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Contents

BEAT INSTRUMENTAL & Songwritting & Recording

Features

Status Quo Francis Rossi gets his head down for Tony Horkins	
Only Ones John Perry talks music with Giovanni Dadomo	
Wild Horses One Thin Lizzy and One ex-Rainbow give Tony Horl	kins a headache
Allan Holdsworth Allan talks to Gary Cooper about guitars and a	ll that jazz
J. Geils Band J. Geils has got a Magic Dick. John Adali-Morty in	vestigates
Jim Burns Burns guitars are back in action, and Tony Sayers has b talking to Jim and trying his two new models for size	een

Regular Stems

Getting your act together	Part one of a n	new series by Gary	Cooper this month
covers contracts			
Album Poviews			

	50
What's New	41
Shop Profile — Holiday Music	36
Studio Profile — Easystreet	38

Reviews

Kay and Eko Acoustic Guitars Gordon Giltrap looks at two guitars costing more than just a little under a ton	46
Roto-Toms Dale Griffin (Buffin) from Mott the Hoople and British Lions takes a look at two of the range of Roto-Toms	48
BC Rich Bass Jimmy Bain, ex-Rainbow and current Wild Horse tries out £750 worth of Mockingbird Bass	50
Ludwig Drums Clive Edwards, ex Pat Travers Band and current Wild Horse has been down to the factory to look at a new wooden and a new acrylic kit	51
Burman Pro 502 Combo Brian Robertson, ex-Thin Lizzy and current Wild Horse plugs in and turns on	54

August 1979 No. 154

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7

12

18

21

26

44

32

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Tony Horkins versus Francis Rossi

A Lightweight Interview

You may have recently seen a bout of adverts proudly announcing the fact that Status Quo play Kramer guitars. Glossy pictures of Rossi, Parfitt and Lancaster clutching gleaming Kramers with grins on their faces wider than the crack on the balcony after a Quo gig.

So what made Rossi take off his beloved Telecaster and slip on a Kramar?

"I tried a Kramar before with Kramar pickups on it and at first I didn't like it. But Nuff ((Alan Lancaster)) has had Kramar's for a while and I've always thought the basses were excellent. Even without plugging in, the sound you hear in the body suggests that it will give a good sound.

"I didn't like the wide neck and fretboard, but after a few minutes of getting used to the broadness I found I liked that. It depends how I'm going to use it. It's got a very broad sound for strumming chords."

At this stage he took it out of the case and demonstrated.

"You got a week to spare?" he said.

The guitar looked very solid, so I asked if he found it a bit too heavy to use.

"Yeah, that put me off them as well.

I had a Travis which I really disliked, because there's no inlays in the Travis. I bought that and tried to sell it. I was trying for about a year to sell it.

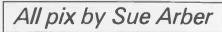
"But anyway, getting back to the Kramar, if you can keep it at a constant temperature it's great. It really does sing. Because of it's wide neck you've got further to go across when strumming a chord. I did find I used it, and I settled into it. I play it a bit on the new album on a couple of tracks — a couple of solos and things."

"Now we've improved our recording technique I find that the Tele just isn't good enough for all the solos. There's not quite enough sustain."

Tele

How long have you been playing a Tele for now?

"I got a Tele in '68. I had it stolen once or twice but I was lucky, I got it back. After getting it nicked I decided I was going to customise it, so I shaved it all down and had it natural wood for a while, and at the time I was doing that I put a hole in it because I was going to



do something with the lead. Now everyone thinks I did the hole for some fantastic reason, but it was a cock up. The next time I got it stolen, that was the reason I got it back. A policeman had come to see a gig in a club and he knew the guitar. It's come back to me three times."

"Anyway, now the guy at Kramar wants to do a Francis Rossi model. I think it is a bit off myself. It's different if you're Eric what's-his-name, but I think it's a bit naughty to do a Francis Rossi."

Why?

"I don't think my standard of playing is up to that standard of excellence."

How do you rate your standard of playing?

"I don't think I'm a very good guitarist atall."

Don't you think you're listening to the critics too much?

"You could be right, but I don't think so. I know that there are many, many, many, many guitarists better than me — technically. It all depends on how you're going to evaluate it. Either I'm a showman, or a guitarist. I don't know what I see myself as, but I'm no way a guitarist who can say



"I don't Think I'm a very good guitarist at all"

'this is this and I can teach you things'. I've never learnt . . .''

How did you learn?

"There was this guy I used to know called Alan Key, who's brother used to play with Rolf Harris. He taught me how to play the chord of E, I think, and it sort of went from there. I never actually learnt, and I probably regret that to some extent.

"I've got stacks of cassettes that I've made up of good solos, and I've said that I'll learn them, but I never got around to it. I never wanted to be a guitarist as such. The first thing that got me going was seeing the Everly Brothers. I just wanted to be able to sit there and strum and play through a song and just sing it."

So how come you got roped into doing lead?

"I did get roped into it. We had an organist at first and in the early days when we were doing top ten stuff, he'd do the solos. I didn't want to know, I was just into standing there and singing. They first got me to do a solo on Route 66, and it was dreadful. Nuff and Pat Barlow, our old manager, really geed me up and told me how fabulous it was and it progressed from there. "But, like I said, I never actually got down to learning. I never do any finger excercises. I've got excercises that I call finger exersises, but they're not."

Practise

Do you practise much?

"Well most of the day I'm playing for one thing or another, either trying to write new stuff, or recording, playing live. I'm in a situation now when I can put a tape together myself. I bought a drum kit two years ago, I can make my way around a keyboard, and I play a little bass."

"There's a certain magic when you put a tape together like that. It's got that rawness, roughness and amateurish sound which I like."

Production

So why bring in Pip William to do the albums? Pip's taken away that roughness and polished and cleaned the sound up completely on the two newest albums.

"We got to a point where we'd come so far producing our own albums. And then we did the live album and that was horrible. And then all these records were coming out and the quality on them was superb. So we picked a single. "Wild Side of Life", and went into the studio with Roger Glover, and it sounded great — very professional. So then we went in to do the 'Rocking



A selection of guitars in the tuning room at H a m m e r s m i t h Odeon.



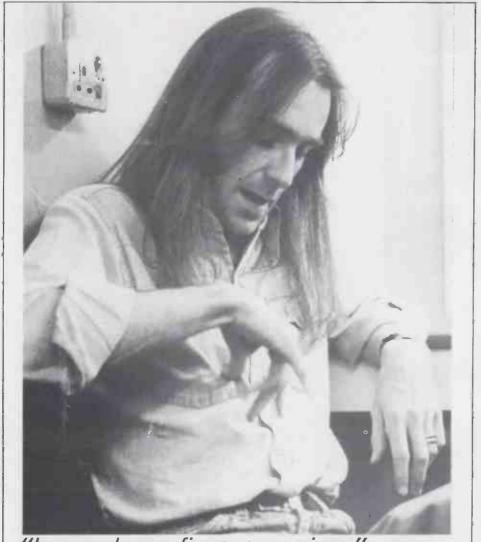
"There was this guy I knew who taught me how to play the chord of E . . . I think."

All Over the World' album. We tried Roger again but he didn't quite fit. Looking back on it, I think we were a bit unfair. So we brought in Pip and we all got on very well with him. We enjoyed working with him, but 'Rocking All Over the World' came out far too clinical. We find though that older people like the more recent albums and younger people like the older ones. 'If You Can't Stand The Heat' is more raunchy, but we blew that in terms of over-dubs. We had a load of brass on and ... oh yea, we put brass on 'Hello' but you can't fucking hear it. It's on 'Forty Five Hunded Times', 'Little Blue-Eyed Lady' but you just don't hear it.

"The main problem with producing yourself is that you've got four people going yea, no, yea, no and you can't make any decisions. The album that we've got ready in the can is probably our most raunchy since 'Piledriver'. It's got that raunchy sound but you can hear the bass, and the drums, and the guitars now."

Don't you like those old albums? *"I love 'em.!"*

Switching the subject back to guitars, I asked him how he was getting on with the Ovation.



"I never do any finger excercises.

"That I really like. Again it's got that broad sound. I asked them to build me a guitar that was like the Glen Campbell acoustic, only a solid, with that it can just amplify the sound on the strings, and do nothing else, which it's supposed to do. Guitars like those BC Rich's are just totally synthetic. I can't get a sound out of the BC Rich that I like. There's no sound — and then some. It's just all synthetic noises to me.."

Amps

With that, the subject switched to amps. Francis mentioned that he's just been trying out a Burman amp.

"It's kind of like a boogie amp. But the Boogie amp I found a bit synthetic like the BC Rich guitars — but the Burman's great. It's one of the most sensitive amps I've ever tried. It also gives you great variability of sound. Apparently it's all valve, and I obviously, like that. "Whatever I plug into it I can get a very clean, very rich sound. I've never known an amp so vast.

"I really do like it."

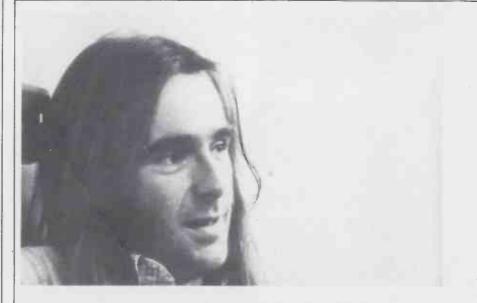
With that, Francis had to go. We're backstage at Hammersmith Odeon and it's time for the soundcheck. Francis walks onto the stage and I go and sit out in front row. They play through 'Is There A Better Way' and end to an earshattering silence. It's not quite the same without the thunderous applause of the audience. Status Quo without an audience is like a guitar without an amp.

That night, with the Quo army firmly in position, they played a superb set with energy and enthusiasm. Francis Rossi's hair may be thinning, but he is *not* an old man.

Long live Status Quo!

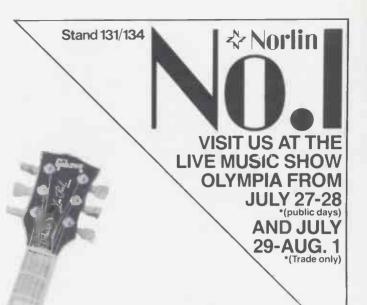
EQUIPMENT CHECK

Francis Rossi: Green Fender Tele, Ovation Viper, Kramer D 2000. Rick Parfitt: White Fender Tele, Black Custom Gibson, Kramer D 2000, Ovation Viper, Fender Esquire, Fender De Lux, Brown Fender Tele, Blond Fender Tele, White Gretsch Falcon. Alan Lancaster: Fender Mustang, Kramer D 35, Gibson Grabber, John Cochlan: Premier Kit, 26" Bass Drum, 2 16" Floor Toms, 1 14" Floor Tom, 1 18" Floor Tom, 14" Snare, 6 Premier Trilock Cymbals, Assorted Zildsian Cymbals, Paice Hi-Hat, 26" Concert Gong, Tympam Drum, 7" & 10" Ice Bells.



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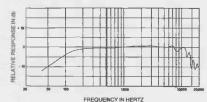


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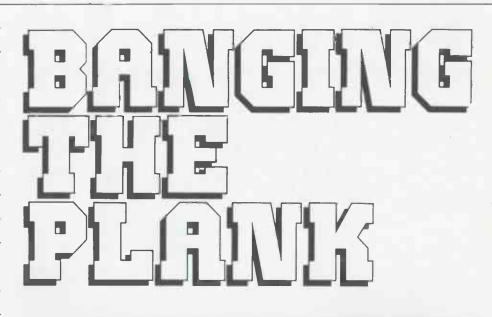
...some like a "presence" peak.

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A guitar – it's just a plank with six strings, a magnet and an amp to make the noise louder. So says John Perry, guitarist with The Only Ones. John talks to Beat's Giovanni Dadomo about the various planks he's owned and loved, and what exactly he did with them.



My first guitar was a battered old acoustic my father had in the attic. Which I got hold of as soon as I was big enough to go up there. That lay around – with about three strings on it! – until I was about seven. At which point I dumped it for a red card-board guitar, which I made with a Hank Marvinstyle tremlo arm on it, having been greatly inspired by the Shadows. I think it was the imagery of the thing that attracted me rather than the noise.

"And then after about three or four years of miming to Radio Luxembourg with my card-board guitar I think I decided I ought to go a bit further with it. So I think for my tenth birthday I got a four or five quid acoustic and quickly taught myself to play that. The Beatles and Stones were just starting about then."

John says he never felt the need to resort to tutors. "At first I didn't know how to tune it. I used to make chords with whatever tuning it happened to be in. I just discovered them really. There wasn't anyone I knew who played guitar.

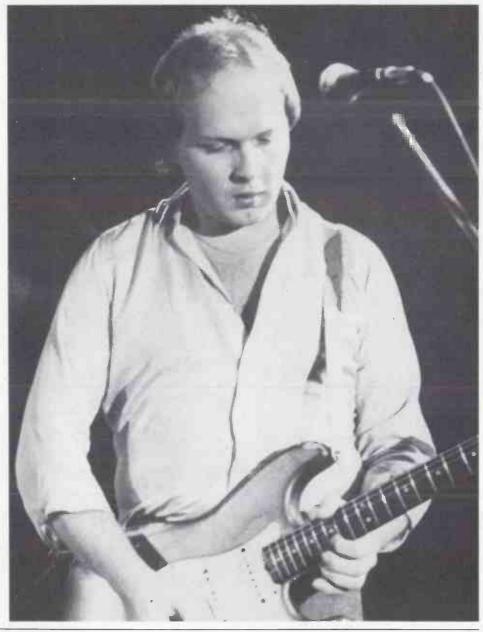
"I was always getting told by my parents that electric guitars cost thousands and thousands of pounds, so there was no question of ever getting one of those.

"I never had lessons or anything like that. It just fascinated me enough that I just sat down for hours on end with it. It never seemed like work. I just messed around with the thing until I discovered a chord one day, and played around with that for a couple of months and found another one...

"It took quite a long time for me to actually start playing. the first song I played all the way through was 'Substitute'.

"Eventually I swapped that for another acoustic which had an action about six feet high above the fifth fret!! Which meant I couidn't play any lead. And I had that until I was about 15 or 16.

"I'd never watched anyone play a guitar. I'd seen Chuck Berry when I was about 14



"I just messed around with the thing until I discovered a chord one day and played around with that for a couple of months and then found another one . . . "

but he was too far away. I was always fascinated by bent notes, how people bent notes. I always assumed it was done with a tremolo arm. And I was too far away from Chuck Berry to see how he did it.

"So it wasn't until I actually met other people who played that I started to work things out. That was about 1965/66 when I met Hugh Gower, who's with The Records now. Hugh already had a Strat at that point and could play lead quite competently.

"Which absolutely amazed me, because I'd worked out a system of playing lead guitar from chords, due to the fact that my guitar was unplayable above the fifth or sixth fret.

"So at that point I was obviously going to have to get a proper guitar if I was gonna take it further.

"I got a Japanese electric for about three months, got rid of that and bought a Strat for 60 quid in about 1967, which is when I started playing.

"So I got a band together about the middle of '67, still with only chords, not really any lead at all, 'cause I'd never really been able to work it out. It was just me, bass and drums. Cream and Hendrix had just started so..."

You bought a foot pedal?

"No. I was always puritanical about pedals. I'd worked out how to get that distorted, overload sound. And it was an absolute mystery, you've no idea what it was like for a young guitarist in those days trying to get a distorted tone. It was like some great mystery, like you had to be initiated into how it was done. Because a normal guitar and a normal amp just wouldn't do it.

"This was before the days of fuzz-boxes. So I messed around with razoring up speakers so they'd distort, and thing like that.

"It's really only the last two or three years that I've ever used pedals. Before that I was always dead against them on principle."

So you must find it quite irritating when people have said you were a hippie guitarplayer, in a derogatory sense. . .

"I can never quite understand that. I suppose I learnt from those people. I listened to them, and I still do. I just don't think chronology is very valid as regards guitarplaying. It only started in the Fifties, right? Electric guitar's a fairly young art. Acoustic and electric guitar-playing are such different things... it's got to be looked on as a fairly modern thing. Anyway, I was dead against pedals because I knew a lot of guys that didn't play terribly well and who covered this up with fuzz and wah-wah and things like that. So for about the first 10 years of my playing I never used any. I just worked on doing it with the amp or with the ends of my fingers.

"Which is a good way to do it. Because you can produce a lot of the tones that pedals do quite naturally. And it stretches your resources. And also then, when you do move to pedals, you use them sparingly.

"I now use a Wah-Wah, a Phaser and an Echoplex, none of which are sounds you can produce without the pedals. And I use them because I like the sounds. But I still have reservations about them, just because it goes against the ethics of it...

"I mean, Roy Buchanan's a great example of someone who just plugs in a battered old Telecaster twin-reverb, sticks it in and just gets an amazing tone. And a lot of variety of tone just from feeling it with his hands.

"It does stretch you technique. I always recommend people not to use pedals until they've really mastered everything that they can do without them."

He doesn't remember ever deliberately going for a style of his own. "I think it's something that just develops naturally. Certainly I think there's a danger of trying to hard to be different. I could name guitarists who've fallen into that trap. But personally I never gave it much thought. Recently I saw a review where another guitarist was described as having 'an early Only Ones' sound, and I was quite surprised. For me, the best guitarists are the ones that can just pick up a guitar and play very naturally.

"You can tell when someone picks up a guitar, by the way they hold it and how at home they look with it and how natural they look with it, you can tell what their style is like. It should be as natural as singing or speaking. The fact that it's an external object you put on shouldn't be a barrier. Uncontrived, that's the key to it."

By 1974, Perry had worked his way through several local bands doing largely cover versions. "Sixty-seven to seventy-four was fairly unproductive. I did a lot of playing but it was done largely for fun, rather than career." Eventually a band with a slightly more positive attitude appeared – Over The Hill. In the summer of '74, the band met Grateful Dead lyricist Robert Hunter, "who at that point was trying to establish himself as something separate from the Dead.

"He heard the band, liked it, and decided to record with a young, unknown English band as the antithesis of the Dead and all those connections.

"So we went into the studios with him and put down most of an album. One long track that would've taken up the whole of one side called 'Jack Of Roses' and two or three other songs which, listening to them now actually sound like fillers. I think probably one of the reasons the thing was never released was lack of material. Or perhaps lack of development of the material. Funnily enough, thinking about it now, 'Jack Of Roses' comes out something rather like Dire Straights – very simple rhythm guitar, very wordy songs, with a lot of lead guitar interspersed through it."

Over The Hill dissolved soon afterwards. Perry enjoyed a brief re-union with a previous band, The Rats, and they got as far as doing some demos for United Artists. By that time, however, he'd already met Peter Perret. The Only Ones were just a rhythm section away.

"Part of the reason I'd spent so much time not really doing anything was lack of songs. Because I didn't write very much and no-one else in the band wrote. So I was always conscious of looking for a good song-writer to collaborate with.

"Peter was introduced by a mutual friend as someone who had two or three hundred songs and had sat around for the last five years writing songs and never bothering to organise a band."

Perrett went to a couple of Rats gigs, planning to use the group to back him on some demos. "We did a couple of rehearsals and, in fact, Peter and I took an instant dislike to each other. So he decided that he could work with the rest of the band but not me, 'cause my attitude was too provocative!"

By late '75 The Rats were on the verge of collapse. Perry and the band's drummer Alan Platt (now with Wilko Johnson) joined Perret to record some demos.

Perry heard the tapes a few times and decided it was exactly what he'd been looking for: "A coherent song-writer who I could work with. Hunter had been interesting but there was an age difference. And obviously a culture difference. He was interesting to work with but it wasn't a whole thing I could've naturally fallen into and worked with. Whereas Peter's songs were much more English, much more suited to what I was playing." Two months later, the two of them had decided to stick together. The Only Ones were formed soon afterwards.

Guitar-wise, John had moved to a Gibson S.G. "It was one of Townsend's old S.G.'s that had been smashed up and put back together. So it had this plank on the back to hold the neck onto the body. It was a good guitar, actually.

"Then when we worked with Hunter I was given Garcia's S.G. that he'd used round about 'Dark Star', that period. That was beautiful."

"For me, the best guitarists are the ones that can just pick up a guitar and play very naturally." Eventually it was stolen. "The Townsend one I swapped for the Strat I've got now when I was given the Garcia S.G. I didn't think there was much point in having two S.G.'s. The Garcia one was beautiful. It had a lot of adjustments. It had a brass nut, and a brass tail-piece, which was supposed to give it a lot of sustain. The pick-ups had been completely re-wound and put together with different magnets by Alembic, the Dead's sound company. The whole thing had just been hyped-up. And it was great, it played like a dream. Very strong sound."

Perry still owns and uses the first amp he bought, a 50 watt Marshall. "I got that and a pair of PA columns, again Series 1 Marshall $4 \times 12^{\circ}$ s.

"In the first band I had I used the Marshall 50 and a 2 x 12 cabinet and I bought the two 4 x 12 speakers to be my PA. Later on I played bass in a soul band for a few months so I used them as bass speakers. Then they were my domestic stereo at one point when I was messing around with Twin Reverb. And then with the Only Ones just messing around for stage work, I was trying all the different amps and came up with what I now use, which is a more or less standard Marshall one hundred top with the same two 4 x 12 columns that have been with me for 10 years.

"The whole thing with sound is there's no real rules at all. It's just down to what you can produce the best sound with. It's all a question of experimenting and finding something you're happy with. We get the most amazing looks when we're on tour when the roadies set up the equipment and there's the rest of the band's equipment which is relatively modern, and then there's this battered pair of 4 x 12 columns. They just produce a sound that none of my other equipment produces. With The Only Ones I've used an Ampeg VT22 Combo that was quite good; a Fender Twin Reverb, which was too thin a sound - although at the moment I'm trying a Fender Twin and the Marshall set-up; the Fender for a clean sound and the Marshall for a dirtier sound, and mixing the two. That can be good.

"But I still think for robustness – which is important on the road – and just for generally performing under any conditions, Marshall equipment is amazing.

"And it's relatively cheap, compared with, say, things like these Messaboogie amps which there's a six month waiting list for.

"To a young guitarist who's wondering whether to get a Fender or a Gibson I'd say, if you can afford it, get both. They're two very unique sounds."

"The other thing I'm interested in at the moment is a thing called a Burma amp they're apparently hand-made by a guy in Newcastle. And they've got a thing which no other amp's got at the moment, which is three gain, or volume controls. Most amps these days have a master volume and a channel volume, which means you can balance on the pre-amp the amount of distortion or overload you get. This thing has three gain controls, which apparently refines that process so you can get a very clean sound, or you can get a compressed sound, or you can get a sustained sound without any distortion, or vice versa. So I think I'm going to try one of those.

"Guitars? To a young guitarist who's wondering whether to get a Fender or a Gibson I'd say if you can afford it, get both. They're two very unique sounds. You can't make a Gibson sound like a Fender or vice versa. There used to be a great controversy about which was better but they're two very different sounds. It's great to be able to go from one to the other. I played a Gibson for about a year and then went back to a Strat and the joy of playing a Strat again was beautiful, because it's got such a recognisable set of qualities.

"The other guitar I'm using at the moment is a 1955 Les Paul, which I've got a pair of Di Marzio pick-ups on. 'Cause the old P90's on it - I mean, they'd been on there since 1955. They hadn't weakened, but because of the way they're designed they tended to squeal, which was OK in the studio but onstage it was a bind.

"The first year of The Only Ones I used a Gibson pretty exclusively. Partly because of the way the band was at that point - I needed the fuller Gibson sound. The sound seemed to need as much filling in as possible. But as the band got more assured in some ways, I found the Fender... it gives you more variation of sound, it's a thinner tone, so it's got more subtlety. So the last six months I've been using the Strat.

"Most guitarists who've got both probably report the same thing: you have six or nine months with one and then you tire of that a little and switch to the other.

"The Strat's a 1961 model with virtually all the original stuff on it. Just a five-way switch instead of a three-way switch, 'cause that means you can split the pick-ups and have two pick-ups on at once.

"Effects... I use an Echoplex, which is definitely the best. There's lots of different devices to give you repeat and I'd reckon the Echoplex over any of the others, just because of the sort of repeat it gives. I use it a lot live, especially on 'Peter and the Pets'. On record it's difficult to point to because it's often down in the mix. I use it on 'From Here To Eternity', but again, very sparingly.

"Again it's a personal thing, it's down to what sort of repeat you can work with. But I've found the Echoplex very comfortable.

"Coming back to guitars, something which I've only been made aware of recently is the importance of getting things set up. I mean, I've played all my guitars for the last 10 years just as they were, just changed the strings sometimes.

"And I never thought about them. But I've got a chap called Barry who looks after my guitars now and the difference that he's made to them just by minute little differences in raising or lowering the strings, setting the neck up so it's dead right is amazing. And I'd never been aware before that the angle of the neck, say, on a Stratocaster would affect the amount of sustain you got. He adjusted it recently after I'd thrown it around the stage a couple of times. And I was just vaguely aware that the sound I was getting wasn't quite right, although I couldn't really figure it out. The sound was either dying too soon or it was the sustain. And he just made a couple of adjustments to the angle that the neck was bolted on at and it was absolutely transformed. So again, I'd recommend anyone who's buying - even a new guitar, but especially with a second-hand Gibson or Fender, if they know anyone that can just look the thing over and set it up, it makes an astonishing difference to the way it plays. And it's the sort of thing that most guitarists probably overlook. Because it's not a thing you think about, you get your guitar and you plug it in and you play it. It never occurs to you that this is the sort of thing that roadies know about."

Okay, let's talk about studios and recording. . .

"Well, the more experienced you are with the studio, the less dramatic a change it is. I found it intimidating at first. In about 1968-69, playing fairly straight pop music sessions for people, at that time the only way I could get the sort of sound I wanted was by turning the amp up full. And with the equipment I had that was the only way I could produce a tone that I liked. At that point it was fairly unheard of in the studio. Engineers just weren't used to coping with that kind of volume. So you'd have constant battles with producers and engineers trying to get you to turn down. With the result that, certainly the first sessions I did I got a very weak sound. I knew the sound I wanted but there was no way of explaining to engineers and producers how to do that, they just weren't hip to the sort of sounds that people were trying to get.

"The more studio work I do the more I think that the rule is not to alter your playing or your approach for the studio. Don't compromise for any engineer who tells you that you can't do that, because basically they're there to record what you do, and it's up to them to adjust their recording techniques to record whatever it is you're trying to do.

"One thing I do use in the studio is I take all my amps in – Twin Reverb, Ampeg, the Marshall and a tiny little Fender Champ – and have them all set up in a row, and just switch from one to the other depending on what sort of sound I'm after for any particular song. It's good to have as much variety as you can actually at source rather



than record all the same sound on the amp and then try and alter it on the desk. If you get the sound you want in the studio itself and then get the engineer just to record it as faithfully as he can then in the end you get a much more reliable recording than if you try and put things down approximately and then try and beef it up later at the re-mix stage.

"There are obviously a lot of studio gadgets – phasing, flangers and so on – that are obviously of far higher quality than a guitarist would use on the road. So with effects, I would say, put down your backing track straight and then add effects in the studio.

"There's a whole trend to use as many studio effects as possible, to A.D.T. everything, put Aural Exciters all over the guitars and so on. With The Only Ones we try and avoid as much of that as possible. Musicians play music and producers produce. And they tend to want to put as many studio effects on as possible to make their own contribution more obvious. Which is one reason why we produce ourselves. We still haven't found a producer who can improve our sound.

ⁱ A lot of the guitar parts on the two albums I've put down at a later date. I like to do the lead parts seperately because it gives you more room to experiment."

"I take the tapes home and just listen to them a lot. I don't play along with them.

"Usually what happens in the studio is that you'll have maybe two or three days where you're playing OK but nothing spectacular and then you'll just have a couple of hours where you'll hit it. Especially on the last album, a lot of the lead guitars, on maybe four or five tracks, were done in a couple of hours.

"And when that streak happens we usually set the tape up and put down two or three different lead guitars for each track. On the first album we tended to do that and then select one, or bits of different ones and put them together. On this one it seemed that without actually planning the guitar parts or even listening to the guitar I'd done before, the guitar parts did blend very nicely. So we kept two, sometimes three lead guitars on a whole lot of the songs. And that's probably the result of having played them onstage and being more familiar with the songs by the time we went into the studio. I'm a lot more happy with the guitars on the second album. There's more depth to them.

"I think that's a good way. Just to play one track and then go back in and put down another one without listening back to the first one. As long as you're fairly familiar with the song. And then just hearing what happens by accident or at random, rather than carefully working it out note for note. Because obviously there's an element of chance involved, it can take off in directions you'd never conceive in weeks and weeks of sitting down and trying to work it out with manuscript paper.

"I used that principle all over the second album. Although on 'Lovers Of Today' I only planned the lead guitar to come in the second little break, and the rest of it was just me messing about while I was waiting for that bit to come up after I thought the machine had been switched off. But after listening to it we kept what I'd done. And in fact it probably fitted much better than if I'd gone, 'Oh God, I've got to play a part on this, I'd better work out exactly what I'm "Musicians play music and producers produce. And they tend to want to put as many studio effects on as possible."

gonna do.'

"That's to do with being relaxed as well. You're at your most relaxed when you think you're not recording anything. I really think the great overlooked part of recording is accidents. It can produce the most interesting stuff!!

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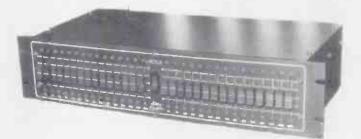
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Tony Horkins hits the bottle with an ex-Thin Lizzy and an ex-Rainbow and tries to talk about their new band . . .

I t all started really because they were late. Mick Wall, the man looking after Wild Horses publicity-wise offered me a drink to pass the time.

'How about a glass of wine, Tony?'

'Love one.'

Previously I'd barely ventured beyond a bottle of Blue Nun, but today a fruity little German wine was passed before my lips. And was it nice? I should say so. How could I possibly turn down another?

Anyhow, a bottle or so later, Jimmy and Brian arrived. After a quick look through the recent music papers in search of their names, we were ushered into a 'more private room' where the jollity really began.

Brian and Jimmy made sure we had a healthy supply of wine on tap for the duration of the interview and by the time we actually got started I was well oiled. It was only when I played back the tape a few days later, when fully recovered, that I realised there wasn't exactly a whole load of info there for fact freaks.

However, there were a few interesting things mentioned.

Like, for example, did you know that



Brian had $8\frac{1}{2}$ years of classical piano lessons? Not only that but he used to play cello and double bass in the school orchestra.

".... but I got chucked out because I kept playing bits of jazz."

More interesting than that is the fact that he came down to London from Scotland in the first place to audition with Slack Alice... as a drummer! While he was down here he found out that Lizzy needed a guitarist so he had a go at that, and was accepted at the ripe old age of 17.

Jimmy, too, plays more than just bass guitar. He played the piano and had lessons for $2\frac{1}{2}$ years, but gave that up to play football. He also plays guitar — he did so before he played bass — and if you've seen a Wild Horses gig you'd notice him swop instruments with Brian for a few numbers.

So here we have Brian Robertson playing in Thin Lizzy, and Jimmy Bain playing in Rainbow. Two enormous bands with enormous following. Why did they leave?

Brian Robertson: 'It got to the stage where me and Phil (Lynott) couldn't work together anymore. The friction in the early days was good because it created energy, but it all got very negative.'

Jimmy Bain: 'A lot of people think I left the band, but I was sacked. I was looking too good, throwing too many good shapes and not going bald enough.'

Brian also added that the band were getting annoyed at him spending too much time on other people's albums. For example he's on Steve Ellis' solo album (the guy from Love Affair) and also on Eric Burden's album. He's shortly to do some work on the new Jenne Haan album too. (The girl from the BASF commercial).

When I asked Brian what differences he



'It got to the stage where me and Phil couldn't work together anymore'

noticed between Lizzy and Horses he answered.

'Well, there's no black people in the band now..'

When I asked Jimmy how long it took him to make the break from Rainbow he answered.

'About three minutes on the phone.'

I got the feeling that they weren't taking things seriously.

Wild Horses were officially formed about 10 months ago, and since their formation all they've been doing is touring. I've seen them three times already.

'I wanted us to get a good live act together before going into the studio,' says Brian.

They recently made a demo, but it won't be used on the album. After Jimmy's marriage and honeymoon they start work on the official album to be put out by CBS. Both Brian and Jimmy are sharing the songwriting for it, and, as in their live shows, will be sharing lead vocals too. If the album's anything like the demo tape it should be worth getting.

When Brian goes into the studio he'll be taking all of his guitars with him. He says he's got 15 now, with a story to go with every one of them. (For example he's got a hollow-bodied Les Paul that was originally made for Les Paul's wife.) He'd prefer to take all of the guitars in than mess around with sounds on the desk.

'I know what kind of sound every one of my guitars makes.'

His favourite guitar is the one you must have seen him playing at some time or another — a Les Paul '62 Custom with 2 pickups, black body and white surrounds. He uses that as his 'A' guitar and switches around his 'B' guitar. At the moment his favourite 'B' guitar is a Telecaster with Di Marzio pickups.

I asked if he's ever played Gary Moore's famed Les Paul given to him by Peter Green.

'I have, yes, and that's a great guitar. It's not as good as my hollow-bodied one however...'

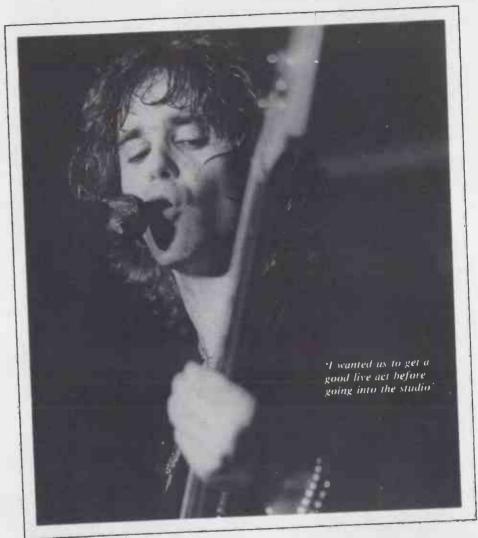
In fact he likes his hollow-bodied Les Paul so much that he won't even take it to gigs anymore. It's too precious for that, but he does use it in the studio.

As for Jimmy, his favourite bass is a Telecaster with 2 pickups. He used a Thunderbird as well but he found it a bit awkward to use, and recalls one painful experience.

'I was throwing this really great shape and I brought it round and it caught my nuts...so I stopped playing that on stage.'

If I could decipher our inane rambling on the tape I'd be able to tell about the amps they're currently using. I heard something about a load of Marshalls and not being able to use them all at most gigs but that's about it, However, I can tell you what Brian had told me earlier about his experiences with different amps when in Lizzy.

'I've never used Marshall stacks because I don't like stacks'



'I nearly always used Marshall, exceptfor just a little period with Lizzy. I used HH cabs but they were too muddy. Then I went to Fender and they were just too ******* loud. Then I went to three 100 watt Marshalls with two 15 Fender cabs, and they were ridiculous. That's when I had a bald patch on the back of my head all that volume!'

'And then I went back to Marshall cabs. I've never used Marshall stacks because I don't like stacks. You loose power. If you plug in another cabinet your ohmage goes up and you loose power.'

Wild Horses also features Clive Edwards on drums and Neil Carter on guitar. Neil used to play with Gilbert O'Sullivan of all people, and Clive with Pat Traves.

'Wild Horses was Neil's first rock band. We picked him because he looked good and he played well.'

Clive is the band's second drummer. The first one was kicked out because 'He took too much time off for trips to the moon.' 'He started off OK and we'd thought he'd get better but he just got worse.'

As all three of use were getting restless we finished the 'interview' and made a beeline for the pub where we got even more wrecked. Then it was into the Marquee to check out a band who we didn't stay long enough to see.

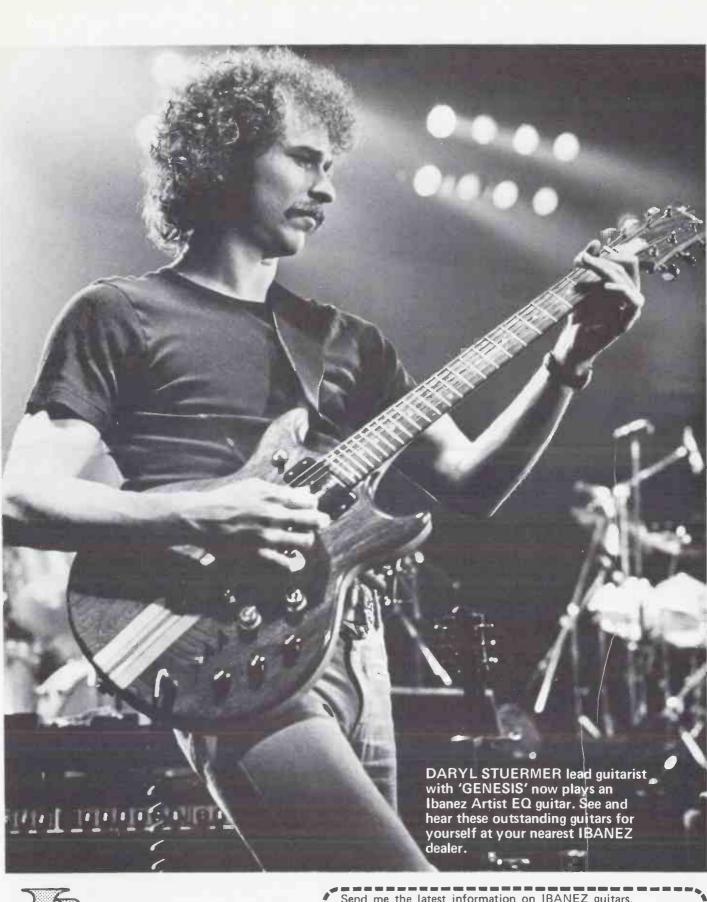
A little later on I went back to Brians place in Victoria. Before totally blacking out I remember seeing a 24 track mixer sitting in the middle of the room. In the corner there was masses of speakers and against the wall a ton of gear including two Akai reel-to-reel's.

'You need a stage pass to get into his place', Jimmy had joked earlier,

All I remember after that is waking up in my own bed feeling like a bunch of *real* wild horses had trampled across my head.

'Everytime a journalist goes to interview those two he doesn't turn up for work the next day,' someone later told me.

I was certainly no exception.





Summerfield, Saltmeadows Road, Gateshead, NE8 3AJ

ALLAN HOLDSWORTH

The emergence of Allan Holdsworth as a force to be reckoned with in 'best guitar player' stakes has taken a lot of people (myself included) by surprise. Despite having been around the Jazz/Rock fringes of the business for several years this soft-spoken Yorkshireman first came to my attention relatively recently, on the release of Gong's Gazeuse album.

What characterises his playing, above all other attributes, is its sheer fluidity and feel. Despite playing mainly in Jazz orientated ways, Allan has chosen not to follow the stacatto machine-gun like approach of the equally creditable fellow Yorkshireman John McLaughlin.

Flowing more like synthesiser or wind notes than the essentially percussive sounds that the guitar normally produces, Holdsworth's notes are different from those of all his contemporaries. The reason? Well, as almost his first sentence to me illustrates, it lies in his very earliest influences.

"I really would have loved to have played the saxophone when I began. I actually didn't start guitar till I was about 17 which I suppose is pretty late really. Before that I'd always wanted to play but never really wanted to enough to make a nuisance about getting myself an instrument.

"I liked quite a lot of classical music but was really more interested in people who could improvise. That was something that fascinated me. Luckily my father was a Jazz pianist and had quite a lot of records which gave me something to go on. When my Uncle gave me a Spanish guitar I dug those records out and listened to them."

Like many of our finest home-grown musicians, Allen is totally self-taught. He has never even bothered to learn to read music.

"Like most people I went out and got a few chord books, Ivor Mairantz' 'Exercise A Day' and things like that, but I could never get on with them because I always found myself disatisfied with my progress. In the end I just used to follow my own nose."

The inability to read or write music has, he admits, caused a few problems when trying to master the highly complex music he plays and yet he feels that it has its bonuses. For example he frequently finds himself the first among a group of musicians who can play a piece without notation in front of them.

One thing that I always feel about self-taught players is that they have an individuality of style and approach that a trained musician frequently lacks. Holdsworth agrees that following someone else slavishly is a futile pursuit.

"It seems to me that there are an awful lot of good musicians around but very few of them are really individual. I get really annoyed with people like that. Obviously you're going to learn a bit from listening to people and you shouldn't stop listening, but you should never imitate."

From early days spent playing his Spanish guitar Allan progressed to playing in local bands around Leeds, eventually starting to expand both his stylistic range and his equipment.

"After that first guitar I got a Hofner Cello guitar and put a

'I actually didn't start guitar untill I was about 17'

'It seems to me that there are an awful lot of good musicians around but very few of them are really individual'

pickup on it. That all came from seeing this guitarist in a pub who'd really impressed me with the idea of electric guitars.

"Eventually I went along for an audition with another local band whose guitarist was leaving. He offered to lend me his Strat for the audition. It was just love at first sight. Here was the guitar that could produce all those electric sounds I'd always wanted.

"Of course, I was immediately into hire purchase on one! Then people started mentioning this name 'Gibson' to me and one day I went into Kitchens in Leeds and saw this amazing looking cherry red S.G. I had to have it, it was such a beautiful guitar, such a lovely piece of wood. I got into even more H.P. debt on that!

Before coming down to London Allan played in a variety of fairly soul destroying outfits in working men's clubs and, eventually, in a Mecca club. This last gig lasted three years almost exactly and should have been enough to knock the creativity out of anyone. Allan admits that it was grim.

"The only good thing that I could say about it was that the money was stable and I learned a lot during the days just because I was at home playing during the day and listening to records."

The stroke of fortune which released him from his M.O.R. imprisonment, however, came through that most unlikely of sources, the Musician's Union. He'd been spotted during one of their local clinics and, when he decided to make the move, took advantage of an offer of somewhere to crash in the big city.

Eventually an introduction to Jon Hiseman followed and the rest, if not history, is fairly well known.

In the meantime, however, there had been problems with gear. Having run out of bread Allan had had to sell his Gibson and had foolishly let a friend accept responsibility for keeping up the payments on the Strat. When Allan sold his Gibson he was guitarless as the 'friend' had not kept his promise and the Fender had been repossessed!

Unlikely though it may sound the next guitar was a Hofner Colorama with a bent neck and a broken truss rod! But perhaps we should skip that and join him again when he's playing with Hiseman.

"After the Hofner I was able to get another S.G. but that one was made when Gibson were going through a rough patch and although it sounded nice it was rather badly made, a narrow nut and a pretty bad joint on the neck.

"Then I joined Hiseman and started going mad with guitars. It's funny, almost every guitar player, every musician in fact, that I know has gone through a phase like that. You just keep going out selling your guitar, chopping it in for something else then chopping that one in for yet another. Of course, all the time you do that you're losing money but maybe it's not such a bad thing because it does give you a chance to really suss out what instrument suits you best.

"For a while, when I was with Hiseman, I got into 335's very much. Once I'd got used to them, though, I found it very hard to get back into anything else solid, they seemed so unresponsive next to the semi-acoustic 335. Strangely, now I'm back with solids I can hardly play the semi-acoustics at all."

Those of you who've actually had the pleasure of seeing Allan's live performances could be forgiven for thinking that he has now totally changed brand alliegance back to Fender. Not at all.

"I'd always known that I could more or less get what I wanted out of a Fender and I actually like the mechanical modular formula that Leo Fender set all those years ago. I like their strength too. I'm always very careful with my guitars but I had to be super careful with the S.G. which was quite a fragile instrument.

"Another good thing about Fenders is that $25\frac{1}{2}$ " scale as opposed to the 24" and also the sound, that pure tone that they have.

'… I'd always wondered what a Strat with Gibson pickups on would sound like … '

"Despite all those things that attracted me to them, I'd always wondered what a Strat with Gibson pickups on would sound like so I bought one when I was with Tony Williams in an attempt to see what it was like and with a mind to change the pickups at some later date.

The new Strat was, well, it was *alright* but it didn't really make it as a guitar for me, not like a good old one. The neck was pretty horrible, very narrow at the nut and the fingerboard was too cambered for me, it just felt really uncomfortable."

Not being able to find true hapiness with current Fender Strats (perhaps not an uncommon syndrome!) Allan resorted to having the basic Fender design principles re-executed for him by Dick Knight.

"I got Dick to make a decent neck for the body that I had and then I cut out a cardboard scratchplate and generally started work on turning it into the guitar that I wanted. Eventually I cut out the tone controls and reduced the Fender system to just one tone and one volume because I find simple guitars that much more effective.

"What I've got now is effectively a Strat with two humbuckers fitted and arranged so that I can have either pickup but not both.

"Those original pickups that I fitted were genuine Gibson P.A.F.'s which I'd taken off previous S.G's that I'd had. The sound really came up to expectations — it was a very bright guitar, just what I'd always hoped it would be."

The first appearance of the newly refurbished Strat was on that Gazeuse album where Allan found himself experimenting with the Strat at the expense of what had previously been his main guitar, a Gibson S.G.

"I've got three of these 'Fenders' now. The oldest one is the one with the genuine Fender body with a Dick Knight neck and the newer of the two Strats also has a Dick Knight neck but with a of the Ibanez."

