I'm afraid, to give you any information on the first one, since you don't specify in which issue the article appeared. Find out, let us know, and we'll contact the man in question for you. As for acetates, these discs are similar to the final master, but are made from aluminium with a lacquer coating; they are for the use of the musician, just to check the sound before the disc-pressing begins in earnest. Lastly, the address of the Songwriters' Association Dept H/S, Limerick City, Ireland.



has been over three years since Fleetwood Mac last visited England; but their voluntary exile in Los Angeles has not simply been the usual tax escape. The departure of band members and a general feeling of stagnation made them decide that a totally fresh start was needed. The original front-line of Peter Green, Jeremy Spencer, and later Danny Kirwan, had disintegrated; various replacements were tried, including for a long time Bob Welch, but it wasn't until last year that they picked up on two Californians - Lindsey Buckingham and Stevie Nicks — and asked them to join. Two weeks of rehearsal followed, and then they went into the studio to cut an album simply entitled "Fleetwood Mac". At this point they had not even played together in concert. Some kind of chemistry must have been at work, however, because that album is still in the top five in America, as it has been for most of the time since it was first released, nearly eighteen months ago. This makes it something like double-platinum (if there is such a thing). At any rate, American sales are now approaching three million.

They were in London recently on a short promotional visit, but no concerts have yet been officially planned. Peter Douglas talked to singerlwriter and keyboard player Christine McVie, along with guitarist Lindsey Buckingham.

P.D. Why do you think you've been so successful in America, and yet hardly caused a ripple in England? Is it just lack of promotion?

C.M. Yeah, and also the fact that we haven't played here. The band has been totally unexposed in this country for four vears

L.B. Probably also because of the fact that so many people still have such an image of the band with Peter Green.

C.M. We did do one tour with Bob Welch, and Bob Welch was a very prominent member of the band for about four years; in America he's very highly respected. He re-formed a band called Paris.

P.D. Why have you spent quite so much time in the States? Presumably you live

there permanently.

C.M. Yeah. Well to start with, the band was pretty successful -- not as successful as this, obviously - but even before Stevie and Lindsey joined that was where we were making our money. That was where we were enjoying some kind of reward for our hard work. And then Clifford Davis, our ex-manager . . . there was some strange situation created between him and us, and we were unable to work for about a year. And then after that we were becoming so frustrated musically that we decided we should just pick up our bags and leave for California, which we did. John and Mick had taken over management, and so all our main contacts were really with the people in Los Angeles. So we moved

over there and made an album called "Heroes Are Hard To Find" with Bob Welch . . . and never looked back.

P.D. It isn't a question of tax-exile?

C.M. Oh, absolutely not. I was about to say that. The band didn't have any money when we moved over to America. We were broke. We had a few pounds, but we weren't exactly avoiding tax situations. Our money came quite recently. We needed to get out of the rut we were in, and do something really fresh for our own minds.

**L.B.** You wouldn't believe the number of English groups in Los Angeles. It's just

amazing.

P.D. Do they say they can't earn any money in England?

L.B. I don't know many of them personally, but I just would imagine that there's a lot more opportunity, that there's a lot more happening out there.

C.M. You go where the best environment is. As far as I'm concerned, living in Los Angeles is much more the place to be. There's much more vitality somehow over there, it seems to me. I may be absolutely wrong, because I haven't lived here for so long now, but the impression you get is that Los Angeles is young, it's exciting, it's fresh; people want to like you, people go out of their way to have a good time.

L.B. Tons of energy flying around L.A., that's for sure.

P.D. To what extent do you still regard Fleetwood Mac as a blues band?

## FLEETWOOD MAC-HEROES ANONYMOUS



Looking prosperous, 1-r: Mick Fleetwood, John McVie, Christine McVie. Lindsey Buckingham, Stevie Nicks. **C.M.** I would say there's an element of blues there. Very strongly so — without it being that apparent.

P.D. It wasn't particularly apparent on

the last album.

C.M. No...I'm not saying that we play 12-bar blues, but there's definitely a style of playing, and a feel, which has stemmed from a blues-based situation. Even Lindsey, who was never playing 12-bar blues, doesn't find it difficult to slot into doing it. I mean, Lindsey is actually an excellent blues guitarist, without even trying. So, yeah, I would say definitely, although we've moved on from that. We've started to write things that are very major-chordish, and very away from the blues — on the surface.

#### ....

P.D. The album was a very laid-back,

studio-type album.

**C.M.** Well, it was a studio album mainly because the band had never even played a concert together when we made it. Since then, obviously, we've done about eighteen thousand concerts, and so the *new* album has got a more live, cohesive feel to it than the last one . . . the band's a lot more raucous on stage than it appears to be on "Fleetwood Mac". The band certainly gives off a different thing live. It always has.

P.D. It's hard to imagine the delicacy of some of those songs coming across on

stage.

C.M. Well "Rhiannon" is a prime example of that, which turns into a massive rock'n'roll song on stage; we've got the backdrops, and the big drum, and the whole thing. On the albumitis a lot more gentle, for sure, than the live version.

**L.B.** It's interesting. The art of making records is one thing; the art of performing on stage is another, and being able to function well in both is quite something. I don't think that it's necessarily true that an album has to capture a live sound, or has to even be approached in the same way as a live performance can be. There are many things that are going to come off live, for example, that aren't going to come off in the studio, and vice versa.

P.D. Do you ever suspect that people are applauding you just because you're Fleetwood Mac and you have a huge hit

album?

**C.M.** No I don't, because I really think that the kids who go and see us are genuinely having a good time. You know if you're not going down well in America. You know. You can bomb out just as easily as you can go down well, and boy, they let you know if they don't enjoy it!

P.D. Nevertheless, I've seen it happen to some bands who were playing quite

badly.

**C.M.** That may be the case over here. I can't really judge. It's like Stevie says, and it's very true, that in theory there shouldn't be any difference between an American 20-year-old and an English 20-year-old, but for some reason there is.

P.D. How?

**C.M.** Well, I'm talking about four years ago. That's why I'm saying it's difficult to judge an audience now over here,

because what I'll be saying will be hypothetical. Audiences were terribly reserved when I was over here — terribly reserved and analytical.

P.D. I believe you took a Rock Award of

some sort recently?

**C.M.** Well, this year we were nominated for five different categories of the award, and we walked away with the best band and the best album awards, amongst the five biggest bands over there, which right now is Peter Frampton, ourselves, Jefferson Starship, Wings and Led Zeppelin . . .

L.B. Rolling Stones . .

**C.M...** And we walked off with the best awards for that thing, so I mean if that gives you any idea of the magnitude of the situation—

P.D. I was quite aware of how big you were.

**L.B.** No, we were just discussing how odd it is — it's odd to come over here. It's such a different thing. It's good, it's

good!

C.M. We don't even walk around in America being aware of the fact that we're big stars, because we're not really that kind of band anyway. But you know what I mean: some bands would tend to be seen in the right places at the right time, and drift around in huge social circles. And this particular band is pretty cliquish, actually. We don't know many other musicians. We don't socialize that frantically at clubs. So it takes us to do a show, maybe, to realize what's happening; we've been buried in dungeons in recording studios — for so long now that when we go out on the road, it blows us away that people just want to touch us, almost. And it puts you in a funny position — the band's just so incredibly big over there, with the exception of about four areas.

#### ....

**P.D.** On the album you sound very integrated musically—no one pushes to the front.

C.M. Yes and no. We're not consciously like that. It just happened. Everyone in the band has their own very strong and different personalities, and I think that's what has become so intriguing to the American audiences. John and Mick aren't just a bass-player and drummer; they have a very strong identity of their own as individuals on stage, and then Lindsey and Stevie and myself are the front line, as the writers and the singers, and we're also three very different individuals. So you don't just have a group of long-haired guys, or a group of guys playing behind a long-blonde-haired chick. It's five very definite people, that the audience individually become attracted to, to watch.

**P.D.** Lindsey's role in particular seems fairly reserved, playing a lot of rhythm

guitar.

**L.B.** No, I would disagree with that, although to me a good guitarist is someone who doesn't try to take over, who can just play. I think it's harder to play laid-back and integrated than it is to sit there and make a lot of noise. It is a temptation, but in the same way George Harrison was a very integrated part of the Beatles. It's not like grinding it out —

it's trying to complement the songs in as subtle a way as possible. That's what I like to do.

P.D. Did you set out to emulate any particular guitarist when you first

started playing?

L.B. I would say most of the lead players I've heard, their big influences were people like Jimi Hendrix. I think Jimi Hendrix was great, but at the time he came out he just sounded very raucous to me. And now that I definitely enjoy a lot of the stuff he did, a lot of it still sounds very raucous, very dated acid music. He had incredible feel, but the first music I was listening to was very un-lead oriented. There isn't any one thing that was that heavy an influence. It was just continuing from 1956, to folk music, to the Beatles, to Brian Wilson . . P.D. Most Americans seem to spurn the Beach Boys' music. "That surfin' shit?" L.B. If they say that, they are not speak-

ing from an intelligent standpoint. Aside from the Beatles . . . as one single person, I think he's the genius of the sixties. **P.D.** Going back, Christine, would you

P.D. Going back, Christine, would you say that Danny Kirwan acted as a kind of pivot between the old Fleetwood Mac

and the new?

C.M. Yes, he did, for sure, but then Peter was starting to change, too. Peter was getting tired of playing rock'n'roll shuffles and 12-bars. He was starting to get into things like "Before the Beginning", or "Green Manalishi" — more spread out, you know. But Danny was more gentle, a very English blues musician... Peter was just starting to change his whole musical concept when he left Fleetwood Mac; and after that he just didn't play. He made one album — "The End of the Game", or something like that — which was just a series of jams from beginning to end. There were no vocals on it.

P.D. So you don't know why he won't

play?

C.M. No. And I've got no inclination to ask him, either. Peter's like an enigma to me now.

L.B. He was talking about it last night.

C.M. What did he say to you?

L.B. Well, we were just talking about everything, and he was saying all the music that he did came from sadness, and the way he looked at it was never that serious, in that they were always just kind of fucking around. Then all of a sudden they started riding around in limos and everything. You begin to wonder what it all means. Some of the stuff that he was doing back then was really brilliant—I told him so.

P.D. Perhaps he doesn't realize how

good he is.

**Č.M.** Peter? Yeah, he knows how clever he is. He makes no bones about it. Believe me, he knows. Mind you, he hasn't picked up a guitar for so long. **P.D.** Doesn't he play on his own?

L.B. He says he plays for his own enjoyment. He told me he was playing better now than he ever did. He was in my room for about three hours last night, going between what seemed like sincere conversation . . . he'd be sitting there, and all of a sudden he'd just break out laughing for no reason. So I don't know. I don't know what to think . . .

# THE PETER GREEN STORY

In May 1970 Peter Green left Fleetwood Mac, the group he had led for three years. Since then next to nothing has been heard from him; but although his name might be largely unknown to the majority of present-day record-buyers, he was, in his way, a supremely influential musician. Coming to the notice of most people as the replacement for Eric Clapton in John Mayall's Bluesbreakers, he developed from being an exceptional blues guitarist to being one of Britain's finest and most original composers and most distinctive singers.

Peter Green was born Peter Greenbaum on October 29th, 1946 and was brought up in the East end of London. He started playing the guitar when he was eleven: "It all began with the inevitable 'old Spanish guitar', but I never took it seriously . . . I didn't begin playing properly until I was about

fifteen, when I took up bass."

Along with thousands of other kids at the time Green went to see all the R&B groups playing in and around London in the early 60's, groups which provided a form of excitement missing from most of the uniformly innocuous and bland pop which the record companies deemed suitable for release at that time: "I remember going to see the Yardbirds in their early days to see Paul Samwell-Smith (the bass-player). Can't say that I took much notice of Eric Clapton: he was doing a Chuck Berry at that time."

Exposure to the blues, albeit a purely British version of it obviously led Green to study black American music. "I learned the bass and then realised that 'Sam' (Samwell-Smith) wasn't doing anything so fantastic after all. I played bass in a few groups but, after a while, I found myself criticising the lead guitarist's breaks and thinking 'I can do better than that'."

better than that'.'

Green had converted an old Harmony Meteor guitar into a bass and had been using that until he got bored with bass-playing. Around this time he also left his job after a row with the foreman and decided to make the effort to be a

lead guitarist. He reconverted his Harmony guitar and practiced on it at home until he considered himself good enough to attempt his debut as a professional lead guitarist.

"At the end of my 'practice period' I read that John Mayall wanted a new guitarist so I immediately got in touch with him." Eric Clapton had left John Mayall's Bluesbreakers in August 1965 with the intention of going round the world, he in fact got as far as Greece. Mayall had heard of Green: "(he) said that I was the best thing he'd seen since Clapton. I went round to his place and we started running through numbers. Then the phone went. It was Eric, he wanted to come back into the group. Naturally John said OK, but he gave me a week with him. That did me a lot of

good prestige-wise."

Peter Bardens, who has since achieved success at last in Camel, then asked Green to join his group, "Peter B's Looners", a purely instrumental group whose drummer was Mick Fleetwood, who had played with Bardens earlier in the Cheynes. Peter B's Looners weren't particularly successful so, largely upon the instigation of their agency, they brought in two singers, Beryl Marsden and one Rod Stewart in an attempt to emulate the comparative success of the Steampacket, Rod Stewart's previous group. The Looners were then renamed Shotgun Express. As such the group issued a couple of singles which sold few copies. Green wasn't particularly happy in Shotgun Express as he had little opportunity to play what he really wanted which was the Blues.

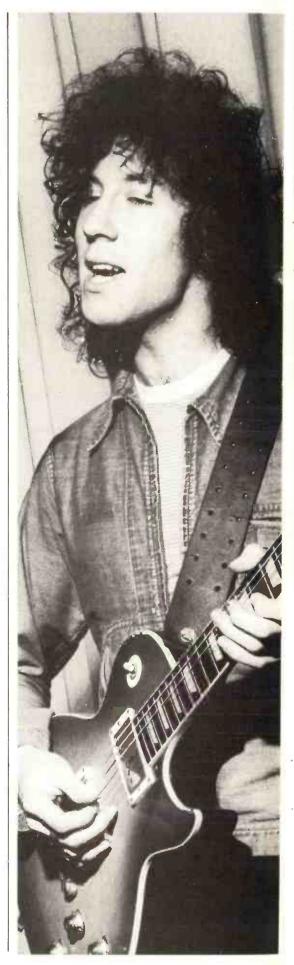
Bluesbreakers

Eric Clapton left the Bluesbreakers for good to join forces with Jack Bruce and Ginger Baker in Cream. Mayall immediately got in touch with Green who rejoined with no hesitation on July 17th, 1966.

Taking Eric Clapton's place in a group was undoubtedly an unenviable task and Green was aware that obvious comparisons were at first being made. Both Green and Clapton's earlier replacement in the Yardbirds, Jeff Beck, nonetheless lived up to the challenge amazingly well, in fact it's a point of debate whether they have indeed surpassed him in certain ways.

Green, who was by now using a '57 Les Paul, did at first sound a bit like Clapton but it wasn't long before the style of his guitar playing became distinctly his own. While playing the repertoire with which Clapton had become associated, comparisons were only too easy to make, as Green said at the time: "They want to see how I compare with Eric. It makes my job tougher because recently I've been really trying hard all the time." But as the material changed so Green showed himself to be a distinct musical personality.

John Mayall was a band leader in the true sense of the word; he employed the other musicians in his various groups directly, hiring and firing them as he considered fit. This policy has made him few friends but has on the other hand



made an incalculable contribution to the development of rock since, in so much as he gave so many musicians who have since achieved success their first professional experience. Green was allowed to make a much greater contribution to the Bluesbreakers than most of Mayall's sidemen. His vocals, much more controlled on the whole than Mayall's, were featured with the group, and his own compositions were performed and recorded by them. While Green was with the group they recorded on album "A Hard Road" and a number of singles on one of which Mayall didn't even appear.

John Mayall was one of the first people to achieve success in the LP charts while being unknown to the great mass of the singles-buying public. Hard Road" got to number ten in the album charts in March 1967. On the record Green played two guitar instrumentals and sanglead vocals on two tracks as well as playing a number of other guitar solos, having written one of the songs and one of the instrumentals. "The Supernatural", Green's instrumental, was composed of a series of long sustained and echoing notes, each higher in pitch than the previous one, which created an atmosphere of tension and mystery. His playing on the rest of the LP, almost all straight twelve-bar blues tunes showed his distinct approach to blues guitar playing.

Logical

His strength as a blues guitarist lay in his impeccable sense of touch, by which each note had just enough vibrato, and which allowed him to syncopate his lines by emphasising notes in unexpected places. His playing was extremely logical, the notes he played were undoubtedly the correct ones to be played, but he injected his own personality by the addition of little unexpected phrases and by going out of time occasionally so that he remained completely unpredictable and original.

After just under a year of almost continual one-nighters Green left Mayall on June 15th, 1967, to form his own group. Mick Fleetwood was brought in on drums, and Jeremy Spencer "he lives for Elmore James" was on slide guitar and vocals. Bob Brunning was originally on bass, but John McVie from the Bluesbreakers soon replaced him. Named at first Peter Green's Fleetwood Mac, the group signed with Blue Horizon, the label formed by Mike Vernon to release purely blues material, and made their debut at the National Jazz and Blues Festival on August 12th, 1967. They then began playing the rounds of the British clubs.

The group were even more purist in their approach to the blues at first than the Bluesbreakers, and as the British Blues boom gained momentum Fleetwood Mac (the "Peter Green's" part disappeared at some point) became the undisputed leaders of the movement. Their first couple of singles didn't sell in enough quantities to get very high in the charts, but the group's first LP "Peter Green's Fleetwood Mac"



All set to go - l-r Green, Kirwan, Fleetwood, Spencer, McVie.

stayed in the Top Ten albums chart for over four months. The album was pretty much half Green and half Spencer's, as was the second LP, that is to say half of it was Elmore James tunes or tunes based on Elmore James, and half wasn't.

On both LPs Green's singing and harmonica playing was never less than good, and his guitar playing was much more refined and economical than ever before. His guitar tone was more trebly than before, but it only served to make his playing even more idiosyncratic. The impeccable touch was still there, the fingers of his left hand shaping each note and making it all seem so easy. His compositions were, he said, all based on personal experience, some of them beautifully introspective, some showing that he was as capable of writing a double-entendre blues as anybody.

After the release of "Mr. Wonderful" the second LP, Danny Kirwan joined as the group's third lead guitarist. On their second American tour they recorded what is for me the highest point of the British blues boom: "Blues Jam at Chess". Along with people like Willie Dixon, Otis Spann and Walter "Shakey" Horton the group played the whole range of contemporary electric blues styles. This was the last straight blues material that the group or Green recorded.

Before the group had left for that US tour, they had recorded and released their fourth single "Albatross", a track that everybody should by now know to be one of the all-time classic rock instrumentals and one of the best singles to appear in recent years. It reached number one when first released and number two when re-released in 1973.

"Albatross" was unique and as such must have presented some difficulty when the problem of following it up arose. They did follow it up, however, with a fine personal Green composition "Man of the World", a song that foreshadowed in certain respects Green's later statements of disenchantment with success. Green also wrote the group's third hit single "Oh Well" which repeated the success of the previous two.

The blues was now merely one of a number of influences which affected Green's writing. His songs were carefully structured and were much advanced from anything else which appeared at the time. The term "progressive" was first applied to groups whose music progressed from simple blues forms and lyrical ideas, Fleetwood Mac, especially in Peter Green's songs, were one of the few groups to live up to the description. "Then play on", the album released by the group at this time, showed the advances the group had made. Green's contribution was relatively small, as he allowed the other members of the group

#### **Barman**

to play their part in composing.

The group toured consistently, consolidating their position as one of Britain's most popular groups. In May 1970, however, Green announced his intention of leaving. He recorded one final single with the group "Green Manalishi", another completely original Green composition. After a final TV appearance Green and the group he had formed went their separate ways; Fleetwood Mac, after several personnel changes, to enormous success in the States, and Green to almost complete obscurity.

After leaving Fleetwood Mac Green released one LP "the End of the Game", a jamming album that doesn't really bear repeated listening. He made odd, largely unannounced appearances with various people and rejoined Fleetwood Mac for a few American dates when Jeremy Spencer left suddenly to join the Children of God. Apart from that there only remain a few sightings and reported stints as a grave-digger and barman.

He left the group disillusioned with rock stardom, with the pressures of having to live up to a reputation he considered himself unworthy of. He had gradually become aware of spiritual rather than material considerations, giving away the money he thought he didn't need. "In my opinion the most admirable and best thing a man can do on this earth is to try and make an effort to be like him — like God."

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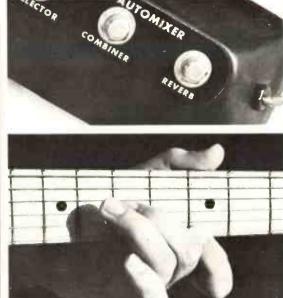


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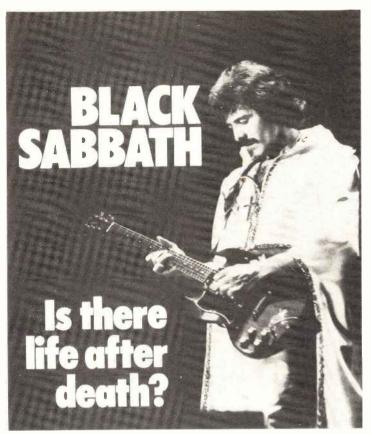
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he last time I interviewed Black Sabbath was just over a year ago, shortly before the release of the Sabotage' album, when were obviously things going badly for the band. Throughout the interview, Ozzy had looked troubled and Geezer Butler had remained silent and impassive, and if it hadn't been for the phlegmatic Tony Iommi I'd not have had enough quotes to make

an article.

Still, times change and this time around an interview was arranged for a plush suite in London's Montcalm Hotel. Yes, times change and we now find Sabbath laughing and joking in the manner of days gone by and more than willing to talk about what's in store for a band that many people had said were finished by their battles. To start with, what about that last album? Did I read in an interview somewhere that the band hated it?

"No, we didn't hate it," Ozzy replied, "It's just that we'd been in the studio for nearly a year making it and it also reminds us now of all the hassles that were going on at the time. When I hear it now I just think 'Oh, Christ, what was I going through then?'.'

The Sabbath legalities seem almost impossible to untangle. To date they've been with

three record labels, Vertigo, WWA and last of all NEMS. Now they're back with Vertigo but, in the middle of this year, it became impossible for an outsider to decipher just who was suing whom. It's hardly worth digging over the dangerous legal turf to find out who was in the wrong (assuming that it was that clear cut at any time) but it is worth asking Sabbath about management situations in this business and any advice they can give to bands who are looking for management at present.

#### Offer

Geezer thinks for a while and then replies. "It's not the record companies that rip you off, it's the people in between, the middle men — like small time managers. The trouble is you've got to start somewhere and the big time managers are only interested in the big-time bands with the big-time money. You've got to get started and that means you almost can't avoid getting ripped-off. All you can do is get yourself a good solicitor who knows something about the music business and let him look at anything you're thinking of signing.'

Ozzy, who has been listening intently, and who seems to disagree, interjects. "Yeah, that's o.k. but what do you do

when you're a small band and somebody offers you your first deal? When someone comes up to you and offers you a contract you just don't turn them down, it's what you've always wanted and you'll sign it without even thinking about it.

Sabbath aren't alone in having had a difficult time with management, as Tony Iommi

pointed out.

"There's a lot of bands that have been in a position like ours but it's not because they're thick or anything. After vou've been turned down by several record companies, like we were when we first started, you'll accept anything that you think'll get you an album out. When you've been living off hot dogs, you've got no gear and then someone comes along with what looks like a good offer you've got to sign it — that's human nature.

#### Control

The question remains, however, whether bands can benefit from Sabbath's experiences. It would be comforting to think that the music business has now got rid of its black sheep and that any band signing a management deal today has a better chance than bands did in the past. Geezer is not so optimistic.

'Nine out of ten groups who make it have been ripped-off somewhere along the line. It's almost impossible to relate what you've been through to a band who've never experienced these sorts of problems. I know it sounds strange but people warned us, people who'd been through it in 1969, but you can't tell people who are desperate.

Quite obviously Sabbath are in a better position now, the trouble is though, that it's taken them several years and a lot of problems to get the control of their own affairs

that they wanted.

Whether Sabbath were ripped-off is a matter for them only to decide, but there can be no doubt that if the general public were allowed to hear about some other big names in the business who've lost money through, shall we say 'unusual', deals, then everyone would think twice before signing anything — even the milk bill! Perhaps the best thing to say is just be careful what you sign.

The new arrangement in the Sabbath camp is that the band now has sole control over itself with a gentleman by the name of Mark Forster having

been appointed to co-ordinate activities. Geezer explains how they break down the work. "Tony looks after the recording side of things, Bill and I look after the business end and Ozzy . . .

A long silence follows which is terminated by an outburst of laughter. "Yeah, I'm the one who 'phones up to find out what's going on and his missus say 'ooh, they left

days ago'!'

If Sabbath have changed their management and label situation, they've also changed their music. At the time I had to admit to them that the new album, "Technical Ecstasy" hadn't really managed to do much to me. The band predicted that it might well grow on me and it has. The music lacks, perhaps, the savage bite of Sabotage and maybe some of the riff power but there are also changes for the better, with a swing towards a little more variation in the style of some of the material. Right now, "Technical Ecstasy" is one of my favourite albums.

Talking around the problems that can beset young bands today, I asked Sabbath what they think these new bands face in the way of

hassles.

"It's very difficult to say," Ozzy answered, "We're a bit out of it as far as knowing what it's like starting off today but I can tell you that there's a lot of good bands in Birmingham and there's nowhere for them to play. When Mothers closed down that was about it for clubs and now there seems to be nowhere at all. They've just started this heavy rock night thing at a local Top Rank place in Stafford, which is where I live, but it doesn't work. Heavy rock's all about the back rooms of pubs at that

"It's like in Birmingham where they've pulled down all the dirty old pubs where you could play and replaced them with these plush carpeted places. Another problem that I can't see how bands get over is the shortage of rehearsal

places.

"One thing that young bands have got to do is to keep working because it tightens you up. A lot of bands these days want to go from nowhere straight into playing concerts and that's crazy because you can't go from playing in front of a hundred people to playing in front of ten thousand without working up to it.

Continued over page

#### **BLACK SABBATH**

"It's totally changed now," Geezer asserts, "The clubs that got us all going have completely gone. Now you've got to get a hit single and go on from there. When we started, it was slogging round the clubs and growing bigger over the years. In 1968 £8 was about the most we earned from a gig and we were always doing free gigs just for the chance to play. what I meant about giving advice to young bands on what to sign and what not to. If someone offers you something when you've got nothing it's hard to refuse it."

#### **Amps**

At the other end of the scale, then, what can Sabbath expect to make from their next UK tour?

"Nothing!" Ozzy replies emphatically, "Once you've worked out the costs of all the lights and the PA and everything you'll make nothing over here because audiences are so small. You don't tour England to make money, you do it because you like playing and hope that it'll sell a few



"To make a profit over here you'd have to charge the kids about six or seven pounds a night and that'd be ridiculous. People are always saying that bands make it over here and then desert and go to the States, well, it's our living and if we don't go over there and work, that's it, we're broke."

Regular BEAT readers will remember the column which Tony lommi wrote for us during 1975. That eventually got knocked on the head when the band left Britain to record the new album but the story left off in mid-stream. Tony had been talking about trying new amps to replace his faithful Laney valve units. How far, I asked, had he got in his search?

'Well, on the album I was using a Carlsbro Stingray but I don't know if I'll end up using them on stage. You see just because an amp works well in the studio doesn't mean it'll work on stage. We've been offered some Carlsbro stuff but it's not their policy to give it away and I don't really want to get half way through a tour and find that it's not what I want. It really seems good stuff in the studio though. I've tried Hi-Watt but I don't like that, I've been offered some new stuff by Laney but, like the Carlsbro gear, that's transistor and I don't know if it'll give me the sound I want. The latest idea is Marshall but I think I'm going to just try it all out and see which works best for me." Anyone whose ever tried choosing an amp from the dozens on the market will be relieved to know that making a choice is as difficult for someone in Tony's position as it is in theirs!

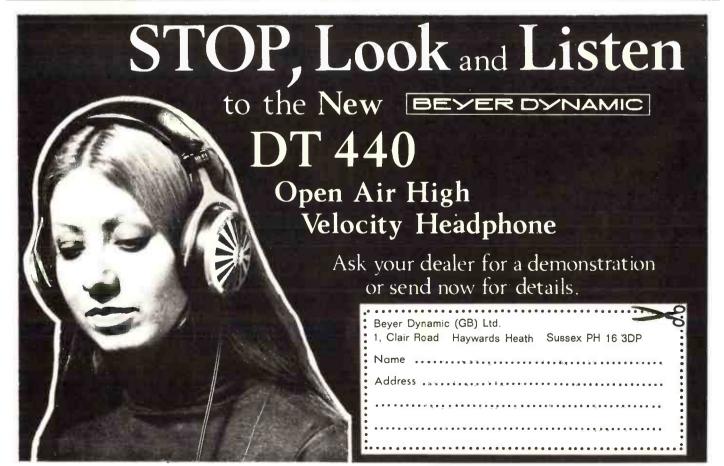
The guitar scene is, of course, easier. Tony has long been a fan of John Birch, having changed from Gibsons some while back. Currently, he is using a selection of John Birch electrics and has just

had a John Birch 12 string electric built for him. The next project is the construction of an electric sitar!

For Geezer Butler, life is easier. He's still using three Laney 100 watt valve tops and six 4 x 12's but has recently added a massive Ampeg 250 watt top and two Americanbuilt bass bins. As Ozzy puts it: "We're changing our names to the deaf-aids next week." On the guitar front he's sticking firmly by his eight string John Birch bass for stage and the four string for

recording.

Despite the prophets of doom Sabbath have come through their hard times with an album that ranks along with any they've made in their tumultuous career. Given that they can pull the crowds in on their imminent world-wide tour and sell enough copies of their album, then there's no reason that the newly revived Black Sabbath shouldn't be even happier when I see them Certainly, having cleaned-up their legal battles. they now seem to be a regenerated band ... for heavy metal fans that's got to be good news. Now we can settle down and wait for the next onslaught from the heavy metal warriors.



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# BEAT'S GIG GUIDE

#### **SOUTH AND WEST LONDON**

In the early sixties the south and west of London was, without doubt, the most influential melting pot of rock in the world. Even Liverpool, although the source of British rock's singular explosion, did not in the end bequeath as much to music as did the suburban perimeters stretching from Dartford, Kent, in the east to Harrow and

Watford in the north west.

Along that line there are areas virtually synonymous with the birth of British R&B. Club names trip off the tongue - Alexis Korner and Cyril Davies' Blues and Barrelhouse Club in Ealing (the very first British R&B club and for a while the heart of the R&B movement that produced Jagger and Richard and Townshend and Clapton and Burdon and Beck and Jimmy page), The Richmond Crawdaddy, Eel Pie Island, the Nags Head a little further out in High Wycombe (and still going strong) or the Railway Hotel, Harrow and Wealdstone (where Pete Townshend first smashed his guitar through a low ceiling). The stories and characters who populate this narrow strip of rock history are legion. It was a time when an ordinary fan like Julie Driscoll could turn up at Giorgio Gomelski's Crawdaddy Club to see the Yardbirds and end up a few years later with a number one record. It was a time when everybody seemed to play with everybody else, when a group was formed just so it could play a gig, when it looked like all that had to happen was that the Rolling Stones had to step out of the club scene into rock history for another group to take their place in a never-ending queue.

Naturally, the bubble burst. The few who made it were secure for life. Even those who never became as phenomenally rich as a Jagger or a Page are still working, still playing good music — people like Dick Heckstall-Smith or Jack Bruce. After them came a few more tail-enders — Rod Stewart or Ritchie Blackmore — but by the mid-sixties the club scene had little left to offer and the British music industry had settled into its post-Beatles, post-Stones lethargy. It was a lethargy very like the industry had known in the fifites before trad jazz clubs sprouted like mushrooms and before trad jazzers (like Korner and Davies) began the slow process of rediscovering the

blues and helping to invent rhythm and blues British style.

In the decade that followed there has been little development. As with everywhere else the music business is too big and too unwieldy (and, for good reason, too commercially unadventurous) to cope with a really active and exciting — but fairly small scale — club scene. Still, clubs and pubs survive and occasionally groups may emerge from them into the brilliance of the big-time.

These days there are few specifically South and West London bands — Graham Parker and the Rumour are one of the few bands I can think of whose roots are mainly in this area. But, for the sake of

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.

convenience, this month's area includes the south and west of London and parts of Kent, Surrey, Sussex and Berkshire as well as few venues in North London, the northern home counties and parts of what used to be called Middlesex omitted from last month's guide.

Useful address: Last month's agency — the Albion Agency, Putney Bridge Road, 870 2166 — is usefully placed to serve both sides of the River Thames. If you have any thing to offer, contact them.

SOUTH AND WEST LONDON Amarillo Club, The Swan, 67 Mill Street, Kingston-on-Thames. 546 3976. Pub, Small, Rock, Folk.

Battersea Arts Centre, Lavender Hill, SW11. 223 5356. Club, Medium, Folk, Jazz, Rock.

Battersea Town Hall, Lavender Hill, SW11. 228 8899. Hall, Medium, Cabaret, Rock.

Beehive, Lower Richmond Road, Richmond. 876 2545/5194. Pub, Small, Rock.

Boxtree, Hulton Lane, Harrow, Middlesex. 228 2201. Pub, Small, Rock.

Brunel University, Kingston Lane, Uxbridge, Middlesex. 0895 39125. College, Medium, Rock, Folk.

Bull's Head, Barnes Bridge, SW13. 876 5241. *Pub, Medium, Jazz*.

Chelsea College, Manresa Road, SW3. 351 1689. College, Medium, Rock, Cabaret, Folk.

Chiswick Polytechnic, Bath Road, W4. 995 3801. College, Small, Rock.

Ealing College, St. Mary's Road, W5. 567 4151. College, Medium, Rock.

Fairfield Hall, Park Lane, Croydon, Surrey. 688 9291. Hall, Large, Rock, Folk, Jazz.

Fulham Town Hall, Fulham Broadway, SW6. 385 1212. Hall, Small, Rock.

Goldsmiths College, Lewisham Way, New Cross, SE14. 692 0211 1406. *College, Small, Rock, Folk.* 

Green Man, 67 Plumstead High Street, SE18. 854 0873/2869. Pub, Small, Rock.

Greyhound, Park Lane, Croydon, Surrey. 681 1445/688 1142. *Pub, Medium, Rock.* 

Half Moon, Lower Richmond Road, Putney, SW15. *Pub, Small, Jazz, Rock*. Harrow College of Technology and Art, Watford Road, Harrow, Middlesex. 422 5206. College, Medium, Rock.

In Vino Veritas, 238 Upper Richmond Road, SW15. 788 2340. *Pub, Small, Folk, Rock*.

Kingston Polytechnic, Kingston Hall Road or Canbury Park, Kingston-on-Thames, Surrey. 546 2151. College, Medium, Rock.

Lewisham Odeon, SE13. 852 1331. Hall, Large, Rock, Cabaret.

Lewisham Town Hall, Catford Road, SE6. 690 4343 3431. Hall, Large, Cabaret.

London College of Printing, Elephant and Castle, SE1. 735 8484/9100. College, Small, Rock.

Loughborough Hotel, 39 Loughborough Road, Brixton, SW9. 274 1271. Pub, Small, Rock.

National Theatre Foyer, South Bank, SE1. 928 2252. *Hall,* Small, Rock, Folk, Jazz.

The Plough, 90 Stockwell Road, SW9. 274 2537. Pub, Small, Rock, Jazz.

Queen Elizabeth, Forest Side, E4. 529 1160. Pub, Small, Rock, Soul.

Queen Elizabeth Hall, South Bank, SE1. 928 3002. Hall, Large, Jazz, Folk.

Red and White Wine Bar, 282 High Street, Croydon, Surrey. 686 8379. Pub, Small, Rock, Folk.

Red Deer, 279 Brighton Road, South Croydon, Surrey. 688 2308. Pub, Small, Rock.

Rockhouse, Acklam Hall, Acklam Road, W10. 960 3811. Club, Medium, Rock.

Royal Festival Hall, South Bank, SE1. 928 3191/3002. Hall, Large, Rock, Jazz, Folk.

Seagull (Jingles), Lady Margaret Road, Southall, Middlesex. 578 2062. Pub, Small, Rock, Disco, Folk. Southbank Polytechnic, Rotary Street, SE1. 261 1525. College, Small, Rock, Folk.

Stockwell College, Rochester, Avenue, Bromley, Kent. 464 2309. College, Small, Rock.

Thames Polytechnic, Thomas Street, SE18. 855 0618. College, Medium, Rock.

Thomas a Beckett, 320 Old Kent Road, SE1. 703 7334. Pub, Small, Rock.

Tramshed, 51 Woolwich New Road, SE18. 855 3371/854 5250. Pub, Medium, Jazz, Folk

Wandsworth Town Hall, High Street, Wandsworth, SW18. 874 0180. Hall, Small, Rock, Folk.

White Bear, Kingsley Road, Hounslow. 570 3097. Pub, Small, Jazz, Folk, Rock.

White Horse, 31 Uxbridge Road, W12. 743 2232/4676. Pub, Small, Rock.

White Lion, 14 Putney High Street, SW15. 788 1540. Pub, Small, Rock.

Windmill, 50 Acton High Street, W3. 992 0234. Pub, Small, Folk, Rock, Cabaret. **ASHFORD** 

Wye College of Education. Wye 812401/812091. College, Small, Rock.

**BRACKNELL** 

Cellar Bar, South Hill Park Arts Centre, South Hill Park. 27272. Club, Small, Rock.

Sports Centre, South Hill Road. 54203. Club, Medium, Rock.

**BRENTFORD** 

Bricklayers Arms, 67 Ealing Road. 01-560 2071/7841. Pub, Small, Rock, Jazz.

Red Lion, High Street. 01-560 6181. Pub, Small, Rock.

CAMBERLEY

Lakeside Club, Wharf Road, Frimley Green. Deepcut. 5939. Club, Medium, Cabaret, Rock.

**CANTERBURY** 

University of Kent. 66822/64724/65224. College, Medium, Rock, Folk.

**CHATHAM** 

Central Hall, High Street. Medway 48584/403868. Hall, Medium, Cabaret, Rock.

Old Ash Tree, Rainham Road. Medway 50766. Pub, Small, Rock, Folk. **CRAWLEY** 

College of Technology, College Road. 25686/30384. College, Small, Rock, Folk.

Thomas Bennett School, Ashdown Drive, Tilgate. 26255.
College, Small, Rock, Folk.
Occasional but interesting gigs.

White Knight, Worth Road, Pound Hill. Pound Hill 3197. Pub, Small, Folk, Rock.

**DARTFORD** 

Dartford College of Education, Oakfield Lane. 21328/28377. College, Small, Rock. College in Mick Jagger's home-town.

Railway Hotel. 23094. Pub, Small, Folk, Rock.

**ESHER** 

Warrens Wine Bar, 45 High Street. 67241. Pub, Small, Folk, Rock.

**EGHAM** 

Royal Holloway College, Englefield Green. 4455/5984. College, Small, Rock.

FARNBOROUGH (HANTS)

Tumble Down Dick Hotel. 42055. Pub, Small, Rock.

GUILDFORD

Bunters, Millbrook. 72422. Club, Small, Soul, Rock, Disco.

Civic Hall, London Road. 71651/67314. Hall, Medium, Rock.

The Star Inn, 2 Quarry Street. 4480/32887. Pub, Small, Folk, Rock.

University of Surrey, Stag Hill. 65131/71281. College, Medium, Rock, Folk.

HARLOW

Playhouse Theatre, Coates Street. 31945/24391. Hall, Medium, Jazz, Cabaret, Rock.

**HIGH WYCOMBE** 

College of Education. 22141. College, Small, Rock, Folk.

Nag's Head, 63 London Road. 21758. Pub, Medium, Rock. Long-standing and important venue.

**HORSHAM** 

Capitol Theatre. 60679. Hall, Medium, Cabaret, Jazz, Rock.

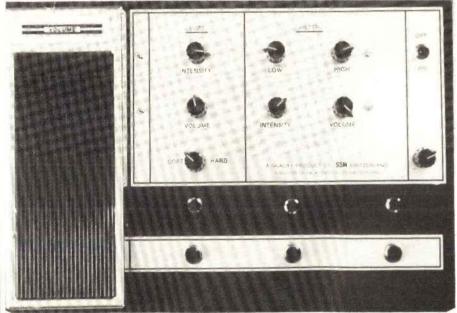
**ILFORD** 

The Cranbrook Theatre, Cranbrook Road, 01-554 8659. Hall, Small, Rock.

**MAIDENHEAD** 

Skindles Hotel, Maidenhead Bridge. 25115/23366. Pub, Medium, Rock.

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#### READING

University, London Road. 85234/860222. College, Large, Rock.

Top Rank, Station Hill. 57262. Hall, Large, Rock.

#### SLOUGH

Technical College, Wellington Street. 34585/22338. College, Small, Rock.

#### **SOUTHEND ON SEA**

Lindisfarne Centre, 50 Valkyrie Road, Westcliff-on-Sea, 353022. Club, Small, Rock, Folk, Jazz.

Monico Club, Canvey Island. Canvey Island. 3026. Club, Medium, Soul, Disco, Rock.

Talk of the South, 17 Marine Parade. 67921. Club, Medium, Soul, Cabaret, Disco.

Zero Six Club, Aviation Way. 546344. Club, Medium, Soul, Cabaret.

#### **SOUTH WOODFORD**

Railway Bell, 87 George Lane, E18. 989 0229. Pub, Small, Jazz.

#### **STEVENAGE**

Arts Centre. 66291. Club, Small, Folk, Rock, Jazz.

Locarno, New Town Centre. 2833. Hall, Medium, Cabaret, Rock, Disco.

#### SURBITON

Assembly Rooms, Claremont Road. 01-399 6553. Hall, Small, Folk, Rock.

#### SUTTON

Wallington Hall, Stafford Road. 01-669 2166. Hall, Medium, Rock, Cabaret.

#### WELWYN GARDEN CITY

Cherry Tree, Bridge Road. 22276. Pub, Small, Rock, Folk.

#### WEMBLEY

Empire Pool, Empire Way. 01-902 1234. With Earls Court and Olympia the largest venue in the country.

#### NORTH LONDON addenda

Bumbles, The King's Arms, 242 High Road, Wood Green, N22. 888 2762. Pub, Medium, Soul, Rock.

Duke of Lancaster, Lancaster Road, New Barnet. 449 0465. Pub, Small, Rock, Folk.

Gullivers, 11 Down Street, W1. 499 0760. Club, Medium, Soul, Disco, Rock.

Nightingale, 349 High Road, Wood Green, N22, 888 1834. Pub, Small, Rock.





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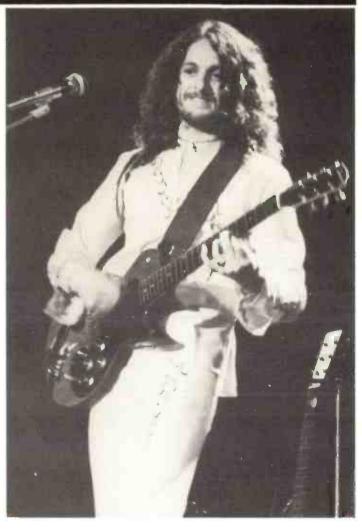
# THE VES PROFILES

Dicture, if you will, the Classic Image of the English rock vocalist you know, that whole '20th Century Adonis' thing. Bare chested. Lion maned. Lots of veins and sweat, Lots of flash, Prancing across the stage like a Greek God Come To Earth. Storming through all three and one half pages of the Poser's Handbook by the end of the first number — a sneer and a pout here, a swivel of the hips there. Pure barnyard tactics, if you really think about it effective to varying degrees in the case of the three or four gentlemen who 'invented' the style, but often a little more than a tired, predictable joke when it comes to those 9,999,996 other Greek Gods Come To Earth who've been slavishly apeing their every move for years.

On the other side of the coin though, you've got somebody like Jon Anderson—long renowned as the Lad Least Likely To Do Odd Things With Mike Stands, but who (despite prevailing trends, fashions, and the dictates of showmanship) has emerged front and centre with Yes as one of the most respected and distinctive helmsmen in British rock.

Of course, the Anderson contribution to contemporary music goes a bit deeper than mere stage presence, though his relatively sedate, thoughtful, and (to use the common vernacular) 'laidback' public stance is indicative of the approach he's taken to his music all along the line. That outward serenity is still only the top layer though — the tip of the iceberg, in a manner of speaking, that belies that actual intensity and complexity of his contributions to Yes' music.

If the sometimes dodgy terms like 'mystic' and 'visionary' have been used in conjunction with the Anderson name much too often, it's



#### PART 1

#### JON ANDERSON

only because they fit so well. As a lyricist, he's always been tagged (and some might say 'burdened') as the archetypal poet/dreamer - though in this sober, post-60's age, when Meaningful Lyrics and/or Kozmic Messages have been more or less rendered passé in favour of 'Good Old Rock'n'Roll', he's one of the very few remaining practitioners of the art who can conjure up a line like, "Childlike soul dreamer one journey/One to seek and see in every light do open/True pathways away" (from 'To Be Over') without sending all but the most diehard Yes fanatics cringing towards the

It's obvious by now that much (if not most) of Jon's work over the past eight years or so has centred around his extensive use of fairly obscure symbolism and imagery — plenty of food for thought for the segment of Yes' audience that thrives on untangling verbal mysteries, yet totally open to any one of a hundred, or a thousand, or ten thousand interpretations (or, for that matter, to no interpretation at all). The subject matter that Jon has drawn on for inspiration over the years has gotten more...

well . . . 'ethereal' as time's gone by. Whereas an earlier song like 'Yours Is No Disgrace' largely sprang from a then-contemporary 'we're all pawns in the game of war' line of thought, a couple of years further along the trail saw Jon turning to the Shastric Scriptures for Tales From Topographic Oceans (although, a bit later on, his first solo album, Olias Of Sunhillow saw him turning to Science Fiction for story/concept).

#### Free verse

But while many of Yes' most universally popular songs (like 'Roundabout', for example) are constructed out of cleverly snappy, almost sing-song little word-rhymes ("I'll be the roundabout/the words will make you out 'n' out/you change the day your way . . . "), Jon always seemed most at ease working in a free verse format steering clear of the restrictions imposed by the Moon-June-Spoon School Of Songwriting, where ideas often have to be altered, or even ommitted entirely, just because they don't 'fit' into the overall rhyme scheme. As anyone who's ever tried to shoehorn Meaningful Lyrics into the framework of a pop song has probably found out, free verse is usually uncomfortably awkward when used within the boundaries of the standard verse-chorus-verse format. The tendency for Yes' music to evolve in a largely open-ended, non-symmetrical manner however, has given Jon that extra bit of breathing space to play with words, rhymes, and meter without having to continually sweat over what's come immediately before, or what's likely to come immediately afterwards in the lyric scheme. As a result, Jon's lyrics come across as largely stream of consciousness song writing, rather than the verbal architecture of traditional rhyme.

Then again, Jon's function as Yes' lyricist/vocalist is, in certain ways, pretty near unique among his British and American counterparts. On one level, of course, there's the obvious narrative function of his words and voice.

Even if his lyrics are often made up of open-tointerpretation metaphors and word fragments, they're still telling a story, painting an image, or whatever pic-turesque little description you'd care to hang on them. At the same time though, there's that other, more abstract and purely physical level, where the voice, the inflections, and the rhymes don't particularly register as 'meaning' anything at all, but can be taken at pure face value, broken down into their basic components as pure sound — functioning in exactly the same way that Mr. Howe's guitar or Mr. Squire's bass does. The voice as a musical instrument.

Sure, all vocals function that way to a certain degree, no matter who the band or the singer-in-question is, but it's that initial elusiveness and unpredictability in Jon's lyrics ("... the closest anyone can get to a foreign language and still be speaking English," as someone once remarked) and their general lack of continuity in your standard pop song/story telling sense that puts them in a different league altogether. 'Words' for those who want them, but something else besides.

But although Jon's place in Yes has always been that of a 'musician' through the use of his voice and lyrics, another side of his talents has been coming to the foreground, slowly but surely, as Yes themselves expand their mus-



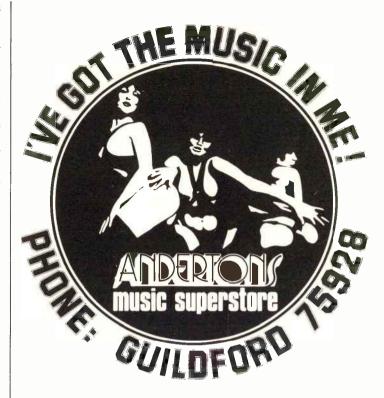
ical scope. In case you haven't noticed, he's been blossoming into a bona-fide instrumentalist as of late something which began with a fleeting, slightly selfconscious, on-stage strum on guitar somewhere around the time of Topographic Oceans, but which has evolved to the point where the preparations for Yes' recent Stateside tour saw him tinkling, tapping, and picking his way around Yes' rehearsal studio with a veritable battery of instruments — including guitars like his Rickenbacker 12string, Gibson Melody Maker, and Gibson and Martin acoustics, a Mini-moog synthesiser, an amazing assortment of Chinese and African bells, cymbals, and other percussion instruments, and a magnificent Celtic harp.

#### Rules

For Olias Of Sunhillow, basically a one man operation, his armoury of instruments was extended even further to include a sitar, a tampuri, a bouzouki, a Turkish kes, Tibetan bells, Tabla, a double manual (keyboard) Mellotron, a Baldwin Baby Grand piano. a Farfisa Rhodes 66, a Ken Freeman String Machine, marimba, a Hofner Beatle bass, assorted Navahjo, African, and Carribean drums in short, a bit of this, a bit of that, and a bit of the other thing as well. While Jon himself would be the first to admit that his expertise on any of these instruments in no way rivals that of any of the other Yes members on their instruments, he's obviously not content to fall back into a comfortable, consistent role - namely that of the rock vocalist/frontman who's found his particular niche and has no interest in pushing his boundaries any further, save for perfecting his mike stand technique.

Where Jon shines is in his words, his voice, and how he uses those words and that voice to add colour and depth to a style of music, where the rules have never really seemed to count: Yes music.

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# **A&R CONTACTS LIST**

An A-Z of some of the country's key record companies, with their addresses, telephone numbers and the names of their A.&R. men.

A. & M. RECORDS, 136-140 New Kings Road, London, S.W.6. Tel: (01)-736 3311. A. & R. manager — Mike Noble. ANCHOR RECORDS, 140 Wardour Street, London, W.1. Tel: (01)-734 8642. A. & R. manager — Alan Holston. BELL RECORDS, 49 Upper Brook Street, London, W.1. Tel: (01)-491 3870. A. & R. manager — Andrew Bailey. CBS RECORDS, 17-19 Soho Square, London, W.1. Tel: (01)-734 8181. A. & R. manager — Dan Loggins. CHARISMA RECORDS, 37 Soho Square, London, W.1. Tel: (01)-434 1351. A. & R. manager — Mike Everett. CHRYSALIS RECORDS, 388-396 Oxford Street, London, W.1. Tel: (01)-493 9461. A. & R. manager — Roy Eldridge. CREOLE RECORDS, 4 Bank Buildings, High Street, Harlesden, London, N.W.10. A. & R. manager — Richard Johnson.

CUBE RECORDS, 19-20 Poland Street, London, W.1 A. &

R. manager — Jeremy Thomas.

DECCA RECORDS, 18 Great Marlborough Street, London, W.1. Tel: (01)-735 8111. A. & R. manager — Hugh Mendl. DJM RECORDS, James House, 71-75 New Oxford Street, London, WC1A 1DP. Tel: (01)-836 4864. A. & R. manager — Kaplan Kaye.

GTO RECORDS, 17 Barlow Place, Bruton Street, London, W.1. Tel: (01)-629 8816. A. & R. manager — Dick Leahy. GULL RECORDS, 56 South Molton Street, London, W.1. Tel: (01)-629 9869. A. & R. manager — David Howells. ISLAND RECORDS, 22 St. Peters Square, London, W.6. Tel: (01)-741 1511. A. & R. manager — Howard Thomson. MAGNET RECORDS, 22 York Street, London, W.1. Tel: (01)-935 4049. A. & R. manager — Peter Waterman. MANTICORE LTD., 16 Curzon Street, London, W.1. Tel: (01)-629 2856. A. & R. managers — Ashley Newton and Jayne Haynes.

MÁM REĆORDS, 24-25 New Bond Street, London, W.1. Tel: (01)-629 9255. A. & R. manager — Adam Kinn. POLYDOR RECORDS, 17 Stratford Place, London, W.1. Tel: (01)-499 7011. A. & R. manager — Jim Cook.

PHONOGRAM RECORDS, Stanhope House, Stanhope Place, London, W.2. Tel: (01)-262 7788. A. & R. manager — Chris Peers.

PRIVATE STOCK RECORDS, 32 Old Burlington Street, London, W.1. Tel: (01)-439 7011. A. & R. manager — Mike Beaton.

PRESIDENT RECORDS, 1 Westbourne Gardens, Porchester Road, London, W.2. Tel: (01)-229 3411. A. & R. manager — David Kassner.

PURPLE RECORDS, 25 Newman Street, London, W.1. Tel: (01)-637 2586. A. & R. manager — John Craig.

RAK RECORDS, 2 Charles Street, London, W.1. Tel: (01)-492 0654. A. & R. manager — Mickie Most.

RCA RECORDS, 50 Curzon Street, London, W.1. Tel: (01)-499 3901. A. & R. manager — Alan Sizer.

RSO RECORDS, 67 Brook Street, London, W.1. Tel: (01)-629 9121. A. & R. manager — Chris Youle.

ROCKET RECORDS, 40 South Audley Street, London, W.1. Tel: (01)-499 9714. A. & R. manager — Roger Bain.

TRANSATLANTIC RECORDS, 86 Marylebone High Street, London, W.1. Tel: (01)-486 4353. A. & R. manager — John Whitehead.

UNITED ARTISTS RECORDS, Mortimer House, 37-41 Mortimer Street, London, W.1. Tel: (01)-636 1655. A. & R. manager — Andrew Lauder.

VIRGIN RECORDS, 2-4 Vernon Yard, 119 Portobello Road, London, W.11. Tel: (01)-727 8070. A. & R. manager — Simon Draper.

WEA RECORDS, 69 New Oxford Street, London, W.C.1. Tel: (01)-836 7744. A. & R. manager — Peter Swetenham.

## MM

### ELECTRONICS

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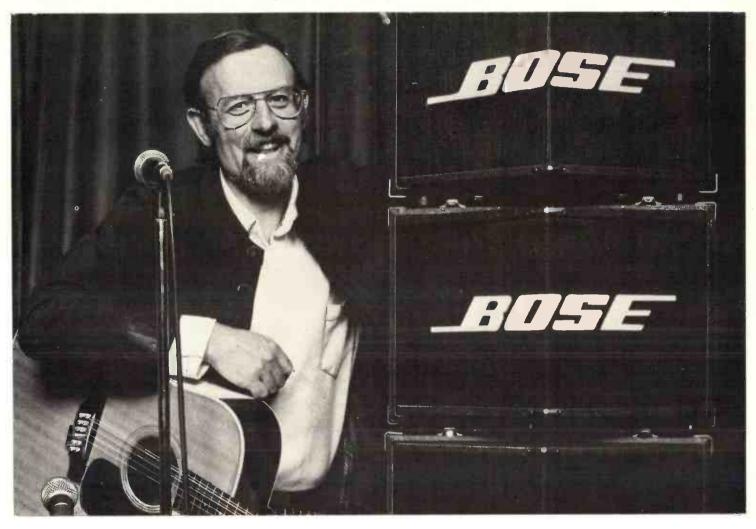
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## TIPS ON ARRANGING

#### By ELO's Louis Clark

n arranger is very much a back-room boy. His name appears in the small print on the album sleeve, along with the engineer and co-producer. Yet although he may just be one element in the finished product, the touches he adds to a number can, especially in the case of a single, make or break it.

Louis Clark has been arranging the Electric Light Orchestra's music ever since 'Eldorado', their first album to go gold. After that auspicious start it was pretty obvious that a successful working and musical relationship had been found and the results can be heard on 'A New World Record', ELO's new album, and on their latest single, 'Livin' Thing'.

#### Credit

It's not easy to land a job as an arranger. You can't just get in touch with a band and say 'I want to arrange some numbers for you'. The reasons are obvious recording time is expensive and has to be planned a long time in advance and any extra musicians or instruments have to be found, too. So people prefer sticking to arrangers they already know who can be trusted to meet deadlines and deliver the goods. One good way of getting into that side of the music business is by starting out as a musician yourself, arranging numbers for your own band and making sure you get a credit on the record sleeve so that your name gets around

That was how Louis Clark launched himself into his present highly successful career.

"I come from the Birmingham area, like ELO, and we were all in bands in the same area. I joined Raymond Froggatt and played bass in his band for six years, but after ten singles I started getting a bit fed up, which is why I left the band five years ago.
"As far as arranging is



concerned. I was really thrown in the deep end. I'd studied music at school and could read it and knew a bit about harmony, but that didn't really prepare me for arranging music for a 60piece orchestra! Froggatt was one of the first people ever to mix a rock band and an orchestra on stage way back in 1967. It was a novelty then, but people like the Moody Blues started doing it, too, and soon everyone was at it. We hired the City of Birmingham Orchestra for a concert — we paid them and had nothing left over for ourselves. There was nobody else who could arrange our rock numbers for an orchestra so I volunteered. I was terrified, because they were all classically trained and I wasn't, but it worked somehow, and after that it became accepted that I was the band's arranger. The first record I arranged was 'Red Balloon' which was a big hit for Froggatt so I did all the singles after that.

After his split with Froggatt, Louis decided to do what so many hopeful souls do, i.e. head for the place where the streets are paved with gold records - London. But after six months of nothing but promises, he plodded his disillusioned way back to Brum again and decided to go to college.

'I had no money, no job and a very understanding wife. I enrolled for a three vear course in arranging at a music college in Leeds. Although it was designed around dance bands and jazz, it still helped me a lot. By that time the Beatles had arrived on the scene and the course sort of filled the musical gap for me."

It's one thing to study arranging but finding someone to give you a job is something else! Fortunately for Louis, he and Froggatt had remained good friends and shortly before his course ended, he received a phone call asking him to arrange a musical which Froggatt had written about the life of Shakespeare, which manager/record company boss Don Arden had agreed to back. Unfortunately fate has a habit of offering you something with one hand and taking it away with the other. Louis arranged all fifteen numbers, they were put down on tape, everyone was pleased with them but, so far, the musical hasn't seen the light of stage or vinvl. However, in spite of this disappointment, it was working on the musical which brought Louis and ELO together.

#### **Imagination**

"While I was recording some sessions for it, Jeff Lynne of ELO was in the same studio doing some backing tracks for the 'Eldorado' album. He listened to what I was doing and phoned the next day and asked me to come and see him. So that's how I ended up doing all the arrangements on 'Eldorado' — and on all their records since.'

The latest offering from LO, 'A New World ELO, 'A New Record', is an album of new material which was finished last July and required the use of quite an army of strings.

We used 24 violins, eight violas, eight cellos, three double basses and we also had a choir of 30 singers. We recorded the strings in three three-hour sessions," explained Louis.

It requires quite a lot of imagination and organisation

to get that lot together. How does Louis decide exactly what instruments to use on which track?

"If it's a track using lyrics, it all depends on the song. Never swamp a good lyric line. If you're given a song to arrange, you must find out what the writer had in mind because what you do can alter the whole intention of the song. It's vital to make the sounds match the words.'

Although Louis went to music college, we asked him whether or not he thought such in-depth musical training was really necessary to somebody who wanted to be an arranger.

#### Sleeve

"You do need some kind of tuition," he replied. "You need a general musical background, otherwise where would you be if soneone said, 'Arrange this and make it sound 1930-ish?' You'd have to know what instruments to use and how to use them.

"Another thing I think is necessary is to have a thorough knowledge of instruments, what key they play in, etc. Then, if you want a stringed instrument to play, say, the C below middle C, you'll know which instruments can do it. When I first started arranging I was always having to look up the keys but by now I know the character and capability of every brass and stringed instrument, and how far you can push them. For instance, you can get a nice effect sometimes by making an instrument play slightly out of its normal range.

"Another thing I did which I think is very useful, is to learn to play all the instruments you're likely to use. You don't have to play them well. If you just have a go on them all, you'll soon learn what you can get out of them.

"If you're really keen about wanting to arrange, do any job you can get, even if you don't get paid at first. A credit on an album sleeve matters almost more than a fee, because that means people can hear and judge what vou've done and, if they like it, they'll find your name on the sleeve and offer you your next job!"

# REGISTER YOUR GROUP'S NAME

There's nothing worse than finding out that another group has the same name as you. So we've started our own Register of Group Names to help you be unique!

ne of the first things you do when you've formed a group is think up a name for it. No-one knows the name of the first ever group. It could go back to medieval times or earlier, when bands of Mummers and Minstrels roamed the land. Maybe fourteenth century monks were turned on by the Palestrina Roof Orchestra and perhaps 'Enery the Eighth and the Axes luted and spinetted at Hampton Court. We've really only got this century to go by and it seems that throughout the Twenties, Thirties and Forties and even the early part of the Fifties, it was the fashion for a group to be called after its leader. A lot of dance and swing bands were house bands and took their name from the establishment which paid their wages. So you got delightful names like Xavier Cougat and his Waldorf Astoria Orchestra.

Bill Haley and his Comets blazed the trail into the Rock era and hot on their heels came Tommy Steele and the Steelmen, Marty Wilde and the Wildcats, Buddy Holly and the Crickets — all names which stuck pretty close to the old tradition. The only 'imaginative' names on the circuit were ones which smacked of cabaret and variety, like the Shirelles, the Mudlarks and the Stargazers. Even the spoof names, Like Boris Pickett and the Crypt Kickers, who first recorded their hit, 'Monster Mash', in 1962, didn't venture very far from the current trend, although it was also in 1962 that the Beatles first hit the charts with 'Love Me Do'.

#### Cult

It was as if this new, raw, exciting music, the music of youth, gave a whole new lease of life to group names. Here was a group who had made their own name up, and the Rolling Stones was another. Soon there were more groups, more records, more concerts and more chances for young people to congregate at venues and openair festivals than ever before. As the drug/flower power scene took hold, so names became as trippy and freaky as people could make them. The Electric Prunes, Quicksilver Messenger Service, It's A Beautiful Day and the Mothers of Invention were a few of the more fanciful American handles, while Britain was coming up with the Incredible String Band (who were known affectionately to their fans as 'the Incredible String and а host monosyllabic names which was quite a British cult, historical giants like the Who, Nice, Them. Cream. Free. etc.

Since then psychedelia has slipped into a morass of 'anything goes'. This has lasted for the last five or six years, but now it looks as though shock rock is temporarily taking over as groups try to outdo them-

selves with names that are full of sexual connotations, like the Sex Pistols, AC/DC, Dirty Tricks and the Vibrators. Who knows where things will go from here?

Whether you're trendy or traditional, the trouble about trying to pick a name for a band is to find something that a) gives people who don't know you some kind of feeling of what your music's about and b) doesn't duplicate anybody else's name. You may have a band called Pyramid and be gigging quite happily around the East Anglia area whilst up in Aberdeen is another Pyramid doing their bit for Scots rock. Whilst you're sticking to your home area, everything's fine. But what happens when both groups decide to spread themselves a bit further afield? Total confusion.

#### **Duplication**

The same difficulty occurs if a band gets a record deal and they have the same name as your band. Maybe you've been gigging for several years and built up a large following, then suddenly there are posters and advertisements all over the place promoting the great new group who have just signed up with a record company - and it's not you! You're then faced with the hassle of changing your name and running the risk of losing a lot of your regular following, until you've had the opportunity of convincing them that the faces are the same, it's only the name that's changed.

An example of this is a band called England from the Margate area who have just been signed by Arista Records. There are to our knowledge two more bands called England, one also in the Margate area, so some head-

# Coming Next Month

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scratching and list-making will have to be done.

Another band we know were called Magnum. Then a large record company signed a band called Magnum so the less fortunate group changed their name to Ruff Ali. Unfortunately, that name didn't really seem to go with their style of music, so they changed it yet again to Montana Red. Now another band has come on the scene called Panama Red . . . and so it goes on.

The big question is — what can you do to protect the name of your band? For £1 you can register the name with the Registrar of Business names, but this provides you with no protection against duplication because no checking against the index of Trade Marks is done. As they say in large print in the Department of Trade's 'Notes For Guidance Registration of Business Names', "It should be noted that registration as such does not give sole rights to a name protection against nor duplication. So obviously that's not going to be much good to you, though mention of the fact that you've got your name registered might serve to warn off potential rivals for your name

who aren't too well informed about this sort of thing.

You're now left with two alternatives. You could form a limited company, which costs over £60. That won't be worth doing unless you are definitely sure you're heading for the big time, because it will bring you up against nasty people like the tax man who will try and squeeze special company tax out of you.

#### **Barracking**

The other thing you can do, which also costs well over £100, is to register your group's name as a Trade Mark. Before you do this, you are required to search the Trade Marks Registry at the Patent Office, to make sure nobody has got there first. Once you have registered a name as a Trade Mark, it effectively prevents anybody else from 'trading' under that name, which extends to selling records and playing and advertising gigs.

Here again, this is not totally foolproof. If a record company has spent thousands of pounds recording and promoting a new band who just happen to arrive on the scene at the same time as you've registered your name, they're not going to be daunted

by the fact that the Sex Perversions from Salford, who've only done three gigs in their life, are laying claim to the same name. They'll just twist your arm and offer to buy you out. And you may as well give in, because you'll only come in for a lot of barracking when people who have shelled out for the other band's album find out it's only you appearing at the village hall and not their heroes.

We on Beat have given this subject a lot of thought. We've all been in bands ourselves at one time or another and have come up against this problem. Now we think we may have found a solution at last. Nowhere in this country is there a Register of Group Names, which concentrates solely on keeping band names on file so that people can check up and see if a band with a certain name already exists . . so we're going to start one!

We've called it the Register of Group Names and it is open to anybody who already has a group or is about to start one. We invite you to send the name of your group up to us and we will keep it on file in our offices. If we discover that there is already a group with the name you've chosen, we'll write back

and tell you. If, on the other hand, someone wants to register a name that's the same as yours, we'll write and tell them that that particular name has already been registered.

#### Coupon

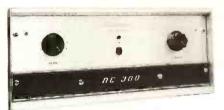
This service is entirely FREE so if you'd like to take advantage of it, just fill in the coupon at the foot of this page. We've asked you a few questions on the coupon which we'd like you to answer, in order that we can keep a more detailed check and give you all a better service. We'll be printing one of these coupons every month, to give not only new bands a chance to register but also bands who've had a change of line-up, image and name and want to register all over again.

Of course, we can't guarantee that your name isn't already in use unless as many people as possible register with us. So, if you've got friends who are in different groups, tell them about The Register of Group Names, too. We'd like to build it up so that we have every group in the country on file, but we can only do that with your help. So the sooner you send in your details, the sooner we can help both you and every other group in Britain!

#### 

## THE AMCRON STORY

1967



DC 300

1976



DC 300A

In 1967 AMCRON (Crown International) introduced the world's finest 'Super-Amp'. This was the DC300! It rapidly became a must for all the Major Recording Studios and top bands such as Zeppelin, Jethro Tull, and the Moody Blues.

The DC300 set new standards of sound reproduction never previously available for bands or studios let alone the Audiophile (whoever he is). Coupled with the incredibly rugged construction, and small size of this 600 watts amplifier it is not surprising that the DC300 became a legend in it's time.

The designer of this classic is still in charge of the design work at AMCRON despite rumours that he has moved on to at least 5 other establishments! Indeed he has since been responsible for the DC300A, the D150A, and all the rest of the AMCRON range of superb power amplifiers.

Now in 1976 the DC300A is 'the' Amplifier in all the world's recording studios, and is still the only choice for bands such at Zeppelin, Jethro Tull, and the Moody Blues, plus quite a few others such as Wings, The Stones, The Rollers, Elton John, 10cc, Pink Floyd, Barclay James Harvest, The Real Thing and so on . . .

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# THE STORY OF LENNON & McCARTNEY

#### Part 7

By the time the Beatles got to "I Feel Fine" they were' becoming very proficient in the studio, and needing to rely less and less on George Martin's expertise.

They'd always had very good "ears", but growing knowledge of the studio and its equipment (however simple it may seem by today's standards) had made them almost self sufficient.

They were certainly ready to make their next album, the rather cynically titled "Beatles For Sale". We have to assume that name refers to their growing perception of the way they could be and indeed were being sold. In fact their mer-

chandising, on anything that moved and a lot of things that didn't — from wigs to pillowcases — was big business.

#### Rush

The truth is that this album was completed in a bit of a rush: it was released only four months after their previous one — an almost unheard of thing these days! Obviously it was intended to capture a large slice of the Christmas market: and it certainly did.

But the rush the boys were in does show in several ways.

When the time you've got to make an album is measured in hours rather than weeks, not a lot of time is left for songwriting. And the Beatles hadn't had any real leisure time in the couple of years to build up a stock of numbers.

So "Beatles For Sale" contains six rock 'n' roll standards like Chuck Berry's 'Rock N Roll Music' and Carl Perkins' 'Everybody's Trying To Be My Baby'. And including so many non group-penned numbers was certainly a retrograde step for the band.

But it couldn't be helped: and in those days of fourteen tracks per album there was still room for eight originals. They may not be the best ones Lennon and McCartney produced but they certainly showed a trend towards slightly more meaningful lyrics.

And the strength of the combination of McCartney's voice and ballads was certainly making itself felt: 'I'll Follow The Sun' became a great favourite of all those with romantic inclinations.

In recording terms this wasn't an innovative package, but as an album it is important — it marks the bridge from the first Beatle phase of outright pop into a more musically sophisticated period, which was no less successful.

That Christmas saw another of the now almost legendary Beatles' Christmas shows. For

those whose idea of entertainment during the festive season was pantomime, the chance to see the country's top pop act not only singing but also clowning around was a refreshing change. They were, of course, outrageously good box office too.

In fact the Beatles had thoroughly enjoyed their first film venture too, and were in the throes of planning another movie.

#### Secrecy

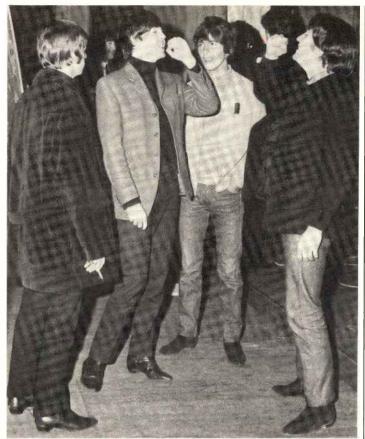
But they took time off in February of that year for a personal event. Ringo got married to his pre-Beatles sweetheart Maureen, who was a hairdresser. None of today's secrecy about personal life for the Beatles: it was splashed all over the nationals and fans openly wept at the thought there was one less Beatle they might trap themselves.

And before they'd really had time to breathe it was singles time again. But 'Ticket To Ride' was different. Standards of musicianship had risen considerably during the Beatles' short stay at the top of the popularity polls, and they had a lot to live up to.

If you look at the structure of 'Ticket To Ride' you'll see that it's miles ahead of their previous



Wendy Hansen, Brian Epstein's Personal Assistant, discusses business with the boys during a break in recording a session at E.M.I. Studios, Abbey Road, with producer George Martin.



A bit of lighthearted fooling around during rehearsals for the Beatles' second Christmas Show at Hammersmith Odeon in 1963.

efforts. Each of the band has also attained a very high standard of performance, especially Ringo. He'd been the butt of much criticism and obviously decided this was his big chance to show that he could manage some of the more complex drumming techniques.

#### Innovation

The single is also notable for George's use of volume/tone pedal — at that time in Rock's history quite an innovation. He uses it cautiously, but nevertheless firmly: another piece of equipment which the Beatles pioneered leaving others to follow.

'Ticket to Ride' was of course another number one: but then at this stage in their career this was no surprise to anyone — Beatle or otherwise.

Film time now crops up again in the Beatles' saga: more new songs needed for this latest epic. Much loved though these films still are, I think it's fair to say that the music was considerably better than the plot. But it was only that the Beatles' music was getting more complex: and at this stage the trend was almost imperceptible.

"Help" was premiered in London on 29 July 1965 and the album was released "to coincide with the film" - which was, of

course no surprise to anyone. All the material was Beatlepenned especially for the film and much of it was rather weak as a result.

But this album does contain what is perhaps the greatest song the Beatles ever wrote: which was to go on to become a standard covered by just about every singer there is. That song is, of course, "Yesterday".

In terms of their musical

development this album is best forgotten - the trend started by 'Ticket to Ride' isn't really reflected in the rest of the tracks. But as the album's raison d'etre wasn't a musical one but simply the film, there is some excuse. And "Yesterday" makes up for a lot.

Nevertheless, what everyone was waiting to see was what direction they would take with their next recordings - and whether it would continue the trend that 'Beatles for Sale' started.

But before that, the Beatles had to go to the States again: and although they couldn't have known it at the time, they were also to do one of their most legendary concerts.

NEXT MONTH: Shea Stadium and the brilliant Rubber Soul

#### **ABC OF** TECHNICAL TERMS

As in 'Clip Point': the point at which an amplifier begins to distort — an input waveform is 'clipped' as its peak runs out of amplifier headroom, the peak is altered in shape so that it begins to look like a square-wave on an oscilloscope, and the natural texture of the amplified signal is distorted in sound. Amplifier power ratings are often given in the following way: Power output into 4 ohms — 130 watts RMS at clip point. This indicates that the amplifier will power 4 ohm loudspeakers with up to 130 watts before distortion.

#### COMPRESSOR

A device intended primarily for use in recording, its function being that of a sophisticated ing, its function being that of a sophisticated automatic gain control. Controls on a Compressor will normally include those labelled 'Threshold', 'Attack', 'Release' and 'Ratio'. The Threshold control alters the level at which the compressing effect starts to operate, e.g. –10, –5, –8 db refered to the level of 0db set by the other recording equipment that the compressor is to interface with. (0db is usually set to coincide with the very beginning of the red section of VU meters installed in tape recorders and suchlike.) The Ratio control will alter the amount of gain reduction or 'Compressing' that occurs above whatever or compressing that occurs above whatever level has been preset by the Threshold control. The amount of gain reduction applied to the audio peaks is expressed "10:1, 20:1, 2:1" and so on; "1:1" would be no compression at all, and "2:1" would be a level reduction of 50% relative to the original audio peak. The Attack and Release controls govern the "on and off" time, from milliseconds to seconds, of the complete unit.

#### **CROSSOVER**

This device divides the audio frequency range into separate, limited bandwidths, so that the sound may be reproduced by specialised and efficient bass, mid and high range loudspeakers. Crossovers are made up and entitlem bass, mid and high range loudspeakers. Crossovers are made up of electrical circuits known as high-pass and low-pass filters, which respectively serve to block frequencies below and above a predetermined frequency point. The rate of attenuation of unwanted sound, after whatever frequency has been set to match the loudspeakers, is described as so many 'db's per octave'. There are two types of crossover: passive and active; the passive unit divides the sound after the amp and before the speaker, whilst the active performs its function after the mixer or pre-amp, necessitating separate power amps for each part of the divided frequency range. The active or electronic crossover is superior in all respects to the passive, and is used almost exclusively in professional PA systems; the passive crossover does have the advantage of being participated and the state of the passive crossover does have the advantage of being participated. over does have the advantage of being, easier to set up for the inexperienced, and it does offer some measure of protection from transients for expensive high frequency driv-

#### CANS

Slang for headphones.

Everybody knows what a Cassette is — or do they? It's the properties of the tape's magnetic coating, made up of very small and invisible particles (the shiny side) that actually determines the tape's audio performance. There are basically four types of magnetic coating currently in use: ferric, an iron based coating and the commonest type; Cr0,, or 'Chrome' tape, which has a coating of chromium dioxide, and will accept more treble-range signals than ferric tape, and give a better signal to noise ratio (less audible hiss); super ferric, which achieves a better response than standard ferric by using smaller, pin-like magnetic particles — can also be played on any machine, whereas Cr0, tapes require specially adjusted Blais; ferrichrome, which is a combination of both sorts of coating, the chromium dioxide part adding its superior treble performance and sin ratio to the ferric's good 'all round' response. Because of these different sorts of tape, it is important to make sure that bias and equalizations with the chrometer reproperties. Because of these different sorts of tape, it is important to make sure that bias and equalisation switches on the recorder are properly set, and to adhere to the manufacturers recommendations as regards the best make of tape to be used. Cassettes should always be stored in their boxes to keep out dust (results in 'dropout', or temporary loss of signall), cassettes should also not be subjected to great heat (tape will suffer from 'print through', and cassette housings may war, and 'open out'), neither should they be placed close to powerful magnetic fields such as mains transformers or loudspeaker magnets, as this might result in accidental erasure nets, as this might result in accidental erasure of recorded material.

#### COMPANDER

Compressor unit with a built in Expander. An Expander is basically the opposite of a Comexpander is basically the opposite of a Compressor; it increases dynamic range rather than compressing it (see under 'E'!) A unit that incorporates both devices in one is obviously useful for correcting programme material recorded in an unbalanced way quiet pieces too quiet and loud pieces too

#### CANNON

Originally a trade name but, in the same way that 'Hoover' is understood to mean vacuum cleaners in general, 'Cannon' is applied to all 3 pin maleffemale connectors styled after and interchangeable with the original Cannon 'XLR' series of plugs and sockets. Because this system provides such a safe and positive way of locking audio signal carriers together, way of locking audio signal carriers together, it has now been generally adopted as standard for terminating all interconnecting signal cables with large PA systems. In recording studios, Cannons seem to share honours about fifty-fifty with the P.O.jack. XLR three pin connectors (four and more pins are also available, as are similarly styled mains connectors) are usually wired Pin 1—Screen Pins 2 & 3—signal when used for Screen, Pins 2 & 3 — signal, when used for low impedance 'balanced lines'.

#### **COMING NEXT MONTH**

Steve Hillage **Bill Lorden** John Paul Jones and **Justin Hayward interviews** 



# JETHRO TULL'S P.A.

Nigel Jopson reports on the vast sound systems used by one of the most popular bands.

ethro Tull sell literally millions of albums, and every time they go on tour hundreds of thousands of people want to get to hear them live: this means that they have to play very large venues every gig - especially in the States - places like the Tampa Stadium in Florida, which has a capacity of 60,000. The physical difficulties of bringing a band's music to that many people are rarely appreciated by the listeners: all that actually registers is a band, their amplification system and the sound. At a large venue, most of the audience are so far away from the stage that the group are only a visual focus for the sound that they're hearing; if the sound is 'bad' - remote, confused and generally distorted in dynamic content by the P.A. and the venue's acoustics - then it's a bad gig for the majority of the audience, and the unfortunate band have very little power to carry the show by imposing their own presence in performance. Because of this, it would be natural to assume that all top rank bands have their very own sound system and operators, in order to make damn sure that every gig they play is a good one. In fact the reverse is true, and Jethro Tull are amongst the very, very few major bands who have their own full-blown, up to date concert system. Most groups prefer to opt out of the massive hassles involved in touring to a tight schedule with a huge sound system, in the belief that it is easier and more economical to leave the mechanics of operation, transport and rigging to a hire company who possess the volume of equipment required.

The problem with this is that hire companies' operating procedures are geared to cater for many bands, not one; it would be unreasonable to expect hire company personnel to be as aware or as sympathetic to changes in material, performance and presentation — to have the "edge" that comes from being personally attached to a band, living, eating (?) and breathing their music. A hire company is, of course, engaged to provide a service that suits the band; if they do not 'come up with the goods' they may, in theory, be dismissed or asked to modify their facilities. In practice, however, it is virtually impossible to drastically alter anything major once a tour has started; if something goes wrong, or if the equipment is not flexible enough to perform a certain task, then it just has to 'make do' — the show must go on — and even if someone is paying £6,000 for one gig with a system, there invariably just isn't time to get the right sound if it involves modifying something.

It was with this all important factor of flexibility and versatility in mind, combined with really top quality performance, that Cadac were commissioned by the firm of Salamander & Son to manufacture a mixing console for use with Jethro Tull. The layout and provision of facilities on the mixer

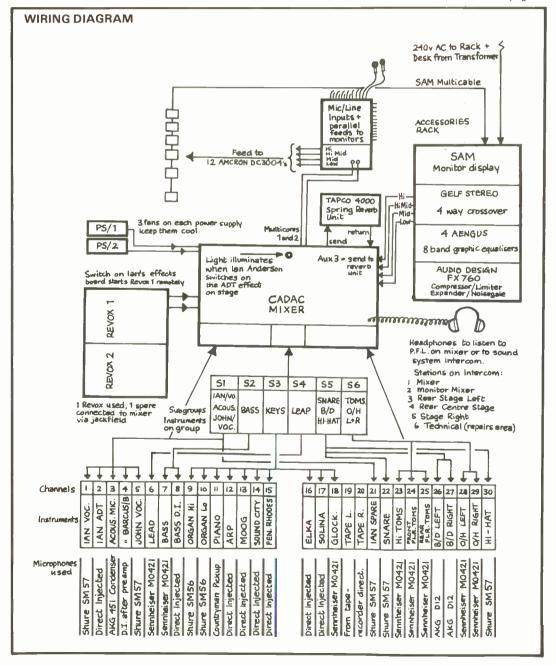


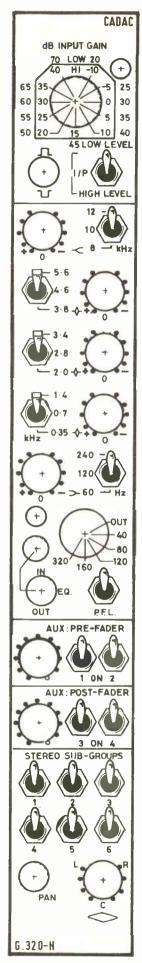


were designed by Cadac to specifications laid down by Chris Amson, who works as 'Tull's balance engineer. The first thing that strikes one about the console, apart from the obvious sophistication in design and quality of construction, is its sheer size and weight: it looks more like it was designed for permanent installation somewhere rather than for use on the road. Part of the reason for this is the high profile of the channel modules, which slope upwards at an angle of about 40 degrees; Chris specified this feature deliberately, so that he could inspect and adjust all 30 channels and 6 stereo sub-groups, without growing eyes on stalks or gorilla's arms (he still carries a swivel chair with him on tour, so he can wheel at speed up and down the over 6 feet long console!). The working surfaces of the desk are in three sections: faders on the lower, horizontal, panel; patching sockets, main output and P.F.L meters and a small speaker on the upper, vertical, panel; channel plus group modules on the angled portion in between. The complete console is lifted by means of sturdy metal bars which hook into square-section steel tubes at either end of the chassis, and it takes four hefty blokes to lift it into the alloy flight case which protects the mixer whilst in transit.

Each microphone channel on the board has five equalisation controls which can be switched to operate over different frequencies (see line drawing of microphone input module.) A switch at the top of the module reverses the phase of the incoming signal — quick method of sussing out balanced line cables with 'back to front' wiring — and an Eq Cut switch is provided for rapid comparison of a sound 'straight' and with tone correction.

Continued on page 41







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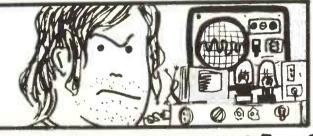
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## JETHRO TULL'S P.A.

Continued from page 39

Two effects and two foldback sends are available on each channel, the four master modules for each of these being located along with the double stereo outputs, at the far right hand side of the console. Chris chose this position for them because of the limited amount of adjustment that one needs to make upon these functions during a gig. FX (effects, get it!) return masters have level and panning controls, and the foldback masters have gain and basic treble and bass Eq controls. In fact only one of the foldback groups is normally used, sending out a drum mix for the keyboard players via a separate onstage mixer, of which more later.

At the lower end of each mic input module a bank of six switches and a pan control direct the sound to the six stereo subgroups, where the overall levels of whatever is grouped up on each are mixed to either or both of the twin left and right main outputs. The subgroups are each provided with independent left and right output feeds for recording and suchlike, plus prefade listen (to headphones) and on/off switches, whilst the master stereo outputs merely have pfl and on/off switches. Chris chose a central location for the subgroup masters, and says that at gigs he mainly works on these and the left hand side of the board, which contains the vocal channels and instruments that need to be altered most. Along with the wiring diagram of Jethro Tull's complete PA, there's a list of channels and subgroups, set in order exactly as Chris uses them.

As you can see from the photographs, there are quite a few sockets along the top panel on the mixer. On inspection, we found that most of the sockets on the left hand side were taken up by the 30 outputs from the multicore cable and the 30 inputs to the microphone channels, which are notour from multicore channel 1 is normally connected to mixer channel 1, unless a jack plug is inserted, in which case the microphone line from the multicore may be routed elsewhere, or a different multicore line may be used for the channel. Eight spare multicore lines appear at the right hand bank of sockets, and all the other input and output connections from the board, plus 'insert sockets'

for individual groups, are available for re-routing or patching-in of signal modifiers. An 11 frequency oscillator also has its output amongst these sockets, and may be used for testing and aligning purposes.

The rather unusual provision of such flexibility in connection was explained to us by Chris: "We went through a phase of making everything as foolproof as possible — the safety factor is so important when working live." Apart from pure quality of electronics, the 'Tull board does indeed offer significant advantages in this respect over every other live mixer that we've seen; the extra facilities can, in most cases, be used for other purposes besides the "failsafe" function — the spare stereo output, for instance, could be used to supply a video camera truck with sound, or to feed a twin track tape machine for simple stereo recordings. Chris also pointed out that, as Jethro Tull's requirements for taped music, string sections, additional keyboards and so on change from album to album, flexibility really is the key







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## JETHRO TULL'S P.A.

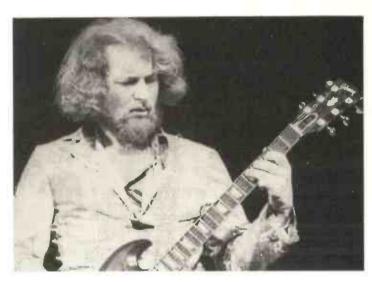
Continued from page 41

words as regards the grouping and routing of channels. As a final example of Chris' attention to detail with regards to the mixer's specification (no doubt born of hard experience!), we noted with interest that there are two supplies "In case one got water in it or something", changeover from one to the other being accomplished by a single on/off/on switch on the console itself.

The mixer is connected to mics and main PA via two 250ft lengths of Belden cable, each containing no less than 81 pairs of signal wire. For every mic input on the stageboxes there are two transformer-isolated outputs, one spare (useful for live recording), and one to feed the monitor mixer, which is a Gelf 16 input 6 output job. Inputs to the monitor mixer are as follows: Ian Anderson's voice; lan's A.D.T.'d voice; lan's acoustic quitar; John Glascock's voice; the monitor mix of drums from the console (for the keyboard players); David Palmer's two string machines. Four of the outputs from the Gelf are utilised, and a Zoot-Horn 10 in 4 out desk provides a mix of John Evans' and Dave Palmer's keyboards, which is then amplified via a pair of Tycobrahe cabinets, angled to give coverage to any musician moving towards the back-line gear. Ian Anderson uses two WEM 2×12" plus horn wedge monitors, the rest of the monitors consisting of four cabs housing 1 × 12" Celestion Powercell each, manufactured by MEH. Chris Amson had a few things to say on the general subject of monitoring: "If musicians play too loud onstage, you get a constant 'point source' from the back-line, and then spend all your time trying to drown that out with the monitors. Because Jethro Tull achieve a good natural balance onstage, our monitors play a relatively low key role - they'e always been quite quiet.'

Another unusual feature of the PA that Jethro Tull use is the arrangement of power amps driving the main PA. 24 Amoron DC300A amps are used, housed in racks of two amps each, with a panel containing all the signal input and power output sockets on XLR connectors, and monitored by a unique fault-finding display system. The Speaker and Amplifier Monitor — SAM for short — was devised especially for Jethro Tull by Mike Sells after lan Anderson, during excursions upstage at a couple of gigs, had noticed that one or two bass bins weren't working, and had determined that some form of visual monitor should be devised to allow this situation to be remedied. Quite a difficult problem to solve, when you've got 48 different amplification

stages to deal with, but Mr Sells managed to come up with the answer. Each stereo half of each Amcron amp has four red indicator lights mounted next to its input sockets. When the lights are illuminated, they give warning of the following amp conditions: 1/ No imput present. 2/ Amp malfunction. 3/ Open circuit. 4/ Short circuit. In the case of either an amp malfunction or a short circuit, a relay operates to isolate the amp, hence giving the loudspeakers protection from DC voltage. Chris has a remote display panel that repeats all the light readouts, so that he can check on the whole lot from the console. Yet more ingenuity here: instead of running hundreds of separate wires back to the console, a cable with six screened pairs (of which only two are used), feeds the remote display, and each amp rack is linked by a four-way XLR lead. A device known as a Multiplexer scans or "looks at" each display every 5,000th of a second, and alters the remote display to follow the original readings. Nice one, SAM!

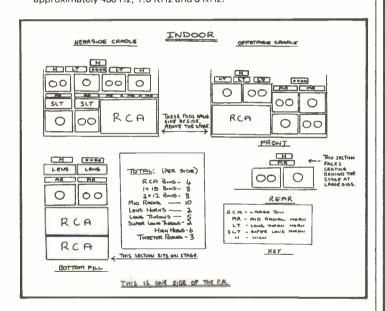




The PA system that Jethro Tull use is larger than most British hire companies' rigs, and the bulkiest part of the system as a whole is the loudspeaker component. Chris emplained to us how he came to choose it: "I went to three major PA rental companies in the States, and I saw Clair Brothers, Bob Heil and Showco. I went around their factories, and went to some concerts where they were doing the sound. I decided that Clair Brothers' systems were best suited to our purposes, and whilst I was over there they'd just introduced the S4 system, which is basically composed of direct radiating enclosures. It was a good sound, but I was still interested in a previous type of set-up comprising RCA and JBL 4560 bins, plus Roy Clair mid-range units and horns. What you need in really large halls is massive projection, so what we were after was a completely horn-loaded system to accomplish that. The system that we ended up getting was basically a Clair-designed rig, but from MEH."

Per stereo side, that system consists of:

- Bass  $-4 \times RCA$  folded horn enclosures, each loaded with two 15" Gauss loudspeakers.
  - 6 imes JBL 4560 front-loaded horn/bass-reflex enclosures, each loaded with one 15" Gauss loudspeaker.
- $Mid 6 \times Roy Clair type front-loaded horn enclosures, each loaded with two 12" Gauss loudspeakers.$
- Upper Mid 9  $\times$  JBL 2350 (90  $\times$  40 degrees dispersive pattern) radial horns, with 2482 drivers.
  - $4 \times JBL\ 2355\ (60 \times 40\ degrees\ dispersive\ pattern)\ radial\ horns,\ with\ 2482\ drivers$
  - $2\times JBL\ 2395\ (140\times 45\ Degrees\ dispersive\ pattern)$  slant plate lens assemblies, with 2482 drivers.
- High  $-6 \times \text{JBL}$  2345 (90  $\times$  40 degrees dispersive pattern) radial horns, with 2440 drivers
  - 12  $\times$  JBL 2402 "Bullet" ultra-high frequency units. Crossover frequencies, determined at present by a Gelf GX24 electronic crossover, are at approximately 450 Hz, 1.6 KHz and 8 KHz.



Above is a reproduction of the diagram that Jethro Tull's road crew used to guide them when assembling the loudspeaker system for indoor gigs on their last American tour. A few extra items of equipment, including the 'Super Long Throw' horns, were hired especially for the tour. The "Mid Radial Horns" are JBL type 2350, the "Long Throw Horns" are JBL type 2355, the "Super Long Throw Horns" are JBL type 2356, and the "Highs" are JBL type 2345. The square bins with one circle represent 1 × 15" 4560 enclosures, the ones with two circles represent 2 × 12" Clair midrange enclosures, and the oblongs

with four very small circles are boxes each housing four JBL 2402 tweeters.

Each Amcron DC300A power amplifier drives into a 4 ohm load, Amcrons are rated at 340 watts RMS into 4 ohms per side, so the theoretical output power of the PA is 16,320 watts RMS. Normal current consumption of the PA alone is 80 amps at 240 volts. The Cadac mixing console cost £16,000 and the complete PA system, which is actually owned by the company Salamander & Son, cost about £100,000 "once you've added up all the little bits and pieces"!

Continued on page 44

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## JETHRO TULL'S P.A.

Continued from page 43

Despite this massive array of equipment under his control, Chris is more concerned about the creative aspects of sound engineering rather than the technical paraphanelia that goes with it. As the mixing equipment that he uses is as sophisticated electrically as studio gear, we asked him to describe some of the main differences in the way that it is used 'live'. "The biggest difference is that in a live situation you're spending all your time making the instruments sound as natural as possible, whereas in the studio you're often working with interpretations. In a hall, you're often working against the acoustics of the place - large theatres are designed to give a natural amplification of voices only, and from the centre of the stage - the majority of the arenas that we play in the States were actually designed for sports, and not music at all! Working live, you've also got a completely different time schedule - you have to work very, very quickly, and adjust the whole thing in a fairly short period of time." One of the latest (and usually pretty expensive) gadgets for use with large PAs is the spectrum analyser, a device with readouts to display sound energy in 1/3 octave bands, derived from a test signal fed through the PA and picked up by microphone(s) in the auditorium a system which should theoretically allow the engineer to compensate for hall acoustics by cutting or boosting troublesome frequencies via 1/3 octave graphic equalisers, inserted across left and right master outputs. Had Chris used one? "We tried using one, a Urei Sonipulse, but I personally found the whole thing a waste of time. "The system fails because the approach is too purist. A hall is like a huge ripple tank, with the PA making waves that expand and refract all over the auditorium in different places - even when equalised, you can walk around and hear the differences; you see, its impossible to walk into a hall on the day of the gig and carry out a task that would normally require a month's work of acoustic research!"

As Chris has obviously had so much experience in playing really large venues, we asked him if he could explain some of the problems involved, and how he copes with them. "Halls don't really change that much, certain things, like single resonances, keep cropping up in similar places." He went on to say that awkward venues could, very roughly, be divided into three

categories: really horrible places, like the Frankfurt dome where Hitler used to give his speeches, where the whole sound is just plagued by a cloud of reverberation and multiple echoes - these one just has to 'live with'! Halls with hard parallel walls facing each other at either end, giving short repeats on sounds such as snare drum beats — these often cure themselves once a large crowd of absorbent bodies fill the hall, and the most troublesome frequencies can be 'notched out' of the relevant instrument sounds with comprehensive channel Eq (like on the Cadac.) Very large arenas which have resonances at one or two frequencies because of their specific volume - these are usually resonances in the lower register, and can be filtered out of the main outputs. "It's worse when a place is really dead, as its very hard to achieve a satisfactory blend instruments. The first place we played on the most recent tour of the States was open air, at Hartford in Connecticut. The separation was over emphasised to such an extent that little sounds like fret noise were coming over really clearly - I had to go out the next day and buy a spring reverb to give the sound a bit more natural life."

#### Performance

With the thought of Jethro Tull trucking around the States, playing 50,000 seater open air stadiums, having 'A' and 'B' crews leap-frogging from alternate gigs to assemble the stage and lighting set in advance (there being an 'A' and 'B' rig for each), we leave you to inspect the wiring diagram of the PA that brings the sound to all those people, and which has to be set up in an afternoon at every gig. The complete system is very unusual in that it has been exactly tailored to meet the requirements of the band and their balance engineer - it is to our knowledge the only PA in the world to incorporate a Cadac mixing console - and it is interesting and refreshing to examine a sound system put together in such a way as to combine top performance 'hard working' components with that extra touch of quality (so often lacking in large PAs) that comes from a really professional approach in attention to

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BST BOOM CYMBAL STAND

ST DRUM STOOL

CS CYMBAL STAND



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

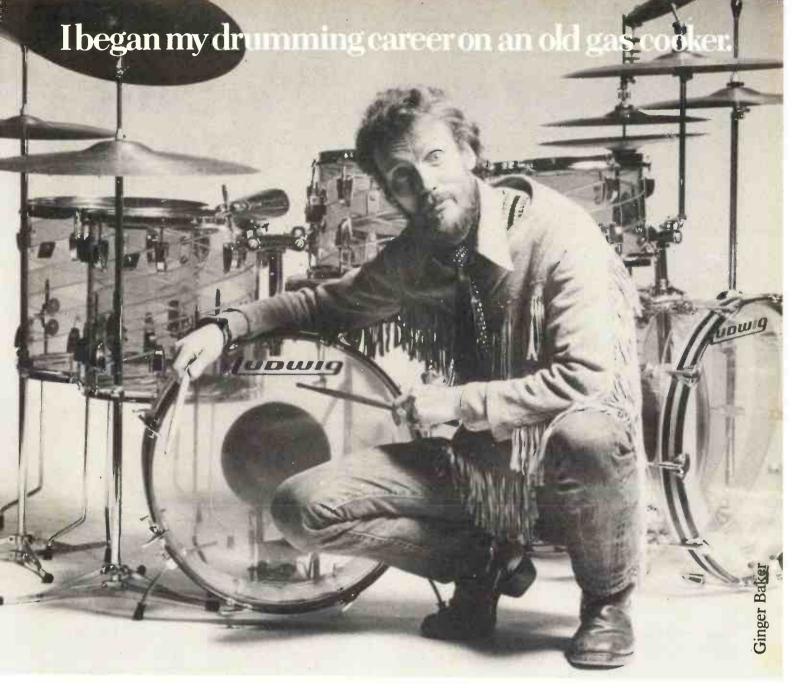
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Now my drums are just a little different. I've had three new drum kits since I turned professional. They've all been Ludwig.

The one I use at the moment is a Vistalite kit. Why do I use them? Habit I suppose. And the fact that they're the best in the world.

What makes them that good? My ears say Vistalite drums sound better. They're also a fair bit lighter than the regular kind and they're a hell of a lot more rugged. Better looking too. Ludwig make nice drums.

I also use Zildjian cymbals. The ones I play now I got eight years ago. After spending a day pounding just about every darned cymbal they had in the factory. I think it nearly sent them spare.

What happened to my hand made drum kit? My kid's got it. But I got rid of the gas cooker. I couldn't have anyone discovering my secret."

Ginger Baker needs no introduction to anyone weaned on Blues Incorporated, Cream, The Graham Bond Organisation, and Blind Faith. And he has just completed a new album with friends. He is pictured here with his Vistalite Ludwig kit. The cymbals are Avedis Zildjian.

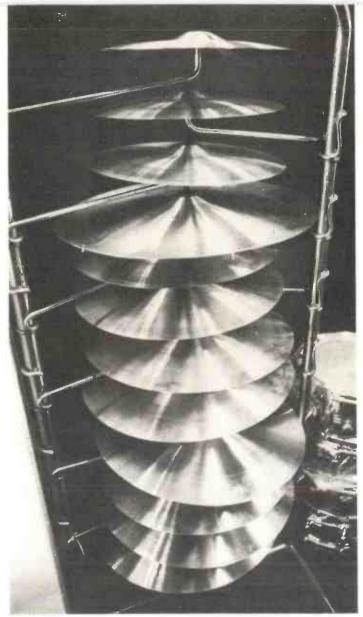
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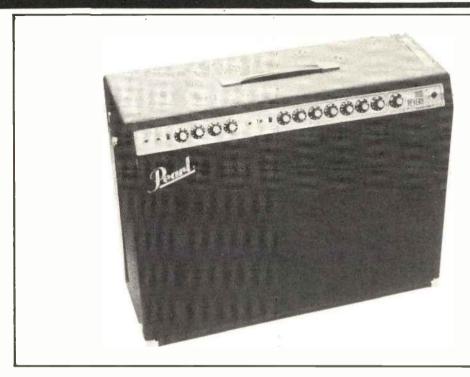
## **INSTRUMENT REVIEW 1**

#### **PEARL DUOAMP**

The first thing that strikes one about this amp is its uncanny resemblance to a very famous combo amp of American origin — the case, the tilt-back legs, the number of controls and the knobs, their layout, the mains neon, the blue panel lettering everything in fact, except the grille cloth, would be quite capable of pulling a fast one on your peepers at a mere 20 paces. Despite this, the Duo's internal construction bears absolutely no relation to its visual parent and, quite frankly, we see no reason why this similarity should not be enjoyed by those unable to afford the 'real thing' - in the same way that the vast num-bers of Japanese "American shaped" guitars have brought satisfaction to young musicians.

The Duo is a twin channel amp, one channel with twin inputs, bright switch, volume, treble and bass controls, and the other with the added facilities of mid range tone, reverb volume, tremelo speed and depth controls. A master volume regulates the overall level of the 100 watts RMS transistor amp section, which feeds two 12" speakers in the open-backed combo enclosure. The three position mains on/off switch follows tradition in being located at the rear of the amp chassis, the reverb spring is housed in a padded plastic sleeve at the bottom of the enclosure, and two plastic pouches, stuck to opposite interior sides, contain the dual footswitch and the four bayonet-fit castors. The cabinet is predominantly of three-core ply and, apart from the two rather flimsy rear panels, seems strong enough for normal use.

The two ceramic-magnet Pearl loudspeakers showed no audible signs of protest during the test, and are linked to the amp via a jack plug terminated lead. All the components, electronic with the exception of the mains transformer, smoothing capacitors, heat-sink-mounted power transistors and fuses, are enclosed within a steel chassis, which is shielded at the top by a substantial sheet of galvanised metal. The chassis is secured by two pairs of bolts located on longitudinal metal strips



at the top of the outside case.

The printed circuit boards are very similar in construction and overall appearance to those commonly used in Japanese transistor radios. Internal wiring is not on a loom, and the standard of soldering is not up to the highest standards. During the course of our test the earthing wire for the preamp pcb became detached from its chassis tag owing to a 'dry joint', and had to be twisted back on to eliminate the very loud buzz that results from a fault of this nature. The volume controls on each channel also produced an audible 'swish swish' when rotated, which we consider undesirable.

Outside of the chassis, the power transistors mounted on the reverse side of the vertical heat sink have exposed solder tags, which really should be insulated with rubber sleeving to avoid the possibility of a short. The 5 amp power fuse and 8 amp speaker have their values clearly marked next to the twist-to-close holders, but two power supply fuses mounted under a clear plastic cover beneath the chassis are less clearly identified. The holder was marked "125 v 3A", but the '110 volt' fuse was an 8 amp, and the '100 volt' a 4 amp. There is also a clear plastic sachet stapled to the inside of the enclosure, containing spare fuses of value 5 amp and 4 amp. If such vital safety items as fuses are accessible from the outside of an amp, we really feel that they should be rendered as "idiot proof" as possible.

The Duo was supplied to us complete with blue plastic cover several sizes too large (to allow for growth?!), and a rather short length of fixed mains lead. Controls are well marked with numbered cursors, and the foot switches are colour coded -- red for reverb, white for trem. Tremelo was rather 'thumpy' in operation, and introduced a bit of distortion on each sweep when used with high channel volume, low master settings. The reverb time was rather shorter than normal for instrument amps, but this was presumably done on purpose to avoid unpleasant "pinging"

The amp sound itself is very pleasing — certainly a great improvement over the usual transistor sound. With the master volume full up, the guitar sound remained clean, with a nice treble 'edge', until the channel volume was advanced beyond number three, at which stage the sound assumed a rather pleasant rasp, which gradually matured in texture until the amp was flat out. Playing

with the master and channel levels did not increase or decrease guitar distortion appreciably, but a low channel high master resulted in slightly more amp "noise". Input number two on each channel gave slightly less gain, and the bright switch seemed to act more as a coarse level boost than as a treble lift switch. No problem here, though, as the treble control itself has quite enough range to effect reproduction of all guitar 'highs'.

Linking both channels together and turning all controls flat out produces quite a nice raunchy sound, and a touch of bass cut on each channel adds enough cohesion to the sound to audibly recreate the near mythical 'punch and drive', much vaunted by amplification brochures.

Priced at £252 including VAT, this amp pushes its sound out in a very competitive price bracket. The Pearl Duo provides hard driving, easily controlled Rock amplification in a portable and attractive package; if minor structural and safety details were brought up to a similar standard as the appearance and performance, then it'd be an even better buy. Tested N.K.J. with Kasuga Custom quitar.

## **INSTRUMENT REVIEW 2**

#### ARP ODYSSEY **SYNTHESIZER**

o compliment what is already one of our most comprehensive group of Instrument Reviews, Beat asked Rick Wakeman to take a look at an ARP Odyssey synthesizer. Rick came up with an interesting and refreshing way of approaching this instrument - from the point of view of the guy who might actually be faced with playing it for the first time - and we trust you'll enjoy this fascinating addition to our normal Instrument Reviews.

Approaching this instrument as if it were the first synthesizer that the player has come across, I recommend he sets the controls as follows:

Noise Gen. - White Frequency coarse - 1/4 Down - 10HZ (Blue)

Frequency Fine - Mid. Position (Blue)

Audio KBD - On

Frequency Coarse - 200 HZ

Frequency Fine - Mid. Position (Green)

Synq. — Off LFO — 2 HZ Pink

VCF Freq. — Mid (Black) VCF Res. — Mid (Black)

HPT Cutoff Freq - 16 HZ Black VCA Gain - Off Black Attach and Release - Off Red

All middle Slide bars - Off All switches - Down

Transpose - Centre

You should now hear a high pitched whine from the amp and be in a position to experiment with the remaining slides and switches in order to obtain your own individuality. It would be very easy, as with all synthesizers, to study the manual and arrive at proven sounds and effects; this tends to stifle the performer's musical ear. Thus I recommend the player experiments (in a fashion I shall shortly outline), before referring to the supplier's manual. Using the setting previously stated, I will make certain recommendations on the next stage of experimentation with the instrument which, depending on the prior knowledge, or experience of the player, obviously depend on the written notes you will no doubt have made.

Never be afraid to make a careful note of a setting which produces a sound that you feel may prove useful to the style of music you intend to play.

1. By moving the frequency coarse slider bar (blue) in the Osc. bank 1 upwards towards 20HZ the quiet whine should rise in pitch and by moving down should lower in pitch almost beyond human hearing.

2. By moving in the audio mixer section VCO 1 slide control (blue) up, a single oscillator continuous sound (synthesized

clarinet) will appear.

3. By moving the frequency coarse and the fine controls the pitch will alter.

4. Put VCO 1 slide (blue) back to original and experiment with VCO 2 slide control (green) min relation with the frequency coarse and fine sliders (green) in the VCO 2 bank in a similar fashion.

5. Place the Sync. switch in the VCO 2 bank off and move in the audio mixer section both the VCO 1 and VCO 2 slide controls to about midway positions. Then move the frequency coarse slide fine controls to obtain tuning. Thus to the novice a logical understanding of the relationships between the slide controls becomes apparent.

6. Leaving the tuned setting remove the VCF frequency and the VCF resonance (black) to

their lowest positions the sound should disappear by slowly moving these controls up individually starting with the frequency slide up (a note will sound) then moving the resonance slide will control the resonance of the note.

7. Continue in a similar vein by moving relative colour control slide knob (never being afraid to return to the original setting).

The novice in particular will start to gain basic knowledge of instant relationships. To get the most out of a compact portable synthesizer takes as many, if not more, hours preparation and experimentation as a larger studio synthesizer as obviously with fewer oscillators there is much less room to create an individual sound. However, the basics of any instrument must be understood before progression can be attempted.

The ARP Odvssey is an ideal instrument for both novice and professional use, as it is clearly set out logically for even the novice to understand, while still producing sounds and effects that more advanced players require. The keyboard touch is good, light but firm, but if I had to make any personal criticisms of the instrument I would have to criticise the colouring of the slide controls and labelling for stage use, as with coloured lighting they lose definition. (However, this should not affect the professional user.) Likewise, I find the black switches difficult visually and feel they could be improved; for example, the plate beneath them could be black down and white up so that vour setting is instantly recognisable.

Synthesizers seem to have created their own identifiable sounds over the last few years and this is no exception. However, with the ARP Odyssey a player willing to spend some time and exercise some musical integrity will find that in its field, this synthesizer has few musical barriers.

Rick Wakeman



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## **INSTRUMENT REVIEW 3**

#### GUILD F30SB 6 STRING GUILD B50NT BASS

refreshing change to receive a guitar which hasn't been especially prepared for either review or sale - almost reminiscent of buying the first box from the corner shop to struggle over Davy Graham's Angle for the first time. But things have changed since then - or perhaps Guild have simply got it right from the beginning. If you make a guitar from the right materials, with the right amount of skill and craftsmanship, the chances are you're going to produce a little beauty like the F30 I've been plucking and strumming for the past few weeks, without too much attention to pre-delivery in-spection. Of course, I'm not suggesting that Guild don't bother — they do, and very much so — but it means the inspection man down at Hove hasn't got too much to do!

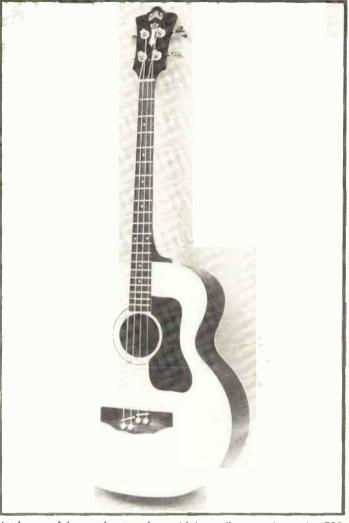
The F30 is an acoustic guitar of the highest standard — but one which displays a split per-

sonality. The action is firm, but sweet, the tone bright, but deep, the feel right, but interesting — in fact a challenging guitar which presents little challenge. It's as much at home picking away in the red light as it is giving a heavy after dinner rendition of Purple Haze.