Strings fitted to the electrics, by the way, are D'addario 9-42 or 8-38 depending on which of the two Strats he's using.

Staying with equipment for a while, we find Allan a dedicated user of Marshall although he's currently playing around with Burman, but more of that later.

"I've always looked on amplification as being very important, an integral part of one's guitar sound rather than just as an afterthought. In fact I've looked quite closely into the subject at times.

"What has really amazed me is the extent to which speakers can totally change your sound which is why I stick everything through my Marshall 4 \times 12 which gives me perhaps the perfect sound. I know readers and manufacturers will find this hard to believe but I can tell the difference in sound between the straight fronted and slope front Marshall 4 \times 12's; cabinets and speakers make that much difference to me.

"What I've been using lately is a three amp setup giving me some sort of stereo effect. What I have is a Marshall 50 for lead lines, a Marshall head running through a 4×12 . For chords I use two Marshall 100's with a Dynachord digital delay between them set to a very short time lag. The resulting effect is very subtle indeed, in fact if I turned the Dynachord off yoy may not even notice any difference but it does have an effect that I like, a sort of stero on the chords.

"The signal is switched between the three amps by a very simple routing box which I had Pete Cornish make for me, there's nothing much to it, it just let's me switch between the chords and lead lines.

"There's nothing really that clever about what I'm doing but it just enables me to have one amp set-up ready for chordal sounds and the other ready for lead, you can't really have the same two on one amp.

"I do use that Dynachord subtly though, hardly have it on at all. Having played around with it though I'd say that it's an extremely versatile unit very capable indeed. About the only other effect that I



A number of Allan's favourite jazz chord positions. Try and do them without cheating.

Boogie body, a Maple one, which is excellent. They've both got Di Marzio's fitted, P.A.F.'s and I honestly have to say that, having tried them with both Gibson and Di Marzio pickups I really can't tell the difference.

"There's a third guitar as well, which I've only recently got. That's a Boogie Telecaster body made out of Ash and fitted with a Jazzmaster neck. That really is a very heavy guitar, almost too heavy to be comfortable on a long gig but the sound it makes is amazing, it really holds on!

All three guitars are fitted with extra fat frets but Allan has more or less decided to stay with genuine Fender bridges, the only deviation from the norm being his use of Might Mite saddles. Another improvement over the original is the replacement of the standard Kluson machine heads with Schallers.

Of course, in addition to being a very fine electric guitarist, Allan is quite at home on acoustic. Here he favours an Ibanez.

"The Ibanez Cello was my first really good acoustic guitar and I really do like it. I also have an old Gibson now, a 1938 Kalamazoo but it was a cheap one when it was made and although it's still in absolutely perfect condition I have to admit that I prefer the sound ever use is a Roland Chorus unit which, again, I just use sometimes in a very low key way."

Like most professionals Allan is not a keen fan of transistorised guitar amps.

"I really do hope they keep producing valves because I can't get the sound I want out of solid state whatever they do to them. Mind you I'm not all that sure that modern valve amp makers have got the right idea. The emphasis today seems to be on having a hefty preamp but I find you get a better sound if it's the power amp valves that you're really kicking. If you do it with the pre-amp you send this deformed signal to the power amp and you might as well be using a fuzz box."

'I know readers and manufacturers will find this hard to believe but I can tell the difference in sound between the straight fronted and slope fronted Marshall 4 by 12's

'Sound is a vital point in establishing yourself as a guitarist'

Like many of us, of course, Allan has recently found himself attracted to Greg Burman's little beauties and has actually gone as far as to shell out cash for one with which he's highly pleased.

"Yes, I wanted an amp that I could cart around without too much difficulty when I was playing in pubs and small clubs which I do quite a lot. The Burman 50 looked like an interesting amp and I'm really very impressed with it indeed. I'd say that it's got the best tone control of any amp I've ever tried but it had me fooled when I first started using it because the tone controls seem to work in a very unique sort of way.

"Recently I was doing a gig with the standard three Marshall setup that I use and the middle one, the one I use for solo lines, packed up. I put the Burman in its place and it sounded really fantastic. I'd have to say that the Burman is one of the best new amps I've ever played, certainly a better than the Boogie for example. I've also used it in the studio and it's great there too.

From someone who's as demanding as Allan Holdsworth Greg Burman should be feeling very pleased with himself at a quote like that!

Sound

Sound, as I'm forever saying in articles these days (which is another way of admitting that I'm trying to pump a party line to the point of fanaticism!) is a vital point in establishing yourself as a guitarist. It's all well and good being a fine stylist with a feel for good tasty solos, but you need to have an individualism pouring out of your speakers, individualism in the notes you play and the way that they sound. One of Allan's techniques, and one that I especially admire him for, is the way that he has tamed that wild beast, the Fender tremolo arm. the overall fluidity. That can bring its problems too, of course, because I often have to play difficult passages and that need to keep it fluid can add complications.

"Actually I find it rather hard to talk about my technique to a great extent. I can't say that I sit and think that much about it although, of course, I do think about music. Like I'm fascinated by scales.

"Recently, for example, I sat down and played around with chords and scales trying to find as many different ways of running into chords using different scales as I could. Like I'll take two triads and play them against each other with as many different notes as I like the sound of between them. Then I tried mixed triads like a major and a minor in different keys so I did one set keeping one key as constant.

"One thing about my playing that I've been very disatisfied with in recent years is the amount that I've been allowed to play by the circumstances that I've been in.

"Like people would 'phone me up and ask me to do a session and all I'd do is put down a few solos rather than playing some chordal work as well. That's fun but I love playing chords and honestly don't want to solo all the time.

"Of chords, I suppose, I like the sound of clustered chords the best. They're very easy to play on piano but very difficult on guitar, chords where the notes are very close together. They sound great to me."

Speed too is another Holdsworth attribute but one which he refuses to take too seriously, it's something, he says, which you either have or you don't but it doesn't matter too much either way to him.

Flow

I have to admit a distinct partiality for the guitar playing of Allan Holdsworth. I've always liked the basic idea of what has been called Jazz Rock or Fusion music but, like many Beat readers who also come from a hard Rock background, I've found it very hard to



"I got interested in the possibilities of using tremolo arm through listening to Hendrix but he was doing it in a very uncontrolled way and I wanted to do it with control. Then, when I was working with Ollie Halsall he was playing about with the same sort of ideas as Hendrix but he *was* doing it with control and that sort of fired me off.

"I honestly couldn't explain any more about how I do it, though. It's just one of those techniques that's built itself into my playing and which I couldn't honestly say that I've ever bothered to try and analyse."

"I suppose my style is probably a result of trying to get away from stacatto machine-gun-like playing. I like and admire players like McLaughlin who can do that but it's not for me."

Just a final pointer for anyone whose busy delving deeply into attempts to lift things from Allan's style is the fact that he uses Heriba nylon picks which are less sharply pointed than most plastic plectra and don't add a sharp clicking attack to the note.

"I suppose that I tend to play things outside the usual positions for playing them as well. Like, for example, I'll tend to play four notes together on one string rather than on two because that helps accept the clinical approach of many of its exponents who seem to put ability in a pure technical sense well above feel.

Allan Holdsworth doesn't. Notes flow from his fingertips like fast running water packed with a highly emotional charge. At the time of writing there are rumours that he may be working with two other British Rock/Jazz players, Jon Hiseman and Jack Bruce for me, as a listener, that could be the best thing that has happened since, well, Iv'e forgotten when such an exciting idea last occurred. Keep your fingers crossed and your eyes open because I strongly suspect that Allan Holdsworth is going to be *the* British guitar player over the next five to ten years — beyond that, who can say?

By Gary Cooper

'I suppose I like the sound of clustered chords the best. They're very easy to play on piano but very difficult on guitar'.





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Time was when J. Geils and his band of Boston wide boys gave the Stones a run for their money on both the sheer energy stakes and street credibility. All in black and sporting his characteristic shades, the vocals, teen appeal and manic stage charisma of Peter Wolfe would spearhead a razor-keen front line of Geils Flying-V axe, Seth Justman on keyboards and Dick's magic harp in a combination which aimed straight for the throat, while an anchor thythm section put the whole engine on rails.

The soul of Otis Redding mixed with good-time boogie and the jazz and blues of the band's native Chicago in one harddriving update of styles amidst that great sixties melting-pot, when headbangers or sundry psychedelia were served up on adjacent platforms. Seven years later, seven albums on and a time warp somewhere in between, the J. Geils brigade strut on stage at the Hammersmith Odeon in their first outing to these shores in all this time – to air their latest package, 'Sanctuary', out on Capitol USA.

The crowd rise to the occasion - at the Odeon you *stand* on your seat if stand you must; there is no other way with the tiers packed as they are. Three-dimensional stereo-phony is the magic of the moment as the band blast off on two fast openers from their new set.

Bull-throated roars of 'Whammer Jammer!', 'Blow Your Face Away – where you been?' actually fill in any holes left in a 100 decibel envelope as dancers occasionally topple off their seats into the rows ahead with a sort of stacked dominoes effect.

At close of the set the stamping is for real. The band drops a cloud of balloons and let loose with a fistful of encores. The crowd again rises and the band again obliges. An hour over schedule, a happy crowd leave to puzzle out their home route after the last bus Magic Dick wielded a six-inch instrument long before inflation hit rock and roll. Here BEAT's John Adali-Mortty harps on an unusual theme in this tonguein-cheek report on Magic Dick and Mr. Geils, stalwarts of the Detroit Demolition Squad.

has gone. The looser, freer final hour features a lot of slow blues, a frenzied guitar solo complete with feedback and rolling on the floor, a keyboards outing and 'Whammer Jammer,' of which much has been said – a virtuoso harp showcase. And value is delivered at a 'sixties rate of exchange, before we came to accept the inflationary spiral as a fact of life – how often does this sort of thing happen today?

"The band drops a cloud of balloons and lets loose with a fistful of encores. The crowd again rises and the band again obliges."

We felt bound to explain to J. Geils and Magic Dick that Beat readers had no interest in Peter Wolfe's marital shindig with Faye Dunaway, whether the band was true - Imean *really* true to its East Coast musical roots - or from whence they fetch their wardrobes:

"I dunno what you want – say, you want a *technical* slant on this thing?" says a puzzled J.G.

"Yes – we're talking about *playing* about how you do the things you do. It's a musicians' mag, you see. To start with what guitars do you use?"

"I have a Les Paul modified with a Fender rhythm pickup which I use for a couple of numbers in this set and a Gibson Explorer copy I keep on stage as a breakdown spare. Most of the time I have a Gibson Flying V with a built-in preamp."

Beat: "Ah – what does the preamp do?"

J.G.: "Well, how shall I describe this – well you throw the switch and you get more, er, *screw* – you know. Can you dig that?"

Beat: "Yeah, fantastic!"

The guitar sound on stage uses three effects only. A fuzz-tone device is really something like a square-wave generator which blends in a 'clipping' sort of overdrive to give the sound a little more 'rip'. A different effect though similar in principle is possible with the overdrive caused by using the guitar preamp:

"I usually use an MXR flanger, and a phaser for single-note things. A phaser is often too much for a chord; the effect is too intense to work well with a complex sound." Lastly a 'Memory Man' analogue delay line is used to fatten up the sound a little. The guitar amp itself is often stuck in a cupboard somewhere to allow better separation in the sound mix. Onstage the PA pickup from the amp would need to be jammed right against it to get any sound at playing levels. Putting mikes right up against the drivers robs a guitar of some of its harmonic richness, particularly at the bass end of its energy spectrum. This makes good sense if separation is what you want, for better control at the mix stage to the monitors and to the PA."

On this tour, the band have had more than a few problems with their playing gear:

"One of our big headaches on this tour – we've been to Paris, Amsterdam and Germany – has been mains conversion. Seth (Seth Justman – keyboards and one half of the band's songwriting duo) brought this Hammond B3. As you know, mains frequency is used to generate the pitch and our equipment has been built to run on 60Hz, not 50Hz as you have here. We were forever tuning the frequency converter we brought along.

"I've been having some trouble with the guitar amp too. An AC line transformer knocks the voltage down to 110-115 volts

This article was held over from last month's issue due to production difficulties.

In the J. Geils Band, the harp of Magic Dick makes the guitar play second fiddle!

but apparantly the mains fluctuations case the power available to drop below this. When everybodys playing, particularly the bass, the supply sinks even lower. Drop a power chord and your amp just goes to *mush* (pronounced, 'moosh' – I hurriedly withdraw my drink from the line of fire as the point is illustrated with a particularly sumptuous razzberry.....)

Beat: "Is this a new problem with a band of your road experience?"

"As I recall we may have had this sort of thing happen before. But it was seven years ago – we haven't toured Europe for a while. What we're going to do is have our equipment fitted with a mains changeover -I think Marshall do this with their amps."

Beat: "How were you able to make up your sound in the end?"

"Well, you just get it as good as you can make it and play. Nuthin' more you can do, really, except learn some."

The sound onstage at the Hammersmith Odeon did, in fact, seem a trifle flat; lacking in presence and any real balls in the bass. The fact that it proved a good show nonetheless as far as the audience was concerned illustrates the difference between the factors a musician does and should concern himself with and the purely aesthetic appreciation of an audience.

While the essential hard drive was still there in the band's act a certain inevitable mellowing is seen, with the introduction of a couple of ballads and a few subtler effects. The band's earlier live album 'Full House', 'Bloodshot', 'Blow Your Face Out' and their seminal 'Nightmares' outing are often considered their ripest fruit. In this time, the use of Magic Dick's harp has developed with the music. On some albums – notably 'Monkey Island' and 'Nightmares', possibly – har-



J Geils and band sporting this year's thing in eye-wear

monica solos have been mistaken by many people for guitar or for horns.

The sound of the instrument is so monstrously huge the mistake is easily forgiven. As earlier suggested, Dick's harp is the band's main lead instrument - J. Geils himself and the keyboardsman for the most part provide some sort of rhythmic chording backup. The idea itself is not, of course, wholly original but is a part of the jazz/blues tradition the band take their roots from; dating back in post-war years to the likes of Boy Williamson, Little Watler, Junior Wells, Sonny Terry and many other exponents of the East Coast musical tradition.

The manner in which the J. Geils Band have adapted so small and apparently limited an instrument (it isn't, actually) to an electric rock context and to such an extent as to make it spearhead the whole sound has its interest. The sheer wealth of electronics placed between the instrument and the PA is in itself awe-inspiring. Dick uses, for the most part, a simple 10-hole Hohner harmonica though he will at times switch to a 12 or 16-hole 'chromatic'. A 16-hole device gives you all the notes you have on an orthodox keyboard, over a 4-octave range which isn't bad (a chromatic has a key changeover to give you a whole new set of scales to play with at the press of a thumb).

"Most wind instruments don't do as much unless you include the 'overblow' artissimo range possible with, say, a trumpet or saxophone, where a musician can extend the instrument by two octaves or more through the technique of forcing more air past the reed/ mouthpiece."

"One of our big headaches on this tour has been mains conversion."

From the harmonica the sound is picked up with an Exstatic JT 30 crystal mike – a 1950s radio despatcher's device which by its cupped undershape fits snugly into one hand around the mouthharp. Neat. This has a relatively limited frequency response – virtually no output above 5,000Hz and hardly anything below 100Hz. For the application the mike is ideal – the distortions it introduces are useful and it concentrates most of the energy in such a way within the midband that it will remain distinct from other front line instruments.

"I continue to boost at the preamp in the midrange area to give it a horn-like quality – somewhere between saxophone and trumpet. I can also get it to sound more like one than the other. But never anaemic like an acoustic harp can sound -I aim for a ballsy, brass kind of sound."

The mike output goes into an old Fisher valved mono hi fi preamp built 15-20 years ago, where losses introduced by the 40 or more feet of cable Dick needs to be able to move about are equalised a little before passing into an MXR 10-band graphic equaliser. The equaliser further moulds the



Lead singer with the J Geils band, Peter Wolfe

crucial midrange area as well as the high frequency cable losses.

A Roland Space Echo (tape loop reverb, not springs) takes over to generate a richer, wider harmonic. The amount of air vibrating inside the space of a moutharp to create a sound is not large enough to build a big enough harmonic overtone to make this a lead instrument even though all the sustain necessary is possible simply with how long you blow on the note or chord.

An Echoplex or Space Echo helps in this way to enlarge the sound. The whole chain of amplification applies enough gain to make it possible to get a lot of level from moving very little air at the reed.

Continuing the description, Magic Dick takes up the thread: "Further modification is

applied with an MXR Phase 100 phaser and then to a splitter box so I can drive two Fender reverb amps. One reverb amp goes to the PA and the other is used for stage monitoring. Doing it this way rather than with mikes in front takes away the problems of feedback loops. etc.'

So from that little Woolworths or 'dime store' instrument comes a vital ingredient of that big overdrive described loosely as the J. Geils Band. The harmonica even today is still a much underrated instrument and few new bands seem to pick on it with a view to developing its potential in the same way as musicians everywhere push back the limits of all instruments known. We wondered why this was the case.

The sheer wealth of electronics placed between the instrument and the PA is in itself aweinspiring.

"The harmonica, like the saxophone, is one of the easiest instruments to play badly. You can quickly get to the point where you can play some simple tunes but they both take years to master to such a point that you can join it with a band's music. The reason fewer people pick up on the harmonica is

probably that it is difficult to find good written material which show you how to play and to develop technique like you can with guitar, keybards and most other instruments. Of the written material that exists most deal with the older 'cross harmonica' standard blues harp - Sonny Terry and such - rather than showing you how to play in a contemporary bag.

"The most common wav of playing is to stimulate a kiss."

Which is fine for country/blues type of things. But for streamlined things like Little Walter developed, which is where we get it from, you find almost nothing. You would have to build it all yourself to get it to sound more like you want if you want to get it to fit in with what a band is doing."

The way a mouthharp itself is played came on the agenda - many of us more concerned with relatively orthodox instruments used for serious musical applications have probably scarcely spared a thought on this. The development of a more flexible system of pickup could do for the instrument as much as electronics have done for guitar.

"No-one has invented a pickup which is adequate in my opinion, opines Dick. "The

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design of a pickup in the manner of a guitar - that is to say from each individual reed - is something some scientists and engineers at Hohner company should get very busy on! I talked to them about it a long time ago but have as yet seen no results."

On the techniques of articulation in playing a mouthharp Dick of the musical blowjob had this to add:

"The most common way of playing is to simulate a kiss - pucker the lips and form a small opening only as large as need be to get the air into one hole. Playing a single note involves directing the air down a single hole. It's difficult at first to get a proper balance between blowing and drawing so one can get a true *legato* – so the phrasing isn't choppy or irregular, With the J. Geils Band I play a lot of chords. There are certin combinations you can really only get on a harp - the ability to vary the 'bend' of some notes gives it a very special capability.

"The other way of playing is to relax your lips to cover a much larger area on the harmonica. You use your tongue to block off those holes you don't want to play through for that chord. If you were only to play that way you may run into articulation problems because many times the tongue is needed to start a tone with a particular force. I find that in my playing I use both methods."



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This month sees the start of a new series to cover the hassles a band are likely to stumble over on their way to the top. In this first article Gary Cooper looks at contracts, A&R men and various other record company people.

GETTING YOUR ACT TOGETHER

... or how to get from this ... to this, in a few not-so-easy stages

the French have a phrase, 'Plus ca change, plus c'est la même chose'. It's possibly my favourite witticism and, roughly translated, means 'the more it changes the more it stays the same'. Few things illustrate the truth of that saying more than the music business. When 1 started reading Beat, back in the mid sixties, reader's letters were posing just the same sort of questions that they are asking now. Obviously times change, in 1967 Discos didn't really exist and neither did synthesisers, giant PA systems, 24 track recording systems, Dolby equipment for noise reduction — the whole panoply of what we now regard as essential gear to make music.

But the *basic* problems facing bands haven't changed. How do you get gigs? How do you choose reliable gear? Should you sign management contracts? How do you get equipment without the gigs and (the other half of that awful coin) how do you do gigs without equipment? The list is almost endless. Talking over these problems with Beat's editor, he suggested that I put together a monthly series trying to answer some of these perennial worries. So, digging back through my past issues of Beat, ranging from when I was just a reader in the sixties to now in the late seventies, I've put together a list of the most frequently asked questions, which I'll try and answer one by one each month from now on.

If you do have any questions which you'd like to see answered in an article *please* write in direct to Beat and let me know. If we get any suggestions I'll certainly take notice of any that we can handle. As always, we *read* your letters at Beat and always try to act on them!

So, where do we start? Well, perhaps the single most popular question that I've come across, not only in the letters pages but also in conversations with musicians from all over the World, is the one about how one gets a recording contract.

More now than ever before a recording contract is an essential thing for a band to have if it wants to turn professional. In the past groups could survive on their tour money and many well known bands of the past (remember outfits like Peter Jay and the Jay Walkers or Sounds Incorporated?) seemed to survive for years without having hit records. These days, however, tour money is pathetic, mainly due to relatively low entrance prices, high transport and PA hire costs and the general run of inflation over the past ten years.

.....

Unless you have an advance from a record company which exceeds the cost of recording your album (and even *they* are getting hard to find these days) and can use that money for underwriting your touring losses and providing new equipment then you've got big problems. So, how do you go about getting record contracts and that all important advance payment?

Several years ago Beat ran a series of features called 'What the A&R Men Want'. These were designed to help readers know what each individual record company A&R



department (Artistes and Repertoire, by the way) was looking for. In theory it was a great idea but increasingly the journalists doing the interviews began to realise that the record company execs we were talking to were bullshitting about just how prepared to invest in new talent they really were.

For example, you'd hear from A&R man 'X' that he was looking for a certain type of band, let's say heavy rock, and you'd dutifully print that. A few weeks later you'd get talking to a support band in a club who'd just blown an amazing heavy metal set, tell them they really ought to send a tape to the man in question and you'd get your face stamped on. Half the time the A&R men were only interested in signing bands formed by people who'd just left other bands who'd had recording contracts. That or taking existing sellers from the U.S.A. What they were doing was playing safe, pretending that there were no interesting artists left in this country when, in reality, they were just too scared of taking risks with the company's money! After all, it does cost a few thousand pounds to launch a band and their comfortable jobs were at stake! Time after time you'd hear A&R men saying that they'd consider anything and go anywhere to see a band. Time and time again you'd find that the majority of them couldn't be bothered to travel to North London to see a band that was packing them in!

So, the way to start is to assume that, contrary to what he might say, the A&R man at most record companies is a lazy incompetent with no imagination. Obviously they aren't *all* like this (I actually know a few l'd buy a drink for!) but many are. You've got to make it easy for them, as easy as possible to both like your music and see that they can make money out of it.

'Unless you have an advance from a record company which exceeds the cost of recording the album ... then you've got big problems.'

A lot of people ask if a simple demo cassette is good enough. In theory something like a nice TDK SA or Maxell properly recorded from a master should be pretty good and sufficient for an A&R man to hear your potential. In practice it may not be. Without going into the technicalities of bias requirements, an A&R man's tape cassette player may be of a different make to yours. A tape that plays well on your player could sound useless on his and, believe me, some of these people are so dumb that they will not be able to make the mental allowance necessary to take account of that. Their ears will tell them that the overall sound is a bit off and they will allow that to prejudice them. Of course a good A&R man will adjust, but how do you know you've got a good one?

So, it's reel-to-reel tape if you want to do it right and a twin track one recorded on something *at least* as good as a Revox, preferably multi-tracked at a good demo studio and then mastered onto twin track. 15 i.p.s. will also help things along a bit by giving better sound quality and as everything counts and tape isn't *that* expensive 15 i.p.s. is worth it.

Now, of course, we come to the question of what sort of material. Suppose you have a set of complex jazz/rock with just one commercial song on it. Do you assume that it's best to send in that one song? No, don't try to sell the record company on what you aren't. Put together a tape with three or four songs which are representational of what you want to do. If you give them the impression that you are a commercial pop band when your heart lies with heavy metal then you're sunk because the A&R man will be forever on at you to play increasingly commercial pop - and you'd be surprised by how many quite well known bands are under that sort of pressure at present with singles sales rising and albums tailing off. Yes, even household names are being told to go more commercial in an attempt to justify their advances!

While on the subject of commerciality there is the tiny problem of bandwagon jumping. When the punk movement began to get under way a few years back a lot of people in the record companies predicted its almost immediate demise. Once a few of the braver ones had started making signings, however, it was almost impossible to sell *anything* to a record company that *wasn't* punk or what publicist Alan Edwards christened New Wave.

During that rush bands who wanted to play more complex rock were stuck. They knew that they could sell records because of the figures. Outfits like Fleetwood Mac, Pink Floyd, Zeppelin etc. etc. were turning in but were having difficulty persuading record companies to think the same way.

To an extent the New Wave obsession still continues, it is hard to get a good

'A tape that plays well on your player could sound useless on his.'

heavy metal, jazz/rock, progressive rock (whatever *that* means) outfit signed up today, but it is certainly eaiser to do so than it was eighteen months ago. In fact today's problem isn't New Wave at all, it's the dreaded monotony of Disco that is causing the headaches.

As if the fact that live bands are already threatened with the mushrooming growth of the discotheque wasn't enough, they are now even being held back by the reluctance of the record companies to sign music that isn't disco orientated.

Recently, for example, I was contacted by a friend of mine who owns Germany's answer to Beat Instrumental, a magazine called Spotlight. He had come across a German band called Wallenstein and had helped them make the break from being a fairly obscure band buried at the bottom of a long list of 'also-rans' to being a successful outfit with a good selling album and a hit single called Charline. The band's music is fairly pop orientated but it's a 10 c.c. situation all over again. The band play pop which is played so well and is so clever that you can't help liking it.

Anyway, Wallenstein's contract was with RCA Germany and my contact asked me to try and help them get a deal over here. From a record company's point of view it should have been perfect. The band were proven sellers (albeit in a market which is substantially different from our own) but didn't want a big advance and already had master tapes ready. The single was catchy and an obvious for the Radio One playlist (we hope!).

Full of optimism 1 started approaching English record companies for them. No way could I raise any interest! The problem was twofold, the band weren't either English or American (they'd forgotten Oxygene by then, of course!) and, more importantly, they were playing pop rock, not Disco or New Wave.

I'm citing this example to show you that even band's who don't need as much help as newcomers can have problems because of fashion. The eventual answer, however, came from a small English label (GTO Records) who have signed Wallenstein for a singles deal which is fair enough. A case, once again, of the small labels taking a few more risks than the big ones. We shall all sit back now and see how Charline sells!

The point of all this is to try and show that you must be prepared to try, try again and try, try, again until you're sick of licking stamps and sticking them on

'Record companies regard concerts as devices for selling albums.'

envelopes full of tape. Go through a list of record companies, 'phone them in advance, ask who the head of A&R is, tell his secretary that you'll be sending him a tape and do so. If you haven't heard from him after three weeks 'phone again. With some you'll find great difficulty in getting your tape back. It's not that they steal reels of tape, just that they are either too lazy or too incompetent to send yours back to you. The answer here lies in gentle, polite persistence.

Having said that individual A&R men should be approached the question is where do you start. Well you'd be a plain idiot if you approached an outfit like Virgin records with the next Bay City Rollers. Likewise you wouldn't offer heavy metal to Transatlantic. Think before you send your tapes out and think cunningly. For example, let's suppose you're a country type soft-Rock band. Most of the American labels have these sent over by the truckload from the States and would be unlikely to sign a British one (although they might, you can never tell, working on the basis that their lords and masters back home, who always seem to control the purse strings, would A/ understand it, B/ like it and C/ be able to sell it!). In that case what I'd do would be to send it to a label who could possibly want a band like that but don't actually have one at present. Eventually, though, you might have to try everyone but never give up and always try and plan your campaign strategically.

So, a reel to reel tape has gone to a specific A&R man. What about doing things the other way and asking him to a gig? Unless you're very lucky I don't think you'll find many A&R men who can be bothered to go out of London to see a band without having been first moved by a tape. Would you, in fairness, travel to Glasgow on the strength of one such invitation?

What *might* persuade them to do so however would be a recommendation. Some record companies employ regional people so it might be worth finding out whether they have anyone in your area and asking him along to a gig. If he likes the band, a report to London may possibly

'As well as a good lawyer you'll need a good manager.' have someone from head office along to see you.

If that doesn't work and the record company has no regional representation then you'll have to send a demo tape and, if you ever get gigs there, invite him along to a London gig.

But, even then, you must never expect to be signed just on the strength of your live show. Record companies sell records not concert tickets. They regard concerts as devices for selling albums and are more interested in how you sound on tape. To that end they may put you in a studio at their expense to see how you sound on the magic strip of tape.

So, in some ways, the tape should come first. Pay for a good demo to be made. Ask local bands which studio they've used and get the very dust screaming as you scrape your pockets for cash, paying all you've got for a good production. Get to know the engineer before you start recording, ask him along to a gig to suss out your sound, make the best damned tape you can because you want to flatten your A&R man when he hears that tape, maybe at nine o'clock on a Monday morning.

Having done that invite him to a gig. If he likes what he's heard and seen and if you're really in luck you will eventually get offered a contract and *here's* where the fun really starts.

Any A&R men reading this article will already be boiling mad by some of the things I've said about them so far. Well, to an extent, I am being a little cynical. They aren't all the scum of the Earth but many of them are dull and unimaginative clods who seem to hold their jobs more by their ability to manipulate office politics than by signing new artists. So, I appologise to those A&R men who are doing their jobs properly — and the rest of you can get knotted! Now, on with the show.

The reason why I appologised to A&R men then is that I'm about to be even ruder about the breed! Given a chance many of them will screw an inexperienced band right into the ground. Any musician wants a record deal and many will hardly bother to read the damned thing before signing it because he's got his eyes filled with image of rampant groupies and country estates. Aware of that, many record companies offer sums which are pathetically inadequate and terms which are quite laughable. Therefore, to avoid ye olde English contractual rip-off I suggest you scuttle off to a good music business lawyer before signing anything more complex than a postcard to your Mum.

Note that I say a **music business** lawyer. You'll need one who has experience in this field because only he will be able to tell you if the terms are standard for the trade in question or not and, hopefully, he will also be able to guide you about whether you are being offered enough bread. Remember, your market town solicitor is almost certainly not specialised enough.

As well as a good lawyer you'll need a good manager. Indeed many record companies won't touch an unmanaged band, they don't want the artists expecting them to orgnise their tours, pay their wages, handle fan letters, deal with agents and promoters. If you don't have a manager they may help you find one but, again, don't sign anything without having your own lawyer, experienced in the music business and hired by you alone (*not* by your manager or record company) to advise you.

All this, I realise, must sound pretty cynical, but it is far better to be a cynic in this business. I know too many musicians who've been ripped-off by silly contracts they signed early on in their careers and far too many young bands who've either gone about getting their deals the wrong way and ended up out of the business they love or signed with the wrong company, finding themselves committed to a company they hate for three years minimum.

Of course, as I said earlier, your problems actually *start* once you've been offered a recording deal, not before, but for those of you who insist on going ahead (you *must* be mad) the golden rules are simple. Expect the worst from the A&R man and give him the absolute best you can provide by way of a demo, make it easy for him, approach the companies logically and not in a random way and concentrate on proving to them that your future success will be on record and not just as a live band.

'The answer lies in gentle, polite persistence.'

Whatever happens do not be put off by being turned down. All bands are turned down dozens of times in their careers by club managers, agents, record companies, radio stations and journalists - ignore them all and stick to perfecting what you want to do till you're the best there is at it. Never take a 'no' from a record company to heart — just assume that *they* are wrong unless you have a real reason to think that they might have a point (are your guitars out of tune? Is there a market for Bach à là Reggae?). Perserverance and faith are the answers, that and making it as easy for a record company to like you as humanly possible!

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IN ESSEX

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DIRE STRAITS COMMUNIQUE VERTIGO, 9102 031

Trying to follow-up a multimillion selling debut album must be one of the biggest hurdles a band shot to instant stardom has to face.

Not much longer than a year ago Dire Straits were playing in a pub in Deptford. Just look where they are today. Two of them have already 'received the call' from Bob Dylan to play on his new album.

Their first album was a classic. Mark Knopfler discovered a new way of getting noises out of his guitar and deserves all the fame and fortune he's got for doing it.

It would be very hip to say that I don't like this album. After all you can be in vogue by being out of it. Goddam it, this album is great. I'm enjoying listening to it.

I don't care if it is very similar to the first album. I don't care if it sounds a bit like Bob Dylan. Mark Knopfler and the boys can play their stuff, and they play it well on record and live. If everyone liked the first album so much, why not give us more of the same? If they'd have done something different they'd have been slagged for not sticking to what they're good at.

The only constructive criticism I can give is about the production. On the debut album when Mark hit those strings when you didn't expect it, it really hit you. On this album that sharp, dynamic sound has been slightly flattened. T.H.

THE KNACK GET THE KNACK CAPITOL EST11948

I knew The Knack had to be a good band as soon as Pete Murray voted their single 'My Sharona' a miss on Juke Box Jury. What higher recommendation could a band receive?

The Knack are a bunch of young lads from Southern California, but are by no means as bland as many of their contemporaries.

Straits – more of the good stuff



Who's too hip to admit they still like Dire Straits?

Instead they have a tight, punchy sound, a vocalist who doesn't scream but sings and a guitarist who deserves to be able to stand up and be counted. The Knack can play.

It's easy to compare the band to The Cars, especially vocally. The difference is that Roy Thomas Baker didn't produce them, but Mike Chapman did, of Blondie, Sweet, Mud etc etc fame. So instead of a broad Oueen-like multi-track production, The Knack have a tight, poppy sound which places greater emphasis on the way they're playing rather than the overall sound

Bearing in mind the album was recorded, mixed and finished in no more than 11 days, and that this is the first album from a band that only got together about a year before it was recorded, I would say this is one of the best album's I've heard in a long, long time. The best debut since 'Look Sharp' by Joe Jackson? I'd say yes.

T.H.

RUNNER: "RUNNER" (ACROBAT)

Runner is a very talented rock band consisting of four guys who really know how to make good music. It is also the name of their brilliant debut album released on Acrobat Records.

Most of the songs are written by Steve Gould, lead vocals and guitar (he was also involved with the art direction for the sleeve), although Allan Merrill. and guitar keyboards contributes his share of the writing for this extremely delightful album. The rest of the band are Mickie Feat, bass and Dave Dowle. drums.

They are also helped along

by additional musicians – Ray Cooper, Jon Cole, Ian Lynn and William C. Lydall.

The songs are a mixture of romantic lyrics and good strong harmonising tunes. There isn't one song on the album I disliked and there isn't one I can say I prefer to the rest. Every one is splendid.

'Fooling Myself' is the type of song you only have to hear a couple of times and you feel you can sing along with all the words. 'Truly From Within' is a beautiful love song which could easily be a chart topping single, and 'Gone Too Long' is a song which sounds as though it has been written by 'The Babys' (another fine band).

This album has just got to be a hit. It really captured my interest, but then it's my kind of music and I believe it's one of the best debut albums to be released this year.

C.L.



The Knack - a fine new group of un-bland Americans.



THE CARS CANDY-O ELECTRA, K52148

I really liked The Cars' first album because it was exciting. Something a little different. A spark of originality. The crispness of the guitar's and the electric edge Roy Thomas Baker gave them complimented a fine selection of new songs.

Candy-O, their second album, I'm not so sure about. Although still quite original, it relies far too much on Greg Hawkes and his synthesisers for my liking. Too many arty-farty sounds and not enough rocking and rolling.

What happened to the bite of 'My Best Friend's Girl'? Somewhere along the line it's been lost. It's lurking around in the background instead of jumping about in the foreground. Listen hard and you can hear it, but why bother when you've got the first album?

However, you can't accuse the band of standing still. They've moved in a direction, albeit the wrong one as far as I'm concerned. But perhaps you like synthesisers more than guitars. If you do and you were reviewing this album you'd say that it was better than the first one.

But I don't, so I'm not.

THE RECORDS SHADES IN BED VIRGIN, V2122

A few months ago I was down at London's Town House studios talking to these guys and grabbing a sneak preview of the album. Everything about this album is carefully calculated, and The Records are not a bunch of amateurs. There's a few Kursaal Flyers in the band for a start.

The band seem to be aiming at a young audience. Smooth hairstyles, smooth harmonies, smooth sound. The album has a kind of Beatle-like appeal, only Will Birch and John Wicks are no Lennon and McCartney A couple of the tracks do stand out however. 'Teenerama', and 'Affection Rejected' being the best two cuts on the album.

As a special limited edition a 12" EP is being given away free, containing four cover versions of other people's songs. Included is a version of the Kinks' 'See My Friends' and the Stones 'Have You Seen Your Mother Baby', which sounds like it hasn't been mixed yet. Although 'Shades In Bed' does have a fresh appeal to it, I find it just a bit too calculated for my liking.

т.н.

T.H.



SKY ARIOLA, ARLH 5022

When I saw this new supergroup at the mighty Albert Hall I was completely surprised. Not only have they managed to produce a unique sound which cannot be categorised but they have built a firm bridge between classical and popular music which does not detract from either and is bloody enjoyable.

The album is also excellent. It's only a fraction of what these talented musicians are capable of but it does encapsulate the sheer excitement and beauty of the stage performance.

The opening track 'Westway' is a rollicking jazz-funk number which could so easily be heard in a disco. The tight keyboard playing of Francis Monkman, together with fast, precise guitar work from both John Williams and Kevin Peek blend beautifully with the searing percussion of Tristan Fry and the pure, crisp of Herbie Flowers.

'Carrilon' is a slow acoustic number with a classical flavour which provides a well balanced contrast reminiscent of Williams' 'Cavatina'.

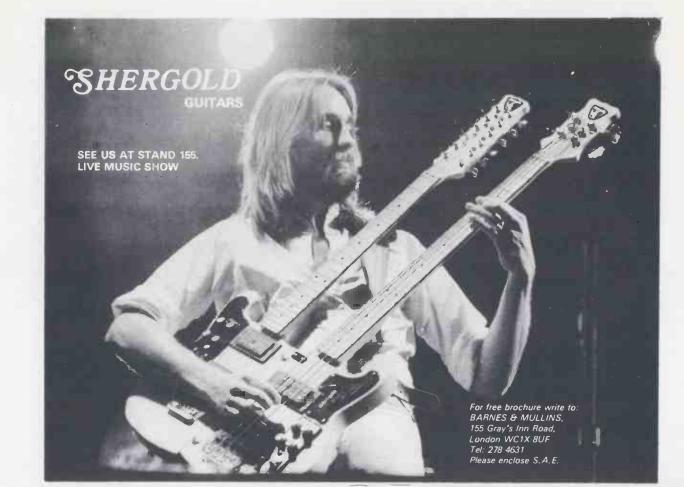
'Danza', another predominently accoustic piece, is a cross between a Spanish Baroque dance and a lively Galliard. A shame we could not be treated to a little more of Monkman's superb harpsichord playing featured here briefly in the background.

The haunting Eric Satie number 'Gymnopedie No. 1', is played with such affection that it's difficult to decide whether it's actually better than the original. A truly lilting classical piece of music.

'Cannonball', also released as a single, brings us back to throbbing jazz-rock and is certainly chart material. The solid percussion here really turns this into a powerful but joyous track overlayed with melodic guitar.

Side two is quite different again being devoted to one track 'Where Opposites Meet'. This is where the depth of musical experience and composition really comes into its own as the group manages to blend in so many popular and classical themes into one harmonious journey. True it's a little flat in places and may not endure constant listening, but there are certainly purple passages which make the mind soar off into the stratosphere.

All in all a highly professional, exciting sound from five gifted musicians who have only just scratched the surface of their infinite musical possibilities.





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NEW TO YOU

Extended facilities for Stones Mobile studio

One of the first mobile recording units to appear on the British musical scene was the studio on wheels owned by the Rolling Stones. Now six years old, the studio is constantly being upgraded and has recently seen the addition of a 3M Mincom 24-track professional recorder.

This latest acquisition means the studio now boasts three Mincom units: two M79 models - one accepting 14inch reels - plus a stereo version of the M79 for mixdown facilities. The van also carries a 16-track headblock and 14-inch reel conversion units for the 2nd machine for specific applications. Other units include an electronic synchroniser featuring interlocking facilities for the two multi-track machines by means of a time code applied to one track of each tape.

The mobile — which is painted in anonymous khaki and green camouflage to avoid unwelcome attention when on location recording — is used extensively on the continent by various groups apart from sessions involving the Stones themselves.

German, French, Swiss and Russian borders have been crossed by the 12-ton vehicle which has also recorded in Ireland and at various English locations. Last year the Truck was involved with a trip to Leningrad to provide the sound sequence for an American film company shooting the Russian ballet "Gayaneh". Seven cameras were involved for the 100-minute film which was shot in one take after a single rehearsal.

Both M79 recorders were involved, both recording simultaneously. One used standard-play tape on 14-inch reels; the other using long-play tape on 10 ½ in reels.

Among the artists that have used the mobile are Manhattan Transfer, Eric Clapton, Third World, Michelle Germain, American vaudeville artiste Bette Midler, The Who, Paul McCartney, Neil Young, Paul Simon, Be-Bop Deluxe, Led Zeppelin, Deep Purple, Traffic, Billy Preston, Santana, Frank Zappa, Nazareth, Black Sabbath, Gallagher and Lyle, Jeff Beck and Ten Years After.

Although less sophisticated in appearance than some of its later competitors, the mobile possesses ample room for 12-15 people to listen to playbacks in its air-conditioned interior. Resident engineer Mick McKenna estimates it takes

Centrepieces of the recording studio are these two 3M Mincam M79 recorders: the 24-track unit (left) and a Half-track stereo version of the M79 for mix-down purposes.





Engineer Mick McKenna at the Helios desk control system which provides 32 inputs and has facilities for 60 microphone lines. Altec 604/8G loudspeakers provide monitoring facilities.

"just a couple of hours" to set up the mobile for a live recording session. With reel changing down to a handful of seconds, further time economy is established when reel changing is not necessary at all. Using the 14in spools accompanied by the 24-track M79, the engineer has in excess of an hour's recording without respooling when operating at 15 ips.

But the biggest problem would have been vibration during the extensive travelling endured by the mobile. The Truck is set on regular springs, and extreme care is taken during travel with all equipment well-packed and strapped down in a well-formulated pattern in the available floor space.

The tidy and compact interior provides an ideal atmosphere for recording. The developed system has been largely the work of Mick McKenna who describes the various installations and sitings with not unwarranted pride. From the multi-core cable locker to the equipment location and recording lead and tape stowage, all is shipshape with available space fully utilised.

Sound-proofing of the mobile is achieved with hessian-covered acoustically transparent foam set on perforated steel and a combination of Stillite and hardboard mounted on the aluminium skin of the van. The net thickness is four inches and it is complimented with doubleglazed windows complete with silica gel for condensation prevention. There are ample windows: primarily, says Mick McKenna, to provide scenic viewing in some of the pleasant locations encountered.

Mainstay of the recording facilities is the Helios desk control system, which has been extended to allow for a new jack field and extra ancillary equipment. This now includes Pultec, Kepex and Audio & Design compressor/limiters; Urei limiters; Countryman phaser, Altec graphic and Eventide harmoniser. The desk provides 32 inputs and the system has facilities for 60 microphone lines which can be used in conjunction with a portable mixer. Over 100 microphones are included in the mobile's inventory including Neumann, Shure, AKG, Beyer and ElectroVoice units. Supplementing the 3M professional recorders are two Revox tape recorders, plus a 3M Wollensak-drive Advent cassette deck. For monitoring there is a pair of Altex 604/86 loudspeakers with a choice of DC300A or Quad amplifiers. Mains power is fully stabilised.

Although the group no longer has the facility of their former Surrey mansion for special recording sessions, they still can arrange location setups preferably in southern England in barns or suitable country houses.

Booking arrangements for the mobile can be made through The Mobile Studio, 2 Munro Terrace, London, SW10. (Tel: 01-352 0005). NEW TO YOU

Express Limited



udio & Design (Recording) Ltd now have available their new Express Limiter.

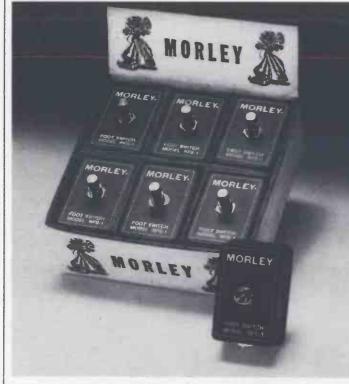
The Express combines new digital expertise with ADR's proven analogue experience. With only four pots controlling input, output, attack and release all other functions are controlled by six gold plated leaf spring momentary buttons including compressor ratio, expander and selection of meter functions to read output or gain reduction on left channel, right channel or the sum of both. The unique meter, incidentally, has been specially designed by ADR's R & D dept.

Access to Audio & Design's neatest PC board yet, is by turning the twist lock on the rear of the unit and simply sliding the whole PC and front panel out of its case.

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Remote Control Foot Switch



magine a switch — just a switch — weighing over half a pound. That is a switch! The new Morley Remote Control Foot Switch (RFS) typifies the company's undeviating adherence to quality, reliability and durability that has earned Morley the reputation of being the Rolls Royce of pedals and effects. Just a glance is all it takes to make it obvious the new, hefty unit is unlike anything else available. The RFS housing is a solid, one piece, heavy gauge metal casting weighing over half a pound. Non-skid corner anchors keep the unit firmly on the ground. American made heavy duty Carling, and Cutler-Hammer switches designed for foot operation are used.