The top is spruce, the sides and back, mahogany, and the fingerboard and bridge are a lovely mature Rosewood. Machine heads are Guild and the version I was enjoying came fitted with Guild's own M450 high copper content strings. The finish was nearly faultless a spot of glue here or there that hadn't been cleaned up but then remember this guitar had deliberately jumped the inspection queue! There's an adjustable truss rod running the entire length of the neck Guild recommend you return the guitar to your dealer within 90 days of purchase for truss rod adjustment.

But would I buy one? Well,





that's an unfair question to ask a reviewer, but slip around 250 oncers in me Levis when I'm not looking and I'll be down the Avenue during the lunch break — no kidding.

And while I was enjoying myself with this one, Guild slipped their acoustic bass under my nose for a trial run — mind you, it's a little large to be casually slipped anywhere!

A few people have tried to mate bass strings and acoustic guitars before now, but seemed to end up with impractical Heath Robinson monstrosities which either required arm extensions to play, or were simply unplayable. This Guild bass is the closest I've seen to making the idea work. All right, there's some development still to be done in the string department, but in all other respects this bass is a worthy addition to the range of acoustics on the market.

Manufactured from the same

high quality woods as the F30, but fitted with Schaller machine heads, it's an interesting proposition. At over £500 inc. VAT it would be too easy to dismiss it as a plaything of the rich, suitable only for acoustic renderings of the 'Who Live at Leeds' with the original cast — but it's more than that. It can keep a good bass line audible above two or three strong acoustics plus a couple of vocals, and it records amazingly well — so well, in fact, that in the studio could be where its future lies.

As it stands, it could be considered expensive — but then, there's no other instrument which sounds like it and that in itself justifies its manufacture. And on top of that, Guild have had a hell of a lot of enquiries about it — so if you're looking, it's arrived.

Tested. TVS. with Shure and Sony mics., Sony tape deck.

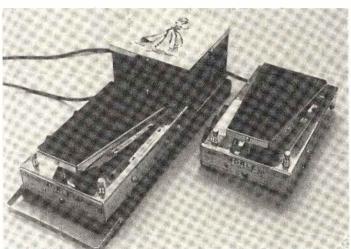
## INSTRUMENT REVIEW 4

#### MORLEY EFFECTS PEDALS

Morley supplied us with the following pedals for evaluation and testing: Power Wah Fuzz, Power Wah Boost, Pro Phaser and Echo Volume. Common to all the units is a very robust and hard mechanical wearing construction, the cases and moving pedals themselves being made entirely from chrome plated metal. All the effects are mains powered, and were supplied with a generous length of heavy duty mains cable, correctly colour coded for European use and fixed securely in place by a plastic grommet at the pedal

The control function via the moving foot pedal is also common to each unit: instead of moving a conventional carbon track rotary potentiometer, the foot rest raises and lowers an internal flap, made out of stiff fabric, which acts as a shutter between the on/off light and light-dependent resistor(s) mounted on the PC board. As the pedal is swivelled backwards the shutter gradually obscures the light falling on the LDR's, so reducing the volume/tone/intensity of the effect. The advantages of this system are twofold: firstly, the pedal 'action' is considerably smoother than normal units using rack and pinion or swinging arm devices to rotate a potentiometer, and secondly there is no mechanical wear on the signal carrying electrical components. This latter feature is a real blessing, considering the speed with which conventional pedals develop 'Scratchy Pots' after regular

The Power Wah Fuzz pedal (which works as a swell pedal when no effects are on) did, however, fail to completely mute the instrument signal when in the 'off' position, as did the Power Wah Boost when the boost section was cut in on its own. We feel that this could be a major drawback when using the units as swell pedals at high volume onstage. The foot rest of the pedals themselves were also inclined to work loose and fall into the 'full up' position when released easy to correct by tightening retaining screws, but still rather annoving. Both these points could probably be easily corrected by the manufacturers with minor modifications to



Morley's Echo Volume (left) and Pro Phaser pedals.

existing mechanical and electrical parts.

Components used inside the Morleys were generally of fairly high quality, with all parts (including the mains transformer) being mounted on the single glassfibre PC boards. This latter item is unusual in that the components are mounted on the same side as the circuit track: the advantage of this is that parts may be removed and replaced without removing the whole PCB itself, but it does mean that components have been mounted in rather vulnerable positions, the leads capacitors and resistors straddling circuit tracks, and transistors being mounted up to 1cm off the board, Discrepancies of this sort would normally be unremarkable in effects pedals, but in the Morleys this seems rather consistent with the 'super heavy duty' aspects of the rest of the

The Power Wah Fuzz pedal has a rather unusual Wah-Wah section, which has a frequency response of seven octaves from 25 Hz to 4000 Hz; Morley designed this feature "to allow its use with octave dividers, keyboards and bass guitar." In the first 1/2" of pedal travel, this means that the Wah peak is working approximately two octaves below the last not on the lead guitar (around 80 Hz). Morley state that this feature "can be used effectively in performance. Toe up to use it for rhythm, toe down ½" to play lead and beyond ½" to play lead using the Wah." In theory this is a clever idea, but in practice it's rather tricky to execute — three guitarists who used the pedal commented that the effect was confusing, and one said that the pedal travel past the horizontal in the toe said that the pedal travel past the horizontal in the toe down position was very off-putting. Perhaps a simple switch to convert the Wah range from guitar to bass/keyboards would be more useful and effective.

The fuzz on the PWF was adjustable for intensity and tone, and the fuzz sound was of the scratchy "overkill" sort — not particularly favoured by us, but used extensively and to good effect by some guitarists. Another minor criticism of this unit was that the original 'clean' guitar note seemed to break through onto the effects — strange, as this didn't happen on the Power Wah Boost, which is supposed to have an identical Wah-Wah section.

The sound of the Morley Pro-Phaser was very well-received at Beat - until the effect stopped working. We're inclined to believe that this may not be entirely the pedal's fault, as our editor has something of a jinx on effects units [and reviewers! -Ed.1 but while it operational the comments were very, very favourable! "It's more like a synthesized sound than a normal guitar phaser" was the general ` opinion, and the amoung of controls on the unit certainly give the guitarist the facility to precisely tailor the effect to his own creative requirements. "Phase travel" alters the amount of effect relative to the original signal,

"Harmonic Emphasis" increases the amount of 'ringing' and colouration to the extent that distortion (giving a true 'sky riding' effect) eventually occurs, and "Center" controls the timing of the phased signal relative to the original. A switch marked "Auto-Foot" changes the control function of the moving pedal, switching it between manual effect/rate control, or speed control of an internal oscillator.

The largest (and most expensive) Morley effect is the EVO - 1A Echo/Volume pedal. This produces a very deep, clear and musical sounding echo effect, somewhat similar to the early (and now virtually unobtainable) Binson drum echo units. Principle of operation is. we suspect, somewhat similar, as Morley claim the quite considerable advantage that this unit has "No heads to clean! No cartridges or cassettes replace! No tape noise!" - just a gentle vibration under the foot and a sweet sound. Two Knobs on the side control echo volume and sustain (feedback echo) volume, another knob on the drum part controls echo speed. and the moving pedal acts either as a 'mix' control or (with echo off) as a very fine swell pedal. As well as the normal output socket, a "delay only" feed is also available with on/off switch - very useful for stereo echo effects through two amps onstage.

We saved the best until last: the Morley Power Wah Boost. Giving one of the heaviest sounds that we've heard from a single pedal, this unit incorporates 40 db's of power boost (preset in level via a control on the side), a wide range Wah effect, and, with both effects off, acts as a straight swell pedal. Yes, folks, this is the instant Jimi Hendrix effect unit —

full marks to Morley!

Although Morley have not, in every case, fulfilled the claim in their instruction manuals ("Congratulations, you now own the finest pedal ever made"), they have set new standards in mechanical construction with their effects units, and they have produced some very practical and effective sound modifying devices.

Tested N.K.J. with sundry guitars and amplifiers.



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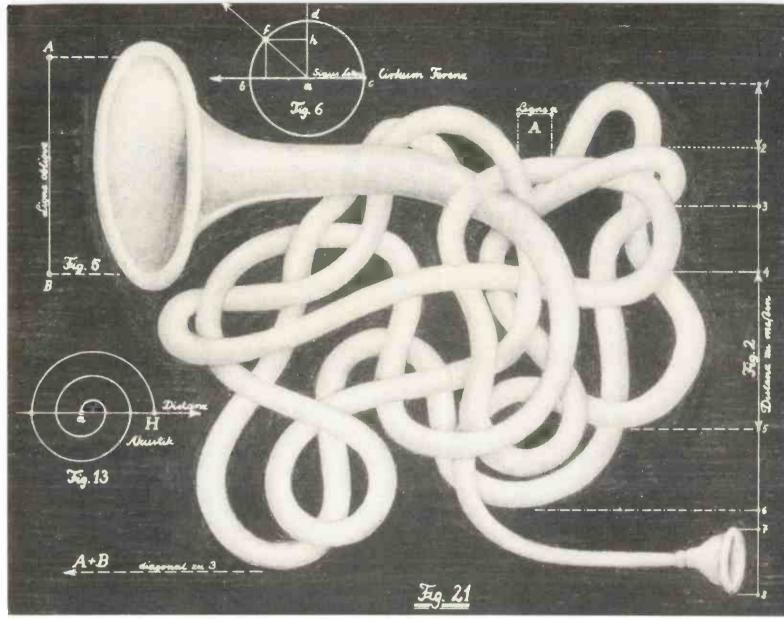


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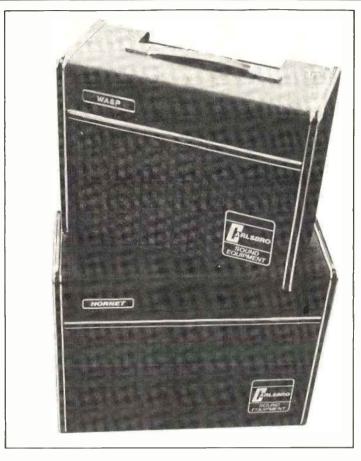
## **INSTRUMENT REVIEW 5**

#### CARLSBRO WASP & HORNET AMPS

The Wasp and the Hornet are the two smallest combo amps from the Carlsbro range, both in size and price. The Wasp is a 10 watt amp, with brilliant and normal inputs, volume, tone, tremolo speed and depth controls, and a 10" loudspeaker. The Hornet is of the same basic design, but has an output power of 25 watts, two 10" loudspeakers and increased tone control facilities with treble lift and cut, bass lift and cut and presence boost controls.

Both combos utilize a pair of 2 N3055B power transistors, which are mounted on the vertical side of an L shaped piece of alloy, around which the amp section is con-structed. All electronic components, with the exception of the mains transformer and control potentiometers, are mounted on a single printed circuit board of thick, good quality glassfibre. All the components are identified by numbers next to them on the pcb, although no 'index' in the form of a circuit diagram was supplied with the amp. Internal wiring is tied neatly into a well-secured loom, and potentially vulnerable items such as transistors are all held safely in place by plastic spacers. Small details — but they all contribute towards added reliability, safety and long life from these tough little "workhorses"

External construction follows a similar pattern, with 3/4



wooden case, tightly fitted protective profiles, extra long heavy-duty mains lead and a super-strong reinforced carrying handle. This is the sort of no-nonsense construction that should be an accepted standard with group equip-

ment, but which unfortunately seems to be a rarity in modern amps of this size; it does, however, make the Wasp and Hornet even better value for money at their respective prices of £68 and £81 including VAT.

Mechanical strength isn't their only attribute either: both amps are at least 5 watts more powerful than the manufacturer's rating, and neither amps' speakers showed any sign of complaint after a very energetic session of guitar playing with all controls "flat out". Both these little babies are piercingly loud, and it would take a full 100 watt stack to sound appreciably louder when they're set up for lead work. Coarse control over tone is provided on the Wasp by the brilliant and normal inputs, whilst the Hornet has the undeniable advantages of treble cut and bass boost as well, allowing the guitarist to obtain a much fuller sound with chord work and short-riff 'fills'. An interesting feature of both amps is the tremelo effect, which is one of the few really usable "built in" tremelos that I have heard, and is capable of producing a slight phasing effect when set for very slow speed, low intensi-

ty.
To sum up, we can recommend the Hornet to the musician in search of a cheap, lightweight and durable amp for playing small gigs, and the Wasp to the younger and less well-off guitarist — also to the pro musician looking for a handy and gutsy little studio amp — yet another point in favour of these two amps is that they produce far less unwanted "noise" than simi-

lar units of this size.

## **INSTRUMENT REVIEW 6**

#### TK PRO-250 SLAVE AMP

he present philosophy as regards amplification equipment seems to be "You pays yer money and you takes yer choice." Components and Components manufacturing costs have risen dramatically, manufacturer's prices reflect this, and to get the best in construction and electrical performance the musician is forced to pay a "realistic price". Real bargains occur very, very rarely indeed in the world of amplification equipment - but this particular amplifier certainly qualifies as one. After inspecting the T.K., our first reaction to its price tag of

£139 plus VAT was simply one of "how do they do it?" The answer lies in conscientious in house design and assembly, plus a confident and intelligent approach to component purchasing.

The unit is housed in a very smart adaptation of a B3U/420 imhof-bedco IMcase (i-b are the Rolls-Royce of the case world), and this item alone would normally cost about £20. The case is very strong, being constructed of 20 swg (1 mm) mild steel, the aluminium alloy handles are not only functional (they protect the controls as

well), but also very attractive, and the front panel script has been properly anodised for 'no scratch' durability. Controls occupying the front panel are two volume, two power on/off illuminated rocker switches, and two input jack sockets.

The reason for this duplication of controls is that the T.K. PRO-250 is, in fact, two amplifiers in one. The only thing common to the two amp sections is the case that they live in and the mains socket where 240 volts comes in. This means that there is absolutely no question of a failure in one half affecting

the other. The rear panel contains two large finned heat sinks, to which the power transistors (expensive items as well!) are bonded with liberal coatings of thermal compound, and the heat sinks are themselves bonded to the case with a similar 'goo', allowing the whole metal case to act as a heat dissipator and eliminating any chance of overheating (also helped by the generous internal spacing of components). The space between left and right amp heat sinks is occupied by the mains connector (to IEC spec), the mains fuse, and clearly marked outputs for slave (up to 1 volt R.M.S.) and loudspeaker outputs.

Internal construction is to a very high standard indeed, with rubber insulating grommets being used to cover all lead connections, and mains plus power cables being separated from the audio signal lines (less hum.) Good quality glassfibre printed circuit boards are used to mount the comwhich were well ponents, mounted and, in the case of resistors and capacitors, of very high tolerance percentage. The overall standard of assembly and soldering was really impressive, and everything is so well secured that there is absolutely no chance of anything working itself loose under heavy use 'on the road'.

#### **Specification**

Amplifier specification was as follows:

Power output:

2 × 125 watts R.M.S. into a resistive load of 4 ohms.

Protection:

Fully protected from open and short circuits, also protected from driving loudspeakers of incorrect impedance.



The protection circuitry is quite cunning in that it switches the amp to a quiescent state, as opposed to just leaving it on to heat up and 'fry'.

Frequency response is 20-20,000 Hz plus or minus 2db,

Signal to Noise ratio is better than -80 db, and the input sensitivity of both amps is at the 'standard' value for shares of Odbm (650 mv at 10K).

As well as manufacturing this excellent amplifier, T.K. also

make a 200 watt slave (mono) for the same price, and a 6 channel P.A. mixer/amp based on the 200's power section — again, excellent value at £169 plus VAT.

Tested N.K.J.



## INSTRUMENT REVIEW 7

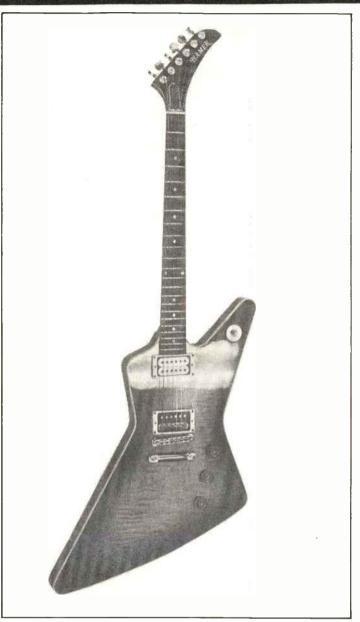
#### **HAMER GUITAR**

Apart from being a well known and respected guitar repairer and customizer, Paul Hamer is also a musician, and it was from a guitar that he originally built for his own use that the current Hamer 6 string bass guitars developed. The original instrument had a mahogany body and a two piece bookmatched maple top, with a sunburst finish exactly like the famous "Cherry Sunburst" 1959 Les Paul. Pickups, electronics and hardware in the original Hamer were also from the '59 Les Paul - pickups in the present Hamers are the excellent DiMarzio PAFs, which are almost exact duplicates of the "patent applied for" pickups fitted to Gibson Les Pauls in the

The Hamer that we tested was actually serial number 002, owned by Martin Barre of Jethro Tull, and we are most grateful to him for allowing us to play and review his own personal instrument. Martin talked to us about the instrument: "I've been offered a lot of guitars by similar people, but they've all been very gimmicky. I'm a purist really, I only like Gibsons or Fenders, but the Hamer sounded so good that I bought it, and then used it on the album 'Too Old to Rock and Roll'. I find that it's a very 'classical' guitar, in the sense that its heritage is vintage Gibson.'

The unusual body is, in fact, roughly modelled on the shape of a Gibson Explorer, although the head, layout and finish give the guitar a definite character of its own. The cherry sunburst finish really is the closest likeness we have ever seen to the old Les Paul type: this is no mean feat, as sunbursting involves a very delicate and intricate blending of spray colours the final result when combined with the curly maple top is a real work of art, and we don't think that any guitarist could deny that the visual effect is one of the most emotionally appealing ever created for an electric guitar. In case this style doesn't happen to do funny things to the base of your spine, the finish is available in several other colours, including tobacco sunburst, natural wood grain, opaque black or white.

The first thing that one 'feels' about the Hamer when playing it is that it's very flat: the body has



no contours and the neck hardly any camber — as well as being a rather unusual shape to hold. The best way to keep 'on top' of the instrument is probably to shorten the strap and position the guitar so that the rear horn snuggles under the left arm. Martin: "It doesn't bother me, I think I've got round it. I find it very easy to adapt to, the neck is so good and the fretting is excellent."

The fingerboard on Martin's Hamer is made of very straight-grained rosewood, with unostentatious but tasteful pearl dot inlays. Action is very, very smooth, it being quite easy to play rapid bar chords right up to the fifteenth fret, with easy ac-

cess on the 24%" scale right up to the twenty-second fret (for those with small fingers.) "Paul is actually a musician, as opposed to being just a craftsman who doesn't play that well: the setting up of a neck is something that only a musician can do, and I'm sure that his are the most accurate necks."

The body of the Hamer is one solid piece of mahogany, and the neck is carved from the same piece, and is fitted with an adjustable carbon steel truss rod.

The unusually shaped head gives good access to the Grover machine heads, and adds a touch of symmetry to the instrument by echoing the angle

of the body; it does, however, rather structurally vulnerable, and possibly susceptible to tuning problems. The owner reassured us: "The head is made from two pieces of wood, which act together to hold it in place - plus it certainly stays in tune alright." Martin's guitar was installed in a very strong, super-padded flight case - available from Hamer for a mere 225 dollars worth every cent. "It does need a flight case because the head is very susceptible to accidental breakage, but it's so well made that it's worth looking after.

One remarkable detail on the guitar itself was the hand cut. ivory nut. This is a point on which so many 'custom built' guitars fall down, but here the nut is tightly fitted and precisely cut— it is with structural considerations like this that the Hamer really shows class. This undoubtedly pays off in terms of sound quality as well, a tremendous range of clear tones being obtainable, ranging from dulcet, ringing sounds when played quietly to a throaty bellow when played loud. Sustain is equally impressive, a tasteful "eeeaaauwww" at the end of each note being quite easily obtained, even at medium volume. Pickup level between neck and bridge was slightly unbalanced towards the neck p/u, which was audibly louder. This was due to the fact that Martin has a DiMarzio PAF in this position and a Gibson Humbucker at the bridge end, but he plans to even this out by having another PAF fitted. Our only other criticism of the guitar also concerned the electrics: both p/us increased dramatically in volume over the last stop on the volume controls, which made it rather difficult to set up a particular sound accurately and quickly. Considering the general high quality (and price) of the guitar, it seemed rather a shame that such a minor fault should be so prominent.

Nevertheless, the guitar is well worth all of its 995 dollars, and Paul Hamer certainly sounds the kind of bloke who would have altered the controls if they'd really bothered the owner. Last word from Martin: "It's exactly a mellow, sustaining sound with no overtones . . . It plays really well."

Tested N.K.J. with Pearl Duo Reverb amp.

## SELLING YOUR SONGS -PLAGIARISM

"Plagiarise — Don't let a single thing evade your eyes" advised Tom Lehrer, in his cynical song on the subject. It's just as well Mr. Lehrer isn't in vogue at the moment, otherwise George Harrison would be having nervous breakdowns every time he walked past a stereo, having just parted with several MILL-ION pounds as a result of being sued for plagiarism and losing the case.

#### Musical phrase

just Harrison was extremely unlucky. It can't be denied that the melody of 'My Sweet Lord' sounded remarkably like that of 'He's So Fine', but every time you switch on the radio you can hear tunes which remind you of something else, maybe just a bar or a musical phrase, but a similarity nevertheless. Thousands of these are released every year without court cases ensuing. Probably if Harrison hadn't happened to be one of the Beatles but merely Bill Harrison from Bognor Regis, no-one would have bothered to sue him.

The result of the case, though, has sent a lot of songwriters dashing to their tapes and top lines and listening fearfully to see if they have inadvertently 'copied' something else. And the chances are that we all do it. In fact, it's almost impossible to avoid. There are only 13 semitones in the musical octave, and every melody that has ever been written in the mode which is commonly used in Western music must be based on a combination of these notes. Without a computer handy it's impossible to calculate the odds against repeating at least part of someone else's tune. When you think of the number of centuries that musicians have been writing we're probably unconsciously copying something or other, even if it's only a bit of Palestrina or Medieval Mummers' music, most of the time.

Discounting for a moment the music from long ago that we're very unlikely to have ever heard, just think of what must have been playing on the radio when we were babies or very young children. All kinds of tunes could have seeped into our subconscious memory without our realising it and twenty years on we could quite accidentally reproduce something we'd heard, say, in the late Fifties, which would not yet be out of copyright.

Harrison claimed that something like this had happened to him. He didn't deliberately set out to copy 'He's So Fine' in the hope of repeating that record's success. He honestly believed when he was writing 'My Sweet Lord' that both lyrics and melody were his own totally original invention. What is really significant is that the judge sympathised with him.

Long before the Harrison case, however, there was another famous law suit that

did for the subject of plagiarism what Tony Macaulay's publishing case did for songwriters and publishing contracts. This was a case concerning the Bron Music Co. Ltd. v. Francis, Day & Hunter Ltd. over a song by Antony Newley entitled 'Why, Because I Love You'. Francis, Day & Hunter claimed that the melody was practically identical to a song for which they held the copyright, 'In A Little Spanish Town'. Bron, thinking along the lines we mentioned earlier, that melodies written in this century must, by the law of averages, stand a pretty good chance of being similar to others from older times, hired someone from a music college to do some research for them.

#### **Similar**

They had to wait a long time for the case to come up, because judges with a particular knowledge of music laws are few and far between. By the time the case was heard, the researcher had come up with a piece of classical music which was similar to both melodies and predated the pair of them. So now it was difficult for Francis, Day & Hunter to pursue their claim as it had been shown that their own song had in fact got a predecessor. In the end they agreed to split the royalties 50/50!

As you can see, proving plagiarism is, in fact, quite difficult. Nobody in their right mind would ever sit down and copy another melody note for note, any more than they would copy anybody else's lyrics. There isn't even any copyright on

titles, so you can write a song called 'Lonely' even though two songs by that title, recorded by Acker Bilk and Eddie Cochran respectively, have already been hits.

The Songwriters' Guild of Great Britain inform us that, the way the law stands at the moment, a song 'must not be a colourful imitation of the original'.

It's a pretty vague statement and underlines the fact that it concerns an area fraught with difficulty and confusion. Take two mythical songwriters A and B. A has decided he wants a hit, remembers something out of the past, thinks, 'Oh well, no-one will remember that now', and sits down and writes new lyrics, maybe changing the odd note in the melody to put people off the scent. We're not saving anybody actually does this, but if someone did he would fully deserve to be caught.

Now take poor songwriter B. He's been slaving away and finally produces words and music he thinks are really great and which he's honestly never heard before. The song's recorded and released and suddenly a publisher with an encyclopaedic memory pops up and produces evidence that B's song has a melody uncannily like a song from his catalogue. Fair or unfair? Unless you subject songwriters to lie-detector tests, how can vou tell?

The only thing anyone can do with regard to plagiarism is to use their common sense ... and their ears. If that melody seems to come just a little bit too easily to you. listen to it objectively and ask yourself if you've heard anything like it before. Or, better still, ask your friends. But there's no need to get too paranoid about it. No-one's likely to try and sue you unless your song is way in the charts and making thousands of pounds. Even then, as we've seen, plagiarism is very difficult to prove and in any case, by the time the case comes up, you'll have had a chance to dig up an Outer Mongolian yak-hunting chant which people have been 'plagiarising' since 900 a.d.!





## The Mantis Echo Unit gives you 240 different

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

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## CARLSBRO SOUND CENTRE

ansfield is not the sort of town that one would normally associate with rock music; for the uninitiated, it's about half-way between Nottingham and Sheffield and five miles or so from the M1 — all of which makes it very handy for musicians located in the Midlands, or for those travelling up and down the country.

The reason they may decide to visit Mansfield, or more specifically, 182-4 Chester-

field Road North, is a shop called the Carlsbro Sound Centre. Formerly located at 5-7 Station Street, until two years ago, they found that their expanding business necessitated a move to bigger and better premises. The man at the helm is Keith Woodcock, and he told Beat how it all came about.

"It was originally set up about ten years ago by Carlsbro, in conjunction with me, to promote the sales of Carlsbro gear. Well, that was fine, but after a few years we started to realize what the potential of the shop could be, so we made a conscious effort to establish the place as a sound centre for the whole of the Midlands." Despite the name, there is no financial connection between the Sound Centre and Carlsbro: the two are run as separate companies, though of course they maintain close links with the parent firm for promotional reasons, and also with a sister shop located in Sheffield.

The first impression you get is of variety. Carlsbro gear is certainly in evidence, but so is just about everything else. On your left, effects units by Coloursound, Morley, MXR and HH: in front, several long racks of guitars — Fenders, Gibsons (including some left-hand and rarely seen models), Ovations, Ricken-backers, Guilds . . . and even an old Burns. Choice is definitely the keynote, since the equally important cheap end of the market is by no means neglected.

#### Qualification

Keith Woodcock, like the rest of the shop staff, is a musician himself — the best qualification for anyone whose job it is to sell gear. "I play the drums, actually. I drummed pro for a couple or

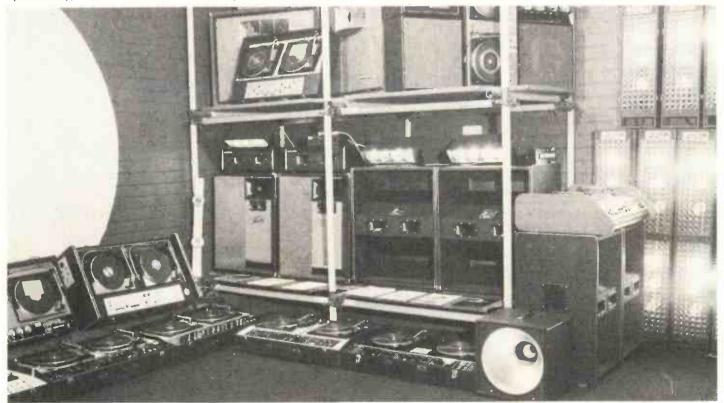
three years with a band, and during that time we were playing with Carlsbro, who were at that time a pretty small firm. So I had a lot of dealing with them, and one day they asked me if I would manage a shop for them. Since then we've also taken on two of the branches, one of them at Sheffield, and run them along the same sort of lines. All the guys in the shop play — there's six of us here usually."

#### Disco Den

The array of drum kits says something for the boss's personal interests: there are kits, both new and second hand, by Pearl, Camco, Fibes, Sonor, Beverley, Gretsch and Ludwig, among others. We asked what percentage of the stock is second hand.

"Well at the moment I'd say it's about thirty percent, although at times it could be as much as fifty. We do a lot of part-exchange deals, and give discounts for cash. For a ten percent deposit, we give credit with up to three years to pay."

He regards the shop as a specialist centre. "There are plenty of others about, but they're dabbling in everything. We specialize in high-powered amplification — not the ten or twenty-watt stuff. In the same way, we don't do any brass, woodwind or sheet music." Downstairs is the



The disc-jockey's delight - speakers, decks and lights.

Disco Den, with a wide range of disco-orientated amplification, decks and lights. Soon, however, they will be stocking up with group lights, since this is an aspect of band performance that has recently become very prominent. Amplification includes Carlsbro, Yamaha, Acoustic, Music Man and Orange, and for the disco operators there are bins, horns and amps by S.A.I. and Novanex.

Keith takes a very personal interest in his customers, and this was borne out by the fact that Beat had to wait its turn along with everyone else while he dealt with a 15-yearold bass player. There is an extensive after-sales service at the shop; two full-time engineers are employed in the repair shop, which is located in the basement. "We do the best we can to keep the bands on the road. A couple of the guys have been down to Selmer, or Norlin as it is now, for some courses on guitars we give a free twelve-month service on all the guitars we sell. Also we've had Bruce Bolen up here (twice), giving guitar clinics, and we put bands on occasionally for promotion — Big Jim Sullivan and Colloseum II have played here." For these special occasions they hire halls and generally lose money, but reckon it's worth it for the publicity.



A big display makes window-shopping easy.

Customers at the Sound Centre have included Jimmy James and the Vagabonds, Be-Bop De Luxe, and Uriah Heep, as well as the usual mums-and-dads trade. The scope of the business does not, of course, extend only as far as the front door. In recent

months they have delivered a Premier drum kit to Scotland, and another to North Wales. In addition, Carlsbro Sound act as sole agents for many of the big companies, and also some of the small. According to Keith Woodcock, they now stock as much as, or even

more than, many of the more established West End music shops. Drum kits number between 30 and 40, ditto Fenders, ditto Gibsons, and there are approximately 200 amps and cabs on the premises. If something is required by a customer, but is not in stock at the time, it is a simple matter to phone Sheffield, where, as like as not, the desired commodity may be found.



And really, that's just about that. Though we haven't mentioned keyboards, they're there — Instastrings, Crumar, Korg, Moog, Roland, etc. Even a sound centre has accessories too — even if it's only the most humble of cheap strings or plectra. Parking facilities are good, both at the front and rear of the shop, and you can turn in right off the dual carriageway into the parking lot.

In short, the Carlsbro Sound Centre is accessible. As Keith put it: "We don't really serve Mansfield as such — it's the area. They come from Nottingham and Derby and so on. Sometimes we get people who've come up from London. They might just have seen that we've got something in stock that they can't get hold of anywhere else." That's the kind of shop it is.



Another shot of the Disco Den.

## CARLSBRO SOUND GENTRES

182/184 CHESTERFIELD ROAD NORTH.

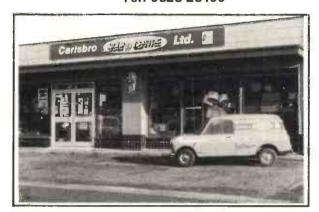
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# LONDON DRUM CENTRE

he London Drum Centre at 276 Portobello Road, West London, has only been open about four months but is already gaining itself a name as one of the foremost drum shops in the country. It's drums, all drums, and nothing but drums in Portobello Road, and anybody who specialises solely in one area is likely to have it well together. The partners are Paul Hope and Dave Turner; both have had a varied involvement with the music business, and Dave particularly still enjoys the odd thump on a kit in his own time.

The location in London's famous market street has many advantages which led them to choose their premises there.

"It's a good place for us", explained Dave, "because we don't want any association with the West End shops—it's better for us and better for our customers." Dave and Paul believe in catering for the whole drum market from beginners to long-time pros. The former can come in and rely on unhurried but expert advice, while the latter may browse around in their own good time. If looking is not

sufficient, there is a demonstration room downstairs, more of which later.

Paul outlined the different approaches people make when they're looking for "Drummers are a dogmatic lot, and the ones who've been playing for a long time tend to know just what they want before they come into the shop. Beginners are understandably very bewildered at being surrounded by so many different kits. If they want advice we give it, but there's no pressure and it's up to them to make up their own mind. I've got my own preferences but wouldn't push them on someone unless they asked.'

#### Stock

At any one time there are likely to be in excess of fifty full kits in stock, ranging in price from £60 to £1,500 - they cover just about all the common makes -Gretsch, Ludwig, Slingerland, Camco, Pearl, Sonor and Hayman being among the more obvious. "We find Ludwig, Pearl and Gretsch are the most popular sellers", Dave went on. "Four drum kits are almost right out now - the trend is for five and up, so that's

fargely what we carry. We've always got the new stuff, stainless steel and vistalite kits — we've got some Ludwig Quadraplus and Octaplus kits for instance."

The current trend for bigger outfits, probably with a few percussion sidelines as well, is reflected by the prices which are more favourable on a large kit bought as a unit. Snares are about the only drums that tend to go singly, and there again they are in stock to match demand. The kits are backed up by the full array of ancillary percussion hardware — there are full ranges of both Paiste and Zyldjian cymbals which sell rapidly.

Other items include the full complement of heads, spares, sticks, cases, accessories, not to forget the congas, marimbas, cowbells and so on. By dint of specialising in one field Paul and Dave have a steady second-hand turnover; for these kits there is a definite market and the regular partexchange systems come into effect

The London Drum Centre offer the facility of a soundproofed room for thorough testing. A drummer can move in there with his prospective buys and try out the kits uninterrupted. It's down one flight of steps, so that once the staff have set you up you can do your thing in private until your mind is fully made up.

This testing room at present borders the large storage room, and one of several plans for the future is to possibly join the two and establish one of the most fully equipped rehearsal rooms in

town.

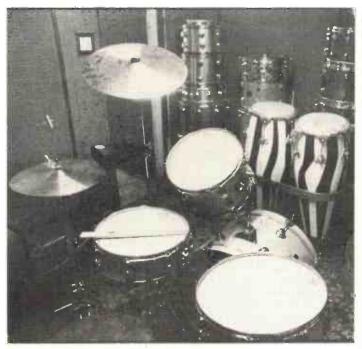
#### Lessons

One sideline of the shop that's been going down very well are the drum lessons given by Terry Callan every Saturday. He's coaching "syncopated independance, which can be used in rock, jazz or funk ..." Drummers of any standard are welcome to participate.

Drums are sufficiently



Paul and Dave (centre) by the shop front



The soundproofed test booth ready for action

In the shop, a vista of drums



robust that Paul and Dave haven't found the need for any big repair section. If things do go wrong with a kit, it is likely to be a couple of small faults which can be fixed up there and then. In the rare event of a major fault, they do of course take back the kit and replace it; an outside contractor handles the larger repair jobs.

Despite the comparatively short length of time that they have been operational, they've nevertheless managed to notch up a few big sales — Sutherland's Willie

Wilson, Sandy West of the Runaways and Mitch Mitchell are just three of many name acts who have placed orders with the shop. But Paul and Dave realise that having all the drums and a rehearsal room still won't count for too much if they can't offer friendly service at the same time

The two of them, plus assistants Terry and Eric, go out of their way to help customers, amateur or pro, and it is this final consideration which should assure the future of the shop.

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## album reviews

#### ALBUM OF THE MONTH



AMBROSIA SOMEWHERE I'VE NEVER TRAVELLED 20th CENTURY T 510

Ambrosia are a Californian band, consisting of Christ-opher North on keyboards, David Pack on guitars and keyboards, Joe Puerta on bass and Burleigh Drummond on drums. They all share the vocal work. Other instruments used on the album include water gong, zither, Chinese and Latin percussion, glockenspiel and bicycle spokes. Already I see you shrinking in horror: it sounds gimmicky, doesn't it? And how comforting it would be if that were true.

In fact, the sole purpose of writing this review is to make you buy the album. If you can imagine a marriage between Frank Zappa and 10cc, mixed in with a polyglot riot of influences from Chopin to Tijuana, smoothly presided over by Alan Parsons, you may be somewhere near it. The best starting point is Zappa, who is really the only musician on the other side of the Atlantic that has worked successfully in that dangerous border country between rock, jazz and modern orchestral music. On, for example, "The Brunt", which opens the second side, Ruth Underwood guests on marimba, and we are strongly reminded of her contribution to Frank's excellent "Roxy and Elsewhere" album. The next track — "Danse With Me

George" — carries it a stage further, the manic, quirky marimba almost drowned out by a sudden flood of wildly different styles: Chopin, honky-tonk, rock'n'roll harpsichord, hornpipe, a lecherous baritone sax and a Mexican trumpet. All these are rapidly juxtaposed to humorous and dazzling effect. It seems to be culminating in a classical tour-de-force, but instead it slides uneasily into discord and silence.

The album is a lesson in the subtle use of "orchestrated" rock. The title track, with which side one begins, demonstrates well how firm a grasp of melody is required before you can afford to use orchestral instruments in rock music. David Pack sings it breathily, complemented by the smooth harmonizing of the rest of the band. A trumpet-like synthesizer cross-fades with a real trumpet, and leads into the next track — "Cowboy Star" — a tune reminiscent of 10cc. Real instruments sound a lot better than synthesizers, by the way.

"Somewhere I've Never Travelled" is fresh and inventive, and yet restrained in such a way that it also sounds remarkably polished; I would recommend it to those suffering from musical boredom and/or heavy metal earache, but especially to those who want something they can really listen to.

P.D.

#### WISHBONE ASH NEW ENGLAND MCA MCG 3523

Wishbone have yet to eclipse the heady days of the Argus era. but New England represents a concerted move away from the lack of productivity which went with their exile in America. The "Locked In", last album, epitomised the rot that had set in then - the band themselves admitted that the title was apt - and New England shows Ash in such high spirits of revival that the two sets don't bear any comparison at all. Probably their current assault on English audiences after so long (rush

released to coincide with the album) has helped remind them that they were after all the pioneers of the twin lead guitar boogie syndrome, and "New England" recycles a few old riffs and piles in a couple more new ones for good measure.

Martin Turner's basement studio hosted the backing tracks, and it must have been at this early stage that the seeds of togetherness were properly sown. At last Andy Powell's colead guitarist Laurie Wisefield has the chance to spread out fully in the studio, and, with the help of a few nifty effects, the quitars weave around each other like the old days. Despite an altogether more resolute album that either "Locked In" or "There's The Rub", most of the tracks are content to keep their heads down, making their mark in a fairly quiet way and only breaking out good and proper once or twice.



Thus "New England" is not the sort of album that scales the ramparts of your brain in irresistible surges but the sort that slips in a few extra 'special bits' every time you hear "New England" is good, but Wishbone aren't yet absolutely one hundred per cent back in saddle. They the have, however, fully dispensed with the excess flab gained in the States, and the next album (maybe a live set will be in order) should certainly finish off a recovery job excellently started.

#### VARIOUS ARTISTS ALL THIS AND WORLD WAR II

**RIVA RVLP 2** 

If somebody had a dream about making a movie out of scraps of film about the Second World War and setting Beatles songs around it, you'd probably laugh. Especially when they told you that the Beatles weren't going to be singing those songs, but Rod Stewart, Tina Turner, Frankie Laine, Keith Moon, Elton John, the Four Seasons, Leo Sayer, Roy Wood and several other notables were! It was Russ Regan, the man who



first signed our Elt in the States and is now head of the 20th Century record label, who had the dream and, with the help of Lou Reizner, a gentleman who's no stranger to concepts since working on 'Tommy', it's now been made reality. In fact, it was Reizner who suggested using the songs of the Beatles.

As you can imagine, it took a long, long time to round up the artists required. Also, Wil Malone, who arranged "Tommy", had a job and a half on his hands rearranging the Beatles' numbers for the London Symphony Orchestra and assorted rock musicians. The next job was to fit the singer to the song and the song to the action. 'Fool On The Hill, for instance, was chosen as Hitler's theme, the warm voice of Helen Reddy giving a thousand ironic undertones to what we now know about the aforementioned gentleman. 'The Long And Winding Road' becomes the backing to the German invasion of Europe.

If you can take all this in, then maybe you think it's sacrilege to produce totally new treatments of Beatles' numbers like this. Yet even the most ardent Beatlephile should enjoy this album. Why? Because the kevword throughout 'tasteful'. Nowhere is the orchestra allowed to swamp the number. And the marriage of each song to its particular singer is, with one or two doubtful exceptions, such as Frankie Laine's slightly off-key version of 'Maxwell's Silver Hammer,' perfection itself.

That Elton should sing 'Lucy In The Sky' goes without saying. We're also by now familiar with Leo Sayer's version of 'I Am The Walrus' — on side 2 of this double album set, Sayer also gives a beautiful rendition of 'Let It Be.' The tremulous voice of Bryan Ferry slips into 'She's Leaving Home' like it was written for him and Keith Moon's version of 'When I'm Sixty-Four' is done Thirties style, clipped, nasal vocals and all.

Not only does the singer match the song in most cases,

but each artist is given a sympathetic treatment as far as arrangements go, with the possible exception of Status Quo who sound somewhat uncomfortable and unnaturally restrained on 'It's Getting Better.' David Essex's byword right from 'Rock On' days has been a certain hollow bass sound. So what has the masterful Malone done but given Essex's track, 'Yesterday,' a funky, unusual bass lead-in. Sounds weird? It is, and I've heard it works in the context of the film, even if it doesn't quite fit happily with all the smooth-running 'Yester-days' that have been recorded to date.

It's all a case of one's ability to adapt to something new. A lightweight orchestral lead-in to Jeff Lynne's version of 'With A Little Help From My Friends' brings back nostalgic memories to those who bought and lived Joe Cocker's much raunchier delivery. But 'Golden Slumbers' could have been written specially for the Bee-Gees and this is the odd thing about a lot of these tracks which we've so far only associated with the Beatles: other people can record them equally well and, arguably, even better in some cases. If you don't believe me, listen to Tina Turner's steaming, junglehot version of 'Come Together,' and Rod Stewart's blasting 'Get Back'. Rod hasn't sounded so happily at ease with a song since his old R.&B. days. These two tracks are, for me, the highspots of an album that can't really be finally judged until the film has been seen. But, as an album standing up by itself, how can it fail with such a collection of superstars giving of their best? Russ, you couldn't have done better if you'd dreamed of making a million!



MIKE OLDFIELD BOXED VIRGIN VB0X1

Virgin dangle the big carrot by rounding up Mike Oldfield's collected works — four albums worth — and wrapping it up as if it were the Missa Solemnis. Four for the price of two is

always interesting, and it should be particularly so if you were one of the many who whistled both "Tubular Bells" and "Hergest Ridge" to the top of the charts, because "Boxed" is not at all a bad case of 'record company flogging a winner to death-itis'.

It is on the contrary a chance to re-examine the famous opii -"Bells", "Hergest Ridge", "Om-madawn" — in the new light of different, and in some cases, the original mixes. Record four is called "Collaborations" and is just that - a set of some brand new and some already aired songs, mainly performed in cahoots with David Bedford. It is rather puzzling, occasionally suggesting dazzling new directions for the future but in the main being blatantly ballast to the other three heavyweights. It will at the same time prove of value to the Oldfield researcher.

Back to disc one, "Bells" immediately drops several of the trimmings of the released version, and takes advantage of its stature to show what Mike was into in the first place. It is a little unsure but at the same time tirelessly explorative — it is for instance quite a surprise to hear how laid back the guitar is when it really breaks our for the first time halfway through side one —the "Bells" we all know and love laid the same break on a pedestal right on top of the mix.

Instead of the grandiose finish this "Bells" includes Oldfield's original choice of the "Sailor's Hornpipe", when Oldfield and Viv Stanshall tottered back from the pub as pissed as newts and staggered along the corridors of the Manor squinting for microphones that were working. Obviously not for inclusion anywhere but in a set like "Boxed".

Despite the fact that the piece is obviously ludricous, it highlights the many moods of the great man at work. So he's not a hermit who sits in recording studios all day composing and double tracking till he comes up with a killer — he's also a bloke who nips out for a quick jar to loosen up. A little more accessible.

"Hergest Ridge" and "Ommadawn" easily survive similar treatment, old bits dropped, a few new ones put in, and they make for interesting listening. It clarifies the other side of Oldfield — the perfectionist always in search of alternatives. The final question — is Mike Oldfield (or any contemporary artist) worth such a shrine? After a little thought, the answer must be yes. Three massive sellers in one package will appeal to a lot

of people who would like to become more imtimate with one of the phenomena of this decade. C.S.

#### FILM REVIEW

### Led Zeppelin

#### THE SONG REMAINS THE SAME

When one is reviewing a rock film it's difficult to criticise it purely as a movie and leave the music alone. Faced with a band on stage, it's tempting to do a gig review, particularly when that band is Zep, the venue is Madison Square Garden and the numbers being performed are like a 'best of Led Zeppelin' compilation, 'Black Dog', 'Stairway To Heaven', 'Dazed and Confused' and many other highspots from Zep's albums.

The live gig sequences are totally honest and un-set-up right down to the drips of sweat spraying from Page's forehead as he tears a violin bow to shreds on his guitar strings during 'Dazed and Confused'.

The also movie was to include honest enough the band moments when together, weren't quite moments when they looked shattered and, for a second, you thought (dare I say it?)that maybe they were . . . sshhh . . . over the hill! But any fears were when they allaved came crashing back in glorious, tight, edgy aggression, Plant yelling himself hoarse with a gaptoothed grin on his face, Page rearing over his guitar like a black cobra, Bonham making whipping up a hurricane look easy, John Paul Jones playing those bass riffs imitated by aspiring bass players all over the world with a proud, calm, 'I created it' expression.

If you want to go to a really good Zep gig, without any of the discomforts of the real live thing, this movie's for you. But there's far, far more to it than just a straight concert movie. The concept of the film, rock mixed with fantasy, each fantasy telling us something about the individual musician featured in it, originally belonged to Joe Massot, the director, who features amongst the many

movies to his credit, Zachariah and Wonderwall. He had known Jimmy Page since 1967 and from the moment they first started talking about making a film around Led Zeppelin, they knew that what they wanted to bring out was the power of music to create mental imagery.

The way they tackled it was to pick on a solo by each individual musician and, while he was playing, to switch to a fantasy sequence, something which could perhaps be dreamed up by the mind of any listener in the audience, but was also personal to the musician concerned, a sort of extension of his creative mind.

Thus we had John Paul Jones, during a keyboard passage, becoming a kind of phantom of the opera, playing a mighty gothic organ, wearing black velvet and lace, then riding out on a foggy night as a vampire of the moors. This was tempered with sequences of happy home life, showing Jones as a kind of musical Jekyll and Hyde.

Plant was a mystical mixture of Norse adventurer and knight. while Bonham's powerhouse drum solo backed sequences showing him zooming around country lanes and racing circuits in a variety of ancient and modern vehicles, including a farm tractor. Page, as might be expected, went in for something more powerfully spiritual - not surprising when you consider the filming of it took place around Page's home - Aleister Crowley's Scottish mansion. The sequence, which was shot at full moon on an icy December night, shows Page scrambling up a death-defying rock face at the top of which stands a hooded, cowled figure. When the figure raises its head . . . no, we've got to leave you some surprises. Just let it be said that the special effects filming is excellent, and that I'm not going to attempt to identify the symbolism or psychoanalyse the fantasiesi

Other outstanding moments include Zep's manager Peter Grant getting heavy with unauthorised souvenir sellers, some clips of a few nasty beatings up and a superb cop on horseback repeating 'No comment' as if the needle had got stuck in his groove.

The song remains the same, but the question remains the same, too — are the majority of rock films which feature just one band too self-indulgent? I think my answer should be . . . no comment.

# WELSON

## These Two New Stars In The 'Welson' Galaxy Have Taken Off Like 'Meteorites'

#### 'IMPERATIVE' two manual portable

The Imperative is a two manual portable with special effects and graphic volume controls. The upper manual has 49 keys from C to C. Seven six-position drawbars are provided for Flute, three for percussion, one for percussion decay; an on/off switch is provided for flute sustain on four drawbars, and seven push-buttons with lights modulate the flutes separately or together. Two drawbars control modulation amount and speed. The lower manual has 41 keys from C to C, with four six=position drawbars for flute sound. The String Synthesizer section is provided with a sustain control and three tabs as follows: Cellos, Violins, Upper to Lower Strings Coupler. Another three tabs control Piano, Harpsichord and Upper to Lower Special Effects coupler, a slide control being provided for Piano and Harpsichord Decay. Six slide volume controls allow graphic level setting of the various organ sections. A Stereo effect is achieved via twelve coupled push-buttons, which allow placement of any or all of the sections to the left or right channels. In addition to all these features, the following facilities are also provided: Two photo-cell expression pedals, a pitch control and a pedal board output.





#### ◆ 'SYNTEX' synthesizer

37 Key C—C keyboard. Two Oscillators with four separate footages each, individual volume controls and tuning plus vibrato controls. One sub-audio modulating oscillator with frequency adjustment and waveform switch; can be used to modulate Osc.1, Osc.2, VCF or VCA. The envelope generator has Attack, Decay, Sustain and release controls, and the Noise Generator is provided with white/pink noise switching and level control. The VCF (Voltage Controlled Filter-Resonator) has two slide controls for cut-off frequency and resonance factor, and also Osc.3 and ADRS amount controls, with modulation monitoring via a flashing red light. The VCA (Voltage Controlled Amplifier) also has the latter three features, plus a general Volume control and an Initial Volume push switch with pilot light. There is a Portamento (Glide) switch with pilot light and speed control, and a Music Random effect is provided together with on/off switch and flashing light. 15 Preset sounds are available as follows: Flute, Trombone, Horn, Oboe, Bass Clarinet, Jaw Harp, Wha-Wha, Accordian, Strings, Xylophone, Bass Guitar, Spinet, Space, Fuzz and Musical Saw.

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### SYNTHESIZER SURVEY

Synthesizers used to be mysterious electronic machines, myriads of pearl inlaid dials wildly rotating to the awesome athleticisms of their masters. Thankfully they are no longer the sacred cows of the music business, and this month's synthesizer survey selects several makes and manufacturers of interest to the aspiring Wakemans and Emersons.

#### **WOODS OF BOLTON**

Welson Italian-made keyboards are distributed in England by Woods, and their contribution to world of synthesized music is the "Syntex". It has a three-octave keyboard and two audio oscillators, which have four footages each, plus pitch and vibrato controls. A third, sub-audio, oscillator has a waveform switch from triangle to square, whilst the envelope generator is controlled by four sliders for attack, decay, sustain and release. In addition, the Syntex includes a voltage-controlled filter-resonator (VCF) and a voltage controlled amplifier (VCA), and a glide control. Pre-set push-button voices are: flute, trombone, horn, oboe, bass clarinet, jews-harp, Wah-wah, accordian, string, xylophone, bass guitar, spinet, "space", fuzz, and musical saw. The price is a reasonable £486.

#### **NORLIN**

Norlin are the distributors of American Moog (pronounced to rhyme with "vogue") synthesizers, and four are available. The Micro-Moog has a modular design, which means that several units can be coupled together. It includes a ribbon for pitch bending, plus sample and hold. The r.r.p. is £589 incl. VAT. The Mini-Moog, subtitled "The Moog for the road", has three oscillators, and also a white/pink noise source for making pitchless sounds like drums, locomotives or cymbals, whilst the filter section enables you to adjust the tone from that of, say, a harpsichord, to that of a flute. The keyboard covers over three octaves. The price for this little item is around £997

The keyboard of the Sonic Six (r.r.p. £1,060) contains no less than four octaves, plus a monitor amplifier/speaker built in. There are two oscillators, two wave generators and a ring modulator (which takes signals from an external source, such as a guitar, or from the tone oscillators, and ring modulates them with internally produced wave forms). Lastly, the Moog Taurus Pedal Synthesizer has three factory pre-set voices, plus a fourth which is programmable; Two oscillators create phasing, parallel intervals and deep percussive sounds, and there is variable attack, glide and

#### KEMBLE

Two portable synthesizers by Yamaha are retailed by Kemble —

the SY-1 and the SY-2. The SY-1, at £550, puts you in command of 28 pre-set voices; other controls on this instrument are: attack/bend, portamento, and pulse width. The latter changes the harmonics of a given note, as does the filter control. Three-octave transposition is possible on the SY-1, and an unusual feature is the touch control, which, in conjunction with any of three effects switches, will vary their intensity with the amount of fingertip pressure exerted on them.

At £600 comes the SY-2; like the SY-1 it has 28 pre-set voices (which include, incidentally, such gems as "funny" and "drake"), and all the other features of that instrument, with the addition of a foot pedal control. This affects volume, wah-wah, or both together; there is a foot-pedal sensitivity control to allow you to pre-set the amount of change possible. Another feature not present on the SY-1 is the tone-bend: there are three sliders for this—attack time, decay time and intensity—which together give a wide selectivity in tone articulation.

If you don't want a portable model, and have £40,000 burning a hole in your pocket, the GX1 could be for you; it has just about everything, including three keyboards and a pedalboard.

#### **FARFISA**

The synthesizer from Farfisa is the Syntorchestra, a polyphonic instrument, which is pre-set with four tabs in the polyphonic section, and nine in the monophonic; the latter section has controls for constant portamento and temporary portamento, and the general controls are for cancellation of either the mono or polyphonic sections, plus sliding envelope control for decay, timer of portamento and monophonic pitch regulation. On the monophonic section it is possible to obtain the third, fifth or sixth note below the pitch being played.

The player can use the Syntorchestra in stereo, by using both mono and poly through separate outputs, and there is an expression pedal with two photoelectric cells. It retails at £470.76, and is especially well suited to use with another Farfisa console.

#### **HORNBY SKEWES**

The two instruments obtainable from Hornby Skewes are the Logan String Orchestra and the Logan String Melody, at £599 and

£499 respectively. The Melody, like many of the modern synthesizers and string machines, is designed to fit on top of most console or electronic organ cabinets, and produces a wide range of orchestral stringed instrument effects. Sliders for the bass section are bass, cello, viola and violin, whilst the treble section has the same, except for bass. There are separate attack and sustain controls for the bass and treble sections. The Melody can be pre-set for full orchestra. and there is a photocell expression pedal.

The String Orchestra has the same sized keyboard (four octaves), with slide controls for tone, volume and "slalom" — the latter operated by a touchsensitive light. The Bass section's controls are for percussion, bass, attack, sustain, orchestra 1, orchestra 2, cello, viola and violin; those for the treble section are the same, without percussion and bass. Unlike the Melody, the Orchestra may be used to produce the sound of solo violin and above.

#### **BRODR JORGENSEN**

A wide range of Japanese-made Roland synthesizers comes to us courtesy of Brodr. The SH-2000, for example, has been "developed especially for home playing". It has thirty pre-set sounds — 21 instrumental and 9 "special" sounds, and the other controls are for filter, slide (portamento), transpose, hold, long

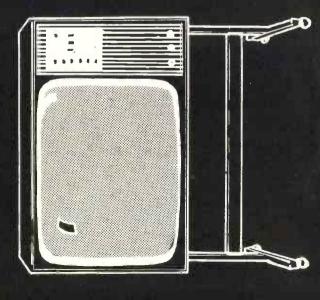
sustain, and repeat, plus a random note switch, for producing random sounds with no relation to the pressed key. There are 3 octaves

The SH-1000 is a little less sophisticated and less expensive, with just 10 pre-set voices, but it also features envelope control, amp modulation, V.C.O. modulation, VCF and VCA Assemblies. There is a glide switch, pitch control and a white/pink noise generator. The SH-1000 gives good value at £521.79. Around the same price is the SH-3A, which can convert the sounds produced by the VCO into one of three wave forms in any of five octaves; a diversity of sounds is possible by using the ADSR (Attack-decaysustain-release) and LFO (for vibrato, growl, tremelo, etc.). The SH-5, at £886.15, completes this section. Roland also make large systems for those whose ideas are a little more ambitious. The System 100 consists of a basic keyboard, to which a number of components may be added. These are an expander, a mixer, a sequencer and a pair of monitor speakers. System 700 is bigger yet, and is made up of a simple keyboard, with a main console, plus five optional blocks, for a total of 47 modules. It is intended for studio use, and costs £9,038.46.

Roland also make a string machine — the RS-202 — with a five octave keyboard.

Continued on page 72





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#### **ELKA-ORLA**

Two string machines are offered by Elka-Orla: the Elkarhapsody 490 and 610. As well as giving the sounds and effects of a string orchestra, in which the piano and clavichord can be used to harmonize in counterpoint, the 610 can also be divided into two independent parts. It has a full five octaves, and both register sections have cello, strings, piano, and clavichord, plus delay, cancel-ling and tuning controls. There are facilities for external tuning; a photoelectric cell expression pedal and two stereo outputs complete the line-up of features on the 610. This instrument may be augmented, if desired, by a 13-note pedal-board for the bass end, with foot-controls for volume and sustain length.

The 490 is a smaller version, with four octaves, C to C, and cello and strings registers; as before, the 490 comes with tuning and expression facilities. The price is just under £300, whilst the 610 costs around £524 — £586 if the pedalboard is included.

#### SYNTHESIZER MUSIC SER-VICES

Based at 21 Holland Park, London W11, S.M.S. manufacture an instrument called the Minisonic 2. They do not retail it, but sell it from the premises, which means you end up paying somewhat less than usual. Push-button patching

makes for quick programming, since one hand may change the quality of sound, whilst the other plays the notes on the 3-octave keyboard. This keyboard can play a traditional musical scale or, if you wish, a complete range of micro-and macrotones; glide can also be obtained, and the entire range of the keyboard can be shifted up or down.

There are two voltage controlled oscillators, which can be set to lock on to each other across the whole audio spectrum. The ring modulator and voltage controlled filter, plus two envelope shapers, are the additional features. The virtue of having two of the latter is that one may endow the same sound with simultaneous attack and decay, and it is also possible to programme one of them inde-pendently of the keyboard for special effects. There are two stereo outputs with pan controls, plus a socket for headphones. Free demonstrations of the Minisonic will be arranged on request.

#### ROSE-MORRIS/HOHNER

The two firms go together here, because both are distributors for the Japanese Korg range of synthesizers. The 700S Mini-Korg, as well as reproducing the sound of conventional instruments and electronic ones, has an added ring modulator for simulating such effects as gun-fire, hurricanes and waves. It has a 3-octave keyboard and is wired for both high and low impedance outputs. The 800 has double oscillator banks, and there

are two sets of controls for tuning, whether on stage or in the studio. Semi-polyphonics are easily obtainable. The tone generators are by the VCO stage, and a hold position is included for endless sustain. The main tone is variable through the use of a waveform selector, and with the sub-tones can be mixed in any sound proportion, using the two separate ring modulators.

The Korg Pre-set has 3 octaves, and incorporates 15 instrument voices, nine percussion voices and five other sounds. The other features include slide, vibrato, attack, sustain, etc. Top of the range comes the Polyphonic Ensemble. Its main feature is, of course, the fact that you can produce more than one note at a time on it - unlike the majority of synthesizers. There are seven pre-set instrument sounds and a particularly wide range of tones; these are achieved by means of the mode, expand and "soft" con-trols, amongst others. These are along with the usual glide, attack, decay, vibrato and sustain controls, although there is, in addition, an "octave coupler", which will add a sound one octave higher than the note played.

#### **BOOSEY AND HAWKES**

A number of the American ARP synthesizers are available from Boosey and Hawkes; the 2701 Pro-Soloist has thirty pre-set instrumental and electronic effects, with a touch-sensitive keyboard, by which you can

increase the volume or brilliance, or add vibrato, growl, wow or bend to the note. The Pro-Soloist is primarily for use in the home, and can be connected to a guitar amplifier or a stereo system, as well as a conventional electronic organ.

organ.

The 2900 Explorer, as well as having pre-set voices, can be used to create a wide variety of manually produced sounds. The control section above the keyboard affects waveform and pitch range, whilst the sloping panel to the left includes the controls for the envelope generator and filter. These are for attack, decay and tone colour. The pitch bend allows you to bend notes up to one octave — sharp or flat, and the portamento is, of course, for sliding from note to note.

As we go up through the range, we find the Odyssey, the 2600, the AXXE, the Little Brother, and the Sequencer. The latter is not so much a synthesizer, more a special accessory. When interfaced with a normal synthesizer, it produces bass, percussion, and other musical lines up to 16 notes in either programmed or random sequence. These are controlled by one quantizer, or up to eight two-note chords with two quantizers. The sequencer includes five gate outputs, pulse width modulation control, and pedaljacks for external control. LEDs indicate the note being played, so you can track the sequential progression.

Lastly it should be added that ARP also have a string ensemble which is fully polyphonic.



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#### **FEATURES**

Tuba Trumpet Saxophone Flute Clarinet Oboe Violin Bass Guitar Harpischord

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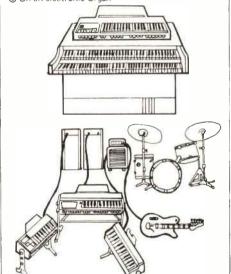
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Saxophone Bassoon Oboe Flute Clarinet String

Cello

Fuzz Guitar 1 Fuzz Guitar 2 Percussion & Keyboard Piano Harpischord

Accordion Vibraphone

Xylophone Particular Sound Singing Voice Song Whistle Popcorn . Space Reed

Planet Frog Man Fünny Cat Growl Wow

Wind

Free Producing type

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WAVEFORM MIXING

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MODULATION **OSCILLATOR** 

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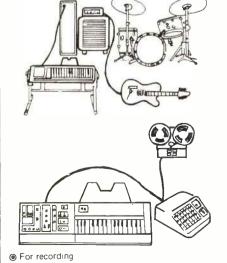
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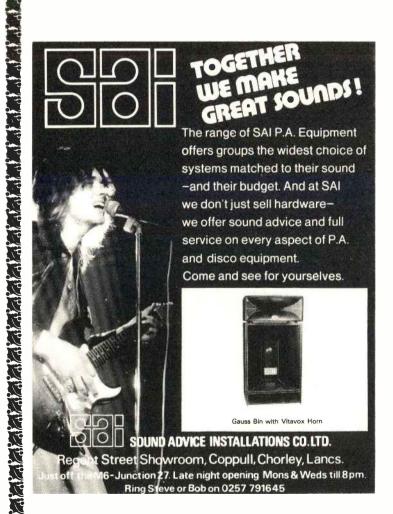
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# INSTRUMENTAL

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Floor mounting instrument effects have always seemed to lack a certain degree of acoustic subtlety. and are often compromised by their standard of construction and quality of components. Tony Korrlander would like to change all that, and already has two purpose-built units in production to prove his point — which is basically that musicians prefer effects designed by other musicians, and that the expense of high grade components will be repaid by reliability and longevity.

The "Smooth" (as opposed to Fuzz) unit was specifically designed to transform a low output guitar/low 'guts' amplifier so that the resultant sound is as close as possible to the Les Paul 'Eric Clapton' tone. The "Smooth" has three controls apart from the on/off footswitch: Sustain, Volume and Studio-Stage switch, which tames the unit's response when in the Stage position, and accents it in the Studio setting (more susceptible to feedback). This device not only fulfils its purpose admirably in providing increased sustain, 'biting' treble response and controlled 2nd harmonic distortion, but is also extremely good value at £30 — certainly cheaper than the cost of a single high output pick-up.

Electrickery Precinct (Tony's company) also make the "Phaseow", a phasing unit whose attributes are graphically described by its name. Controls provided are Depth, Speed, Range switch and Effect control. The Range switch sets the centre point of the phasing effect and limits the extent of its excursion, and it is also possible to tune the unit for maximum high, mid or bass response. The very reasonable price of £45 includes, as does the "Smooth", two Mallory Manganese Alkaline 9v batteries (the sort that don't run out!).

In the 'pipeline' at the moment is a new phaser called the "Stratophaser", which utilizes a Digital Delay Line and will probably be mains powered. Projected facilities include Depth and Speed controls, tuning for operating range and possibly a switch for use as an ADT (Automatic Double Tracking) unit. Sounds interesting? — price should be around £70. If you're interested phone Farnborough (in Hampshire) 511899

#### FARFISA BARGAINS

Bargain hunters may be able to find some Farfisa Buckingham and Coronet organs going at a discount price to offset some unavoidable increases on other models. The recently introduced

Coronet is a four channel organ with two manuals of 49 keys (C-C) and a thirteen note pedalboard, also C-C. Included on the model is a wide range of effects and simulated instruments — flutes, harpsichord, brass piano strings to name but a very few, plus full Leslie. The model further incorporates a synthesizer panel.



#### **BORER ROSETTI'S REP**

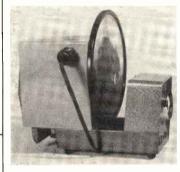
Rosetti announce that Mick Borer's activities as Electronic Product Manager for the company have been expanded. He will now cover the whole of the UK, calling on dealers to give specialised advice and information concerning the ever-increasing range of electronic items obtainable from Rosetti.

Mick has been in the music industry for the whole of his working life and his experience of the music trade on both sides of the counter means that he is very well equipped to give assistance on all matters relating to Shure microphones and amplification, SW amplification, Epiphone guitars, Jen effects, Minimax amplifier, Powerhouse rhythm unit, and associated products.



Mick will be able to help dealers by explaining and demonstrating various electronic items and the dealers will be given useful information to assist them in answering their customers' queries.

#### **METEOR'S DISCO PROJECTOR**



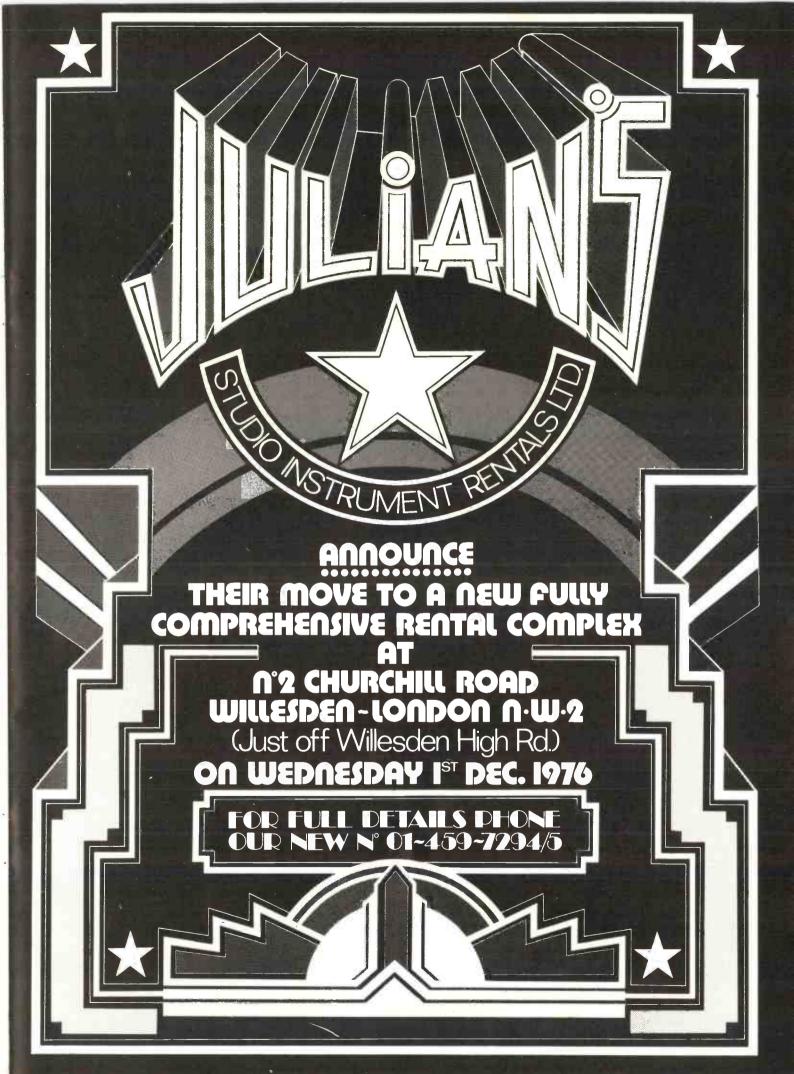
New from Meteor Light and Sound is their three in one disco projector for the home, the 'budget' discotheque, and the bar that is looking for a conversation piece! The Meteorite is a small rugged projector coming complete with a liquid wheel (over fifteen effects available) and drive attachment. A cassette attachment is also available. For home use a film slide attachment is included which converts the Meteorite into a conventional projector. The 100 watt bulb has a fifty hour life.

#### BOMBED IN THE BLITZ

The Blitz Wine Bar, handily placed in the Hol-born/Covent Garden area at 4 Great Queen Stree, offers an interesting alternative to the plethora of wine bars and pubs in the area. As its name implies, Blitz has recreated the atmosphere of the forties in decor and menu. but has also compromised its image to become as popular with the casual visitor merely interested in refreshment as with nostalgia merchants. While the atmosphere is there for those who want it, more substantial pleasures are available in the shape of a long and varied wine list, including their own reasonably priced house brand. The

menu too has been expanded to include steaks and hamburgers besides the period helpings of bangers and mash, all of which is available in the spacious restaurant on the first floor.

However, our aim is not merely to upstage Fay Maschler but to also announce that part of their further modernisation plans include the booking of jazz bands for the occasional 'live' show to supplement their piano performers and recorded rock music. Inquiries from bands wishing to perform there will be welcomed; those more partial to listening, eating and drinking are assured a good



# JULIAN'S STUDIO INSTRUMENT RENTALS

#### Move to bigger premises brings stock expansion

t should be said at the start that Julian's hire company enjoys a rare reputation. Once introduced to the firm, clients seldom move elsewhere: other hire firms, when pressed, will admit that Julian's do their business very well. Julian's is run by the charming Shirley Leigh — her administrative talents are obvious and her knowledge of the instruments around her runs deep; probably more important, clients in the music industry respect her, and her staff enjoy working with her.

The firm started up in a

The firm started up in a modest way in 1971, run by Shirley and her late husband Julian. Julian was a musician whose pride in his work led him to thoroughly evaluate the requirements of the business, and at that stage the

company was primarily specialising in keyboards. An almost immediate reputation led the firm to expand faster than either Julian or Shirley had expected, and it is her private misfortune that Julian's death in 1974 robbed him of the fruits of his labours.

The business was then at its peak, and Shirley made the decision that she would go ahead and keep it that way. "We realised that equipment required for a recording session had to be of a very high standard," explained Shirley, "and it was on the basis of meeting musicians in the studios that we came to understand their needs."

To meet these requirements, she had to employ staff who would be willing and able to maintain a high stan-

dard of service. Not only do they do their jobs well, but they are as proud of the firm as she is. Visiting Julian's is like visiting a large family, but the informality there is the kind that makes things run smoothly, not the artificial kind that places a strain on everybody.

Maintenance

They place great emphasis on a stringent maintenance programme, and here the boffinis Steve Jackson. Steve has worked with several probands as engineer, and he's played as well. "I found that I preferred mending them to playing them", he admitted long after the interview was concluded. He is, in fact, a compulsive electronics enthusiast; keyboards that come straight to the firm from



the factory rarely satisfy him, and they are invariably stripped right down and thoroughly checked and serviced before they go out in Julian's name. His talents have meant that he was prone to informal requests for repair assistance, and through constant demand outside repairs have now become an important and very busy facet of the

company.

Julian's permanent regard for what musicians need in the studio has the side effect of putting their hiring list out of date quicker than most. Currently the following instru-ments are among many more on the catalogue: Crumar, Fender, Wurlitzer and Hohner pianos; Hammond, Farfisa and Yamaha organs; Morley, Baldwin and Deblaise harp-sichords and clavinets; Arp, Mini-moog and Crumar synthesisers; various Fender amps; various effects units, and six string and bass guitars. A telephone call is advisable if a particular item is not on the list, as there is every possibility that it has recently become available.

#### **Premises**

Extensive stocks and high class maintenance are two of the more obvious factors which explain the firm's popularity, and now, after a twoyear search, the crew have found the new premises they've been looking for to contain the constant expansion. The move is from 5 Henson Avenue, Willesden, to 2 Churchill Road, five minutes away and just off Willesden High Road. The workmen are just putting the finishing touches to a spread, which, when finished, threatens to be one of the best in the country.

The search has taken two years because Shirley was not prepared to move into any old empty shop which would be unable to cope with the various things going on at the same time. Churchill Road will continue all aspects of the current service in style; it will also allow a few more facilities which have been on the drawing board for a long time.



Shirley and the crew: the little feller without the T-shirt is Pablo Picasso!

To begin with - the demonstration room. Here, clients will be able to phone through an appointment to try out any new equipment with which they are not familiar. Expert guidance will be available, and musicians will realise value of meeting new gear in a relaxed atmosphere. A lot of people have asked for just such a service, and it is bound to be greatly appreciated, not least of all as a timesaver in the studio where the player will be able to go right ahead as soon as the red light goes. Although only available on appointment, the demonstration room will be free.

The second speciality of the house will be Steve's repair/testing section, designed to his own specifications and fully equipped to deal with practically any eventuality. This will operate as before, but with even more scope, handling both check ups on the firm's equipment and catering for the outside customer as well.

#### Addition

The third major section accommodated by the new premises is an acoustic chamber for tuning. Again, this will operate for outside clients as well as hire customers. Informality, too, will move with the crew to Churchill Road — a welcome is permanently extended to anybody wishing to discuss their needs in greater depth. As mentioned earlier, it has been this reputation for top class service that has led Shirley to expand at such a rate.

The latest development, as borne out by their hire list, is the addition, to the keyboards, of amps and guitars. It is soon to be enlarged further; Julian's are currently in the process of investigating the percussion possibilities — drums, rattles, marimbas and 'things that go bump in the night' should be on the agenda by the middle of '77.

Another plan of theirs is opening a regular retail shop right next door in Churchill Road. Like everything else, the idea came through repeated suggestions from customers that that was something they would like to see. An example of the way in which Julian's bend over backwards to help is in the fact that musicians satisfied with a particular instrument can ring up with the serial number and hire it a second time — if it's available. Try that with some of the other



The tuning chamber in operation.

hire firms! Anybody can claim that an instrument leaves their premises in working order; Julian's unpack it in the studio. set it up, and then show it to be in tune and in perfect working order - totally ready, in other words, for the musician to just come in and start playing. Prices obviously vary according to the hiring circumstances and the usual variables. They have been stable for a long time, and Julian's motto of being fair to the customer means that some could go up, and some could come down.

But who are these mysterious clients who go away satisfied with the service. Steve mentioned a few from memory: "Kinks, Automatic Man, Georgie Fame, Gallagher and Lyle, Camel, Pilot — there are plenty more but I'll have to look them up — do you want me to?"

#### **Studios**

Despite such a list, the main customers are the recording studios themselves, and they range from the largest and best known to many smaller outfits.

Beat looks forward to visiting the new premises when they are fully operational in a month or so, and so too will a lot of other people. Enjoy the luxury of presuming that only the best will be hired out, and also look forward to the pleasure of meeting Shirley Leigh, Steve and the others. They seem to enjoy working together, and you can't say fairer than that, can you?



One corner of the demonstration room.

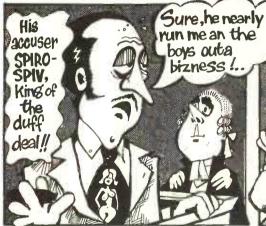


Mr. Fixit Steve Jackson with soldering iron.



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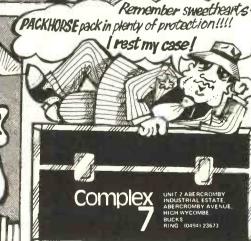
I'll swear by PACKHORSE anyday, cos they give us the right kind of protection Know we can take the knocks!

> The judge, seeing through SPIROSFlimsy case-sums up!

slad the witness for the prosecution knows something about rockhe's going to be breaking up plenty of it in the next few years!



Just say they can learn what tender lovin<sup>9</sup> care really means at the PACKHORSE warehousel



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Director John Lethbridge (Managing Partner).

Field of operations U.K. and Europe.

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Special facilities Supply discotheque lighting, discotheque sound equipment, stage lighting for bands and special effects, and offer daily rates for one off gigs.

Recent clients Curved Air, Doctors of Madness, Fairport, Kiss, Hors-lips plus several bands through their lighting companies.

Nature of equipment hired Complete and part stage lighting rigs, all types disco lighting equipment, disco sound consoles, mixspeakers, amps, rophones, special effects including dry ice machines, bubble machines and stage pyrotechnics (the latter with a qualified technician only). All the equipment hired is available new for sale, both to retail and trade.

Rates A comprehensive catalogue on the full equipment range is available from the above address, price 50 pence, postage paid



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Field of operations Great Britain. Recent Clients Real Thing, Disco Tex and the Sex-O-Lets, Liverpool Express, The Exciters, The Shangri-La's, BBC Radio Black-

Nature of equipment hired 2000-3000 watt PA, SAI/Gauss bins, JBL horns, 20 ch mixer - 12 ch onstage mixer, Revox tape recorder, DI boxes plus stage gear.

Rates By negotiation, depending on wattage and distance.

#### **ZENITH LIGHTING**

Address 60 Ifield Road, London

Telephone 352 7048. Directors and staff Dave Cohen, Paul Turner, Pam Lord. Field of operations Worldwide. Services Full.

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Continued on page 87

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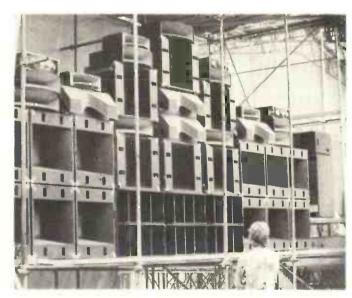
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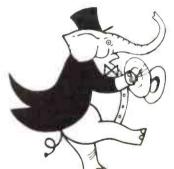
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Continued from page 83

ton, Gentle Giant, Streetwalkers, Hall and Oates, Robert Palmer (USA), Jeff Beck (USA).

Nature of equipment hired Pneumatic genie towers, aluminium trusses, Electrosonic control boards and dimmer packs, followspots, supertroupers, intercom systems, special effects. Rates On application.

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facilities On-stage monitoring of any size

Recent clients Larry Coryell, Linda Lewis, Bay City Rollers, Sheer Elegance, Curved Air, Van der Graff

Nature of equipment hired Crown, JBL, AMS, Amec, Martin, ATC, Amco

Rates From £40 (for a 300 watt RMS monitor system)

#### **ESE HIRE**

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Directors and staff Eric Snowball (Man. Dir.), Steve Thornecroft (Dir.), Paul Winter (Manager), Tony Jarratt (Installations and custom building), Bernie Martin, Colin Hyde (Engineers).

Field of operations Europe Services Trucking, carnets, road permits, ferries etc., all organised. Special facilities Custom building of PA, trucking from Transits to Artics, two retail shops.

Recent Clients Marvin Gaye (Europe Tour), Hall and Oates, Ozark Mountain Daredevils, Lynyrd Skynyrd, Don Harrison Band.

Nature of equipment hired JBL PA systems powered by Amcron/Turner, Soundcraft 30 ch desks, On-stage monitor mix 16 channels 4 way. Some backline equipment, PA up to 12,000 watts. Rates Extremely varied.

#### **HHB PA HIRE**

Address 16 Wallasey Crescent, Ickenham, Uxbridge, Middx. Telephone Ruislip 73271.

Directors Ian Jones, Noel Mawer. Field of operations U.K. and Europe.

Services Carnet, HGV Class 1,

trucking can be provided.

Recent clients Brand X, Curved
Air, Island Records, Larry Coryell, Van der Graff Generator, London Weekend Television.

Nature of equipment hired 1000 to 10,000 watts PA systems consisting of JBL, Crown, ATC and Quad components. 300 to 3000 watts monitoring systems with JBL, Crown and ATC components. 16 to 32 channels AMEK mixing desks, AMEK electronic crossovers and graphic equalisers, Shure,

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Field of operations World wide.

Services abroad Carnets etc. Special facilities Rehearsal facilities at Shepperton Studio Centre and sale of items required for rehearsals/touring.

Recent clients Various.

Nature of equipment hired PA: Midas, Martin & Tychobrae PA up to full festival size (36,000 watts), Mixers from 18-32 Channel, 5-way crossovers.

Liahtina:

Rank-Strand & Par light rigs. Systems include Genie Towers, Ladders, Trees, Ladder Trusses, up to Multiple Box Truss Rigs, Rigs from 10 to 300 Lamps, Desks from 12 to 72 Channels.

Rates On application.

#### **PSL HIRE EQUIPMENT**

Address 67 Market Street, Chapel-en-le-Frith, near Stockport.

Telephone Chapel 2730, 24 hr answer service.

Directors and staff Harry De Mack, David Eaton, Sonja Gardner, Bryan Green, Colin White, Steve Harris with Bill (Wink) Hickock in charge of roadcrew.

Field of operations U.K. only. Special facilities Handling open air events, carnivals etc., flood-lighting of large areas, PA for theatrical groups. Recent clients Blood Band, Man-

chester Air Display, Fairfax, Judge Dee, Tidza Buskas, Blue Chrome plus various theatres and agencies in Manchester area.

Nature of equipment hired 100 watt disco to 5000 watt full PA. All facilities and back line, foldback to 1000 watts. Turner, Altec, JBL, Gauss, Revox, Sunn, RCF, Shure, AKG etc. Lighting rig with towers, 24kW with par 64 lanterns and growing.
Rates On application.

#### **CASCADE MUSIC**

Address 42/44 Upper Tooting Road, London SW17. Telephone 672 3997.

Directors and staff Bobby and Diana Kevin; Manager, Tony Powell; Drums, Phillip Towner; Engineer, Dave Phillips. Field of operations U.K.

Special Facilities Transport can be

arranged, easy parking.

Recent Clients Mud, Gryphon,
Pink Fairies, Matumbi, Doctors of Madness, Night Flight.

Nature of equipment hired 1400 watt PA with 400 watt foldback, comprising Amcrons, Gauss, Vitavox, 16 ch Canary, etc., Drum kits, amps, mics by AKG, Shure, Beyer.

Rates Very competitive.

Continued on page 88

# **When an artiste's** performance can depend solely on his stage monitors

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Special facilities Lighting, special

effects, trucks/drivers.

Recent clients Kool and the Gang, Jack the Lad, Flintlock, Jean-Luc Ponty, etc.

Nature of equipment hired Full JBL PA systems, details of special requirements on request. Rates On application.

#### MUSCLE MUSIC SERVICES

Address 74 Gt. Suffolk Street, SE1.

Telephone 633 0065/928 6649. Directors and staff A. Wick, M. Hardy, plus various technicians. Field of operations Europe, G.B. Services Full.

Special Facilities Trucking, repairs, crew agency, storage, rehearsals (PA, backline).

Recent clients Bay City Rollers, Drifters, Ian Gillan Band, Dick and the Firemen, Back Door, Max Merritt, Back Street Crawler etc. Nature of equipment hired PAs 200-400 watts, most makes backline.

Rates On application.

#### **C7 LEASING COMPANY**

Address Unit 2 Abercromby Industrial Estate, Abercromby Avenue, High Wycombe, Bucks. Telephone 0494 23673.

Directors and staff Peter Robinson, Paul Randall.

Field of operations U.K. and Europe.

Special facilities Associated companies provide rehearsal rooms, flight cases.

Recent clients Steve Hillage, Cat Stevens, Rod Stewart, Genesis,

Nature of equipment hired Varilighting OUS systems and keyboards

Rates On application.

#### JULIAN'S STUDIO INSTRUMENT RENTALS

Address 5 Henson Avenue, Willesden N5, shortly to move to 2 Churchill Road, Willesden, London.

Telephone 452 6751/450 7554. Directors and staff Shirley Leigh. Gordon Graham, Steve Jackson. Field of operations England.

Special facilities Extensive repair, tuning and maintenance sections ensuring that hired equipment is of a high standard.

Recent clients Both large and small recording studios, plus

many bands.

Nature of equipment hired Full range of keyboards, plus guitars, amps, effects units, etc. Change of premises will bring further stock expansion.

Rates On application.

#### F. ZEF HIRE

Address 7/9 Market Road, N7. Telephone 609 0246 and 609 3041. Directors and staff N. C. Slater, R. Robinson, J. Slater, D. Murfet, M. Crawford, A. Knight, E. Harmer, R. Sutton, D. Beveridge, K. Murray, J. Surguy, L. Wright.

Field of operations U.K. and

Europe.

Special facilities E. Zee Hire now have a separate part of the firm dealing exclusively in amp and keyboard hiring to recording studios; they operate from the second number above. Otherwise electronic keyboard tuning, spares dept., amp repair service, 30' by 30' studio type ground floor rehearsal room, group equipment storage.

Recent clients Thin Lizzy, Rod Stewart, Gong, David Essex,

Chick Corea, etc.

Nature of equipment hired Hammond organs, Wurlitzer, Fender, RMI electric pianos, Hohner clavinets, Fender, Ampeg, Ampeg, Peavey, Acoustic, Marshall, HH, Maine, Crown, WEM, JBL amplification and speaker cabinets, Rogers, Gretsch, Ludwig, Paiste etc., drums, MXR, Colorsound etc., effects units, Flight cases for above by Packhorse Ltd. Rates Daily/weekly and tour rates.

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Field of operations Anywhere — good U.K. and Europe experience. Services Carnets, insurance,

trucking.

Special facilities Special effects, backdrop systems, single and multi-screen slide and film shows,

video recording.

Recent clients Sutherland Bros. and Quiver, Jean-Luc Ponty, Soft Machine, Frankie Miller, Alexis

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Address Busse Strasse 11, D-1 Hamburg 60. Telephone 0104940 5115527.

Nature of equipment hired 24'

Genie hoists (16 lamps), trusses in

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superlifts, £150; pars, £10 per

pair; followspots inc. talkback,

port, £80. Full two Genie rig, for

example, would cost about £640

pneumatic backdrop sup-

is flight cased.

£35:

per week.

Director Hans Riebe. Field of operations Europe.

Service Flash have their own carnets for their equipment and also passes to get German carnets for stage equipment if in Germany. Special facilities Various discounts in certain hotels and minibuses.

Recent clients Kraftwerk, Manhattan Transfer, Leo Sayer among

many more.

Nature of equipment hired PA systems up to 10,000 watts (driven by Crown DC 300A amps), Midas, Kelsey-Morris, Soundcraft mixers, stage monitor systems up to 2000 watts with Hill and Orange mixers, stage lighting systems with up to 72 IKw lamps on towers and bridges, light mixers, slide projection systems, strobes, fog machines. Flash have their own Mercedes 808D and 608D box vans and a Ford Transit 9 seater as well as VW minibus with 8 seats for bands, road crews etc. The firm have their own workshops, a sales dept., and well trained road managers.
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Dollaghan (Hire Man). Field of operations Worldwide. Services Deliveries, but band provides own staff, transport etc.

Special facilities Loudspeaker re-coning, special manufacture of custom items, retail shops, all part of Music Trades House, Rehearsal studios prior to departure.

Recent clients Easy Street plus others

Nature of equipment hired Drums and percussion, guitars, basses, amps, pianos, organs, synthesizers, effects, PA up to 500 watts. Rates On application.

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INTERNATIONAL RECORDING STUDIO NEWS AND VIEWS



#### HARMONISER FROM FELDON

The latest in the range of Eventide Clockworks' "little toys", the Harmonizer, must surely qualify as the most versatile digital effects unit to date. The unit uses digital circuitry and Random Access memories to transpose musical signals by anything up to a full octave up or down. The Harmonizer, unlike conventional frequency shifters, does not give a "Donald Duck" effect by altering harmonic ratios whilst pitch changing. The manual control allows any musical interval to be selected, an optional digital readout giving the musician a precise indication of the ratio selected. This function may also be controlled by another optional extra — a two octave (C to C) keyboard which allows the musician to harmonize with himself simply by playing the required notes - a polyphonic keyboard is also available, which gives the incredible possibility of producing four part harmonies by controlling three Harmoniz-

The Harmonizer's attributes

don't end here, however, as it also has two delay lines, one variable in 7.5 millisecond steps up to 112.5 msecs, and the other up to 82.5msecs; as if this weren't enough, another control offers the facility of using the Harmonizer to combat feedback at live gigs, with the advantage over usual shifting devices of introducing no dissonances "to drive musicians batty or worse."

The Harmonizer not only performs its designated functions whilst retaining studio quality sound (dynamic range greater than 90db from clipping to noise floor, .2% distortion @ 1KHz ref o/p level), but also offers so many independent or combined effects and control options that its price seems exceptionally reasonable, compared to its value as an extension of the recording musician's creativity. This unit is available in the UK from Feldon Audio, who can also supply an add-on card to 'Harmonize' certain existing Eventide digital delay

#### ACORN NURTURE PLANTLIFE

R ecent visitors to Acorn Studios in Oxford have included Gryphon working on music for an American TV feature film, Fast Buck, Bandy Legs and Raymond Froggatt for Jet Records, Mike Maxwell recording a single for M&M Music and Judge Dread recording his single Y Viva Suspenders. He is also working on a new album, produced by Ted Lemon and engineered by Colin Sanders. Promoter Pete Bowyer has now entered the recording world and cut two singles in the studio which now await mixing.

Dave Tinson came in to continue with demos for Cat Stevens' musical for Madcat, while Starry Eyed and Laughing had a fun-filled session resulting in an immediate sign-up by CBS — Tony Poole

produced and Colin Bateman engineered. For Polydor France Robert Wood recorded his fourth album scheduled for release early in 1977. Working outside his usual role as drummer for Steeleye Span, Nigel Pegrum has just completed his first album on the new Plantlife label featuring the Tannahill Weavers, which is planned to coincide with a tour. The Barron Knights took away four tracks produced by themselves, while their own Pete Langford has produced Brother Kip whose single is now released by Pye.

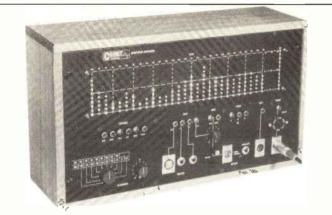
Acorn will complete a session with Ritzy Review produced by John Vigar prior to the installation of a new 40 input 32 track automation-ready SSLL desk.

#### SOUND ANALYSIS

he recently introduced The recently introduced Spectrum Analyser from Court Acoustics has countless uses throughout the audio industry from disc cutting to loudspeaker design and room acoustic measurements. The Analyser can also be used for noise analysis, medical research and anywhere where the sound spectrum needs to be continually observed. The unit is priced well within the budget of the professional user, made possible by the use of 'state of the art' téchniques in circuit

design. Together with improved reliability over cathode ray tubes, the 29 x 11 light emitting diode matrix is laid out in the format of conventional graph paper providing an easy to read display.

In more immediate terms, the Spectrum Analyser could work in conjunction with, say, three microphones in a hall, and by displaying the sound pressure levels of different frequencies, can allow the engineer to correct the response of his system to suit the room acoustics. Studios could also use the device for equalising control room monitors, acoustic measurements and analysis of recorded sound energy.



#### **3M's STARTER**

Designed to appeal particularly to new cassette recorder owners, 3M's Scotch cassette starter pack contains five C.90 Scotch High Energy cassettes, a head cleaning cassette, and a 48 page cassette recording guide. The 'super ferric' cassettes are compatible with all machines and give a total of 71/2 hours recording time, with extended frequency response across the audible spectrum. The booklet contains much useful information for the recordist, with chapters on types of cassette; bias and equalisation; noise reduction systems: the recorder's controls and how to use them; making 'live' recordings and taping from disc and radio; and cassette manufacture.

There is also advice on the care and handling of cassettes and machines, a quick reference trouble-shooting guide, and a glossary of hi-fi terms. The booklet — printed cassette size so that it may be kept alongside a cassette library — is written in simple-to-follow language and is illustrated with diagrams and cartoons.

#### **REVOX BAUCH**

F ollowing our recent announcement that the franchise for Revox had been relinquished by C. E. Hammond, F. W. O. Bauch have now announced that they have been appointed sole UK agents for all Revox equipment and ancillaries. The agreement covers all presales and after-sales services. Revox units have for many years been highly rated in the field of specialist hi-fi, and many products introduced in their basic form years ago remain the basis of more recent models.

F. W. O. Bauch, for their part, have for over twenty-five years been closely associated with the professional broadcast and recording industries, and thus offer a high level of technical expertise in the servicing of audio markets.

Partly due to the acquisition of Revox, the past three months have seen extensive expansion of laboratories, offices and stores at their Boreham Wood headquarters, with considerable capital investment in plant, stock and personnel to supplement the company's existing activities.

# STUDIO SPOTLICHI STRAWBERRY STUDIOS

Since Beat last visited Strawberry Studios in April of last year there have been considerable changes, and, despite the fact that they have been open in one form or another for about nine years now, there are more to come. But first things first.

For those who still don't know, the studio is located in Stockport, half-way up a hill called Waterloo Road. The first things you notice on stepping into the reception office — apart from Peter Tattersall sitting behind the desk — are two silver discs: "Donna" and "Rubber Bullets" by 10cc. And in fact the band and the premises are

closely linked, because Eric Stewart and Graham Gouldman are Peter's business partners. Peter prefaced his remarks by saying "We're very proud of our studio" and went on to outline its history after they had decided to make Strawberry something more than a demo studio.

#### Local

"Back then we had a 16-channel, 4-track desk, which we built ourselves by roping in various guys; then there was an Ampex 4-track recorder and two very old stereo machines." This, of course, was quite respectable in those days. "Yes, especially up here. We were very con-

scious of the fact that we had to buy *new* equipment, and one of the main reasons for that was servicing — all the companies were in London, and with new stuff we'd be less likely to need them."

The chief difficulty then was to convince the recording industry that they were serious. The North (that mythical terrain somewhere above Luton) had at the time no more than two monophonic demo studios, and all Strawberry's early work was with small local bands. But even then their ambitions were one step ahead. "We had to prove that we could make hit records. What we really wanted was

8-track — we wanted a respected studio, and "Neanderthal Man" did it." This was the hit single by Hotlegs (who later became 10cc), and Peter reckons that it was the first hit record made outside London, and thus was perhaps the most important break in the London monopoly.

"People thought the band was American. Eric, Graham and I always liked American records - we've always had a very tight rhythm sound, and that's possibly why people Hotlegs thought Were American. Another thing that helped us all was that Eric and I weren't trained as engineers by any organization, so we definitely had to use our own ideas about recording. 'Neanderthal Man' was done on 4track, so we had to develop a method of recording that was quite unique."

#### Westlake

If you probe hard enough, Peter will admit that he was once a musician himself, playing venues like the Cavern at the same time as the Beatles, but in large bands - usually 8-pieces with a horn section. This experience must even then have impressed upon him the importance of a good mix. But back to the history: after the hit single, they were able to go 8track and bought a Scully recorder, plus two stereo Ampex machines. The desk was improved with the aid of Dick Swettenham from Helios, When 10cc formed a few months later, Strawberry's fortunes were assured. After just a year and a half they were in a position to rebuild the studio completely; in went a 16 track MCI machine and a brand new Helios desk. They also invested in Studer stereo machines and a Dolby noise reduction system. The acoustics of the place were completely redesigned. Originally they had done it them-



Full view of the 'wraparound' Helios console.



Strawberry in the 8-track days, with Peter Tattersall (left) and 10cc's Lol Creme.

selves, but it was decided that it was time to rip out everything, and start again - using an expert, in the person of Sandy Brown.

The work-load went on increasing, fuelled by the continuing successes of 10cc, and also by work from Granada for ITV, recording backing tracks. A lot of the bands who came in to do these later came back when they wanted to record their own music, simply because they liked the sound. Hits by Sailor, Mud and Barclay James Harvest have since been produced at Strawberry.

Meanwhile, the saga continued: Westlake Audio of Los Angeles (now Eastlake, since Tom Headly — the brains moved to Europe) were brought in to redesign the control room in November 1975. It's surely no coincidence that since then the studio has been fully booked. But why choose West/Eastlake in the first place? "Entirely because a lot of American hit albums were produced by Westlake - a large proportion of the records we like were the product of studios with Westlake design, and they can build the perfect acoustic room. Strawberry South, at Dorking, is also Westlake, and the separation there is just amazing.

At the same time they went 24-track, with a Studer A80 VU16/24 track tape machine, and a redesigned Helios desk.

Brought up to date, it was now time for Beat to have a closer look at the facilities, beginning in the control room. It is lined with tree-bark, which as well as being an excellent acoustic surface, has a very pleasing appearance. In the ceiling above the desk is a trap which provides a nice dead sound for the bass end of the spectrum; on either side of the monitors are areas of solid Derbyshire stone. The stone is all angled in such a way as to evenly disperse the higher frequencies. Overall, Peter describes the sound in the control room as "very presencey". The monitors themselves are Westlake designed, using JBL and components Crown DC300A's. All the ancilliary gear is of an equal standard - EMT and Urei echo, Audio Design limiters and equalizers, Kepex units and a Studer phase correlator. The microphones are Neumanns, Beyers and AKGs.

Engineers Richie Close and Dave Rohl agree with Peter that the importance of a room's acoustic properties cannot be over-emphasised. Close-miking, in their view, is no substitute for a naturally good sound, and when you're sitting in the hotseat at Strawberry, the musicians sound as if they are playing about six inches away from your ear - whatever the volume. "The day after we had it all installed," Peter remembers, "we had Sailor in in the morning, and Mud in the afternoon, and I was quite amazed at the sound."

#### Acoustics

In the studio itself the Sandy Brown acoustics remain, simply because they have always worked. In the right-hand corner is a very large vocal booth, which Peter will probably have converted into a drum booth, since this would seen to be a rather more logical use of the space: Eastlake will be called in to do this - if and when the time comes. At the same end are the bass, guitar and piano traps. The vocal booth may be moved to another part of the studio if the present booth is converted. The other side has

somewhat different acoustic properties and, because of its hard floor, is well suited for strings. In fact, the use made of the studio by the Syd Lawrence Orchestra should point toward its versatility. Syd's son Martin began work at Strawberry some time ago, and is now employed by 10cc as their live and recording engineer. "Big bands," Peter explained, "are easier to record than groups, because groups are experimenting as they go along, whereas with a big band it's instantaneous."

There is certainly no problem in accommodating a large number of musicians — up to 40 can be fitted in at one time in the 1280 square feet of the main area, and the booth's 180 square feet. Incidentally, the use of the Bechstein grand piano is free.

Other plans in the wind include the building of recreation area in the basement: this will have such delights as a snooker table and a proper kitchen.

When you step out of Strawberry Studios into the dreary rain-swept streets of Stockport, it's hard to believe that, not far away, a hive of creative activity is buzzing.

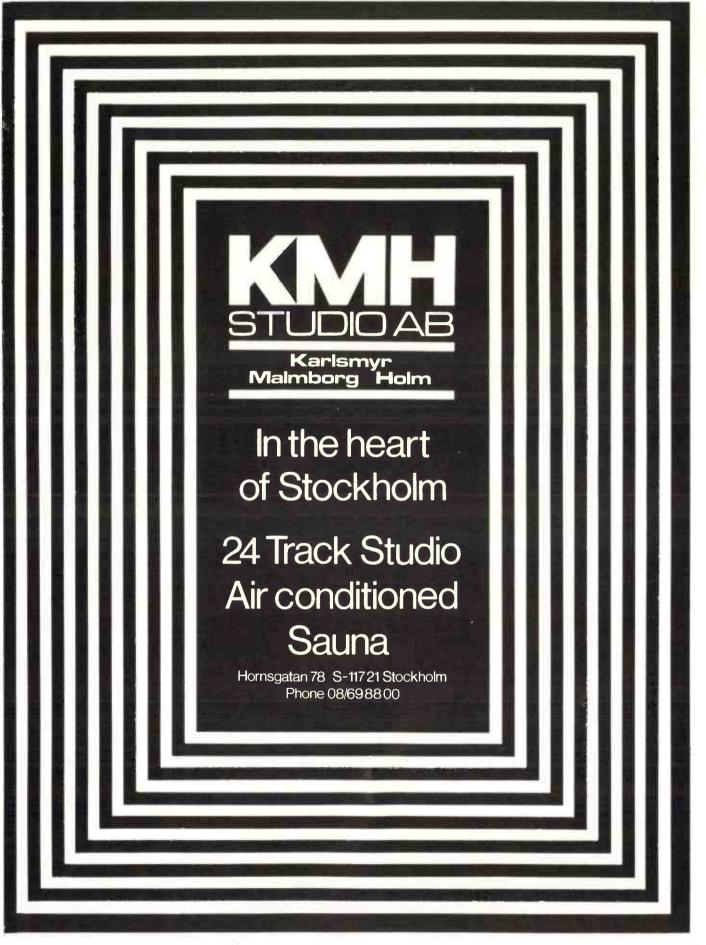
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# CONTINENTAL POTLICHT STUDIOS

swelterina the Americanisms of Nashville to the gutteral Scandinavianisms of downtown, snowy Stockholm is a long slide unless you're Lennart Karlsmyr, founder and one-third owner of one of Sweden's more successful recording studios. Lennart is still playing with one of Sweden's top country bands, and has just returned from a festival in the Mecca of Hank Williams (and others) fanatics.

"I've been playing with a group since 1963" he explained. and since we were building our own equipment as far back as that, it seemed a logical step for

me to build my own studio." It should be noted at this point that Lennart is also a 'natural engineer' otherwise the 'logic' of this step may be lost altogether.

The original studio was opened as a two track base in '67, moved to larger premises in '70, and arrived at its present location in the summer of '71. But the first recording wasn't laid down until 12 months later. Why was this?

"Because there's a lot more to opening a recording studio than putting the musicians in the booths, cueing them in, and rolling the machines," Lennart

continued. "We'd had a lot of experience by then and we were determined to build a really first rate studio, from the ground up." The 'we' in the conversation turned out to be Lennart's two partners - Leif Malmborg, the administration genius, and Laffe Holm, who works with still the Moonlighters, and is rated as one of Sweden's top session men (hence the KMH Studios).

Despite being near the centre of the capital city, and despite being bordered by supermarkets and boutiques on all sides, and despite being situated below a normal housing building, Lennart claims to have 'recorded a full session with a live audience vicinity slumbered on undisturbed."

#### Floating

An architect friend was called on for the design work and the result has been a heavy concrete floor floating on rubber as are the walls - with no mechanical contact with the rest of the building. And now, from a little park — about 10 metres of flower beds - the unassuming can descend into one of the homeliest recording studios in Europe.

The desk at KMH is unusual in that Lennart designed and built entirely from scratch. "I started working on it in 1973" he recalled, ruefully," thinking it would work out cheaper than a ready built desk, but it took two years of my spare time to complete it, so is probably worked out as the most expensive desk

around!" He was able to build the mixer to his own specifications, but when he explained the working of the console to us we could understand why he now murmurs "I'll never do it again!"

The desk has 28 input channels and 24 outputs for the 3M multi-track plus separate quad, stereo and mono outputs. Each channel has left-to-right and front-to-back quad panning for these "mixdown" outputs, and a similar facility is also available from each input module for the control room monitoring although, at this point in time, quad has not yet been used in

recording.

Per input channel there is also 3 band equalisation, with the midrange boost/cut control switchable to operate at any one of five separate frequencies, four echo sends switchable to pre or post fade send, 1 stereo (or two mono) cue sends, (headphone monitoring musicians in the studio), and insert points before and after the eq for linking in effects units. Routing from each channel to the 24 separate outputs is accomplished via a bank of 24 'Shadow' push buttons, and 16 VU meters provide a visual display of levels on the first 16 tracks, a single switch being provided to reassign the first eight to read tracks 17 to 24. There are output function buttons on each channel, providing for mono (pan bypass), two track or quad mixdown. The whole console can be switched from multitrack record mode to remix by one button, which activates relays à la MCI to make all the relevant routing changes. Dolby noise reduction available on all channels, and in addition to the 3M, there's a 16 track Autotec, and two, 2 track Studer machines.

#### **Alternative**

Monitoring in the 6m × 5m control room is via a pair of Electro-Voice Sentry IIIs driven by Klein and Hummel amps; the frequency response in the control room is equalised by a pair of Urei 1/3 octave graphics. Lennart makes a point of having a alternative monitoring systems around - smaller RCF and Haecu speakers which he uses a lot during mixdown -"because while bands can listen to their material on really accurate monitoring systems it sometimes does them - and the engineer - good to hear a recording the way the vast majority of people are going to hear it — and that's not going to be on speakers costing upwards Continued on page 98



Mats Radberg (right) and owner/engineer Lennart Karlsmyr in the control room.

Continued from page 97

of £1000." The last word in monitoring then here at KMH is a small Koss speaker built into the console which allows Lennart to hear exactly what a mix will sound like when reproduced in mono through a transistor radio!

The main studio itself can cater for up to 40 musicians at a time and Lennart has few qualms about recording with that number of people, although he admits that finance has to come into it. "There's a lot of competition in Sweden to get the big sessions, so we must be in the market for them although perhaps we'd prefer to concentrate on the smaller outfits. But to make a name for ourselves we've got to take all the work that's coming to us even if it means working at full stretch all the time."

Neumann, Shure, Beyer, Calrec and Electro-Voice mics are in multiple evidence all over the studio, as are handfuls of Beyer and JBC headphones.

#### Mobility

One unusual aspect of KMH is Lennart's attitude to booths—he's adamant that booths obviously work, but also that they shouldn't necessarily dictate to the playing layout. "Our booths are completely mobile" he explained. "If the drummer doesn't like the face of the guitarist we can turn the whole set around". But he does insist



Auxiliary equipment in abundance lines the back wall.

that this mobility — there are four booths, one for the drummer, and three smaller ones — can result in a better working rapport between the musicians themselves, and between the band and the engineer.

On the instrument side, KMH is as well equipped as any studio we've looked at. A grand piano

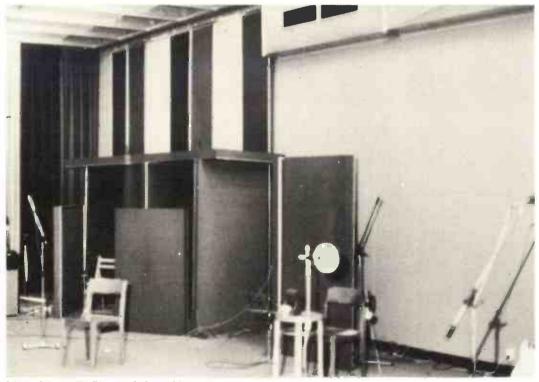
sits waiting, surrounded by a Ludwig outfit, and a whole stack of guitars from all the top manufacturers, as well as a wide selection of keyboards ranging from the ubiquitous Fender Rhodes through Logan string machines, clavinets to a Hammond B3w and Leslie speakers.

Dance music is apparently by

far and away the top selling commodity in Sweden at the moment - with some dance bands selling in excess of 200,000 albums - and consequently much of the studio's time is given up to this part of the business. "We did record some of the tracks on Abba's first album" Lennart added. 'but our main customers are Polydor and Mareanne. Of course," he continued "I'd love a chance to record some of the American bands - like the Eagles — unlikely!" but that't rather

KMH are considering building a remix room as part of the development programme, but the cost - likely to be in the region of £100,000 - is a bit offputting. Lennart reckoned that automation will be the next major step in the recording business in an attempt to bring down the costs which he admits are already a serious obstacle in the paths of many would-be up and coming Swedish bands. The studio rates vary from 250 Swedish crowns for 2-track to 350 crowns for 24-track (that's approximately £37-£52 at the rate of exchange at the time of writing, but with the fluctuating pound it's difficult to predict an accurate cost).

And finally, we asked what KMH can offer bands from England. "Beautiful scenery, a small cosy atmosphere, friendship, and a peaceful working environment."



View of the studio floor, with the mobile booths.

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LYRIC WRITER/ENTERTAINER wishes to manage group and meet another lyric writer. Mr. Henry Richardson Cowan, 17 Lime Hill Road, Tunbridge Wells, Kent.

EX PRO BASSIST (ex-Barabas, Pugma-Ho)

EX PRÖ BASSIST (ex-Barabas, Pugma-Ho) aged 21, seeks same position with working band. Anything considered in Derby area. Fender/Marshall. Contact Sam, 26 Mount Carmel Street, Derby, any time.
GOSPEL SONGBOCKS containing songs in English, Zulu, Sothu and Afrikaans, available at cost of R2. 7 free lyric sheets also included. Write to Johannes F. Skosan, P.O. Box 92, Dennilton 1030, Republic of South Africa. LEAD/RHYTHM GUITARIST (17) seeks band or musicians with whom to form one. Similar age.

LEAD/RHY1 HM GUITAHIST (17) seeks band or musicians with whom to form one. Similar age. Into Queen, Quo, Beckett & Lizzy. Has Fender and Peavey gear. No timewasters. Preferably Rotherham or Sheffield area. Tel: Mick, Rotherham (0709) 61230.

COMPOSER would like to form partnership with lyric and songwriter, male or female. Good quality melodies awaiting lyrics. Somerset area preferred. John McCabe, 124 Taunton Rd., North Petherton, Somerset. Tel: North Pether ton 662 477

COMPOSER REQUIRED to team up with lyricist and hopefully turn pro. Preferably living in East Kent area, must be able to play guitar and sing. For further details, ring Thanet 54299. LEVIN LT 18, Swedish, spruce topped 6 string

acoustic guitar, good tone and playing action. Offers around £130. Antoria Les Paul copy, electric 6 string, black, £60. Tel: Hutton Rudby (North Yorkshire) 700 406. WANTED — female into R & B/Rock (with a voice and rhythm guitar!) to complement band rehearsing in Chelmsford. Phone Chelmsford £906.