A major improvement is the introduction of an input telephone jack that enables the performer to plug in electronic gear of any kind and switch it on and off from the conveniently located switch at his point of playing. The use of a jack to replace built in cords eliminates one of the biggest causes of footswitch failure and replacement costs. The switch retails for about £7.00.

For more information contact Bonnie Kirk, 6855 Vineland Avenue, No. Hollywood, CA 91605, Tel: (213) 760-3140.





J ohn Hornby Skewes & Company Limited are announcing the addition of Borgani woodwind and brass instruments to their comprehensive range.

These hand-made instruments are produced in Macerata, Ancona, Italy by the family owned firm of Prof. Orfeo Borgani. The firm was founded in 1872.

The third generation of the Borgani family together with many long serving craftsmen



produce instruments on the basis that quality, not quantity, is the most important consideration.

Many leading professional musicians play Borgani instruments including Gerry Mulligan, Gianni Basso and Larry Nocella.

The line consists of Tenor Saxaphone outfit 0162S at £350.00, Alto Saxaphone outfit 0161S at £320, Curved Soprano Saxaphone outfit 0161C at £330, Straight Soprano Saxaphone outfit 0160 at £295 (all Saxaphones are brass lacquered with mother of pearl keys), silver plated 'C' Flute outfit 017B at £154, B^b Boehm System Clarinet outfit, in wood, 077 at £199 and B^b Trumpet outfit, brass lacquered 0181 at £144.

Nasty Cordless

asty Cordless Inc. President John Nady has announced the company's recent move to a new 20,000 square foot building in Oakland, California. He also announced that Morley Pedal Company will no longer handle distribution for the company. Nasty Cordless will now be handling it's own marketing through in-house personnel. Peter Kalmen has been appointed Sales Director and Byron Stone will be Marketing Director. New address is: Nasty Cordless Inc., 1145-65th Street, Oakland, California 94608. Phone: (415) 652-2411.

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10



A sk most people about Burns guitars and they'll say "Who? Burns? Something to do with Hank Marvin aren't they?"

But there are some poeple in the know who have elevated the Burns guitar to cult status.

Jim Burns began messing about with guitars while in the R.A.F., and surprised even himself when he built an electric guitar which actually worked. Made from R.A.F. aircraft wood and a 'Heath Robinson' pick-up he used it to join his squadren's dance band.

However, since the climax of his musical career was joining the Felix Mendlesons Hawaian Serenaders he decided to leave out playing and concentrated on building guitars.

Serious production of Burns guitars began in 1959, with lke Issaks as musical director, and by the mid 60's was in full swing with guitars like the 'Artist Vibra', the 'Black Bison' and, of course, the Hank Marvin endorsed 'Burns Marvin' guitar. But in 1965, the company was sold to Baldwin on the proviso that Jiin did not produce any of his own guitars for four years.

Now that time is over, and Jim is back in business with two new guitars with which he hopes to re-establish his name and get a foothold in the American and Japanese dominated market. Since 1975 he has had a lot of time to think and consequently the new guitars have some remarkable features.

l was invited to the remote factory in Elly outside Cambridge to meet Jim Burns and play his prototypes. Having had some pre-conceived idea as to what the guitars would be like, 1 must say that my first impression was one of shock. Both guitars have a completely original shape, something very refreshing compared against the current Japanese guitars (ie Ibenaz and Yamaha).

The first guitar Jim jovialy describes as "A bit wild, something for the punks, a rock 'n' roll guitar" and tongue in cheek as this may be, it certainly

"To achieve this clarity of tone, Jim has come up with a very clever bridge design."





Jim Burns with his guitar for the country and western player, which should retail for somewhere around £600, though no price will be finalised until full production starts.

After a four-year lay-off period, Jim Burns of Burns guitars is back with two new models that no serious musician should let go by. Tony Sayers has been down to the factory to try out the prototypes and talk with Jim, and was more than just simply impressed.

was designed with a rock 'n' roll | market in mind.

The other guitar is designed to look like an accoustic guitar. Complete with fake sound hole, Jim hopes its conservative looks will make it appeal to the country 'n' western player.

Someone who would normally be playing a telecaster.

Sound

However, all this aside the most important thing is the sound, and Jim was at pains to explain his basic principle in guitar making. The most important thing is the accoustic sound of the strings. They must ring clearly and have a full sustain. He maintains that no matter how many FX gadgets you have, if you amplify a bad sound you will get a loud bad sound, but if the strings sound clear to begin with, then you are in a position to build. To achieve this clarity of tone, Jim has come up with a very clever bridge design.

His problem was to build a totally adjustable bridge (individual string height and length adjustment), which could also be fixed rigidly in order to maintain string energy and therefore sustain. This problem was overcome by using individual bridge pieces à là Fender, but then pushing them tight against a fixed rod with a cam, thus making it the first bridge which is both rigid and totally adjustable. All this is fixed directly onto a brass plate which runs along the top of the body ensuring even greater sustain.

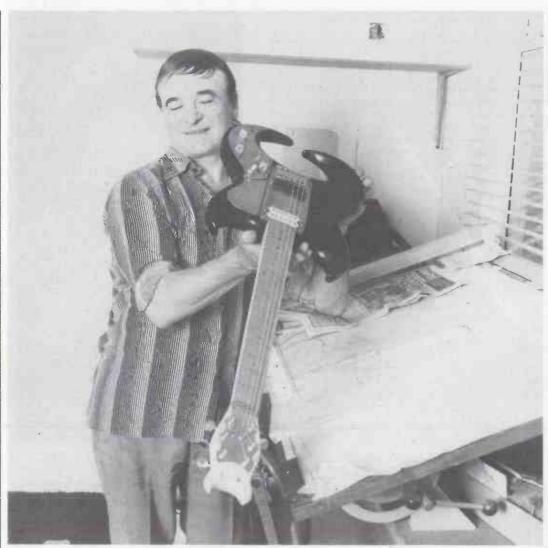
Nut

At the other end of the guitar, the nut is made of brass to ensure that both fretted and open strings have a metal to metal sound. This is then connected to a brass plate which covers the head. All the strings come over the nut in a straight line, the two E's going straight to the gold plated Schaller machine heads, and the rest going round small bullraces which are fixed to the brass plate. This eliminates friction, and string breakage is minimal.

Both guitars are well balanced, balancing nicely on the leg in sitting position, leaving the left hand free from supporting any weight during playing. They are body heavy and sit comfortably in the strap, but are not so heavy that they become a burden.

The maple neck is tapered in becoming quite thin and flat towards the body, something which I must admit I had my doubts about. But after playing for a couple of hours, I soon got used to it and even began to like it. The fingerboard and Gibson frets were smooth and even, making bending and sliding easy, and the action was incredibly low.

As I like to play high up, I



This guitar's 'a bit wild, something for the punks, a rock n' roll guitar.' This guitar should also sell for around $\pounds 600$.

found the lack of cut-away on the Country 'n' Western guitar limiting, and for that reason 1 obviously preferred the other very guitar which was accessable. But for some reason, the Country 'n' Western guitar felt strong and more raunchy in its construction which ironically made it feel more rock 'n' roll.

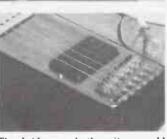
Controls

On the rock guitar, there are two Dan Armstrong Schektor pick-ups which have a very high output and beefy sound. There is an out-of-phase switch which brings in the familiar hollow funky sound and of course a three positioned pick-up selector.

The volume control has an even range and is nicely placed just below the bridge, perfect for wrapping a little finger around. Most interesting is a stunning feature hidden amongst the tone controls. In the full-on position only, one of the two poles of the pick-up is in use, giving it a thin trebley single pole sound of a Fender Strat. Then, you've guessed it, as the tone control is backed off, the other pole is phased in, until on what would be about No.7 it's a full humbucker with the famous Gibson warmth. Thus at the turn of a dial the sound changes from Gibson to Fender.

This solves two problems in one, in that for studio work you only have to carry one guitar about, and for live work you don't have to change guitar mid song for a solo.

The Country 'n' Western guitar has Mighty Might pickups which have a clearer and lighter sound than the Dan Armstrong's, making them a better choice for this particular



The bridge on both guitars could possibly be the first totally adjustable but very rigid design available.

instrument. The neck pick-up is single poled giving this guitar the set up of a Telecaster with a humbucker fitted, which again can be turned into a single pole at the turn of the tone control One disappointment on this guitar is that the volume control is down with the tone controls. But bearing in mind the type of player this guitar is aimed at, not important.

The amplifier I was using for the tests was an excellent Redmere, which believe it or not, had switches to make it a Vox AC30, a Marshall or a Fender Twin Reverb, as well as Flanging, Reverb, A.D.T., and Chorus.

After playing with the amp for a while, I decided to jack it up and test the feedback properties of the guitars, much to the annoyance of the whole factory. It was here I found a couple of faults with the Rock 'n' Roll guitar.

Faults

When playing a note in the normal position, the sustain is perfect, thanks to Jim's bridge and nut designs. Indeed, it's possible to control the feedback and get long whining sustain. However, when the string is bent upwards so that it lies between the poles on the pickup the signal is so drastically reduced that the feedback dies instantly.

Also the brass plate on the top of the guitar tended to be resonant and caused uncontrolled feedback when the strings were dampened.

When I pointed this out to the electronics wizard, Leo (responsible, incidently, for the Redmere amp) I was assured that these faults would be ironed out by the time the guitar goes into production, even if it meant changing the pick-up.

However, from these guitars, what shows up most of all is Jim's talent for listening. Since his involvement with musical instruments, he has picked up on all the things he has heard guitar players say they would frictionless tuning, like: lockable bridges, volume controls up by the bridge etc., and put it all together on one guitar.

Jim Burns has brought together the talents of the craftsman and those of the percussion engineer producing a guitar which combines old virtues with 1970's technology. He could have easily come along with a very nice, playable, ordinary guitar.

Instead he has gone out on a limb to create what he thinks is his finest achievement and is very excited.

In summary then, whether or not you're put off by their extravagant shape, I advise you to play one when they hit the shops. I can assure you that you will never have played anything like it before.



EKO 3131 ACOUSTIC Price: £84 approx KAY FORCE 2 ACOUSTIC Price: £65 approx

EKO's before and I've always liked them.

The model I have here is particularly well-built. For a start I really like the neck, it's good and wide and particularly good for acoustic players.

For a laminated top, the sound is very good, and the same goes for the intonation. The guitar in general is nicely



Reviewed by Gordon Giltrap

finished but the frets are a bit rough in places. The adjustable bridge is okay but the saddle should really be in contact with the wood. The strings are very heavy but have quite a nice tone. Unfortunately, the neck has a slight bow, but is adjustable. The overall weight is correct and with lighter guage strings it would be a nice guitar to play.

Bearing in mind inflation and VAT I'd say it's a good value guitar and one of the better EKO's I've played. Supplied with the guitar is a packet containing an adjustment key, a plectrum and most important of all, some spare bridge pins. All guitarists will know how easy it is to break the bridge pins when changing the strings.

To be honest, I would personally prefer a Yamaha, although this EKO may last longer. It's even got three reinforcement pins on the bridge. In general, its a great improvement on their earlier models.

KAY

Moving to the KAY, its a completely different guitar. For a start, it's nearly all plastic. The back of the body is a polymeric/glass compound apparently formed 'under thousands of pounds of pressure to a semi-parabola backed flat sided guitar body'. The gears for the machine heads are completely enclosed but easily accessible.

The neck itself is a polymeric girder frame constructed of glass and resin. The cellular material and steel reinforcement should guarantee no warp. The fingerboard, however, is made of solid ovaled rosewood and the frets are nickel silver. The entire fingerboard is bound in ivory coloured trim.

Immediately noticeable about the sound is its individual quality, though it doesn't have much carrying power.

NOT NEW

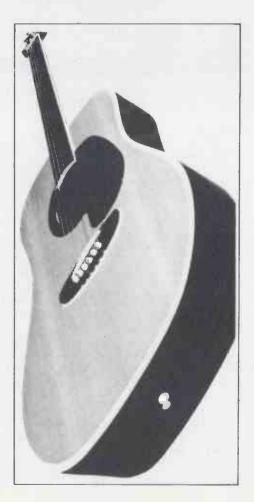
Actually, the idea for the guitar is not a new one. Marie Macaferry made this sort of guitar years ago but the KAY is a better guitar. The neck is guaranteed not to warp and no adjustment is needed. The machine heads have to be turned anti-clockwise which is unusual, but no problem. As this is a pre-production model, I wouldn't like to comment on its finish. For example, the bell is slightly sunk, but I should think it will be okay on standard models.

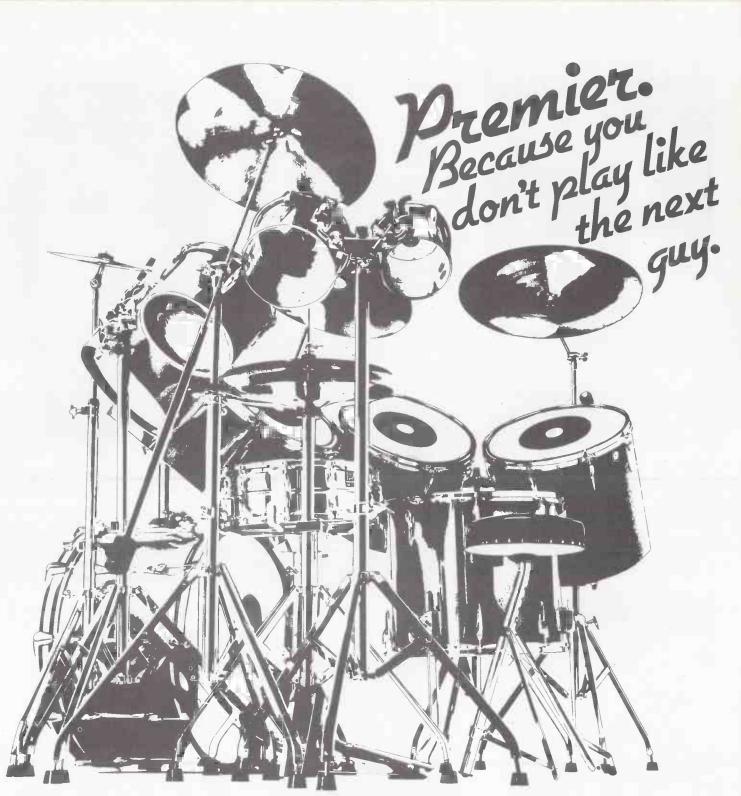
The action is slightly high but with lighter strings it should be fine. However, the fit on the saddle is slightly loose.

Intonation is good and the guitar is really very interesting. I would say it's the shape of things to come because plastic is taking over. I really do like this distinct sound. For a strummer — it's perfect.

Left, EKO 3131, KAY Force 2







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Remo Roto-Toms, 14" and 16"

> *Price: £55.80 and £67.80 inc VAT*

Remo Roto-Toms come in a total of eight different sizes: 6", 8", 10", 12", 14", 16" and 18". When *Beat* got in touch with the Fender Soundhouse – their main distributors – they couldn't supply us with the smaller sizes because they'd completely sold out.

Therefore, the ones we have here for review are the 14" and the 16". Including the new VAT rate at 15% the 14", works out at £55.80 and the 16" at £67.80. Now, on top of this you've got to have a cymbal stand on which to mount them, and a choice of two adaptors.

The adaptor we were supplied with was the Universal AD-100. In short, what this is

Reviewed by Dale Griffin (Buffin)

is a black box with various holes and screws in it. It was no easy job to figure out how the hell to swing it into action and actually use it as an adaptor. It really is a bit of a puzzler to come into blind.

Those little adaptors cost £3.75. (still not including tax) and you need two to get the two drums mounted, but if you've got a bit more money to spend, ie £21, you could get the Trac Modular system. One of those will let you mount both drums and for that price you also get the top of a cymbal stand so all you have to do is supply the bottom bit. On paper the idea looks far more efficient than the Universal adaptors we have here.

All the same though, I eventually got them mounted on one single cymbal boom stand. As the inside of the adaptors don't have serrated edges I would imagine that they'd slip after a bit of heavy beating.

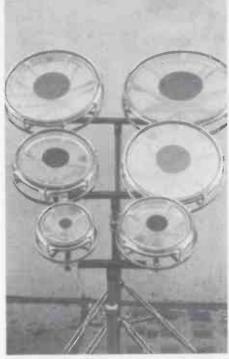
The drums themselves are beautifully built. The idea and design are both astounding. However, I do feel that they are more of a novelty item than an essential one.

For a start, the sizes here aren't really the sizes to get — they're just too big. At this size, they're just too unsympathetic and have no depth in sound. A regular tom-tom at this size would have plenty of depth. A 14" is the biggest you can sensibly go to with these drums. Also, if you turn them down below a certain point they're too floppy to use. They may work well in a big hall where the actual size of the hall may give them depth, and they may be good for miking up but it's hard to tell in a backroom somewhere near Wembley.



The smaller drums also work out better economically. For example the 6" will cost £26.25 and the 8" will cost £31.62 with tax. That's not too much money for a couple of tom-toms.

Roto-toms, as far as I'm concerned are really a luxury item, a nice added novelty. One thing that's really going for Remo are their heads. I think they're the best in the world and I wouldn't use anything else.



Using the Trac Modular mounting system the drums can be easily used in an assortment of positions.



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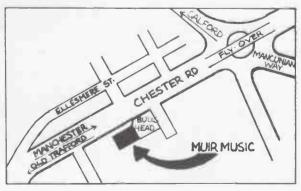
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BC RICH MOCKINGBIRD BASS Price: £750 Reviewed by: Jimmy Bain

A soon as I plugged this thing into my Fender Champ at home I could tell straight away how much power it had. It hits you immediately.

First off the machine heads are great. They're Grovers and you can't go wrong with them. I've never actually seen them on a bass before. They work well on Les Paul's, and they're good for staying in tune.

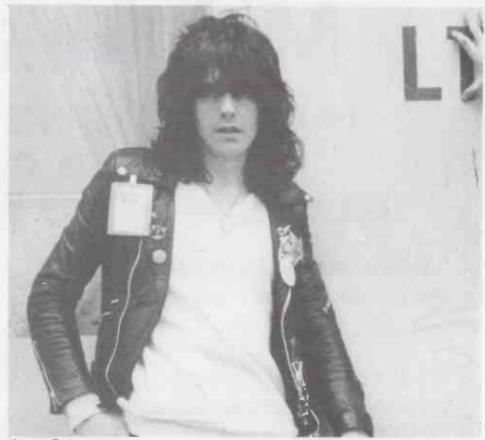
As for the neck, it's just beautiful, nice and solid. It's particularly good at the top and pretty easy to use. It's probably got something to do with the fact that the neck and body are one bit of wood.

The particular bass we got for review is made of Koa (and is also available in Maple), has a Rosewood fingerboard, and a diamond mother of pearl inlay.

The worst part about this guitar as far as l'm concerned is the control panel - it's too complicated. For a bass I think it's got too many varients.

First of all there's the output jack and volume control, then the pick-up selector with positions for both pickups to be used together or separately. The Varitone control has six positions each giving a totally different sound. The booster control is battery operated and very effective. Apparently you shouldn't have to change the battery more than once a year. The booster volume control is used to regulate the volume gain of the booster, and the pickups have a dual sound switch each which gives them a higher frequency response if that's what you're after. There's also a phase switch which you can use when the pick-up selector is in the centre position. What this does is create a very funky or nasel sound (it says here).

All these controls mean, however, that you don't have to keep going to the amp to change the sound. For example the Varitone can change the sound from an acoustic one to a ballsy Marshall one. It's probably more of an advantage to have such a variable sound source in the studio where you've got the time to pick and choose. I'd find it a bit of a hindrance live. I just don't need all the controls for Wild Horses.



Jimmy Bain

Access

Also, the access to the controls is a little dodgy, the phaser didn't do anything apart from boost the sound, the finish on the knobs is a bit cheapo cheapo and the booster switch seems to be the wrong way round. Also, if you don't have that Varitone control in the right place you can get your finger trapped in it!

The guitar also comes with these strap locks. You just squeeze the strap between



The Mockingbird. Photo: Jack Durrant.

two washers, lock them together with a clip and the whole thing pushes onto the strap holders on the guitar. It's really nice to know that the guitar's still going to be round your neck even after throwing yourself, and it, around the stage for a while.

The bridge on this guitar is particularly good. Well, it's a Badass so you know straight away that you can trust it. It's very solid, and a definite rock n' roll bridge. Even though each string is supported independently, it's set into something very solid. They're the absolute best bridges for a bass.

The pickups are Di Marzio, but not your regular ones. They're custom built for the guitar. I like the idea of 2 pickups on a bass, but I don't like the thought of them being plastic. It doesn't seem to deteriorate the sound in any way though, they sound great. The top one isn't too harsh and still has that bassy sound even though it's next to the bridge.

It doesn't seem too heavy to use on stage even though I'd say it was a heavy bass. I'd like to have a go at using one with Wild Horses if they'd give me one (please). The balance is OK too.

The overall appearance is stunning. It looks futuristic, very attractive. It's certainly something you'd notice, a good one in the crowd. The problem is the price really. £750 is a lot of money, and it's not the sort of money that Joe Bloggs on the street would fork out for a guitar. John Entwistle would have one, that's for sure.

Really, it's just a great instrument. That neck is really something, the action is superb and the sound is powerful and strong. Problem is, it's a rich man's bass.



LUDWIG ACRYLIC PROBY Price: £1030.75 inc. VAT LUDWIG POWER FACTORY Price: £1260.75 inc. VAT

Now that Bill Ludwig has taken over from his dad, it looks like we can expect a few changes in the Ludwig range. The major change he's made so far is with the ply of the shell.

Daddy was a firm believer in the 3-ply shell, but our Bill's into 6-ply. The result? A much brighter, sharper and generally nicer sounding drum.

This new 6-ply shell is featured on Ludwig's Acrylic Proby kit, which I tried out at the Rose-Morris factory in Hampstead. Most of the kit is equipped



Rock or jazz — Ludwig's the one

with the standard Ludwig fittings apart from new cymbal stands and a new ball fitting on the tom stands.

With the new cymbal stands the bases are now tubular instead of just pressed metal and the wing nuts are about four times larger than before. You don't have to nearly strip the thread to get them nice and tight. And that new ball fitting on the tom stands is superb. You can now bend the toms into absolutely any conceivable position.

This enabled me to get *the* perfect position for the toms around the kit to do a complete run with no awkward steps.

Also, the kits came fitted with Ludwig's new Rocker heads. They're pretty much the same as before but the snare drum skin is about 50ml thinner, which is a bad thing for me really. Playing with Wild Horses I have to hit the skins pretty damn hard and I think the snare skin would dish too easily.

Acrylic

The Power Factory is an Acrylic kit, and compared to the wooden one I'd say it has a more natural tone. Also it has no ring



The Ludwig Acrylic Proby - check out the snare drum



which would be an amazing advantage in the studio, making it very easy to mike up.

One thing on this kit that I was extremely impressed with was the snare drum. Most people when they order an acrylic kit ask for a metal snare drum in the acrylic one's place. For a start, the acrylic snare is about ½ in more shallow, and everyone's got a metal snare haven't they? Well, I was more than just a little impressed with this snare drum. A lovely tone was complimented by the fact that no damping was needed at all because of this total lack of ringing. An absolute prayer for studio work.

Volume or control

The volume on the acrylic kit wasn't anywhere near as loud as the wooden kit, but there is more control over the resonance. For stage work I'd go for the wood-shell because it's got the cut that I need with the Horses. Wood shells give a more definite sound, and a more dynamic one.

However, the acrylic shell is better in the studio. If asked which of the two kits would be better overall (because most people couldn't really go out and buy both) I'd say go for the wooden one, even though that acrylic snare is a good all-round, allpurpose drum.

Also, Ludwig have got themselves a new pedal. Does anyone remember a pedal called the Ghost Pedal? It's virtually legendary, made by a small company in small quantities. It's been going for ages, but Ludwig are now doing them. The first impression I got was that it's very powerful, very strong. There's two adjustment screws on each side of the pedal, one for throw and one for spring tension. The way the screws are positioned makes them very accessible, which is a great help when playing. If you have to make an adjustment in the middle of a gig you can hardly take the pedal off and start messing about underneath it.

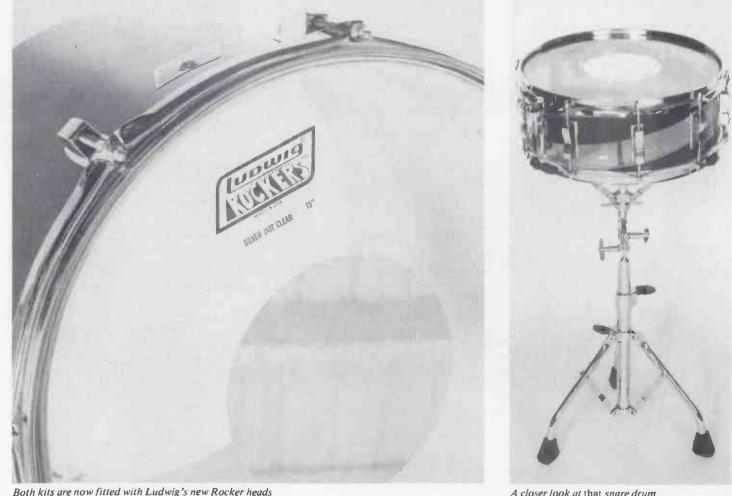
To be fair to the ghost pedal I didn't really try it out long enough to really see what it's like, and pedals are more often than not down to personal preferences. If you're a 'ball-of-the-foot' pedal beater you'll probably get on with it.

To conclude I'd say that the acrylic kit is really more of a jazz kit, both live and in the studio. It's more laid-back, very controlled, there's no ringing, and it's very clean and very subtle, and it needs no damping.

The Power Factory wooden job on the other hand is an ideal rock kit. Very dynamic and a good all-round outfit.



The Ludwig Power Factory - Ludwig are now making 6-ply shells



Both kits are now fitted with Ludwig's new Rocker heads



INSTRUMENT REVIEW

Burman Pro 502 Combo Price: £418

To carry out this review I used a Telecaster and a Strat, picked for their clean sound. As soon as I plugged in I could feel the amps incredible power. I think it's been under-rated at 50 watts. It feels more like 70 or 80 watts.

Basically, the amp is a two channel job. Channel One consists of a gain, bass and treble control, with an HF cut switch. I found the treble response a bit shallow on this channel, only coming in at about 6, but the bass was variable from 2 upwards. Apart from the power, all pretty average.

But Channel 2 is something else. It consists of 3 Gain controls, bass, mid, trable, and HF cut switch and an Accutronics reverb unit. (Before carrying on I should say that the two KT77 – 6ECC83 and 1ECC81 – valves are driving two 12" burman XP5012 speakers.)

On this channel, with gains 2 and 3 full up, channel one is very sensative in operation. The 3 gain gives a very wide range of sounds but takes a little getting used to. After just playing about on the amp for a very short while I sussed its great potential in terms of variability of sound.

If you use gains 2 and 3 full up and 1 as the master you get a very clean form of distortion. This way the chords remain clear, but all the balls are there.

The reverb could do with a little cleaning up though. It sways a bit.

A great point about this amp is the fact that it performs well at all levels. Turned way down you can still hear the power you normally get only at higher levels.

Another incredible feature is its construction. It's a very solid build and very sturdy, right down to the knobs. The top of the amp is extended over the controls so there's no chance of knocking them off. Plastic pads protect the corners and the fabric grill over the front feels very strong. The back panel is open backed.

Burman 502 Combo with its insides out

Reviewed by Brian Robertson

Clive, my roadie, agrees that it looks like it's built to last. He particularly likes the flight case handles on the side of it which make for easy manoevrability. Its certainly one of the strongest amps I've ever seen.

Round the back, there's an output for a foot control to be attached to the reverb, which is a must in a live situation. Another fantastic feature is it's direct inject output, so you can plug it straight into the PA. I'd like to experiment with this by direct injecting and miking up and feeding it through two separate channels in the mixer. You could put an effect on one channel and leave the other free which would be kind of like having two amps.

Also round the back is a speaker extension output so you can use some extra cabs if you want to.

I'd use this amp with my Tele, but not with the Les Paul, because the Les Paul is just too powerful, and this is no weak amp.

Like it says, it's a pro-amp, and not for the beginner. A beginner may find it a bit too complicated to use.

I've tried a couple of Burman's before, and I would say that this is the best. In fact, I'd go as far as saying that it's one of the best combos I have ever tried, and I'd like to be able to use it in the studio.

For the price, you're getting a hell of a



lot. The sounds available at your fingertips are extensive and the construction around them is solid.

A great amp.





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HOLIDAY MUSIC LEYTONSTONE

Holiday music, a small music shop in Leytonstone High Road, is certainly not a place where you'll get ripped off or urged to spend big money on junk.

The emphasis is on good personal service at comfortable prices. Maybe this is why Steve Jolly, the owner and his two comanagers Ian Fox, and Ian Croft have managed to double their turnover in two years, keeping their customers satisfied, and still planning to expand.

Every bit of spare space has been put to good use — in the shop and above it. Steve firmly believes that his customers are entitled to a complete musical service from a high quality range of standard goods through an efficient servicing and repairs workshop, to a comprehensive selection of second hand equipment. He even provides guitar lessons in an upstairs room for up and coming local kids every Saturday and is looking around for rehersal space to complete the picture. Quite a rare and caring attitude to find nowadays.

Shrewd

Steve's six years in the business has made him a shrewd judge of what the

Holiday Music

young musician is looking for. Holiday Music is crammed with basic gear, most of it referbished second hand equipment. More than 55% of the shop's turnover is from their second-hand range which is sold at extremely competitive prices including a three month labour and spares guarantee.

This eminantely useful service is achieved largely because of a first rate electrical and mechanical engineer, Alan Kensley, who works on the premises. Not only does he deal with repairs and servicing of all amplification equipment but helps Steve produce a fine self-built P.A. speaker system.

Steve picked up his manufacturing knowledge when he used to work for Orange when they were starting up. He's now put this knowledge to use, to bring a pro-built P.A. at a trade price because he's in a situation to do everything from the shop, and therefore cut out a lot of middlemen.

The system, basically, consists of three units. 2 Compact, front loaded reflex bass bins, with 150 watt Celestion speakers 2 \times 12" dual-concentric midrange 50 watt speakers, and the horn is a 100 watt Celestion driver with a large ASS radial flare.

The complete system retails at £489 including VAT, but each section is individually available. The price includes the standard year-long written guarantee. This system totals 600 watts, but a smaller more compact complete system rated at 200 watts can be bought for as little as £148 including VAT.

A lot of time has been spent looking for roadie-proof' fittings, such as a 14 guage steel kick-proof grill as opposed to standard fabrics used. Cabinets are covered in a new I.C.I.-developed material which is extrastrong yet visually attractive. All the usual chrome fittings are matt black.

The selection of new musical equipment at Holiday Music is concentrated on the most dependable range of amps, guitars and drums.

Steve has the franchise on "maine" amps and is also the leading agent for Carlsbro which, he says, is superb quality, largely underated by other dealers. To supplement these there is a comprehensive selection of Yamaha, Marshall, Hiwatt, Peavey and a little Orange equipment.

Guitar

As far as guitars are concerned, the shop deals mainly with Aria, again on excellent franchise basis, which Steve maintains, cannot be faulted. Fender, on the other hand, although continually popular operate heavy-weight hard sell marketing techniques and don't offer much of a service.

The Gibson range is always a reliable line to sell as they are eaqily available and very popular.

During that past couple of years Steve has supplied drum and percussion equipment for the likes of Queen and Status Quo who have obviously been more than happy with the service. Steve also says that it's surprising the amount of topname pro bands who they supply secondhand gear to.

The selection of drums to be found at Holiday Music are the four main makes – Aria, Pearl, Olympic and Gretsch. This is the newest line for Steve but is proving to be fairly popular.

One of the most pleasing features at 'Holiday' is the fact that they have a small practise foom for trying out any new gear you're into in privacy.

Holiday Music can be contacted on (01) 558-2666.

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magine an East-End housing estate, then imagine a huge church hall slap bang in the middle.

Not exactly the sort of place you would expect to find a thriving 8-track demo studio. Is it better suited, you might think, for a probation office? Well, that's exactly what it was until Eddie Williams, ex-drummer with the Foster Brothers took over and built Easystreet Studios.

Together with Stuart Breed the engineer, he knocked out all the interviewing cubicles and built two rehearsal room. Now, two years later, they have 8track recording facilities, a separate rehearsal room and do backline and P.A. hire.

Although they are contracted to Phonogram, who send all their new signings there for test recordings, Easystreet's main concern is with local bands. In fact while I was there a East promising London Jazz/Funk band called 'The Uptown People Band' were mixing their very professional demo tape. (Don't you know them?-Ed).

Being a small 8-track, they don't record many big names, but some patrons who might ring a bell are 'The Young Ones', 'Central Line', 'Hudson Ford' and 'Sandy McLellend and His Backline' (who?).

It's true you wouldn't find Pink Floyd recording in Easystreet, but the fact that there is no shortage of bands waiting to use the studio means that it's every bit as valid as the big studios. In fact, I feel that it's even more important that small studios should be reviewed. Not everyone can afford a 24-track penthouse.

For the £10 an hour, what you get is limited but efficient. The

studio is 18 × 18 and has a builtin HH P.A. (Now this may sound small but remember the type of band that is recording here aren't going to have mountains of equipment) and on the other side of the viewing window is a small and compact control room. The Shure and AKG mikes are mixed into a Soundcraft series IS/4 desk (which incidentally was the first in the country) and the sound eventually ends up on a Teac 80/8 eight track machine with DBX noise reduction. A Quad 303 amp is used for studio monitors and the Tanoy and Auratone (for mixing down and playback). Control room monitors are powered by a Quad 405 current dumper amp.

Fault

The real fault of the studio lies, in my view, with the desk. As it's 16 into 4, only four tracks can be recorded at a time. If we take a normal recording situation where the drums are to be recorded with a rhythm guitar and bass then the drums will only be on two tracks. This can be resolved by using guide tracks and overdubs but this is very time consuming.

The final mix comes off a Revox B77 half track machine, thus, a small band on a tight budget don't have to buy the master tape which is usually very expensive.

The effects available at Easystreet are achieved with their Rolland Chorus echo and AKG reverb unit. This doesn't sound much but remember the recordings they make are demos, not albums.

The other room which was built has been left for a rehearsal studio and has an elevated stage section. Once again it is 18 × 18. This room costs just £2 per

hour including P.A. The HH backline they have available is for me a bit of a sore point. It would probably be a good idea to get some bottle amps instead. But then at 75p per item per hour you can't really complain.

A common set up is for a band to come into Easystreet's rehearsal room for a couple of hours before going into the recording studio to make their demo. Since Eddie and Stuart are themselves musicians they understand the problems a small band will have coming into the studio for the first time. As a result they are very patient and helpfull. This is a good idea as it builds up the band's confidence and they are less likely to be nervous when recording.

As if they haven't got enough

Get

on their hands with the running of Easystreet, Eddie and Stuart have plans for another recording studio.

Following their tradition of unlikely venues, they hope to take over a local disused primary school and build 16 and 24 track recording studios. Also the new venture will have 40 × 40 rehearsal rooms, showcasing facilities and a nightclub and a restaurant. To me this sounds a bit too utopian, but I'm assured by Stuart that not only will it happen, but it will happen within one year.

The success of Easystreet proves that there is a need for good small studios to cater for the up and coming young bands of today. And there are plenty of those.

Tony Sayers

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Mountain R500D Jumbo	230.53	698 Gt. Western jbo
Jumpo	200.00	698M Gt. Western
		maple 698BK *Gt. Western
J. T. COPPOCK		Black
		693 Gentleman Jim d/l
ANTORIA		684/12 Super Jumbo . 684BLK Black
2355 Big Jack S.Ac.		683 Super Jumbo
Sunburst	173.00	684/L Left-Hand
2355M Big John S.Ac. Maple	190.00	628/12 Californian
2357 Mt. Strad Violin		628 Californian jbo
Bs	88.00	62 Bronco fk
2350 Memphis Custom 2350 Memphis std	136.00 132.00	627/12 Bronco jbo 627L Left-Hand
		sense he have a construction of the

2350 Memphis std.... 2350L Memphis std.l/h 2351 Memphis d/l.... 2351DX Memphis d/l.

120.35 120.35	d/l	173.00 144.00
94.40	2405 Custom 74	208.00 190.00
109.13 123.85	2350B Memphis bs	143.00
174.08	2660 Memphis Vine 2458 Memphis Spcl	150.00
195.30	2458 Memphis Spcl 2351CH Memphis	157.00
92.67	Cherry	136,00
151.58	2675 Custom 76 2354 Woodstock	430.00 133.00
120.35 127.73	*/364S Woodstock atd	127.00
171.49	2345SL Left-Hand	135.00
242.51	2345SL Left-Hand 2377 Woodstock pro 2383 Woodstock ctm	141.00
147.23 147.23	2383 Woodstock ctm .	151.00 106.00
125.56	2338 Woodstock std. 2347 Woodstock jun.	128.00
125.56 132.49	2394 Woodstock nat . 2345 Woodstock white	142.00 240.00
125.56	2354B Woodstock bs .	130.00
132.49 203.53	2354LB Woodstock	140.00
111.67	long bs 2352 Clipper	140.00 92.00
162.17	2352M Clipper d/1	108.00
164.54 164.54	2352 Custom 2353LDX Clipper long	121.00
194.86	bs black	106.00
204 56	bs black	122.00
304.56	2365 Dixie bs 2365BL Dixie bs I/h	138.00 145.00
304.56	2366B Marksman 2366FLB Fretless bs	132.00
164.54 177.55	2366FLB Fretless bs 2375 Rocketman	132.00
218.61	Maple fb	144.00
175.81	Maple fb 2375W Rocketman	
92.67 186.22	White	152.00 140.00
179.36	HG1880 Steel	85.72
116.00	2375N Rocketman	155.00
116.08 194.86	Natural 2375 Ash 2375B Rocketman	182.00
173.21		
	black	143.00
	Zebra 2656ZB Zebra bs	186.00
58.72	2656ZB Zebra bs 2375W Twin Gemini	188.00
64.04	6/12 2407 Twin Gemini 6/4.	250.00
74.07	2407 Twin Gemini 6/4.	260.00
74.07 68.80	2376 Dixie Fireball bs . 2386 Memphis ctm d/l	156.00 154.00
106.54	00000 1 - 6 11	175.00
27.36 29.77	2384 Clipper Ash	150.00 171.00
34.81	2370 Semi-AC IO	139.00
41.78	2371 Semi-Ac bs 2374 Semi-Ac ld 2395 Semi-Ac nat	141.00
164.31	2395 Semi-Ac nat	154.00 132.00
53.12	2409B bs	160.00
63.31	2409BW bs 2387 Custom Vulcan.	167.00 198.00
00.01	238/CU Vulcan bs	210.00
72.87	2348 Phoenix 2617S Artist nat	207.00 231.00
73.42	2459 Venturer	222.00
	2459 Venturer 2469 Vulcan II 2683 Solid special	223.00
101.85	2683 Solid special	232.00
120.60	ANTORIA WESTERN FOLK	
137.57	698E Gt. Western elec	104.50
137.57	684E Super Electric 698 Gt. Western jbo	121.00 120.00
230.53	698M Gt. Western	120.00
	maple	137.00
	Black	120.00
	693 Gentleman Jim d/l	107.00
	684/12 Super Jumbo . 684BLK Black	104.00 97.00
	683 Super Jumbo	85.00
173.00	684/L Left-Hand 628/12 Californian	97.00
190.00	bo	86.00
99.00	628 Californian jbo	78.00
88.00 136.00	62 Bronco fk	44.00 71.00
132.00	b2/L Lett-Hand	72.00
1144.00 136.00	642 Folk 670 12 str	144.00 133.00
148.00	599 Blonde	116.00

697 Tennesse 6	125.00 92.00	Western 12-str KENT GUITARS	320.00
758 Gt. Western Ar-		0038/N Classical	24.50
tiste jumbo	100.00 124.00	0039/Q Jumbo	37.50 39.95
670 952 Antroria Vintage ibo		0041/X Jumbo	39.95
684/6 Super Nashville.	82.00 94.00	LORENZO GUITARS 0016/X Classical	22.95
CIMAR		0027/F Classical	25.50
1904 Black 2pu	83.00	0017/A Classical 0099/U Classical	29.50 29.95
1908 Bass 2pu	82.00 85.00	0026/C Folk 0019/G Folk	23.95 35.95
1940 Sunburst 3pu 1940W White 3pu	91.00 91.00	0191/A Jumbo, Black.	52.95
1940 Ash 3pu	96.00	0054/L Jumbo 0055/O 12-string	48.75 52.50
1941 Cherry Jun 1pu 1942 Walnut 2pu	75.00 75.00	0192/D Jumbo 0193/G 12-string	53.95 59.95
1944 Walnut 2pu	82.00	KIMBARA GUITARS	
1949 Stereo bs 2pu 1950 White	159.00 113.00	0023/T Classical KIMBARA GUITARS	53. 96
1951 Cherry 1952 Bass	112.00 109.00	0045/J Concert Class .	96.50
ANTORIA CLASSICAL		0025/Z Concert Class . 0046/M Concert Class	105.00
2855	58.00 51.00	0009/B Concert Class. 0047/P Concert Class.	146.50 167.00
2840	49.00	0085/D Concert Class.	320.00
2839	42.50	0170/N Classical 0171/Q Classical	35.50 ·42.50
3563	299.00	0172/ Classical	47.50
3560S	239.00 225.00	0173/W Classical 0174/Z Classical	56.50 67.75
3561S	212.00 198.00	0174/Z Classical 0175/C Classical	79.95
3665	185.00	0176/F Classical 0177/I Classical	82.75 42.50 75.75,
35557/12	1157.00 214.00	0178/L Jumbo 0179/O Jumbo	75.75, 85.75
35557/12 3560/12 3550S Classical	236.00	0180/5 Jumbo	89.95
3551 Classical	163.00 230.00	0002/G Folk	59.95 69.95
3570 DOBRO GUITARS	202.00	0008/Y Jumbo 0007/V 12-st Jbo	93.95
1000	800.00	0024/W/12-st.Jbo	73.95 97.95
36 33D	285.00 250.00	0324/I Jumbo Case	33.50 34.95
33HS	250.00	KIMBARA MAESTRO	01.00
60S	205.00 205.00	GUITARS 0048/S Folk	99.00
Dobro Mandolin HAWAIIAN	200.00	0049/V Jumbo	107.50
2390 Guitar only	38.50	0051/C Jumbo 6-st 0052/F Jumbo 12-st	173.96 149.00
2391 Outfit	117.00	KIMBARA GUITARS 0031/S Elec 6-st	191.00
		0032/V Elec 6-str	199.00
		0034/B Elec Bass 0029/L Elec 6-st	209.95 194.50
FLETCHER,		0030/P Elec 6-st 0183/B Pre-arop guitar	194.50 320.00
COPPOCK &		0181/Y Effects guitar .	375.00
NEWMAN		0182/Y Effects guitar . 0070/J Antique	375.00 205.00
		0070/J Antique 0035/E Elec bs	188.95
HAGSTROM		SATELLITE GUITARS 0065/T Elec 6-st	39.95
0110/J Swede, Nat 0111/M Swede, Blk	335.00 350.00	0066/W Elec Bs 0097/O Elec Bs	43.95 64.95
0112/P Swede, Chry	335.00 335.00	0095/1 Elec 6-st	64.95
0112/P Swede, Chry . 0136/L Swede, White. 0113/S Scandi, Nat	299.00	0096/L Elec 6-st 0098/R Elec 6-st	64.95 73.50
0114/V Scandi, S'birst	299.00	0168/G Elec 6-st	39.95 76.25
0115/Y Scanbass, Sbrt	325.00	0169/J Elec bs	43.95
0116/B Scanbass, Nat 0126/B Scanbass, Chy	325.00	COLUMBUS GUITARS 0014/R Elec 6-st ,	129.95
0137/O Scanbass, Frettless Natural	325.00	0015/U Elec 6-st	129.95
0120/D Combon		0011/I Elec 6-st 0010/F Elec Bs	134.50 122.00
Fretless Cherry	325.00 299.00	0195/M Elec Bs 0028/I Elec 6-st	129.95 129.95
Fretless Cherry 0118/H Viking, S'brst. 0119/K Viking, Chry 0120/O Viking, Nat 0121/W	299.00	0012/1_Elec 6-st	134.50
0131/W Viking,	· 299.00	0013/O Elec 6-st	129.95
8ubinga 0117/É Jimmy, Oval	299.00	GIGSVILLE	
Hole Natural	315.00		
0123/X Jimmy, Oval Hole, Sunburst	315.00		
	399.00	ARIA ELECTRONICS (PRO II)	
Hole, Natural 0125/D Jimmy, 'F'		LC 750	257.20
Hole, Sunburst 0130/T Patch 2000,	399.00	LC 550 LC 550 VS LC 500	209.30 219.70
Natural 0142/E Hagstrom	1295.00	LC 500	209.30 245.00
Western 6-st	265.00	LS 500 VS	204.90
0143/H Hagstrom		LS 450	190.95

SL 420	178.10	P750 med. gauge, elec
ST 600	209.30	35L Bass, round wind .
ST 500 ST 400	189.20 148.20	736L Bass, nylon wnd. 738L Bass, flat wnd
TE 500	183.95	76 'Gold', Classic
JB 600 bass	221.60	WESTERNER
JB 450 bass	165.60	600
PB 500 bass	204.00 193.60	660
PB 400 bass	156.00	012
RB 750 bass	230.20	
LB 650 bass	227.60	01111
L 1000	347.90 239.80	GUILD (EX VAT)
ES 800	272.90	(EX VAI)
ES 750	249.40	
PE 110	159.60 191.80	AA Artist Award
PE 120	228.50	X-500 S-Ac 2 p/u X-175 S-Ac 2 p/u
PE 125	280.75	X-175 S-Ac 2 p/u CE-100D S-Ac 2 p/u
EA 650 ES 800 ES 750 PE 110 PE 115 PE 120 PE 125 PE 130 PE 135 PE 145	220.60 243.25	SF-6 Starfire Six SF-4 Starfire Four
PE 135	255.45	SFB-2 Starfire Two Bs
PE 150	174.20	\$300 Solid 2 p/u
PE 160	203.20	S 100-S Standard
PE 180 PE 190 acoustic	299.90 228.50	Solid 2 p/u S 100SC Hand-carved
PE 200 bass	172.65	S-90 Solid Double p/u
PE 800	269.95	S-50 Solid I p/u M-75CS Solid 2 p/u
PE 1000	324.40 399.95	M-75CS Solid 2 p/u I
PE 450	226.70	c/away. M75GS Gold hardware
PE 460	239.80	M-80CS Solid 2 p/u 2
PE 500 PE 600 PB 1500	239.80 249.40	c/away. B302 Long scale
PB 1500	388 .90	B301 As above 1 p/u .
SB 1000	388.90	JSB2
SB 800	348.80 265.00	JSB2C Carved
ARIA DIAMOND	200.00	Acoustic: D55-NT TV Rosewood
ET 240	100.50	Dreadnought
ES 175	102.00 ⁻ 149.00	D50-NT Bluegrass
LS 300 EL 195	106.40	Special Rose Dread
EA'200	115.95	D44MBL Bluegrass
ST 380	119.50	Jubilee Maple Dread-
EJ 230 bass	109.90 109.00	G-41 NT Jumbo 17"
PB 260 bass RE 550 bass	170.90	Body D/nought
ARIA ACOUSTICS	101 20	Body D/nought G875NT ¾ Size 15" Body D/nought
7451	101.30 108.80	G-37BL Arched Back
9210	106.30	Maple D/nought
9214 12 string	115.50	D 40NT Bluegrass Jubilee Mahog.
9230	114.70 123.90	Jubilee Mahog.
9250	138.95	D/nought D-35NT Bluegrass
9291	262.90 83.70	D/nought Nat
9291 9400 9404 12 string	89.90	D55SB Spruce
	123.00	D40SB Spruce D40CNT c/away.
9254 12-string. 9450. 9454 12-string. 9630.	166.60 128.90	D40CNT c/away
9454 12-string	139.80	D-40C Nt Florentine c/away
9630	78.70	c/away. D-25M Bluegrass
9634 12-string. 930. 74518. 7451 WR. 940. 9460	86.20 137.30	Mahogany D/nought . Jumbo & Folk Acoust
74518	108.80	É SORNT Navarro
7451 WR	108.80 129.75	Rosewood 17" F-50SB Navarre Maple
9460	213.50	17" Jbo. S/burst
9290	133.00	17" Jbo, S/burst F-40BL Bluegrass 16"
9295	141.50 139.80	Folk F-30NT Aragon 151/4
9294	105.50	FOIK NAT
	105 50	E 2000 Annan 151/
9810C	117.20	Folk S/burst
9810C. 9810 9260 9264 12-string. 960 9270 9270 9280	108.80	F-20NT Troubadour
9264 12-string	118.00	13% Folk. Nat
960	110.00	F50BL Blonde
9280	201.00	F30RNT Small
9271	141.50	F30RNT Small B50NT Acoustic bs Twelve String:
900 9270 9271 9274 12-string 9275 12-string 9275 12-string ARIA PRO II	157.40	I welve-String:
ARIA PRO II		F-512NT Custom Rosewood 17" Jbo F-41 BL Custom
		F-41 BL Custom
PW 25	129.75 179.95	Flamed Maple 17" Jbc F-212XI NT Extra
PW 56	218.50	F-212XLNT Extra Large Mah g 17" Jbo .
PW 51 PW 56 PW 65 PW 65	229.95	F212CNT c/away
		F212NT Mahogany 16"
PW65/12	243.00	Folk F-112NT Standard
PW 75 PW65/12 PW 75/12 ARIA CLASSICS	333.00	10 74 FOIK
ARIA CLASSICS	232 70	G-312NT Rosewood 16" D/nought
A 560 A 559	182.50	G-212NT Mahogany
A 558		16" D/nought
A 557 A 556 A 556 A 555 A 554 A 553 A 553	127.20 117.20	Acoustic Bass: B50NT
A 555	107.20	Classic:
A 554	98.80	Mk5 Rosewood
A 553	84.60	MK4 Padouk MK3 Mahogany
A 552	70.30	MK2 Mahogany
A 550	61.10	
A 549	70.30 61.10 56.90 132.30	HOUNED
A 561	82.00	HOHNER
		1000
G.M.S.		MORIDAIRA 842 Classic
PICATO STRINGS (set	el	842 Classic
ES77 elec	2.51	
UL77 Rock & Roll	2.69	847 Jumbo
UL77 elec UL77 Rock & Rolf XL77 Super light 77 light	2.51	847 Jumbo
62		

To avoid unn	ecess	ary repetition
tain abbrevia		
in our listing		
ctm; semi-a		
professional		
acoustic - a	c; fol	k – fk; bass
string-str; d	le lux	ke-d/l; jumb
piano-pno;	left h	and-l/h; sc
case - cs; b	anjo –	bjo; monito
855/F301 Folk	72.65	H119A D/nought
856/F303 Folk 851/W613 Western 852/WE1030 Jumbo	T.B.A.	H155A D/nought H155B D/nought H156A D/nought
852/WE1030 Jumbo with pick-up. 8704 12 str. 8702 12 str. 8702 12 str. 80450 9 str. W621 S. W610. W620. G212. G214. MUSIMA 1612N Acoustic.	104.58	H160A 12 s
B702 12 str BW650 9 str	95.50 192.00	HJ200A Super Jun HJ200N Super Jun
W621S W611	245.95 312.30	HONDD ELECTR
W610	199.75 179.05	H740B
G212. G214	103.60 131.15	H760S
	19.95	H830N Bass H860S Bass
1612S Acoustic	19.95 25.95	H830N Bass H860S Bass H860B Bass HONDO ELECT with DI-Marzio ups HD740WH HD740WI
731 Classic 732 Classic 736 Classic	32.50	with Di-Marzio
737 Classic	78.50	HD740WI HD760N
738 Classic 500 MORIDAIRA BANJOS	12.30	HD37408
FR 1R 4-String FB 2R 5-String GB 1 6-String C-7D Banjo case	60.95 60.95	HD794 Semi acous
GB 1 6-String C-7D Banjo case	62.85 28.35	HAWAIIAN HG92 (6 strg)
MANDOLINS		HG580B 18 strg) steel
MD 20 MD 30 MD 100. CONCERTER	41.50 41.50	
CONCERTER	49.05	JOHN BIRCH
SK612N CK100N SK 614N Concert GK 200 Concert	25.85	
GK 200 Concert	32.80 47.80	(EX. VAT) All 6 str. from
WK 599 Jbo	44.45	Twip pocks from
FK288	31.05 50.80	Cases nom
FK 299 Folk	42.45	KEMBLE
HORNBY-SKEW	S	
		1000010
		G225
PALMA ACOUSTICS 300N Student classic	17.50	G235
300N Student classic . 500 Plectrum INEUTSCHMANN	17.50 17.00	G230. G235. G240. G245.
300N Student classic . 500 Plectrum INEUTSCHMANN ACOUSTIC 2037 Baroque classic .		G230. G235. G240. G245. G250s. G250s. G255s.
300N Student classic . 500 Plectrum	17.00 57.00	G230. G235. G240. G245. G250s. G255s. Folk & Jumbo FG325.
300N Student classic . 500 Plectrum INEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G200 Classic D400 D/ nought	17.00	G230. G235. G240. G245. G250s. G250s. G250s. Folk & Jumbo FG325. FG330. FG330. FG335. FG340.
300N Student classic 500 Plectrum NEUTSCHMANN ACOUSTIC 2037 Baroque classic . KASUGA ACOUSTICS G100L Classic. G200 Classic. D400 D/nought F180 Folk.	17.00 57.00 65.00 83.00 159.00 86.00 111.00	G230. G240. G245. G255. Folk & Jumbo FG325. FG330. FG335. FG340. FG345. FG345. FG345.
300N Student classic . 500 Plectrum	17.00 57.00 65.00 83.00 159.00 86.00 111.00 97.00	G230. G235. G240. G245. G250s. G250s. FG326. FG325. FG330. FG340. FG345. FG345. FG345. FG345. FG345. FG350w FG512. FG350s.
300N Student classic . 500 Plectrum	17.00 57.00 65.00 83.00 159.00 86.00 111.00 97.00 189.00	G230. G235. G240. G245. G250s. G255s. Folk & Jumbo FG325. FG330. FG330. FG340. FG345. FG345. FG345. FG350w FG350w FG375s. FG335sb.
300N Student classic . 500 Plectrum	17.00 57.00 65.00 83.00 159.00 86.00 111.00 97.00	G230. G235. G240. G245. G250s. Folk & Jumbo FG325. FG330. FG335. FG340. FG335. FG340. FG345. FG350w FG355. FG375s. FG375s. FG351sb. FG351sb. FG351sb.
300N Student classic 500 Plectrum NEUTSCHMANN ACOUSTIC 2037 Baroque classic G100L Classic G100L Classic G200 Classic D400 D/ nought F180 Folk D300 D/ nought HC40 Classic D300 D/ nought HC40 Classic D/ nought Handcrafted Handcrafted KASUGA ELECTRICS SG360CH	17.00 57.00 65.00 83.00 159.00 86.00 97.00 189.00 255.00 160.00	G230. G235. G240. G245. G255s. Folk & Jumbo FG325. FG330. FG340. FG340. FG340. FG340. FG345. FG340. FG355s. FG355s. FG355s. FG355s. FG355s. FG355s. FG355s. FG351sb. FG351sb. FG312. FG312. SG412sb.
300N Student classic 500 Plectrum INEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G200 Classic D400 D/nought T250 12 strg D/nought HC40 Classic Handcrafted KASUGA ELECTRICS SG360CH SE480S LG600B	17.00 57.00 65.00 83.00 159.00 86,00 111.00 97.00 189.00 255.00 160.00 185.00 205.00	G230. G235. G240. G245. G255s. Folk & Jumbo FG325. FG330. FG340. FG340. FG345. FG512. FG512. FG5152. FG356s. FG356s. FG356s. FG356s. FG351sb. FG351sb. FG351sb. FG351sb. FG312. SG412sb. Electrics SG42sb.
300N Student classic . 500 Plectrum	17.00 57.00 65.00 83.00 159.00 86.00 111.00 97.00 189.00 255.00 160.00 185.00	G230. G235. G240. G245. G250s. Folk & Jumbo FG325. FG340. FG335. FG340. FG340. FG345. FG340. FG3512. FG356s. FG356s. FG356s. FG356s. FG356s. FG356s. FG356s. FG351sb. FG351sb. FG351sb. FG312. SG412sb. Electrics SG2000 SG1500 SG700 SG500.
300N Student classic . 500 Plectrum . INEUTSCHMANN ACOUSTIC 2037 Baroque classic . KASUGA ACOUSTICS G100L Classic . G200 Classic . D400 D/nought . T250 12 strg D/nought . T250 12 strg D/nought . Handcrafted . KASUGA ELECTRICS SG360CH . SE480S . SE600N . SE60	17.00 57.00 65.00 83.00 119.00 86.00 111.00 97.00 189.00 255.00 160.00 185.00 205.00 205.00 220.00	G230. G235. G240. G245. G255s. Folk & Jumbo FG325. FG335. FG340. FG335. FG340. FG345. FG345. FG3512. FG350w. FG351sb. FG351sb. FG351sb. FG351sb. FG351sb. FG351sb. FG351sb. FG351sb. FG351sb. FG351sb. FG351sb. FG351sb. FG351sb. FG31c. SG41000. SG1000. SG1000. SG500. SG500. SG90.
300N Student classic . 500 Plectrum . INEUTSCHMANN ACOUSTIC 2037 Baroque classic . KASUGA ACOUSTICS G100L Classic . G200 Classic . G200 Classic . G200 Classic . D400 D/nought F180 Folk . D300 D/nought T250 12 strg D/nought T250 12 strg D/nought T250 12 strg D/nought HC40 Classic HC600 D/nought KASUGA . KASUGA . KASUGA . SE4805 . SG360CH . SE4805 . SE4805 . SE4805 . SG400B . SE600N . SE600N . SE600N . SE600N . SA600C Semi acoustic . LG1000BS . B420S Base JHS ACOUSTICS . (Bowl Back) . ENC1 .	17.00 57.00 85.00 85.00 159.00 86.00 111.00 97.00 189.00 255.00 205.00 205.00 205.00 275.00 179.00 99.00	G230. G235. G240. G245. G255s. Folk & Jurnbo FG325. FG330. FG335. FG340. FG345. FG345. FG345. FG3512. FG3512. FG3515. FG3515. FG3515. FG3515. FG3515. FG3515. FG3515. FG312. SG4125. CG355. FG312. FG355. FG312. SG4125. SG4125. SG4100. SG500. SF700.
300N Student classic 500 Plectum INEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G200 Classic D400 D/nought T250 12 strg D/nought HC40 Classic Handcrafted Handcrafted ASUGA ELECTRICS SG360CH SE480S SG600B SE600N SE6	17.00 57.00 85.00 85.00 159.00 86.00 111.00 97.00 189.00 255.00 205.00 210.00 210.00 210.00 210.00 210.00 210.00 210.00 210.00 210.00 20.0	G230. G235. G240. G245. G250s. G255s. Folk & Jumbo FG325. FG330. FG330. FG330. FG340. FG355. FG340. FG355. FG350w FG355s. FG355w FG355s. FG3555s. FG35
300N Student classic 500 Plectrum INEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G200 Classic D400 D/ nought T250 12 strg D/ nought HC40 D300 D/ nought HC40 Classic D/ nought Handcrafted KASUGA ELECTRICS SG360CH SE480S LG600B SE600N SA600C Semi acoustic LG00BS PB420S Base BC2 with pick-up JHS ELECTRICS K309 ENC2 with pick-up SC2 with pick-up SC3 wi	17.00 57.00 85.00 85.00 159.00 86.00 111.00 97.00 189.00 255.00 205.00 205.00 205.00 275.00 179.00 99.00	G230. G235. G240. G245. G250s. G255s. Folk & Jumbo FG325. FG330. FG330. FG330. FG340. FG355. FG365s. FG365s. FG365s. FG365s. FG365s. FG375s. FG375s. FG375s. FG375s. FG3351sb. FG3351sb. FG351sb. FG351sb. FG312. SG412zb. Electrics SG4000. SG1000. SG1000. SG1000. SF1000. SF1000. SC1200. SC1000. SC1000. SC1000. SC1000. SC2000.
300N Student classic 500 Plectrum INEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G200 Classic G200 Classic G200 Classic G200 Classic G200 Classic G200 Classic G200 Classic G200 Classic Classic Honought HC40 Classic D/nought Handcrafted KASUGA ELECTRICS SG360CH SE480S SE600N SA600C Semi acoustic LG600B SA600C Semi acoustic LG700BS PB420S Base SC2 with pick-up JHS ELECTRICS K309 ENC2 with pick-up S375N Semi acoustic HONDO ACOUSTICS	17.00 57.00 65.00 83.00 159.00 189.00 255.00 189.00 255.00 160.00 185.00 205.00 210.00 275.00 179.00 179.00 275.00 200.00 275.00 275.00 275.00 275.00 200.00 275.00 275.00 275.00 275.00 275.00 275.00 275.00 200.00 275.00 27	G230. G235. G240. G245. G250s. G255s. Folk & Jumbo FG325. FG330. FG335. FG330. FG335. FG340. FG3512. FG355. FG375s. FG
300N Student classic 500 Plectrum ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G100L Classic G10L Classic G10L Classic G10L Classic G10L Classic G10L Classic	17.00 57.00 65.00 83.00 159.00 97.00 189.00 255.00 189.00 255.00 189.00 210.00 220.00 275.00 179.00 99.00 125.00 299.00 220.00 220.00 220.00 220.00	G230. G235. G240. G245. G250s. G255s. Folk & Jumbo FG325. FG330. FG330. FG340. FG345. FG340. FG345. FG3512. FG356s. FG376s. FG356s. FG376s. FG365s. FG376s. FG365s. FG376s. FG376s. FG376s. FG376s. FG370. SG1000. SG1000. SG1700. SG1700. SG1700. SG1700. SG175. SG1000. SG175. SG1000. SG170. SG100. SG170. SG100. SG200. SG10. SG100. SG10. SG10. SG10. SG10. SG10. SG10. SG10. SG10. SG10. SG10
300N Student classic 500 Plectrum ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G100L Classic G10L	17.00 57.00 65.00 83.00 159.00 97.00 189.00 255.00 160.00 185.00 205.00 210.00 275.00 179.00 299.00 220.00 220.00 220.00 220.00 220.00 220.00 220.00 220.00 220.00 220.00 27.00 34.00	G230. G235. G240. G245. G250s. G255s. Folk & Jumbo FG325. FG330. FG335. FG3340. FG335. FG340. FG355. FG375s. FG3700. SC1000. SC1000. SC200. SC200. S
300N Student classic 500 Plectrum ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G100L Classic G10L	17.00 57.00 65.00 83.00 159.00 97.00 188.00 255.00 160.00 188.00 205.00 210.00 220.00 275.00 179.00 220.00 205	G230. G235. G240. G245. G250s. G255s. Folk & Jumbo FG325. FG330. FG330. FG330. FG330. FG340. FG355. FG365s. FG365s. FG365s. FG365s. FG365s. FG365s. FG365s. FG375s. FG
300N Student classic 500 Plectum INEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G200 Classic G200 Classic D400 D/nought T250 12 strg D/nought HC40 Classic Handcrafted Handcrafted Classic Handcrafted Classic Handcrafted Classic Handcrafted LECTRICS SG360CH SE600N SE60	17.00 57.00 83.00 159.00 86.00 111.00 97.00 189.00 255.00 160.00 185.00 205.00 210.00 275.00 275.00 299.00 125.00 299.00 222.000 229.00 220.00 229.00 220.00 229.00 220.00 220.00 220.00 220.00 220.00 220.00 220.00 220.00 220.00 220.00 220.00 220.00 220.00 220.00 220.00 220.00 239.00 239.00 200.00 20	G230. G235. G240. G245. G255s. Folk B Jumbo FG325. FG335. FG340. FG345. FG340. FG345. FG345. FG3512. FG356s. FG3512. FG356s. FG351sb. FG351sb. FG351sb. FG351sb. FG351sb. FG351sb. FG351sb. FG312. SG4122. SG4122. SG4122. SG4122. SG4122. SG41000. SG500. SG700. SG500. SG500. SG500. SG500. SG500. SG500. SG1000. SG500. SG500. SG500. SG1000. SG500. SG1000. SG200. SG1000. SG200. SG1000. SG200. SG200. SG200. SG100. SG20. SG200. SG200. SG20. S

2.99 6.95 6.95 6.95 2.07

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> 683.16 546.58 395.50

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tions, ce	r.	NORLIN	L.	Sb Howard Roberts ctm; Wr
				ES-175 CC, Asb ES-175 CC, Wal
ently use		GIBSON J40 Flat Top, Nat J45 Flat Top, s/b	510.45 516.95	ES-175 D, Nat
; custon	n-	J50 Flat Top d/l, Nat . Johnny Smith DN	523.45	ES-175 D, Sb ES-175 T, Nat ES-175 T, Sb
organ-or	g;	2 p/u, Nat Johnny Smith D, S/b.	1453.00 1453.00	ES-175 T, Wr
ard – st	d;	Johnny Smith N, I p/u Johnny Smith, S/b	1407.00 1407.00	ES-335 TD, Sb ES-335 TD, Wal
bass – b	s;	Super 400 CES, Nat Super 44 CES, S/b	1514.00 1316.00	ES-335 PROO, Asb
umbo–jb	o;	Byrdland, Natural L-5C, Single Cutaway	1098.00	ES-335 PRD, Ch ES-335 TD, I/h, Sb
scale-s	c;	Acoustic Nat Super 400 C Outfit,	1078.00	ES-335 TD, I/h, Wal ES-335 TD, I/h, Wr
nitor – m	nt I	Single Cutaway Acoustic, Nat	1215.00	ES-345 TDSV, Sb ES-345 TDSV, Wal ES-345 TDSV, Wr
		J50 Flat Top, d/l, l/h; Nat	557.59	ES-347 TD, Asb
ught ught	35.00 40.00 44.00	J55 Flat Top d/l, Nat . Heritage Flat Top ctm;	557.59	ES-347 TD, Eb ES-347 TD, Nat ES-350T, Fb
ught ught string	54.00	Nat	715.27	ES-350 1, Nat
er Jumbo	49.00 69.00	Asb J200 Flat Top Artist, Eb.	734.78 749.42	ES-350 T, Sb ES-355 TDSV, Asb ES-355 TDSV, Sb ES-355 TDSV, Wal ES-355 TDSV, Wr
er Jumbo	72.00	J200 Flat Top Artist,	749.42	ES-355 TDSV, 30
	49.00 72. 00	Nat. J200 Flat Top Artist, Sb	749.42	Les Paul Anniversary, Asb
	79.00 59.00	Dove Flat Top, Asb Dove Flat Top, Eb	689.26 676.26	Les Paul Anniversary, Nat
	69.00 79.00	Dove Flat Top, Nat	689.26 689.26	Les Paul Anniversary, Wr
	110.00 110.00	Hummingbird Flat	616.11	Les Paul Anniversary, Eb.
ECTRICS		Top, Sb Hummingbird Flat Top, Nat.	629.11	Les Paul Recording, Csb
	99.00	Hummingbird Flat Top, Wr Gospel Flat Top, Nat.	629.11	Les Paul Recording, Eb Les Paul Recording, Wal
	99.00 115.00	Gosper Flat Lop, vval .	570.60 583.60	Les Paul Triumph, Nm
	112.00 115.00	MK Flat Top, Nat MK53 Flat Top, Sb MK72 Flat Top, Nat	516.95 516.95	Les Paul Pro Deluxe, Eb. Les Paul Pro Deluxe,
acoustic .	130.00	MKKI Hat LOD Nat	609.60 702.38	Les Paul Pro Deluxe, Gld Les Paul Pro Deluxe,
) trg) Pedal	50,00	L-5C c/bod., Eb	1285.88 1285.88	Les Paul Pro Deluxe, Tsb Les Paul Pro Deluxe,
	395 .00	L-5C c/bod., Eb L-5C c/bod., Nat L-5C c/bod., Sb L-5C c/bod., Wr Super 400C c/bod., Eb	1285.88 1285.86 1285.88	Csb
		Super 400C c/bod., Nat	1285.88	I es Paul Artisan 3
RCH		Super 400C c/bod., Sb Super 400C c/bod.,	1285.88	p/u, Isb
		WrJohnny Smith, 1p/u,	1285.88	p/u, Wal
n	320.00 340.00	Eb. Johnny Smith, 1 p/u,	1352.63	Les Paul Artisan 2
rom	600.00 45.00	Johnny Smith 1 p/u,	1352.63	p/u, Isb
		Sb	1352.63	Les Paul ctm; Csb
		Johnny Smith 2 p/u,	1352.63	Les Paul ctm; Nat Les Paul ctm; Tsb
		Eb. Johnny Smith 2 p/u,	1411.17 1411.17	Les Paul ctm; Tsb Les Paul ctm; Wr Les Paul ctm; Eb
	61.00	Nat. Johnny Smith 2 p/u,	1411.17	Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Eb
· · · · · · · · · · · ·	69.00 77.00	Sb Johnny Smith 2 p/u,	1411.17	Les Paul ctm; I/h, Sb . Les Paul ctm; I/h, Wr . Les Paul ctm; 3 p/u,
	87.00 97.00	Wr . Super V BJB ctm; elec: Asb	1573.74	Eb. Les Paul ctm; 3 p/u,
	109,00 126.00	elec; Asb Super V BJB ctm; elec; Nat	1612.76	Nat. Les Paul ctm; 3 p/u,
bo	65.00	elec; Nat. Super V CES ctm; elec; Asb	1573.74	Wr Les Paul ctm; N/parts,
	73.00 89.00	elec; Asb Super V CES ctm; elec; Nat.	1612.76	Csb. Les Paul ctm; N/parts,
· · · · · · · · · · ·	101.00 116.00	Kalamazoo Award ctm; elec; Asb	2308.59	Les Paul ctm; N/parts,
· · · · · · · · · ·	125.00 125.00	Kalamazoo Award ctm; elec; Nat Super 400 CES ctm;	2308. 59	Slb
• • • • • • • • •	135.00 165.00 84.00	elec; Eb Super 400 CES ctm;	1443.68	Wr Les Paul ctm; m-neck,
· · · · · · · · · · · ·	120.00 93.00	elec; Nat. Super 400 CES ctm;	1443.68	Eb/M Les Paul ctm; m-neck, •N/M
	96.00	elec; Sb Super 400 CES ctm;	1443.68	The Les Paul, Nat The Les Paul, Wr
	625.00 495.00	Elec; Wr L-5CES ctm; elec; Eb	1443.68 1430.67	The Paul, Nw
	525.00 435.00	L-5CES ctm; elec; Nat L-5CES ctm; elec; Sb.	1430.67 1430.67	Les Paul std; Dsb Les Paul std; Eb
	389.00 250.00	L-5CES ctm; elec; Wr. L-5S s/b, Asb	1430.67 994.97	Les Paul std; Gld Les Paul std; Nat
· · · · · · · · · ·	190,00 285.00	L-5S s/b, Csb L-5S s/b, Fb L-5S s/b, Nat	968.95 994.92	Les Paul std; Wr Les Paul Deluxe, Csb .
	326.00 375.00	Byrdland ctm; elec; Eb	994.92 1378.65	Les Paul Deluxe, Eb Les Paul Deluxe, Gld
	450.00 375.00 361.00	Byrdland ctm; elec; Nat	1378.65 1378.65	Les Paul Deluxe, Nat . Les Paul Deluxe, Tsb . Les Paul Deluxe, Wr
	530.00 449.00	Byrdland ctm; elec; Sb Byrdland ctm; elec; Wr EDS-1275 s/d-neck,	1378.65	Les Paul Deluxe I/h,
	345.00 375.00	EDS-1275 s/d-neck, EDS-1275 s/d-neck,	1105.52	Les Paul Deluxe I/h, Gld
	475.00 24.00	Wal	1053.49	Les Paul Deluxe, I/h, Tsb.
	28.00 30.00	Nat	1053.49	Les Paul Deluxe I/h, Wr
	29.00 75.00	Sb Howard Roberts Artist,	1053.49	Les Paul Special, Sb Les Paul Special, Eb
	69.00 75.00	Wr	1053.49	Les Paul Special, Wr Les Paul 55, Dsb

Howard Roberts ctm; Wr	
	1027.49 708.83
ES-175 CC, Asb	708.83
ES-175 CC, Wal	760.86 760.86
ES-175 D. Sb	708.83
ES-175 T, Nat	734.84 734.84
ES-175 T, Sb	734.84
ES-175 T, Wr	721.84 695.83
ES-335 TD, Nat	695.83
ES-335 TD, Wal	695.83 695.83 637.30 721.83 708.83
ES-335 TD, Wr	637.30
ES-335 PRoO, Asb	721.83
ES-335 PRD, Ch	708.83
ES-335 TD, I/H, SD	695.83 695.83 695.83 812.88 812.88 754.36
ES-335 TD, I/h, Wr	695.83
ES-345 TDSV, Sb	812.88
ES-345 TDSV, Wal	812.88
ES-345 I DSV, Wr	754.36
Howard Roberts ctm; Wr	754.36 767.36 838.90 838.90 955.95
ES-347 TD, Nat	838.90
ES-350T, Fb	955.95
ES-350 F, Nat	955.95
ES-350 T, Sb	955.95
ES-355 TUSV, ASD	949.45 949.45
ES-355 TDSV, Wal	949.45
ES-355 TDSV, Wr	884.42
ES-350 T, Sb ES-355 TDSV, Asb ES-355 TDSV, Sb ES-355 TDSV, Wal ES-355 TDSV, Wr Les Paul Anniversary, Asb	
Asb Les Paul Anniversary, Nat	1016.10
Nat.	1016.10
Les Paul Anniversary,	
Les Paul Anniversary, Wr Les Paul Anniversary,	1016.10
Les Paul Anniversary,	877.91
Eb. Les Paul Recording,	877.91
	780.36
Les Paul Recording, Eb	780.36
Les Paul Recording,	
Wal Les Paul Triumph, Nm	767.36 780.36
Les Paul Pro Deluxe.	700.30
Les Paul Pro Deluxe, Eb. Les Paul Pro Deluxe,	572.27
Les Paul Pro Deluxe,	
Gld Les Paul Pro Deluxe,	585.27
Tsh	585.27
Tsb Les Paul Pro Deluxe,	000121
USD	585.27
Les Paul Artisan, 3	010.40
	910.43
p/u, Tsb	910.43
Les Paul Artisan, 3	
p/u, Wal	903. 93
Les Paul Artisan, 3 p/u, Tsb	851.90
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p/u, Tsb	851 .90
Les Paul Artisan, 2	
E. SAL I	000.00
p/u, Wal.	838 .90
p/u, Wal. Les Paul ctm; Csb Les Paul ctm; Nat	611.29
p/u, Wal Les Paul ctm; Csb Les Paul ctm; Nat Les Paul ctm; Tsb	611.29 643.80
p/u, Wal. Les Paul ctm; Csb Les Paul ctm; Nat Les Paul ctm; Tsb Les Paul ctm; Wr	611.29 643.80
p/u, Wal. Les Paul ctm; Csb. Les Paul ctm; Nat. Les Paul ctm; Tsb. Les Paul ctm; Wr Les Paul ctm; Wr Les Paul ctm; Ub. Csb.	611.29 643.80
Les Paul ctm; Csb Les Paul ctm; Nat	611.29 643.80
p/u, Wal. Les Paul ctm; Csb Les Paul ctm; Nat Les Paul ctm; Tsb. Les Paul ctm; Wr Les Paul ctm; Eb Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb	611.29 643.80
p/u, Wal. Les Paul ctm; Csb Les Paul ctm; Nat Les Paul ctm; Tsb Les Paul ctm; Wr Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Kr. Les Paul ctm; I/h, Wr.	611.29 643.80
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Eb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u,	611.29 643.80
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Eb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u,	611.29 643.80 643.80 611.29 663.86 773.86 773.86 773.86 682.82
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Eb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb Les Paul ctm; 3 p/u, Nat	611.29 643.80
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Eb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb Les Paul ctm; 3 p/u, Nat	611.29 643.80 611.29 611.29 663.86 773.86 773.86 773.86 682.82 695.83
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr. Les Paul ctm; 3 p/u, Eb Les Paul ctm; 3 p/u, Nat Les Paul ctm; 3 p/u, Var Les Paul ctm; 3 p/u,	611.29 643.80 643.80 611.29 663.86 773.86 773.86 773.86 682.82
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Eb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb Les Paul ctm; 3 p/u, Nat. Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb.	611.29 643.80 611.29 611.29 663.86 773.86 773.86 773.86 682.82 695.83
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Paul ctm; 3 p/u, Nat. Les Paul ctm; 3 p/u, Wr Les Paul ctm; N /parts, Csb Les Paul ctm; N /parts,	611.29 643.80 643.80 611.29 611.29 663.86 773.86 773.86 673.86 682.82 695.83 715.34 624.29
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Bb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb Les Paul ctm; 3 p/u, Nat Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Eb	611.29 643.80 643.80 611.29 663.86 773.86 773.86 773.86 682.82 695.83 715.34
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u, Nat. Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Eb. Paul ctm; N/parts, Sb	611.29 643.80 643.80 611.29 611.29 663.86 773.86 773.86 673.86 682.82 695.83 715.34 624.29
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Eb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb Les Paul ctm; 3 p/u, Nat. Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Eb Les Paul ctm; N/parts, Eb Les Paul ctm; N/parts, Es Paul ctm; N/parts, Es Paul ctm; N/parts, Sib	611.29 643.80 643.80 611.29 663.86 773.86 773.86 773.86 682.82 695.83 715.34 624.29 611.29 624.29
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb Les Paul ctm; 3 p/u, Nat Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Eb Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul ctm; N/parts,	611.29 643.80 643.80 611.29 663.86 773.86 773.86 773.86 682.82 695.83 715.34 624.29 611.29
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb. Les Paul ctm; N/parts, Sb. Les Paul ctm; N/parts, Sb.	611.29 643.80 643.80 611.29 663.86 773.86 773.86 773.86 682.82 695.83 715.34 624.29 611.29 624.29
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Rat. Les Paul ctm; 3 p/u, Nat. Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb. Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Wr Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Wr Les Paul ctm; m-neck, Eb/M.	611.29 643.80 643.80 611.29 663.86 773.86 773.86 673.86 673.86 773.86 682.82 695.83 715.34 624.29 611.29 624.29 624.29 721.84
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Paul ctm; 3 p/u, Nat. Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb. Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Sib Les Paul ctm; N/parts, Sib Les Paul ctm; N/parts, Wr Les Paul ctm; m-neck, Eb/M.	611.29 643.80 643.80 611.29 663.86 773.86 773.86 773.86 682.82 695.83 715.34 624.29 611.29 624.29 624.29 721.84 721.84
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u, Nat Les Paul ctm; N/parts, Csb. Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Sb Les Paul ctm; M/parts, Sb Les Paul ctm; M/parts, Db Les Paul ctm; M/parts, Db Les Paul ctm; M/parts, Db Add Ctm; M/p	611.29 643.80 643.80 611.29 663.86 773.86 773.86 673.86 675.83 695.83 715.34 624.29 611.29 624.29 624.29 721.84 721.84 721.84
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u, Nat. Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb. Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Slb Les Paul ctm; N/parts, Wr Les Paul ctm; N/parts, Slb Les Paul ctm; M/parts, Wr Les Paul ctm; m-neck, B/M Les Paul ctm; m-neck, N/M. The Les Paul, Wr	611.29 643.80 643.80 611.29 663.86 773.86 773.86 682.82 695.83 715.34 624.29 611.29 624.29 624.29 721.84 721.84 3251.53
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Ast Les Paul ctm; 3 p/u, Nat Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Sib Les Paul ctm; N/parts, Wr Les Paul ctm; N/parts, Sib Les Paul ctm; m-neck, Bo/M Les Paul ctm; m-neck, Bo/M Les Paul ctm; m-neck, N/M. The Les Paul, Wr	611.29 643.80 643.80 611.29 663.86 773.86 773.86 682.82 695.83 715.34 624.29 611.29 624.29 624.29 721.84 721.84 3251.53
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Ast Les Paul ctm; 3 p/u, Nat Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Sib Les Paul ctm; N/parts, Wr Les Paul ctm; N/parts, Sib Les Paul ctm; m-neck, Bo/M Les Paul ctm; m-neck, Bo/M Les Paul ctm; m-neck, N/M. The Les Paul, Wr	611.29 643.80 643.80 611.29 663.86 773.86 773.86 682.82 695.83 715.34 624.29 611.29 624.29 624.29 721.84 721.84 3251.53
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Ast Les Paul ctm; 3 p/u, Nat Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Sib Les Paul ctm; N/parts, Wr Les Paul ctm; N/parts, Sib Les Paul ctm; m-neck, Bo/M Les Paul ctm; m-neck, Bo/M Les Paul ctm; m-neck, N/M. The Les Paul, Wr	611.29 643.80 643.80 611.29 663.86 773.86 773.86 682.82 695.83 715.34 624.29 611.29 624.29 624.29 721.84 721.84 3251.53
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Nat Les Paul ctm; 3 p/u, Nat Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Wr Les Paul ctm; N/parts, Wr Les Paul ctm; M/parts, Wr Les Paul ctm; M/parts, Wr Les Paul ctm; M/parts, Mr Les Paul ctm; Mr-neck, B/M The Les Paul, Mat The Les Paul, Mat The Paul std; Csb. Les Paul std; Csb. Les Paul std; Gld Les Paul std; Gld Les Paul std; Gld Les Paul std; Kat.	611.29 643.80 643.80 611.29 663.86 773.86 773.86 682.82 695.83 715.34 624.29 611.29 624.29 624.29 721.84 721.84 3251.53
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u, Les Paul ctm; 3 p/u, Nat. Les Paul ctm; N/parts, Csb. Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Csb. Les Paul ctm; N/parts, Les Paul ctm; M/parts, Les Paul std; Csb Les Paul std; Gld. Les Paul std; Gld. Les Paul std; Mat	611.29 643.80 643.80 611.29 663.86 773.86 773.86 682.82 695.83 715.34 624.29 611.29 624.29 624.29 721.84 721.84 3251.53
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u, Csb Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Les Paul ctm; M/parts, Les Paul std; Csb Les Paul std; Gd Les Paul std; Gd Les Paul std; Mr Les Paul std; Nat Les Paul std; Nat Les Paul std; Nat Les Paul std; Nat	611.29 643.80 643.80 611.29 663.86 773.86 773.86 773.86 682.82 695.83 715.34 624.29 624.29 624.29 624.29 624.29 721.84 721.77 722.77
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u, Vat Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Slb Les Paul ctm; N/parts, Les Paul std; Sb Les Paul std; Csb Les Paul std; Csb Les Paul std; Csb Les Paul std; Wr Les Paul std; Wr Les Paul std; Wr	611.29 643.80 643.80 611.29 663.86 773.86 773.86 773.86 682.82 695.83 715.34 624.29 624.29 624.29 624.29 624.29 721.84 721.77 722.77
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u, Cb. Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Sib Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul ctm; M/parts, Les Paul std; Csb Les Paul std; Gb Les Paul std; Gld. Les Paul std; Wr Les Paul Deluxe, Csb Les Paul Deluxe, Csb Les Paul Deluxe, Csb Les Paul Deluxe, Csb Les Paul Deluxe, Csb	611.29 643.80 643.80 611.29 663.86 773.86 773.86 773.86 682.82 695.83 715.34 624.29 624.29 624.29 624.29 624.29 721.84 721.77 722.77
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u, Cb. Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Sib Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul ctm; M/parts, Les Paul std; Csb Les Paul std; Gb Les Paul std; Gld. Les Paul std; Wr Les Paul Deluxe, Csb Les Paul Deluxe, Csb Les Paul Deluxe, Csb Les Paul Deluxe, Csb Les Paul Deluxe, Csb	611.29 643.80 643.80 611.29 663.86 773.86 773.86 773.86 682.82 695.83 715.34 624.29 624.29 624.29 624.29 624.29 721.84 721.77 722.77
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Es Paul ctm; 3 p/u, Nat	611.29 643.80 643.80 611.29 663.86 773.86 773.86 682.82 695.83 715.34 624.29 611.29 624.29 624.29 721.84 721.84 3251.53
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Es Paul ctm; 3 p/u, Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Sb Les Paul ctm; N-pack, Sb Les Paul ctm; N-pack, Sb Les Paul ctm; N-pack, Sb Les Paul ctm; N-pack, Sb Les Paul std; Csb Les Paul std; Csb Les Paul std; Csb Les Paul Std; Nat Les Paul Deluxe, Cb Les Paul Deluxe, Cb Les Paul Deluxe, Sb Les Paul Deluxe, Sb Les Paul Deluxe, Nat Les Paul Deluxe, Nat	611.29 643.80 643.80 611.29 663.86 773.86 773.86 773.86 682.82 695.83 715.34 624.29 624.29 624.29 624.29 624.29 721.84 721.84 3251.53 3251.53 3251.53 3383.33 572.27 572.27 572.27 572.27 572.27 573.74 539.75 513.74
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u, Nat. Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Les Paul ctm; M/parts, Les Paul ctm; M/parts, Les Paul ctm; M-neck, N/M. The Les Paul, Wr The Les Paul, Wr Les Paul std; Csb Les Paul std; Csb Les Paul beluxe, Csb Les Paul Deluxe, Csb Les Paul Deluxe, Gtb Les Paul Deluxe, Kat Les Paul Deluxe, Mat Les Paul Deluxe, Mat	611.29 643.80 643.80 611.29 663.86 773.86 773.86 682.82 695.83 715.34 624.29 611.29 624.29 624.29 624.29 721.84 721.84 3251.53 3251.53 3251.53 3255.572.27 572.27 572.27 572.27 572.27 572.27 513.74 539.75 513.74 643.80
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u, Nat. Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Les Paul ctm; M/parts, Les Paul ctm; M/parts, Les Paul ctm; M-neck, N/M. The Les Paul, Wr The Les Paul, Wr Les Paul std; Csb Les Paul std; Csb Les Paul beluxe, Csb Les Paul Deluxe, Csb Les Paul Deluxe, Gtb Les Paul Deluxe, Kr Les Paul Deluxe, Kr Les Paul Deluxe, Kr	611.29 643.80 643.80 611.29 663.86 773.86 773.86 773.86 682.82 695.83 715.34 624.29 624.29 624.29 624.29 624.29 721.84 721.84 3251.53 3251.53 3251.53 3383.33 572.27 572.27 572.27 572.27 572.27 573.74 539.75 513.74
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u, Wr Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Slb Les Paul ctm; N/parts, Les Paul std; Csb Les Paul std; Csb Les Paul std; Csb Les Paul Std; Csb Les Paul beluxe, Csb Les Paul Deluxe, Tsb Les Paul Deluxe, Tsb Les Paul Deluxe, Tsb Les Paul Deluxe, Tsb Les Paul Deluxe, Nr. Les Paul Deluxe, Nr. Les Paul Deluxe, Nr. Les Paul Deluxe, Nr. Les Paul Deluxe, Sb Les Paul Deluxe, Sb	611.29 643.80 643.80 611.29 663.86 773.86 773.86 682.82 695.83 715.34 624.29 624.29 624.29 624.29 624.29 721.84 721.84 3251.53 3251.53 3251.53 3251.53 3572.27 572.27 572.27 572.27 572.27 572.27 573.74 624.80 617.79
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u, Wr Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul std; Csb Les Paul std; Csb Les Paul std; Gld Les Paul std; Gld Les Paul bluxe, Sb Les Paul Deluxe, St Les Paul Deluxe, St Les Paul Deluxe, St Les Paul Deluxe, I/h, Csb Les Paul Deluxe, I/h, Csb	611.29 643.80 643.80 611.29 663.86 773.86 773.86 682.82 695.83 715.34 624.29 611.29 624.29 624.29 624.29 721.84 721.84 3251.53 3251.53 3251.53 3255.572.27 572.27 572.27 572.27 572.27 572.27 513.74 539.75 513.74 643.80
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u, Wr Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Slb Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul std; Csb Les Paul beluxe, Sta Les Paul Deluxe, Faul Les Paul Deluxe, Tsb Les Paul Deluxe, I/h, Csb Les Paul Deluxe, I/h, Csb Les Paul Deluxe, I/h, Csb Les Paul Deluxe, I/h, Csb	611.29 643.80 643.80 611.29 663.86 773.86 773.86 773.86 773.86 773.86 773.86 773.86 773.86 773.86 773.86 773.86 721.84 721.75 762.77 7572.7
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Kb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u, Nat. Les Paul ctm; 3 p/u, Nat. Les Paul ctm; N/parts, Csb. Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Sib. Les Paul ctm; N/parts, Sib. Les Paul ctm; N/parts, Sib. Les Paul ctm; N/parts, Csb. Les Paul ctm; N/parts, Csb. Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul ctm; M/parts, Les Paul std; Csb. Les Paul std; Csb. Les Paul beluxe, Csb. Les Paul Deluxe, Gt. Les Paul Deluxe, Mat. Les Paul Deluxe, Mat. Le	611.29 643.80 643.80 611.29 663.86 773.86 773.86 773.86 773.86 773.86 773.86 773.86 773.86 773.86 773.86 773.86 721.84 721.75 762.77 7572.7
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Kb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u, Nat. Les Paul ctm; 3 p/u, Nat. Les Paul ctm; N/parts, Csb. Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Sib. Les Paul ctm; N/parts, Sib. Les Paul ctm; N/parts, Sib. Les Paul ctm; N/parts, Csb. Les Paul ctm; N/parts, Csb. Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul ctm; M/parts, Les Paul std; Csb. Les Paul std; Csb. Les Paul beluxe, Csb. Les Paul Deluxe, Gt. Les Paul Deluxe, Mat. Les Paul Deluxe, Mat. Le	611.29 643.80 643.80 611.29 663.86 773.86 773.86 773.86 773.86 773.86 773.86 773.86 773.86 773.86 773.86 773.86 721.84 721.75 762.77 7572.7
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u, Wr Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Sb Les Paul ctm; N/parts, Slb Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul std; Csb Les Paul beluxe, Sta Les Paul Deluxe, Faul Les Paul Deluxe, Tsb Les Paul Deluxe, I/h, Csb Les Paul Deluxe, I/h, Csb Les Paul Deluxe, I/h, Csb Les Paul Deluxe, I/h, Csb	611.29 643.80 643.80 611.29 663.86 773.86 773.86 682.82 695.83 715.34 624.29 611.29 624.29 624.29 624.29 624.29 624.29 624.29 721.84 3251.53 3251.53 3357.27 572.27 572.27 572.27 572.27 572.27 573.74 526.75 513.74 643.80 617.79 643.80
Les Paul ctm; I/h, Csb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Sb Les Paul ctm; I/h, Wr Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u, Vr Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Les Paul Std; Csb Les Paul Std; Csb Les Paul Std; Csb Les Paul Deluxe, Csb Les Paul Deluxe, Tsb Les Paul Deluxe, Tsb Les Paul Deluxe, I/h, Csb Les Paul Deluxe I/h, Csb Les Paul Deluxe I/h, Cs	611.29 643.80 643.80 611.29 663.86 773.87 772.77 7572.27 7572.27 7572.27 7572.27 7572.27 7572.27 7572.27 7572.27