FEMALE GROUP seek bass player vocalist living in London area. Must be aged between 13 and 17. If interested, phone 701-2225 between 5-6 p.m. and ask for Franny.
GIRL DRUMMER WANTED, aged 11-14, to complete all young girl trio called Sweet Candy, (organist, plus vocalist/ventriloquist, who is appearing solo on Opportunity Knocks). Southendon-Sea area. Phone Eastwood (Essex) 523453.
BASS GUITARIST AND KEYBOARDS PLAYER
WANTED. Must read and have their own equip-

WANTED. Must read and have their own equipment. Into all good music. Aged 14-16. Interested in writing own material. Write to Stuart Macfarlane, 62 Hillswood Ave., Vicarage Drive,

Macfarlane, 62 Hillswood Ave., Vicarage Drive, Kendal, Cumbris LA95BT.

DRUMMER, 17, wishes to join/form band Durham area. Little experience but very keen. Write to Richard Lloyd, 10 Blackgete, Coxhoe, Co. Durham, or phone Coxhoe 770323.

PERCUSSION (CONGAS etc.), SOPRANO SAX PLAYERS wanted to make original music. No ties, no amateurs, no rockers. Mike Smith, Wynnarth House, Newton Reigny, Penrith, Cumoria.

Cumona. SINGER/SONGWRITER (19), into songs of love and protest, guitarist, would like to hear from a keyboard player, drummer, other guitarists and girl backing vocalists to form a group to record demos early in New Year. All letters answered. Stephen Kemp, 26 Denham Way, Barking,

Essex.
GUITARIST/SONGWRITER needs 2nd guitar, bass, keyboards and drums (pref. with vocal ability) to form a band in the Darlington area. Into Back Street Crawler, Man, Pink Floyd, early Elton John and Quo. Hope to write and play our own material. Contact Andy, 57 Friars Pardon, Hurworth, Darlington, Durham. Tel: Darlington 720842.

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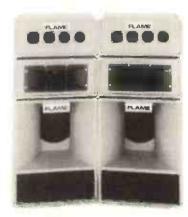
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Whilst every effort is made to ensure that all prices listed are correct at the time of going to press, they may vary according to the sales policy of each individual retailer. We do advise you therefore to check with your local dealers before making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

#### **GUITARS**

BALDWIN	Telecaster d/I L/H 353-40 Telecaster Custom 263-50	SM8 Solid	d/l	HAWAIIAN 2390 Guitar only 38-50	738L Bass, flat wnd 5-43 738M Bass, flat wnd 4-90
GRETSCH	Telecaster Custom L/H	Westside	2386L Left-Hand 175:00 2384 Clipper Ash 150:00	2391 Outfit	727 'Gold', Folk 2-23 P727 'Gold', C&W 3-22
Fk, s/burst 119.75	Telecaster Custom m/neck	SMI9 Bass	2385 Clipper Ash bs . 171.00 2370 Semi-Ac Id 139.00	Name of the last o	P12 'Gold', 12-str 3-67 76 'Gold', Classic 1-78
Fk, natural	Telecaster Custom L/H m/neck 317-75	C.M.I. CMI Custom VI 109-96	2371 Semi-Ac bs 141-00 2374 Semi-Ac Id 154-00	FLETCHER,	
Sunvalley, natural 174-30 Rancher 206-24	Telecaster Std 240-25	SMI Custom IV 122-76	2395 Semi-Ac nat 132-00	COPPOCK &	GUILD
Deluxe	Telecaster Std L/H 260-40 Telecaster Std m/	CMI Salisbury 109.96 SG2S 45.66	2409BW bs 167·00	NEWMAN	
Supreme	neck	SG10B	2387 Custom Vulcan. 198-00 2387CU Vulcan bs 210-00	KIMBARA ACOUSTIC	AA Artist Award 1086:49 X-500 S-Ac 2 p/u 720:71
Clipper, s/burst 158.35 Double Anniversary,	m/neck	HASHIMOTO	2348 Phoenix 207-00	N105 Classical 33·25 N106 Classical 34·75	X-175 S-Ac 2 p/u 488-93
s/burst	Bronco	G130 44-18		N169 Classical 39-95	CE-100D S-Ac 2 p/u . 427·35 SF-6 Starfire Six 648·26
Streamliner, cherry . 331-56	Mustang L/H 178.25 Mustang L/H 192.20	G160		N175 Classical	SF-4 Starfire Four 398-39 SFB-2 Starfire Two Bs 380-31
Country Club, s/ burst 315-34	Mustang m/neck 201-50 Mustang L/H m/neck 215-45	G250 68-68		N108 Classical 66.75 N76 Classical w/cs 127.00	S100-D Deluxe Solid
Country Club, nat 331-32 Viking, s/burst 441-74	Semi-acoustics:		FOLK 698E Gt. Western	N30 Folk	S100-DS Deluxe Solid
Viking, natural 457.71 White Falcon 613.39	Telecaster Thinline 314.65 Telecaster Thinline	J. T. COPPOCK	elec 104·50	N72 12st 49·50	2 p/u Stereo 358-58 S100-S Standard
White Falcon, stereo 693-22	L/H		684E Super Electric 121-00 698 Gt. Western jbo. 120-00	N73 Jumbo 61.95 N107 12st 62.95	Solid 2 p/u 300-60 S100S L/H 330-68
Roc Jet, parsche pumpkin 250·17	Basses:	ANTORIA 2355 Big Jack S.Ac.	698M Gt. Western maple	KIMBARA ELECTRICS	S100-SS Standard Solid 2 p/u Stereo . 322-36
Roc Jet, black	Jazz 302-25 Telecaster. 257-30	Sunburst		N116 solid sun 114.75 N117 solid nat 114.75	S100-SCS Standard
Roc Jet, walnut 325-08 Bass, mahogany 250-17	Precision narrow	Maple 190-00	693 Gentleman Jim	N120 solid white 125.50 N121 solid nat 147.00	carved Stereo Solid 2 p/u 365-84
Tennessean, cherry 347.76	neck	2357 Mt. Strad Violin Bs 88-00	684/12 Super Jumbo . 104-00	N124 Bass nat 139-50	S-90 Solid Double p/u 228·18
Nashville, red 365-04 Country Gentleman,	Mustang 192-20	2350 Memphis Custom 136-00	684BLK Black 97.00 683 Super Jumbo 85.00	RESONATA N87 Classical 21-95	S-50 Solid 1 p/u, 181·10 M-75CS Solid 2 p/u
walnut	Musicmaster 116-25 Acoustics	2350 Memphis std 132-00 2350L Memphis std	628/12 Californian	N89 Classical 27.50	I c/away 380·31 M-80CS Solid 2 p/u
Deluxe Chet, walnut 471 02 Super Chet, walnut. 534.88	F.C. 10≩	1/h	jumbo 86.00	VICTOR GARCIA N187 Spanish 32-15	2 c/way 383·94
Super Chet, red 534.88	F.C. 20 50-38	2351DX Memphis d/l 148 00	62 Bronco fk 44-00	N189 Spanish 37:00	JSB-1   p/u Solid c/way bs 246-28
SHO BRO Hawaiian, 6-str 250-17	F.C. 30	2351 Memphis Ori- ginal  41.00	627L Left-Hand 72-00	N127 Spanish 42-40	JSB-ILS As above Long Scale 246-28
Hawaiian, 7-str 267-44 Spanish	F 15 46-50 F 25 51-15	2342IV Memphis 170.00	0 642 Folk	N98 Student	JSB-2 L/H 2 p/u 2c/way bs 334-66
SHO-BUD	F 35 57-35 F 45 58-90	d/l		N99 Classic 19-50	JSB-2LS As above
Steel guitars: 6138 264-60	F 55   2-string 71-30	2337DX Memphis jun	695 Nashville 6 92.00	N110 Folk	JSB-2S As above
6139	F 75 89.90	2350 Memphis white. 144-00	Artiste jumbo 100 00	NI03 Jumbo	Stereo wrd 336-81 JSB2F Carved Stereo
6 52	F 85	2405 Custom 74 208-00 2451 Memphis Oldie. 190-00	952 Antoria Vintage	COLUMBUS	2 p/u As above Fretless304-23
	F 80	2350B Memphis bs 143-00 2660 Memphis Vine 150-00	684/6 Super Nash-	N36 Semi Ac 6 st 59-95	Acoustic:
BOOSEY &		2458 Memphis Spcl 157-00 2351CH Memphis	CIMAR	N113 Solid,	D55-NT TV Rose- wood Dread-
HAWKES	CHAPPELL	Cherry	1904 Black 2pu 83.00	N85/S solid sun 64-95 N54 solid mahog 59-95	nought
DI GIORGIO (BRAZIL) No 16 Signorina 47-40	Classical:	2354 Woodstock   133:00 2354S Woodstock std   127:00	19045 Sunburst 2pu 82-00	N66 solid bass 63·50 N77 solid bass 68·95	Special Rose Dreadnought 372-38
No 28 Classico 56.90	C.100	2345SL Left-Hand 135-00	1940 Sunburst 3pu 91 00	N82 solid 3 pu 69-95	D44MBL Bluegrass
No 36 Bel Som 87·00 No 30 Amazon 66·50	C.102 45·00	2377 Woodstock pro 141-00 2383 Woodstock ctm 151-00	1940 Ash 3pu 96.00	N83 solid	Jubilee Maple Dreadnought 344-21
GT30A small 64·10	Steel strung: C.20045.00	2338 Woodstock std. 106:00 2347 Woodstock jun. 128:00	1942 Walnut 2pu 75.00	N122 12 str 49-95	G-41NT Jumbo 17" Body D/nought 344-21
GT30B small 64-10 GT85 full size 42-35	C,201 57·00	2394 Woodstock nat. 142-00 2345 Woodstock	1949 Stereo bs 2pu 159.00	KENT NI33 Classic TBA	G-75NT 2 Size 15" Body D/nought, 328-59
GT120 full size 48-20	OLEADTONE	white	1950 White 113.00 1951 Cherry 112.00		G-37BL Arched Back Maple D/nought 281-63
GT180 full size 63.95 WT100 jumbo 47.55	CLEARTONE	2354LB Woodstock	1952 Bass 109-00	N136 Jumbo Nato "	D-40NT Bluegrass
WT200 jumbo 66:45 WT100-12 jumbo 49:40	MELODY 1200 i2/s Folk 34-86	long bs	2855	<del>-</del>	Jubilee Mahog. D/nought 284-76
VITTORO 570 small	1250 12/s Folk Elec 43·72 500 Folk	2352M Clipper d/I 108-00 2352 Custom 121-00	2841	N5010 Folk banjo 45-95	D-35NT Bluegrass D/ nought Nat 247-20
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2651 full size 19-25	325 Folk	2368 Clipper Fireball 122-00		N1124 Mandolin 14-95	Cutaway
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CBS/ARBITER	600	2366FLB Fretless bs 132-00	35585		D-25M Bluegrass Mahogany D/
(EX VAT)	MIAMI	Maple fb 144-00		0.14.0	nought
FENDER Electrics:	FT1 Elec	White	3565 185.00	G.M.S.	D-25C
Jazzmaster	FTI Bass	2375N Rocketman	3557/12	PICATO STRINGS (sets)	Jumbo & Folk Acoustic: F-50RNT Navarre
Stratocaster L/H w.	4195 Classic 18-28		3550S Classical 163-00	OLIT ROCK & ROII 2.00	Rosewood 17" F-50RNT Navarre 560·10
Stratocaster m/neck	GUYATONE HG91 Steel 20-66	2375B Rocketman	3570 202.00	77 lt. gauge, elec 2:00 P750 med. gauge,	Maple 17" Jbo F-50SB Navarre 453-72
w. trem	HG306 Steel 55-52 HG188C Steel 85-72	2655ZB Rocketman	DOBRO GUITARS	elec 2·25	Maple 17" Jbo, S/burst
neck w. trem 364-25 Stratocaster, 271-75	KLIRA	2656ZB Zebra bs 188-00	) 36 <b>28</b> 5·00	wnd 5·43	F-40BL Bluegrass 453-72
Stratocaster L/H 308:45 Stratocaster m/neck. 294:50	Westbury Jumbo 64-79 310 Electric 64-79		33D	wnd	
Stratocaster m/neck 224 30 Stratocaster m/neck 1/H	360 Bass	2407 Twin Gemini	60SS 205·00	736M Bass, nylon	Folk Nat
Telecaster d/l 322-40	Blue Hill 12 62·17			wnd 5-43	Folk, S/burst 219-06

F-30 NT L/H 240-97 F-20NT Troubadour	900N. 29·50 WF5. 29·50			Patriot on appl.	Hi-Spot Nylon 13	2·75 3·95
133 Folk, Nat 175-23 F-20SB Troubadour	FW301	To avoid unnecess	ary repetitions, cer-	WESTERNS 3190 Jbo w/cs 92.00		2-95
13½ Folk, S/burst 175-23 F-20 NT L/H 192-75	KASUGA ACOUSTICS	tain abbreviations	are frequently used	3191 Jbo w/cs 99-00 3192 Jbo w/cs 108-00		
Twelve-String: F-512NT Custom	G100L	in our listings: elec	tric - elec; custom -	3193 Jbo w/cs 120·00 3194 Jbo w/cs 149·00	GIBSON	
Rosewood 17" Jbo. 594-55 F-412BL Custom	F140		- s/ac; organ - org;	3168 12-str Jbo 31·00 SIGMA ACOUSTICS	Howard Roberts Custom, Cherry 735	5-00
Fiamed Maple 17" Jbo 531-98	T250 (12-Str) 68-00 D350			3170 Jumbo 6	Johnny Smith DN	
F-212XLNT Extra Large Mahog 17"	TERADA ACOUSTICS TG306,,54·50	professional - pro	; standard - std;	3172 GC Folk 85.75 3173 Dreadnought 6 95.75		1-00
Jbo	TG307. 57.00 F603. 63.00	acoustic - ac; fol	k - fk; bass - bs;	3174 Dreadnought 12 95-75 3175 Jumbo 12 79-65	Johnny Smith, S/b 1223	3.00
F-212NT Mahogany 16" Folk,	TG310	string - str; de lu	uxe - d/l; jumbo -	3041 Classic 69-50 3042 Classic 79-65	Super 400 CES, Nat 1316-	5-00
F-112NT Standard 15‡ Folk 256-61	W643	jbo; piano - pno; le	ft hand - I/h; scale -	EKO ACOUSTICS 3131 Rio Bravo 6 78.80	Byrdland, Natural 1098- L-5 CES, S/n 1141-	3·00
G-312NT Rosewood 16" D/nought 406-80	FW650		- bjo; monitor - mt.	3132 Rio Bravo 12 83.99 1780 Ranger 6 53.99	L-5 CES, Nat, 1141- L-5C, Single Cut-	1.00
G-212NT Mahogany 16" D/nought 334-81	TG35 87-00 FW656 99-00	sc, case - cs, bailjo	- bjo, monitor - mt,	1793 Ranger 12 64.95 3140 Navajo 6 47.30	Super 400 C Outfit,	-00
HOUNTE	FW620			3141 Navajo 12 54-90 3151 Sombrero 6 72-95	Acoustic, Nat 1051	-00
HOHNER	KASUGA ELECTRICS SG360	B.30		3152 Sombrero 12 78-65 3153 Eldorado 6 105-90	ES-175D, Sunburst 533- ES-175D, Natural 533-	3.00
ELEC AT 2T Solid 40.80	LG380B	spec Edition	Folk bronze wound 1-92 Elec. round wound	3154 Eldorado 12 115-95 3143 El Paso 92-20	ES-345 TD, Cherry 585- ES-345 TD, S/b 607-	7-00
FB I W Bass	G770V1	B.55-12	all gauges 2-25 Elec. flat wound all	3142 El Guacho 128-50 3137 Studio L 25-95	ES-345 TD, Walnut 585- ES-355 TD-SV,	
JB 2 Bass	SG1800V	B.20-12	gauges	Left Hand to order 15%	Cherry 761- ES-355 TD-SV,	
LB 200 Bass 54·40 LE 200 Solid 90·60	ZENTA ELECTRICS	JOHN BIRCH	Classic wound basses 2:30 Classic ball ends 2:04	1519 Bouzouki 71.99 1480 Mandoline 27.20	Walnut	00-(
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LS 200 YS Solid 61-65 ME 20 TS Solid 44-55	EB511	SCDL Elec	ORANGE	1406 Banjoline 57-85 CLASSICAL	Les Paul Recording 512-	2-00
SA 200 Semi-ac 61·30 SE 2B Bass 46·00	HET5001 49.00	Strat copy 248-40 'Rickenbircher' bs	Orange custom	3076	Les Paul Recording 534- Les Paul Triumph Bs. 497-	·00
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SK612N	LS26. 55-00 LS260S 65-00 F.339R 42-50 MD.25. 39-50 Cl32S. 45-00 Cl36S. 74-00 TG.10. 27-00	\$G30. 109-00 \$G35. 119-00 \$G40. 121-00 \$G45. 159-00 \$G85. 239-00 \$G90. 290-00	3403B. 80-60 3404A. 69-50 3404B. 73-20 3405A. 65-50 3405B. 69-20 3407A. 76-95	9351 Folk	burst	·00 ·00 ·00
SK612N       15.55         CK100N       22.50         SK 614N Concert       20.65         GK 200 Concert       28.55         WK 599SHJbo       41.60	LS26. 55-00 LS260S 65-00 F.339R 42-50 MD.25. 39-50 C132S. 45-00 C136S. 74-00 TG.10. 27-00 TG.20. 30-00 JB.24. 66-00	\$G30. 109-00 \$G35. 119-00 \$G40. 121-00 \$G45. 159-00 \$G85 239-00 \$G90. 290-00 \$G175. 465-00 \$B35 B35\$ 126-50	3403B 80 60 3404A 6950 3404B 73 20 3405A 65 50 3405B 69 20 3407A 76 95 3407B 84-95 TRAVIS BEAN	9351 Folk. 42-95 9587 6/s Electric 94-50 9709 bass. 80-95 9710. 79-15  EROS MKII SOLIDS 9711 6/s. 71-95 9712 6/s. 77-35	burst	.00 .00 .00 .00
SK612N . 15-55 CK100N . 22-50 SK 614N Concert . 20-65 GK 200 Concert . 28-55 WK 5995H Jbo . 41-60 WK 599 Jbo . 38-75 WK588 . 27-55	LS266 55-00 LS260S 65-00 F.339R 42-50 MD.25 39-50 C132S 45-00 C136S 74-00 TG.10 27-00 TG.20 30-00	G30.     109.00       5G35.     119.00       SG40.     121.00       SG45.     159.00       SG85.     239.00       SG90.     290.00       SG175.     465.00       SB35 Bass.     126.50       SBL55.     Bass.     Long       SBL75.     Bass.     196.00	3403B 80.60 3404A 69.50 3404B 73.20 3405A 65.50 3405B 69.20 3407A 76.95 3407B 84.95 TRAVIS BEAN 3441 Std - case 765.00 3442 Bass - case 650.00	9351 Folk. 42-95 9587 6/s Electric 94-50 9709 bass 80-95 9710. 79-15 EROS MKII SOLIDS 9711 6/s. 71-95 9712 6/s. 77-35 9713 Bass 77-35 LARAMIE GUITARS 9716 Classic. 10-99	burst	·00 ·00 ·00 ·00 ·00
SK612N . 15-55 CK100N . 22-50 SK 614N Concert . 20-65 GK 200 Concert . 28-55 WK 599SH Jbo . 38-75 WK599 Jbo . 38-75 WK588 . 27-55 FK288 . 27-05 WK599SH . 41-60	LS266 55-00 LS260S 65-00 F.339R 42-0 MD.25 39-50 C132S 45-00 C136S 74-00 TG.10. 27-00 TG.20. 30-00 JB.24 60-00 JB.24DN 85-00 175DC in case 90-00 175DC in case 110-00 ORFEO	G30.     109-00       SG35.     119-00       SG40.     121-00       SG45.     159-00       SG85.     239-00       SG90.     290-00       SG175.     465-00       SB35 Bass.     126-50       SBL55.     Bass.     Long       Scale.     196-00       SBL75.     Bass.     Long       Scale.     217-00	3403B. 80-60 3404A. 69-50 3404B. 73-20 3405A. 65-50 3405B. 69-20 3407A. 76-95 3407B. 84-95 TRAVIS BEAN 3441 Std - case 765-00 3442 Bass - case 650-00 3443 Artist - case 850-00	9351 Folk. 42-95 9587 6/s Electric 94-50 9709 bass 80-95 9710. 79-15 EROS MKII SOLIDS 9712 6/s. 77-35 9713 Bass 77-35 LARAMIE GUITARS 9716 Classic 10-99 9717 Jumbo 24-95 9714 Jumbo 26-95	burst	·00 ·00 ·00 ·00 ·00
SK612N . 15-55 CK100N . 22-50 SK 614N Concert . 20-65 GK 200 Concert . 28-55 WK 599SH Jbo . 41-60 WK 599 Jbo . 38-75 WK588 . 27-55 FK288 . 27-05	LS26 55-00 LS260S 65-00 F.339R 42-50 MD.25 39-50 Cl32S 45-00 Cl36S 74-00 TG.10. 27-00 TG.20. 30-00 JB.24 60-00 JB.24 60-00 JB.24DN 85-00 J75DC in case 90-00 I75DG in case 110-00 ORFEO DC.101 25-00 DC.103 30-00	\$G30. 109-00 \$G35. 119-00 \$G40. 121-00 \$G45. 159-00 \$G85 239-00 \$G90. 290-00 \$G175. 465-00 \$B35 Bass. 126-50 \$BL55 Bass Long \$Scale. 196-00 \$SL75 Bass Long \$Cale. 217-00 \$Acoustic—Electric ("lazz"):	3403B. 80.60 3404A. 69.50 3404B. 73.20 3405A. 65.50 3405B. 69.20 3407A. 76.95 3407B. 84.95 TRAVIS BEAN 3441 Std - case. 765.00 3442 Bass - case. 650.00 3443 Artist - case 850.00 ACOUSTICS OVATION Balladeer 6-str. 287.00	9351 Folk. 42-95 9587 6/s Electric 94-50 9709 bass. 80-95 9710. 79-15  EROS MKII SOLIDS 9711 6/s. 71-95 9712 6/s. 77-35 9713 Bass 77-35  LARAMIE GUITARS 9716 Classic. 10-99 9717 Jumbo. 24-95 9714 Jumbo. 26-95 9718 J12 String. 31-50  KISO-SUZUKI	burst. 370.6 SG Spec., Cherry. 295.6 L6-5 Custom, Black. 370.6 L6-5 De Luxe, Wine 291.6 L6-5 De Luxe, Nat. 370.6 Marauder, Nat. Satin 255.6 Marauder, Wine. 292.6 Left-hand: SG Std. Bigsby, Cherry. 347.6	-00 -00 -00 -00 -00 -00 -00
SK612N . 15-55 CK100N . 22-50 SK 614N Concert . 20-65 GK 200 Concert . 28-55 WK 599SH Jbo . 41-60 WK 599 Jbo . 38-75 WK588 . 27-05 WK599SH . 41-60 WK0030 . 44-20 FK 299 Folk . 36-90	LS26 55-00 LS260S 65-00 F.339R 42-30 MD.25 39-50 Cl32S 45-00 Cl32S 74-00 TG-10 27-00 TG-20 30-00 JB-24 60-00 JB-24 60-00 JB-25 90-00 JF5DG in case 90-00 JF5DG in case 110-00 ORFEO DC.101 25-00 DC.103 30-00 DC.107 33-00 DC.107 37-50	\$G30. 109-00 \$G35. 119-00 \$G40. 121-00 \$G45. 159-00 \$G95. 239-00 \$G90. 290-00 \$G175. 465-00 \$B35 Bass Long \$Cale. 196-00 \$BL75 Bass Long \$Cale. 217-00 \$Acoustic—Electric	3403B. 80.60 3404A. 69.50 3404B. 73.20 3405A. 65.50 3405B. 69.20 3407A. 76.95 3407B. 84.95 TRAVIS BEAN 3441 Std - case. 765.00 3442 Bass - case 650.00 ACOUSTICS OVATION Balladeer 6-str. 287.00 Classic Balladeer. 287.00 Custom Balladeer. 305.00	9351 Folk. 42-95 9587 6/s Electric 94-50 9709 bass. 80-95 9710. 79-15  EROS MKII SOLIDS 9711 6/s. 71-95 9712 6/s. 77-35 9713 Bass 77-35 P713 Bass 77-35 P714 Jumbo. 24-95 9714 Jumbo. 26-95 9714 Jumbo. 26-95 9715 12 String. 31-50  KISO-SUZUKI 9502 Classic. 44-95 9503 Classic. 49-95	burst	-00 -00 -00 -00 -00 -00 -00 -00
SK612N . 15-55 CK100N . 22-50 SK 614N Concert . 20-65 GK 200 Concert . 28-55 WK 599SH Jbo . 41-60 WK 599 Jbo . 38-75 WK588 . 27-05 WK598SH . 27-05 WK599SH . 41-60 WK0030 . 44-20 FK 299 Folk . 36-90  HORNBY-SKEWES	LS26 55-00 LS260S 65-00 F.339R 42-50 MD.25 39-50 CI32S 45-00 CI36S 74-00 TG.10 27-00 TG.20 30-00 JB.24 60-00 JB.24 60-00 JB.24 60-00 JB.24DN 85-00 I75DC in case 90-00 I75DC in case 110-00 ORFEO DC.101 25-00 DC.103 30-00 DC.101 37-50 DC.110 37-50 DC.110 37-50 DC.111 42-50 TAKAMINE	\$G30. 109-00 \$G35. 119-00 \$G40. 121-00 \$G45. 159-00 \$G95. 239-00 \$G90. 290-00 \$G175. 465-00 \$B35 Bass. 126-50 \$BL55 Bass Long \$cale. 196-00 \$BL75 Bass Long \$Cale. 217-00 \$Acoustic—Electric ("Jazz"): \$AE12. 248-00 \$AE18. 323-00	3403B. 80.60 3404A. 69.50 3404A. 73.20 3405A. 65.50 3405B. 69.20 3407A. 76.95 3407B. 84.95 TRAVIS BEAN 3441 Std - case. 765.00 3443 Artist - case. 850.00 ACOUSTICS OVATION Balladeer 6-str 287.00 Classic Balladeer. 287.00 Clustom Balladeer. 305.00 Glen Campbell 12-str 3159.00 Glen Campbell 16-str 3159.00	9351 Folk. 42-95 9587 6/s Electric 94-50 9709 bass. 80-95 9710. 79-15 EROS MKII SOLIDS 9711 6/s. 71-95 9712 6/s. 77-35 LARAMIE GUITARS 9716 Classic. 10-99 9717 Jumbo. 26-95 9714 Jumbo. 26-95 9714 Jumbo. 26-95 9715 12 String. 31-50 KISO-SUZUKI 9502 Classic. 49-95 9503 Classic. 49-95 9504 Classic. 53-95 9595 Classic. 59-75	burst. 370.6  SG Spec., Cherry. 295.6  6-5 Custom, Black. 370.6  6-5 De Luxe. Wine 291.6  6-5 De Luxe. Nat. 370.6  Marauder, Nat. Satin 255.6  Marauder, Wine. 292.6  Left-hand: 292.6  Left-hand: 347.6  Les Paul De Luxe, Gold. 439.6  SG Spec., Cherry. 386.6  SG Spec., Cherry. 295.6  Les Paul Custom, Cherry. 564.6  Les Paul De Luxe, 564.6  Les Paul De Luxe, 564.6  Les Paul De Luxe, 564.6	-00 -00 -00 -00 -00 -00 -00 -00 -00
SK612N . 15-55 CK100N . 22-50 SK 614N Concert . 20-65 GK 200 Concert . 28-55 WK 599SH Jbo . 41-60 WK 599 Jbo . 38-75 WK588 . 27-05 WK588 . 27-05 WK599SH . 41-60 WK0030 . 44-20 FK 299 Folk . 36-90  HORNBY-SKEWES  PALMA ACOUSTICS 500 . 12-95	LS26 55-00 LS260S 65-00 F.339R 42-50 MD.25 39-50 Cl32S 45-00 Cl36S 74-00 TG.10. 27-00 TG.20. 30-00 JB.24 60-00 JB.24 60-00 JB.24DN 85-00 J75DC in case 90-00 I75DC in case 10-00 ORFEO DC.101 25-00 DC.103 30-00 DC.101 37-50 DC.110 37-50 DC.110 37-50 DC.110 37-50 DC.1112 42-50 TAKAMINE DC.125 88 50 Cl28. 88 50 Cl28. 50-00	\$\text{S30}\$. 109-00 \$\text{SG35}\$. 119-00 \$\text{SG40}\$. 121-00 \$\text{SG45}\$. 159-00 \$\text{SG85}\$. 239-00 \$\text{SG90}\$. 290-00 \$\text{SG175}\$. 465-00 \$\text{SB35}\$ \text{Bass}\$. Long \$\text{Scale}\$. 126-50 \$\text{SBL55}\$ \text{Bass}\$ \text{Long} \$\text{Scale}\$. 196-00 \$\text{SBL75}\$ \text{Bass}\$ \text{Long} \$\text{Scale}\$. 217-00 \$\text{Acoustic-Electric}\$ ("Jazz"): \$\text{Ac12}\$. 248-00 \$\text{Ac18}\$. 323-00	3403B. 80.60 3404A. 69.50 3404A. 73.20 3405A. 65.50 3405B. 69.20 3407A. 76.95 3407B. 84.95  TRAVIS BEAN 3441 Std - case. 765.00 3442 Bass - case. 650.00 3443 Artist - case 850.00 ACOUSTICS OVATION Balladeer 6-str 287.00 Custom Balladeer 287.00 Custom Balladeer 305.00 Glen Campbell 6-str 359.00 Glen Campbell 12-str 441.00 Pacemaker 12-str. 329.00 Folklore. 323.00	9351 Folk. 42-95 9587 6/s Electric 94-50 9709 bass. 80-95 9710. 79-15  EROS MKII SOLIDS 9711 6/s. 71-95 9712 6/s. 77-35 9713 Bass 7-35  LARAMIE GUITARS 9716 Classic. 10-99 9717 Jumbo. 24-95 9714 Jumbo. 26-95 9715 12 String. 31-50  KISO-SUZUKI 9502 Classic. 49-95 9504 Classic. 49-95 9504 Classic. 59-95 9594 Classic. 59-95 9595 Classic. 59-95 9598 H/made Classic, 79-95 9651 Folk. 49-95	burst	-00 -00 -00 -00 -00 -00 -00 -00 -00
SK612N . 15-55 CK100N . 22-50 SK 614N Concert . 20-65 GK 200 Concert . 28-55 WK 599SH Jbo . 41-60 WK 599 Jbo . 39-75 WK588 . 27-05 WK599SH . 41-60 WK0030 . 44-20 WK0030 . 44-20 FK 299 Folk . 36-90  HORNBY-SKEWES  PALMA ACOUSTICS 500 . 12-95 300N . 14-95 300N . 17-50	LS266 55-00 LS260S 65-00 F.339R 42-50 MD.25 33-50 Cl32S 45-00 Cl36S 74-00 TG.10. 27-00 TG.20. 30-00 JB.24 60-00 JB.24 60-00 JB.24DN. 85-00 J75DC in case 90-00 I75DC in case 110-00 ORFEO DC.101 25-00 DC.103 30-00 DC.101 37-50 DC.110 37-50 DC.111 42-50 TAKAMINE DC.128 50-00 Cl32S 88 50 Cl28 50-00 Cl32S 60-00 Cl32S 60-00 Cl32S 60-00 Cl32S 60-00 Cl33S 90-00	\$G30. 109-00 \$G30. 119-00 \$G45. 119-00 \$G45. 159-00 \$G85 239-00 \$G90. 290-00 \$G175. 465-00 \$B35 Bass. Long \$Scale. 126-50 \$BL55 Bass Long \$Scale. 196-00 \$BL75 Bass Long \$Cale. 217-00 Acoustic—Electric (''Jazz''): AE12. 248-00 AE18. 323-00  **TED KNELLER**  Vinci Strings (sets) Bronze wound ac. all	3403B. 80-60 3404A. 69-50 3404A. 73-20 3405A. 65-50 3405B. 69-20 3407A. 76-95 3407B. 84-95 TRAVIS BEAN 3441 Std - case. 650-00 3442 Bass - case. 650-00 3442 Bass - case. 850-00 ACOUSTICS OVATION Classic Balladeer. 287-00 Custom Balladeer. 305-00 Custom Balladeer. 305-00 Glen Campbell 6-str. 359-00 Glen Campbell 12-str. 441-00 Pacemaker 12-str. 395-00 Folklore. 323-00 Classic. 386-00 Concert Classic. 386-00 Concert Classic. 305-00	9351 Folk. 42-95 9587 6/s Electric 94-50 9709 bass. 80-95 9710. 79-15  EROS MKII SOLIDS 9711 6/s. 71-95 9712 6/s. 77-35 9713 Bass 77-35  LARAMIE GUITARS 9716 Classic. 10-99 9717 Jumbo. 26-95 9714 Jumbo. 26-95 9715 12 String. 31-50  KISO-SUZUKI 9502 Classic. 44-95 9503 Classic. 49-95 9504 Classic. 59-75 983 H/made Classic. 79-95 9651 Folk. 49-95 9653 12/s Folk. 59-95	burst	-00 -00 -00 -00 -00 -00 -00 -00 -00 -00
SK612N . 15-55 CK100N . 22-50 SK 614N Concert . 20-65 GK 200 Concert . 28-55 WK 599SH Jbo . 41-60 WK 599 Jbo . 38-75 WK588 . 27-05 WK599SH . 41-60 WK0030 . 44-20 FK 299 Folk . 36-90  HORNBY-SKEWES  PALMA ACOUSTICS 500 . 12-95 300N . 14-95 400F . 17-50 580 . 16-85 C103N . 21-99	LS266 55-00 LS260S 65-00 F.339R 42-50 MD.25 33-50 Cl32S 45-00 Cl36S 74-00 TG_10. 27-00 TG_20. 30-00 JB.24 60-00 JB.24 60-00 JF.50C in case 90-00 I75DC in case 90-00 I75DC in Case 110-00 ORFEO DC.101. 25-00 DC.103 30-00 DC.107 35-00 DC.112 42-50 TAKAMINE DC.125 88 50 Cl28 50-00 Cl36S 90-00 NORMAN B.55S 275-00	\$\begin{array}{cccccccccccccccccccccccccccccccccccc	3403B. 80.60 3404A. 69.50 3404A. 73.20 3405A. 65.50 3405B. 69.20 3407A. 76.95 3407B. 84.95 TRAVIS BEAN 3441 Std - case. 765.00 3442 Bass - case 650.00 3442 Bass - case 850.00 ACOUSTICS OVATION Balladeer 6-str. 287.00 Classic Balladeer. 305.00 Glen Campbell 6-str. 359.00 Glen Campbell 12-str 441.00 Pacemaker 12-str. 441.00 Folklore. 323.00 Classic. 386.00 Concert Classic. 305.00 Legend. 372.00 Artist. 307.00	9351 Folk. 42-95 9587 6/s Electric 94-50 9709 bass. 80-95 9710. 79-15  EROS MKII SOLIDS 9711 6/s. 71-95 9712 6/s. 77-35 9713 Bass 77-35 9713 Bass 77-35  LARAMIE GUITARS 9716 Classic. 10-99 9717 Jumbo. 26-95 9714 Jumbo. 26-95 9718 12 String. 31-50  KISO-SUZUKI 9502 Classic. 44-95 9503 Classic. 49-95 9504 Classic. 53-95 9595 Classic. 53-95 9595 Folk. 49-95 9651 Folk. 49-95 9651 Folk. 49-95 9651 [7] Folk. 59-95 9657 Folk. 59-95 9507 Folk. 52-95	burst	-00 -00 -00 -00 -00 -00 -00 -00 -00 -00
SK612N . 15-55 CK100N . 22-50 SK 614N Concert . 20-65 GK 200 Concert . 28-55 WK 599Sh J bo . 318-75 WK599Sh J bo . 38-75 FK288 . 27-05 WK599Sh . 41-60 WK0030 . 44-20 FK 299 Folk . 36-90  HORNBY-SKEWES  PALMA ACOUSTICS 500 . 12-95 300N . 14-95 400F . 17-50 580 . 16-85	LS266 55-00 LS260S 65-00 F.339R 42-30 MD.25 39-50 CI32S 45-00 CI32S 74-00 TG.10. 27-00 TG.20. 30-00 JB.24 60-00 JB.24 60-00 JB.24DN 85-00 J75DC in case 90-00 I75DC in case 90-00 DC.101 25-00 DC.101 33-00 DC.102 33-00 DC.103 30-00 DC.101 37-50 DC.110 37-50 DC.110 37-50 TAKAMINE DC.125 88 50 CI28 50-00 CI32S 60-00 CI32S 60-00 CI32S 60-00 CI32S 90-00 NORMAN	\$G30. 109-00 \$G35. 119-00 \$G40. 121-00 \$G45. 159-00 \$G95. 239-00 \$G90. 290-00 \$G175. 465-00 \$B35 Bass. 126-50 \$BL55 Bass Long \$Cale. 196-00 \$BL75 Bass Long \$Cale. 217-00 \$Acoustic—Electric ("Jazz"): \$AE12. 248-00 \$AE18. 323-00  **TED KNELLER**  Vinci Strings (sets) Bronze wound ac. all gauges 1-90	3403B. 80.60 3404A. 69.50 3404A. 69.50 3404B. 73.20 3405A. 65.50 3405B. 69.20 3407A. 76.95 3407B. 84.95 TRAVIS BEAN 3441 Std - case. 765.00 3443 Artist - case. 650.00 3443 Artist - case. 850.00 ACOUSTICS OVATION Balladeer 6-str 287.00 Classic Balladeer. 305.00 Glen Campbell 12-str 441.00 Pacemaker 12-str. 395.00 Classic . 386.00 Classic . 386.00 Classic . 386.00 Concert Classic . 305.00 Classic . 305.00 Classic . 305.00 Clegend. 372.00	9351 Folk. 42-95 9587 6/s Electric 94-50 9709 bass. 80-95 9710. 79-15  EROS MKII SOLIDS 9711 6/s. 71-95 9712 6/s. 77-35 9713 Bass 77-35 9713 Bass 10-99 9717 Jumbo. 26-95 9714 Jumbo. 26-95 9714 Jumbo. 26-95 9715 12 String. 31-50  KISO-SUZUKI 9502 Classic. 44-95 9503 Classic. 49-95 9504 Classic. 53-95 9595 Classic. 59-95 9595 I Folk. 49-95 9651 Folk. 49-95 9651 I Folk. 59-95 9657 Folk. 59-95 9507 Folk. 59-95	burst. 370.6  SG Spec., Cherry. 295.6  6-S Custom, Black. 370.6  6-S De Luxe. Wine 291.6  6-S De Luxe. Nat. 370.6  Marauder, Nat. Satin 255.6  Marauder, Wine. 292.6  Left-hand: 292.6  Left-hand: 347.6  Les Paul De Luxe, Gold. 439.6  SG Spec., Cherry. 347.6  Les Paul Custom, Cherry. 564.6  Les Paul De Luxe, Cherry. 461.6  Bass Range  Ripper (L9-S), Nat. 343.6  Ripper (L9-S), Ebony Ripper Freeless	-00 -00 -00 -00 -00 -00 -00 -00 -00 -00

Nat Satin	450/12   12-str model of '450'	MITSURU TAMURA HAND MADE CONCERT* P800	2618	\$81FB, 245-00 \$93/dl, 280-50 \$91/FB. 242-00 \$91/TB, 236-50 FB1R. 44-00 712. 40-15 \$84C. 18-55  MANDOLINS \$24. 242-00 \$23. 231-00 \$26. 275-00 \$521. 192-00 \$522. 198-00 \$513. 77-00 \$516. 44-50 \$511. 36-30 \$514. 42-35 \$151. 36-30 \$512. 18-69 \$80. 42-35 \$1521. 18-69 \$80. 42-35 \$1521. 18-69 \$80. 53-35 \$E.M.1. 339-50  *Prices include Hard Shell case  W.M.I.  GIOI Std. FIK. 10-95 K208 Folk. 16-95 K208 Folk. 20-95 K208 Folk. 20-95 K208 Folk. 20-95 K208 Folk. 39-50 K.410 Concert D/ Lux. 26-50 K.410 Concert D/ Lux. 26-50 K.475 J.L. Seagull, 23-95 K.550 Jbo pce back. 33-95 KDG.70 D/I Jbo. 39-50 K.475 J.L. Seagull, 23-95 KC.233 Concert. 19-75 KC225 Classic. 15-50 KDG50 D/I C	TWELVE STRING GUITARS Fantom 112
BANJOS & MANDOLINS AA Tenor,	Twin Neck Pedal Steel	<b>LEVIN</b> 315S	2613. 158·00 2616. 218·00 2625B. 216·00 2409B. 167·00	MOODS	Z.B.
Tenor	SUMMERFIELD	W32	SUMBRO ELECTRICS	WOODS	EMMONS
5 Str 3397-00 TB-800 Tenor D L 1241-00 TB-250 Tenor 170-00 TB-100 Tenor 494-00 RB-800 D L 1295-00 RB-250 5-String 707-00 RB-100 S-String 494-00 PB-800 D L Banjo 1248-00 PB-250 Plectrum Banjo 707-00	STUDENT CLASSIC APG701. 19-79 C114. 16-99 IBANEZ & CIMAR CLASSIC 361. 39-59 362. 42-50 370. 46-75 375. 50-59	W12-36. 198-00 LG17. 110-00 LG19. 132-00 MACCAFERRI REPLICA* MAC.1 121-00 MAC.2 121-00 MAC.2 Special 126-50 MAC.3 148-50 M. MATSUO CONCERT GUITARS	SC3	G 400 Standard. 10-04 G 150A Classic. 18-23 G 152 Folk. 25-68 G 180 Classic. 21-55 G 190 Classic. 30-78 G 140 Jumbo. 31-19 WELSON: CLASSIC GUITARS Cordoba. 53-29 Valencia. 56-05	Pro. D10.   1148-85 Pro. S10.   803-85 Pro. S12.   918-85 V38.   243-49 SS10.   392-72 ES8.   194-10 ES10.   206-18 GS10.   442-75 SHO-BUD 6155 Pro. 11.   860-55
F-12 Artist Mandolin. 1062-00 A-5 Mandolin	387 57.75 388. 54-45 HIROSHI TAMURA CONCERT CLASSICS* P45 181-50 P55 201-75 F45 181-50 R. MATSUOKA	No. 8	KP1 11-50 KP2 8-95 HAWAIIAN GUITARS 2391 68-00 2390 29-50 HG118C 124-00 UKULELES	Navarra 59-13 Granada 67-87 Castilla 75-97 Sevilla 97-36 Sevilla 97-36 Andorra 114-85 FOLK GUITARS FT/2S. 54-10 FT/Super Luxe 76-95	6143 Pro. D10 837-44 6150 Lloyd Green 654-90 6148 Pro. S10 552-08 6140 Professional 553-08 6138K Maverick 284-32 6138 Maverick 258-46  ZB GUITARS Student S10 439-00 510 871-26
A-5 Mandolin	387 57.75 388 54-45 HIROSHI TAMURA CONCERT CLASSICS* P45 181-50 P55 201-75 F45 181-50 R. MATSUOKA CLASSIC* M20 105-05 M25. 118-25 M30 139-15 M40 169-40	No. 8. 275-00 No. 10. 350-00 No. 15. 500-00 T HARUO WESTERN GUITARS *T50. 175-00 *T60. 190-00 CSL & IBANEZ ELECTRICS 2350. 108-00 2350DX 148-00 FG360S 108-00 2351DX 136-00	KP2. 8-95  HAWAIIAN GUITARS 2391. 68-00 2390. 29-50 HGI18C. 124-00  UKULELES S.L.1. 2-42 NUI. 8-50 NU2. 10-75 NU3. 14-25 PPS. 0-88	Navarra 59-13 Granada 67-87 Castilla 75-97 Sevilla 97-36 Sevilla 97-36 Sevilla 97-36 Andorra 114-85 FOLK GUITARS FT/25 54-10 FT/Super Luxe 76-95 WESTERN GUITARS Fantom 20 51-67 Fantom 30 62-69 Fantom 33 67-71 Fantom 36 74-03	6143 Pro. D10 837-44 6150 Lloyd Green 654-90 6148 Pro. S10 552-08 6140 Professional 553-08 6138K Maverick 284-32 6138 Maverick 258-46  ZB GUITARS Student S10 439-00 S10 871-26 S11 933-28 S10 on D10 cab 949-95 S11 on D11 cab 973-66 D10 161-31
A-5 Mandolin	387 57.75 388. 54-45 HIROSHI TAMURA CONCERT CLASSICS* P45 181-50 P55 201-75 F45 181-50 R. MATSUOKA CLASSIC* M20 105-05 M25. 118-25 M30 139-15 M40. 169-40 M50. 198-00	No. 8. 275-00 No. 10. 350-00 No. 15. 500-00 T HARUO WESTERN GUITARS *T50. 175-00 *T60. 190-00 CSL & IBANEZ ELECTRICS 2350. 108-00 2351DX 148-00 2351DX 136-00 2351DXCS 134-00	HAWAIIAN GUITARS 2391	Navarra 59-13 Granada 67-87 Castilla 75-97 Sevilla 97-36 Sevilla 97-36 Sevilla 97-36 Andorra 114-85 FOLK GUITARS FT/25. 54-10 FT/Super Luxe 76-95 WESTERN GUITARS Fantom 20. 51-67 Fantom 30. 62-69 Fantom 33. 67-71 Fantom 36. 74-03 Fantom 39. 80-93	6143 Pro. D10 837-44 6150 Lloyd Green 654-90 6148 Pro. S10 552-08 6140 Professional 553-08 6138 K Maverick 284-32 6138 Maverick 258-46  ZB GUITARS Student S10 439-00 S10 871-26 S11 933-28 S10 on D10 cab 949-95 S11 in D11 cab 973-66 D10 1161-31 D10-11 1191-61 D11 1283-41
A-5 Mandolin	387 57.75 388 54-45 HIROSHI TAMURA CONCERT CLASSICS* P45 181-50 P55 201-75 F45 181-50 R. MATSUOKA CLASSIC* M20 105-05 M25. 118-25 M30 139-15 M40 169-40	No. 8. 275-00 No. 10. 350-00 No. 15. 500-00 T HARUO WESTERN GUITARS *T50. 175-00 *T60. 190-00 CSL & IBANEZ ELECTRICS 2350. 108-00 2351DX 148-00 2351DX 136-00 2351DXCS 134-00	HAWAIIAN GUITARS 2391	Navarra 59-13 Granada 67-87 Castilla 75-97 Sevilla 97-36 Sevilla 97-36 Sevilla 97-36 Andorra 114-85 FOLK GUITARS FT/25 54-10 FT/Super Luxe 76-95 WESTERN GUITARS Fantom 20 51-67 Fantom 30 62-69 Fantom 33 67-71 Fantom 36 74-03	6143 Pro. D10 837-44 6150 Lloyd Green 654-90 6148 Pro. S10 552-08 6140 Professional 553-08 6138 K Maverick 284-32 6138 Maverick 258-46  ZB GUITARS Student S10 439-00 S10 871-26 S11 933-28 S10 on D10 cab 949-95 S11 in D11 cab 973-66 D10 1161-31 D10-11 1191-61 D11 1283-41
A-5 Mandolin	387 57.75 388. 57.45 HIROSHI TAMURA CONCERT CLASSICS* P45 181-50 P55 201-75 F45. 181-50 R. MATSUOKA CLASSIC* M20. 105-05 M25. 118-25 M30. 139-15 M40. 169-40 M50. 198-00  ERS. P.A  M410 N(T) 52 Relays. 39-57 M411 N(T) Cardioid. M411 N(C)5 w. On/Off. 40-68 M412 N(T)S. 42-91 M810N. 39-01 M57 Omni 26.75	No. 8. 275-00 No. 10. 350-00 No. 15. 500-00 T HARUO WESTERN GUITARS  *T50. 175-00 *T60. 190-00 CSL & IBANEZ ELECTRICS 2350. 108-00 2350DX. 148-00 2351DX 136-00 2351DX 136-00 2351DXS. 134-00  SYSTEM  AMPEG PIGGYBACKS B15S 60W valve. 487-0 B15N 30W valve. 400-0 AMPEG AMPS HDSVT 300W valve. 560-0 HDV4B 100 bs valve. 349-0 HDB25B 55 bs valve. 285-0	HAWAIIAN GUITARS 2391	Navarra. 59-13 Granada. 67-87 Castilla. 75-97 Sevilla. 97-36 Sevilla. 97-36 Sevilla. 97-36 Andorra. 114-85 FOLK GUITARS FT/25. 54-10 FT/Super Luxe. 76-95 WESTERN GUITARS Fantom 20. 51-67 Fantom 30. 62-69 Fantom 33. 67-71 Fantom 36. 74-03 Fantom 39. 80-93	6143 Pro. D10 837-44 6150 Lloyd Green 654-90 6148 Pro. S10 552-08 6140 Professional 553-08 6138 K Maverick 284-32 6138 Maverick 258-46  ZB GUITARS Student S10 439-00 S10 871-26 S11 933-28 S10 on D10 cab 949-95 S11 in D11 cab 973-66 D10 1161-31 D10-11 1191-61 D11 1283-41
A-5 Mandolin	387 57.75 388. 57.45 HIROSHI TAMURA CONCERT CLASSICS* P45 181-50 P55 201-75 F45 181-50 R. MATSUOKA CLASSIC* M20 105-05 M25. 118-25 M40. 169-40 M50. 198-00  ERS, P.A  M410 N(T) 52 Relays. M411 N(T) Cardioid. M411 N(T) Cardioid. M411 N(C)S w. On Off. 40-68 M412 N(T)S 42-91 M810N. 39-01	No. 8. 275-00 No. 10. 350-00 No. 15. 500-00 T HARUO WESTERN GUITARS *T50. 175-00 *T60. 190-00 CSL & IBANEZ ELECTRICS 2350. 108-00 2350DX. 148-00 FG360S. 108-00 2351DX. 136-00 2351DX. 136-00 2351DX. 136-00 2351DXCS. 134-00  SYSTEM  AMPEG PIGGYBACKS B155 60W valve. 487-0 B15N 30W valve. 487-0 B15N 30W valve. 487-0 HDV4B 100 bs valve. 349-0 HDV4B 100 bs valve. 349-0 HDV4B 100W gtr valve. 349-0 HDV6B 240W s/state 369-0 EXSEST 240 8 × 10. 352-00 EXB4B 240 2 × 25 dble fldd horn. 352-00 EXSEST 120 2 × 15. 201-00 EXV41 20W 4 × 12. 258-00 EXV41 20W 4 × 12. 258-00 EXV42 120 2 × 12. 255-00 EXV42 120 2 × 12. 255-00 EXV6B 240 2 × 15. 288-00	HAWAIIAN GUITARS  2391	Navarra. 59-13 Granada. 67-87 Castilla. 75-97 Sevilla. 97-36 Sevilla. 97-36 Sevilla. 97-36 Andorra. 114-85 FOLK GUITARS FT/25. 54-10 FT/Super Luxe. 76-95 WESTERN GUITARS Fantom 20. 51-67 Fantom 30. 62-69 Fantom 33. 67-71 Fantom 36. 74-03 Fantom 39. 80-93  EAKER C/ CM 602D Omni Direct. 27-89 CM 652D Full Rge. 27-89 CM 652D Full Rge. 27-89 CM 652D Full Rge. 27-89 CM 654D Hand Held. 27-89 CM 652D Full Rge. 34-32 CANARY (EX.VAT)  7 B' Series Mixers 3 12/1. 496-00 5 12/2. 607-00 5 15/2. 738-00	6143 Pro. D10 837-44 6150 Lloyd Green 654-90 6148 Pro. S10 552-08 6140 Professional 553-08 6138 K Maverick 284-32 6138 Maverick 258-46  ZB GUITARS Student S10 439-00 S10 871-26 S11 933-28 S10 on D10 cab 949-95 S11 on D11 cab 973-66 D10 116-11 191-61 D11 1283-41  ABINETS  Mini Studio Mixer 10/4 531-00  Crossovers 2 way Stereo 68-19 3 way Stereo 79-04 Complete PA, 1000W 3000-00  CARLSBRO (EX. VAT)  VALVE AMPLIFIERS 60TC 120-00 100TC 159-00