1027.49

62

Les Paul 55, Wr Maraudor, Eb	513.74	Deacon 12	B/ 10
Marauder, Eb	377,18 377.18	Viper Preacher	2
Marauder, Ns	336.54	Electric Artist	Ę
Marauder, Tsb Marauder, Wr Marauder, Wal	377.18 377.18	Electric Country Artist Electric Folklore	a/ a/
Marauder, Wal	377.18 442.20	Electric Legend Electric Pacemaker	6
S-1, Eb S-1, Nm	442.20	Electric Classic	6
	390.18 442.20 442.20	Electric Glen Campbell Electric Custom	6
S-1, Tsb S-1, Wal S-1, Wr	442.20	Legend Electric Custom	ç
S-1, Wr	442.20 396.68	Balladeer	ş
L-6S Deluxe, Eb L-6S Deluxe, Mpl L-6S Deluxe, Ns	396.68	Balladeer	
L-6S Deluxe, Ns L-6S Deluxe, Tsb	370.68 396.68	12. Electric Anniversary	677.8
L-6S Deluxe, Tsb L-6S Deluxe, Wr	396.68	Magnum I bass Magnum II bass	10.00
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L-6S, Tsb	461.72 669.81	Preacher Deluxe 12 TOP TWENTY	5
SG ctm; Tsb	669.81	1971 bs	
SG ctm; Wal	630.79 702.33	1970 6-str	
L-6S, Tsb. SG ctm; Tsb. SG ctm; Tsb. SG ctm; Wal. SG ctm; Bigsby, Ch. SG ctm; Bigsby, Kb. SG ctm; Bigsby, Wal. SG Standard, Sw. SG Standard, Sw. SG Standard, Sw. SG Standard, Tsb. SG Standard, JH, Ch. SG Standard, IH, Ch. SG Standard, IH, Wal SG Standard, I/h, Wal	702.33 702.33	3403	
SG ctm; Bigsby, Wal . SG Standard, Gh	702.33 494.23	3404	
SG Standard, Sw	513.74	3407 3430	
SG Standard, Tsb SG Standard, Wal	552.76 500.73	3431	
SG Standard, I/H, Ch . SG Standard, I/h, Wal	526.75	3427	1
SG Standard, Bigsby,	526.75	ACOUSTICS OVATION	
SG Standard Biosby	507.24	Balladeer 6-str	1.0 0.0
SW Standard, Bigsby, SG Standard, Bigsby,	520.25	Custom Balladeer	11111111111
SG Standard, Bigsby,	565.77	Glen Campbell 6-str Glen Campbell 12-str .	
Tsb. SG Standard, Bigsby,		Pacemaker 12-str Folklore	4
SG Standard, Bigsby, Wal SG Standard, Bigsby, I/h, Ch SG Standard, Bigsby, I/h, Wal	546.36	Classic	CONTRACTOR NOT A CONTRACTOR OF
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I/h, Wat	539.75	Artist	
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EB-3 Bass, Ch	468.22 546.25	Anniversary	4 10 1
EB-3 Bass, Ch EB-3 Bass, Wal Ripper L-9S F/less bs;	559.27	EKO ACOUSTICS 3131 Rio Bravo 6	
Eb	507.24	3132 Rio Bravo 12	
Eb Ripper L-9S F/less bs;		1780 Ranger 6	
Nat. Ripper L-9S F/less bs;	507.24	3140 Navajo 6	
Tsb. Ripper L-9S Bass, Eb Ripper L-9S Bass, Nat	572.22 546.25	3140 Navajo 6 3141 Navajo 12 3151 Sombrero 6	
Ripper L-9S Bass, Nat	533.25	3152 Sombrero 12 3153 Eldorado 6	1
	442.20 442.20 409.70	3154 Eldorado 12	1
Grabber Bass, Mpl Grabber Bass, Ns Grabber Bass, Wr Grabber G-3 Bass, Eb . Grabber G-3 Bass, Mpl Grabber G-3 Bass, Ns . Grabber G-3 Bass, Tsb Explored II. Nat	409.70	3143 El Paso	1
Grabber G-3 Bass, Eb .	442.20 455.22	Ranger 6 with p/u	
Grabber G-3 Bass, Mpl	465.22 422.70	Ranger 12 with p/u Left Hand to order	
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RD Atist, Fb RD Artist, Nat	767.36 702.33	3079	
RD Artist Bass, Asb	682.82	SUZUKI GUITARS	1
RD Artist Bass, Eb RD Artist Bass, Fb	669.81 682,82	3180 Dreadnought 3183 Dreadnought	
RD Artist Bass, Nat RD Custom, Nat	604.78 604.78	3185 Dreadnought	
RD Custom Mal	611.29		1
RD Standard, Nat RD Standard, Tsb RD Standard, Wal RD Standard Bass, Eb	487.60 513.74	3182 Dreadnought	1
RD Standard, Wal	513.74	3067 Matt Finish	1
RD Standard Bass, ED RD Standard Bass, Nat PB 250 M/tone	513.74 461.72	3068 3069	
PB 250 M/tone P/Banjo, Wal	921.73	3070 Handmade	1
P/Banjo, Wal PB 800 P/banjo, Csb.	1359.03	STUDENT GUITARS	2
RB 100 5-string Banio.	669.77	3057 Dulcet	
Wai RB 250 M/tone, 5- String Banjo, Wal	921.73	3058 Constanta 1512 Kansas	
RB 800 5-String Banjo,		3050 Super Dulcet	
Csb TB 100 Tenor Banjo,	1359.03	1514 El Chico	
Wal	669.77	3045 TG315 classic 3046 TG312 classic	1
TB 250 M/tone Tenor Deluxe Banjo, Wal	921.73	3045 TG315 classic 3046 TG312 classic 3047 TG307 classic 3048 TG370 classic 3048 TG370 classic	
TB 800 Tenor Banjo, Ceb		3049 TO300 Classic	2
Csb. All-American Tenor	1359.03	3187 FW628 jumbo	1
Bass	4280.30	3189 FW625 jumbo	1
Banjo Florentine Tenor Banjo	4280.30	3191 FW659B jumbo	1
Florentine 5-String	4452.62		i
Banjo	4452.62	3195 TW100 Hand-	
F5-L Artist Mandolin, Asb	2080.81		3
		cratted	2
BOSE MORDIC		3197 FVV055N	1
ROSE-MORRIS		APPLAUSE BY KAMAN	
ELECTRICS			1(1(
SHAFTESBURY 3414 Sunburst	199.95	GUYATONE	37
3419 (bass stereo)	199,95	8-string pedal steel	، م
3399.2 p/u bass	175.00		
Breadwinner	425.00		

Breadwinner.....

E26 7E	3428
526.75	ACOUSTICS OVATION
507.24	Balladeer 6-str
007.24	Classic Balladeer
520.25	Custom Balladeer
520.25	Glen Campbell 6-str
565 77	Glen Campbell 12-str .
565.77	Pacemaker 12-str
E 40.00	Folklore
546.36	
	Concert Cleania
539.75	Classic Concert Classic Legend Artist Country Artist Custom Legend Matrix Artist
	Legend
539.75	Artist
403.18 468.22	Country Artist.
468.22	Custom Legend
468.22	Matrix.
468.22	
546.25	Anniversary
559.27	EKO ACOUSTICS
	3131 Rio Bravo 6
507.24	3131 Rio Bravo 6 3132 Rio Bravo 12 1780 Ranger 6 1793 Ranger 12
007.24	1780 Ranger 6
507.24	1793 Ranger 12
307.24	3140 Navaio 6
570.00	3141 Navaio 12
572.22	3151 Sombrero 6
546.25	3152 Sombrero 12
533.25	3153 Eldorado 6
442.20	3154 Eldorado 12
442.20	3143 FL Paso
409.70	3132 Rio Bravo 12 1780 Ranger 6 1793 Ranger 12 3140 Navajo 6 3151 Sombrero 6 3152 Sombrero 6 3154 Eldorado 12 3154 Eldorado 12 3143 El Guacho 3142 El Guacho
442.20	Papage Swith n/
455.22	Ranger 6 with p/u Ranger 12 with p/u Left Hand to order 15% Extra. All Models.
465.22	Ranger 12 with p/u.
422.70	Left Mand to order
481.22	15% Extra. All Models.
682.83	CLASSICAL
767.36	3076
708.83	3077
767 36	3076 3077 3078 3079 3080 SUZUKI GUITARS
767.36 702.33	3079
682.82	3080
669.81	SUZUKI GUITARS
	3180 Dreadnought
682.82	3183 Dreadnought
604.78	3185 Dreadnought
604.78 611.29 487.60	3181 Dreadnought
611.29	3184 Dreadpought 12
487.60	3182 Dreadnought
513.74	3184 Dreadnought 12 . 3182 Dreadnought 3186 Folk
513.74 513.74	2007 Mant Finish
513.74	3068
461.72	2069
	2070 Handmado
921.73	2071 Handmade
1359.03	
	STUDENT GUITARS
669.77	3057 Dulcet
	3056 Constanta
921.73	1512 Kansas
	3050 Super Dulcet 1514 El Chico
1359.03	1514 El Chico
.000.00	TERADA GUITARS
669.77	3045 TG315 classic
	TERADA GUITARS 3045 TG315 classic 3046 TG312 classic 3047 TG307 classic 3048 TG370 classic 3049 TG360 classic 3189 FW628 jumbo 3189 FW625 jumbo
921.73	3047 TG307 classic
921.73	3048 TG370 classic
1359.03	3049 TG360 classic '
1000.03	3187 FW628 jumbo 1
1200 20	3188 FW624 jumbo 1
1280.30	3048 T G370 classic 2 3049 T G360 classic 3 3187 FW628 jumbo 1 3188 FW624 jumbo 1 3189 FW625 jumbo 1 3190 FW615 jumbo 1
1200 00	3190 FW615 jumbo 1
280.30	3191 FW659B jumbo1
452.62	3191 FW659B jumbo1 3192 FW615E electric 1
	3192 FW615E electric . 1 3191 FW613 jumbo
452.62	
	crafted
2080.81	crafted 3 3196 TW70 Hand-
	crafted
	3197 FW655N
	Signature
	APPLAUSE BY KAMAN
	AA24 1
199.95	GUYATONE
199.95	
133,33	8-string pedal steel 3
175 00	8-string pedal steel 3
175.00	8-string pedal steel 3
	8-string pedal steel 3
425.00	8-string pedal steel 3
	8-string pedal steel 3

599.95 396.00 450.00	ROSETTI	
539.95 545.95 560.00 635.00 649.95 639.95	EPIPHONE P.765 P.745 P.725 FT146. FT133 FT145 Jumbo FT165 12/s.	335.00 249.00 199.00 99.95
635.00 999.95	FT133. FT145 Jumbo	89.95 89.95 129.95
520.00	EC20 Classic	79.95
695.00 775.00 535.00	FT135 Folk	92.50 84.95
675.00 550.00 595.00	FT150. FT160. FT120 Folk. CO60 Classic	129.95 104.95 69.95
69.95 57.95	CO60 Classic EC25 Classic EC20 Classic EC20 Classic	189.00 129.95 69.95 59.95
99.95 82.00	Electric: S350 Scroll	175.00
79.95	S450 Scroll	
99.95 89.95 129.95	S550 Scroll S550 Scroll ET285 Bass N180 Nova	265.00 275.00 149.95
129,95 N	N180 Nova N245 Nova N295 Nova	169.95
355.50 349.95 389.95	FRÓS	199.90
449.95 549.95	9352 9357 9353 Folk	59.95 64.95 49.95
495.00 399.95 439.99	9350 Folk	54.95 29.95
380.00 475.00	9351 Folk	39.95
389.95 389.95 785.00	9502 Classic 9503 Classic 9504 Classic 9505 Classic	53.95 69.95 64.95
239.95 239.95	9583 M/made Classic	67.95 99.00
599.95	9651 Folk 9852 Folk 9653 12/s Folk	60.95 53.95 72.95
79.00 84.00 64.00	TATRA	64.95
77. 65 49.95 59.95	9198 Classic 9225 Classic	25.25 29.75 18.50
73.95 78.65	Hi-Spot Nylon Hi-Spot Steel ROSETTI ELECTRICS	17.50
108.00 116.00 95.00 129.00	Colt 45 9660 Lynx 9661 Lynx bass RAIMUNDO CLASSIC	366.00 44.95 44.95
76.70 89.95	R106 R112 R123 R128.	39.95 46.50 67.50
	R128. R140. R155 + case R150 + case	67.50 85.50 109.50
44.35 46.85 58.95	R155 + case	440.00 350.00
94.35 133.75	SHERGOLD	
- 81.00 99.00 99.00	Modulator Modulator bass Modulator 12-string	226.16 260.07 246.72
108.00 108.00	Cavalier	323.46 341.95
125.00 140.00 65.00	Cavalier 12-string Cavalier double 6/4 Cavalier double 12/4 Cavalier double 12/6	591.48 613.66 606.26
75.00	Available through Ba Mullins:	imes &
135.00 218.00	Meteor Masquerader Masquerader 12-string	176.17 191.34 210.80
25.99 19.99 16.35	Double-neck 4/6 Double-neck 4/12	442.32
29.99 16.35	Marathon bass Double-neck 12/6 I/h models 10% extra.	210.80 459.97
109.95 99.95 74.95	STRINGS & THI	NGS
209.95 179.95 145.95	MUSIC MAN	433.00 433.00
135.95 112.95	Stingray 2 Stingray bass Sabre 1	433.00 433.00 433.00
107.95 126.95 129.95 97.95	Sabre 1	399.00 399.00
345.95	SUMMERFIELD	
220.95 136.95	IBANEZ PF100 BK, BS, CW,	
N 169.95	WN	185.00 189.50
169.95 375.00	PF200 BK, CS, CW, MO PF200 WH, NT	199.50 v
0.00	CW/ 1410, BK, CS,	210.00
	CW. PF300 NT, WH, ZB.	250.00 257.50

5		PF230 MO PF230 AV	220.00 235.00	V360	118.80	
Ś	ROSETTI	PF400 MO, AV	299.50	V380 V390	143.00 143.00	MK50 W/Case
5	EPIPHONE	PF Case Musician	39.50	Arched Back Dreednoughts		10 STRING GUITARS 10P1500 W/Case
)	P.765 335.00 P.745 249.00		225.00	A300	118.64 122.97	10P2000 W/Case KADONO LUTE
5	P.725	MC100 DS	275.00 299.00	A340. Maple Dreadnoughts	128.15	L85 W/ Case
)	FT133	MC400		M340	137.50	LP121 Guitar
5	FT145 Jumbo 89.95 FT165 12/s 129.95	MC800 DS Bass	299.50	M340BS M340AV	137.50 170.50	SC156 Guitar SC156 Nat Guitar
)	EC20 Classic		375.00 39.50	M340AM	159.34 170.50	JB121 Bass Guitar PL6 Brown S/B
)	FT130 Folk	MC Case/Fit	85.00 47.50	M342	163.65	PL26 Black with
)	FT140	Concert series:	47.50	M342AV	166.32	effects CS 36 White with
ý	FT150 129.95 FT160 104.95	WN	199.50	M372 Floral deluxe series:	181.50	UKULELES
ć	FT120 Folk		210.00	F200CS	123.75 135.97	SL1
5	EC25 Classic 129.95 EC20 Classic 69.95	MO	215.00 220.00	F300CS	135.97	712 MACCAFERRI GUITA
5	EC15 Classic 59.95	CN250 BK, CS, CW,		F300BK	138.55 138.55	MAC 10 W/Case
j.	Electric: \$350 Scroll 175.00	MO CN Case	225.00 39.50	F3008K	143.83 140.25	A600
5	S450 Scroll	IC300 KR	289.50	F302CS F302BK	140.25 143.85	Lark 4/4 M5010 Lark 3/4 M5107
5	S550 Scroll	IC210 BS	250.00 240.00	Old Timer series:		BOZO WESTERN GUI
5	ET285 Bass 149.95	IC200 BS	260.62	T200 T300	92.73 103.13	B50 Guitar and Case B50/12 Guitar and
5	N180 Nova	C400 AV	299.50 320.00	T320, T302	124.70 113.47	Case
)	N295 Nova	PS10 Paul Stanley	399.50	T322 Jumbo series:	135.13	B80S Guitar and Case. B80S/12 Guitar and
5	EROS	Iceman Case	52.50	J500BS	158.57	Case
	9352	SA100 BS	273.85	J540. J540AV	184.53 199.95	B100 Guitar and Case . BOZO ELECTRIC GUI
Ś	9353 Folk 49.95 9356 12/s Folk 54.95		319.55 45.00	J560BK	166.23 158.57	EG26 Guitar and Case. EB14EL Guitar and
)	9350 Folk 29.95	FA100 BS, NT	245.75 41.50	J542 CASES FOR	188.82	Case
)	9351 Folk 39.95 KISO-SUZUKI	FA500	375.00	WESTERN GUITARS		2250
Ś	9502 Classic	FA510 FA700 BS	360.00 437.50	154 154W	32.50 35.50	2251 and Case MANDOLINS
)	9504 Classic 64.95	FA300 BS/NT FA800	399.50 413.25	156 Artist Western series:	45.75	80 Round Back 100 Round Back
5	9505 Classic	EA200 Case entry	49.50	AW70	235.00	512 Flat Back
5	9651 Folk	ST50 BS BK	181.50	AW90	325.00 365.00	511 Flat Back 513 Flat Back
)	9653 12/s Folk 72.95	ST55 BS BK	203.50 214.40	AW75	265.00 350.00	514 Flat Back 521 Flat Back W/Case
)	9507 Folk 64.95	ST105 BS AM ST200 BS, NT, AM ST300 BS, NT, AM	225.50 258.50	IBANEZ AND CORDO CLASSIC GUITARS	BA	522 Flat Back W/Case 523 Flat Back W/Case
	9198 Classic	ST300 BS, NT, AM	302.50	1314	59.50	425 Flat Back W/Case
	Hi-Spot Nylon	ST1300 BS	365.00 427.65	1315	65.50 76.50	526 Flat Back W/Case 1521 Flat Back
5	ROSETTI ELECTRICS	ST Case/Vault	45.00 57.50	2811	99.50 107.25	516 (Electric)
}	9660 Lynx 44.95	Roadster series: RS100	195.00	2857	116.88	103 R/B Mandolin Case
) 	9661 Lynx bass 44.95 RAIMUNDO CLASSICS	RS300	216.50	2858	132.00 181.50	CASES FOR EL
	R106	R\$800B	195.00 233.50	2860	214.50 32.50	GUITAR 2700 DX Flight Case
r	R123 67.50	RS Case	38.00 41.99	*Some acoustic available I/h 10% surcha	models	2350 LP Case
	R140 109.50	GEORGE BROWN MO	DELS	IBANEZ BANJOS	21 go.	2352 TC Case
	R155 + case 440.00 R150 + case 350.00	GB10	615.00	WITH CASE BF600BR/NT Banjo	435.45	2354 SGB Case
		GB10 Case	49.50 55.00	BF500BR/NT Banjo 3F500GBR/NT Banjo .	422.95 595.31	2453 HR Case
	SHERGOLD	GB/Flight Case	85.00	BT500BR/NT Banjo BF300BR/NT Banjo	417.69 394.57	2471 JG Case
	Modulator 226.16	2617	324.50	BP300BR/NT Banjo	391.94	WING
	Modulator bass 260.07 Modulator 12-string 246.72	2618/12	321.75 343.75	BT300BR/NT Banjo BF200 Banjo	391.94 383.16	
	Cavalier	2619 . 2622 .	368.50 434.50	BP200 Banjo BT200 Banjo	379.44 379.44	Rickenbacker
	Cavalier 12-string 341.95 Cavalier double 6/4 591.48	2622PS	488.95 381.15	Ibanez 'Artist' Banjo Spares		Solid 420
	Cavalier double 12/4. 613.66 Cavalier double 12/6. 606.26	2629	317.95	590-114 Banjo Bridge .	1.21	430
	Available through Barnes & Mullins:	203031	337,95 350,25	590-120 Resonator	40.68 44.11	450/12
	Meteor	2635	335,35 643,50	590-117 Banjo Tailpiece 590-118 Tailpiece	4.18	460 480
	Masquerader 12-string 210.80	2700	456.50 511.50	Screw	0.12	620 950
	Double-neck 4/6 421.64 Double-neck 4/12 442.32	2710	424.55	Screw	0.24	4080
	Marathon bass 210.80 Double-neck 12/6 459.97	Artist Case Flight 2619	45.00 75.00	590-101 Tone Ring 590-102 Notchet	17.44	Semi-Acoustic
	I/h models 10% extra.	Artist Bass Case 2626 . Artist Jazz Case 2630 .	50.00 55.00	Tension Hoop 590-103 Resonator	12.72	320 330
		Artist Twin Case	75.00	Flange	27.14	330/12
	STRINGS & THINGS	2670	915.00	Ноор	18.65	340
		·2671	395.00 550.00	590-105 Arm Rest 590-107 Tailpiece	14.26	360
	MUSIC MAN Stingray 1 433.00	2680	286.00 392.00	Bracket	1.30	362/12
	Stingray 2	Pro Case Pro Twin Case	45.00 75.00	Bracket 590-111 Resonator	1.09	360/12F Bass
	Sabre 1	*Some electric models	available	Screw	1.09	3000
		I/handed 10% Surcharg IBENEZ WESTERN GU	ITARS	590-113 Bracket Wrench	1.09	4000
	SUMMERFIELD	Vintage series: S300	108.35	590-181 Bracket Hoops 590-182 Bracket Nut.	0.44 0.94	4001
		\$300\$V	118.65	590-191 Resonator		1005
	IBANEZ	S320	91.85	Stud 590-192 Resonator	1.01	W.M.I.
	PF100 BK, BS, CW, WN	V200 V220	91.03 102.25	Stud Nut 590-122M Wood Tone	0.53	
	PF100 AV 189.50 PF200 BK, CS, CW,	V300 V300BS	93.50 93.50	Rim M/gny 590-122N Wood Tone	38.96	G101 Std. Flk
	MO	V300BK	93.50	Rim Nat	38.96	K320 Concert Folk
	PF200 AV, ZB 210.00	V320 V302	109.45 105.60	Head	4.95	KD28 Jbo Western KD28-12 12st Jbo
	PF300 MO, BK, CS, CW	V302BS V322	105.60 122.97	591 Banjo Case KOHNO CONCERT GU		K.410 Concert D/Lux . K.442 Auditorium Folk
	PF300 NT, WH, ZB 257.50 PF300 AV 260.00	V300S	135.15 159.50	MK15 W/Case 1 MK20 W/Case 1	853.85	K.550 Jbo pce black

V360	118.80
V380. V390. Arched Back	143.00 143.00
Dreednoughts	
A300. A300BS	118.64 122.97
A340	128.15
M340	137.50
M340AV	137.50 170.50
M340AM	159.34 170.50
M342 M342AV	163.65 178.42
M342AM	166.32 181.50
Floral deluxe series:	
F300	123.75 135.97
F300CS	135.97 138.55
F300CS F300CW F300BK F300BK F380BK F302. F302CS	138.55 143.83
F302	140.25 140.25
F302CS	143.85
T200	92.73
T300 T320,	92.73 103.13 124.70
T302	113.47 135.13
Jumbo series:	158.57
J540	184.53
J560BK	199.95 166.23
J502BS	158.57 188.82
CASES FOR WESTERN GUITARS	
154	32.50 35.50
156 Artist Western series:	45.75
AW70	235.00
AW90 AW100 AW75	325.00 365.00
AW95	265.00 350.00
CEASSIC GUITARS	BA
1314	59.50 65.50
2801	76.50 99.50
2856	107.25 116.88
2857	
2858	132.00
2859	132.00 181.50
2859	132.00 181.50 214.50 32.50
2859 2860 154 Classic Case *Some acoustic available I/h 10% surch IBANEZ BAÑJOS	132.00 181.50 214.50 32.50 models
2859 2860 154 Classic Case *Some acoustic available I/h 10% surch IBANEZ BANJOS WITH CASE	132.00 181.50 214.50 32.50 models arge.
2859	132.00 181.50 214.50 32.50 models arge. 435.45 422.95
2859	132.00 181.50 214.50 32.50 models arge. 435.45 422.95 596.31 417.69 394.57 391.94 339.94 339.94 339.94 339.94 379.44 1.21 40.68
2859	132.00 181.50 214.50 32.50 models arge. 435.45 422.95 596.31 417.69 394.57 391.94 331.94 331.94 331.94 331.94 331.94 331.94 331.94 331.94 331.94 331.94 331.94 331.6 379.44 1.21 40.68 44.11 4.18 0.12 0.24 17.44
2859	132.00 181.50 214.50 32.50 models arge. 435.45 422.95 556.31 417.69 394.57 391.94 331.94 333.16 379.44 1.21 40.68 44.11 4.18 0.12 0.24 17.44 12.72
2859	132.00 181.50 214.50 32.50 models arge. 435.45 422.95 595.31 417.69 394.57 391.94 393.16 379.44 379.44 1.21 40.68 44.11 4.18 0.12 0.24 17.44
2859	132.00 181.50 214.50 32.50 models arge. 435.45 422.95 596.31 417.69 394.57 391.94 391.94 391.94 391.94 391.94 379.44 379.44 1.21 40.68 44.11 4.18 0.12 0.24 17.44 12.72 27.14 18.65
2859	132.00 138.50 214.50 32.50 models arge. 435.45 422.95 595.31 417.69 334.57 331.94 331.94 331.94 3379.44 379.44 379.44 379.44 1.21 40.68 44.11 4.18 0.12 0.24 17.44 12.72 27.14 18.65 14.26 1.30
2859	132.00 138.50 214.50 32.50 models arge. 435.45 422.95 596.31 447.69 394.57 391.94 391.94 391.94 391.94 391.94 391.94 379.44 77.44 1.21 40.68 44.11 4.18 0.12 0.24 17.44 12.72 27.14 18.65 14.26
2859	132.00 138.50 214.50 32.50 models arge. 435.45 422.95 596.31 447.69 394.57 391.94 391.94 391.94 391.94 391.94 391.94 379.44 77.44 1.21 40.68 44.11 4.18 0.12 0.24 17.44 12.72 27.14 18.65 14.26
2859	132.00 138.50 214.50 32.50 models arge. 435.45 422.95 596.31 447.69 394.57 391.94 391.94 391.94 391.94 391.94 391.94 379.44 77.44 1.21 40.68 44.11 4.18 0.12 0.24 17.44 12.72 27.14 18.65 14.26
2859	132.00 138.50 214.50 32.50 models arge. 435.45 422.95 596.31 447.69 394.57 391.94 391.94 391.94 391.94 391.94 391.94 379.44 77.44 1.21 40.68 44.11 4.18 0.12 0.24 17.44 12.72 27.14 18.65 14.26 1.30
2859	132.00 138.50 214.50 32.50 models arge. 435.45 422.95 556.31 417.69 334.57 331.94 331.94 331.94 331.94 331.94 331.94 333.94 437.944 379.44 379.44 1.21 40.68 44.11 4.18 0.12 0.24 17.44 12.72 27.14 18.65 14.26 1.30 1.09 1.09 0.44 0.94
2859	132.00 138.50 214.50 32.50 models arge. 435.45 422.95 536.31 331.94 331.94 331.94 331.94 333.94 3379.44 379.44 379.44 379.44 1.21 40.68 44.11 4.18 0.12 0.24 17.44 12.72 27.14 18.65 14.26 1.30 1.09 1.09 0.44 0.94 1.01
2859	132.00 138.50 214.50 32.50 models arge. 435.45 422.95 556.31 417.69 394.57 391.94 383.16 379.44 379.44 379.44 1.21 40.68 44.11 4.18 0.12 0.24 17.24 17.27 27.14 18.65 14.26 1.30 1.09 1.09 1.09 0.44 0.53
2859	132.00 138.50 214.50 32.50 models arge. 435.45 422.95 596.31 447.69 334.57 331.94 331.94 331.94 331.94 331.94 331.94 339.14 379.44 1.21 40.68 44.11 4.18 0.12 0.24 17.44 12.72 27.14 18.65 14.26 1.30 1.09 1.09 1.09 0.44 0.53 38.96
2859	132.00 138.50 214.50 32.50 models arge. 435.45 422.95 595.31 341.57 331.94 331.94 331.94 331.94 331.94 331.94 331.94 331.94 331.94 331.94 331.94 331.94 331.94 4.17.49 1.21 40.68 44.11 4.18 0.12 0.24 17.44 12.72 27.14 18.65 14.26 1.30 1.09 1.09 0.44 1.01 0.53 38.96 38.96
2859	132.00 138.50 214.50 32.50 models arge. 435.45 422.95 596.31 417.69 334.57 331.94 331.94 331.94 331.94 331.94 339.44 379.44 379.44 379.44 379.44 379.44 1.21 40.68 44.11 4.18 0.12 0.24 17.44 12.72 27.14 18.65 14.26 1.30 1.09 1.09 1.09 1.09 1.09 1.09 1.09 1.0
2859	132.00 138.50 214.50 32.50 models arge. 435.45 422.95 595.31 417.89 334.57 331.94 331.94 331.94 331.94 331.94 3379.44 379.44 379.44 379.44 1.21 40.68 44.11 0.12 0.24 17.44 12.72 27.14 18.655 14.26 1.30 1.09 1

MK50 W/Case	1,552.50 2,587.50
10 STRING GUITARS 10P1500 W/Case 10P2000 W/Case KADONO LUTE	605.25 822.83
CSL ELECTRIC GUITA	477.25 RS
LP121 Guitar	101.30
SC156 Guitar SC156 Nat Guitar	134.50
JB121 Bass Guitar PL6 Brown S/B	102.95 95.00
PL26 Black with	
effects CS 36 White with	150.00
effects	140.00
	0.00
UK1	3.99 3.99
712 MACCAFERRI GUITAI	42.50,
MAC 10 W/Case	495 00
A600	495.00 17.50
A700 Lark 4/4 M5010	22.50
Lark 3/4 M5107	14.75 9.75
BOZO WESTERN GUIT	ARS
B50 Guitar and Case B50/12 Guitar and	269.55
Case	324.00
B60 Guitar and Case B80S Guitar and Case .	284.65 398.45
B80S/12 Guitar and	330.43
Case. B100 Guitar and Case .	422.25
BOZO ELECTRIC GUIT	669.59 ARS
EG26 Guitar and Case.	275.00
EB14EL Guitar and Case	299.50
HAWAIIAN GUITARS	200.00
2250	59.50
MANDOLINS	152.50
80 Round Back	53.75
100 Round Back	69.50 65.50
511 Flat Back	57.50
513 Flat Back 514 Flat Back	57,50 72.00 64.50
521 Flat Back W/Case	250.00
522 Flat Back W/Case	275.00
523 Flat Back W/Case	350.00
425 Elat Reck W/Ceee	
523 Flat Back W/Case 425 Flat Back W/Case 526 Flat Back W/Case	3£5.00
526 Flat Back W/Case 1521 Flat Back	3£5.00 375.00 26.16
526 Flat Back W/Case 1521 Flat Back 516 (Electric)	3£5.00 375.00 26.16 75.61
526 Flat Back W/Case 1521 Flat Back 516 (Electric) 104 Flat Mandolin Case 103 R/B Mandolin	365.00 375.00 26.16 75.61 22.50
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526 Flat Back W/Case 1521 Flat Back	345.00 375.00 26.16 75.61 22.50 25.00 25.00 39.50 39.50 39.50 39.50 39.50 39.50
526 Flat Back W/Case 1521 Flat Back	345.00 375.00 26.16 75.61 22.50 25.00 25.00 25.00 39.50 39.50 39.50 39.50 41.50
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526 Flat Back W/Case 1521 Flat Back	345.00 375.00 26.16 75.61 22.50 25.00 25.00 25.00 39.50 39.50 39.50 39.50 41.50
526 Flat Back W/Case 521 Flat Back 516 (Electric). 516 (Electric). 104 Flat Mandolin Case 103 R/B Mandolin Case 103 R/B Mandolin Case 201 Flat Mandolin Case 202 DX Flight Case 2375 SC Case 2364 SGB Case 2364 SGB Case 2457 ES Case 2467 ES Case 2471 JG Case 2471 Gase 2475 RC Case 2475 RC Case	345.00 375.00 26.16 75.61 22.50 25.00 25.00 25.00 39.50 39.50 39.50 39.50 41.50
526 Flat Back W/Case 526 Flat Back 521 Flat Back 516 (Electric). 104 Flat Mandolin Case CASES 700 DX Flight Case 2350 LP Case 2352 LP Case 2355 LP Case 2354 SGB Case 2453 HR Case 2457 LS Case 2457 LS Case 2471 JG Case WING Rickenbacker Solid	345.00 375.00 26.16 75.61 22.50 25.00 ECTRIC 75.00 39.50 39.50 39.50 39.50 39.50 41.50 45.00
526 Flat Back W/Case 1521 Flat Back	345.00 375.00 26.16 75.61 22.50 25.00 25.00 39.50 39.50 39.50 39.50 39.50 41.50 44.50 46.50
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526 Flat Back W/Case 1521 Flat Back	345.00 375.00 26.16 75.61 22.50 25.00 25.00 39.50 39.50 39.50 39.50 39.50 39.50 41.50 46.50 46.50 239.63 285.19 307.12 351.00
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526 Flat Back W/Case 1521 Flat Back	345.00 375.00 26.16 75.61 22.50 25.00 25.00 39.50 39.50 39.50 39.50 39.50 41.50 44.50 44.50 44.50 45.00 45.00 45.00 45.00 45.00 45.00 45.01 239.63 226.82 239.63 226.82 239.63 225.82 241.88 2259.88 943.31 1290.93 408.38 943.31 1290.93
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K.475 J.L. Seagull Classic: KC.265 Student KC.333 Concert	23.95 18.75 19.75	G 180 Classic G 190 Classic G 140 Jumbo ALLEGRO	32.53 45.00 49 .47	Andorra	140.40	SOLID BODY ELECTRIC GUITARS Dyno II	102.93 115.87	DS/Bass Starfire Bass Red Bass	120.28 87.24 115.87	Model 38 Model 33 Flamenco Model 32 Flamenco	85.36 170.10 123.12
KC225 Classic KDG50 D/I Classic Electric: KIB. 130 Bs long scale E. 120 Single p/u	15.50 26,95 29.95 23.95	G 220 Standard G 300 Classic G 400 Standard G 150A Classic G 160 Western	13.12 22.16 14.65 27.34 49.47	Serenata VII	60.53 77.64 81.29 87.39 93.50 99.59	Super Jaz Red Flame Black Pearl THIN BODY ELECTRIC GUITARS	134.26 110.12 120.28	JOSE RAMIREZ CONCERT GUITARS Model Studio I Model Studio I	235.77 396.09	PRUDENCIO SAEZ GUITARS Model 2 Model 4 Model 12	25.92 27.54 32.40
K2T. S.G. 2 p/u Banjo: KB.52 Deluxe	27.95 39.50	LOPEZ: CLASSIC GUITARS Aragona Valencia Navarra	64.06 67.87 71.51	Fantom 42 Black TWELVE STRING GUITARS Fantom 112	99.59	DS/2T DS/Artist	105.75 125.43 139.35	RICARDO SANCHIS CARPIO CONCERT	390.09	Model 14 Model 21 Model 24 Model 26 Model 28 Flamenco	34.02 25.92 71.28 85.86 48.60
WOODS G 152 Folk	37.53	Granada Castilla Sevilla	82.50 91.07 117.93	Fantom 212 Fantom 139 Fantom 412 Black	100.80 111.82 111.82	GUITARS Special Bass Black Bass	152.08 122.85	GUITARS Model 40E Model 40	192.78 147.42	Mandoline Model Lady ¾ size Model 21 W	25.92 25.92 45.36

SPEAKER CABINE AMPLIFIERS, Λ CVCTENAC P

ACOUSTIC		540. 705.
		710
	_	720
114 50W 2 × 10	260.00	770
116 75W bass amp	250.00	820
124 100W 4 × 10	399.00	860
125 100W 2 × 12	385.00 385.00	910
126 100W bass amp 220 160W bass amp 230 160W	285.00	Pre-Amps
230 160W	325.00	7880-1
COLUMN hass amn	395.00	9340-1 9370-1
330 300W	445.00	9420-1
402 2 × 15" enc 403 4 × 12" enc	225.00 250.00	9875-1
403 4 x 12" enc 406 2 x 15" enc	295.00	
407 2 × 15" + hn	295.00	
408 4 × 15" + hn	429.00	BOSE
ATLANTEX		Bose 1800 Amplifier Pair Bose 802 speakers
		with equalizer
MXR Pignose amp	87.50	Pair Bose 802 speakers
Stereo compander	189 75	add-on Bose 802 equalizer
Stereo graphic	227,50	Pair Atlas Stands
Pignose amp	1078.57	TC18 Transit Case
31-band graphic	427.57	RMK1 Rack Mounting
ZX15 band graphic	401.27	Kit
Auto phaser	212 75	802 Wallbracket (pair).
Auto flanger	310.90	PM2
Flange/phase rack	1210.95	
2×15 band graphic Mini limiter	163.65	
		BRODR
		JORGENSEN
BEYER (EX. VAT)		
M160N Hypercardi		ROLAND Rhythm Units:
	150.90	TR66
M160C w. cannon	154.99	TR77
M260N Hypercardi-	00.70	TR66 TR77 CR68 CR78
oid	60.72 64.45	CR78
oid M260C w. cannon M260SM w. switch	78.91	Synthesisers:
M260NC2 w. cannon	70.31	SH1 SH2 Cb4 SH7 CB7 SH2 SH2 SH2 SH2 SH2 SH2 SH2 SH2 SH2 SH2
M260NC2 w. cannon + switch.	82.99	Cb4
NOUN Hypercarur		SH7
oid M500C w. cannon	79.97	СВ7
M500C w. cannon	85.02	SH2000 CB2
M67N cardioid w. switch	66.52	JP4.
M67C w. cannon	72.03	Promars
M69N cardioid M69C w. cannon	53.31	Promars
M69C w. cannon	56.96	102
M88N Hypercardioid M88C w. cannon	113.99	103
M88C w. cannon	117.71 71.68	104
M101N Omni M101C w. cannon	77.34	100/S
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PHA 1	108.00	140
PHS 2	112.00	180
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HAWKES		178 700 System
(ELECTROSONICS)		Block 1
		Block 2
LESLIE		Block 3
60	POA	Block 4
110	POA	Block 5
122	POA	Block 6
122RV	POA	
130	POA	
145	. POA	CSQ100
147RV	POA	PCS10
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•	POA	Keybo MP600					741.	00
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	57.00	
	179.00 53.00	PRO 501 50W
	53.00 315.00	PRO 502 50W
		PRO 2000 100W PRO 4000 bass 100W .
	741.00 85.00	EXTENSION CABS
	95.00 740.00	502E
	1172.00	4000E
 	2661.00 4791.00	
	1064.00	CALREC (EX. VAT)
	1124.00 56.00	
	51.00 51.00	ENTERTA!NMENT
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	17.00	Direct. CM 652D Full Rge
	319.00 453.00	CM 652D Full Rge CM 654D Hand Held.
	533.00	CM 656D Ball
	474.00 581.00	Headed Power supplies and lead
	690.00	CM 652D Full Rge CM 654D Hand Held
	638.00 532.00	CM 656D Ball
	506.00 204.00	Headed
	261.00	
	384.00 506.00	
	527.00	CANARY (EX. VAT)
	638.00 179.00	
	235.00 368.00	10/2 10/2 sub
	655.00	10/4
	154.00 199.00	16/2 10/4 sub
	240.00	15/2
	226.00	20/2 400W amp Electronic Crossovers:
	634.00 506.00	Electronic Crossovers:
	410.00	3-way
	212.00 255.00	
	346.00 127.00	
	21.00	CARLSBRO
	59.00 187.00	(EX. VAT)
	176.00 212.00	Stingray
	53.00	
	95.00 42.00	Stingray bass Stingray bass combo .
	45.00	Stingray super combo
	45.00 45.00 48.00	Marlin. Slave Scorpion
	48.00 54.00	Scorpion
	59.00 39.00	Wasp
	155.00	Hornet Custom
	155.00 91.00	Cobra P.A. Cobra bass combo
	42.00	Monitor 60/130
	95.00 63.00	SPEAKER UNITS 2 x 12 Flare Bs 120W.
	9.00 9.00	4 x 12 Lead 240W
• • •, • • • ę • :	14,00	1 × 18 100W 2 × 12 120W PA pr
	21.00 42.00	2 x 12 1 Hn 120W pr
	75.00 10.00	2 x 12 1 Hn 240 W pr
• • • •	57.00	1 × 15 TH Base Bin 2 × 12 TH Bass Bin
1.	14.00	Mini Bin
	180.00	Horn Units (2)
	199.00 217.00	Horn unit (P2) Horn unit (P4)
	351.00	Mon. 1 x 12 60W
	279.00 283.00	ACCESSORIES Mantis
	584.00 491.00	Mantis Reverb Unit Constellation 12/2
,	1200.00	mixer

N (Ex. VA	T) _	C.B.S. ARBITER (EX. VAT)
N	POA	FENDER Dual Showman, cab.
N	POA	2 x D 130F JBL
W	POA	Dual Showman, enc.
I CADO	POA	Dual Showman, enc. 2 x D 140F JBL Dual Showman, top Quad Reverb, 4 x 12- inch speakers
	POA	Quad Reverb, 4 × 12-
	POA	Quad Reverb, 4×D
		Super Six, 6×10-inch
EX. VAT		speakers Vibrosonic Reverb
		1 x D 130F JBL
		Vibrosonic Reverb 1 × D 130F JBL Twin Reverb, 2 × 12- inch speakers Twin Reverb, 2 × D
NMENT		Twin Reverb, 2×D
ONES D Omni		120F JBL Bandmaster, 2 × 12-inc
	32.00	Bandmaster, 2 × 12-inc enc. Bandmaster, 2 × D 120F JBL Badmaster, top.
and Held	32.00 33.70	120F JBL
6D Ball		
lies and lead	40.00 is extra	Bandmaster enclosure Super Reverb, 4 × 10-
ill Rge and Held	27.89	Super Reverb, 4 × 10- inch Super Reverb, 4 × D
and Held, .	27 .89	110C IRI
6D Ball	34,32	Pro. Reverb, 2×12-
		Vibrolux Reverb
		Pro. Reverb, 2 × 12- inch Vibrolux Reverb, 2 × 10-inch
Y (EX. VAT)		Princeton Reverb, 1 × 12 Princeton Reverb, 1 × 10-Inch Princeton, 1 × 10-inch. Champ. 1 × 8-inch Super Twin.
		1 x 10-Inch
	294.00 235.00	Champ, 1 x 8-inch
	441.00	Super Twin
	441.00	300PS guitar enc.
	329.17 POA	Tube reverb 220V
	POA	Champ. 1 × B-inch Super Twin 300PS guitar enc 300PS guitar top Tube reverb 220V Vibrochamp 1 × 8 Bassman 100 top
rossovers:	289.89	Bassman 100 en-
	75.00	closure
	84.37	inch
		Bassman 50, 2+D 140F JBL Musicmaster bass, 1 x 12-inch Bassman 50, top
		Musicmaster bass,
BRO		1 x 12-inch
		Bassman 10"
	135.38	300 PS enclosure, bs .
	171.00	PA 100 top PA 100 column
mbo ss ss combo .	219.38 132.75	Hi Freq. Horn
ss combo . per combo	229.50 252.00	Hi Freq, Horn PA160 Amp Top PA160 SC3-10 column
	171.00	
	115.00 155.00	CLEARTONE
ustom	165.00	CLEANIONE
ustom	69,00 86,10	Park
tom	130.50	8W Practice Amp 20W Vintage Valve
combo	106.50	Combo
/130	166.00	50W Valve Bass Combo
UNITS Bs 120W 240W	1 50 .00	50W Valve Rev. M.V.
240W	159.00	50W Valve Rev.
V	130.00	Combo
V PA pr 120W pr	170.00 209.00	50W Valve Master Vol. Combo
120W pr 20W pr 240W pr	172.50 235.00	Combo 100W Valve Rev.
240W pr Base Bin	165.50	Combo 100W Valve Master
ass Bin	175.00	Vol. Combo
Flare	150.00 225.00	Super Combo
(2) P2)	132.00	50W Valve Bass Amp.
P2)	75.00	100W Valve Bass Amp
2 60W	99.00	50W Valve Master Vol. Lead Amp 100W Valve Master
RIES		100W Valve Master
t	156.00 80.00	Vol. Lead Amp
on 12/2		Amp
• • • • • • • • • •	312.90	6 Channel Mini-Mixer .

B.S. ARBITER	
NDER al Showman, cab.	
al Showman, cab. D 130F JBL al Showman, enc. D 140F JBL al Showman, top ad Reverb, 4 × 12- n speakers ad Reverb, 4 × D	289.85
D 140F JBL	315.08 340.27
ad Reverb, 4×12- ad Reverb, 4×D	464.8 5
F speakers.	67 1.65
akers	451.95
D 130F JBL	426.85
n speakers in Reverb, 2×D	398.60
FJBL	498.81
in Reverb, 2×12- in Reverb, 2×D FJBL idmaster, 2×12-inc idmaster, 2×D FJBL imaster, top.	252.05
FJBL	564.20 242.61 151.22
dmaster enclosure	
ber Reverb, 4×10- Der Reverb, 4×D	340.89
Reverb, 2×12-	526.81
n rolux Reverb, 10-inch	316.08
10-inch	263.73
iceton Reverb,	£216.92
10-Inch	169.65 122.45 65.10
amp. 1 × 8-inch per Twin	443.62
PS guitar enc.	508.71
rochamp 1 x 8	131.25 71.28 217.40
Luxe Reverb, 1 x 12 Lixe Reverb, 1 x 12 Liceton Reverb, 10-Inch	217.40
sure	217.40
h	185 .88
IF JBL	305.61
50 top	106.70 176.42 276.19
Ssman 10"	276.19 311.80
siman 100, top	311.80 281.59 92.72 56.85
Freq. Horn	56.85 450,21 94.77
160 SC3-10 column	94.77
LEARTONE	
rk / Practice Amp W Vintage Valve	44.92
W Vintage Valve mbo W Valve Bass	134.76
w Valve Rev. M.V.	237.07
who	269.51
mbo W Valve Master Vol.	319.42
ombo OW Valve Rev.	281.99
mbo	396.78
I. Combo	369.33
per Combo W Valve Bass Amp .	332,29 202.14
W Valve Bass Amp W Valve Master Vol.	249.55
ad Amp	202.14

249.55

159.50 96.84

100W 4 Channel P.A.	
System. 100W 4 Channel P.A.	311.94
Amp. 100W 1 x 12 Horn	147.48
Columns	164.45
Mixer Amp	199.64
Columns	127.27 1 83 .42
Angled Front 100W 4 × 12 Cabinet . 100W 4 × 12 Cabinet . 120W 4 × 12 Cabnet	174.69 174.69
Angled Front	194.65
Angled Front	194.65
All 4 × 12 Cabinets nov with castors.	w fitted
J. T. COPPOCK	
RANDALL	
Combination Amplifier	
Commander 210	385.00 385.00
Commander 210 Commander I Commander IV Commander IV Soo Guitar Amp I	439.00
Commander IV	475.00 559.00
300 Guitar Amp I 300 Guitar Amp II	575.00
300 Guitar Amp II	685.00
Combination Bass Amp Commander Bass I	380.00
Commander Bass II	439.00
Power Heads Commander Guitar	
Heed Commander Bass	310.00
Head	289.00
300 Bass Head 300 Guitar Head	340.00 385.00
2-10"	165.00 174.00
2-12"	199.00
4-12"	252.00 310.00
2-15"	264.00
2-12" Folded Horn	319.00 270.00
Speaker Enclosures 1-15" 2-10" 2-12" 4-10" 2-15" 6-10" 2-12" Folded Horn P.A. Equipment RPA - 2 Power Head	239.00
RPA-2 Power Head . CPA-4 Power Head . RPA-120Power Head	289.00
RPA – 120Power Head RPA – 300 Power Head	499.00 679.00
12-Channel Stereo	
Mixer	607.00 532.00
120 watt power 300 watt power	
	298.00
Stand for RPA-4 Stand for RPA-6	25.00 25 .00
P.A. Speaker Columns Pair with 2-10" Spkrs	
ea. Pair with 4-10" spkrs	196.00
Pair with 4-10" spkrs	329 .00
Pair with 2-12" and 2 Piezo spkrs ea	499.00
P.A. Speaker Cabinets	
Piezo Super Horn IV Piezo Super Horn VIII . Monitor Spkrs. (peir) .	103.00 165.00
Monitor Spkrs. (pair) .	190.00
Horn cabinet	285.00 515.00
Horn cabinet.	515.00 290.00
Exponential horn	215.00
CUSTOM COUNT	
CUSTOM SOUND	
Combination Amplifier	
Trucker	117.65 137.25
Trucker duo	137.25
P.A. System	176.47
Trucker bass. Trucker duo P.A. System Trucker PA rev amp Trucker PA 100W	165.77
Trucker PA100W Trucker cab 60W	142.60 80.21
Trucker cab 60W	80.21 62.39 62.39
HUGKEI MINH-GBD	02.39

Side-FX Effects Unit	19.61	Bass bin Bass bin + hn
CSP2	24.96 32.09 33.87	FARFISA
CSP4 Accessories to 700 ser Trucker range		RSC 350 Ros
TC2 TC3 TC3 TC5 TC5 TC5 TC5 TC5 TC5 TC5 TC5 TC5 TC5	5.78 4.73 4.00	sound cabinet, watt amp RSC 180 Ditto,
TC4	5.35 5.78	80-watt amp OR 200, 106-wat
ST1	35.65 106.95	plifier and two sp cabinets
P.A. and Power Amplifi 700A.	ers 244.20	TR 70, portable, two chan
701	372.54 137.25	CL30 Amp./Cab.
708 PPA1	160.43 388.59	FUNKSHUN
Mixers	288.77	1 × 12" 50W all pu 1 × 12" Pro 75V
P12-2 Instrument Amplifiers	372.54 285.20	purpose 2 × 12" 100W
700K 704 706	212.12 187.16	disco 2 × 12" Pro
Combination Amplifier		P.A./disco 2 × 12" Pro w 150W P.A./disco.
P.A. Loudspeaker Enck	311.94 sures	150W P.A./disco 2 × 12" 100W Guit 2 × 12" Pro
Sigma Delta Bin	187.16	Guitar Baby Bin 75W 1
Omega 7212ST	192.51 153.30	P.A./Disco w sgl horn
7212ST 7212H, 7GPH Instrument Louds Enclosures	153.30 peaker	Reflex 1 × 15" 1 P.A./Disco Reflex 1 × 15"
7412	187.16	Bass/Heavy P.A./Disco/Orga
Delta Bin	153.30 187.16	Mini Bin 100W 1
Monitor Cabinets	212.12	Mini Bin 125W 1
		Bass Bin 100W 1 P.A./Disco
DARBURN EX. VAT		1 × 15/Bass Guite
Reverb	75.50 196.30	Single High Hn 50 Twin High Hn 100 Horn Unit 2 × 25V
SRV-100	259.20 201.80	per Mid Range (sr Fibreglass
KGP-100	259.20 276.80	100W Midd F Horn with lid Wedge Monitor
Piezo hn. extra	13.95	Wedge Monitor 1 × 12"
ELECTRO-VOICE		Flight cases and e
		cabs
(EX. VAT)		G.M.S.
(EX, VAT)	57.00 61.00	G.M.S. P&N microphon CT 102S, floor
(EX. VAT)	61.00 105.00 109.00	G.M.S. P&N microphon CT 102S, floor GM167, floor GM119F, boom s
(EX. VAT) Components 1823, 110W driver 1829, 60W driver EVM12L speaker EVM15L speaker EVM15L speaker EVM15L speaker	61.00 105.00 109.00 108.00 114.00	G.M.S. P&N microphon CT 102S, floor GM167, floor GM119F, boom st GM139, boom st
(EX. VAT) Components 1823, 110W driver 1829, 60W driver EVM12L speaker EVM15B speaker EVM15B speaker T350, VHF driver P.A, 30A	61.00 105.00 109.00 108.00 114.00 76.00 39.69	G.M.S. P&N microphon CT 1025, floor GM167, floor GM19F, boom s GM139, boom st GM120, boom GM120, boom GM120, boom
(EX. VAT) Components 1823, 110W driver 1829, 60W driver EVM112L speaker EVM15B speaker EVM15B speaker EVM15B speaker EVM18B speaker EVM18B speaker FVA18B speaker P.A. 30A P.A. 12 T.35	61.00 105.00 109.00 108.00 114.00 76.00 39.69 28.44 35.50	G.M.S. P&N microphon CT 1025, floor GM167, floor GM119F, boom sta GM139, boom sta GM130, boom GM121, boom GM121, boom GM137, boom GM137, boom GM137, boom
(EX. VAT) Components 1823, 110W driver 1829, 60W driver EVM12L speaker EVM15L speaker EVM15L speaker EVM15L speaker T350, VHF driver P,A, 30A P,A, 12	61.00 105.00 109.00 108.00 114.00 76.00 39.69 28.44	G.M.S. P&N microphon CT 1025, floor GM167, floor GM119F, boom st GM139, boom st GM120, boom GM121, boom GM137, boom
(EX. VAT) Components 1822, 310W driver 1829, 60W driver EVM12L speaker EVM15B speaker ST.350A Cabinets Elim 1A Elim 3	61.00 105.00 109.00 108.00 114.00 76.00 39.69 28.44 35.50 66.00 550.00 360.00	G.M.S. P&N microphon CT 1025, floor GM1167, floor GM119, boom s GM139, boom s GM121, boom GM121, boom GM130, boom GM130, table top GM111, table top GM148, low level GM149, low level
(EX. VAT) Components 1823, 110W driver 1823, 110W driver 1829, 60W driver EVM12L speaker EVM15B speaker FUM18B speaker T350, VHF driver P.A. 30A P.A. 12 T.35 ST.350A Cabinets Elim 1A	61.00 105.00 109.00 108.00 114.00 76.00 39.69 28.44 35.50 66.00 550.00	G.M.S. P&N microphon CT 1025, floor GM167, floor GM119F, boom sta GM119, boom sta GM121, boom GM121, boom GM121, boom GM109, table top GM1111, table top GM1148, low ievel
(EX. VAT) Components 1822, 110W driver 1829, 60W driver EVM12L speaker EVM15B speaker EVM15B speaker EVM15B speaker EVM15B speaker EVM16H driver P.A. 30A P.A. 12 T.350 ST.360A Cabinets Elim 1A Elim 3 Elim 4 FM12-2 Microphones	61.00 105.00 109.00 114.00 76.00 39.69 28.44 35.50 66.00 3550.00 360.00 390.00 245.00	G.M.S. P&N microphon CT 1025, floor GM1167, floor GM119, boom s GM120, boom GM121, boom GM121, boom GM130, table top GM111, table top GM148, low level C. E. HAMM EX. VAT CERWIN VEGA Vocal Systems
(EX. VAT) Components 1823, 110W driver 1829, 60W driver EVM12L speaker EVM15B speaker P.A. 30A P.A. 12 T.350 ST.350A Cablnets Elim 1A Elim 4 FM12-2 Microphones 660 Super Cardioid D S 35 snl D Cardioid RE 11 Super D	61.00 105.00 109.00 114.00 76.00 39.69 28.44 35.50 66.00 360.00 390.00 245.00 57.00 68.00	G.M.S. P&N microphon CT 1025, floor GM167, floor GM119F, boom st GM113, boom st GM115, boom GM121, boom GM121, boom GM121, boom GM121, boom GM137, boom GM148, low level GM149, low level GM149, low level C. E. HAMMM EX. VAT CERWIN VEGA Vocal Systems V.20 100 Watts V.30 150 Watts
(EX. VAT) Components 1823, 110W driver 1823, 110W driver 1823, 60W driver EVM12L speaker EVM15B speaker EVM15B speaker EVM15B speaker EVM15B speaker EVM15B speaker EVM15B speaker SO, VHF driver P.A. 30A P.A. 12 T.35 0.A ST 350A Cabinets Elim 1A Elim 3 Elim 4 FM12-2 Microphones 660 Super Cardioid D S 35 sn1 D Cardioid	61.00 105.00 108.00 114.00 76.00 39.69 28.44 35.50 66.00 550.00 360.00 245.00 57.00	G.M.S. P&N microphon CT 1025, floor GM167, floor GM118, boom st GM134, boom st GM134, boom GM121, boom GM121, boom GM137, boom GM137, boom GM137, boom GM144, low level GM149, low level C.E.HAMMM EX.VAT CERWIN VEGA Vocal Systems V.20 100 Watts V.33 300 Watts
(EX. VAT) Components 1823, 110W driver 1829, 60W driver EVM12L speaker EVM15B speaker EVM15B speaker EVM15B speaker EVM15B speaker EVM15B speaker ST350, VHF driver P.A. 30A P.A. 12 T.35 ST.350A Cabinets Elim 1A Elim 3 Elim 4 FM12-2 Microphones 680 Super Cardioid DS 35 snl D Cardioid RE 11 Super D Cartioid	61.00 105.00 109.00 108.00 114.00 76.00 39.69 28.44 35.50 66.00 360.00 390.00 245.00 57.00 68.00 99.00	G.M.S. P&N microphon CT 1025, floor GM107, floor GM107, floor GM1017, boom s GM120, boom GM120, boom GM121, boom GM109, table top GM111, table top GM111, table top GM1149, low level C.E.HAMM EX.VAT CERWIN VEGA Vocal Systems V.20 100 Watts V.30 100 Watts V.33 300 Watts V.33 300 Watts V.33 300 Watts V.33 400 Watts UN 36 400 Watts V.33 400 Watts V.33 400 Watts V.35 400 Wa
(EX. VAT) Components 1823, 110W driver 1829, 60W driver EVM12L speaker EVM15B speaker ST350,VH E driver P.A. 30A P.A. 12 T.350 ST.350A Cebnets Elim 1A Elim 3 Elim 4 FM12-2 Microphones 660 Super Cardioid RE 20 Cardioid RE 20 Cardioid RE 20 Cardioid ELKA-ORLA 6101 Universal Amp.	61.00 105.00 109.00 108.00 114.00 76.00 39.69 28.44 35.50 66.00 360.00 390.00 245.00 57.00 68.00 99.00	G.M.S. P&N microphon CT 1025, floor GM167, floor GM118, boom st GM134, boom st GM114, boom GM121, boom GM121, boom GM137, boom GM137, boom GM104, table top GM114, low level GM149, low level C.E.HAMM EX.VAT CERWIN VEGA Vc20 100 Watts V.30 150 Watts V.30 150 Watts V.33 000 Watts V.33 000 Watts V.33 000 Watts V.33 2200 Watts V.H.36 400 Watts Instruments Syste G.32 2200 Watts B.36A 300 Watts Sacha 300 Watts Sacha 300 Watts Sacha 300 Watts CHAMM
(EX. VAT) Components 1823, 110W driver 1829, 60W driver EVM12L speaker EVM15B speaker ST350,VHF driver P.A. 30A P.A. 12 T.35 ST.350A Cabinets Elim 1A Elim 3 Elim 4 FM12-2 Microphones 660 Super Cardioid RE 11 Super D Cardioid RE 20 Cardioid RE 20 Cardioid ELKA-ORLA 6101 Universal Amp. 502. Universal Amp.	61.00 105.00 109.00 108.00 114.00 76.00 39.69 28.44 35.50 66.00 550.00 360.00 360.00 360.00 245.00 57.00 68.00 99.00 258.00	G.M.S. P&N microphon CT 1025; floor GM167, floor GM119F, boom st GM119, boom st GM112, boom GM121, boom GM121, boom GM109, table top GM114, low level GM149, low level GM149, low level GM149, low level C.E.HAMM Ex. VAT CERWIN VEGA Vocal Systems V.20 100 Watts V.32 300 Watts V.32 300 Watts V.33 300 Watts V.33 300 Watts Stable GAL GAL GAL GAL GAL GAL GAL GAL
(EX. VAT) Components 1823, 110W driver 1829, 60W driver EVM12L speaker EVM15B speaker ST350,VHF driver P.A. 30A P.A. 12 T.35 ST.350A Cabinets Elim 1A Elim 3 Elim 4 FM12-2 Microphones 660 Super Cardioid RE 11 Super D Cardioid RE 20 Cardioid RE 20 Cardioid ELKA-ORLA 6101 Universal Amp. 502. Universal Amp.	61.00 105.00 109.00 108.00 114.00 76.00 39.69 28.44 35.50 66.00 245.00 245.00 245.00 557.00 68.00 99.00 258.00 239.32 239.32 269.42	G.M.S. P&N microphon CT 1025, floor GM107, floor GM107, floor GM107, boom s GM103, boom GM102, boom GM102, boom GM102, boom GM104, table top GM111, table top GM111, table top GM1149, low level C.E. HAMM EX. VAT CERWIN VEGA Vocal Systems V.20 100 Watts V.33 300 Watts S.36A 300 Watts B.36A 30
(EX. VAT) Components 1823, 110W driver 1829, 60W driver EVM12L speaker EVM15B speaker ST350,VH E driver P.A. 30A P.A. 12 T.350 ST.350A Cebnets Elim 1A Elim 3 Elim 4 FM12-2 Microphones 660 Super Cardioid RE 20 Cardioid RE 20 Cardioid RE 20 Cardioid ELKA-ORLA 6101 Universal Amp.	61.00 105.00 109.00 108.00 114.00 76.00 39.69 28.44 35.50 66.00 550.00 360.00 360.00 360.00 245.00 57.00 68.00 99.00 258.00	G.M.S. P&N microphon CT 1025, floor GM167, floor GM119, boom sta GM119, boom sta GM119, boom GM121, boom GM121, boom GM121, boom GM109, table top GM114, low level GM149, low level GM149, low level C.E.HAMM EX. VAT CERWIN VEGA Vc20 100 Watts V.30 150 Watts V.30 300 Watts V.30 300 Watts S.304 South B.36A 300 Watts B.36A 500 Watts B.36A
(EX. VAT) Components 1823, 110W driver 1829, 60W driver EVM12L speaker EVM15B speaker ST350,VHF driver P.A. 30A P.A. 12 T.35 ST.350A Cabinets Elim 1A Elim 3 Elim 4 FM12-2 Microphones 660 Super Cardioid RE 11 Super D Cardioid RE 20 Cardioid RE 20 Cardioid ELKA-ORLA 6101 Universal Amp. 502. Universal Amp.	61.00 105.00 109.00 109.00 114.00 39.69 28.44 35.50 66.00 550.00 360.00 390.00 245.00 57.00 68.00 99.00 245.00 245.00 239.32 258.00	G.M.S. P&N microphon CT 1025, floor GM105, floor GM107, floor GM107, floor GM107, floor GM102, boom s GM120, boom GM102, boom GM10121, boom GM109, table top GM111, table top GM111, table top GM1148, low level C.E. HAMM CERWIN VEGA Vccal Systems V.20 100 Watts V.33 200 Watts B.36A 300 Watts B.36MF 300 Watts B.36MF 300 Watts B.36MF 300 Watts B.36MF 300 Watts B.48MF 400 Watts B118C 300 Watts B.48MF 400 Watts BM18-2 300 Watts SM12-2 150 Watt BM18-2 300 Watts SM18-2 3
(EX. VAT) Components 1822, 3110W driver 1829, 60W driver EVM12L speaker EVM15B speaker FA30A P.A. 30A P.A. 12. T.35 ST.350A. Cabinets Elim 1A. Elim 3. Elim 4. FM12-2. Microphones 660 Super Cardioid. B2 Cardioid RE 20 Cardioid. RE 20 Cardioid. RE 20 Cardioid. G101 Universal Amp. 100. G102 Universal Amp. 100. G103 Universal Amp. 100. 1604 Reverb III	61.00 105.00 109.00 108.00 114.00 76.00 39.69 28.44 35.50 66.00 550.00 360.00 245.00 57.00 68.00 99.00 245.00 57.00 68.00 99.00 258.00 239.32 269.42 437.38 104.59 75.94	G.M.S. P&N microphon CT 1025, floor GM107, floor GM107, floor GM107, floor GM107, floor GM102, boom GM102, boom GM102, boom GM1012, boom GM1012, boom GM104, table top GM111, table top GM111, table top GM1149, low level C.E. HAMM EX. VAT CERWIN VEGA Vocal Systems V.20 100 Watts V.33 300 Watts B.36A 400 W
(EX. VAT) Components 1822, 3110W driver 1829, 60W driver EVM12L speaker EVM15B speaker FA.30A P.A.30A P.A.12 T.35 ST.350A Cabinets Elim 1A Elim 3 Elim 4 FM12-2 Microphones 660 Super Cardioid RE 10 Super D Cartioid RE 20 Cardioid RE 20 Cardioid 6101 Universal Amp. 100 1602 Heverb III 1604 Reverb III FAL Combo 40-T Bass Fiesta Kestrel	61.00 105.00 109.00 108.00 114.00 39.69 28.44 35.50 66.00 250.00 360.00 360.00 245.00 245.00 257.00 68.00 99.00 258.00 239.32 269.42 437.38 104.59 75.94 75.94 75.60 84.24 162.00	G.M.S. P&N microphon CT 1025, floor GM167, floor GM1187, boom sta GM119, boom sta GM120, boom GM120, boom GM121, boom GM109, table top GM144, low level GM144, low level C. E. HAMM Vecal Systems V.20 100 Watts V.33 300 Watts V.33 300 Watts V.35 300 Watts Stack 300 Watts Stack 300 Watts B.36M7 300 Watts B.36M7 300 Watts B.36M3 00 Watts B.36M7 300 Watts B.36M7 400 Watts B.36M
(EX. VAT) Components 1822, 00W driver 1829, 60W driver EVM12L speaker EVM15B speaker EVM15B speaker EVM15L speaker EVM15B speaker EVM15B speaker EVM15B speaker EVM15E speaker FA. 30A P.A. 30A ST.350A Cablets Elim 1A Elim 3 Elim 4 FMIC-ORHORES 600 Super Cardioid RE 10 Cardioid RE 20 Cardioid Bas Fiesta Kestrel Sup	61.00 105.00 109.00 108.00 114.00 39.69 28.44 35.50 66.00 250.00 360.00 360.00 245.00 245.00 257.00 68.00 99.00 258.00 239.32 269.42 437.38 104.59 75.94 75.94 75.60 84.24 162.00	G.M.S. Pén microphon CT 1025, floor GM167, floor GM119, boom sta GM119, boom GM121, boom GM121, boom GM121, boom GM109, table top GM114, low level GM114, low level GM144, low level GM144, low level GM144, low level GM144, low level GM145, low level GM144, low level GM144, low level GM144, low level GM145, low level GM145, low level GM146, low level GM146, low level GM149, low level GM140, low
(EX. VAT) Components 1823, 110W driver 1829, 60W driver EVM12L speaker EVM15B speaker EVM15B speaker EVM15E speaker EVM15B speaker EVM15B speaker EVM15E speaker EVM15B speaker EVM15E speaker EVM15B speaker EVM15B speaker T350, VHF driver P.A. 12 T350, VHF driver P.A. 12 T350, VHF driver P.A. 12	61.00 105.00 109.00 108.00 114.00 76.00 39.69 28.44 35.50 66.00 550.00 360.00 245.00 57.00 68.00 99.00 245.00 57.00 68.00 99.00 258.00 239.32 269.42 437.38 104.59 269.42 437.38 104.59 57.54 75.94	G.M.S. P&N microphon CT 1025, floor GM167, floor GM167, floor GM119, boom s GM120, boom GM120, boom GM121, boom GM109, table top GM111, table top GM111, table top GM1148, low level C.E.HAMM C.E.HAMM CERWIN VEGA Vocal Systems V.20 100 Watts V.33 000 Watts V.33 000 Watts V.33 300 Watts V.33 400 Watts B.36A 300 Watts B.36A 300 Watts B.36A 300 Watts B.36A 300 Watts B.36A 300 Watts B.36A 300 Watts MIT-1 Horn only throw MLT-4 Horn only throw ML
(EX. VAT) Components 1823, 110W driver 1829, 60W driver EVM112L speaker EVM115L speaker EVM115B speaker ST.350A Cabnets Elim 1A Elim 1A Elim 3 FM12-2 Microphones 660 Super Cardioid RE 11 Super D Cartioid RE 12 Cardioid RE 20 Cardioid RE 20 Cardioid Bass Fiesta Kestrel Mass Fiesta Kestrel combo Super Minstrel Phase 100, 2 amp Phase 100, 2 amp Phase 100, 2 amp Phase 100, 2 amp	61.00 105.00 109.00 108.00 114.00 76.00 39.69 28.44 35.50 66.00 550.00 360.00 245.00 550.00 360.00 245.00 57.00 68.00 99.00 258.00 258.00 258.00 239.32 269.42 437.38 104.59 75.94 775.94	G.M.S. P&N microphon CT 1025, floor GM167, floor GM167, floor GM119, boom s GM120, boom GM120, boom GM121, boom GM109, table top GM111, table top GM111, table top GM1148, low level C.E.HAMM C.E.HAMM CERWIN VEGA Vocal Systems V.20 100 Watts V.33 000 Watts V.33 000 Watts V.33 300 Watts V.33 400 Watts B.36A 300 Watts B.36A 300 Watts B.36A 300 Watts B.36A 300 Watts B.36A 300 Watts B.36A 300 Watts MIT-1 Horn only throw MLT-4 Horn only throw ML
(EX. VAT) Components 1823, 110W driver 1829, 60W driver EVM112L speaker EVM115L speaker EVM115B speaker ST.350A Cabnets Elim 1A Elim 1A Elim 3 FM12-2 Microphones 660 Super Cardioid RE 11 Super D Cartioid RE 12 Cardioid RE 20 Cardioid RE 20 Cardioid Bass Fiesta Kestrel Mass Fiesta Kestrel combo Super Minstrel Phase 100, 2 amp Phase 100, 2 amp Phase 100, 2 amp Phase 100, 2 amp	61.00 105.00 109.00 108.00 114.00 76.00 39.69 28.44 35.50 66.00 390.00 245.00 550.00 390.00 245.00 57.00 68.00 99.00 258.	G.M.S. Pén microphon CT 1025, floor GM167, floor GM167, floor GM119, boom sta GM112, boom GM120, boom GM121, boom GM109, table top GM144, low level GM144, low level GM144, low level GM144, low level GM144, low level GM144, low level GM144, low level C.E.HAMM EX.VAT CERWIN VEGA Vocal Systems V.20 100 Watts V.33 300 Watts V.33 300 Watts V.33 300 Watts Stage Monitors Stage Mon
(EX. VAT) Components 1823, 110W driver 1829, 60W driver EVM112L speaker EVM15B speaker EVM15L speaker EVM15L speaker EVM15L speaker EVM15L speaker EVM15L speaker EVM15L speaker T350, VHF driver P.A. 30A P.A. 12 T350, VHF driver P.A. 30A P.A. 12 T350, VHF driver P.A. 30A P.A. 12 ST.350A. Cabinets Elim 1A. Elim 3 Elim 4 FM12-2 Microphones 660 Super Cardioid RE 20 Cardioid RE 21 Cardioid RE 20 Cardioid <	61.00 105.00 109.00 108.00 114.00 76.00 39.69 28.44 35.50 66.00 2550.00 360.00 245.00 245.00 257.00 68.00 299.00 258.00 2	G.M.S. P&N microphon CT 1025, floor GM167, floor GM167, floor GM117, boom s. GM120, boom GM121, boom GM121, boom GM109, table top GM111, table top GM141, table top GM142, table top GM141, table top GM144, table top V.20 100 Watts V.33 300 Watts V.35 300 Watts B.36M7 OW atts B.36M3 OW atts B.36M7 A00 Watts B.36M7 A00 Watts B.36M7 A00 Watts Speaker Compon MLT-4 Horn only throw MF40 Drivers for MF40 Drivers for L48SE Folded 500 Watts Last Folded 500 Watts Last Folded 500 Watts
(EX. VAT) Components 1823, 110W driver 1829, 60W driver EVM12L speaker EVM15B speaker T350, VHF driver 7350, VHF driver T350, Standard and and and and and and and and and an	61.00 105.00 109.00 108.00 114.00 76.00 39.69 28.44 35.50 66.00 245.00 245.00 245.00 245.00 245.00 245.00 245.00 245.00 239.32 269.42 437.38 104.59 75.94 75.94 75.94 75.94 75.94 75.94 75.94 75.94 75.94 71.28 53.46 81.00 37.13 57.24 77.28 81.26 81.00 37.28 81.00 162.92 38.888 81.56 162.92 38.888 61.56 15.56 15.56 15.56 15.57 15.5	G.M.S. P&N microphon CT 1025, floor GM1167, floor GM117, boom s. GM1139, boom st GM121, boom GM121, boom GM109, table top GM111, table top Stable top Stable top Stable top Stable top GM111, table top GM111, table top Stable top Matheware top MLT-4 Horn only throw MF40 Drivers for MF40 + 6 P21 UH L48CF Folded SOW Wats Electronics G2 Graphic Eqlz A3001 Stereo f Amplifier 355W12, STable top Cm11, table top Stable t
(EX. VAT) Components 1823, 110W driver 1829, 60W driver EVM112L speaker EVM15B speaker EVM15L speaker EVM15L speaker EVM15L speaker EVM15L speaker EVM15L speaker EVM15L speaker T350, VHF driver P.A. 30A P.A. 12 T350, VHF driver P.A. 30A P.A. 12 T350, VHF driver P.A. 30A P.A. 12 ST.350A. Cabinets Elim 1A. Elim 3 Elim 4 FM12-2 Microphones 660 Super Cardioid RE 20 Cardioid RE 21 Cardioid RE 20 Cardioid <	61.00 105.00 109.00 108.00 114.00 76.00 39.69 28.44 35.50 66.00 2550.00 360.00 245.00 245.00 257.00 68.00 299.00 258.00 2	G.M.S. Pén microphon CT 1025, floor GM167, floor GM167, floor GM119, boom sta GM112, boom GM121, boom GM121, boom GM109, table top GM114, low level GM144, low level GM145, low level GM144, low level Sago Watts Has a go Watts Bas AG 300 Watts Bas AG 400 Wat