Bs Combo (Super) 299-00 Marlin Mk, II 163-00	V.34 300W			Acoustic lens + hf hns 350·00 3-way bin	HAMMOND
Stave Mk. II	Musical Inst. systems G.32 200W		ary repetitions, cer-	2-way bin	LESLIE TONE CABINETS
4 x 12" B/L 120W, 161·00 1 x 18" 100W, 125·00	B.36 300 W		are frequently used	Upper mid → hf hn 255.00 Acoustic lens 325.00	110
Mini Bin 100W 146:00 Bass Bin (2 x 12" Tn	B.48MF 400W 475-00 Sound Reinforcement	in our listings: elec	tric - elec; custom -	Bass inst. reflex 185-00 Empty module 135-00	145
Horn) 100W 166.00 Bass Bin (1 x 15" Tn Horn) 100W 151.00	systems L.48CF 500W 425.00	ctm; semi-acoustic	- s/ac; organ - org;	F.C. FLECTRONICS	147RV
2 x 12" PA 80W 139·00 2 x 12" PA 120W 168·00	L.48CFD (L.48CF w. hrn ext op) 545.00	professional - pro;	standard - std;	E.S. ELECTRONICS	122RV
2 x 12"   horn PA 80W	L.48DD 2000W 1255-00 HRM.1 100W 325-00	acoustic - ac; fol	k - fk; bass - bs;	1006 S/L 150	710
2 x 12"   horn PA 120W 206:00	HF.6 100W., 149-00	string - str; de lu	xe - d/l; jumbo -	1011 PA100S, 120W . 143-64 1012 PA67TC 92-07	18
2 x 12"   horn PA 240W	CLEARTONE	jbo; piano - pno; le	ft hand - I/h; scale -	1013 PA60S 92.07 1015 B200 142.78	825
ACCESSORIES Mantis	CMI 1037, 50W L&B 119-23	sc; case - cs; banjo	- bjo; monitor - mt.	1016 FH100	9420 Combo pre-amp 92:00 9370 Combo pre-amp 84:00
Twin Deck	1038, 100W L&B 138-70 1039, 2 x 5 cab.,			1019 FH400	9340 Combo pre-amp 76:00 9875 Combo pre-amp 51:00
Fuzz Unit	120W, Id			1021 PA60M	WH ELECTRONIC
Wah Swell Pedal 16:75 Wah Fuzz Pedal 21:00 Phazer 27:25	1050, 2 x 12 cab., 50W, Id 97.50	Twin 12/60 133-00	III BC 6 Ch Mixer 505.03 III BC 8 Ch Mixer 926.36		HH ELECTRONIC
Phazer	1062, 1 x 18 cab., 100W, bass 98-81	Session 50	20 SRM 12 Ch Mixer . 4261-82 20 SRM 16 Ch Mixer . 5002-77 20 SRM 20 Ch Mixer . 5741-43	1003 PÁ100/R 180-36	AMPLIFIERS VS Musician 100VV
413N Mike 48-00 Sennheiser MD-	1063, 4 x 12 cab., 100W, d	RVS-100 239-75	20 SRM 24 Ch Mixer . 6486-81 X Slave Stereo 370-68	1005 AP200 202-50	rvb
416N Mike	100W, bass 129:00 1047, 2 x 10 cols.,	D. B. WHOLESALE	XX Slave Stereo 741-34 Passive Crossover 95-53		VS Bass amp 100W 124-23 VS Musician combo
Microphone Stand 11-50 Boom Arm 7-50 Amplifier Stand 30-00	60W, pr	KUSTOM	Suggested Sound Reinforcement Groups	SSH E-1 df pedal 72-00	100W
Disco \$tand 19-12	120W, pr	Lead Amplifiers V L Self-Contained 175-00 I L Self-Contained 268-66	Group No. 1		INSTRUMENT LOUDSPEAKERS
O.D.C. ADDITED	100W, pr 158-87 1067, 6 x 10 cols.,	II L Self-Contained 429-83 III L Piggyback 620-87	Group No. 3	EM CEECT I 00 00	412 BL 4 x 12 200 W 158 87 215 BL 2 x 15 200 W 172 25
C.B.S. ARBITER	300W, pr 127-60 1068, 250W slave 191-57	IV L System	Graphic Equalizer Graphic Equalizer 191-05		PA AMPS MA100 5 ch 100VV 149-17 MA100S 5 ch 100VV 138-41
Prices excl. of VAT	1069, 8-ch. mixer 257-41 Solid State amps:	III L Amplifier only 342 67 III L Speaker Cabinet only 293-74	D. J. ELECTRONICS	D2 Multicell driver 57·00 D4 Driver 57·00 D5 Driver 62·00	S130 slave 100VV 89-90 PA LOUDSPEAKERS
Dual Showman, 2 x D 130F JBL	1071 50W, L & bs 118-84 1072 100W L & bs 127-57	IV L Amplifier only 734-32 IV L Speaker Cabinet	(EX. VAT)	E2-E4 Network 3- way 42:00	212 DC 2 x 12 100W. 99-14 412 DC 4 x 12 160W. 150-24
Dual Showman, 2 x D 140F JBL	1073 50W PA 118-84 1074 100W PA 153-50 1075 100W Slave 111-36	only	D.J. 100 Mk. II 63·00 D.J. Disco Amp 93·00	housing 60.00	Mini horn 50W 62-77 Radial horn 100W 110-67
Dual Showman, top. 424-70 Dual Showman, Reverb Enclosure	1060, sound/light control 43:47	Cabinets 685-35 Bass Amplifiers	D.J. Disco Mixer Mk.V 60-00	Dest double entry 11:00	115 bass enc 1 x 15 100W
2 x D130F speakers 348.75 Quad Reverb, 4 x	1061, lighting cabs., set 3	V B Self-Contained 155:00 IB Self-Contained 251:80 II B Piggyback 385:35	D.J. Disco-Vox Mk. II 90-00 D.J. Stereo Mixer Mk. II	FAL	Mon ext
Quad Reverb, 4 x	1041, minireverb mixer, 6 chan, 66.50	III B Piggyback 731-20 IV B System 1142-27	D.J. Powermaster 79:00	Minstrel 2. 19:60	Single-head echo 134-85 Multi-head echo 145-70
D 120F speakers 768-50 Super Six, 6 x 10- inch speakers 517-70	1041F, footswitch 2-88 Celestion spkrs:	IV B SRO System 1337:28 II B Amplifier only 256:96	D.J. Powermaster 150 92.00	Maestro 43-74 Phase 50	
Vibrosonic Reverb 1 x D130F JBL 488-25	1051, G12M, 25W 15·33 1052, G12H, 30W 18·28	B Speaker Cabinet   174.27	D.J. Stereo Power- master 200 120:00 D.J. Stereo Power-	Super 50	HIWATT (EX. VAT)
Twin Reverb, 2 x 12- inch speakers 457:25 Twin Reverb, 2 x D	1053, G15M, 50W 22.98 1055, G18C, 100W 41.23 1056, S10, 15W 5.49	III B Speaker Cabinet only	master 300 150-00 D.J. 30L Mk. III 54-00	P100 slave	DR504 50W
120F JBL 586-80 Bandmaster, 2 × 12	1056, S10, 15W 5-49	IV B Amplifier only 685-37 IV B Speaker Cabinet only	D.J. Disclite Mk. II 60-00 D.J. 150 Amplifier 94-00 D.J. 150 Slave 89-00	50, 1 x 12 cab 31.86 100, 2 x 12 cab 56.92	DR201 200W 189 00 DR112 PA 100W 158 00 DR203 PA 200W 214 00
inch	J. T. COPPOCK	IV B SRO Speaker 685-37 4 x 15 Cabinet 538-50	D.J. 130 31ave 87-00	Duo 100, 2 x 12 cab 97·74 Major, 4 x 12 cab 87·97 Disco 87·97	STA 100 slave 100W. 118-00 STA 200 slave 200W. 174-00
Bandmaster, top 291-40 Bandmaster enclo-	ELGEN Details and prices on applica-	Chassis Speakers 12" SRO Electro-	ELECTROSOUND	Disco pre-amp 18-50 Power Disco 129-60	SE4121 50W cab 4 x 12" 123·00 SE4123 100W cab 4 x
Super Reverb, 4 x	tion,	voice Speaker 106-16 15" SRO Electro-	Custom-built, prices on application	PA 200 cols (pr) 146-88	12"
10-inch	CUSTOM SOUND	voice Speaker 111-63  P.A. Equipment	ELECTRO VOICE	FARFISA	12" 152:00 SE4129 200W cab 4 x
D     10F   BL	(EX, VAT) Amplifiers:	II P.A. Complete 506·25 II P.A. Energizer 372·06 II P.A. Column 94·00	ELECTRO-VOICE	RSC 350 Rotating sound cabinet,	12"
Vibrolux Reverb, 2 x 10 nch 305.350	CS 700 BM	II A-P.A. Complete 611-32 II P.A. Energizer 372-06	FC100 horn	160-watt amp 588-60 RSC 180 Ditto, with	SE4125 100W col 4 x 12" 141-00 SE4126 150W col
De Luxe Reverb, 1 x 12-inch	CS 700 DB	II A-P.A. Column 127-28 III P.A. Complete 993-41	1829, 60W driver 65:41 848A CDP speaker 111:13	80-watt amp 340-20 OR 200, 106-watt	SE4126 150W col 4 x 12"
1 x 10-inch, 193.75 Princeton, 1 x 10-	CS 700B	III P.A. Energizer 350-93 III P.A. Column 215-40 III A-P.A. Complete. 1223.54	Eliminator I	amplifier and two speaker cabinets 513:00 TR 70, portable, 60W	SE212475W mon 90·00 SE2125100W mon 116·00
inch	CS 700D	III P.A. Energizer 587-46 III A-P.A. Column 323-10	EVM12L speaker 123-83 EVM15B speaker 128-91	two chan	SE2120 100W mini bn 143-00 SE320 200W horn bn 189-00
Bassman 100, 4 × 12-inch.,	Mixer: CS 700MXR 12 ch 396:80	VI P.A. Complete 1662-04 VI P.A. Energizer 881-19	EVM15L speaker 126-39 EVM18B speaker 142-88		SE2150 150W bass bn 155:00 Type B stereo mixer 16/4
Bassman 100, en- closure 263:50	Monitoring: CS 7WM	FLH-15 Cabinet 251-53 M-15 Horn 166-45 VI A-P.A. Complete . 2044-13	\$P88, 8 coaxial 57-15 12TRXB 117-48 T25A driver 76-20		NCA 108 200W solid state amp 178-00
Bassman 50, 2 x 15- inch	CS 7WMS 58-90 Enclosures:	VI A-P.A. Energizer. 881-49 FLH-15 SRO Cabinet 362-28	T350, VHF driver 85-73 8HD horn 28-58	P&N microphone stands: CT 102S, floor 15-64	SA212 50W combo 168-00 SA212R 100W combo
Bassman 50, 2 x D 140F JBL, 550-25 Musicmaster bass, 1 x	CS 7212	MT-15 Horn		GM167, floor	w reverb/vibrato. 217.00 DRD001 Sound Desk 253.00
12-inch	CS 7215S 186·00 CS 7115 96·10	PRO 15T SRO Cab 268-60  Monitors and Accessories	ELKA-ORLA	GM115, boom 7-83 GM120, boom 9-41	HOHNER
PA100 top	CS 7115S, 120-90 CS 7DH TBA	315P Monitor Spkr 166:86 II Monitor Speaker 94:00 III Montior Speaker 321:04	6101 Universal Amp. 50	GM121, boom	Schaller Solo Uni 94-25
Hi Freq, Horn 65·10 PA160 4 x SC3-10 905·20 PA160 Amp Top 547·15	CS 7212S	III Monitor Amplifier 316:22 Snake	6102 Universal Amp. 100	CMIII . LI	Orgaphon 60 Amp 434-80 Orgaphon 130 Amp 416-75
PA160 SC3-10 colmn. 108-50	C\$ 7112DH TBA C\$ 7215B 192-20	Sound Reinforcement Mixers and Slaves	6103 Universal Amp. 16200	GM149, low level 10-61	OTS 130 Speaker 316-70 Orgaphon Box 80 Spk
OFBIANN VECA	CS 7015FHS	VIII SRM 8 Ch Mixer, 1050-72 FLH-15 SRO Cabinet 362-28		G.P. ELECTRONICS	Dynamite
Vocal Reinforcement	DARBURN	MT-15 Hn Tweeter 244-79 VII SRS Slave 372-51	(EX. VAT)	1.C. 130 95-32	HODNDY CKEWES
systems V.30A 150W 253-00	Reverb, 69·00	XII SRM 12 Ch Mixer 1719-37 MF-12 12 Cabinet 525-37 MF-10 12 Horn 620-89	Inst. Reflex	S.L. 130	MILES PLATTING
V.32B 300W 345·00	Darburn 30, 101-15	XII SRS Bi-Amp Slave 525-37	Mid hf. hns 375-00		V50  24·00

V50.S Spkr 88-00 V.100 152-00	811 Horn enc	Walnut End for D60 Amp	MUSIC MAN	MIXER AMPS 104B, 6 chann, 120W	M212 Mace 160W 2 x 12" w. reverb
C.50	Keyboard mixers: 500 4 chn 366-66	Walnut Enc for D150A or ICI50 Amp	Combo Amps	PA	+ Automix 418-50 M412 Mace 160W
PA.50.\$ PA spkr 139.00 PA 100		Amp	112-65	PA	4 x 12" w. reverb + Automix 503-75 \$N212 Session 200W
PA 100S PA spkr 244-00 ZENTA	KNELLER	1C150 Acc Packs 4·00 ES212 75W two Unit	210-65	PA	2 x 12" w. reverb. 387-50 SN12EV Session
Z3	WASHBURN	Sys	410-65	Slave	200W 2 x 12" Electro-Voice spkrs 488-25
	PA 475 P.A. Amp 139-32 GT 275 Guitar Amp. 116-64	Analyser 555.00	212HD-130	Slave	SNIIS Session 200W I x 15" JBL or
JOHN BIRCH	GT 275R Guitar Amp with Reverb 163-48 CB 275 Guitar Comb 220-32	MARLBORO	Heads 65 288-32	112.80 80W graphic . 175.00 115, 80W combo 256.83	Black Widow 472-75 LTD115 LTD 200W
Penetrator: 15in. Crescendo 151-20	CB 275B Bass Combo 194:40 Banjax 6 ch mixer, 149:04	GA2 Amp 54-40	65REV	115/R 80W, combo with Hammond	I x 15" JBL or Black Widow 503:75
15in. Gauss	P.A.M. 10 10 Ch Mixer	GA3 Amp 63·55 G 40 R Amp 127·15	HDIOREV 422-60 Speaker Enclosures	reverb	Instrument Amplifier Heads
12in. Gauss 129-60	150S Slave 99-65	G50R Amp 153-15 GBO 12 B Amp 122-70	115RH65	combo	CY Century 100W all purpose 155-00
KEMBLE	SPEAKERS         72-90           W12PDC	GBO 15 B Amp 150-45 1500 B Amp 196-35	412GS	P DACE & CON	SAP Standard 130W all purpose + rev-
YAMAHA	IPRO12PH	1500 B Amp Head 103.85 1500 B Speaker 92.50	N.O.LAN	B. PAGE & SON	erb + Automix 220.87 B Bass 200W w.
P.A. and Ensemble: PM200B	W212G. 113·40 W215B. 143·37	PA 50 P.A. Amp 138-75 SM 600 Mixer 138-75	NOLAN (EX. VAT)	Perfect combo 362-88	Eq + Automix 272-02 M Musician 200W w.
PS75B pr	W18B	P100W Slave	Nolan 100 amp 112-50 Nolan 50 amp 82-50	BasskingT Bass Amp. 174.96 Imperator Bass amp. 233.28	Eq + effects + Auto- mix 298-37
PS100 515·00 YPA200 807·00	440 Lead	QSB     Blender 63-65	Nolan Session Master straight 50	B.1001 b/o amp 388-80 HiFi Favorit II 285-12 G.2002 527-68	MA Mace 160W w. reverb : Automix , TBA
PSI00B. 599-00 YPA200B 891-00	220 Lead	MAINE	As above + reverb  145.00	Eminent 100 641-52 Eminent II	F800G Festival Series 400W w. reverb,
PM300 430-00 PM400 535-00	212 Lead combo 498-96 118 Bass combo 498-96	AMPLIFIERS	Nolan Session Master straight 100 198.00	Gigant	effects and Eq 457-25 F800B Festival Series
PS400 pr 1188-00 YPA800 1723-00	Speakers 412	Artist 100A	As above + tremolo 205.01 As above + reverb 231.00 Nolan 4 x 12 Celes-	A.1000	400W Bs unt w. Eq 387-50 Instrument Speaker
EM70A	118	Booster 100B 97.09 Musician 100W com-	tion cab	D.350, 80W cab 262-44 Magic HS 90-72	Enclosures
YES700A	2/3 2/0 00	bo	cone cols, pair 123-00 Nolan 2 x 12 plus	Echochord Mini 262-44 Echochord Super 359-92	115 1 x 15"
YES900A	LANEY	combo	horn cols pair 162.00	SUNN Self-Contained Units	able
PE200A. 185-00 TS100. 269-00	Amplifiers:	CABINETS 212 2 x 12 spkrs 97.09	NOVANEW	Studio lead	412M 4 x 12"
YTA100A 454.00 TS200 431.00	A500 Lead/Bass 128-52 A510R Lead/Bass rvb 151-20	412 4 x 12 sp krs 159.03 115C bass bin 189.00	NOVANEX	Guitar Amplifiers	215H 2 x 15" ; Hyper- bolic Hn 248:00
YTA200A	A540PA Public add. 5 chn	115A bass bin 257-79	Combos Aut 3	190L	610 6 x 10" 201-50 612H 6 x 12"   Hyper-
BE200 151.00 BS100 359.00	A570 Slave	MATAMP (EX. VAT)	Aut 10	Coliseum lead 570.00 Coliseum 880 597.00	bolic Hn
YBA100	Combination Amps: K20 54.05	AMPLIFIERS	P 15. 91·35 P 25. 114·45	Bass Amplifiers	118S 1 x 18" Stack- able
YH5100	K40L Lead	120W 145-80 120W slave 141-75	U 30. 187·95 U 50. 229·95	190B	118FH 1 x 18" Folded Hn
G25112 159:00 G50112 239:00	K70 Twin reverb 180.79 K120 Twin reverb	Mk I PA amp 172-50 Mk 2 PA amp 202-50	U 70	Concert bass 276.00 Coliseum bass 570.00	Equalizer EQ10 10 Band
G100B212	JBL	100W slave,	U 100W	Coliseum 880 597-00 Mixer & Mixer Amplifiers	Graphic Equalizer + 12db each band . 139-50
G100410	C400 100W 4 x 12" 135·59 C420 120W 4 x 12" 154·01	Disco unit	RG 50	Concert Controller I 438.00	Spares L6 American 6L6
B100115 381-00	C440 120W 2 x 15" 154-01	LOUDSPEAKERS MA 112 107-25	B 35	Concert Controller II Model 80 747-00	6Valves (RCA or Sylvania as available) . 3 88
KINGFISHER	C460PA 100W 2 x 12" pair	MA 412	B 100W	Model 81	Public Address Amplifiers
ACOUSTIC	C470PA 200W 4 x 12" pair 272-86	MA 115 G60 110·25 MA 115 D100 142·50	Power generators, mixers	Model 81P 1047-00	and Slaves PA120 100W 4 inputs 193-75
Combos: 134 125W 4 x 10" 2 chn. rev 366-66		MA 115 G100 139-50	L 30	<b>Speaker Enclosures:</b> 312S	8 inputs
135 125W 2 x 12" 2 chn. rev 366·66	L.S.E.	MAURICE	L 100 303·45	610S	PA600 200W 18 inpts 527-00 PA900 400W 27 inpts 682-00
Bass Combos: 136 125W 1 x 15"	Sound Units Jinglemaster TBA	PLACQUET	LM 30. 124-95 LM 40. 152-25	115S 168·00	PA700S New stereo mixer amp 120W/
2 chn	STAK S.L,	AMPEG	M 62 336·00 M 82 404·25	215S	ch
150 125W 2 chn. rev. 254-23 270 375W Graphic	STAK 5, RAK S.L	Ampeg V4 stack TBA Ampeg V4 B System TBA	M 122	215SH	130W slave 162-75 260S 260 Stereo
rev	RAK 5	Ampeg B I5N porta- bass TBA	M 124S 792·75 M 164S 1023·75	118M	Booster 120W/ch stereo slave 248-00
2 chn rev	Slave Pwr Amp 100 ,, Disco Mixer Type	Ampeg V2 system TBA	Echo/reverb units ER 300 89·25	212S 150·00 410S 156·00	400B 400 Booster 200W slave 232-50
140 125W 2 chn 223 16 370 375W Graphic 389 26	145	371 system TBA 271 system TBA	ER 500	410M.' 348-00 CONTROL AUDIO-	800B 800 Booster 400W slave 317-75
450 170W Graphic 353-10 Cabinets:	145/S		Line source mixers	CONTROLLER OPTIONS	CS800 Commercial Power Amp stereo
104 6 x 10"	Disco Unit w 100W	MM ELECTRONICS (EX. VAT)	X 4(R 156·45 X 61R 220·50	Model 40	400W/ch 457-25 Mixers
hn, 507-90	Disco Unit Deluxe (Double T),	Mixing consoles:	LS 50	Model 42 1557-00 Model 60 1407-00	600 Mixer 6 ch mono 248:00 600S 600 Stereo
404 6 x 12"	Mixer 800/M	MP 175 12 chn 250-00 MP 175 8 chn 204-00	LS 100 281·40	Model 61 1557-00 Model 62 1707-00	Mixer 6 ch stereo facilities 294-50
PA Mixers: 890 16 chn   multi-	Lighting Units Discotron MKII I-	MP175 16 chn	ORANGE	Model 80 1557-00 Model 81 1707-00	800S 800 Stereo Mixer 8 ch stereo
core	Discotron MII 2-2000	MP175 8/4	CABS	Model 82 1857-00	facilities
Slave amplifiers: 300 275W mono 310-17	Strobe Super (self- contained)	MP275 12 chn in flight case 390-00	115 Bass 60W, 1 x 15" inv. horn 159-51	PEAVEY	1200 Mixer 12 ch mono
400 375W pr chn. stereo 593-22	Strobe Super 6 "	MP285 Super 16 in flight case 630-00	114/110 Bass, 100W, 1 x 15" inv. horn 253-28		Mixer 12 ch stereo
Bass cabinets: 1062 x 15"	MACINNES	Amplifiers: PA 150 Slave 90-00	113 Reflex Bass, 2 x 15" 120W 235-62	Combination Amplifiers PII2 Pacer 45W   x 12" w. reverb 162-75	facilities
406 2 x 15"	(EX. VAT)	WA600 Mixer/Amp. 187-00 AP360 100W 180-00	113/200 Reflex Bass, 2 x 15" 200W 313-99	TNT Tn t 45W 1 x 15" bs unit, 186-00	24 ch full prof unit 3487-50  Public Address Speaker
PA Amplifiers: 870 170W 6 chn.	CROWN INT/AMCRON	19" Rack Mounting Equipment:	109, 4 x 12" 120W 171·39 107, 2 x 12" Monitor,	CL212 Classic 50W 2 x 12" w. reverb	Enclosures 210.2 x 10" Col. each 73.63
Graphic rev 564-40 850 275W 8 chn. rev. —	Amp	EP122 2-way elec.	60W	+ Automix 232-50 CL410 Classic 50W	410 4 x 10" Col. each 116.25 1210TS 1 x 12"+1 x
PA Enclosures: 804 2 x 12", 3 x 8",	DI50A	EP123 3-way elec. cross	horn, 4 horns and cross	4 x 10" w. reverb + Automix 279-00	10"+3 x Tweeters Col 135-62
2 x sib. proj 183-62 807 Full range 225-42	M600	EPI27 7-way graphic EQ	106, 4 x 12" anti- feedback col 171-39	D212 Deuce 120W 2 x 12" w. reverb	412 4 x 12" Col. each 139.50 1210T 2 x 12"+2 x
808 2 x 15", 2hn, 2 x sib. proj 480-23	VFX-2 Var Elec Crossover Unit 245-00	EP130 st. bs. bin filter 46.00 EP141 st. comp.	HORNS 108 Horn unit, 100W 189-72	+ Automix 317-75 A112 Artist 120W	10"+3 x Tweeters Col. each, 178-25
809 Horn enc	OCI50 Output Con- Cent	limiter	121A 2 horns 85·50 121B 4 horns 151·47	1 x 12 w. reverb + Automix 317-75	215H 2 x 15"+ Hyper- bolic Hn Cab 248.00
					109

1510T 2 x 15"+2 x 10"+3 x Tweeters	8 chan mixer			SPII 50W hn	812TU Port H/F for 812,
Cab. each	2 x 12" 120W 102·53 4 x 12" 200W 136·43				816TU Port H/F for 816147-00
Hyperbolic Hn + 2 x	4 x 12" 400W [66-98	To avoid unnecessa	ary repetitions, cer-	SPERRIN	1208B 50W V.O.T.T., 497-00
Tweeters Vocal Proj each 209-25	1 x 12" 30°/60°/90°/ stage monitors pr 98.77	tain abbreviations a	are frequently used	ELECTRONICS	1211A 50W Col 185-00 1217A 75W Col 317-00
215HT 2 x 15"+2 x Hyperbolic Hns+	x 15" 100 Folded hn bass bin 127-99	in our listings; elec	ctric-elec; custom-	Disco MK VI 204-12	1215 150W Port L/H horn
2 x Tweeters Vocal	2 x 12 1 0W - hn 228.08			Light Unit, 4000L 59-00	1215T Port H/F for
Projeach	1 x 15 100W hn 228-43 1 x 15 as above w.	ctm; semi-acoustic	c-s/ac; organ-org;	Amplifiers: 79-00	1215, 286·00 STUDIO MONITORS
15" + Radial Hn Theatre Type encl.	50W hn driver 181-56 Radial Flare add on	professional - pro;	standard - std;	100W 2-chn	604-89 15" 65W 265:00
each	hn. 50W 120·01			Lighting screen 79.92	9844A 30W 500·00 9845A 50W 600·00
T300 Bank of 3 Twtrs 58-13 T12 Radial Bank of	As above but 100W . 142-29 Prices ex covers	acoustic - ac; for	k – fk; bass – bs;	Disco Mk VI mixer 81-00 Cabs:	9846-8A 100W 530-00 9849A 60W 400-00
12 Tweeters each. 162-75 HFRH Radial Hn High		string-str; de lux	ce-d/l; jumbo-jbo;	PA 200 2 x 12" cols 77·76 PA 100 1 x 12" cols 42·12	AMPLIFIERS
Freq each 178-25		piano-pno: left ha	and-I/h; scale-sc:	PA 2 x 12" empty 38-88	1214-AX 100W Mixer
Ancilliary Public Address Equipment	ROSE-MORRIS				amp
MO Monitor Amp 130W	MARSHALL	case - cs; banjo -	bjo; monitor – mt	STRAMP	amp
112TS Monitor Wedge Cab 1 x 12"-2	Instrument Amp Tops 1959 100W Lead 198-50	·	1	2100-A, 100W amp	1609 100W/50W bi- amp 570-00
Tweeters each   35.62	2203 100W M/Vol 198-50 2068 100W Artist 210-00	****		top 213.60	MUSIC SPEAKERS AND COMPONENTS
22 Spider 22 High Efficiency Hn Driver 62:00	2098 100W Trans	50W slave 81.00		2120-A, 120W amp top	417-8H 12" 100W 98-50
Al Adaptor for above 6.98 A2 ditto	Lead	FC 150 slave 96-00	DAVE SIMMS	3120-A, 120W, 4-chn amp, top	418-8H 15" 150W 108-00 421-8H 15" 150W 126-00
A3 ditto 12.79	2099 100W Trans Bass	Cabinets Eliminator w. horn 264.00	MUSIC PRODUCTS	SL100, 120W slave	511B Sectoral hn 75.00 811B Sectoral hn 64.00
PMH Peavey Micro- phone High Imp 46:50	1986 50W Bass 154-95	Eliminator w. horn 168-00	(EX. VAT)	SL200, 240VV slave	808-8A 30W H/F
PML Peavey Micro-	1987 50W Lead 154-95 2204 50W M/Vol 154-95	Mini Elim. w. horn 164-00 Mini Elim. w. horns 144-00	August Amplification PA 1004 ch 106-50	amp	driver
BMH Peavey Ball	2048 50W Artist 161-50 2205 100W Slave 137-15	15"	2 x 12 PA Cols. prs 136.95	MP-16, 16-chan mix. 1427-90 EX-2 Cross-over 113-60	809 Xover 100W 65-00
Microphone High Impedance 46.50	Instrument Cabinets	2 x 12 std 144.00	2 x 12 PA Hn Cols prs 173·60 1 x 12 PA Cols prs 90·40	K-85 Power Baby	TVAC
BML Peavey Ball Microphone Low	1982-82B 120VV 4 x	1 x 12 + 1 H 144·00 Tweeter box 39·00	1 x 12 PA Cols pr 119-45 2 x 12 Inst. Cab 74-00	combo	TYAS
Imp 46·50	1960-60B 100W 4 x	18" hn	"V" 4 x 12 Inst. Cab. 125.00	combo	Minimix 4 mono 58-32
Prices do not include VAT	12 156·50 1935-35B 100W 4 x	Super lead cab 96.00	I x 15 Folded Hn Bin. 128-70 Add on Hn per pr 92-50	2100-GB, 200W cab 206.60	Minimix 4 stereo 81-00 PS 70 84-24
	12 156·50 1979-79B 200W 4 x		Full-mix PA 100 138-85 Power slave 125 amp. 83-35	2100-BB, 100VV bs cab 213-60	PS 125
RESLOSOUND	15 221.35	SELMER	1 x 15 Super bin w hn 157·39	370-B 70W horn p.a.	PS 125/125, 205·20
S81/M Cardioid med	2095-95B 100W 2 x 12156-50	SOLID STATE	1 x 15 Mini bin 109-25 1 x 15 Super mini bin. 137-95	cab,	Modular mixer POA CABS
mic	2065-65B   125W Powercel   178-90	7980 15 SS Combo 41.00	August Disco Consoles	p.a. cab	112S 37·80 212S 64·80
S91/L-M Condenser	2064-64B 100W	7981 Super Reverb 30 Combo 129-00	MD3 Garrard dks 195-35 MD1	cab 156-45	HS2 45·36 SF/15 129·60
mic	Powercel	7982 Lead 100 129-00 7983 Bass 100 103-00	MD3 100 258-25	3200-B, 120W bass horn cab 427-90	TF/15 129-60
UDI-M Cardioid mic. 28:00 RGP71 Super Card:-	1990 100W 8 x 10 156·50 2049 60W Artist 132·30	7984 Slave 100 85.00	CIACONI KINIO	H-50, 70W tweeter	HFI 113-40
oid mic 24·00	2069 120W Artist 161-10	7610 Futurama 3 Combo	SIMON KING MUSIC	H-100 120W twoster	TUDNED
ECON Omni-direc. mic 12-85	2052 125W Powercel 214-00 2056 250W Powercel 367-35	7985 PA 100 165:00	MOSIC	horn	TURNER (EX. VAT)
					HARMAN AND AND AND AND AND AND AND AND AND A
Cabaret Exec mic 356-40	2120 100W Bin w/		2 x 12 Inst. cab. 75W 77-00	CTRINCS & THINOS	1 x 15 Bs Hn 180-00
Cabaret Exec mic 356-40 TX100	2120 100W Bin w/ Harns	7404 Treble "N" Bass 100 SV 128-00	2 x 12 PA cols pr. 100W	STRINGS & THINGS	1 x 12 Mid Ring, Hn., 160-00 2 x 12 Mid Ring, Hn., 280-00
Cabaret Exec mic 356-40 TX100 174-96	2120 100W Bin w/ Horns	7404 Treble "N" Bass 100 SV 128.00 7402 Treble "N" Bass 50 SV 113.00	2 x 12 PA cols pr. 100W	BARCUS BERRY AMPS	1 x 12 Mid Ring, Hn., 160-00 2 x 12 Mid Ring, Hn., 280-00 1 x 10 Mid Rng, Hn., 150-00
Cabaret Exec mic. 356-40 TX100	2120 100W Bin w/ Horns	7404 Treble "N" Bass 100 SV 128.00 7402 Treble "N" Bass 50 SV 113.00 7403 Treble "N"	2 x 12 PA cols pr. 100W	BARCUS BERRY AMPS 1500 Pre-amp contr. unit	I x 12 Mid Ring. Hn. 160·00 2 x 12 Mid Ring. Hn. 280·00 I x 10 Mid Rng. Hn. 150·00 Rad. Hn. + VHF Tweets
Cabaret Exec mic.   356-40   TX100.   174-96   TX100 (Gold mic. transmitter).   174-96   TXT.   174-50   TXA   Receiver   Waerial.   166-32	2120 100W Bin w/ Horns. 161-70 Combo Amplifiers 2200 100W Super Trans. 251-95 2077 100W 4 x 12 Bass. 274-40 2078 100W 4 x 12 Ld. 274-40	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 100W	BARCUS BERRY AMPS 1500 Pre-amp contr. unit	x   2 Mid Ring, Hn.   160-00 2 x   2 Mid Ring, Hn.   280-00   x   10 Mid Ring, Hn.   150-00   Rad. Hn. + VHF   Tweets.   300-00   Wedge Mt., pr.   220-00   Hexagonal Mt   230-00
Cabaret Exec mic. 366-40 TX100. 174-96 TX100 (Gold mic. transmitter). 174-96 TXT. 174-96 TXT. 174-96 TXT. 174-96 TXA Receiver w. aerial 166-32 PA Horn I/p.	2120 100W Bin w/ Horns	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 100W. 148-00 4 x 12 PA cols split prs 200W. 293-00 4 x 12 inst. cab. 150W. 135-00	BARCUS BERRY AMPS 1500 Pre-amp contr. unit	x   12 Mid Ring, Hn.   160-00 2 x   12 Mid Ring, Hn.   280-00   x   10 Mid Rng, Hn.   150-00   Rad. Hn. + VHF   Tweets.   300-00   Wedge Mt., pr.   220-00   Hexagonal Mt   230-00   A200 Ster.   power
Cabaret Exec mic. 356-40 TX100	2120 100W Bin w/ Horns. 161-70 Combo Amplifiers 2200 100W Super Trans. 251-95 2077 100W 4 x 12 Bass. 274-40 2078 100W 4 x 12 Ld. 274-40 2040 50W Artist Combo. 239-95 2201 30W Trans Ld. 131-20	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 100W	BARCUS BERRY AMPS 1500 Pre-amp contr. unit	x   12 Mid Ring. Hn.   160-00 2 x   12 Mid Ring. Hn.   280-00 1 x   10 Mid Rng. Hn.   150-00 Rad. Hn. + VHF Tweets.   300-00 Wedge Mt., pr.   220-00 Hexagonal Mt   230-00 A200 Ster. power amp.   245-00 B300 Pro. Power amp   260-00
Cabaret Exec mic. 366-40 TX100. 174-96 TX100 (Gold mic. transmitter). 174-96 TXT. 174-96 T	2120 100W Bin w/ Harns. 161-70 Combo Amplifiers 2200 100W Super Trans. 251-95 2077 100W 4 x 12 Bass. 274-40 2078 100W 4 x 12 Ld. 274-40 2040 50W Artist Combo. 239-85	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 100W. 148-00 4 x 12 PA cols split prs 200W. 293-00 4 x 12 inst. cab. 150W. 135-00  SISGO	BARCUS BERRY AMPS   1500 Pre-amp contrumit	x   2 Mid Ring, Hn., 160-00   2x   12 Mid Ring, Hn., 280-00   x   10 Mid Rng, Hn., 150-00   Rad. Hn. + VHF   Tweets
Cabaret Exec mic. 366-40 TX100 174-96 TX100 (Gold mic. transmitter) 174-96 TXT 174-9	2120 100W Bin w/ Horns. 161-70  Combo Amplifiers 2200 100W Super Trans. 251-95 2077 100W 4 x 12 Ld. 274-40 2040 50W Artist Combo. 229-85 2201 30W Trans Bs. 131-20 2199 30W 2 x 12 140-95  PA Amps & Mixers	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 100W	BARCUS BERRY AMPS	I x 12 Mid Ring. Hn 160-00 2 x 12 Mid Ring. Hn 280-00 I x 10 Mid Rng. Hn 150-00 Rad. Hn. + VHF Tweets 300-00 Wedge Mt., pr 220-00 Hexagonal Mt
Cabaret Exec mic. 356-40 TX100 (Gold mic. transmitter). 174-96 TXT. 174-96 TXT. 174-96 TXT. 174-96 TXT. 174-96 RXA Receiver w. aerial. 166-32 PA Horn I/p. 4820 25W. 56-00 4820/T 25W. 65-50 SU2ST Driver 25W. 32-55 SU2ST 25W. 32-55	2120 100W Bin w/ Horns	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 100W. 148-00 4 x 12 PA cols split prs 200W. 293-00 4 x 12 inst. cab. 150W. 135-00  SISGO  120 100W PA. 529-00 126 200W PA. 723-31	BARCUS BERRY AMPS   1500 Pre-amp contr.   1510 Pre-amp contr.   1510 Pre-amp contr.   1520 Pre-amp contr.   1520 Pre-amp contr.   1601 Pwrd 12" spkr   1602 Pwrd 15" spkr   1602 Pwrd 15" spkr   1602 Pwrd 15" spkr   150" s	x 12 Mid Ring. Hn.   160-00   2x 12 Mid Ring. Hn.   280-00   x 10 Mid Ring. Hn.   150-00   x 10 Mid Ring. Hn.   150-00   x 10 Mid Ring. Hn.   200-00   x 10 Mid Ring. Hn.   220-00   420-00
Cabaret Exec mic. 356-40 TX100 174-96 TX100 (Gold mic. transmitter) 174-96 TXT 174-96 TXT 174-96 TXT 174-50 RXA Receiver w. aerial 166-32 PA Horn 1/p. 4820 25W 56-00 4820/T 25W 65-50 SU25T Driver 25W 32-25 SA6205 Spark diaphragm 4-33	2120 100W Bin w/ Horns. 161-70  Combo Amplifiers 2200 100W Super Trans. 251-95 2077 100W 4 x 12 Ld. 274-40 2040 50W Artist Combo. 239-85 2201 30W Trans Ld. 131-20 2202 30W Trans Bs. 131-20 2199 30W 2 x 12 Lm. 140-95 PA Amps & Mixers 2003 100W 6 Ch Amp 1985 50W 4 Ch Amp. 154-95 2071 6 Ch Mixer . 77-10	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 100W	BARCUS BERRY AMPS   1500 Pre-amp contr.   242-73   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.   351-54   1603 Pwrd 2 x   12 spkr   351-54   1603 Pwrd 2 x   12 spkr   351-54   351-5	x 12 Mid Ring. Hn.   160-00 2 x 12 Mid Ring. Hn.   280-00 1 x 10 Mid Rng. Hn.   150-00 Rad. Hn. + VHF Tweets.   300-00 Wedge Mt., pr.   220-00 Hexagonal Mt.   230-00 A200 Ster. power amp.   245-00 B300 Pro. Power amp   260-00 A300 Pro. Power amp   480-00 TPS 16/2 mixer.   2125-50 TPS 24/2 mixer.   2875-00 TPM 16/2 mixer.   3400-00 Belden Multiway
Cabaret Exec mic. 366-40 TX100 174-96 TX100 (Gold mic. transmitter) 174-96 TXT 174-9	2120 100W Bin w/ Horns. 161-70  Combo Amplifiers 2200 100W Super Trans. 251-95 2077 100W 4 x 12 Ld. 274-40 2040 50W Artist Combo. 239-85 2013 30W Trans Bs. 131-20 2199 30W 2 x 12 140-95  PA Amps & Mixers 2003 100W 6 Ch Amp 1985 50W 4 Ch Amp. 219-20 1985 50W 4 Ch Amp. 219-20 1985 50W 4 Ch Amp. 219-20 1985 50W 4 Ch Amp. 154-95 2071 6 Ch Mixer 77-10 2205 100W O/P T/X 51ave. 132-10	7404 Treble "N"  Bass 100 SV	2 x 12 PA cols pr. 100W. 148-00 4 x 12 PA cols split prs 200W. 293-00 4 x 12 inst. cab. 135-00  SISGO  120 100W PA. 529-00 126 200W PA. 723-31 Revolving organ cabinets: SM/30 70W Leslie. 377-00 SM/100 70W. 624-00	BARCUS BERRY AMPS   1500 Pre-amp contr.   242-73   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.   351-54   1603 Pwrd 2 x   12 spkr   351-54   1603 Pwrd 2 x   12 spkr   351-54   351-5	x 12 Mid Ring. Hn.   160-00
Cabaret Exec mic. 356-40 TX100. (Gold mic. transmitter). 174-96 TXT. 174-96 TXT. 174-96 TXT. 174-96 TXT. 174-50 RXA Receiver w. aerial. 166-32 PA Horn 1/p. 4820 25W. 56-00 4820/T 25W. 65-50 SU25T Driver 25W. 32-25 SA6205 Spark diaphragm. 4-33  ROCHFORD  Studio Combo. 321-84	2120 100W Bin w/ Horns. 161-70  Combo Amplifiers 2200 100W Super Trans. 251-95 2077 100W 4 x 12 Bass. 274-40 2040 50W Artist Combo. 239-85 2201 30W Trans Bs. 131-20 2109 30W 7 x 12 Ld. 140-95 PA Amps & Mixers 2003 100W 6 Ch Amp. 154-95 2071 6 Ch Mixer 77-10 2050 9 Ch Mixer Mono. 374-50	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000W	BARCUS BERRY AMPS 1500 Pre-amp contr. unit	x 12 Mid Ring. Hn.   160-00   2x 12 Mid Ring. Hn.   280-00   x 10 Mid Ring. Hn.   150-00   x 10 Mid Ring. Hn.   150-00   x 10 Mid Ring. Hn.   150-00   x 10 Mid Ring. Hn.   220-00   420-00
Cabaret Exec mic. 356-40 TX100 174-96 TX100 (Gold mic. transmitter) 174-96 TXT 174-9	2120 100W Bin w/ Horns. 161-70  Combo Amplifiers 2200 100W Super Trans. 251-95 2077 100W 4 x 12 Bass. 274-40 2040 50W Artist Combo. 239-85 2201 30W Trans Ld. 131-20 2199 30W 2 x 12 140-95 PA Amps & Mixers 2003 100W 6 Ch Amp. 154-95 2071 6 Ch Mixer 77-10 2050 9 Ch Mixer Mono. 374-50 Extra Channels 0 n app 2070 12 Ch Mixer	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000W	BARCUS BERRY AMPS	x 12 Mid Ring. Hn.   160-00
Cabaret Exec mic. 366-40 TX100. 174-96 TX100 (Gold mic. transmitter). 174-96 TXT. 174-96 T	2120 100W Bin w/ Horns. 161-70  Combo Amplifiers 2200 100W Super Trans. 251-95 2077 100W 4 x 12 Ld. 274-40 2040 50W Artist Combo. 239-85 201 30W Trans Bs. 131-20 2109 30W 2 x 12 140-95  PA Amps & Mixers 2003 100W 6 Ch Amp 1985 50W 4 Ch Amp 2071 6 Ch Mixer 2051 6 Ch Mixer 2050 9 Ch Mixer Mono. 374-50 Extra Channels On app 2070 12 Ch Mixer 5tereo. 207-50	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000	BARCUS BERRY AMPS   1500 Pre-amp contr.	x 12 Mid Ring. Hn.   160-00
Cabaret Exec mic. 356-40 TX100. (Gold mic. transmitter). 174-96 TXT. 174-96 TXT. 174-96 TXT. 174-50 RXA Receiver w. aerial. 166-32 PA Horn 1/p. 4820 25W. 56-00 4820/T 25W. 65-50 SU25T 25W. 32-25 SA6205 Spark diaphragm. 4-33  ROCHFORD  Studio Combo. 321-84 100 AP Top. 175-77 150 AP Top. 159-03 V 150 Bass Top. 159-03 V 150 Bass Top. 211-68 Std. Lead Cab. 237-70	2120 100W Bin w/ Horns. 161-70  Combo Amplifiers 2200 100W Super Trans. 251-95 2077 100W 4 x 12 Bass. 274-40 2040 50W Artist Combo. 239-85 2201 30W Trans Ld. 131-20 2199 30W Trans Bs. 131-20 2199 30W Y x 12 Ld. 140-95  PA Amps & Mixers 2003 100W 6 Ch Amp 1985 50W 4 Ch Amp 154-95 2071 6 Ch Mixer 77-10 2205 100W O/P T/X Slave. 120-50 2050 9 Ch Mixer 77-10 2050 12 Ch Mixer 77-50 Extra Channels. 0n app 2070 12 Ch Mixer Stereo. 1207-50 Extra Channels. 0n app 2051 1250W Slave. 0n app 2071 150 W Slave. 217-15	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000V	BARCUS BERRY AMPS   1500 Pre-amp contr.	x 12 Mid Ring. Hn.   160-00   x 12 Mid Ring. Hn.   280-00   x 10 Mid Rng. Hn.   150-00   Rad. Hn. + VHF   Tweets.   300-00   Wedge Mt., pr.   220-00   Hexagonal Mt.   230-00   A200 Ster.   power amp.   245-00   B300 Pro. Power amp   260-00   A300 Pro. Power amp   260-00   A300 Pro. Power amp   480-00   TPS 16/2 mixer.   2125-50   TPS 24/2 mixer.   2125-50   TPS 24/2 mixer.   275-00   TPM 16/2 mixer.   2562-00   TPM 16/2 mixer.   2562-00   TPM 16/2 mixer.   2562-00   TPM 16/2 mixer.   2562-00   TPM 16/2 mixer.   3400-00   Belden   Multiway   Cables.   on app   Cannon   Pigs—Stg.   Boxes.   gauss Spkrs.   "
Cabaret Exec mic. 356-40 TX100 (Gold mic. transmitter)	2120 100W Bin w/ Horns. 161-70  Combo Amplifiers 2200 100W Super Trans. 251-95 2077 100W 4 x 12 Bass. 274-40 2040 50W Artist Combo. 239-85 2201 30W Trans Ld. 131-20 2202 30W Trans Bs. 131-20 2199 30W 2 x 12 140-95  PA Amps & Mixers 2003 100W 6 Ch Amp. 154-95 2071 6 Ch Mixer Mixer Mono. 132-10 2050 109W O'P T/X 5lave. 132-10 2050 9 Ch Mixer Mono. 0n app 2070 12 Ch Mixer Stereo. 1207-50 Extra Channels. 20 n app 2075 12 Ch Mixer Stereo. 1207-50 Extra Channels. 20 n app 2075 12 Ch Mixer Stereo. 1207-50 Extra Channels. 0n app	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000W	SARCUS BERRY AMPS   1500 Pre-amp contr.	x 12 Mid Ring. Hn.   160-00
Cabaret Exec mic. 356-40 TX100. (Gold mic. transmitter). 174-96 TXT. 174-96 TX	2120 100W Bin w/ Horns. 161-70  Combo Amplifiers 2200 100W Super Trans. 251-95 2077 100W 4 x 12 Bass. 274-40 2040 50W Artist Combo. 239-85 2201 30W Trans Bs. 131-20 2109 30W 2 x 12 140-95  PA Amps & Mixers 2003 100W 6 Ch Amp 1985 50W 4 Ch Amp 1985 50W 6 Ch Amp 2095 1250 100W O/P T/X 51ave. 17-10 2050 9 Ch Mixer Mono. 374-50 Extra Channels. 0n app 2051 250W Slave. 217-15 2125 8 ch ryb mixer amp. 234-35  PA Cabs & Bins	7404 Treble "N"  Bass 100 SV	2 x 12 PA cols pr. 1000v. 148-00 4 x 12 PA cols split prs 200W. 293-00 4 x 12 inst. cab. 150W. 135-00  SISGO  120 100W PA. 529-00 126 200W PA. 723-31 Revolving organ cabinets: SM/30 70W Leslie. 377-00 SM/100 70W. 624-00 SM/3001 20W Leslie. 856-00 SM/3000 200W. 1163-00  SOUNDCRAFT  16/2 mixer. 1000-00 12/4 mixer. 1500-00 16/4 mixer. 1500-00 Soundcraft/Court Acoustic	SARCUS BERRY AMPS   1500 Pre-amp contr.   1510 Pre-amp contr.   1510 Pre-amp contr.   1510 Pre-amp contr.   1520 Pre-amp contr.   1520 Pre-amp contr.   1520 Pre-amp contr.   1601 Pwrd 12" spkr   1602 Pwrd 15" spkr   1603 Pwrd 2 x 12 spkr   1500 Pwrd 12072 PA 100W with   159-00   12072 PA 100W amp.   139-00   12072 PA 50W amp.   139-00   12072 PA 50W amp.   139-00   12072 PA 50W amp.   139-00   12052 Slave 100W.   120-00   12052 Slave 100W.   120-00   12052 Slave 100W.   120-00   15002 50W Combo.   185-00   185-00   185-00   185-00   185-00   185-00   15002 50W Combo.   185-00   1	x 12 Mid Ring. Hn.   160-00   2x 12 Mid Ring. Hn.   280-00   x 10 Mid Ring. Hn.   150-00   x 10 Mid Ring. Hn.   150-00   x 10 Mid Ring. Hn.   150-00   x 10 Mid Ring. Hn.   280-00   x 10 Mid Ring. Hn.   220-00   x 10 Mid Ring.   220-00   x 10 Mid Ring.   230-00   x 10 Mid Ring.   245-00   x 10 Mid Ring
Cabaret Exec mic. 356-40 TX100 (Gold mic. transmitter)	2120 100W Bin w/ Horns. 161-70  Combo Amplifiers 2200 100W Super Trans. 251-95 2077 100W 4 x 12 Bass. 274-40 2040 50W Artist Combo. 239-85 2201 30W Trans Ld. 131-20 2202 30W Trans Bs. 131-20 2199 30W 2 x 12 140-95  PA Amps & Mixers 2003 100W 6 Ch Amp. 154-95 2071 6 Ch Mixer Mono. 129-20 1985 50W 4 Ch Amp. 154-95 2071 6 Ch Mixer Mono. 374-50 Extra Channels. On app 2070 12 Ch Mixer Stereo. 1207-50 Extra Channels. On app 2075 1250W Slave. 217-15 2125 8 ch rvb mixer amp. 234-35	7404 Treble "N"  Bass 100 SV	2 x 12 PA cols pr. 1000V	S-W   Serry Amps   1500 Pre-amp contr.   242-73   1510 Pre-amp contr.   326-43   1520 Pre-amp contr.   368-28   1601 Pwrd 12" spkr unit.   368-28   1602 Pwrd 15" spkr unit.   351-54   1603 Pwrd 2 x 12 spkr unit.   368-28   S-W   20001 Vocal Blender   220-00   12070 PA 100W with reverb.   139-00   12072 PA 100W amp.   139-00   12072 PA 100W amp.   139-00   12073 PA 100W amp.   139-00   12074 PA 100W amp.   139-00   12075 Pa 100W amp.   139-00   12075 Pa 100W amp.   139-00   12052 Slave 100W .   120-00   2052 Slave 100W .   120-00   12052 Slave 100W .   120-00   12052 Slave 100W .   120-00   15501 30W Combo.   185-00   15501 500W Combo.   129-00   12501   129-00   129-00   12500   129-00	x 12 Mid Ring. Hn.   160-00     x 10 Mid Ring. Hn.   280-00     x 10 Mid Ring. Hn.   150-00     Rad. Hn. + VHF   Tweets.   300-00     Wedge Mt., pr.   220-00     Hexagonal Mt.   230-00     A200 Ster. power amp   260-00     A300 Pro. Power amp   350-00     A500 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.   3400-00     Belden   Multiway   Cables.   on app     Cannon   Pigs—Stg   Boxes.   , , , , , , , , , , , , , , , , , ,
Cabaret Exec mic. 366-40 TX100 (Gold mic. transmitter). 174-96 TXT. 174-96 TXT	2120 100W Bin w/ Horns.   161-70   Combo Amplifiers   2200 100W Super Trans.   251-95   2077 100W 4 x 12   274-40   2078 100W 4 x 12   Ld.   274-40   2040 50W Artist Combo.   239-85   2013 30W Trans Bs.   131-20   2199 30W 2 x 12   140-95   PA Amps & Mixers   203 100W 6 Ch Amp   1985 50W 4 Ch Amp   1985 50W 4 Ch Amp   1985 50W 0 Y Ch Amp   2071 6 Ch Mixer   2051 100W 0 P T /X   51ave   2050 9 Ch Mixer   77-10   2050 9 Ch Mixer   374-50   Extra Channels   0n app   2070 12 Ch Mixer   207-50   Extra Channels   0n app   2051 1250W Slave   217-15   2125 8 ch rvb mixer   234-35   PA Cabs & Bins   2097 pr 8 x 8 125W   194-00   2043 pr 2 x 10 2 x 12   200W   273-30	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000W	S-W	x 12 Mid Ring. Hn.   160-00     x 10 Mid Ring. Hn.   280-00     x 10 Mid Ring. Hn.   150-00     Rad. Hn. + VHF
Cabaret Exec mic. 366-40 TX100 (Gold mic. transmitter). 174-96 TXT. 174-96 TXT	2120 100W Bin w/ Horns.   161-70   Combo Amplifiers   2200 100W Super Trans.   251-95   2077 100W 4 x 12   274-40   2078 100W 4 x 12   Ld.   274-40   2040 50W Artist   239-85   2201 30W Trans Ld.   131-20   2199 30W 2 x 12   140-95   PA Amps & Mixers   203 100W 6 Ch Amp   2198 50W 4 Ch Amp   219-20   1985 50W 4 Ch Amp   154-95   2051 200W 0/P T/X   51ave   2050 9 Ch Mixer   77-10   2050 9 Ch Mixer   374-50   Extra Channels   0n app   2070 12 Ch Mixer   207-50   Extra Channels   0n app   2070 12 Ch Mixer   217-15   2125 8 ch rvb mixer   234-35   PA Cabs & Bins   2097 pr 8 x 8 125W   194-00   2047 pr 1 x 10 1 x 12   200W   273-30   2047 pr 1 x 10 1 x 12   200W   180-00	7404 Treble "N"  Bass 100 SV	2 x 12 PA cols pr. 1000	S-W	x 12 Mid Ring. Hn.   160-00
Cabaret Exec mic. 356-40 TX100. (Gold mic. transmitter)	2120 100W Bin w/ Horns.   161-70   Combo Amplifiers   2200 100W Super   Trans.   251-95   2077 100W 4 x 12   Bass.   274-40   2040 50W Artist   Combo   239-85   2201 30W Trans Bs.   131-20   2109 30W Z x 12   140-95   PA Amps & Mixers   2003 100W 6 Ch Amp   154-95   2071 6 Ch Mixer   77-10   2050 9 Ch Mixer   77-10   2050 9 Ch Mixer   77-10   2050 9 Ch Mixer   77-10   2050 10 Ch Mixer   77-10   2051 250W Slave   217-15   2125 8 ch rvb mixer   217-15   2125 8 ch rvb mixer   234-35   PA Cabs & Bins   2077 pr 8 x 8 125W   194-00   2043 pr 2 x 10 2 x 12   200W   273-30   2047 pr 1 x 10 1 x 12   2050 20 W Powercel   180-00   2056 250W Powercel   180-00   367-35	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000W	S-W	x 12 Mid Ring. Hn.   160-00
Cabaret Exec mic. 356-40 TX100 (Gold mic. transmitter)	2120 100W Bin w/ Horns.   161-70   Combo Amplifiers   2200 100W Super Trans.   251-95   2077 100W 4 x 12   274-40   2040 50W Artist Combo.   239-85   2013 30W Trans Bs.   131-20   2199 30W 2 x 12   140-95   PA Amps & Mixers   203 100W 6 Ch Amp   2198 50W 4 Ch Amp   2198 50W 4 Ch Amp   2196 Ch Mixer   154-95   2071 6 Ch Mixer   152-95   2070 12 Ch Mixer   132-10   2050 9 Ch Mixer   132-10   2050 9 Ch Mixer   277-10   2125 8 ch rvb mixer   277-15   2125 8 ch rvb mixer   234-35   PA Cabs & Bins   2097 pr 8 x 8 125W   194-00   2047 pr 1 x 10 1 x 12   200W   273-30   2047 pr 1 x 10 1 x 12   200W   273-30   2055 250W Powercel   Bin   2057 HF Vitavex Hn   229-25   2000   2056 250W Powercel   2000   205	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000W	S-W   2000   Vocal Blender   220-00   2007 PA 100W with reverb   100 PT 0 100 PT 1	x 12 Mid Ring. Hn.   160-00     x 10 Mid Ring. Hn.   280-00     x 10 Mid Ring. Hn.   150-00     Rad. Hn. + VHF     Tweets.   300-00     Wedge Mt., pr.   220-00     Hexagonal Mt.   230-00     A200 Ster. power   245-00     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.   2125-50     TPM 16/2 mixer.   340-00     Belden   Multiway     Cables.   0n app     Cannon   Pigs—Stg.     Boxes.   , , , , , , , , , , , , , , , , , ,
Cabaret Exec mic. 366-40 TX100 (Gold mic. transmitter)	2120 100W Bin w/ Horns.   161-70   Combo Amplifiers   2200 100W Super Trans.   251-95   2077 100W 4 x 12   274-40   2078 100W 4 x 12 Ld.   274-40   2040 50W Artist   239-85   2201 30W Trans Ld.   131-20   2199 30W 2 x 12   140-95   PA Amps & Mixers   203 100W 6 Ch Amp   1985 50W 4 Ch Amp   154-95   2050 9 Ch Mixer   2050 9 Ch Mixer   2050 9 Ch Mixer   2050 9 Ch Mixer   2070 12 Ch Mixer   2070 2051 250W Slave   217-15   2125 8 ch rvb mixer   234-35   PA Cabs & Bins   2097 pr 8 x 8 125W   194-00   2043 pr 2 x 10 2 x 12   200W   2056 250W Powercel   Bin   2057 HF Vitavox Hn   229-25   2120 pr Reflex c/w Horns 200W   323-40	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000V	S-W	x 12 Mid Ring. Hn.   160-00     x 10 Mid Ring. Hn.   280-00     x 10 Mid Ring. Hn.   150-00     Rad. Hn. + VHF   Tweets.   300-00     Yedge Mt., pr.   220-00     Hexagonal Mt.   230-00     A200 Ster. 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     TPS 24/2 mixer.   3400-00     Belden   Multiway   Cables.   0 n app     Cannon   Pigs—Stg.   3 n app     Cannon   Pigs—Stg.   3 n app     Gauss Spkrs.   , , , , , , , , , , , , , , , , , ,
Cabaret Exec mic. 366-40 TX100	2120 100W Bin w/ Horns.   161-70   Combo Amplifiers   2200 100W Super   Trans.   251-95   2077 100W 4 x 12   Bass.   274-40   2040 50W Artist   Combo   239-85   2201 30W Trans Bs.   131-20   2109 30W 2 x 12   140-95   PA Amps & Mixers   2003 100W 6 Ch Amp   1985 50W 4 Ch Amp   1985 50W 4 Ch Amp   1985 50W 16 Ch Mixer   2050 9 Ch Mixer   2050 9 Ch Mixer   2050 9 Ch Mixer   2050 9 Ch Mixer   2070 12 Ch Mixer	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000W	Sarcus Berry Amps   1500 Pre-amp contr.	x 12 Mid Ring. Hn.   160-00   2x 12 Mid Ring. Hn.   280-00   x 10 Mid Ring. Hn.   150-00   x 10 Mid Ring. Hn.   280-00   x 10 Mid Ring. Hn.   220-00   x 10 Mid Ring. Hn.   230-00   x 10 Mid Ring.   245-00   x 10
Cabaret Exec mic. 366-40 TX100 (Gold mic. transmitter)	2120 100W Bin w/ Horns.   161-70   Combo Amplifiers   2200 100W Super   Trans.   251-95   2077 100W 4 x 12   Bass   274-40   2040 50W Artist   Combo   239-85   2201 30W Trans Ld.   131-20   2199 30W 2 x 12   140-95   PA Amps & Mixers   2003 100W 6 Ch Amp   154-95   2071 6 Ch Mixer   77-10   2055 100W O/P T/X   5lave   132-10   2050 9 Ch Mixer   77-10   2050 9 Ch Mixer   77-10   2050 9 Ch Mixer   77-10   2051 1250 Shape   219-20   2070 12 Ch Mixer   219-20   Extra Channels   00 n app   2070 12 Ch Mixer   217-15   2125 8 ch ryb mixer   234-35   PA Cabs & Bins   2097 pr 8 x 8   125W   194-00   2043 pr 2 x 10 2 x 12   200W   27-330   2047 pr 1 x 10 1 x 12   200W   27-330   2057 HF Vitavex Hn   229-25   2121 100W   21-9-20   2121 100W   21-9-20   2121 100W   21-9-20   2121 2 30W   21-9-20   201-55   2125 3 W Slave   21-55   2125 3 W Slave   323-40   2121 100W   21-9-20   2122 30W Slave   201-55   214-9-20   21-9-20   2121 2 30W   21-9-20   201-55   214-9-20   27-9-20   2121 2 30W   21-9-20   2121 30W   21-9-20   201-55   21-95   2	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000W	S-W	x 12 Mid Ring. Hn.   160-00     x 10 Mid Ring. Hn.   280-00     x 10 Mid Ring. Hn.   150-00     Rad. Hn. + VHF   Tweets.   300-00     Yedge Mt., pr.   220-00     Hexagonal Mt.   230-00     A200 Ster. power amp   260-00     A300 Pro. Power amp   260-00     A300 Pro. Power amp   350-00     A500 Pro. Power amp   480-00     TS 16/2 mixer.   2125-50     TPS 24/2 mixer.   2875-00     TPM 16/2 mixer.   362-00     TPM 16/2 mixer.   360-00     Belden   Multiway     Cables.   0n app     Cannon   Pigs—Stg.     Boxes.   "   Gauss Spkrs.   "   JBL Spkrs.   "   VITAVOX (EX. VAT)     Thunderbolt CN480   520-00     Bass Bin CN308   655-45     6200 Bitone Repro   471-45     Major Bitone CN343   579-65     Sin Loudspeaker.   105-90     S.2 Pressure unit.   148-00     S.2 Pressure unit.   121-00     H.F. Horn CN163   50-45     Horn CN163   50-45     O cell Multicell Hn CN123   299-80     CN129 Hn   550-30
Cabaret Exec mic. 366-40 TX100 (Gold mic. transmitter). 174-96 TXT. 174-96 TXT	2120 100W Bin w/ Horns.   161-70   Combo Amplifiers   2200 100W Super Trans.   251-95   2077 100W 4 x 12   274-40   2078 100W 4 x 12 Ld.   274-40   2040 50W Artist   239-85   2101 30W Trans Ld.   131-20   2109 30W 2 x 12   140-95   PA Amps & Mixers   2003 100W 6 Ch Amp   1985 50W 4 Ch Amp   154-95   2050 9 Ch Mixer   2050 9 Ch Mixer   2050 9 Ch Mixer   2050 9 Ch Mixer   2070 12 Ch Mixer   2070 2070 12 Ch Mixer   2070 12 Ch Mixer   2070 50   2071 12 Ch Mixer   2070 50   2072 12 100W Stave   217-15   200W   234-35   234-35   234-35   234-35   234-35   235-30   236	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000V	S-W   2000   Vocal Blender   220-00   1500   Pre-amp   2011   2	x 12 Mid Ring. Hn.   160-00     x 10 Mid Ring. Hn.   280-00     x 10 Mid Ring. Hn.   280-00     x 10 Mid Ring. Hn.   150-00     Rad. Hn. + VHF
Cabaret Exec mic. 366-40 TX100 (Gold mic. transmitter)	2120 100W Bin w/ Horns.   161-70   Combo Amplifiers   2200 100W Super   Trans.   251-95   2077 100W 4 x 12   Bass   274-40   2040 50W Artist   Combo   239-85   2201 30W Trans Ld.   131-20   2199 30W 2 x 12   140-95   PA Amps & Mixers   2003 100W 6 Ch Amp   154-95   2071 6 Ch Mixer   77-10   2055 100W O/P T/X   5lave   132-10   2050 9 Ch Mixer   77-10   2050 9 Ch Mixer   77-10   2050 9 Ch Mixer   77-10   2050 10 Ch Mixer   77-10   2051 250W Slave   217-15   2125 8 ch ryb mixer   217-15   2125 8 ch ryb mixer   234-35   PA Cabs & Bins   2097 pr 8 x 8   125W   194-00   2043 pr 2 x 10 2 x 12   200W   27-330   2047 pr 1 x 10 1 x 12   200W   2056 250W Powercel   Bin   2097 He Vitavox Hn   229-25   2100W   323-40   2121 100W Slave   Monitor   144-35	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000W	S-W	x 12 Mid Ring. Hn.   160-00     x 10 Mid Ring. Hn.   280-00     x 10 Mid Ring. Hn.   150-00     Rad. Hn. + VHF   Tweets.   300-00     Yedge Mt., pr.   220-00     Hexagonal Mt.   230-00     A200 Ster. power   245-00     B300 Pro. Power amp   260-00     A300 Pro. Power amp   350-00     A500 Pro. Power amp   480-00     The State of the State
Cabaret Exec mic. 366-40 TX100 (Gold mic. transmitter)	2120 100W Bin w/ Horns.   161-70   Combo Amplifiers   2200 100W Super   Trans.   251-95   2077 100W 4 x 12   Bass.   274-40   2040 50W Artist   Combo   239-85   2201 30W Trans Bs.   131-20   2109 30W 2 x 12   140-95   PA Amps & Mixers   2003 100W 6 Ch Amp   154-95   2071 6 Ch Mixer   77-10   2050 9 Ch Mixer   77-10   2050 9 Ch Mixer   77-10   2050 9 Ch Mixer   77-10   2050 10 Ch Mixer   77-10   2122 510W 51ave   120-50   2070 12 Ch Mixer   240-50   2121 8 ch rvb mixer   247-30   217-15   2125 8 ch rvb mixer   234-35   PA Cabs & Bins   297-70   2047 pr 1 x 10 1 x 12   200W   217-15   200W   217-15   2057 HF Vitavox Hn   219-20   2121 100W Slave   323-40   2121 30W Slave   323-40   2122 30W Slave   201-55   2126 Bass bins   19-50	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000W	S-W	x 12 Mid Ring. Hn.   160-00     x 10 Mid Ring. Hn.   280-00     x 10 Mid Ring. Hn.   150-00     Rad. Hn. + VHF   Tweets.   300-00     Yedge Mt., pr.   220-00     Hexagonal Mt.   230-00     A200 Ster. power   245-00     A300 Pro. Power amp   260-00     A300 Pro. Power amp   350-00     A500 Pro. Power amp   480-00     A500 Pro. Power amp   480-00     TPS 16/2 mixer.   2125-50     TPS 24/2 mixer.   2875-00     TPS 24/2 mixer.   2875-00     TPM 16/2 mixer.   3400-00     Belden   Multiway   Cables.   0n app     Cannon Pigs—Stg.   360-00     Boxes.   , , , , , , , , , , , , , , , , , ,
Cabaret Exec mic. 366-40 TX100 (Gold mic. transmitter)	2120 100W Bin w/ Horns.   161-70   Combo Amplifiers   2200 100W Super Trans.   251-95   2077 100W 4 x 12   274-40   2078 100W 4 x 12 Ld.   274-40   2040 50W Artist   239-85   2101 30W Trans Ld.   131-20   2109 30W 2 x 12   140-95   PA Amps & Mixers   2003 100W 6 Ch Amp   1985 50W 4 Ch Amp   154-95   2050 9 Ch Mixer   2050 9 Ch Mixer   2050 9 Ch Mixer   2050 9 Ch Mixer   2070 12 Ch Mixer   2070 2070 12 Ch Mixer   2070 12 Ch Mixer   2070 50   2071 12 Ch Mixer   2070 50   2072 12 100W Stave   217-15   200W   234-35   234-35   234-35   234-35   234-35   235-30   236	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000V	S-W	x 12 Mid Ring. Hn.   160-00     x 10 Mid Ring. Hn.   280-00     x 10 Mid Ring. Hn.   150-00     Rad. Hn. + VHF   Tweets.   300-00     Yedge Mt., pr.   220-00     Hexagonal Mt.   230-00     A200 Ster. power amp   260-00     A300 Pro. Power amp   350-00     A500 Pro. Power amp   350-00     A500 Pro. Power amp   480-00     FS 16/2 mixer.   2125-50     TPS 24/2 mixer.   2125-50     TPS 24/2 mixer.   340-00     Belden   Multiway   Cables.   on app     Cannon   Pigs—Stg.   Boxes.   , , , , , , , , , , , , , , , , , ,
Cabaret Exec mic. 366-40 TX100 (Gold mic. transmitter)	2120 100W Bin w/ Horns.   161-70   Combo Amplifiers   2200 100W Super   Trans.   251-95   2077 100W 4 x 12   Bass.   274-40   2040 50W Artist   Combo   239-85   2201 30W Trans Bs.   131-20   2109 30W 2 x 12   140-95   PA Amps & Mixers   2003 100W 6 Ch Amp   1985 50W 4 Ch Amp   1985 50W 6 Ch Amp   1985 50W 6 Ch Mixer   2205 100W O/P T/X   Slave   132-10   2050 9 Ch Mixer   Mono   275-10   2050 9 Ch Mixer   Mono   275-10   212 12 50W Slave   217-15   2125 8 ch rvb mixer   239-85   247 pr 1 x 10 1 x 12   200W   217-15   212 100W   219-20   217-15   212 30W Farans Bs.   217-15   212 100W   23-40   212 100W   23-40   212 100W   219-20   212 100W   23-40   212 100W   219-20   212 100W   23-40   212 100W   219-20   212 30W Slave   Monitor   229-25   212 350W Monitor   212 350W	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000W	S-W   2000   Vocal Blender   220-00   100   120   13	x 12 Mid Ring. Hn.   160-00     x 10 Mid Ring. Hn.   280-00     x 10 Mid Ring. Hn.   150-00     Rad. Hn. + VHF   Tweets.   300-00     Yedge Mt., pr.   220-00     Hexagonal Mt.   230-00     A200 Ster. power   245-00     A300 Pro. Power amp   260-00     A300 Pro. Power amp   350-00     A500 Pro. Power amp   480-00     A500 Pro. Power amp   480-00     TPS 16/2 mixer.   2125-50     TPS 24/2 mixer.   2875-00     TPS 24/2 mixer.   2875-00     TPM 16/2 mixer.   3400-00     Belden   Multiway   Cables.   0n app     Cannon Pigs—Stg.   360-00     Boxes.   , , , , , , , , , , , , , , , , , ,
Cabaret Exec mic. 36.40 TX100 (Gold mic. transmitter)	2120 100W Bin w/ Horns.   161-70   Combo Amplifiers   2200 100W Super   Trans.   251-95   2077 100W 4 x 12   Bass.   274-40   2040 50W Artist   Combo   239-85   2201 30W Trans Ld.   131-20   2202 30W Trans Bs.   131-20   2199 30W 2 x 12   140-95   PA Amps & Mixers   2003 100W 6 Ch Amp   154-95   2016 Ch Mixer   77-10   2205 100W O /P T/X   5lave.   132-10   2050 9 Ch Mixer   77-10   2050 9 Ch Mixer   77-10   2050 9 Ch Mixer   77-10   2050 10 Ch Mixer   77-10   2050 10 Ch Mixer   77-10   2050 10 Ch Mixer   77-10   2051 20 Ch Mixer   77-10   2050 10 Ch Mixer   77-10   2050 12 Ch Mixer   77-10   2050 20 Ch Mixer   77-10   2050 20 Ch Mixer   77-10   2050 2050 12 Ch Mixer   77-10   2050 2050 12 Ch Mixer   77-10   2070 12 Ch Mixer   120-10   2070 12 Ch Mixer   207-50   Extra Channels.   207-50   Extra Channels.   207-50   Extra Channels.   217-15   2125 8 Ch rvb mixer   234-35   PA Cabs & Bins   207-70   2074 pr 1 x 10   x 12   100W   194-00   2043 pr 2 x 10 2 x 12   200W   273-30   2047 pr 1 x 10   x 12   100W   323-40   212 1 100W Slave   201-55   2120 pr Reflex c/w   323-40   212 1 100W Slave   201-55   2126 Bass bins   119-50    S.A.I. (EX.VAT)  Disco Units   144-00	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000W	S-W	x 12 Mid Ring. Hn.   160-00     x 10 Mid Ring. Hn.   280-00     x 10 Mid Ring. Hn.   150-00     Rad. Hn. + VHF   Tweets.   300-00     X 10 Mid Rng. Hn.   150-00     Rad. Hn. + VHF   300-00     X 10 Mid Rng. Hn.   220-00     Wedge Mt., pr.   220-00     Wedge Mt., pr.   220-00     Wedge Mt., pr.   230-00     A200 Ster. power amp   260-00     A300 Pro. Power amp   350-00     A500 Pro. Power amp   350-00     A500 Pro. Power amp   480-00     TPS 16/2 mixer.   2125-50     TPS 24/2 mixer.   2125-50     TPS 24/2 mixer.   2875-00     TPM 16/2 mixer.   2362-00     TPM 16/2 mixer.   3400-00     Belden   Multiway   Cables.   0n app     Cannon Pigs—Stg.   300-00     Boxes.   , , , , , , , , , , , , , , , , , ,
Cabaret Exec mic. 366-40 TX100 (Gold mic. transmitter)	2120 100W Bin w/ Horns.   161-70   161-	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000W	S-W	x 12 Mid Ring. Hn.   160-00     x 10 Mid Ring. Hn.   280-00     x 10 Mid Ring. Hn.   150-00     Rad. Hn. + VHF   Tweets.   300-00     Yedge Mt., pr.   220-00     Hexagonal Mt.   230-00     A200 Ster.   power   245-00     A300 Pro. Power amp   260-00     A300 Pro. Power amp   350-00     A500 Pro. Power amp   480-00     A500 Pro. Power amp   480-00     A500 Pro. Power amp   480-00     TPS 16/2 mixer.   2125-50     TPS 24/2 mixer.   2875-00     TPS 24/2 mixer.   2875-00     TPS 24/2 mixer.   3400-00     Belden   Multiway   Cables.   0n app     Cannon   Pigs—Stg.   Boxes.   ",     JBL Spkrs.   ",     JBL Spkrs.   ",     JBL Spkrs.   ",     JBL Spkrs.   105-90     S.2 Pressure unit.   121-00     H.F. Horn CN157.   65-55     KHZ Horn CN463.   50-45     O cell Multicell   CN123   299-80     S00 Dividing Ntwrk.   37-80     2205/531   Multicell   CN129.   Hn   550-30    VOX (EX.VAT)  AC30.   232-50     AC50.   132-17     Speaker Enclosures:   FB118.   111-96     FB215.   116-62
Cabaret Exec mic. 366-40 TX100 (Gold mic. transmitter)	2120 100W Bin w	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000W	Sarcus Berry Amps	x 12 Mid Ring. Hn.   160-00     x 10 Mid Ring. Hn.   280-00     x 10 Mid Ring. Hn.   150-00     Rad. Hn. + VHF     Tweets.   300-00     Wedge Mt., pr.   220-00     Hexagonal Mt.   230-00     A200 Ster. power   245-00     B300 Pro. Power amp   260-00     A300 Pro. Power amp   350-00     A500 Pro. Power amp   350-00     A500 Pro. Power amp   480-00     TPS 16/2 mixer.   2125-50     TPS 24/2 mixer.   2125-50     TPM 16/2 mixer.   340-00     Belden   Multiway   Cables.   0 n app     Cannon Pigs—Stg.   Boxes.   , , , , , , , , , , , , , , , , , ,
Cabaret Exec mic. 366-40 TX100 (Gold mic. transmitter)	2120 100W Bin w	7404 Treble "N" Bass 100 SV	2 x 12 PA cols pr. 1000W	S-W	x 12 Mid Ring. Hn.   160-00     x 10 Mid Ring. Hn.   280-00     x 10 Mid Ring. Hn.   280-00     x 10 Mid Rng. Hn.   150-00     Rad. Hn. + VHF   Tweets.   300-00     X 10 Mid Rng. Hn.   230-00     X 10 Mid Rng.   245-00     X 10 Mid Rn.   245-00     X 10 Mid Rn.   240-00     X 10 Mid Rn.   240-00     X 10 Mid Rn.   240-00     X 10 Mid Rn.   240-