Bass bin	81.00 123.12	A 18001 Commercial Power Amp 225W	62
FARFISA		A1800M Stereo Power amp w. meters 225W	59
		DM1 Disco Mixer DB100 Bass excavator	45! 3!
RSC 350 Rotating sound cabinet, 160- watt amp	588.60	HH ELECTRONIC	
watt amp RSC 180 Ditto, with 80-watt amp	340.20	AMPLINERS	
OR 200, 106-watt am- plifier and two speaker	540.20	VS Musician 100W rvb VS Bass amp 100W	18 14
cabinets	513.00	VS Musician rvb com- bo 100W	26
TR 70, portable, 60W two chan CL30 Amp./Cab	232.60 237.60	IC100L Amp VS Bass combo 100W IC100L Combo	17
	2.57.00	Studio 50 Combo	26 16
FUNKSHUN		INSTRUMENT	
1 × 12" 50W all purp 1 × 12" Pro 75W all	46.37	LOUDSPEAKERS 412 BL 4 × 12 200W 215 BL 2 × 15 200W	18 20
purpose 2 × 12" 100W/P.A.	49.72	PA AMPS MA100 5 ch 100W	19
disco	82.00	SM200 6 ch 2 × 100W stereo S500-D power amp	39
P.A./disco 2×12'' Pro w hrn	88.72	S130 slave 100W	39 11
150W P.A./disco 2×12" 100W Guitar . 2×12" Pro 150W	108.81 82.00	PA LOUDSPEAKERS 212 DC 2 × 12 100W	11
2 × 12" Pro 150W Guitar Baby Bin 75W 1 × 12"	88.72	Mini horn 50W PRO 100 12" + radiator	7 12
P.A./Disco w sgl 25W		PRO 100 12" + radiator PRO 150 15" + radiator PRO 200 2 × 12"	15
horn	105.46	+ radiator	18
P.A./Disco Reflex 1×15" 125W	102.11	Concert radial	13 13 15
Bass/Heavy Duty P.A./Disco/Organ	128.90	Concert Midrange	16
Mini Bin 100W 1'× 15"	100.44	Mon combo	17 9
Mini Bin 125W 1 × 15"	127.22	ECHO UNITS Digital Multi echo	
Bass Bin 100W 1 × 15" P.A./Disco Bass Bin 125W	130.57	Digital Vari-echo 19" rach mount	
1 × 15/Bass Guiter	157.36	MIXERS 8/2	30
Single High Hn 50W Twin High Hn 100W	32.48 52.74	8/2 cannons	35 37 40
Horn Unit 2 × 25W Up- per Mid Range (small).	58.59	16/2	40 53 58
Fibreglass R.C.F. 100W Midd Range		16/2 cannons Effects module	18
Horn with lid	143.96	COMPLETE SYSTEMS	50
1 × 12" Flight cases and empty	58.59	B system	81 100
cabs	POA	Unit P.A	134 198 299
G.M.S.			200
P&N microphone stan CT 102S, floor	ds: 15.64	HIWATT (EX. VAT)	200
P&N microphone stand CT 102S, floor GM167, floor GM119F, boom stand.		HIWATT (EX. VAT) A.P. AMPLIFIERS	
P&N microphone stand CT 102S, floor GM167, floor GM119F, boom stand . GM139, boom stand .	15.64 8.10	HIWATT (EX. VAT)	19
P&N microphone stam CT 102S, floor GM167, floor GM119F, boom stand GM139, boom stand GM115, boom CM120, boom	15.64 8.10 20.70 16.18	HIWATT (EX. VAT)	19
P&N microphone stam CT 102S, floor GM167, floor GM119F, boom stand GM139, boom stand GM115, boom CM120, boom	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR201 200W DR405 400W NCA108 Solid State	19 21 27 34
P&N microphone stam CT 102S, floor GM167, floor GM139, boom stand. GM115, boom GM121, boom GM121, boom GM139, boom GM121, boom GM139, boom GM130, boom GM130, boom GM130, boom GM131, boom GM109, table top GM1411, table top GM148, low level	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR201 200W DR405 400W NCA108 Solid State 180W SPEAKER ENCLOSURI SE4123 4 × 50W 12'	19 21 27 34 24 ES
P&N microphone stam CT 102S, floor GM167, floor GM139, boom stand. GM120, boom GM120, boom GM120, boom	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 9.27 9.43 10.61	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR103 100W DR405 400W NCA108 Solid State 180W SPEAKER ENCLOSUR SFA123 4 × 50W 12" Spkrs Spk122 4 × 70W 12"	19 21 27 34 24 E S 20
P&N microphone stam CT 102S, floor GM167, floor GM139, boom stand. GM115, boom GM121, boom GM121, boom GM139, boom GM121, boom GM139, boom GM130, boom GM130, boom GM130, boom GM131, boom GM109, table top GM1411, table top GM148, low level	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 9.27 9.43 10.61	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR201 200W DR405 400W NCA108 Solid State 180W SPEAKER ENCLOSUR SPEAT23 4 × 50W 12" spkrs SE4122 4 × 70W 12" spkrs SE4129 4 × 100W 12"	19 21 27 34 24 E S 20 21
P&N microphone stam CT 102S, floor GM167, floor GM139, boom stand. GM139, boom stand. GM120, boom GM121, boom GM139, boom GM120, boom GM121, boom GM139, boom GM130, boom GM131, boom GM131, boom GM134, boom GM144, lable top GM148, low level GM149, low level C. E. HAMMONDE EX. VAT	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 9.27 9.43 10.61	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR201 200W DR405 400W DR405 400W SPEAKER ENCLOSUR SPEAKER ENCLOSUR Spkrs SE4123 4 × 50W 12" Spkrs Spkrs SE4129 4 × 100W 12" Spkrs SE2150 2 × 14" 100W	19 21 27 34 24 ES 20 21 23
P&N microphone stam CT 102S, floor GM167, floor GM139, boom stand. GM139, boom stand. GM120, boom GM120, boom GM137, boom GM137, boom GM137, boom GM139, boom GM130, boom GM131, boom GM131, boom GM149, low level GM149, low level GM149, low level CE. HAMMONDE EX.VAT CERWIN VEGA Vocal Systems	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 9.27 9.43 10.61	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR201 200W DR405 400W NCA108 Solid State 180W SPEAKER ENCLOSUR SP4122 4 × 70W 12" spkrs SE4123 4 × 100W 12" spkrs SE4129 4 × 100W 12" spkrs PKrs PA. and ext. range encl	19 21 27 34 24 ES 20 21 23 25
P&N microphone stam CT 102S, floor GM167, floor GM139, boom stand. GM139, boom stand. GM120, boom GM120, boom GM137, boom GM137, boom GM137, boom GM130, boom GM131, boom GM131, boom GM131, boom GM149, low level GM149, low level GM149, low level CE. HAMMONDE EX.VAT CERWIN VEGA Vocal Systems V.20 100 Watts V.20 100 Watts	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 9.27 9.43 10.61	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR103 100W DR201 200W DR405 400W NCA108 Solid State 180W SPEAKER ENCLOSUR SE4123 4 × 50W 12" Spkrs SE4123 4 × 100W 12" Spkrs SE2150 2 × 14" 100W Spkrs P.A. and ext. range encl SE2120 2 × 12" 150W	19 21 27 34 24 ES 20 21 23 25
P&N microphone stam CT 102S, floor GM167, floor GM139, boom stand. GM139, boom stand. GM120, boom GM131, boom GM141, table top GM149, low level GM149, low level GM149, low level CE. HAMMONDE EX.VAT CERWIN VEGA Vocal Systems V.20 100 Watts V.30 150 Watts V.33 00 Watts V.35 300 Watts	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 9.27 9.43 10.61	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR201 200W DR201 200W DR405 400W Spta Solid State 180W SPEAKER ENCLOSUR SPEAKER ENCLOSUR SPFAKER ENCLOSUR SPFAKER ENCLOSUR SPFA 4 × 50W 12" spkrs SE4122 4 × 70W 12" spkrs SE4129 4 × 100W 12" spkrs SE2150 2 × 14" 100W spkrs P.A. and ext. range enclo SE2120 2 × 12" 150W prog SE320 4 × 12" 300W	19 21 27 34 24 ES 20 21 23 25 05:
P&N microphone stam CT 102S, floor GM1187, floor GM139, boom stand. GM139, boom stand. GM120, boom GM120, boom GM120, boom GM120, boom GM121, boom GM120, boom GM121, boom GM137, boom GM141, table top GM149, low level GM149, low level GM149, low level CE. HAMMONDE EX.VAT CERWIN VEGA Vocal Systems V.20 100 Watts V.30 150 Watts V.33 300 Watts V.33 400 Watts VA35 400 Watts Instruments Systems	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 9.27 9.43 10.61 10.00 260.00 380.00 410.00	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR103 100W DR201 200W DR405 400W NCA108 Solid State 180W SPEAKER ENCLOSUR SE4123 4 × 50W 12" Spkrs SE4123 4 × 70W 12" spkrs SE4123 4 × 100W 12" spkrs P.A. and ext. range encl SE2120 2 × 12" 150W SE320 4 × 12" 300W prog COMBINATION AMPLIFIERS	19 21 27 34 24 ES 20 21 23 25 55: 20
P&N microphone stam CT 102S, floor GM1187, floor GM139, boom stand. GM139, boom stand. GM120, boom GM120, boom GM120, boom GM121, boom GM121, boom GM120, boom GM121, boom GM137, boom GM141, table top GM149, low level GM149, low level CE. HAMMONDE EX.VAT CERWIN VEGA Vocal Systems V.20 100 Watts V.30 150 Watts V.33 300 Watts V.33 400 Watts VA35 400 Watts Instruments Systems	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 9.27 9.43 10.61	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR201 200W DR405 400W NCA108 Solid State 180W SPEAKER ENCLOSURI SE4123 4 × 50W 12" spkrs SE4122 4 × 70W 12" spkrs SE4129 4 × 100W 12" spkrs SE2150 2 × 14" 100W SE320 4 × 12" 300W prog COMBINATION AMPLIFIERS SA112 50W 1 × 12"	19 21 27 34 24 ES 20 21 23 25 55: 20
P&N microphone stam CT 102S, floor GM167, floor GM1187, boom stand. GM1139, boom stand. GM119, boom stand. GM1121, boom GM120, boom GM114, boom GM115, boom GM121, boom GM114, low level GM144, low level GM144, low level GM144, low level GM144, low level C. E. HAMMONDE EX. VAT CERWIN VEGA V.20 100 Watts V.30 300 Watts V.33 300 Watts VH.36 400 Watts Instruments Systems G.32 200 Watts B.36A 300 Watts B.36A 300 Watts B.36A 300 Watts	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 9.27 9.43 10.61 170.00 260.00 380.00 410.00 560.00 285.00	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR201 200W DR201 200W DR405 400W Spta Solid State 180W SPEAKER ENCLOSUR SPEAKER ENCLOSUR SPFAKER ENCLOSUR SPFAKER ENCLOSUR SPFA 4 × 70W 12" spkrs SE4129 4 × 100W 12" spkrs SE4129 4 × 100W 12" spkrs SE2150 2 × 14" 100W spts 100W PA, and ext, range encl SE2150 2 × 14" 100W spts 100W PA, and ext, range encl SE2120 2 × 12" 150W Prog COMBINATION AMPLIFIERS SA112 50W 1 × 12" spkr SA112FL 100W 1 × 12" spkr	1921 2734 24 25 200 21 23 25 05: 200 27
P&N microphone stam CT 102S, floor GM167, floor GM119F, boom stand. GM139, boom stand. GM119F, boom GM119, boom GM120, boom GM121, boom GM137, boom GM139, boom GM131, boom GM131, table top GM144, low level GM144, low level GM144, low level GM148, low level C. E. HAMMONDE EX. VAT CERWIN VEGA Vocal Systems V.20 100 Watts V.33 300 Watts V.33 300 Watts V.35 300 Watts S.32 200 Watts B.36A 300 Watts B.48 300 Watts B.48300 Watts B.484F 400 Watts B.48300 Watts	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 9.27 9.43 10.61 170.00 260.00 380.00 410.00 560.00 710.00 285.00 335.00 475.00	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR103 100W DR201 200W DR405 400W DR305 100W DR405 400W DR405 400W DR405 400W DR405 400W DR405 400W Speaker Enclosur, Spkrs SE4122 4×70W 12" spkrs SE4120 4×100W 12" Spkrs SE3150 2×14" 100W SE320 4×12" 300W prog COMBINATION AMPLIFIERS SA112 50W 1×12" Spkr SA115 50W 1×15"	19 21 27 34 24 ES 20 21 23 25 55: 20 27 24
P&N microphone stam CT 102S, floor GM1187, floor GM1197, boom stand. GM1197, boom stand. GM120, boom stand. GM120, boom GM120, boom GM120, boom GM120, boom GM120, boom GM121, boom GM121, boom GM141, table top GM141, table top GM149, low level GM149, low level GM149, low level CE. HAMMONDE EX.VAT CERWIN VEGA Vocal Systems V.20 100 Watts V.30 150 Watts V.33 300 Watts V.33 300 Watts Instruments Systems G.32 200 Watts B.36A 300 Watts B.36A 300 Watts B.36M F 300 Watts B.48MF 400 Watts B.48MF 400 Watts Stace Monitors	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 9.27 9.43 10.61 170.00 260.00 380.00 410.00 285.00 380.00 710.00 285.00 395.00 475.00 580.00 650.00 580.000	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR103 100W DR201 200W DR405 400W NCA108 Solid State 180W SPEAKER ENCLOSUR SE4123 4 × 50W 12" spkrs SE4123 4 × 100W 12" spkrs SE2150 2 × 14" 100W SE2150 2 × 12" 150W P.A. and ext. range encl. SE320 4 × 12" 300W prog COMBINATION AMPLIFIERS SA112 50W 1 × 12" spkr SA115 50W 1 × 15" spkr SA115 FL 100W 1 × 15"	19 21 27 34 24 20 21 23 25 50 5: 20 27 24 27
P&N microphone stam CT 102S, floor GM167, floor GM119F, boom stand. GM139, boom stand. GM120, boom GM131, boom GM149, low level GM149, low level GM149, low level GM149, low level C. E. HAMMONDE EX.VAT CERWIN VEGA Vocal Systems V.20 100 Watts V.30 150 Watts V.33 00 Watts B.36M7 300 Watts B.36M7 300 Watts B.36M7 400 Watts B.36M7 400 Watts B.36M7 400 Watts Stage Monitors Stage Monitors SM15-2 150 Watts SM15-2 200 Watts	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 9.27 9.43 10.61 7.9.43 10.61 7.9.43 10.61 7.0.00 280.00 380.00 410.00 280.00 710.00 285.00 395.00 285.00 285.00 280.00 28	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR103 100W DR201 200W DR405 400W DR305 100W DR405 400W DR405 400W DR405 400W DR405 400W DR405 400W Speaker Enclosur, Spkrs SE4122 4×70W 12" spkrs SE4120 4×100W 12" Spkrs SE3150 2×14" 100W SE320 4×12" 300W prog COMBINATION AMPLIFIERS SA112 50W 1×12" Spkr SA115 50W 1×15"	1921 2734 244 25 25: 200 27 24 27 26 29 26
P&N microphone stam CT 102S, floor GM1167, floor GM119F, boom stand. GM119F, boom stand. GM119F, boom stand. GM120, boom GM120, boom GM120, boom GM120, boom GM120, boom GM137, boom GM148, low level GM149, low level GM149, low level GM148, low level GM149, low level CE. CE. Vacal Systems V.20 100 Watts V.30 150 Watts V.33 300 Watts V.33 300 Watts V.36 400 Watts B.36A 300 Watts SM15-2 200 Watts SM15-2 200 Watts SM15-2 200 Watts SM18-2 300 Watts SM18-2 300 Watts </td <td>15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 8.06 8.06 8.06 3.00 260.00 380.00 410.00 560.00 285.00 425.00 580.00 650.00 285.00 650.00 285.00 285.00 475.00 580.00 285</td> <td>HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR103 100W DR201 200W DR201 200W DR405 400W NCA108 Solid State 180W SPEAKER ENCLOSURI SE4123 4×50W 12" Spkrs SE4123 4×50W 12" spkrs SE4123 4×100W 12" spkrs SE4120 4×100W 12" spkrs P.A. and ext, range encl SE2120 2×12" 150W prog Prog COMBINATION AMPLIFIERS SA112 50W 1×12" spkr SA112 FL 100W 1×12" spkr SA115 50W 1×15" spkr SA115 50W 1×15" spkr</td> <td>1921 27 34 24 ES 20 21 23 25 55 20 27 26 27 26 27 26 29 26 30</td>	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 8.06 8.06 8.06 3.00 260.00 380.00 410.00 560.00 285.00 425.00 580.00 650.00 285.00 650.00 285.00 285.00 475.00 580.00 285	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR103 100W DR201 200W DR201 200W DR405 400W NCA108 Solid State 180W SPEAKER ENCLOSURI SE4123 4×50W 12" Spkrs SE4123 4×50W 12" spkrs SE4123 4×100W 12" spkrs SE4120 4×100W 12" spkrs P.A. and ext, range encl SE2120 2×12" 150W prog Prog COMBINATION AMPLIFIERS SA112 50W 1×12" spkr SA112 FL 100W 1×12" spkr SA115 50W 1×15" spkr SA115 50W 1×15" spkr	1921 27 34 24 ES 20 21 23 25 55 20 27 26 27 26 27 26 29 26 30
P&N microphone stam CT 102S, floor GM1167, floor GM1197, boom stand. GM1197, boom stand. GM1197, boom GM119, boom GM1120, boom GM117, boom GM117, boom GM117, boom GM117, boom GM117, boom GM118, lable top GM1148, low level GM149, low level GM149, low level CE, HAMMONDE EX, VAT CERWIN VEGA Vocal Systems V.20 100 Watts V.30 150 Watts V.33 300 Watts V.35 300 Watts V:35 300 Watts B:36A 300 Watts SM15-2 200 Watts SM15-2 200 Watts SM14-2 100 Watts SM14-100 Watts SM44 100 Watts	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 9.27 9.43 10.61 7.9.43 10.61 7.9.43 10.61 7.0.00 280.00 380.00 410.00 280.00 710.00 285.00 395.00 285.00 285.00 280.00 28	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR 103 100W DR 103 100W DR 201 200W SPEAKER ENCLOSUR SE4123 4×50W 12" spkrs SE4122 4×70W 12" spkrs SE4120 2×14" 100W SE2120 2×14" 100W SE320 4×12" 300W prog COMBINATION AMPLIFERS SA112 50W 1×12" spkr SA112 FL 100W 1×12" spkr SA112 FL 100W 1×12" spkr SA112FL 100W 1×12" spkr SA115 50W 1×12" spkr SA115FL 100W 1×12" spkr SA122L 100W 2×12" spkr SA1215FL 100W 1×15" spkr	1921 2734 244 ES 200 21 23 255 200 27 24 27 26 27 26 27 26 27 26 30 mpli
P&N microphone stam CT 102S, floor GM167, floor GM139, boom stand. GM139, boom stand. GM139, boom stand. GM120, boom GM137, boom GM137, boom GM137, boom GM137, boom GM137, boom GM141, boom GM141, boom GM149, low level GM148, low level GM148, low level GM148, low level C. E. HAMMONDE EX.VAT CERWIN VEGA Vocal Systems V.20 100 Watts V.30 100 Watts V.33 300 Watts V.33 300 Watts Jastruments Systems G.32 200 Watts B.48 300 Watts SM15-2 200 Watts SM15-2 200 Watts SM18-2 300 Watts SM18-2 300 Watts SM18-2 200 Watts SM18-2 200 Watts SM14-1 Hor	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 8.06 8.06 8.06 8.06 79.43 10.61 70.00 260.00 380.00 410.00 580.00 285.00 285.00 285.00 285.00 285.00 265.00 265.00 260.00	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR 103 100W DR201 200W DR201 200W DR201 200W DR201 200W DR201 200W DR201 200W DR201 200W DR201 200W Solid State 180W SPEAKER ENCLOSUR SF4123 4 × 50W 12" spkrs SF4122 4 × 70W 12" spkrs SF4122 4 × 70W 12" spkrs SF4129 4 × 100W 12" SF4129 4 × 100W 12" spkrs SF4129 4 × 100W 12" SF4129 4	1921 2734 244 ES 200 21 23 255 200 27 24 27 26 27 26 27 26 27 26 30 mpli
P&N microphone stam CT 102S, floor GM1167, floor GM1197, boom stand. GM139, boom stand. GM1197, boom GM120, boom GM121, boom GM137, boom GM139, boom GM121, boom GM137, boom GM141, table top GM141, table top GM144, low level GM144, low level GM144, low level C. E. HAMMONDE EX. VAT CERWIN VEGA Vocal Systems V.20 100 Watts V.33 300 Watts V.33 300 Watts V.35 300 Watts S.3604 300 Watts B.36MF 300 Watts B.36MF 300 Watts B.36MF 300 Watts SM12-2 150 Watts SM18-2 300 Watts SM18-2 150 Watts SM18-2 100 Watts SM18-2 100 Watts SM18-2 100 Wat	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 9.27 9.43 10.61 260.00 280.00 380.00 410.00 580.00 285.00 395.00 285.00 280.00 280.00 280.00 280.00 280.00 280.00 280.00 276.00 406.00 276.00 406.00 265.00	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR103 100W DR201 200W DR405 400W DR405 400W DR405 400W DR405 400W DR405 400W Sptaker Enclosur Sptaker Enclosur SE4123 4 × 50W 12" spkrs SE4125 4 × 100W 12" spkrs P.A. and ext. range enclose SE2120 2 × 12" SE320 4 × 12" SOMBINATION AMPLIFIERS SA112 50W 1 × 12" spkr SA112 50W 2 × 12" spkr SA212 50W 2 × 12" spkr All combination al av	1921 2734 244 ES 200 21 23 255 200 27 24 27 26 27 26 27 26 27 26 30 mpli
P&N microphone stam CT 102S, floor	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 8.06 9.27 9.43 10.61 7.0.00 260.00 380.00 410.00 260.00 380.00 410.00 280.00 280.00 280.00 280.00 280.00 280.00 140.00 255.00	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR103 100W DR201 200W DR405 400W DR405 400W DR405 400W DR405 400W DR405 400W SPEAKER ENCLOSUR SPEAKER ENCLOSUR SPEAKER ENCLOSUR SPEAKER ENCLOSUR SPEAKER ENCLOSUR SPEAS SPEAKER ENCLOSUR SPEAS SPFAK SPFAK SPK3 SC4122 4×70W 12" spkrs SPEAS SE2150 2×14" 100W SE2120 2×12" 150W P A. and ext. range enclosed 4×12" 300W SCOMBINATION AMPLIFIERS SA112 50W 1×12" Spkr SA115 50W 1×12" Spkr SA115 50W 1×12" Spkr SA115FL 100W 1×12" Spkr SA115FL 100W 1×12" Spkrs. SA212 50W 2×12" Spkrs. SA212 F100W 2×12" Spkrs. SA212 F100W 2×12" Spkrs. SA212 SOW 2×12"	19 211 27 34 24 25 55: 20 27 24 27 26 27 24 27 26 27 24 27 26 27 24 27 26 27 24 27 26 27 24 27 26 27 24 27 26 27 26 27 24 27 26 27 27 24 27 27 24 27 27 24 27 27 27 27 27 27 27 27 27 27 27 27 27
P&N microphone stam CT 102S, floor	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 8.06 8.06 9.27 9.43 10.61 7.00 260.00 380.00 410.00 560.00 580.00 285.00 285.00 285.00 285.00 406.00 146.00 276.00 406.00 146.00 276.00 550.00 265.00 285.00 285.00 285.00	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR405 400W SPEAKER ENCLOSUR; SF123 4 × 50W Spkrs SE4122 4 × 70W spkrs SE4122 4 × 100W SF2150 2 × 14" SE2150 2 × 12" SF2150 2 × 12" SF2150 2 × 12" SF230 4 × 12" SOW P A. and ext. range encl SE220 4 × 12" SE320 4 × 12" SM112 50W SA112 FL SA112 FL SA115 50W SA115 50W SA212 50W SA212 FL SA212 FL SA212 FL SA212 FL SA212 FL SA212 SOW SA212 FL SA212 FL SA212 SOW	19 21 27 34 24 ES 20 21 23 25 20 27 20 27 24 27 26 29 26 30 mplia ake
P&N microphone stam CT 102S, floor	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 8.06 8.06 8.06 9.27 9.43 10.61 79.43 10.61 79.43 10.61 79.43 10.61 285.00 285.00 285.00 285.00 260.00 55.00 16.00 276.00 276.00 285.00 265.00 276.00 276.00 276.00 276.00 276.00 276.00 285.00 277.00 276.00 277.000	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR405 400W DR405 400W DR405 400W DR405 400W DR405 400W SPEAKER ENCLOSUR SPEAKER ENCLOSUR SPEAKER ENCLOSUR SPEAKER ENCLOSUR SPEAKER ENCLOSUR SPEAKER ENCLOSUR SPFA 4 × 70W 12" spkrs SE4129 4 × 100W 12" spkrs SE4129 4 × 100W 12" spkrs SE4129 4 × 100W 12" spkrs SE2150 2 × 14" 100W prog SE2150 2 × 14" 100W prog SE2150 2 × 14" 100W prog SE320 4 × 12" 300W prog SA112 50W 1 × 15" spkr SA115 FL 100W 1 × 12" spkrs SA115 FL 100W 1 × 12" spkr SA115 FL 100W 1 × 12" spkr SA115FL 100W 1 × 12" spkr SA212 50W 2 × 12" spkrs SA212 50W 2 × 12" spkrs SA212 50W 2 × 12" spkr SA212 FL 100W 1 × 12" spkr SA212 S0W 2 × 12" spkr SA2	199 211 277 34 24 23 25 50s: 20 27 24 27 26 30 30 mpli ake 22 20 20
P&N microphone stam CT 102S, floor	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 8.06 8.06 8.06 8.06 79.27 9.43 10.61 70.00 260.00 380.00 410.00 580.00 285.00 285.00 285.00 285.00 285.00 285.00 285.00 285.00 285.00	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR103 100W DR201 200W DR405 400W DR405 400W DR405 400W DR405 400W DR405 400W Speaker Enclosur Speaker Enclosur Se4123 4 × 50W 12" spkrs Spkrs SE4122 4 × 70W 12" spkrs Se125 2 × 14" 100W spkrs Se2150 2 × 14" 100W spkrs Se2150 2 × 14" 100W spkrs Se320 4 × 12" 300W prog Se320 4 × 12" 300W prog Sa112 50W 1 × 12" spkr Sa112 50W 1 × 12" spkr Sa115 50W 1 × 12" spkr Sa212 50W 2 × 12" <tr< td=""><td>19921 277 34 24 23 25 20 27 24 27 26 29 26 30 mpli ake 22 20 18</td></tr<>	19921 277 34 24 23 25 20 27 24 27 26 29 26 30 mpli ake 22 20 18
P&N microphone stam CT 102S, floor	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 8.06 8.06 8.06 8.06 8.06 8.00 260.00 380.00 410.00 560.00 285.00 285.00 285.00 285.00 285.00 285.00 345.00 285.00 345.00 285.00 345.00 345.00	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR103 100W DR103 100W DR103 100W DR105 300W DR201 200W DR405 400W NCA108 Solid State 180W SPEAKER ENCLOSUR SE4123 4 × 50W 12" spkrs SE4123 4 × 100W 12" spkrs SE4123 4 × 100W 12" spkrs SE4120 4 × 100W 12" spkrs SA12 50 2 × 14" 100W spkrs S2320 4 × 12" 300W prog COMBINATION AMPLIFIERS SA112 50W 1 × 12" spkr SA112 FS 00W 1 × 12" spkr SA112 FL 100W 1 × 15" spkr SA212 SOW 2 × 12" spkr SA212 FL 00W 1 × 15" spkr SA212 FL 00W 2 × 12" spkr SA212 FL 00W 1 × 15" Spkr SA212 FL 00W 2 × 12" SA112 FL 100W 1 × 15" Spkr SA212 SOW 2 × 12" Spkr SA212 SOW 2 × 12" Spkr SA212 SOW 2 × 12" Spkr SA212 FL 00W 2 × 12" Spkr SA212 SOW 2 × 12" Spkr SA212 SOW	19922222222222222222222222222222222222
P&N microphone stam CT 102S, floor	15.64 8.10 20.70 16.18 7.83 9.41 10.42 6.86 8.06 9.27 9.43 10.61 7.00 260.00 380.00 410.00 260.00 380.00 410.00 260.00 380.00 410.00 260.00 560.00 280.00 280.00 280.00 280.00 280.00 280.00 280.00 280.00 280.00 280.00 280.00 280.00 280.00 285.00 345.00 385.00 385.00	HIWATT (EX. VAT) A.P. AMPLIFIERS DR504 50W DR103 100W DR103 100W DR201 200W DR305 100W SPEAKER ENCLOSURI SE4122 4×70W 12" Spkrs SE4122 4×70W 12" spkrs SE4122 4×70W 12" spkrs SE4120 4×100W 12" spkrs SE320 4×12" 300W P A. and ext. range enclt SE320 4×12" 300W SE320 4×12" 300W POG COMBINATION AMPLIFIERS SA115 50W 1×12" spkr SA115 50W 1×15" spkr SA115 50W 2×12" spkrs.rev/vib All combination an available with ATC spe available with ATC spe SYSTEMS 112M mid hn bn </td <td>1921 27 34 24 25 20 27 24 27 26 27 24 27 26 29 26 300 mplia ake 22 20 18 30</td>	1921 27 34 24 25 20 27 24 27 26 27 24 27 26 29 26 300 mplia ake 22 20 18 30

625.00	subgrp mixer XO231 3 way elec.	193
595.00	crossover DR112 100W P.A. amp DR203 200W P.A. amp	32
455.00 35.00	STA100 100W 'slave'	
	valve, STA200 200W 'slave'	1: 2:
180.79	valve STA250R 'Tube State' 250W	2
147.31 267.01	HOHNER	
175.77 267.84 262.82	Schaller Solo Uni	
262.82	Orgaphon 60 Amp Orgaphon 130 Amp	4
189.16	OTS 130 Speaker Orgaphon Box 80 Spk. Dynamite	3 1
204.23	Leslie 830	8
190.00 395.28	HORNBY-SKEWI	ES
399.17 115.50	Eko Bass Pedal 4100X 13 notes	B 1
118.85 75.33	K1X 13 notes K2X 13 notes K3X 20 notes Eko Rhythm Units	1:
128.90 152.33	4000X Knythm Box (10	
180.79	Rhythms)	
125.55 130.57 131.54	Rhythms) 4005X Music Box (15 Rhythms)	1
131.54 152.71 161.78	4001X Rhythmaker (16 Rhythms)	1
175.77 93.74	JHS C33 watt, 6" Speaker. CD6T 6 watt, Tremelo,	;
ТВА ТВА	8" Speaker CD15T 15 watt, Tremelo 12" Speaker	
TBA 306.96	CDEOT EQuiat	1
355.32 371.95	Tremelo, 12" Speaker. CD100R 100 watt, Reverb, 2 × 12"	
409.75 538.27	Speakers	2
589.68 185.98 S	ZE2 Battery ZE2M Mains Echo Units	1
505.40 811.54	SS100 JHS (tape cartridge)	1
1007.02	EP50 Echopet (Analogue)	1
1987.51 2992.21	EP100 Echopet (Analogue) EP200 Echopet	1
	(Analogue)	2
400.75	KEMBLE	_
193.75 217.00 271.25	УАМАНА	
348.75	Combos: G25112	1 2
248.00 RES	G50112, G100B212 G100115	3
201.50	B50115	32232
217.00 232.50	A 444F11	- 4
255.75	A0140H	4
clos:	G100 head B100 head	2 1 2 2 2 2
201.50 271.25	B100 head 212s spkr 115s spkr	2
271.20	610e opkr	233
248.00	P.A. mixers	35
279.00	PM1000/24	65 15
263.50	PM180	6 4 2
294.00 263.00	EM120	4
308.45	Power Amps Power amps	
amplifiers eakers at	P2100	312
	SO110T	1
224.75	SO410H	0000
209.25	S6115. H6115. S2115H N1020.	2000
209.25	N1020 F1030	3
308.45		_
93.00		
217.00	Amplifiers (Transistor A100	s)

	1937.50	A100 Reverb	168.77	MA 115 G60	110.25
y elec. A.amp	310.00 240.25	A200 A200 Reverb Amplifier (Valved)	169.31 194.33	MA 115 D100 MA 115 G1 00	142.50 1 39 .50
LIFIERS ' 'slave'	294.50	L100 Klipp Amplifiers (Public Add PA100	168.77	MM ELECTRONIC	CS
√ 'slave'	186.00 240.25	PA100 Reverb PA200 Reverb Slave Amplifiers	216.16 242.24	(EX. VAT)	
be State'	263.50	S100 Mono S200 Mono S200 Stereo	96.37 117.66 144.29	Mixing consoles: MP 175 12 chn	250.00
		S400 Stereo Combinations K30.	210.84 90.99	MP175 8 chn MP175 16 chn MP185 Super 16	204.00 310.00 490.00
Jni (mp Amp	94.25 434.80 416.75	K30 Reverb	106.31 101.71	MP1758/4 MP17512/4 MP27512 chn in flight	350.00 390.00
ker 80 Spk.	316.70 185.55	K35 Twin Reverb K50 Reverb K50 Bass	117.56 189.54 189.54	case	390.00 630.00
	41.15 887.90	K 100 Reverb	230.59 192.74	MP175 16/4	490.00 550.00
SKEWI	ES	C212 Cabinet(150W). C412 Cabinet (300W) . C210PA Columns	151.74 211.89	MP295 16/4	940.00 900.00 990.00
Pedal	Boards 125.00 135.00	(200W Pr)	171.44	Amplifiers AP360 100W Intermusic combo	180.00 197.00
Units	160.00 185.00	(300W Pr)	74.86	Intermusic head 19" Rack Mounting	147.00
Box (10	85.00	MACINNES (EX. VAT)		Equipment: EP122 2-way elec, cross	49.00
Box (12 Box (15	106.00	CROWN INT/AMCRO		EP123 3-way elec. cross EP127 7-way graphic	65.00
naker (16	120.00	IC150 Stereo Pre-Amp D60 Power Amp	285.00 197.00	EP 130 st. bs bin filter .	65.00 46.00
peaker.	155.00 34.00	D150A DC300A M600	310.00 520.00 1300.00	EP141 st. comp. limiter EP161 sub-mixer SR271 27-band graphic	72.00 93.00 190.00
Tremelo, watt,	45.00	M2000 VFX-2 Var Elec Crossover Unit	2600.00 245.00		
Speaker. 50watt,	69.95	OC150 Output Con- Cent	280.00	MUSICAID	
Speaker. watt, 2 × 12"	95.00	Walnut End for D60 Amp Walnut Enc for D150A	24.00	Ampeg Guitar Combos	
	245.00 54.00	or IC150 Amp Walnut Enc for	35.00	G18 10W 1 × 8" Solid State	101.65
	63.00	DC300A Amp IC150 Acc Packs ES212 75W two Unit	44.00 4.00	G100 20W 1 × 10" State GT10 20W 1 × 10"	Solid 145.37
(tape Echopet	115.00	Sys IMA Intermod Dist Analyser	598.00 555.00	Valve	200.38 472.15
Echopet	119.00 165.00			VT22 100W 2 × 12" Valve	524.62
Echopet	275.00	MARLBORO		Solid State	524.62
		GA2 Amp	59.95 67.60	Solid State Bass Combos B100 20W 1 × 10"	542.11
		G20R Amp G40R Amp G60R Amp	127.55 161.40 195.15	Solid State	159.94
	155.00	GBO 15 B Amp 1500 B Amp P200W slave	130.15 115.25 161.90	Valve	473.61 486.15
	230.00 323.00 342.00	SM600 mixer LS15B cab	154.95 1 04.3 0	Amplifiers Only HDV2 60W Valve HDV4 100W Valve	377,73 444.18
	389.00 280.00 375.00	LS20LH cab SC40 column	137.95 128.20	HDB25B 55W Valve- Bass	304.28
· · · · · · · · · ·	285.00 415.00	MAINE		Bass HDV6B 240W Solid	419.70
	456.00 220.00	P.A. EQUIPMENT		State-Bass HDSVT 300W Valve- Bass	430.19 640.06
	175.00 236.00 272.00	PA 170 mixer amp 212PA cab 112M mon cab	267.84 147.31 108.81	Cabinets EXV2 4 × 12" Speaker	318.27
	250.00 245.00 340.00	Tripod for cab AMPLIFIERS	38.50	reflex EXV4 4×12" Speaker- use 2 with V4 amp EXB25B 2×15"	276.30
	355.00	Artist 170A Standard 170S Booster 170B	199.20 169.07 142.79	Speaker-bass reflex EXV4B 2×15"	251.82
	3500.00 6500.00 1500.00	Musician 120C combo Musician Super 120J combo	289.60 539.03	Speaker-Altec bass EXV6B 2 × 15" Speaker-bass	577.08 356.74
	675.00 400.00 290.00	LOUDSPEAKER CABINETS		EXSVT 8×10" Speaker-use 2 with	
· · · · · · · · ·	425.00 335.00	12 2 × 122 spkrs 12 4 × 12 4 spkrs 412S 4 × 12 spkrs	113.83 192.51 227.66	SVT Extension Cabinets EXVT22 2-12" Speaker	
	365.00	115C bass bin	217.62 150.66	VT22 extension cab EXV6 2 × 12" Speaker, radial horn + tweeter	206.35 559.59
	530.00 125.00	MATAMO		PA Systems SR4 100W Four	
· · · · · · · · ·	212.00 350.00	MATAMP (EX. VA	1)	channel 2 × 10" Speakers SR6 120W Six	500.14
	350.00 675.00 575.00	AMPLIFIERS 120W 120W slave	145.80 141.75	channel, 4×8" speakers, 2 tweeters Amplifier Head	905. 84
	275.00 85.00	Mk 1 PA amp Mk 2 PA amp	172.50 202.50	C-SR4 100W Solid State	262.31
· · · · · · · · · · ·	317.00	100W slave	142.50 142.50 232.50	C-SR6 120W Solid State A-120 120W Slave	458.17
		Microphone kit	62.50	amplifier-Solid State Speaker Cabinets	276.30
ransistor	s) 143.75	MA 112 MA 412 MA 115 D60	107.25 131.25 113.25	S-210 2 × 10" Speakers S-48 4 × 8" Speakers wtih 2 tweeters	118.91 223.84
	-0.70	and 10 000	. 10.20	****** *******************************	65

115 D100 115 G1 00	142.50 1 39 .50
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ng consoles: 75 12 chn 75 8 chn 75 8 chn 75 8 chn 75 8 chn 75 8 chn 75 12 chn in flight 85 Super 16 in case 75 12 chn in flight 75 12 chn in flight 75 16/4 75 16/4 55 16/8 85 16/8 85 16/8 85 16/8 16/8 17 ave lead 18 combo 18 combo 18 combo 18 combo 18 combo 18 combo 19 combo 19 combo 10 c	180.00 197.00 147.00 49.00 65.00
30 st. bs bin filter . 1 st. comp. limiter	93.00

AID

Ampeg	
Guitar Combos	
G18 10W 1×8"	
	101.65
Solid State G100 20W 1 × 10"	Solid
State	145.37
GT10 20W 1×10"	
Valve	200.38
VT40 60W 4 × 10" Valve	472.15
VT22 100W 2×12"	472.15
Valve	524.62
G212 120W 2×12"	
Solid State	524.62
G410 120W 4×10"	
Solid State	542.11
Bass Combos	
B100 20W 1 × 10"	450.04
Solid State	159.94
	473.61
Valve	4/3.01
Solid State	486.15
Amplifiers Only	400.15
HDV2 60W Valve	377,73
HDV2 60W Valve HDV4 100W Valve	444.18
HDB25B 55W Valve-	
Bass	304.28
HDV4B 100W Valve-	
Bass	419.70
HDV6B 240W Solid	
State-Bass	430.19
HDSVT 300W Valve-	0.40.00
Bass	640.06
Cabinets EXV2 4 × 12" Speaker	
	318.27
reflex EXV4 4×12" Speaker-	310.27
use 2 with V4 amp	276.30
EXB25B 2 × 15"	
Speaker-bass reflex	251.82
EXV4B 2 × 15"	
Speaker-Altec bass	577.08
EXV6B 2×15"	
Speaker-bass	356.74
EXSVT 8×10"	
Speaker-use 2 with	
SVT	440.68
Extension Cabinets	
EXVT22 2-12" Speaker	000.05
VT22 extension cab	206.35
EXV6 2 × 12" Speaker, radial horn + tweeter	559.59
	509.09
PA Systems SR4 100W Four	
Speakers	500.14
channel 2×10" Speakers SR6 120W Six	000111
channel, 4×8"	
speakers, 2 tweeters	905.84
Amplifier Head	
C-SR4 100W Solid	
State	262.31
C-SR6 120W Solid	
State	458.17
A-120 120W Slave	070 00
amplifier-Solid State	276.30
Speaker Cabinets	110.01
S-210 2 × 10" Speakers S-48 4 × 8" Speakers	118.91
wtih 2 tweeters	223.84
	65

NORLIN

SELMER	
SOLID-STATE	
100W Bass Outfit	566.84
100W Bass Amp	367.20
100W Bass Amp	206.77
100W 1 × 15" Cabinet 60W 1' × 12" Combo.	
DUVVIXIZ COMDO.	238.86
200W Bass Outfit	707.65
200W Bass Amp	424.24
200W 2 × 15" Cabinet 100W 2 × 12" Combo	295.90
100W 2 × 12" Combo	463.45
100W 4 × 10" Combo 100W 1 × 15" Combo	488.41
100W 1 × 15" Combo	520.49
200W 2 x 4 x 12" Stack 200W Amp. 200W 2 x 4 x 12" Cabinets, Footswitch	
Stack	868.08
200W Amp	424.24
200W 2 × 4 × 12"	
Cabinets, , ,	547.23
Footswitch	11.59
Cover	10.70
Cover	14.26
Cover	14.26
Cover	14.26
Cabinet Cover	14.26
Cabinet Cover	14.26
Cabinet Cover	14.26
Amp Cover	10.70
Amp Cover	10.70
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MOOG SYNTHESISERS	
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SYNTHESISERS	3,083.73 2,570.37
SYNTHESISERS	2,570. 37
SYNTHESISERS	
SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp Syn. Amp. Midrange Cabinet. Syn. Amp. Low	2,570.37 311.94
SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp. Syn. Amp. Midrange Cabinet. Syn. Amp. Low Frequency Cabinet.	2,570.37 311.94 880.56
SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp. Syn. Amp. Midrange Cabinet Syn. Amp. Low Frequency Cabinet Graphic Equaliser	2,570.37 311.94 880.56 181.82
SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp. 400W Syn. Amp. Midrange Cabinet Syn. Amp. Low Frequency Cabinet Graphic Equaliser Paremetric Equaliser .	2,570.37 311.94 880.56 181.82 181.82
SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp Syn. Amp. Midrange Cabinet Syn. Amp. Low Frequency Cabinet Graphic Equaliser Parametric Equaliser Vocoder	2,570.37 311.94 880.56 181.82 181.82 3,543.61
SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp. Syn. Amp. Midrange Cabinet Syn. Amp. Low Frequency Cabinet Graphic Equaliser Parametric Equaliser Vocoder 12 Stage Phaser	2,570.37 311.94 880.56 181.82 181.82 3,543.61 274.51
SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp. Syn. Amp. Midrange Cabinet Syn. Amp. Low Frequency Cabinet Graphic Equaliser Parametric Equaliser Vocoder 12 Stage Phaser Studio System 15	2,570,37 311.94 880.56 181.82 181.82 3,543.61 274.51 POA
SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp Syn. Amp. Midrange Cabinet Syn. Amp. Low Frequency Cabinet Graphic Equaliser Paremetric Equaliser Vocoder 12 Stage Phaser Studio System 15 Studio System 35	2,570,37 311.94 880.56 181.82 181.82 3,543.61 274.51 POA POA
SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp. 400W Amp. 500 Syn. Amp. 100 Syn. Amp. Low Frequency Cabinet Graphic Equaliser Graphic Equaliser Ocoder Parametric Equaliser Vocoder Studio System 15 Studio System 35 Studio System 55.	2,570.37 311.94 880.56 181.82 181.82 3,543.61 274.51 POA POA
SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp. Syn. Amp. Midrange Cabinet Syn. Amp. Low Frequency Cabinet Graphic Equaliser Parametric Equaliser Vocoder 12 Stage Phaser Studio System 15 Studio System 35 Studio System 55 Polymoog c/w Legs.	2,570,37 311.94 880.56 181.82 181.82 3,543.61 274.51 POA POA
SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp. Syn. Amp. Midrange Cabinet Syn. Amp. Low Frequency Cabinet Graphic Equaliser Parametric Equaliser Vocoder 12 Stage Phaser Studio System 15 Studio System 35 Studio System 55 Polymoog c/w Legs.	2,570.37 311.94 880.56 181.82 3,543.61 274.51 POA POA 3,194.24
SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp. Syn. Amp. Midrange Cabinet Syn. Amp. Low Frequency Cabinet Graphic Equaliser Parametric Equaliser Vocoder 12 Stage Phaser Studio System 15 Studio System 35 Studio System 55 Polymoog C/w Legs. Polymoog Pedal Controller	2,570.37 311.94 880.56 181.82 181.82 3,543.61 274.51 POA POA
SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp. Syn. Amp. Midrange Cabinet Syn. Amp. Low Frequency Cabinet Graphic Equaliser Parametric Equaliser Vocoder 12 Stage Phaser Studio System 15 Studio System 35 Studio System 55 Polymoog C/w Legs. Polymoog Pedal Controller	2,570,37 311.94 880,56 181.82 181.82 3,543,61 274,51 POA POA A POA 3,194.24 285,20
SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp. Syn. Amp. 400W Amp. Syn. Amp. Low Frequency Cabinet Graphic Equaliser Vocoder 12 Stage Phaser Studio System 15. Studio System 35. Polymoog C /w Legs. Polymoog C /w Legs. Polymoog Keyboard Controller Polymoog Keyboard	2,570,37 311.94 880,56 181.82 181.82 3,543,61 274,51 POA POA POA 3,194.24 285,20 2,295.86
SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp. Syn. Amp. Midrange Cabinet Syn. Amp. Low Frequency Cabinet Graphic Equaliser Parametric Equaliser Vocoder 12 Stage Phaser Studio System 15. Studio System 35. Studio System 35. Studio System 35. Studio System 35. Studio System 55. Polymoog C/w Legs. Polymoog Keyboard C/w Legs.	2,570,37 311.94 880,56 181.82 181.82 3,543,61 274,51 POA POA 3,194,24 285,20 2,295.86 1,042,76
SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp. 400W Amp. 400W Syn. Amp. 400W Frequency Cabinet Graphic Equaliser Graphic Equaliser Vocoder 12 Stage Phaser Studio System 15 Studio System 15 Studio System 15 Studio System 55 Polymoog C/w Legs Polymoog Keyboard C/w Legs Minimoog.	2,570.37 311.94 880.56 181.82 181.82 3,543.61 274.51 POA POA 3,194.24 285.20 2,295.86 1,042,76 550.79
SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp. Syn. Amp. 400W Amp. Syn. Amp. Low Frequency Cabinet Graphic Equaliser Vocoder 12 Stage Phaser Vocoder Studio System 15 Studio System 35 Studio System 55 Polymoog / w Legs Polymoog / w Legs Polymoog Keyboard Controller Polymoog Keyboard C/w Legs Minimoog Micromoog.	2,570,37 311.94 880,56 181.82 181.82 3,543,61 274,51 POA POA 3,194.24 285,20 2,295.86 1,042,76 550,79 798,56
SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp Syn. Amp. 400W Amp Syn. Amp. Low Frequency Cabinet Graphic Equaliser Paremetric Equaliser Vocoder 12 Stage Phaser Studio System 15. Studio System 35. Studio System 55. Polymoog C/w Legs Polymoog C/w Legs Polymoog Keyboard C/w Legs Minimoog Multimoog Multimoog	2,570,37 311.94 880,56 181.82 3,543,61 274,51 POA POA 2,295,86 550,79 798,56 666,66
SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp. 400W Amp. 400W Syn. Amp. 400W Frequency Cabinet Graphic Equaliser Graphic Equaliser Vocoder 12 Stage Phaser Studio System 15 Studio System 15 Studio System 35 Studio System 55 Polymoog C/w Legs Polymoog C/w Legs Polymoog Keyboard Controller Polymoog Keyboard Controller Micromoog. Multimoog Taurus Pedal Synth. Talbob Controller	2,570.37 311.94 880.56 181.82 181.82 181.82 181.82 181.82 181.82 90A POA POA 90A 3,194.24 285.20 2,295.86 1,042,76 550.79 798.56 666.66 297.68
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SYNTHESISERS Syn. Amp. Outfit Syn. Amp. 400W Amp. 400W Amp. 400W Syn. Amp. 100W Frequency Cabinet Graphic Equaliser Darametric Equaliser Vocoder 23 Stage Phaser Studio System 15 Studio System 55 Polymoog C/w Legs Polymoog Cyber Legs Polymoog Cyber Legs Polymoog Polymoog Micromoog Micromoog Micromoog Mutimoog Ribbon Controller Percussion Controller Percussion Controller Percussion Controller	2,570.37 311.94 880.56 181.82 181.82 181.82 181.82 181.82 181.82 90A POA POA 90A 3,194.24 285.20 2,295.86 1,042,76 550.79 798.56 666.66 297.68
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NOVANEX

Footpedal Controller.

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Aut 10													86.00
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VI 41., VI 62 VI 62 VI 82 VI 82 VI 82 VI 123S VI 122						* * * * * * * * *							230.00 180.00 155.00 390,00 470.00 555.00 755.00 955.00 630.00
VI 41., VI 62 VI 62 VI 82 VI 82 VI 23S VI 123S VI 163. VI 162.						* * * * * * * * * *							230.00 180.00 155.00 390.00 470.00 555.00 755.00 955.00 630.00 790.00
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M 41., K 41 M 62 M 82 M 82 M 123S M 122 M 162 M 163.S M 123.S M 163.S M 163.S M 163.S						* * * * * * * * * * * *							230.00 180.00 155.00 390.00 470.00 555.00 755.00 955.00 630.00 790.00
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M 41., K 41 M 62 M 82 M 82 M 123S M 122 M 163.S M 122 M 163.S M 122 M 163.S Cho/rd ER 300 ER 500 ER 800						· · · · · · · · · · · · · · · · · · ·	· · · · · · · · · · · · · · · · · · ·						230.00 180.00 155.00 390,00 470.00 555.00 955.00 955.00 755.00 955.00 955.00 955.00
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ORANGE (EX. VAT)

SPEAKERS
 SPEAKERS
 Bass,

 113
 Reflex
 Bass,

 2 × 15"
 170W

 113/200
 Reflex
 Bass,

 2 × 15"
 170W

 109,4 × 12"
 120W

 114/4H,1 × 15"
 Inc
 horn, a

 nors, 4
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 106,4 × 12"
 anti
 feedback col

 107/SH 2 × 12"
 +

 hns
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 12"
 259 314.0 185. 348.0 184.6 185.0 hns nns. 109/2004 × 12" 200W 131H 1 × 15" + hns . 131/100H 1 × 15" 223. 193. 203. 198 253.2 69.9 hns. 121/A 2hn + x-over. 92.1
 1121/A 2hn + x-over

 AMPS

 102, 120W granphic

 PA

 103T, 200W, Slave

 111, 120W, graphic

 Slave

 112, 120, 120W

 112, 120, 120W

 112, 120, 120W

 112, 120, 120W

 114, 120, 120W

 115/R 80W combo

 115/R 80W, combo

 vith Harmond Reverb

 115, 120, 120W combo
 98. 214.8 186.6 191 213.1 191.1 291.4 332.9 349.2 216.4 112/120M Overdrive. 112/80M overdrive ... 129/100 Reverb amp. 115/80M overdrive ... 115/120M overdrive ... 115/80MR overdrive ... 193.6 247.8 295.2 352.8 115/30/01 00/01/01/01 reverb. 125/00 combo. 125/100 100W combo. 130/B 120W PA. 104/B 120W valve PA. 336 6 318.3 353.3 278. 104/B 120W valve P MIXERS 130/A 6-chan ... 12/2... OMEC 150W inst. amp ... 150EQ + equalizer S150 + effects ... S150EQ w. both ... PA150 4 ch. Wirb. PA150 4 C. OMI digital amp ... OM2 Remote unit ... Speakers 344.9 170.0 376.5 137. 156. 185. 205. 165. 182. 397 39.8 OCI2 × 12 PA ... OCI2 × 12 PA ... OC22 × 12 stage . OC32 × 12 140W. OC4 15" bass ... 92. 95. 109. 118. PEAVEY

exc VAT	
Combination Amplifier	s
P112 Pacer 45W 1 x 12" w. reverb	
1 × 12" w. reverb	170.50
TNT Tn t 45W 1 x 15"	
bs unit CL212 Classic 50W	209.25
CL212 Classic 50W	
2 × 12" w. reverb +	
Automix	248.00
CL410 Classic 50VV	
4 × 10" w. reverb +	004.50
Automix D212 Deuce 120W	294.50
DZIZ Deuce IZUVV	
2 × 12" w. reverb +	333.25
Automix A112 Artist 120W 1 x 2	333.25
w. reverb + Automix .	333.25
M212 Mace 160W	333.25
2 × 12" w. reverb +	
Automix	441.75
Automix	4441.75
1×12" w. reverb +	
Automix	527.00
SN212 Session 200W	
2 x 12 w reverb	410.75
SN12EV Session 200W	
2 × 12" Electro-Voice	
spkrs	519.25
spkrs SN115 Session 200W	
1 x 15" JBL or Black	
Widow	503.75
LTD115 LTD 200W	
1 × 15" JBL or Black Widow	
Widow	503.75
Instrument Amplifier	
Heads	
CY Century 100W all	100.00
purpose	166.62
all purpose + reverb + Automix	224.75
B Bass 200W w. Eq +	224.75
Automix	286.75
M Musician 200W w.	200.70
Eq + effects +	
Eq i onooio T	

-	Automix MA Mace 160W w.	313.88
	reverb + Automix SN Season 200W w.	313.88 27 9.00
	F800G Festival Series 400W w. reverb, ef-	
17	F800B Festival Series	
00 13	400W Bs unt w. Eq Instrument Speaker Enclosures	410.75
00	115.1 x 15"	127.87 147.25 209.25
65	1212 2 x 12" 412S 4 x 12" Stackable 412M 4 x 12" 412F 4 x 12" 215 2 x 15" 215H 2 x 15" + Hyper-	209.25 228.86 228.86
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47 50	bolic Hn	248.00 201.50
28 3.0 28	612H 6 x 12" + Hyper- bolic Hn. 810 8 x 10"	317,75 348.75
9 6	118FH 1 x 18" Folded	286.75
85 21	Hn Public Address Amplif and Slaves	356.60 iers
56 63	PA120 100W 4 inputs . SPA Standard 130W 8	205.38
	PA400 200W 12 inputs PA700S New stereo	224.75 326.55
18 15 18	mixer amp 120W/ch 260B 260 Booster	558.00
45	130W slave. 260S 260 Stereo Booster 120W/ch	170.50
97 26	stereo slave	259.62
45 68	400B 400 Booster 200W slave	240.25
86 26 89	Power Amp Stereo	333.25
60	Mixers	480,50
33 37 70	600 Mixer 6 ch mono 600 S 600 Stereo Mixer 6 ch stereo facilities	259.62 313.87
70 9 7	800S 800 Stereo Mixer 8 ch stereo facilities	480.50
07 50	1200 Mixer 12 ch mono	333 . 25 406.87
98 94	1200S 1200 Stereo Mixer 12 ch stereo facilities	736.25
19 74	2400F Festival Mixer 24 ch full prof unit	3487.50
08 03 22	Public Address Speake Enclosures 210 2 × 10" Col each	ərs 73.63
83	210 2 × 10" Col each 410 4 × 10" Col each 1210TS 1 × 12" + I × 10" + 3 × Tweeters	116.25
11 71 71	Col	135.62 139.50
11	Col. 412 × 12" Col each 1210T 2 × 12" + 2 × 10" + 3 Tweeters Col each 215H 2 × 5" + Hyper.	
	Col each 215H 2×5" + Hyper- bolic Hn Cab	178.25 248.00
-	215H 2×5" + Hyper- bolic Hn Cab 1510T 2×15" + 2×10" + 3×Tweeters Cab each 115HT 1×15" + Hyperbolic Hn +	021.05
	115HT 1×15" + Hyperbolic Hn +	271.25
50	Projeach	217.00
25	2 × Hyperbolic Hns +	
00	2 × Tweeters Vocal Projeach SPI Spider Bin 1 × 15" + Radial Hn Theatre Type encl. each	3.3.25
50	+ Radial Hn Theatre Type encl. each T300 Bank of 3 Twtrs.	372.00 58.13
25	T12 Radial Bank of 12 Tweeters each	166.62
25	Ancilliary Public Addre Equipment	85
15	MO Monitor Amp 130W 112TS Monitor Wedge	186.00
)()	Cab 1 x 12" + 2 Tweeters each	13 5.69
75	22 Spider 22 High Ef- ficiency Hn driver A1 Adaptor for above .	73.63 7.75
	A1 Adaptor for above . A2 ditto A3 ditto PMH Peavey Micro-	11.63 13.95
25	PML Peavey Micro-	56.58
5	phone Low Imp BMH Peavey Ball	56.58
5	Microphone High Im- pedance	56.58
	Microphone Low Imp	56.58
2	RESLOSOUND	
5	S81/M Cardioid med	40.55
5	mic S91/H Condenser mic S91/L-M Condenser	42.55 52.87