Westminster keyboard 52:00  Westminster bass. 59:00  Dominator 30 130:00  50 Keyboard 165:00  50 Keyboard 165:00  GX 40 87:00  GX 100 110:00  AX 40 87:00  AX 100 185:00  AX 200 185:00  Dominator Mk III 88:50  Dominator Mk III 88:50  Dominator Mk III 88:50  Power Musette 88:50  Halle Cat Echo. 250:00  Slave Power Stage 100. 95:50  Slave Power Stage 100. 95:50  Slave Power Stage 100. 95:50  Audiomaster Mk 1 298:00  Audiomaster Mk 2 350:00  Audiomaster Mk 2 350:00  Audiomaster Mk 2 350:00  Super 40. 80:00  Starfinder 100 Bass. 95:00  Starfinder Super 80. 125:00  Starfinder Super 80. 125:00  Augressor. 130:00  I x 12". 45:00	x   12" w   vol control   55-50   2 x   10" w   Horn   62-00   Club System   80-00   4 x   10"   65-50   65-	PS300 300W (st)	ENCLOSURES 100/12   x   12"  MWedge 100W 370-71  M100/15   x   15"  Multi wedge 100W   127-86  Multi wedge 200W   184-98  Mon Horn "A" Mid/ H.F	Ib	YSC-3 4 × 8" cols (pr)
D. H. BALDWIN  GRETSCH Outfits: 4027 Rock 'n Roll TBA 4029 Avant Garde , 4028 Black Hawk , 4015 Name Band , 4025 Progressive Jazz ,	Galaxy 18	Powertone, 14 x 22 bs	18" China type	Bass drums: 7033 14" x 18"	Accessories 5J00 Bass Drum Pedal Super de Luxe
4002 One Nighter Plus	7387 10" 20-09 7389 12" 25-44 7390 13" 28-38 7391 14" 34-32 7392 15" 37-25 7393 16" 39-59 7394 17" 42-61 7395 18" Swish 56-16 7399 19" 51-47 7396 20" 56-16 7396P 20" Pang 65-03 7396S 20" Swish 60-94 7400 21" 62-61	t.t.   130-20 Powertone, 18 x 20 t.t.   75-95 Powertone timbales brass.   195-30 Powertone timbales copper   195-30 Accusonic timpani 20 inch   469-65 Accusonic timpani 23 inch   469-60 Accusonic timpani 246-00	17" Joe Mcrello	Mitchell S5 5 drum   kit (w/out cymbals) 265-00   D. B WHOLESALE   CAMCO DRUM KITS   C-650   790-83   C-600   843-27   C-400   542-55   C-420   565-81   C-450   599-32   C-500   674-62   674-62   C-500   674-62   C-500   674-62   C-500   674-62   C-500   C-674-62   C-6	Flush
4192, 15 x 8	7397 22" 70.92 73975 22" Swish 79.43 <b>AVEDIS ZILDJIAN</b> *BRILLIANT' CYMBALS (Prices for all types except Swish and Pang as stated) 73878 10" 24.86 73908 13" 33.15 73918 14" 39.01 73928 15" 41.35 73938 16" 44.37 73948 17" 47.29 73958 18" 52.56	26 inch 598:30 Accusonic timpani 29 inch 620:00  Concert Tom-Toms: 8" 43:40 10" 48:05 12" 51:15 13" 54:25 14" 62:00 15" 71:30 Thrones: Samson 31:00	14" Hi-Hat. 38-81 16" Hi-Hat. 25-12 18" Hi-Hat. 30-90 20" Hi-Hat. 38-70	Snare drums 450 5" Wood, 8 lugs . 98:06 451 5" W d 10 lugs 103:15	1450 Bass Drum
4273, 30 x 16	7395B 18" Swish 61 - 52 7396B 20" Swish 69 - 48 7396B 20" Pang 69 - 48 7397B 22" 71 - 15 7397BS 22" Swish 83 - 70 AVEDIS ZILDJIAN HI-HAT CYMBALS 7390HH 13" 56 - 75 7391HH 14" 68 - 63 7392HH 15" 74 - 50 7393HH 16" 79 - 19	Paiste Cymbals and Gongs: 2002:  13" Hi-Hat Sound Edge	7006 Jazz Rock 1017-43 7007 Modern Solo 608-09 7008 Pop 588-12 7009 Duet 840-80 7010 Modern Jazz 490-28 7011 San Juan 618-18 7012 Concorde 1285-06 7128 RJB	Tom Toms—Double Headed 1412 12" x 8"	1290 Drum Key and Wrench
Tom Toms: 4415, 12 x 8	C.B.S. ARBITER (EX. VAT)  ROGERS Outfits: Studio X	20" Crash, Med/Ride 22/ Crash, Med/Ride 24" Crash, Med/Ride 18" China type	7014 6½" x 14"	4412 3 tom tom legs & brackets 24-35 4413 I tom tom leg &	NEWMAN     KENT   N2501 Apollo 5   229-00   N2501 Superstar   295-00   N2501 Apollo 4   156-00   HOHNER   SONOR
Cymbals K. Zildiian and Ajaha price being revised  BOOSEY & HAWKES  BEVERLEY COMPLETE OUTFITS Panorama 21	Headliner IV. 590.55 London VI. 894.35 Londoner VII. 1057.10 Ultrapower VIII. 1267.90  Drums: Dynasonic snare 5 x 14" 131.75 Dynasonic snare 6½ x 14. 134.07  Superten snare 6½ x 14. 97.65 Powertone, 14 x 20 bs 158.10	15" Hi-Hat Sound Edge. 94-48   13" Hi-Hat. 63-78   14" Hi-Hat. 68-01   15" Hi-Hat. 76-13   16" Thin. 43-46   17" Thin. 48-96   18" Thin. 52-34   19" Thin. 59-83   20" Thin. 83-51   24" Thin. 100-45   18" Flat Ride Med. 75-02   20" Flat Ride Med. 75-02	7133 6 "x 14" 110-73 7216 5" x 14" 77-63 Tom toms: 7024 12" x 8" 73-54 7025 13" x 9" 76-31 7026 14" x 10" 83-15 7028 15" x 10" 83-15 7028 15" x 12" 88-45 7029 14" x 14" 101-97 7030 16" x 16" 114-50 7031 18" x 16" 133-39	Bass Drums—Double Headed 1118 14" × 18"	Outfits:  XK984

G320 20" x 14" 87-95	D305 4		The same of the sa	-			M41 Kelon Piccolo		668 single tom tom	
G322 22" x 14" 96-65 G324 24" x 14" 114-85	308 5		i			- 1	Xylophone (21	205.00	holder	13-50
	B308	517.95	To avoid upr	00000	ary repetitions, c	or-	Oct.) M39 Kelon Piccolo	285-00	674 double tom tom holder	
Tom-toms: (single-headed)	604 4	417-88	TO avoid dill	100033	ary repetitions, c	.61-	Xylophone (2		675 drum stool	12.95
$T706.6'' \times 5\frac{1}{2}''$ $T708.8'' \times 5\frac{1}{2}''$ Set 42.35	B6044	419-14	tain abbrevia	tions	are frequently us	sed	Oct.)	365-00	670 sticks (pr)	1.00
T710 10" x 61" 39-40	6054	497-38					Marimba.,	825-00	673 brushes (pr)	1 · 40
T712 12" x 8" 41.95 T713 13" x 9" 41.95	B605 4	498-63	in our listing	s: elec	ctric - elec; custor	m 🕾 📗	M61 Kelon Triette		ASBA	
T714 14" x 10" 48.65	D605 5						Marimba	555.00	Asba Metal 24 x 14 bass	255-00
T715 15" x 12" 65.20	606 6 B606 6		ctm; semi-ac	oustic	: - s/ac; organ - o	rg;	M30 Brentwood Marimba	340-00	22 x 14 bass	220-00
T716 16" x 14", 65.95	D606 6	650-45	professional	nro:	standard - s	td.	M250 Concert Grand		20 x 14 Dass	
Tom-toms: (double headed)	717 w 20" BD 5	572-26	professionar	- pro,	standaru - s	tu,	Marimba	1785-00	20 x 14 bass 14 x 9 Tom Tom	
T722 12" x 8" 41.95 T723 13" x 9" 41.95	B717 w 22" BD 5 D717 w 24" BD 5	584-30	acoustic - ac	fo	lk - fk; bass -	bs	MISO Century Marimba	1690-00	13 x 9 Tom Tom	120.00
T724 I4" x 10" 48-55	808 w 20" BD 7	779-37					M75 Century Vib	1990-00	16 x 16 Tom Tom	189-95
T625 15" x 12" 54-55	B808 w 22" BD		string - str;	de	luxe - d/l; jumb	0 -	M55 Pro Viba	1610.00	12 x 8 Tom Tom	116.00
T734 14" x 14" 65.75 T736 16" x 16" 65.95	D808 w 24" BD, 8	328-87	1		6. 1. 1.11		M45 One Nites Vibe (Variable Speed)	1420-00	Asba Altuglass	
T738 18" x 16" 85.75	B1030 22" BD 3	331-71	jbo; piano - p	ono; k	eft hand - I/h; sc	ale [	CYMBALS	1720 00	24 x 14 bass 22 x 14 bass	
Snare drum stands:	D1030 24" BD 3		SC. Case - Ca	· hani	o - bjo; monitor-r	mt.	Avedis Zildjian Pro	lucts	20 x 14 bass	
Z5554 31.80	1031 w 20" BD 2 B1031 w 22" BD 2		-30, Cd3C - C3	, buili	o - bjo, momtor-t	III,	5241 8"	17-16	14 x 9 Tom Tom	125 00
Cymbal stands: Z5224	1033 w 20" BD 2		1			- 1	5242 10"	20·09 28·37	13 x 9 Tom Tom 16 x 16 Tom Tom	
Z5224 26·30 Z5227 12·50	B1033 w 22" BD 2	259.74		10-6	and the same of th	No. of Concession,	5243 13" 5244 14"	34-32		107.73
Z5228 53·25	Bass Drums:						5244 14"	37.25	Snares 14 x 5 wood	-
Z522926·30		89.67	990 Deluxe Classic	630-00	1306 Curved Re-		5246 16"	39.59	14 x 5 metal	159.95
Cymbals:	126, 26 x 1/"	89·06 65·53	989 Big Beat 985 Rock-Duo	735.00	tracting spurs	6.53	5247 17"	42·60 48·55	14 x 5 glass,	
Zymbor Z1002 12" 6·10	130, 20 x 17"	73.66	964 Super Big Beat	750.00	1324 Hoop Mount 5tick holder	5 10	5248WC 18" Wide	10 33	Stands	
Z1003 13" 7·20	125, 24 × 17"	85.73	975 Triple Tom	855.00			Cup	48.55	Hi hat	58.00
Z1005 14" 10-55	132, 22 x 17"	74-91	1001 Rock Machine		LATIN-AMERICAN	4	5248SW 18" Swish 5248 S 18" Sizzle	56·16 48·48	Snare,	36-95
Z1007 16"	1130, 20	61·94 64·78	1007 Smoke 'n Fire 2007 Overdrive	930.00	2357 Tunable Bon-	90.00	5248T 18" Trio	48.48	Conga/Bongo	140.00
Z1011 20"	1154, 24"	67-63	2003 Power Factory .		goes on stand 2351 Timbales, Cop-	88-95	5248MC 18" Mini		Tumbador Twin congas	169·00 285·00
Turko:	1170 20 15//	48.61	Snare Drums :		per, on Stand	145.00	Cup	48·48 51·48	Quinto.	149.95
Z2002 I2" II-80	1161, 20 × 17"	54·51 48·98	410 Supersensitive 5"	152-00	2353 Timbales, Brass,		5249 19" 5220 20"	56.16	Bongos	58.00
Z2003 13" 13:55	1172, 22 x 15"	52.29	411 Supersensitive	156-00	on Stand	145.00	5220SW 20" Swish	65.03	Meta bongos	43.50
Z2005 14"	1163, 22 x 17"	56.71	400 Supraphonic 5"	100.00	Chrome, on Stand	155.00	5220P 20" Pang	65.03	K ZILDJIAN	10.55
Z2007 16"	1173, 22 x 17"	52.84	402 Supraphonic 6½".	103.00	1261 Single Cowbell		5220S 20" Sizzle 5220MC 20" Mini	56-18	10" crash	18-95
Z2009 18" 29-45	1175, 24 x 15" 142, ,	57·09 84·89	404 Acrolite	75.00	Holder	1.64	Cup	56-18	12" crash	24·50 27·95
Z2011 20" 38·40		93.65	405 Piccolo 3"	92.00	Holder	2.61	5261 21"	62.61	14" hi hat	32.00
Z2013 22" 48-95		112-58	5tands and Fittings: 201 Speed King Pedal	35-00	128 4" Cowbell	6.60	5221 22"	70.98	15" crash/ride	36.50
Zyn: 272   2"4-30	Timbales:		205 Ghost Pedal	50.95	129 5" Cowbell	7.95	5221 SW 22" Swish	79-43	16" hi hat	38·50 40·75
274 14" 6:55		96-34	1130 Tubular Hi-Hat		2388 Black Beauty Cowbell.	13.05	Kenny Clarke Pairs		18" crash/ride	
275 15" 7.80		89-06 98-41	stand,	43.15	2389 Timbale, Cow-	13.03	Hi-Hats 5215 13" 14" pr	62-69	19" crash/ride	52.75
276 16" 9-20		91-13	1374 Tubular s/d stnd 1405 Tubular cymbal	32.90	bell,	18-50	521614" 15" pr	71.57	20" crash/ride	59.00
278 18"	Tom-Toms:		stand	28·95	2390 Bongo Cow-	21.75	New Beat and		22" crash/ride	69- <b>9</b> 5
280 20"		29.97	1410 Tubular boom	40.00	2391 Mambo Cow-	21:75	Standard Hi-Hats		IZMIR	11-95
269S 20" sizzle 15-35	113	32.68	stand	40·80 31·35	bell	17.95	5243/2 13" pr	56.77	13"	13.95
282 22" 17-90		39-32		31 33	2387 Agogo Bells	22.85	5244/2   4" pr 5245/2   5" pr	68·63 74·49		
		45·37 48·06	Orchestral Drums: 942 12 x 8 Tom Tom		133 Cowbell holder 1323 Bell Block hider	3·50 4·30	5246/2 16" pr	79.18	15"	20.95
										23-95
HORNBY SKEWES	118	50.77		66-39					18"	30.95
HORNBY-SKEWES	333	48.70	Super Classic 944 13 x 9 Tom Tom	66-39	2383 Vibraslap Small 2384 Vibraslap Large	14·70 18·50	Brilliant 4930 8"	22-45	20"	30·95 37·95
HORNBY-SKEWES	333 340	48·70 53·48	Super Classic 944 13 x 9 Tom Tom Super Classic	66·39 69·39	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small	14·70 18·50 19·00	Brilliant 4930 8" 5333 10"	25.40	18". 20". 22".	30·95 37·95
HOSHINO HSD500	333 340 342 346	48·70 53·48 45·37	Super Classic 944 13 x 9 Tom Tom Super Classic 946 14 x 10 Tom Tom	69-39	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium	14·70 18·50 19·00 21·75	Brilliant 4930 8" 5333 10" 5334 13"	25·40 34·20	20"	30·95 37·95
HOSHINO HSD500	333 340 342 346 433. I3 x 9"	48.70 53.48 45.37 68.87 43.49	Super Classic 944   3 x 9 Tom Tom Super Classic 946   4 x   10 Tom Tom Super Classic 947   15 x   4 Tom Tom		2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large	14·70 18·50 19·00	Brilliant 4930 8"	25·40 34·20 40·15	18"	30·95 37·95
HOSHINO HSD500	333 340 342 346 433. I3 x 9"	48·70 53·48 45·37 68·87 43·49 56·80	Super Classic 944 I3 x 9 Tom Tom Super Classic 946 I4 x I0 Tom Tom Super Classic 947 I5 x I4 Tom Tom Super Classic	69-39	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small	14·70 18·50 19·00 21·75	Brilliant 4930 8" 5333 10". 5334 13". 5335 14". 5336 15".	25·40 34·20 40·15 43·05 46·00	20"	30·95 37·95
HOSHINO HSD500 325-00 HSD500T 425-00 HM1000 160-00 HCT8 275-00 HM300 140-75	333. 340	48·70 53·48 45·37 68·87 43·49 56·80 68·87	Super Classic 944 13 x 9 Tom Tom Super Classic 946 14 x 10 Tom Tom Super Classic 947 15 x 14 Tom Tom Super Classic 948 14 x 14 Floor	69·39 70·91	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo 2393 Metal Tubo	14-70 18-50 19-00 21-75 26-65	Brilliant 4930 8". 5333 10". 5334 13" 5335 14". 5336 15". 5337 16". 5338 17".	25·40 34·20 40·15 43·05 46·00 49·00	SELMER PEARL	30-95 37-95 54-95
HOSHINO HSD500 325-00 HSD500T 425-00 HM1000 160-00 HCT8 275-00	333 340	48·70 53·48 45·37 68·87 43·49 56·80 68·87 48·06 39·96	Super Classic 944 I3 x 9 Tom Tom Super Classic 946 I4 x 10 Tom Tom Super Classic 947 I5 x I4 Tom Tom Super Classic 948 I4 x I4 Floor Tom Ton Super	69·39 70·91 75·45	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large	14-70 18-50 19-00 21-75 26-65	Brilliant 4930 8". 5333 10". 5334 13". 5335 14". 5336 15". 5337 16". 5338 17".	25·40 34·20 40·15 43·05 46·00 49·00 54·80	8"	30·95 37·95 54·95
HOSHINO HSD500 325-00 HSD500T 425-00 HM1000 160-00 HCT8 275-00 HM300 140-75	333 340 342 346 347 348 349 349 340 341 341 341 341 341 341 341 341	48·70 53·48 45·37 68·87 43·49 56·80 68·87 48·06 39·96 45·37	Super Classic	69·39 70·91	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium	14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 4-35	Brilliant 4930 8". 5333 10". 5334 13" 5335 14". 5336 15". 5337 16". 5338 17".	25·40 34·20 40·15 43·05 46·00 49·00	SELMER PEARL 6300/PFW 22" Bs	30-95 37-95 54-95 773-00 826-00
HOSHINO HSD500 325-00 HSD500T 425-00 HM1000 160-00 HCT8 275-00 HM300 140-75	333 340	48·70 53·48 45·37 68·87 43·49 56·80 68·87 48·06 39·96 45·37 62·22	Super Classic 944   3 x 9 Tom Tom Super Classic 946   14 x   10 Tom Tom Super Classic 947   15 x   14 Tom Tom Super Classic 948   14 x   14 Floor Tom Ton Super Classic 950   16 x   16 Floor Tom Tom Super	69·39 70·91 75·45 90·53	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Marcacas Small 2364 Medium 2364 Marcacas Small	14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 4-35 5-45	Brilliant 49308". 5333 10". 5334 13" 5336 15". 5337 16". 5338 17". 5339 18". 5340 20".	25-40 34-20 40-15 43-05 46-00 49-00 54-80 63-65	SELMER  PEARL 6300/PFW 22" Bs 6301/SFW 24" Bs	30-95 37-95 54-95 773-00 826-00 795-00 855-00
HOSHINO HSD500 325-00 HSD500T 425-00 HM1000 160-00 HCT8 275-00 HM300 140-75 HK600M 44-00	333 340 346	48·70 53·48 45·37 68·87 43·49 56·80 68·87 48·06 39·96 45·37 62·22 68·25 27·63	Super Classic	69·39 70·91 75·45	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Alege 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Small	14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 4-35 5-45 6-50	Brilliant 49308". 5333 10". 5334 13" 5336 15". 5337 16". 5337 16". 5338 17". 5339 18". 5340 20". 5341 22".	25-40 34-20 40-15 43-05 46-00 49-00 54-80 63-65	SELMER  PEARL 6300/PFW 22" Bs. 6301/PFW 24" Bs. 6301/SFW 24" Bs. 6301/SFW 24" Bs.	30-95 37-95 54-95 773-00 826-00 795-00 855-00 529-00
HOSHINO HSD500 325-00 HSD500T 425-00 HM1000 160-00 HCT8 275-00 HM300 140-75	333 340 342 346 433, 13 × 9" 435, 14 × 14" 436, 16 × 20" 440, 14 × 10" 442, 12 × 8" 444, 14 × 9" 446 448, 18 × 16" 1433, 13 × 8" 1333.	48·70 53·48 45·37 68·87 43·49 56·80 68·87 48·06 39·96 45·37 62·22 68·25 27·63 33·11	Super Classic 944   3 x 9 Tom Tom Super Classic 946   14 x 10 Tom Tom Super Classic 947   15 x 14 Tom Tom Super Classic 948   14 x 14 Floor Tom Ton Super Classic 950   16 x 16 Floor Tom Tom Super Classic 952   18 x 16 Floor Tom Tom Super	69-39 70-91 75-45 90-53 99-55	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Marcacas Small 2364 Medium 2364 Marcacas Small	14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 4-35 5-45	Brilliant 49308". 5333 10". 5334 13" 5336 15". 5337 16". 5338 17". 5339 18". 5340 20".	25-40 34-20 40-15 43-05 46-00 49-00 54-80 63-65	SELMER  PEARL 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/SFW 24" Bs 6301/SFW 24" Bs 6302/FFW 22" Bs	30-95 37-95 54-95 773-00 826-00 795-00 855-00 529-00 565-00
HOSHINO HSD500 325-00 HSD500T 425-00 HM1000 160-00 HCT8 275-00 HM300 140-75 HK600M 44-00  ORANGE	333 340 342 346 343, 13 × 9" 435, 14 × 14" 440, 14 × 10" 442, 12 × 8" 444, 14 × 9" 446 448, 18 × 16" 1433, 13 × 8" 1333 1340	48·70 53·48 45·37 68·87 43·49 56·80 68·87 48·06 39·96 45·37 62·22 68·25 27·63 33·11 35·00	Super Classic	69·39 70·91 75·45 90·53	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Guiro Small 2366 Guiro Small 2367 Guiro Medium	14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 5-45 6-50 7-60	Brilliant 4930 8" 5333 10" 5334 13" 5335 14" 5336 15" 5337 16" 5338 17" 5339 18" 5340 20" 5341 22"	25-40 34-20 40-15 43-05 46-00 49-00 54-80 63-65	18"	30-95 37-95 54-95 773-00 826-00 795-00 855-00 529-00 565-00 577-00 624-00
HOSHINO HSD500 325-00 HSD500T 425-00 HM1000 160-00 HCT8 275-00 HM300 140-75 HK600M 44-00	333 340 342 346 33, 13 x 9" 435, 14 x 14" 436, 16 x 20" 440, 14 x 10" 442, 12 x 8" 444, 14 x 9" 446 448, 18 x 16" 1433, 13 x 8" 1333 1340 1346 1346 1347	48.70 53.48 45.37 43.49 56.80 68.87 48.06 39.96 45.37 62.22 27.63 33.11 35.00 47.29 39.78	Super Classic	69-39 70-91 75-45 90-53 99-55	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med. 2366 Guiro Small 2367 Guiro Medium 5ticks, Brushes,	14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 5-45 6-50 7-60	Brilliant 49308". 5333 10". 5334 13" 5336 15". 5337 16". 5337 16". 5338 17". 5339 18". 5340 20". 5341 22".	25·40 34·20 40·15 43·05 46·00 49·00 54·80 63·65 78·45	SELMER  PEARL 6300/PFW 22" Bs 6301/SFW 22" Bs 6301/SFW 24" Bs 6302/PFW 22" Bs 6302/PFW 22" Bs 6302/PFW 22" Bs 6302/PFW 22" Bs 6302/PF 22" Bs 6302/PF 22" Bs 6302/PF 22" Bs	30-95 37-95 54-95 773-00 826-00 795-00 855-00 529-00 565-00 577-00 624-00 553-00
HOSHINO HSD500	333 340 342 346 433, 13 × 9" 435, 14 × 14" 436, 16 × 20" 440, 14 × 10" 442, 12 × 8" 444, 14 × 9" 446 448, 18 × 16" 133, 13 × 8" 133, 13 × 8" 1340 1346 1435, 14 × 14" 1441, 12 × 8"	48·70 53·48 45·37 43·49 56·80 68·87 48·06 49·96 45·37 62·22 62·25 27·63 33·11 35·00 47·29 20·63	Super Classic	69-39 70-91 75-45 90-53 99-55	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med 2366 Guiro Small 2367 Guiro Medium 5ticks, Brushes, Miscellaneous 190 Wire Brushes	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	Brilliant 4930 8" 5333 10" 5334 13" 5336 15" 5337 16" 5338 17" 5339 18" 5340 20" 5341 22"  ROSETTI  EMI HAMMA Emi Hamma 770 Kit . Contents:	25·40 34·20 40·15 43·05 46·00 49·00 54·80 63·65 78·45	SELMER  PEARL 6300/PFW 22" Bs. 6301/SFW 24" Bs. 6301/SFW 24" Bs. 6301/SFW 24" Bs. 6301/SFW 24" Bs. 6302/SFW 22" Bs.	773-00 826-00 795-00 855-00 559-00 553-00 553-00 553-00
HOSHINO HSD500	333. 340. 341. 342. 343. 345. 345. 345. 346. 346. 347. 347. 347. 347. 347. 347. 347. 347	48.70 53.48 45.37 43.49 56.80 68.87 48.06 39.96 45.37 62.22 68.25 27.63 33.10 47.29 39.78 20.63 26.15	Super Classic 944   3 x 9 Tom Tom Super Classic 946   14 x 10 Tom Tom Super Classic 947   15 x 14 Tom Tom Super Classic 948   14 x 14 Floor Tom Ton Super Classic 950   16 x 16 Floor Tom Tom Super Classic 952   18 x 16 Floor Tom Tom Super Classic 954   20 x 18 Floor Tom Tom Super Classic 954   20 x 18 Floor Tom Tom Super Classic	69·39 70·91 75·45 90·53 99·55 114·67	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med 2366 Guiro Small 2367 Guiro Medium 5ticks, Brushes, Miscellaneous 190 Wire Brushes 190A Wire Brushes	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	Brilliant 4930 8"	25·40 34·20 40·15 43·05 46·00 49·00 54·80 63·65 78·45	SELMER  PEARL 6300/FFW 22" Bs. 6301/FFW 24" Bs. 6301/FFW 24" Bs. 6301/FFW 24" Bs. 6301/FFW 22" Bs. 6302/FFW 22" Bs. 6302/FNP 22" Bs. 6302/FNP 22" Bs. 6302/FNP 22" Bs. 6304/FFW 24" Bs. 6304/FFW 24" Bs.	30-95 37-95 54-95 773-00 826-00 795-00 555-00 555-00 557-00 624-00 553-00 553-00 553-00 553-00 553-00 553-00 553-00
HOSHINO HSD500	333. 340. 341. 342. 343. 345. 345. 345. 346. 346. 347. 347. 347. 347. 347. 347. 347. 347	48-70 53-48 45-37 43-49 56-80 68-87 48-06 39-96 45-37 62-22 68-25 33-11 35-00 47-29 20-63 26-15 341-43	Super Classic	69·39 70·91 75·45 90·53 99·55 114·67 134·29 30·16	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med 2365 Guiro Small 2367 Guiro Medium 5ticks, Brushes, Miscellaneous 190 Wire Brushes 190 Wire Brushes 191 Wire Brushes 191 Wire Brushes	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	Brilliant 4930 8" 5333 10" 5334 13" 5336 15" 5337 16" 5337 16" 5339 17" 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 14 x 10 tom tom	25·40 34·20 40·15 43·05 46·00 49·00 54·80 63·65 78·45	18"	30-95 37-95 54-95 54-95 773-00 826-00 795-00 855-00 553-00 553-00 553-00 553-00 553-00 553-00 553-00 553-00 553-00 553-00 553-00 553-00 553-00
HOSHINO HSD500	333 340 346 347 348 348 349 431, 13 × 9" 435, 14 × 14" 440, 14 × 10" 442, 12 × 8" 444, 14 × 9" 446 448, 18 × 16" 1331 1340 1346 1431, 13 × 8" 1348 1441, 12 × 8" 1445, 16 × 16" 1445, 16 × 16"	48.70 53.48 45.37 43.49 56.80 68.87 48.06 39.96 45.27 68.25 27.63 33.10 47.29 39.78 20.63 26.15 33.51	Super Classic	69·39 70·91 75·45 90·53 99·55 114·67	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Small 2365 Guiro Small 2367 Guiro Medium 5ticks, Brushes, Miscellaneous 190 Wire Brushes 191A Wire Brushes 191A Wire Brushes 191 Wire Brushes 195 Wire Brushes	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	Brilliant 4930 8"	25·40 34·20 40·15 43·05 46·00 49·00 54·80 63·65 78·45	SELMER  PEARL 6300/PFW 22" Bs. 6301/SFW 22" Bs. 6301/SFW 24" Bs. 6301/SFW 24" Bs. 6301/SFW 24" Bs. 6302/PFW 22" Bs. 6302/FFW 22" Bs. 6302/FFW 22" Bs. 6302/SFW 22" Bs. 6302/SFW 22" Bs. 6302/SFW 22" Bs. 6304/SFW 25" Bs. 6304/FFW 24" Bs. 6304/FFW 25" Bs. 6304/SFW 25" Bs.	30-95 37-95 54-95 773-00 826-00 795-00 855-00 855-00 5529-00 565-00 577-00 624-00 553-00 593-00 541-00 589-00 624-00
HOSHINO HSD500	333 340 342 346 33, 13 x 9" 435, 14 x 14" 436, 16 x 20" 440, 14 x 10" 442, 12 x 8" 444, 14 x 9" 446 448, 18 x 16" 1333 1340 1346 1441, 12 x 8" 1442, 12 x 8" 1442, 12 x 8" 1445, 16 x 16" 1446, 16 x 16" 1448, 18 x 16"	48-70 53-48 45-37 43-49 56-80 68-87 48-06 39-96 45-37 62-22 68-25 33-11 35-00 47-29 20-63 26-15 341-43	Super Classic	69·39 70·91 75·45 90·53 99·55 114·67 134·29 30·16	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med. 2366 Guiro Small 2367 Guiro Medium 5ticks. Brushes, Miscellaneous 190 Wire Brushes 190 Wire Brushes 191 Wire Brushes 191 Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes. 191 Wire Brushes 195 Wire Brushes. 191 Wire Brushes 195 Wire Brushes. 191 Wire Brushes. 191 Wire Brushes. 191 Wire Brushes. 195 Wire Brushes. 191 Wire Brushe	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	Brilliant 4930 8" 5333 10" 5334 13" 5336 15" 5337 16" 5337 16" 5339 18" 5340 20" 5340 22"  ROSETTI  EMI HAMMA Emi Hamma 770 Kit. Contents: 661 22" bass drum 62 13 x 9 tom tom 663 16 x 16 floor tom tom	25·40 34·20 40·15 43·05 46·00 49·00 54·80 63·65 78·45	SELMER  PEARL 6300/PFW 22" Bs. 6301/SFW 22" Bs. 6301/SFW 24" Bs. 6302/PFW 22" Bs. 6302/PFW 22" Bs. 6302/PFW 22" Bs. 6302/PFW 22" Bs. 6302/PF 22" Bs. 6302/SFW 22" Bs. 6302/SFW 22" Bs. 6302/SFW 22" Bs. 6302/SFW 25" Bs. 6304/PFW 24" Bs. 6304/SFW 25" Bs.	30-95 37-95 54-95 54-95 773-00 826-00 795-00 855-00 529-00 565-00 577-00 553-00 553-00 553-00 578-00 559-00 559-00 559-00 559-00
HOSHINO HSD500	333. 340. 342. 346. 347. 348. 349. 349. 349. 349. 349. 349. 349. 349	48-70 53-48 5-37 68-87 43-49 68-87 48-96 48-37 62-22 27-63 33-11 35-00 47-29 20-63 26-15 41-43 43-09	Super Classic	69·39 70·91 75·45 90·53 99·55 114·67 134·29 30·16	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Arge 2392 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med 2366 Guiro Small 2367 Guiro Medium Sticks, Brushes, Miscellaneous 190 Wire Brushes 190A Wire Brushes 191 Wire Brushes 191 Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes Hickory Sticks all grades	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	Brilliant 4930 8" 5333 10" 5334 13" 5336 15" 5337 16" 5338 17" 5339 18" 5340 20" 5340 20" 5341 22"  ROSETTI  EMI HAMMA Emi Hamma 770 Kit . Contents: 661 22" bass drum 662 13 x 9 tom tom 671 14 x 10 tom tom 663 16 x 16 floor tom tom 664 14 x 5½ snare 665 bass drum pedal	25·40 34·20 40·15 43·05 46·00 49·00 54·80 63·65 78·45	18"	30-95 37-95 54-95 773-00 826-00 795-00 855-00 559-00 557-00 557-00 553-00 559-00 624-00 553-00 559-00 624-00 553-00 551-00 551-00 551-00 596-00
HOSHINO HSD500	333. 340. 341. 342. 343. 343. 345. 345. 346. 347. 347. 347. 347. 347. 347. 347. 347	48-70 53-48 45-37 43-49 56-80 68-87 48-06 39-96 45-37 62-22 68-25 33-11 35-00 47-29 20-63 26-15 341-43	Super Classic 944 13 x 9 Tom Tom Super Classic 946 14 x 10 Tom Tom Super Classic 947 15 x 14 Tom Tom Super Classic 948 14 x 14 Floor Tom Ton Super Classic 950 16 x 16 Floor Tom Tom Super Classic 952 18 x 16 Floor Tom Tom Super Classic 954 20 x 18 Floor Tom Tom Super Classic	69·39 70·91 75·45 90·53 99·55 114·67 134·29 30·16	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med 2366 Guiro Small. 2365 Maracas Medium 5ticks, Brushes, Miscellaneous 190 Wire Brushes 191 Wire	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	Brilliant 4930 8"	25·40 34·20 40·15 43·05 46·00 49·00 54·80 63·65 78·45	SELMER  PEARL 6300/PFW 22" Bs 6301/SFW 24" Bs 6301/SFW 24" Bs 6301/SFW 24" Bs 6302/PFW 22" Bs 6302/PF 22" Bs 6302/SFW 24" Bs 6304/SFW 24" Bs 6304/SFW 25" Bs	30-95 37-95 54-95 773-00 826-00 795-00 855-00 529-00 5565-00 557-00 624-00 553-00 578-00 593-00 5541-00 557-00 624-00 557-00 624-00 557-00 644-00 557-00
HOSHINO HSD500	333. 340. 342. 346. 343.   13 × 9". 435.   14 × 14". 436.   16 × 20". 440.   14 × 10". 442.   12 × 8". 444.   14 × 9". 446. 143.   13 × 8". 1330. 1340. 1346. 1341. 1341. 1341. 1441.   12 × 8". 1445.   16 × 16". 1448.   18 × 16". 1448.   18 × 16". 1449.   12 × 8". 1445.   16 × 16". 1448.   18 × 16". 1448.   18 × 16". 1448.   18 × 16". 1448.   18 × 16". 1459.   18 × 16". 1479.   12 × 8". 1485.   16 × 16". 1488.   18 × 16". 1488.   18 × 16". 1488.   18 × 16". 1488.   18 × 16". 1488.   18 × 16". 1488.   18 × 16". 1488.   18 × 16". 1488.   18 × 16". 1488.   18 × 16". 1488.   18 × 16". 1488.   18 × 16". 1488.   18 × 16". 1489.   18 × 16". 1499.   18 × 16". 1	48.70 53.48 5.37 68.87 43.49 56.80 68.87 48.06 39.96 45.37 62.22 68.25 68.25 33.11 35.00 39.78 20.63 33.13 43.09	Super Classic 944 13 x 9 Tom Tom Super Classic 946 14 x 10 Tom Tom Super Classic 947 15 x 14 Tom Tom Super Classic 948 14 x 14 Floor Tom Ton Super Classic 950 16 x 16 Floor Tom Tom Super Classic 952 18 x 16 Floor Tom Tom Super Classic	69·39 70·91 75·45 90·53 99·55 114·67 134·29 30·16 40·75 45·28	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Angel 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Medi 2365 Guiro Small 2367 Guiro Medium 2364 Wire Brushes 190A Wire Brushes 191A Wire Brushes 191A Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 1156 Wire Brushes 116 Wire Brushes 116 Wire Brushes 117 Wire Brushes 118 Wire Brushes 119 Wire Brushes 119 Wire Brushes 129 Wire Brushes 139 Wire Brushes 140 Wire Brushes 150 Wire Brushes 151 Wire Brushes 152 Wire Brushes 153 Wire Brushes 154 Wire Brushes 155 Wire Brushes 155 Wire Brushes 165 Wire Brushes 165 Wire Brushes 178 Wire Brushes 179 Wire Brushes 189 Wire Brushes 191 Wire Brushes 191 Wire Brushes 192 Wire Brushes 193 Wire Brushes 193 Wire Brushes 194 Wire Brushes 195 Wire Brushes 195 Wire Brushes 196 Wire Brushes 197 Wire Brushes 198 Wire Brushes 198 Wire Brushes 199 Wire Brushes 190 Wire Brushes 190 Wire Brushes 191 Wire Brushes 193 Wire Brushes 194 Wire Brushes 195 Wire Brushes 195 Wire Brushes 196 Wire Brushes 197 Wire Brushes 198 Wire Brushes 198 Wire Brushes 198 Wire Brushes 199 Wire Brushes 190 Wire Brushes 191 Wire Brushes 191 Wire Brushes 191 Wire Brushes 192 Wire Brushes 193 Wire Brushes 194 Wire Brushes 195 Wire Brushes 196 Wire Brushes 197 Wire Brushes 198 Wire Brushes 199 Wire Brushes 190 Wire Brushes	14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 4-35 5-45 5-45 7-60 8-20 2-50 2-50 2-50 2-50 2-50 2-75	Brilliant 4930 8"	25·40 34·20 40·15 43·05 46·00 49·00 54·80 63·65 78·45	SELMER  PEARL 6300/PFW 22" Bs. 6301/SFW 22" Bs. 6301/SFW 24" Bs. 6301/SFW 22" Bs. 6301/SFW 22" Bs. 6302/FFW 22" Bs. 6302/SFW 22" Bs. 6304/SFW 22" Bs. 6304/SFW 25" Bs.	30-95 37-95 37-95 54-95 773-00 826-00 795-00 855-00 557-00 553-00
HOSHINO HSD500	333 340 340 341 346 348 348 349 349 349 349 349 349 349 349 349 349	48.70 53.48 53.48 45.37 68.87 48.06 39.96 45.37 62.22 68.25 27.63 33.10 47.29 39.78 20.63 26.15 41.43 43.09	Super Classic 944 13 x 9 Tom Tom Super Classic 946 14 x 10 Tom Tom Super Classic 947 15 x 14 Tom Tom Super Classic 948 14 x 14 Floor Tom Tom Super Classic 950 16 x 16 Floor Tom Tom Super Classic 952 18 x 16 Floor Tom Tom Super Classic	69·39 70·91 75·45 90·53 99·55 114·67 134·29 30·16 30·16 40·75	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med. 2366 Guiro Small 2367 Guiro Medium 5ticks, Brushes, Miscellaneous 190 Wire Brushes 190A Wire Brushes 191A Wire Brushes 191 Wire Brushes 195 Wire Brushes 196 Wire Brushes 191 Afunda Mire Brushes 191 Afunda Mire Brushes 193 Afunda Mire Brushes	14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 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	Brilliant 4930 8" 5333 10" 5334 13" 5336 15" 5337 16" 5337 16" 5339 18" 5340 20". 5341 22"  ROSETTI  EMI HAMMA Emi Hamma 770 Kit. Contents: 661 22" bass drum 662 13 x 9 tom tom 663 16 x 16 floor tom tom 664 14 x 5½ snare 665 bass drum pedal 666 snare stand 672 hi-hat stand 667 cymbal stand	25·40 34·20 40·15 43·05 46·00 49·00 54·80 63·65 78·45	SELMER  PEARL 6300/PFW 22" Bs. 6300/FFW 22" Bs. 6301/SFW 24" Bs. 6301/SFW 24" Bs. 6302/PFW 22" Bs. 6302/PFW 22" Bs. 6302/FFW 22" Bs. 6302/FFW 22" Bs. 6302/FFW 22" Bs. 6302/FF 22" Bs. 6302/SFW 22" Bs. 6302/SFW 22" Bs. 6304/FFW 24" Bs. 6304/FFW 24" Bs. 6304/FFW 25" Bs. 6304/FFW 24" Bs. 6312/FFW 25" Bs. 6312/FFW 25" Bs.	30-95 37-95 54-95 54-95 773-00 826-00 795-00 855-00 855-00 557-00 593-00 541-00 557-00 557-00 596-00 511-00 541-00 551-00
HOSHINO HSD500	333 340 340 341 346 348 348 349 349 349 349 349 349 349 349 349 349	48.70 53.48 5.37 68.87 43.49 56.80 68.87 48.06 39.96 45.37 62.22 68.25 68.25 33.11 35.00 39.78 20.63 33.13 43.09	Super Classic 944 13 x 9 Tom Tom Super Classic 946 14 x 10 Tom Tom Super Classic 947 15 x 14 Tom Tom Super Classic 948 14 x 14 Floor Tom Tom Super Classic 950 16 x 16 Floor Tom Tom Super Classic 952 18 x 16 Floor Tom Tom Super Classic 954 20 x 18 Floor Tom Tom Super Classic 954 20 x 18 Floor Tom Tom Super Classic 954 20 x 18 Floor Tom Tom Super Classic 954 20 x 18 Floor Tom Tom Super Classic 954 20 x 18 Floor Tom Tom Super Classic 954 20 x 18 Floor Tom Tom Super Classic 97 6 x 5½ Meladic Tom Tom Tom 489 10 x 6½ Meladic Tom Tom Tom 461 12 x 8 Meladic Tom Tom Tom 462 13 x 9 Meladic Tom Tom Tom 463 14 x 10 Meladic Tom Tom Tom 463 10 Meladic Tom Tom Tom 946 Tom Tom Tom 946 Tom Tom Tom 947 Tom Tom Tom 948 Tom Tom Tom Tom 948 Tom Tom Tom 948 Tom Tom Tom 948 Tom Tom Tom 948 Tom Tom Tom Tom	69·39 70·91 75·45 90·53 99·55 114·67 134·29 30·16 40·75 45·28	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Angel 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Medi 2365 Guiro Small 2367 Guiro Medium 2364 Wire Brushes 190A Wire Brushes 191A Wire Brushes 191A Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 1156 Wire Brushes 116 Wire Brushes 116 Wire Brushes 117 Wire Brushes 118 Wire Brushes 119 Wire Brushes 119 Wire Brushes 129 Wire Brushes 139 Wire Brushes 140 Wire Brushes 150 Wire Brushes 151 Wire Brushes 152 Wire Brushes 153 Wire Brushes 154 Wire Brushes 155 Wire Brushes 155 Wire Brushes 165 Wire Brushes 165 Wire Brushes 178 Wire Brushes 179 Wire Brushes 189 Wire Brushes 191 Wire Brushes 191 Wire Brushes 192 Wire Brushes 193 Wire Brushes 193 Wire Brushes 194 Wire Brushes 195 Wire Brushes 195 Wire Brushes 196 Wire Brushes 197 Wire Brushes 198 Wire Brushes 198 Wire Brushes 199 Wire Brushes 190 Wire Brushes 190 Wire Brushes 191 Wire Brushes 193 Wire Brushes 194 Wire Brushes 195 Wire Brushes 195 Wire Brushes 196 Wire Brushes 197 Wire Brushes 198 Wire Brushes 198 Wire Brushes 198 Wire Brushes 199 Wire Brushes 190 Wire Brushes 191 Wire Brushes 191 Wire Brushes 191 Wire Brushes 192 Wire Brushes 193 Wire Brushes 194 Wire Brushes 195 Wire Brushes 196 Wire Brushes 197 Wire Brushes 198 Wire Brushes 199 Wire Brushes 190 Wire Brushes	14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 4-35 5-45 5-45 7-60 8-20 2-50 2-50 2-50 2-50 2-50 2-75	Brilliant 4930 8" 5333 10" 5334 13" 5336 15" 5337 16" 5337 16" 5339 18" 5340 20" 5340 20" 5341 22".  ROSETTI  EMI HAMMA Emi Hamma 770 Kit. Contents: 661 22" bass drum 62 13 x 9 tom tom 662 13 x 9 tom tom 663 16 x 16 floor tom tom 664 14 x 5½ snare 665 bass drum pedal 666 snare stand 674 obt tom tom hidr 674 inhat stand 676 cymbal stand 677 dbl tom tom hidr 670 sticks (pr)	25·40 34·20 40·15 43·05 46·00 49·00 54·80 63·65 78·45	18"	30-95 37-95 54-95 773-00 826-00 795-00 855-00 5529-00 565-00 5529-00 565-00 553-00 551-00 551-00 551-00 551-00 551-00 551-00 551-00 551-00 551-00 551-00 551-00 561
HOSHINO HSD500 325-00 HSD500T 425-00 HM1000 160-00 HCT8 275-00 HM300 140-75 HK600M 44-90  ORANGE  Single drum kit To order  Double drum kit To order  PREMIER  Incl. VAT Snares: 31, 14 x 5½" 54-72 33, 14 x 5½" 64-92 35, 14 x 5½" 64-92 36, 14 x 5½" 57-43 1002, 14 x 5½" 33-70 1005, 14 x 5½" 33-70 1005, 14 x 5½" 33-70	333. 340. 342. 346. 347. 348. 348. 349. 349. 349. 349. 349. 349. 349. 349	48.70 53.48 45.37 68.87 68.87 48.06 39.96 45.37 68.25 27.63 33.11 35.00 47.29 39.78 20.615 33.51 43.09 15.24 14.82 9.64 6.15 12.30 7.39	Super Classic 944 13 x 9 Tom Tom Super Classic 946 14 x 10 Tom Tom Super Classic 947 15 x 14 Tom Tom Super Classic 948 14 x 14 Floor Tom Ton Super Classic 950 16 x 16 Floor Tom Tom Super Classic 952 18 x 16 Floor Tom Tom Super Classic	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	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med. 2366 Guiro Small 2365 Maracas Medium 5ticks, Brushes , Miscellaneous 190 Wire Brushes 190 Wire Brushes 191 Wire Bru	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 8-20 2-50 2-50 2-50 2-50 2-50 2-50 2-50 2	Brilliant 4930 8"	25·40 34·20 40·15 43·05 46·00 49·00 54·80 63·65 78·45	18"	30-95 37-95 37-95 54-95 773-00 826-00 795-00 855-00 565-00 557-00 553-00 553-00 553-00 551-00 554-00 557-00 558-00 558-00 558-00 555-00 555-00 555-00 555-00 555-00
HOSHINO HSD500 325-00 HSD500T 425-00 HM1000 160-00 HCT8 275-00 HM300 140-75 HK600M 44-90  ORANGE  Single drum kit To order Double drum kit To order  PREMIER  Incl. VAT Snares: 31, 14 × 5½" 54-72 33, 14 × 5½" 68-25 36, 14 × 5½" 57-43 1002, 14 × 5½" 33-70 1005, 14 × 5½" 34-25 1035, 14 × 5½" 34-25 1035, 14 × 5½" 34-25 1035, 14 × 5½" 55-36 1036, 14 × 5½" 55-36	333 340 340 341 346 348 348 349 349 349 349 349 349 349 349 349 349	48.70 53.48 53.48 56.37 68.87 68.80 68.87 48.06 39.96 68.25 27.63 33.500 47.29 20.63 20.63 23.51 41.30 15.24 17.31 48.25 9.64 17.31 12.30 7.37 14.73 14.73 14.73 14.73 15.24 17.31	Super Classic 944 13 x 9 Tom Tom Super Classic 946 14 x 10 Tom Tom Super Classic 947 15 x 14 Tom Tom Super Classic 948 14 x 14 Floor Tom Tom Super Classic 950 16 x 16 Floor Tom Tom Super Classic 952 18 x 16 Floor Tom Tom Super Classic 954 20 x 18 Floor Tom Tom Super Classic	69·39 70·91 75·45 90·53 99·55 114·67 134·29 30·16 30·16 40·75 45·28 49·79	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med 2366 Guiro Small 2366 Guiro Small 2366 Guiro Small 2367 Guiro Medium 5ticks, Brushes, Miscellaneous 190 Wire Brushes 190A Wire Brushes 191A Wire Brushes 191A Wire Brushes 191A Wire Brushes 1915 Wire Brushes 1915 Wire Brushes 1916 Awire Brushes 1955 Wire Brushes 1955 Wire Brushes 1955 Wire Brushes 1955 Wire Brushes 1965 Wire Brushes 1916 Awire Brushes 1917 Sticks all grades 1918 Gladstone Practice Pad 1941 B" Headless Tambourine 1951 IO" Headless Tambourine 1981 Tambourine	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 2-75 7-05	Brilliant 4930 8" 5333 10" 5334 13" 5336 15" 5337 16" 5337 16" 5339 18" 5340 20" 5340 20" 5341 22".  ROSETTI  EMI HAMMA Emi Hamma 770 Kit. Contents: 661 22" bass drum 62 13 x 9 tom tom 662 13 x 9 tom tom 663 16 x 16 floor tom tom 664 14 x 5½ snare 665 bass drum pedal 666 snare stand 674 obt tom tom hidr 674 inhat stand 676 cymbal stand 677 dbl tom tom hidr 670 sticks (pr)	25·40 34·20 40·15 43·05 46·00 49·00 54·80 63·65 78·45	SELMER  PEARL 6300/PFW 22" Bs 6301/SFW 24" Bs 6301/SFW 24" Bs 6301/SFW 24" Bs 6302/PFW 22" Bs 6302/PFW 24" Bs 6304/SFW 25" Bs 6312/SFW 25" Bs 6314/PFW 24" Bs	30-95 37-95 54-95 54-95 773-00 826-00 795-00 855-00 557-00 624-00 553-00 578-00 589-00 551-00 581-00 581-00 581-00 581-00 581-00 581-00 581-00 581-00
HOSHINO HSD500 325-00 HSD500T 425-00 HM1000 160-00 HCT8 275-00 HM300 140-75 HK600M 44-90  ORANGE  Single drum kit To order Double drum kit To order  PREMIER  Incl. VAT Snares: 31, 14 x 5½" 54-72 33, 14 x 5½" 64-92 35, 14 x 5½" 64-92 36, 14 x 5½" 68-25 36, 14 x 5½" 57-43 1002, 14 x 5½" 33-70 1005, 14 x 5½" 34-25 1035, 14 x 5½" 55-38 1036, 14 x 5½" 56-36 1180, 14 x 4" 29-83	333. 340. 341. 342. 343. 343. 344. 345. 345. 346. 347. 347. 347. 347. 347. 347. 347. 347	48.70 53.48 53.48 43.49 56.80 68.80 68.99 68.96 68.22 68.25 62.25 68.25 68.21 68.21 68.23 68.21 68.23 68.21 68.23 68.21 68.23 68.21 68.23 68.21 68.23 68.21 68.23 68.21 68.23 68.21 68.23 68.21 68.23 68.21 68.23 68.23 68.21 68.23 68	Super Classic 944 13 x 9 Tom Tom Super Classic 946 14 x 10 Tom Tom Super Classic 947 15 x 14 Tom Tom Super Classic 948 14 x 14 Floor Tom Tom Super Classic 950 16 x 16 Floor Tom Tom Super Classic 954 20 x 18 Floor Tom Tom Super Classic	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	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med 2366 Guiro Small 2367 Guiro Medium 5ticks, Brushes, Miscellaneous 190 Wire Brushes 191 Wire	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 8-20 2-50 2-50 2-50 2-50 2-75 7-05 10-95	Brilliant 4930 8"	25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45	18"	30-95 37-95 54-95 54-95 773-00 826-00 795-00 855-00 855-00 557-00 593-00 541-00 557-00 557-00 598-00 624-00 551-00 551-00 551-00 551-00 551-00 551-00 551-00 551-00 551-00 551-00 551-00 551-00 551-00 551-00 551-00 551-00 551-00 561-00
HOSHINO HSD500	333 340 340 346 347 348 348 349 349 349 349 349 349 349 349 349 340 340 340 340 340 340 340 340 340 340	48.70 53.48 53.48 56.80 68.87 68.80 68.87 68.97 62.22 68.25 27.63 33.100 47.29 20.63 23.51 41.43 43.09 15.24 17.31 4.82 9.64 6.15 12.30 7.39 18.79 17.59 10.41 17.59 10.59	Super Classic	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	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med. 2366 Guiro Small 2367 Guiro Medium 5ticks, Brushes, Miscellaneous 190 Wire Brushes 190 Wire Brushes 191 Wire Brushes 195 Wire Brushes 191 Mire Brushes 191 Mire Brushes 195 Wire Brushes 191 Mire Brushes 191	14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 4-35 5-45 5-45 5-45 5-45 5-45 5-4	Brilliant 4930 8" 5333 10" 5334 13" 5336 15" 5337 16" 5337 16" 5339 18" 5340 20". 5341 22".  ROSETTI  EMI HAMMA Emi Hamma 770 Kit . Contents: 661 22" bass drum 662 13 x 9 tom tom 663 16 x 16 floor tom tom 664 14 x 5½ snare 665 bass drum pedal 666 snare stand 672 hi-hat stand 674 dbl tom tom hldr 670 sticks (pr) 673 brushes (pr) Emi HammaW770 Kit (woodshell side drum) Emi HammaW770 Kit (woodshell side drum) Emi HammaW770 Kit (woodshell side drum)	25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45	18"	30-95 37-95 54-95 54-95 773-00 826-00 795-00 855-00 557-00 565-00 577-00 593-00 551-00
HOSHINO HSD500	333 340 342 346 347 348 348 348 349 349 349 349 349 349 349 349 349 349	48.70 53.48 53.48 56.87 68.87 48.06 39.96 68.25 27.63 35.00 47.29 26.63 33.76 48.06 39.78 20.63 33.78 41.43 43.09 15.24 14.82 9.64 17.30 17.30 17.59 10.48 14.85	Super Classic 944 13 x 9 Tom Tom Super Classic 946 14 x 10 Tom Tom Super Classic 947 15 x 14 Tom Tom Super Classic 948 14 x 14 Floor Tom Tom Super Classic 950 16 x 16 Floor Tom Tom Super Classic 952 18 x 16 Floor Tom Tom Super Classic 954 20 x 18 Floor Tom Tom Super Classic	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	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med 2366 Guiro Small 2367 Guiro Medium Sticks, Brushes, Miscellaneous 190 Wire Brushes 190A Wire Brushes 191 Wire Brushes 192 Wire Brushes 193 Wire Brushes 194 Wire Brushes 195 Wire Brushes 196 Wire Brushes 197 Wire Brushes 198 Wire Brushes 199 Wire Brushes 190 Wire Brushes 190 Wire Brushes 191 Wire Brushes 191 Wire Brushes 191 Wire Brushes 192 Wire Brushes 193 Wire Brushes 194 Wire Brushes 195 Wire Brushes 196 Wire Brushes 197 Wire Brushes 198 Wire Brushes 190	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"	25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45	18"	30-95 37-95 54-95 54-95 773-00 826-00 795-00 855-00 565-00 577-00 593-00 553-00 553-00 553-00 554-00 557-00 596-00 554-00
HOSHINO HSD500 325-00 HSD500T 425-00 HM1000 160-00 HCT8 275-00 HM300 140-75 HK600M 44-90  ORANGE  Single drum kit To order Double drum kit To order  PREMIER  Incl. VAT  Snares: 31, 14 × 5½" 54-72 33, 14 × 5½" 64-92 35, 14 × 5½" 54-73 1002, 14 × 5½" 33-70 1005, 14 × 5½" 33-70 1005, 14 × 5½" 34-25 1036, 14 × 5½" 55-58 1180, 14 × 5½" 55-636 1180, 14 × 5½" 56-36 1180, 14 × 5½" 56-36 1180, 14 × 5½" 56-36 1180, 14 × 5½" 57-38 1182, 14 × 5½" 57-38 1182, 14 × 5½" 56-36 1180, 14 × 5½" 57-36 2001, 14 × 5½" 73-66 2001, 14 × 5½" 70-33 2003, 14 × 5½" 70-33 2003, 14 × 5½" 70-33	333 340 340 341 346 343 348 348 349 349 349 349 349 349 349 349 340 340 340 340 340 340 344 344 347 347 348 348 348 348 348 348 348 348 348 348	48.70 53.48 53.47 68.87 68.87 68.80 68.87 68.87 68.25 27.63 33.500 47.29 20.63 20.63 20.63 23.51 41.43 9.64 61.53 7.39 8.79 15.24 17.31 9.64 61.53 9.64 9.64 9.75 8.79 9.75 9	Super Classic 944 13 x 9 Tom Tom Super Classic 946 14 x 10 Tom Tom Super Classic 947 15 x 14 Tom Tom Super Classic 948 14 x 14 Floor Tom Tom Super Classic 950 16 x 16 Floor Tom Tom Super Classic 952 18 x 16 Floor Tom Tom Super Classic	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	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med. 2366 Guiro Small 2367 Guiro Medium Sticks, Brushes, Miscellaneous 190 Wire Brushes 190A Wire Brushes 191A Wire Brushes. 191 Wire Brushes 195 Wire Brushes 191A Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 191A Wire Brush	14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 5-45 6-50 7-60 2-50 2-50 2-50 2-50 2-50 2-50 2-50 2-5	Brilliant 4930 8" 5333 10" 5334 13" 5336 15" 5337 16" 5337 16" 5339 18" 5340 20". 5341 22".  ROSETTI  EMI HAMMA Emi Hamma 770 Kit . Contents: 661 22" bass drum 662 13 x 9 tom tom 663 16 x 16 floor tom tom 664 14 x 5½ snare 665 bass drum pedal 666 snare stand 672 hi-hat stand 674 dbl tom tom hldr 670 sticks (pr) 673 brushes (pr) Emi HammaW770 Kit (woodshell side drum) Emi HammaW770 Kit (woodshell side drum) Emi HammaW770 Kit (woodshell side drum)	25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45	18"	30-95 37-95 54-95 54-95 773-00 826-00 795-00 855-00 529-00 565-00 577-00 624-00 553-00 553-00 589-00 554-00 559-00 589-00
HOSHINO HSD500	333 340 340 341 346 343 348 348 349 349 349 349 349 349 340 341 346 340 340 340 340 341 340 341 340 341 341 341 341 341 341 341 341 341 341	48.70 53.48 53.48 56.87 68.87 48.06 39.96 68.25 27.63 35.00 47.29 26.63 33.76 48.06 39.78 20.63 33.78 41.43 43.09 15.24 14.82 9.64 17.30 17.30 17.59 10.48 14.85	Super Classic	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	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med. 2366 Guiro Small 2367 Guiro Medium Sticks Brushes , Miscellaneous 190 Wire Brushes 190A Wire Brushes 191A Wire Brushes 191A Wire Brushes 191A Wire Brushes 191A Wire Brushes 1915 Wire Brushes 1916 Wire Brushes 1917 Wire Brushes 1918 Wire Brushes 195 Wire Brushes 196 Wire Brushe	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 10-95 12-55 14-10 8-10 8-10 20-70 7-45 15-25	Brilliant 4930 8" 5333 10" 5334 13" 5336 15" 5337 16" 5338 17" 5339 18" 5340 20" 5340 20" 5341 22"  ROSETTI  EMI HAMMA Emi Hamma 770 Kit. Contents: 661 22" bass drum 662 13 x 9 tom tom 662 13 x 9 tom tom 661 14 x 5½ snare 665 bass drum pedal 666 snare stand 674 cymbal stand 674 cymbal stand 674 cymbal stand 674 dbl tom tom hldr 670 sticks (pr) 673 brushes (pr) 674 dbl tom tom hldr 675 sticks (spr) 676 Sticks (spr) 677 brushes (pr) 678 brushes (pr) 679	25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45	18"	30-95 37-95 54-95 54-95 773-00 826-00 795-00 855-00 855-00 557-00 553-00 553-00 553-00 557-00 596-00 557-00 596-00 554-00 5554-00 555-00 555-00 555-00 555-00 555-00 555-00 555-00 555-00 557-00 596-00 596-00 596-00 596-00 596-00 596-00 596-00 597-00 597-00 597-00 598-0
HOSHINO HSD500 325-00 HSD500T 425-00 HM1000 160-00 HCT8 275-00 HM300 140-75 HK600M 44-90  ORANGE  Single drum kit To order Double drum kit To order  PREMIER  Incl. VAT  Snares: 31, 14 × 5½" 54-72 33, 14 × 5½" 64-92 35, 14 × 5½" 54-73 1002, 14 × 5½" 33-70 1005, 14 × 5½" 33-70 1005, 14 × 5½" 34-25 1036, 14 × 5½" 55-58 1180, 14 × 5½" 55-636 1180, 14 × 5½" 56-36 1180, 14 × 5½" 56-36 1180, 14 × 5½" 56-36 1180, 14 × 5½" 57-38 1182, 14 × 5½" 57-38 1182, 14 × 5½" 56-36 1180, 14 × 5½" 57-36 2001, 14 × 5½" 73-66 2001, 14 × 5½" 70-33 2003, 14 × 5½" 70-33 2003, 14 × 5½" 70-33	333 340 340 341 346 346 347 348 348 348 349 349 349 349 349 349 349 340 340 340 340 340 340 3440 34	48.70 53.48 53.47 68.87 68.87 68.80 68.87 68.87 68.25 27.63 33.500 47.29 20.63 20.63 20.63 23.51 41.43 9.64 61.53 7.39 8.79 15.24 17.31 9.64 61.53 9.64 9.64 9.75 8.79 9.75 9	Super Classic 944 13 x 9 Tom Tom Super Classic 946 14 x 10 Tom Tom Super Classic 947 15 x 14 Tom Tom Super Classic 948 14 x 14 Floor Tom Tom Super Classic 950 16 x 16 Floor Tom Tom Super Classic 950 18 x 16 Floor Tom Tom Super Classic 952 18 x 16 Floor Tom Tom Super Classic 954 20 x 18 Floor Tom Tom Super Classic 497 6 x 5½ Melodic Tom Tom Tom Super Classic	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	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med. 2366 Guiro Small 2367 Guiro Medium 5ticks, Brushes, Miscellaneous 190 Wire Brushes 191 Wire Bru	14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 4-35 5-45 5-45 5-45 5-45 5-45 5-4	Brilliant 4930 8"	25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45	18"	30-95 37-95 54-95 54-95 773-00 826-00 795-00 855-00 557-00 565-00 557-00 553-00 541-00 557-00 551-00
HOSHINO HSD500	333. 340. 342. 346. 347. 348. 348. 348. 349. 349. 349. 349. 349. 349. 349. 349	48.70 53.48 45.37 68.87 48.06 39.96 68.25 27.63 33.11 35.00 47.29 39.78 20.615 33.513 43.09 15.24 14.82 9.645 12.30 14.75 12.30 14.75 11.482 9.615 12.30 14.75 11.482 9.615 12.30 14.75 12.30 14.75 14.85 12.30 14.75 14.85 16.92 20.47 20.24 49.57	Super Classic	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	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med. 2366 Guiro Small 2367 Guiro Medium 5ticks, Brushes, Miscellaneous 190 Wire Brushes 191 Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 191 Wire Brushes 191 Wire Brushes 191 Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 191 Gladstone Practice Pad 251 Gladstone Practice Pad 252 I O" Headless Tambourine 252 I O" Headless Tambourine 252 I O" Headless Tambourine 253 Hi-Hat Sock Jingle 374 Clapstick 375 Ratchet 375 Sleigh Bells 374 Large Wood Block	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 10-95 12-55 14-10 8-10 20-70 7-45 15-25 6-30	Brilliant 4930 8"	25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45	18"	30-95 37-95 37-95 54-95 773-00 826-00 795-00 855-00 565-00 557-00 553-00 553-00 554-00 557-00 558-00
HOSHINO HSD500	333. 340. 341. 342. 343. 343. 344. 343. 345. 345. 346. 346. 347. 347. 348. 348. 348. 348. 348. 348. 348. 348	48.70 53.48 53.48 56.80 68.87 68.80 68.87 68.06 39.96 68.22 27.63 33.90 47.97 20.63 33.90 47.31 43.09 15.24 17.31 17	Super Classic 944 13 x 9 Tom Tom Super Classic 946 14 x 10 Tom Tom Super Classic 947 15 x 14 Tom Tom Super Classic 948 14 x 14 Floor Tom Tom Super Classic 950 16 x 16 Floor Tom Tom Super Classic 952 18 x 16 Floor Tom Tom Super Classic	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	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2362 Claves Medium 2364 Maracas Small 2365 Maracas Med. 2366 Guiro Small 2367 Guiro Medium 5ticks, Brushes, Miscellaneous 190 Wire Brushes 190A Wire Brushes 191A Wire Brushes 192A Wire Brushes 193A Wire Brushes 193A Wire Brushes 195A	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 10-95 12-55 14-10 8-10 20-70 7-45 15-25 6-30 4-70	Brilliant 4930 8"	25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45 336:50 269:95	18"	30-95 37-95 37-95 54-95 773-00 826-00 795-00 855-00 565-00 557-00 553-00 553-00 5541-00 554-00 554-00 554-00 555-00 556-00 557-00 596-00 551-00 558-0
HOSHINO HSD5001 325-00 HSD5007 425-00 HM1000 160-00 HCT8 275-00 HM300 140-75 HK600M 44-90  ORANGE  Single drum kit To order Double drum kit To order Double drum kit To order  PREMIER  Incl. VAT Snares: 31, 14 × 5½" 54-72 33, 14 × 5½" 64-92 35, 14 × 5½" 64-92 35, 14 × 5½" 33-70 1005, 14 × 5½" 33-70 1005, 14 × 5½" 33-70 1005, 14 × 5½" 34-25 1035, 14 × 5½" 56-36 1180, 14 × 5½" 70-33 2004, 14 × 5½" 70-33 2004, 14 × 5½" 77-63 2001, 14 × 5½" 77-61 2011, 14 × 14½" 71-58 Outfits (w/out cymbals)	333. 340. 341. 342. 343. 343. 344. 343. 345. 345. 346. 346. 347. 347. 348. 348. 348. 348. 348. 348. 348. 348	48.70 53.48 45.37 68.87 48.06 39.96 68.25 27.63 33.11 35.00 47.29 39.78 20.615 33.513 43.09 15.24 14.82 9.645 12.30 14.75 12.30 14.75 11.482 9.615 12.30 14.75 11.482 9.615 12.30 14.75 12.30 14.75 14.85 12.30 14.75 14.85 16.92 20.47 20.24 49.57	Super Classic	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	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med. 2366 Guiro Small. 2366 Guiro Small. 2367 Guiro Medium Sticks, Brushes, Miscellaneous 190 Wire Brushes 190A Wire Brushes 191A Wire Brushes 191A Wire Brushes 195 Wire Brushes 195 Wire Brushes 191A Wire Brushes 195 Wire Brushes 191A Wire Brushes 195 Wire Brushes 191A Wire	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 10-95 12-55 14-10 8-10 20-70 7-45 15-25 6-30	Brilliant 4930 8" 5333 10" 5334 13" 5336 15" 5337 16" 5337 16" 5338 17" 5339 18" 5340 20" 5340 20" 5341 22"  ROSETTI  EMI HAMMA Emi Hamma 770 Kit. Contents: 661 22" bass drum pedal 662 13 x 9 tom tom 662 13 x 9 tom tom 662 13 x 9 tom tom 664 16 x 16 floor tom tom 667 16 x 16 floor tom tom 667 16 x 16 floor tom tom 668 16 x 16 floor tom tom 668 16 x 16 floor tom tom 669 16 x 16 floor tom tom 668 16 x 16 floor tom tom 669 18 x 16 floor tom tom 668 16 x 16 floor tom tom for tom	25-40 34-20 40-15 43-05 46-00 49-00 54-80 63-65 78-45 336-50 269-95	18"	30-95 37-95 37-95 54-95 773-00 826-00 795-00 855-00 565-00 557-00 553-00 553-00 5541-00 554-00 554-00 554-00 555-00 556-00 557-00 596-00 551-00 558-0
HOSHINO HSD500	333. 340. 341. 346. 346. 347. 348. 348. 349. 349. 349. 349. 349. 349. 349. 349	48.70 53.48 53.48 56.80 68.87 68.80 68.87 68.93 62.25 68.25 68.27 69.33 33.500 47.29 20.63 20.63 23.51 41.43 9.64 61.53 7.39 8.79 10.41 14.82 9.64 14.82 9.64 61.51 8.79 10.41 14.82 9.64 9.64 14.82 9.64 14.82 9.64 14.82 9.64 14.82 9.64 16.83 9.64 17.31 18.82 9.64 18.82 9.64 19.83 19	Super Classic 944 13 x 9 Tom Tom Super Classic 946 14 x 10 Tom Tom Super Classic 947 15 x 14 Tom Tom Super Classic 948 14 x 14 Floor Tom Tom Super Classic 950 16 x 16 Floor Tom Tom Super Classic 952 18 x 16 Floor Tom Tom Super Classic	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	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med. 2366 Guiro Small 2367 Guiro Medium 5ticks. Brushes, Miscellaneous 190 Wire Brushes 195 Wire Brushes 191 Wire Brushes 191 Wire Brushes 191 Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 191 Wire Brushes 191 Wire Brushes 191 Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 191 Wire Brushes 190 Wi	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 12-55 14-10 8-10 20-7-45 15-25 6-30 4-70 4-70 4-70	Brilliant 4930 8"	25-40 34-20 40-15 43-05 46-00 49-00 54-80 63-65 78-45 336-50 336-50 269-95	18"	30-95 37-95 54-95 54-95 773-00 826-00 795-00 855-00 557-00 553-00 553-00 553-00 554-00 557-00 558-00 557-00 558-00 557-00 558-00 568-00
HOSHINO HSD500	333. 340. 342. 346. 347. 348. 348. 348. 349. 349. 349. 349. 349. 349. 349. 349	48.70 53.48 53.48 56.80 68.87 48.06 39.96 68.25 27.63 33.78 20.615 33.78 20.615 33.78 43.09 15.24 14.82 9.615 12.30 14.75 12.30 14.75 12.30 14.75 10.48 10.92 20.24	Super Classic 944 13 x 9 Tom Tom Super Classic 946 14 x 10 Tom Tom Super Classic 947 15 x 14 Tom Tom Super Classic 948 14 x 14 Floor Tom Tom Super Classic 950 16 x 16 Floor Tom Tom Super Classic 951 18 x 16 Floor Tom Tom Super Classic 952 18 x 16 Floor Tom Tom Super Classic 954 20 x 18 Floor Tom Tom Super Classic	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	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Small 2393 Metal Tubo Large 2364 Maracas Small 2365 Maracas Med 2366 Guiro Small 2366 Guiro Small 2367 Guiro Medium 5ticks. Brushes, Miscellaneous 190 Wire Brushes 190A Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 191 Wire Brushes 191 Wire Brushes 191 Wire Brushes 191 Wire Brushes 195 Wire Brushes 191 Wire Brushes 190 Wire Brushes	14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 4-35 5-45 5-45 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" 5333 10" 5334 13" 5336 15" 5337 16" 5337 16" 5338 17" 5339 18" 5340 20" 5340 20" 5341 22"  ROSETTI  EMI HAMMA Emi Hamma 770 Kit. Contents: 661 22" bass drum pedal 662 13 x 9 tom tom 662 13 x 9 tom tom 662 13 x 9 tom tom 664 16 x 16 floor tom tom 667 16 x 16 floor tom tom 667 16 x 16 floor tom tom 668 16 x 16 floor tom tom 668 16 x 16 floor tom tom 669 16 x 16 floor tom tom 668 16 x 16 floor tom tom 669 18 x 16 floor tom tom 668 16 x 16 floor tom tom for tom	25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45 336:50 269:95	18"	30-95 37-95 54-95 54-95 773-00 826-00 795-00 855-00 557-00 553-00 553-00 553-00 554-00 557-00 558-00 557-00 558-00 557-00 558-00 568-00
HOSHINO HSD500	333. 340. 341. 342. 343. 343. 344. 345. 345. 346. 347. 347. 348. 348. 348. 348. 348. 348. 348. 348	48.70 53.48 53.48 56.87 68.87 68.87 68.87 68.87 68.25 62.25 62.25 62.25 63.33 63.00 47.278 20.63 33.50 47.38 9.64 17.31 15.24 17.31 17.31 17.31 18.75 19.64 17.31 19.64 17.31 19.64 19	Super Classic	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	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Small 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med 2366 Guiro Small 2367 Guiro Medium 5ticks, Brushes, Miscellaneous 190 Wire Brushes 190A Wire Brushes 191A Wire Brushes	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 12-55 14-10 8-10 20-7-45 15-25 6-30 4-70 4-70 4-70	Brilliant 4930 8"	25-40 34-20 40-15 43-05 46-00 49-00 54-80 63-65 78-45 336-50 336-50 31-65 33-40 25-90	18"	30-95 37-95 54-95 54-95 773-00 826-00 795-00 855-00 557-00 624-00 553-00 553-00 553-00 554-00 554-00 554-00 554-00 554-00 554-00 554-00 555-00 558-00 568-00 568-00
HOSHINO HSD5001 325-00 HSD5001 425-00 HM10000 160-00 HCT8 275-00 HM300 140-75 HK600M 44-90   ORANGE  Single drum kit To order Double drum kit To order Double drum kit To order  PREMIER  Incl. VAT Snares: 31, 14 × 5½" 54-72 33, 14 × 5½" 64-92 35, 14 × 5½" 57-43 11002, 14 × 5½" 33-70 1005, 14 × 5½" 33-70 1005, 14 × 5½" 33-70 1005, 14 × 5½" 33-70 1005, 14 × 5½" 33-70 1005, 14 × 5½" 70-96 37, 14 × 5½" 33-70 1005, 14 × 5½" 70-96 37, 14 × 5½" 70-96 37, 14 × 5½" 70-96 37, 14 × 5½" 70-96 31, 14 × 5½" 70-93 32004,	333 340 340 341 346 346 347 348 348 348 349 349 349 349 349 349 340 341 341 340 341 341 341 341 341 342 343 344 344 344 344 344 344 344 344	48.70 53.48 53.48 56.80 68.87 48.06 39.96 68.25 27.63 33.78 20.615 33.78 20.615 33.78 43.09 15.24 14.82 9.615 12.30 14.75 12.30 14.75 12.30 14.75 10.48 10.92 20.24	Super Classic	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	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2365 Maracas Small 2365 Maracas Med. 2366 Guiro Small 2367 Guiro Medium 2367 Guiro Medium 2367 Guiro Small 2367 Guiro Medium 2367 Guiro Small 2367 Guiro Medium 250 Kicks, Brushes 190 Wire Brushes 191 Wire Brushes 195 Wire Brushes 191 Wire Brushe	14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 4-35 5-45 5-45 5-45 5-45 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" 5333 10" 5334 13" 5336 15" 5337 16" 5337 16" 5338 17" 5339 18" 5340 20". 5341 22".  ROSETTI  EMI HAMMA Emi Hamma 770 Kit. Contents: 661 22" bass drum 662 13 x 9 tom tom 663 16 x 16 floor tom tom 664 16 x 16 floor tom tom 664 16 x 16 floor tom 671 14 x 10 tom tom floor 672 hi-hat stand 674 cymbal stand 674 dbl tom tom hldr 675 ticks (pr) 673 brushes (pr) Emi Hamma W770 Kit (woodshell side drum) Emi Hamma 660 Kit Contents: as above minus 671, 674, with 668 single tom tom holder Emi Hamma W660 Kit (woodshell side drum) Drums and Accessories 661 22" bass drum 679 24" bass drum 679 24" bass drum 679 24" bass drum 679 13 x 9 tom tom 671 14 x 10 tom tom 677 13 x 9 tom tom 678 14 x 10 tom tom	25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45 336:50 269:95	18"	30-95 37-95 54-95 54-95 773-00 826-00 795-00 855-00 529-00 565-00 557-00 553-00 553-00 554-00 557-00 558-00
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HOSHINO HSD500	333 340 341 346 342 346 347 348 348 348 348 348 349 349 349 349 349 349 349 349 349 349	48.70 53.48 53.48 56.80 68.87 68.87 68.87 68.22 68.27 63.33.100 47.29 20.63 23.51 41.43 43.09 15.24 17.31 4.82 9.64 6.150 7.39 17.59 18.79 17.59 18.79 17.59 18.79 17.59 18.79 17.59 18.79 17.59 18.79 17.59 18.79 17.59 18.79 17.59 18.79 18.79 19.79 1	Super Classic	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	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Small 2393 Metal Tubo Large 2364 Maracas Small 2365 Maracas Med 2366 Guiro Small 2365 Maracas Med. 2366 Guiro Small 2367 Guiro Medium 5ticks. Brushes, Miscellaneous 190 Wire Brushes 190 Wire Brushes 191 Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 191 Wire Brushes 191 Wire Brushes 191 Wire Brushes 191 Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 191 Wire Brushes 190 Wire Brushes 1	14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 4-35 4-35 5-45-5 6-50 7-60 8-20 2-50 2-50 2-50 2-90 2-35 2-75 7-05 10-95 12-55 14-10 8-10 20-70 4-70 15-65 16-85 19-20	Brilliant 4930 8"	25-40 34-20 40-15 43-05 46-00 49-00 54-80 63-65 78-45 336-50 336-50 31-65 33-40 25-90	SELMER  PEARL 6300/PFW 22" Bs. 6300/FFW 22" Bs. 6301/SFW 22" Bs. 6301/SFW 22" Bs. 6301/SFW 22" Bs. 6302/PFW 22" Bs. 6302/FFW 22" Bs. 6302/SFW 22" Bs. 6302/SFW 22" Bs. 6304/SFW 25" Bs. 6312/FFW 24" Bs. 6314/FFW 24" Bs. 6324/FFW 24" Bs. 6332/SFW 22" Bs. 63342/FFW 22" Bs.	30-95 37-95 54-95 54-95 773-00 826-00 795-00 855-00 855-00 557-00 593-00 553-00 553-00 551-00 551-00 554-00 5554-00 5554-00 5554-00 5554-00 5560-00 557-00 574-00 474-00 474-00 474-00 474-00 474-00 474-00 474-00 474-00 479-00 4
HOSHINO  HSD500 325-00  HSD500T 425-00  MM1000 160-00  HCT8 275-00  HM300 140-75  HK600M 44-90   ORANGE  Single drum kit To order  Double drum kit To order  PREMIER  Incl. VAT  Snares: 31, 14 × 5½" 54-72 33, 14 × 5½" 64-92 35, 14 × 5½" 54-73 31, 14 × 5½" 54-73 31, 14 × 5½" 55-58 36, 14 × 5½" 54-73 31, 14 × 5½" 55-58 1036, 14 × 5½" 55-636 1180, 14 × 5½" 55-636 1180, 14 × 5½" 55-636 1180, 14 × 5½" 56-36 1180, 14 × 5½" 56-36 1180, 14 × 5½" 57-43 1000, 14 × 5½" 70-33 2001, 14 × 5½" 70-33 2001, 14 × 5½" 70-33 2001, 14 × 5½" 70-33 2001, 14 × 5½" 70-33 2001, 14 × 5½" 70-33 2001, 14 × 5½" 70-33 2001, 14 × 5½" 70-33 2001, 14 × 5½" 70-33 2001, 14 × 5½" 70-33 2001, 14 × 5½" 70-33 2001, 14 × 5½" 70-33 2001, 14 × 5½" 70-33 2001, 14 × 5½" 70-33 2001, 14 × 5½" 70-33 2001, 14 × 5½" 70-33 2001, 14 × 5½" 70-33 2001, 14 × 5½" 70-33 2001, 14 × 5½" 70-33 2001, 14 × 14½" 71-58  Outfits (w/out cymbals) 200 w 20" BD 357-48 B200 w 22" BD 358-73 D202 w 24" BD 358-73 D202 w 24" BD 358-73 D202 w 24" BD 358-73 D203 434-40 D203 444-14 D203 444-14	333 340 341 346 342 346 347 348 348 348 348 348 349 349 349 349 349 349 349 349 349 349	48.70 53.48 53.48 56.80 68.87 68.87 68.87 68.22 68.27 63.33.100 47.29 20.63 23.51 41.43 43.09 15.24 17.31 4.82 9.64 6.150 7.39 17.59 18.79 17.59 18.79 17.59 18.79 17.59 18.79 17.59 18.79 17.59 18.79 17.59 18.79 17.59 18.79 17.59 18.79 18.79 19.79 1	Super Classic	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	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med. 2366 Guiro Small. 2366 Guiro Small 2367 Guiro Medium Sticks, Brushes, Miscellaneous 190 Wire Brushes 190 Wire Brushes 191 Wire Brushes 195 Wire Brushes 196 Wire Brushes 197 Metales 197 Sticks, all grades 197 Headless Tambourine 198 Hi-Hat Sock Jingle 197 Sleigh Bells 197 Small Wood Block 199 J0" Tunable Tambourine 199 J0" Tunable Tambourine 1994 8" Calf Tambourine	14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 4-35 5-45 5-45 5-45 5-45 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"	25-40 34-20 40-15 43-05 46-00 49-00 54-80 63-65 78-45 336-50 269-95 :: 59-75 63-50 31-65 33-40 25-00 29-95 46-30 43-95	SELMER  PEARL 6300/PFW 22" Bs. 6301/SFW 22" Bs. 6301/SFW 24" Bs. 6302/PFW 22" Bs. 6301/SFW 24" Bs. 6302/PFW 22" Bs. 6302/PFW 24" Bs. 6302/PFW 24" Bs. 6302/PFW 24" Bs. 6302/PFW 24" Bs. 6304/SFW 25" Bs. 6312/PFW 24" Bs. 6312/PFW 24" Bs. 6312/PFW 24" Bs. 6312/SFW 22" Bs. 6312/SFW 22" Bs. 6314/PFW 24" Bs. 6324/SW 24" Bs. 6324/SW 24" Bs. 6324/FW 24" Bs. 6324/FWW 24" Bs. 6332/PFW 24" Bs. 6332/FWW 24" Bs.	30-95 37-95 54-95 54-95 773-00 826-00 795-00 855-00 557-00 553-00 557-00 553-00 554-00 557-00 558-00 557-00 558-00
HOSHINO HSD500	333 340 341 346 342 346 347 348 348 348 348 348 349 349 349 349 349 349 349 349 349 349	48.70 53.48 53.48 56.80 68.87 68.87 68.87 68.22 68.27 63.33.100 47.29 20.63 23.51 41.43 43.09 15.24 17.31 4.82 9.64 6.150 7.39 17.59 18.79 17.59 18.79 17.59 18.79 17.59 18.79 17.59 18.79 17.59 18.79 17.59 18.79 17.59 18.79 17.59 18.79 18.79 19.79 1	Super Classic	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	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2365 Maracas Med. 2364 Maracas Small 2365 Maracas Med. 2366 Guiro Small 2367 Guiro Medium 2367 Guiro Medium 2367 Guiro Brushes 1900 Wire Brushes 1900 Wire Brushes 191 Wire Brushes 195 Wire Brushes 191 Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 195 Wire Brushes 196 Wire Brushes 197 Wire Brushes 191 Wire Brushes 195 Wire B	14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 4-35 4-35 5-45-5 6-50 7-60 8-20 2-50 2-50 2-50 2-90 2-35 2-75 7-05 10-95 12-55 14-10 8-10 20-70 4-70 15-65 16-85 19-20	Brilliant 4930 8"	25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45 336:50 269:95 269:95 269:95 269:95 46:30 43:95 43:95	SELMER  PEARL 6300/PFW 22" Bs. 6300/FFW 22" Bs. 6301/SFW 22" Bs. 6301/SFW 24" Bs. 6302/PFW 22" Bs. 6301/FFW 24" Bs. 6302/FFW 22" Bs. 6302/SFW 22" Bs. 6302/SFW 22" Bs. 6304/FFW 24" Bs. 6312/FFW 24" Bs. 6314/FFW 24" Bs. 6324/FFW 24" Bs.	30-95 37-95 54-95 54-95 773-00 826-00 795-00 855-00 855-00 557-00 593-00 553-00 553-00 557-00 558-00 551-00
HOSHINO HSD5001 325-00 HSD5007 425-00 HM10000 160-00 HCT8 275-00 HM3000 140-00 HCT8 140-00  HM300 140-00  HK600M 44-00   ORANGE  Single drum kit To order Double drum kit To order  PREMIER  Incl. VAT Snares: 31, 14 × 5½" 54-72 33, 14 × 5½" 64-92 35, 14 × 5½" 57-93 31, 14 × 5½" 33-70 1005, 14 × 5½" 33-70 1005, 14 × 5½" 34-25 1035, 14 × 5½" 34-25 1035, 14 × 5½" 34-25 1035, 14 × 5½" 34-25 1035, 14 × 5½" 34-25 1035, 14 × 5½" 34-25 1035, 14 × 5½" 34-25 1035, 14 × 5½" 34-25 1035, 14 × 5½" 34-25 1036, 14 × 5½	333. 340. 341. 342. 343. 343. 343. 344. 345. 345. 345. 346. 347. 345. 346. 346. 347. 347. 347. 348. 348. 348. 348. 348. 348. 348. 348	48.70 53.48 53.48 56.80 68.87 68.80 68.87 68.80 68.37 62.25 27.63 33.500 47.29 20.63 20.63 20.63 21.10 47.31 43.09 15.24 17.31 43.09 15.24 17.31 16.25 8.79 17.39 10.41 14.89 20.24 24.78 49.57 54.11 29.64 61.89 20.24 24.78 49.37 49.37 49.37 49.37 49.37 49.37 49.37 49.37 49.37	Super Classic	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 37·55 25·90	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med. 2366 Guiro Small 2366 Guiro Small 2367 Guiro Medium 5ticks. Brushes, Miscellaneous 190 Wire Brushes 190 Wire Brushes. 191 Wire Brushes 195 Wire Brushes 196 Wire Brushes 196 Wire Brushes 197 Meadless Tambourine 521 10" Headless Tambourine 522 10" Headless Tambourine 53 Ching Ring 57 Schaft Ringle 57 S	14-70 18-50 19-00 21-75 26-65 2-80 3-75 4-35 4-35 5-45 5-45 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" 5333 10" 5334 13" 5336 15" 5337 16" 5337 16" 5338 17" 5339 18" 5340 20". 5341 22".  ROSETTI  EMI HAMMA Emi Hamma 770 Kit. Contents: 661 22" bass drum 662 13 x 9 tom tom 662 13 x 9 tom tom 663 16 x 16 floor tom tom 664 14 x 5½ snare 665 bass drum pedal 666 soare stand 672 what stand 674 dbl tom tom hldr 670 sticks (pr) 673 brushes (pr) Emi HammaW770 Kit (woodshell side drum) Emi Hamma 660 Kit. Contents: as above minus 671, 674, with 668 single tom tom holder Emi Hamma W660 Kit (woodshell side drum) Drums and Accessories 661 22" bass drum 679 24" bass drum 679 14" bass drum 679 13 x 9 tom tom 671 14 x 10 tom tom 671 14 x 10 tom tom 671 14 x 10 tom tom 673 14 x 10 tom tom 674 14 x 10 tom tom 675 14 x 10 tom tom 664 14 x 5½ snare 665 bass drum pedal 666 side drum stand 666 side drum stand	25:40 34:20 40:15 43:05 46:00 49:00 54:80 63:65 78:45  336:50 269:95  269:95  269:95  269:95  46:30 43:95 46:30 43:95 46:30 43:95 41:10 12:95	SELMER  PEARL 6300/PFW 22" Bs. 6300/FFW 22" Bs. 6301/SFW 24" Bs. 6301/SFW 24" Bs. 6302/FFW 22" Bs. 6302/FFW 24" Bs. 6302/FFW 24" Bs. 6302/SFW 25" Bs. 6304/FFW 24" Bs. 6304/SFW 25" Bs. 6304/SFW 25" Bs. 6304/FFW 24" Bs. 6304/FFW 24" Bs. 6304/FFW 24" Bs. 6304/FFW 24" Bs. 6312/FFW 24" Bs. 6314/FFW 24" Bs. 6324/FW 24" Bs. 6332/FW 22" Bs. 6332/FW 22" Bs. 6332/FW 22" Bs. 6342/FW 22" Bs.	30-95 37-95 54-95 54-95 773-00 826-00 795-00 855-00 529-00 557-00 624-00 553-00 553-00 554-00 557-00 589-00 558-00 588-00 558-00 588-00 558-00 588-00 558-00 588-00 558-00 588-00 558-00 588-00 588-00 558-00 588-00 558-00 588-00 588-00 588-00 588-00 558-00 588-00
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HOSHINO HSD5001 325-00 HSD5007 425-00 HM10000 160-00 HCT8 275-00 HM3000 140-00 HCT8 140-00  HM300 140-00  HK600M 44-00   ORANGE  Single drum kit To order Double drum kit To order  PREMIER  Incl. VAT Snares: 31, 14 × 5½" 54-72 33, 14 × 5½" 64-92 35, 14 × 5½" 57-93 31, 14 × 5½" 33-70 1005, 14 × 5½" 33-70 1005, 14 × 5½" 34-25 1035, 14 × 5½" 34-25 1035, 14 × 5½" 34-25 1035, 14 × 5½" 34-25 1035, 14 × 5½" 34-25 1035, 14 × 5½" 34-25 1035, 14 × 5½" 34-25 1035, 14 × 5½" 34-25 1035, 14 × 5½" 34-25 1036, 14 × 5½	333. 340. 341. 342. 343. 343. 343. 344. 345. 345. 345. 346. 347. 345. 346. 346. 347. 347. 347. 348. 348. 348. 348. 348. 348. 348. 348	48.70 53.48 53.48 53.47 68.87 68.87 68.80 68.87 68.87 68.25 27.63 33.11 33.00 47.29 20.63 20.63 21.33 43.09 15.24 17.31 17.31 17.31 18.29 18.20 19	Super Classic 944 13 x 9 Tom Tom Super Classic 946 14 x 10 Tom Tom Super Classic 947 15 x 14 Tom Tom Super Classic 948 14 x 14 Floor Tom Tom Super Classic 950 16 x 16 Floor Tom Tom Super Classic 950 18 x 16 Floor Tom Tom Super Classic 952 18 x 16 Floor Tom Tom Super Classic 954 20 x 18 Floor Tom Tom Super Classic	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 37·55 25·90	2383 Vibraslap Small 2384 Vibraslap Large 2380 Afuche Small 2381 Afuche Medium 2382 Afuche Large 2392 Metal Tubo Small 2393 Metal Tubo Small 2393 Metal Tubo Large 2361 Claves Small 2368 Claves Medium 2364 Maracas Small 2365 Maracas Med. 2366 Guiro Small 2366 Guiro Small 2367 Guiro Medium 5ticks. Brushes, Miscellaneous 190 Wire Brushes 190A Wire Brushes 191A Wire Brushes 190A Wire	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"	25-40 34-20 40-15 43-05 46-00 49-00 54-80 63-65 78-45  336-50  336-50  269-95  269-95  269-95  46-30 43-95 44-95 11-00 5-15	SELMER  PEARL 6300/PFW 22" Bs	30-95 37-95 54-95 54-95 773-00 826-00 795-00 855-00 529-00 555-00 555-00 578-00 558-00
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