	RGP71 Super Cardioid	
27 9.00	mic. ECON Omni-direc. mic	24.00 12.85
100 50	Coborot Exec mic	356.40
480,50	TX100. TX100 (Gold mic. transmitter)	174.96
410.75	transmitter)	174.96 174.50
127.87	RXA Receiver w. aerial PA	166.32
147.25	Horn I/p.	FC 00
209.25 228.86	4820 25W	56. 00 65,50
228.86 197.62	4820/T 25W SU25 Driver 25W SU25T 25W	65.50 23.50 32.25
	SA6205 Spark diaphragm	4.33
248.00 201.50	- aprilogin	4.00
317,75	DOOCT	
348.75 286.75	ROOST	
356,60	AMPLIFICATION	
rs	(Valve) 50W 2 Chann + over-	
205.38	drive fac	120.33
224.75	tegral reverb	155.65
326.55	100W 2 ch 100W 2 ch w. rvb 150W 2 chan + over-	144.37 179,37
558.00	150VV 2 chan + over- drive fac	160.42
170.50	150W 2 chan + In- tegral reverb	196.07
0	100W 6 chan PA	187.74
259.62	Session Master 50W comb 2 × 12"	
240.25	Session Master as above w. reverb	184.37
333.25	sM100 100W combo	213.26 216.63
100 50	SM100R w. rvb	245.34 285.94
480,50	SM104R w. rvb	314.81
259.62	Solid State 8 chan mixer	137.27
313.87	8 chan mixer As above + 100W amp	225.99
480.50	Stereo slave	199.62 73.66
333.25 406.87	2 × 12" 150W	88.30 129.74
	As above + 10000 amp Stereo slave 2 × 12" 5000 2 × 12" 15000 4 × 12" 10000 4 × 12" 3000 1 × 12" 3000 1 × 12" 300/200/	155.60
736.25		107.14
487.50	1×15" 100 Folded hn bass bin	127.99
5	2 × 15" 170W bs cab.	154.84 71.98
		/1.50
73.63 116.25	100W folded cab +	225 00
116.25	100W folded cab + tweeters	225.99
116.25 135.62	100W folded cab + tweeters	102.53
116.25	100W folded cab + tweeters	
116.25 135.62	100W folded cab + tweeters	102.53 131.73
116.25 135.62 139.50	100W folded cab + tweeters. 100W ported cab + 2 hn. Radial Flare add on hn. 50W As above but 100W	102.53 131.73
116.25 135.62 139.50 178.25 248.00	100W folded cab + tweeters. 100W ported cab + 2 hn. Radial Flare add on hn. 50W. As above but 100W. Prices ex covers	102.53 131.73
116.25 135.62 139.50 178.25	100W folded cab + tweeters	102.53 131.73 155.68
116.25 135.62 139.50 178.25 248.00	100W folded cab + tweeters	102.53 131.73 155.68
116.25 135.62 139.50 178.25 248.00	100W folded cab + tweeters	102.53 131.73 155.68
116.25 135.62 139.50 178.25 248.00 271.25	100W folded cab + tweeters	102.53 131.73 155.68
116.25 135.62 139.50 178.25 248.00 271.25	100W folded cab + tweeters	102.53 131.73 155.68
116.25 135.62 139.50 178.25 248.00 271.25 217.00	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 119.95 182.95 235.95 235.95 182.95 182.95 191.95
116.25 135.62 139.50 178.25 248.00 271.25 217.00 3:3.25 372.00	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 182.95 191.95 191.95 191.95
116.25 135.62 139.50 178.25 248.00 271.25 217.00 3.3.25 372.00 58.13	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 182.95 191.95 191.95 191.95 191.95 191.95 191.95
116.25 135.62 139.50 178.25 248.00 271.25 217.00 333.25 372.00 58.13 166.62	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 119.95 119.95 182.95 182.95 191.95 191.95 191.95 191.95 195.640 191.55
116.25 135.62 139.50 178.25 248.00 271.25 217.00 3.3.25 372.00 58.13	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 191.95 182.95 182.95 182.95 191.95 191.95 191.95 191.95 191.95 191.95 195.040 191.50 176.25
116.25 135.62 139.50 178.25 248.00 271.25 217.00 333.25 372.00 58.13 166.62	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 119.95 119.95 182.95 182.95 191.95 191.95 191.95 191.95 195.640 191.55
116.25 135.62 139.50 178.25 248.00 271.25 217.00 3:3.25 372.00 58.13 166.62 s 186.00	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 195.95 19
116.25 135.62 139.50 178.25 248.00 271.25 217.00 333.25 372.00 58.13 166.62 s	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 195.95 19
116.25 135.62 139.50 178.25 248.00 271.25 217.00 3:3.25 372.00 58.13 166.62 s 186.00 135.69 73.63	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 195.95 19
116.25 135.62 139.50 178.25 248.00 271.25 217.00 333.25 372.00 58.13 166.62 s 186.00 135.69 73.63 7.75 11.63	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 195.95 19
116.25 135.62 139.50 178.25 248.00 271.25 217.00 3.3.25 372.00 58.13 166.62 5 186.00 135.69 73.63 7.75 11.63 13.95	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 195.95 19
116.25 135.62 139.50 178.25 248.00 271.25 217.00 3:3.25 3:3.25 3:72.00 58.13 166.62 s 186.00 135.69 73.63 7.75 11.63 13.95 56.58	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 182.95 181.95 191.95 191.95 191.95 191.95 191.95 191.95 196.25 196.25 190.90 165.15 187.70 173.85 228.75 386.50 146.95
116.25 135.62 139.50 178.25 248.00 271.25 217.00 3.3.25 372.00 58.13 166.62 5 186.00 135.69 73.63 7.75 11.63 13.95	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 182.95 182.95 191.95 191.95 191.95 191.95 191.95 191.95 191.95 191.95 195.285.00 176.25 190.90 165.15 187.78 190.90 165.15 187.78 190.90 165.50 228.50 146.95
116.25 135.62 139.50 178.25 248.00 271.25 217.00 3:3.25 372.00 58.13 166.62 s 186.00 135.69 73.63 7.75 11.65 13.95 56.58 56.58	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 182.95 182.95 191.95 191.95 191.95 191.95 191.95 191.95 191.95 196.40 191.50 176.25 196.25 190.90 165.15 187.76 197.78 197.99 197.78 197.99 19
116.25 135.62 139.50 178.25 248.00 271.25 217.00 3:3.25 3:3.25 3:3.25 3:3.25 3:3.25 186.00 135.69 73.63 7.75 11.63 13.95 56.58 56.58 56.58	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 182.95 182.95 191.95 191.95 191.95 191.95 191.95 191.95 191.95 196.40 191.50 176.25 196.25 190.90 165.15 187.76 197.78 197.99 197.78 197.99 19
116.25 135.62 139.50 178.25 248.00 271.25 217.00 3:3.25 372.00 58.13 166.62 s 186.00 135.69 73.63 7.75 11.65 13.95 56.58 56.58	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 182.95 182.95 191.95 191.95 191.95 191.95 191.95 191.95 191.95 196.40 191.50 176.25 196.25 190.90 165.15 187.76 197.78 197.99 197.78 197.99 19
116.25 135.62 139.50 178.25 248.00 271.25 217.00 3:3.25 3:3.25 3:3.25 3:3.25 3:3.25 186.00 135.69 73.63 7.75 11.63 13.95 56.58 56.58 56.58	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 182.95 182.95 191.95 191.95 191.95 191.95 191.95 191.95 191.95 196.40 191.50 176.25 196.25 190.90 165.15 187.76 197.78 197.99 197.78 197.99 19
116.25 135.62 139.50 178.25 248.00 271.25 217.00 3:3.25 3:3.25 3:3.25 3:3.25 3:3.25 186.00 135.69 73.63 7.75 11.63 13.95 56.58 56.58 56.58	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 182.95 182.95 191.95 191.95 191.95 191.95 191.95 191.95 191.95 196.40 191.50 176.25 196.25 190.90 165.15 187.76 197.78 197.99 197.78 197.99 19
116.25 135.62 139.50 178.25 248.00 271.25 217.00 3:3.25 372.00 58.13 166.62 s 186.00 135.69 73.63 7.75 11.95 56.58 56.58 56.58 56.58	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 191.95 191.95 191.95 191.95 191.95 191.95 191.95 191.95 191.95 191.95 191.95 191.95 196.40 176.25 285.00 176.25 285.00 176.25 190.90 176.25 285.00 176.25 285.00 176.25 299.95 146.95 276.50 299.95 147.50 146.95 270.95 235.95 191.95 92.35
116.25 135.62 139.50 178.25 248.00 271.25 217.00 3:3.25 3:3.25 3:3.25 3:3.25 3:3.25 186.00 135.69 73.63 7.75 11.63 13.95 56.58 56.58 56.58	100W folded cab + tweeters	102.53 131.73 155.68 235.95 235.95 191.95 191.95 182.95 191.95 191.95 191.95 191.95 191.95 191.95 191.95 191.95 196.40 191.50 176.25 285.00 176.25 190.90 165.15 187.70 173.85 228.75 238.650 146.95 378.75 276.50 239.95 378.75 270.95 235.95 2

mic. UDI-H Cardioid mic UDI-M Cardioid mic RGP71 Super Cardioid

52.87	PA Cabs & Bins	
28,00	2097 pr 8 x 8 125W	211.90
28.00	2043 pr 2 x 10 2 x 12	
	200W	299.95
24.00	2047 pr 1 × 10 1 × 12	
12.85	100W	197.80
356.40	2121 100W Slave	
174.96	Monitor	212.90
174.00	2122 30W Slave	150 50
174.96 174.50	Monitor	159.50
166.32	2123 50W Monitor	82.75
100.32	2126 Bass Bins	130.25 80.50
	2127 Supahorn	66.30
56.00	2120 100W Supabin	172.75
65.50	2057 HF horn	195.95
23.50	Prices of MXR effects.	
32.25	mond effects and pick-	
	AKG microphones avail	
4.33	application.	
		_
	S.A.I. (EX. VAT)	
	Disco Units	
	Mayerick disco	144.00

Disco Units	
Maverick disco	144.00
Disco IVS	189.00
Disco IVSP	210.00
Disco IVSP dual dcks .	237.00
Stereo disco	270.00
Amps	
50W twin ch	85.00
50W slave	81,00
FC 150 slave	96.00
Cabinets	
Eliminator w. horn	264.00
Eliminator w. horn	168.00
Mini Elim, whom	164.00
Mini Elim. w. horns	144.00
15"	188.00
2 × 12 + 2H	237.00
2 × 12 std	144.00
1 × 12 + 1H	144.00
Tweeter box	39,00
18" hn	252.00
Mini bass cab	102.00
Super lead bass	96.00

SHARMA

ORG CAB						E	A	ŀ	CE	1	7			
														274.3
500.														
65 0 .				٠						÷				322.84
Shar	m	e	t	te	,								CP	331.84
900.									,					391.92
2200														357.35
2200	p	re	С							,				335.92
2000														415.72
2000														424.58
5000														524.05
2300														512.0
3000														570.54
7000														690.0
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SHURE

VOCA												
VA300	-\$.								ŝ			212.40
VA301	-S.											155.40
VA302 VA302	E 6						-	-				1014.00
VA302	E6-	С										616.20
VA305	HF											93 .00
PM300)E6											257.40
A3PC					,							48.00
A3PC-	С.	,										14.40
A3PC-	S .						e					17.40
A3S-C												45.00
A3S-S												16.80
A3S-T A31PC							-					21.60
A31PC	-S									÷		15.60
A50-X	υ.											18.60
P300R SR SE			• ;									10.20
SR SE	RIE	S										
SR101	-2E											1017.00
SR102					-	-	-					279 .00
SR103 SR105												234.00
SR105	C-E	6	• •									390.00
SR106	-2E											129,00
SR107	-2E				-							204.00
SR108		,							١.			582.00
SR109	-2E											534 .00
SR110												153.00
SR112												234.00
SR116												264.00
A101A												82.20
A101B							-					16.20
A120A												28.80
A103A												24.60
A105A												57.60
A112A						-				,		39.60
A112B					÷.,				-	-		57.00
A112C			÷ •									15.60
A30A .									4			52.80
DAV	IC	:									С	тѕ
(EX. V				114							_	

August Amplification	
PA 100 4 ch	119.
2 x 12 A Cols prs	154.4
2 × 12 PA Hn Cols prs .	172.

1 × 12 PA Cols prs	99.99
1 x 12 PA Cols pr	119.25
2 x 12 inst. Cab	82.25
"V" 4 × 12 Inst. Cab	140.00
1 × 15 Folded Hn Bin	145.00
Add on Hn per pr	64.80
Full-mix PA 100	149.99
Power slave 125 amp .	94,50
1 × 15 Super bin w hn .	167.00
1 × 15 Mini bin	124.30
1 x 15 Super mini bin .	145.80
August Disco Consoles	
MD3 Garrard dks	218.45
MD1	153.25
MD3 100	286.25

45 20

SOLA SOUND

6-ch mixer Graphic equaliser Mighty Atom amp Compact 10 Sola 30W amp Buckeroo 7W amp	45.20 37.79 45.20 27.90 41.85 89.64 33.13
SOUNDOUT (EX. V	
M200 Mono slave S400 Stereo slave M174M 4 chan mic	141.00 217.50
mixer M174 170W mixer amp M206 200W c ch. w.	97.50 165.50
rvbs	210 .00
DL6 100W full range DL8 200W full range System 200 stack SP2 tweeter SP4 tweeter	117.00 216.00 412.50 33.00 51.00
SIMON KING	37.50

MUSIC

2 × 12 Inst. cab. 75W . 2 × 12 PA cols pr.	77.00
100W	148.00
4 × 12PA cols split prs 200W	293.00
4 x 12 inst. cab. 150W.	135.00
Loudspeakers	
HE1c, 1 × 12, 50W	60.00
HE2c, 2 x 12, 100W	93.00
DL3, 100W F/rng	183.00
DL6, 100W F/rng	108.00
Series VI.	246.00
Series Vla	186.00
SP 18 pre amp	135.00

SOUNDCRAFT

16/2 mixer 12/4 mixer 16/4 mixer Soundcraft/Court Acou PA's prices on applicatio	1500.00 1800.00 stic
Options arranged SPII 50W hn SPIV 100W hn	30.00 51.00
STRAMP	
2100-A, 100W amp top	213.60
2120-A, 120W amp top 3120-A, 120W, 4-chn	199.30
amp, top. SL100, 120W slave	192.30
amp	127.90
SL200, 240VV slave	177.90
amp	577.15
MP-16, 16-chan mix	1427.90
EX-2 Cross-over	113.60
K-85 Power Baby com-	110.00
bo	265.45
K-95 Bass Baby combo	285.00
2050 BB, 100W cab	163.60
2100-GB, 200W cab	206.60
2100-BB, 100W bs cab	213.60
2100-BB, 100W bs cab 370-B 70W horn p.a.	
cab. 3140-BH, 140W hn	142.15
3140-BH, 140W hn	
p.a. cab	186.45
p.a. cab	156.45
3200 B, 120W bass	427.90
norn cab H-50 70W tweeter horn	427.90
H-50 /0VV tweeter norn H-100 120W tweeter	100.45
horn	227.15

STRINGS & THINGS

99	MUSIC MAN	
40	Combo Amps	
50	112-65	428.62

210-65 212-65 210-65 212HD-130 212HD-130 410HD-130 112RP-65 112RP-65 112RP-65 112RP-00EVM 112RD-05EVM 212HD-130EVM 212HD-130EVM 65	4/1.90 471.90 558.49 558.49 558.49 649.41 349.95 349.95 449.95 699.41 316.05 385.27	515 15" 75W	135.00 220.00 97.00 130.00 36.00 183.00 190.00 190.00 190.00 195.00 100.00 195.00 185.00 185.00	ector	63.00 114.00 165.00 144.00 237.00 186.00 324.00 174.00 345.00 402.00 9.00 165.00	500 Dividing Network . 1000 Dividing Network 53 Pressure driver 4 4 cell horn 8 cell horn 10 cell horn 15 cell horn Horn throat adaptors .	42.00 32.00 137.00 86.00 290.00 329.00 383.00 514.00 15.00	WHITE INST AMPLIFIERS LW50 w sustain 70W. LW100 w sustain 120W. CM30 Combo w reverb P.A. AMPLIFIERS PA100 6 ch PA amp 100W. PA150 6 ch A amp 150W.	139.50 158.55 213.00 122.49 168.99	30W H100V Radial horn 70W	171.48 314.85 370.71
HD130	402.63 471.90			TURNER (EX. VAT)				PA200 6 ch PA amp 200W	189.00	Mon Horn "B" Ext MIXING DESKS	58.68
Speaker Enclosures	267.84	TRAYNOR (EX. VA	T)	1 × 15 Bs Hn	180.00	W.E.M.		POWER SLAVE		D8 Mono 8 ch D8 D-L Mono 8 ch	185.79 229.80
212RH 130	318.06 342.04	Combos: YGM-3 30W rvb	126.00	2 × 15 Bs Hn	340.00 160.00	Copicat Echo	94.50	AMPLIFIERS PS100 100W	106.92	D16 St 16 ch	
115RH-65EVM	297.84	YGM-4 40W rvb	147.00	2 × 12 Mid Ring, Hn 1 × 10 Mid Ring, Hn	280.00 150.00	Dominator 30	185.00 182.00	PS150 150W PS250 250W	119.43 148.50	`	
212RH-130EVM	199.95 368.06	YRM-1SC. YGL-3 Twin rvb 90W	231.00 276.00	Rad. Hn. + VHF Tweets	300.00	Dominator 50 lead Dominator 50 Combo .	126.50 198.00	PS300 300W (st),	184.22	WOODS	
412B	369.95	YBA-2B Bs mate 30W YBA-4 50W 15", spkr.	126.00 195.00	Wedge 12" ATC + Hn. Wedge 12" ATC + Diff	220.00	GX 40 GX 100		INSTRUMENT ENCLOSURES		GUYATONE	
		Amplifiers YBA-150W, bs	120.00	Hn	320.00	AX 40	104.50 133.00	A2004 × 12" 200W A150 × 15' fldd hn bs	157.68	GA280	47.58 64.97
THEATRE		YRM-1 50W ld w/rvb . YBA-1A 100W bs	147.00 150.00	Gauss + Diff Hn	400.00	Dominator Mk III Dominator Bass	107.00 119.00	and 150W	216.63	GA480	90.36
PROJECTS (EX. VAT	T}	YGL-3A 100W head-	100.00	Hexagonal Mt A200 Ster, power amp	230.00 245.00	Slave Power Stage 100	118.00	range hn	269.73	GA580	127.17 149.60
		rvb/trem	186.00	B300 Pro. Power amp.	260.00	Slave Power Stage 200	206,00	A250 1 × 18" fld hn bs		GA680	165.80
STUDIO MONITORS		YBA-3	171.00	A300 Pro. Power amp.	350.00	Bandmixer 100 Mk II Reverbmaster	169.50 254.00	enc 200 W	277.50	GA880	234.00
9844 A 30W	400.00	Speaker Systems: YS-15P 15" ported bs.	108.00	A500 Pro. Power amp. TPS 12/2 mixer	480.00	Audiomaster Mk 2	435.00	P.A. ENCLOSURES		GA1050DR	
	495.00	YT-152 × 15" ld/bs	132.00	TPS 16/2 mixer	2125.50	Super Dual 12	97.00	S501×12" 60W	59.85	PS.101 Phaser	
	330.00	YF-104 × 10" ld/bs	132.00		2500.00	Super 40	97.00 115.50	S100 2 × 12" 120W S150 1 × 15" w H.F.	84.82		
CROSSOVERS AND MIXERS		YC-810 8 × 10" bs Y-212 2 × 12" ld	165.00 120.00	TPS 24/2 mixer TPM 10/2 mixer		Starfinder Twin 15	137.50	hrns 100W	174,21		
1650 28 band equalizer	530.00	YF-124 × 12" ld	165.00	TPM 16/2 mixer	2562.00	Super Starfinder 200	192.50	S200 4 × 12" 240W	157.65	ZOOT-HORN (EX.	VAT
729A 2 chan. 24 freq.	668.00	YB-18 1 × 18"	147 00		2981.25 3400.00	1 × 12"	53.00 66.00	M50 1 × 12" monitor 60W	61.74	All prices available on a	
equalizer N500F 250W X-over	120.00	cab 200W	192.00	Belden Multiway	3400.00	Club System	97.00	H50 H.F. twin horn	66.45	BB 1 1 × 15" bin	TBA
N501-8A 100W X-over	47.00	P.A. Amps:		Cables	on app	Club 2 × 12"	79.50	Projector 100 1 × 15" 2		BB 22 × 15" bin	
N800D 75W X-over AMPLIFIERS	57.00	YVN-3 P.A. rvb 30W . YVM-4 4-ch w/rvb	108.00 165.00	Cannon Pigs stg.		Band System	115.50 99.00	hn	154.50	FB 5 mon. 75W FB 6 mon. 150W	
9440A 2 × 225W	635.00	YVM-66-ch w/rvb	258.00	Boxes Guass Spkrs		4 × 12" A Super	121.00	hn	258.00	MB12×12" ATC,	••
1224 60W/30W bi-amp	240.00	YPM-1 100W slave	108.00	JBL Spkrs		Intruder reflex 50	176.00			MB-2.2 × 12" Gauss	
1609 100W/50W bi- amp	470.00	P. A, Speaker Systems: YSC-2 4 × 12" cols (pr)	162.00			Intruder reflex 100	198.00 346.50	CONCERT RANGE PA ENCLOSURES		HU8 driver + hn	· ·
MUSIC SPEAKERS ANI		YSC-3 4 × 8" cols (pr).	126.00			X39 reflex 200	412.00	B12 1 × 12" Mid rnge		ST203 Super drivers CB15 1 × 15" bass enc	
COMPONENTS	0.00	YSC-86×8" cols (pr).	198.00	VITAVOX (EX. VAT		SISGO		hn 200W	196.20	SD181 × 18" bass enc	
403A 8'' 12W 405-8G 4'' 10W	9.00 9.50	YSC-9 15×12"×hn cabs (pr),,	480.00			Revolving organ cabinets SM/30 70W Leslie	s: 377.00	B15 1 × 15" bs hn 200W	240.12	SF1 4-way PA cab Modular custom	
411 15" 100W	96,00	YM-1 Mtr cabs (ea)	69.00	Tunderbolt	540.00	SM/10070W	624.00	B30 2×15" bs hn		mixers	
414 12'' 50W, 416 15'' 75W,	75.00 85.00	YSC-7A Cols (pr) YSP-1 Sibilance Pro-	240.00	AK 156 15"	127.00 127.00	SM/300 120W Leslie . SM/3000 200W	856.00	400W	398,58	Electronic crossovers .	
41015 /SVV	00.00	Tar-I Sibilance Pro-		AK 10/ 10	127.00	5141/ 3000 20044	1103.00	nove naulai norn		Studio consoles	**
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PERCUSSION INSTRUMENTS

BALDWIN		7397 22". 73975 22" Swish ÂVEDIS ZILDJIÂN	POA POA	Accusonic timpani 26	533.20 643 17	No, 6 Seven Snd. set . No, 7 Seven Snd. set . 14" Joe Morello Hi-Hat	70.08 89.05 88.97	Cowbell U Clamp Marrero Bells Agogo Bells std	1.30 25.79 13.37	Caxixi Large	POA POA 3.99
4016 Name Band 649 4026 Progressive Jazz. 649		"BRILLIANT' CYMBALS (Prices for all types except Swich and Pang as stated 7387B 10"	t 34.99 44.99 59.24 118.45 64.35	Accusonic timpani 29 inch B''	666.50 39.08 42.84 45.40 47.91 54.22	17" Joe Morello 18" Joe Morello 20" Joe Morello 21" Joe Morello 22" Dark Ride 22" Dark Ride Cup Chimes with stand Dixie Cymbals: 14" Hi-Hat 16" Hi-Hat	51.81 59.08 75.02 6.88 129.16 176.14 28.40 20.07	Agogo Bells Large Agogo Bells Mounting Bracket Cabasa Standard Cabasa Large Vibra-Slap std Vibra-Slap d/1 Vibra - Slap d/1	14.58 4.42 12.07 13.83 16.49 12.67 13.97 18.25	Largs Metal Shaker D/I Conga Bag 22" Cymbal Bag Lug-Lube Headless Tambourine. Tuneable Tambourine. D/I Cowbell Beater Canvas Cowbell Pouch Padded Bongo Bag	4.76 33.74 19.87 0.75 9.07 22.98 1.91 8.29 41.09
4036 Monster II	6.00 3.00 0.00	7392 15" Hihat pr 7393B 16" 7394B 17"	128.69 57.00 62.00 67.50	Paiste Cymbals and Gon 2002: 13'' Hi-Hat Sound	0	18" Hi-Hat 20" Hi-Hat Stambal:	25.39 33.25	Vibra-Slap II	POA POA POA	L.P. Tee Shirts Conga Key Chain LP Belt Buckle	4.55 2.58 4.38
4034 Monster Plus 1294 4038 Nighthawk 867 4042 Recording 604	4.00 7.00 4.00	7395B 18" Swich 7396B 20" 9376BS 20" Swish 7397B 22"	78.01 88.30 88.30 110.30	Edge 4" Hi-Hat Sound Edge 15" Hi-Hat Sound	96.91 105.69	14" Hi-Hat 16" Hi-Hat 18" Hi-Hat 20" Hi-Hat	40.55 25.93 32.21 40.39	Tambora Pro Maracas Standard Clave African Clave	124,69 7.81 4.72 5.76	"Understanding Latin Rhythms" LP "Down To Basics" LP "Authority" LP	5.47 5.47 5.47
4043 Studio	0.00	7397BS 22" Swish	96.03	Edge 13" Hi-Hat 14" Hi-Hat 15" Hi-Hat	112.34 59.23 63.07 70.49	CLEARTONE		Traditional Clave Cuban Guiro Guiro Torpedo Guiro std	2.41 18.29 16.27 33.74	"Ready For Freddy" LP "Drum Solos Vol. 1" LP	5.47 5.47
HAWKES		C.B.S. ARBITER (EX. VAT) ROGERS		16" Crash, Med/Ride . 18" Crash, Med/Rode 20" Crash, Med/Ride . 22" Crash, Med/Ride .	40.25 48.48 60.11 76.90	Latin Percussion Conga Drum 11" Conga Drum 11%"	227.11 241.40	Torpedo Guiro Small . Torpedo Scraper Spring Guiro Multi-Guiro	23.83 3.49 13.30 15.49	"Drum Solos Vol. 2"LP "Drum Solos Vol. 3" LP	5.47 5.47
COMPLETE OUTFITS 8001 5-drum P 8002 4-drum P	POA	Outfits: Studio X		24" Crash, Med/Ride . 18" China type 20" China type	92.71 70.08 89.04	Conga Drum 12 ½", 18" Conga Leg Set 24" Conga Leg Set	246.98 25.01 27.00	Guiro Stick Solid Bar Chimes Chimes Mounting	0.16 49.62	FLETCHER,	
8004 5-drum P	POA POA POA	Ultrapower VII Starlighter IV Greater London V Headliner IV	918.76 560.98 658.75 455.33	8" Bell cymbal 11" Splash cymbal Formula 602: 13" Hi-Hat Sound	30.23 35.96	Super Conga Stand Stiffener Kit for LP278 Double Conga Stand . Double Conga Stand	42.89 12.32 71.09	Bracket. Solid Bar Hand Chimes 4''Triangle 5'' Triangle	2.41 20.02 5.83 7.02	COPPOCK & NEWMAN	
CYMBALS (Prices for all types except Swich and Pang as stated) (Available in Types and Weights as Catalogue)	POA	Londoner VI. Londoner VI. Ultrapower VII. Drums: Dynasonic snare 5 × 14"	455.33 695.13 822.37 983.15	Edge 13" Hi-Hat Sound Edge 15" Hi-Hat Sound Edge 13" Hi-Hat Sound	96.91 105.69 112.34 75.92	Collapsable) Triple Conga Stand Pro Bongos Wood Shells Pro Bongos syn shells. Bongo Stand	96.11 205.27 144.13 144.13 25.79	6' Tringle Woodblock std Woodblock large Piccolo Woodblock Double Piccolo	7.95 6.99 7.81 6.19 4.42	KENT N5201 Apollo 5 N2501 Superstar N2501 Apollo 4	229.00 295.00 156.00"
7387 10"	20A 20A 20A	Dynasonic snare 6 ½ × 14" Superten snare	113.94	14" Hi-Hat 15" Hi-Hat 16" Thin	80.90 90.49 51.66	Bongo Mounting Bracket Bongo Mounting	10.91	Woodblock Woodblock Mallet Piccolo Woodblock	8.07 0. 29	GIGSVILLE	
7391 14" Hihat pr P 7392 15" P 7392 15" Hihat pr P 7393 16"	POA POA POA POA POA	6 ½ × 14" Powertone, 14 × 20 bs Powertone, 14 × 22 bs Powertone 8 × 12 t.t. Powertone, 9 × 13 t.t. Powertone, 10 × 13 t.t.	87,50 135.50 147.84 61.60 64.66	18" Thin 20" Thin 22" Thin 24" Thin 18" Flat Ride Med 20" Flat Ride Med	62.15 77.52 99.32 119.44 70.10 89.05	Bracket for Double Conga Stand Tito Puente Timbales . Prestige Line Cowbell . Black Beauty Cowbell Black Beauty Cowbell	11.92 250.91 16.90 8,54	Mallet Woodblock Mounting Clamp Wooden Agogos Wooden Agogo Holder	0.32 2.92 6.49 4.42	ARIA DO 5501 5-drum kit DO 5800 8 Concert toms,	449.50 329.80
7395 18"	20A 20A 20A	Powertone, 12×15 t.t. Powertone, 16×16 t.t. Powertone, 16×18	70.84 80.07 98.55 110.89	18" China type 20" China type No. 1 Seven Snd. set .	70.10 89.05 30.32	d/I	10.91 12.07 . 13.69	Rhythm Clackers , Everything Rack Metal Castanets Talking Drum	9.43 26.22 7.17 56.79	HOHNER	
7396 20''	POA POA POA POA	Powertone, 18 × 20 t.t. Accusonic timpani 20 inch Accusonic timpani 23	154.02 504.86	No. 2 Seven Snd. set . No. 3 Seven Snd. set . No. 4 Seven Snd. set . No. 5 Seven Snd. set .	35.67 61.60 70.08 70.08	Bongo Hand Cowbell d/I NY Bongo Cowbell Mambo Cowbell	15.74 18.47 10.45	Small Shekere Moroccan Castanets Cuica	16.70 6.56 58.59 8.54	SONOR Outfits: XK984 metallic/ celluloid	569 .75

67

XK984 acrylic	CL902. CH901 CH902	26.00 17.00 25.00	6355/SNP Concert Tom-toms Snare Drums:	468.00	B3305	600. 50 739.50	stand 1 374 Tubular s/d stnd, 1405 Tubular cymbal	49 .95 40.95	18" crash/ride	50.00 62.00
celluloid	DS901 SB901	57.00 11.00	6356 Cust Metal Snare 5 × 14"	51.00	Bass Drums: 124, 28 × 14" 125, 24 × 14"	100.50 96.00	stand 1410 Tubular boom	36.95	20" crash/ride	72.00 89.00
XK1024 rosewood 759.25 XK925 metallic/	SAT902	30.50	6357 Cust Brass Share 5 x 14"		124, 28 × 14" 125, 24 × 14" 126, 26 × 14" 127, 18 × 12" 130, 20 × 14" 132, 22 × 14" 142, 22 × 14" 144, 24 × 14" 1450, 20"	99.50 73.50	stand	49.95 39.95	12" 13"	11.95 13.95
celluloid	SDO65MB	127. 00 124.00	6358 Cust Brass Snare 6 ½ × 14"	71.00	130, 20 x 14"	82.50 84.00	Tom-Toms: 942 12×8 Tom Tom	33.33	14" 15"	20.00 21.50
XK1025 rosewood 944.45 XK. metallic/	SD050MB. SD765MB.	121.50	Accessories: 6360 Bs Drm Pedal	25.75	142, 22 × 14" 144, 24 × 14"	96.00 105.00	Super Classic 944 13 × 9 Tom Tom	107.50	16" 18"	24.50 30.95
celluloid	SD755MB SD750MB	83.50 82.00	6361 Hi-Hat stand 6362 Cymbal floor	31.75	1152 22"	74.00	Super Classic 946 14 × 10 Tom Tom	109.95	20" 22"	38.95 55.00
XK1046 rosewood 1212.95 XK947 metallic/	Concert tom Stands ETS901.	43.00	stand	16.00	1154, 24" 1161, 20 × 14"	79.00 61.00	Super Classic 947 15 x 12 Tom Tom	114.50		10.75
celluloid	Stands ETS902	48.00	stand 6364 Cymbal Boom	18.25	1163, 22 × 14" 1170, 20 × 12"	63.50	Super Classic 948 14 x 14 Floor Tom	123,50	14" 16"	13.50 15.50
XK1047 rosewood 1498.75 XK9207 metallic/	ETS903	85.00	stand 6365 Drummer's Stool	30.75 39.50	1171, 20 x 14"	55.00	Tom Super Classic 950 16 × 16 Floor Tom	145.95	18" 20"	24.50 28.95
celluloid	Kits 7000 & 5000 Serie YD7222	es 645.00	PEARL MAXWIN	00100	1173, 22 × 14", 1175, 24 × 12" Timbales:	64.00	Tom Super Classic 952 18 × 16 Floor Tom	159.95	18" Flat	24.50 28.95
XK0207 rosewood 1181.10 XK9409 metallic/	YD7224 Bass drums	685.00	Outfits: 6400 Stage-705 22" Bs		531, 13 & 14×6 532, 13 & 14×6	110.00 102.00	Tom Super Classic 954 20 × 18 Floor Tom	184.50	18" Swish	24.50 28.95
celluloid	BD726	211.00	Drum	245.00	531C. 532C.	110.00	Tom Super Classic 487 6×5½ Melodic	214.50	20" Pang	28.95
XK0409 rosewood 1413.10 XK9212 metallic/	BD722 BD720	183.50	Drum	218.00	Tom-Toms: 112	33.50	Tom Tom 488 8×5½ Melodic	48.50		
celluloid	BD718 Floor toms		Bs Drum. 6403 Studio-503 20"	199.00	113.	36.50	Tom Tom 489 10×6½ Melodic	49.95	SUMMERFIELD	
XK0212 rosewood 1815.05 Snare-drims.	FT718 FT716		Bs Drum	126.00	115. 116.	51.00 54.00	Tom Tom 461 12×8 Melodic	66.50	SUPERSTAR	
D500 14" × 5"	FT714 Tom toms		6410 Snare Drum Kit 5 x 14. 12"	36.75	118 333	57.00. 54.50	Tom Tom 462 13 × 9 Melodic	79 OQ	9034 drum outfit	615.95 729.00
D506 14" × 6 ½" 97.50 D525 14" × 5 ½" 162.90	TT715 TT714	82.00 75.00	Drum, 5½ × 14", Chrome	31.00	.340 	60.00 51.00	Tom Tom	78.95	SUPERSTAR 9034 drum outfit	708.34
Bass drums: 89.95	ТТ712 ТТ713	61.00 65.50	6412 Wood Snare Drum, 5½ x 14"	27.75	346	77.00 86.00	Tom Tom	84.95	9040 drum outfit 9049 drum outfit 9294 drum outfit	1423.08
G318 18" x 14" 153.65 G320 20" x 14" 167.30	Hardware CS701	35.50	6413 Wood Snare Drum, 51/2 × 14"	23.50	433, 13 × 9" 435, 14 × 14"	48.50 63.50	Tom Tom	97.95	9295 drum outfit	881.65
G322 22" × 14" 167.30 G324 24" × 14" 181.70	CS702 SS701	43.00 34.00	Accessories: 6420 Bs Drum Pedal	12.00	348	76.50 54.00	Tom Tom Bass Drums:	114.50	9296 drum outfit 9298 drum outfit IMPERIAL STAR	994.73 1208.02
Tom-toms: (single headed) T706 6" × 5 ½	HS701	42.00 37.00	6422 Hi-Hat Stand 6423 Cym Floor Std	13.00 7.25	444, 14 × 9"	51.00	920 20 x 14 Bass Drum Super Classic	205.50	8904 drum outfit	674.88 837.94
T708 8" x 5 ½" Set 63.55 T710 10" x 6 ½" 42.60	TH705	30.50 39.50	6424 Snare Drm Std TOSCO CYMBALS	8.25	445, 15 × 12"	61.50 69.50	922 22 x 14 Bass Drum Super Classic	219.95		1071.89
1712 12" × 8" 42.60 1713 13" × 9" 45.95	CL701	22.00 17.00	14" Hi-Hats 15" Hi-Hats	38.00 40.00	446. 448, 18 × 16" 1433, 13 × 8"	76.50 31.00	924 24 × 14 Bass Drum Super Classic	237.50	8987 drum outfit	948.39
1714 14" × 10" 53.50 1715 15" × 12" 64.95	CH702	25.00 24.00	16" Crash Ride	23.00 33.00	1 333	39.00	926 26 × 14 Bass Drum Super Classic	252.95	8935 drum outfit 8705 drum outfit	
Tom-toms: (double headed)	ST500	2.00	20" Medium Ride	39,50	1346 1435, 14 × 14''	53. 00 44. 50	For price of stainless drums, add approx. 10%		8704 drum outfit 8905 drum outfit	607.20 789.41
T722 12" × 8" 56.40 T723 13" × 9" 66.35	CH703 Kit — 5000 Series YD5222	28 .00 435 .00	ODANICE		1440, 14 × 10" 1441, 12 × 8" 1442, 12 × 8"	39.50 23.00 29.50	Synare 1 Percussion		7937 drum outfit	705.58
T724 14" × 10" 78.45 T625 15" × 12" 92.90 T734 14" × 14" 105.55	Concert toms ET906	43.00	ORANGE		1445, 16 × 16" 1446, 16 × 16"	37.50	Synth	799.00	7925 drum outfit	515.03 557.35
T736 16" × 16" 115.35 T738 18" × 16" 128.65	ET908 ET910	47.00 52.00	Single drum kit		1448, 18 × 16"	48.50	Synth CYMBALS. Avedis Zildjian Products	170.00	SWING STAR 7245 drum outfit SUPERSTAR	380.65
Cymbals: Zymbor	ET912	63.00 67.00		1001201	ROSE-MORRIS		5241 8" 5242 10"	24.50 29.00	9520 bass drum 9522 bass drum	
Z1002 12"	ET914									
Z1003 13"	ET915	76.00 88.00	PREMIER				5344 12 5243 13''	35.00 39. 00	9524 bass drum	195.33
Z1005 14"		88.00	PREMIER (VAT)		LUDWIG Outfits:		5243 13" 5244 14" 5245 15"	39. 00 45.00 48.00	9524 bass drum 9618 bass drum 9620 bass drum 9622 bass drum	195-33 145.94 156.70 176.18
Z100513	ET915	88.00	(VAT) Snares:	79 50	Outfits: 995 Jazzette	755.00	5243 13'' 5243 13'' 5244 14'' 5245 15'' 5246 16'' 5247 17''	39.00 45.00 48.00 51.00 56.00	9524 bass drum	195-33 145.94 156.70 176.18 189.82 207.18
Z1005 14"	ET915 ET916 NORLIN	88.00 102.00	(VAT) Snares: 33, 14 × 5 ½ 35, 14 × 5 ½	72.50 76.50 80.00	Outfits: 995 Jazzette 980 Super Classic 983 Hollywood 1000 Mach IV	755.00 860.00 935.00	5344 12 5243 13" 5244 14" 5245 15" 5246 16" 5247 17" 5248 18" 5249 19"	39.00 45.00 48.00 51.00 56.00 61.00 67.00	9524 bass drum	195-33 145.94 156.70 176.18 189.82 207.18 223.79
Z1005 14"	ET915 ET916 NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs	88.00 102.00 S 873.00	(VAT) Snares: 33, 14 × 5 ½ 35, 14 × 5 ½ 36, 14 × 6 ½ 1002, 14 × 5 ½ 	76.50 80.00 37.50	Outfits: 995 Jazzette 980 Super Classic 980 Super Classic 981 Hollywood 1000 Mach IV 1000 Mach IV 1005 Mach V 2001 Otcaplus 2005 Quadraplus	755.00 860.00 935.00 1050.00 1699.59 1120.00	3944 12 5243 13 5244 14" 5245 15" 5246 16" 5247 17" 5248 18" 5249 19" 5220 20" 5221 22"	39.00 45.00 48.00 51.00 56.00 61.00	9524 bass drum	195-33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66
21005 14"	ET915. ET916. NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/PFW 24" Bs	88.00 102.00 \$ 873.00 952.00 902.00	(VAT) Snares: 33, 14 × 5 ½ 35, 14 × 5 ½ 36, 14 × 6 ½ 	76.50 80.00	Outlits: 995 Jazzette 995 Jazzette 980 Super Classic 983 Hollywood 1000 Mach IV 1005 Mach IV 2001 Otcaplus 2005 Quadraplus 993 Pro Beat 993 Opeluke Classic	755.00 860.00 935.00 1050.00 1699.59 1120.00 1099.95 785.00	5344 12 5243 13 5244 14" 5245 15" 5246 16" 5247 17" 5248 18" 5249 19" 5261 21" 5242 22" 5345 24" 5261 21" 5242 54" 5346 26"	39.00 45.00 48.00 51.00 56.00 61.00 67.00 74.00 80.00	9524 bass drum. 9618 bass drum. 9618 bass drum. 9620 bass drum. 9622 bass drum. 9624 bass drum. 9224CS bass drum. 9224CS bass drum. IMPERIAL STAR 8518 bass drum. 8520 bass drum. 8520 bass drum. 8522 bass drum. 8522 bass drum. 8522 bass drum. 8522 bass drum.	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15
Z1005 14"	ET915. ET916. NORLIN PEARL DRUM OUTFITS 5300/PFW 22" Bs 6300/SFW 22" Bs 6301/SFW 24" Bs 6301/SFW 24" Bs 6302/PFW 22" Bs	88.00 102.00 \$ 873.00 952.00 902.00 984.00 623.00	(VAT) Snares: 33, 14×5% 35, 14×5% 36, 14×5% 1002, 14×5% 1005, 14×5% 1035, 14×5% 1036, 14×5% 2000, 14×5% 2000, 14×5% 2001, 14×5%	76.50 80.00 37.50 38.50 59.00	Outlis: 995 Jazette	755.00 860.00 935.00 1050.00 1699.59 1120.00 1099.95 785.00 899.95 1160.00	3344 12 5243 13 5244 14" 5245 15" 5246 16" 5247 17" 5248 18" 5249 19" 5240 19" 5210 12" 5211 21" 5212 22" 5345 24" 5346 26" 5347 28" 5347 28" 5348 20"	39.00 45.00 48.00 51.00 56.00 61.00 67.00 74.00 80.00 90.00 106.00	9524 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51
Z1005 14"	ET915 ET916 NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/SFW 24" Bs 6301/SFW 24" Bs 6302/PFW 22" Bs 6302/SFW 22" Bs	88.00 102.00 5 873.00 952.00 902.00 984.00 623.00 678.00 688.00	(VAT) Snares: 33, 14 × 5 ½ 35, 14 × 5 ½ 36, 14 × 5 ½ 1002, 14 × 5 ½ 1005, 14 × 5 ½ 1035, 14 × 5 ½ 1035, 14 × 5 ½ 2000, 14 × 5 ½ 2001, 14 × 5 ½ 2001, 14 × 5 ½ 2003, 14 × 8 ½ 2005, 14 × 8	76.50 80.00 37.50 38.50 59.00 63.00 78.50 79.00 85.50 87.00	Outlis: 995 Jazzette. 980 Super Classic. 983 Hollywood 1000 Mach V 1001 Otcaplus. 2005 Quadraplus. 993 Pro Beat. 990 Deluxe Classic 989 Big Beat. 985 Rock-Duo. 964 Super Big Beat. 975 Triple Tom.	755.00 860.00 935.00 1050.00 1699.59 1120.00 1099.95 785.00 899.95 1160.00 935.00 1065.00	3344 12 5243 13 5244 14" 5245 15" 5246 16" 5247 17" 5248 18" 5249 19" 5249 19" 5249 19" 5240 19" 5241 12" 5242 12" 5241 21" 5242 24" 5345 24" 5346 26" 5347 28" 5348 30" Zilcoo 5321<8"	39.00 45.00 51.00 51.00 61.00 67.00 74.00 90.00 106.00 123.00 143.00 143.00 143.00	9524 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 162.38 165.35 173.56 155.43
Z1005 14"	ET915. ET916. NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/SFW 24" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SF 22" Bs 6302/SF 22" Bs 6302/SF 22" Bs	88.00 102.00 873.00 952.00 902.00 984.00 623.00 623.00 678.00 688.00 742.00 653.00	(VAT) Snares: 33, 14×5% 35, 14×5% 36, 14×5% 1002, 14×5% 1005, 14×5% 1035, 14×5% 1035, 14×5% 1035, 14×5% 2000, 14×5% 2001, 14×5% 2003, 14×5% 2003, 14×5% 2005, 14×8° 2001, 14×4°	76.50 80.00 37.50 38.50 59.00 63.00 78.50 79.00 85.50 87.00 80.00	Outlis: 995 Jazzette. 980 Super Classic. 980 Super Classic. 983 Hollywood 1000 Mach IV. 1006 Mach IV. 2001 Otcaplus. 2005 Quadraplus. 990 Deluxe Classic. 993 Pro Beat. 990 Deluxe Classic. 985 Big Beat. 985 Rock-Duo. 964 Super Big Beat. 975 Triple Tom. 1001 Rock Machine. 1001 Rock one'n Fire.	755.00 860.00 935.00 1050.00 1699.59 1120.00 1099.95 785.00 899.95 1160.00 935.00 1065.00 950.00 950.00	3344 12 5243 13 5244 14" 5245 15" 5246 16" 5247 17" 5248 18" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5240 19" 5241 19" 5345 24" 5346 26" 5347 28" 5348 30" Zilco 5321 5323 13" hi-hats pr 5323 14" hi-hats pr	39.00 45.00 51.00 56.00 61.00 67.00 90.00 106.00 123.00 143.00 143.00 144.20 52.20	9524 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 162.38 165.35 173.56 155.43
Z1005 14"	ET915 ET916 NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/SFW 24" Bs 6301/SFW 24" Bs 6302/SFW 22" Bs 6302/FFW 22" Bs 6302/FPW 22" Bs 6302/FPW 22" Bs 6302/SFP 22" Bs 6302/SPP 22" Bs 6302/SPP 24" Bs 6302/SWP 24" Bs	88.00 102.00 952.00 952.00 902.00 984.00 623.00 678.00 688.00 742.00 653.00 708.00 638.00	(VAT) Snares: 33, 14 × 5 ½ 35, 14 × 5 ½ 36, 14 × 6 ½ 1005, 14 × 5 ½ 1005, 14 × 5 ½ 1035, 14 × 5 ½ 1036, 14 × 5 ½ 2000, 14 × 5 ½ 2003, 14 × 5 ½ 2005, 14 × 5 ½ 2005, 14 × 8 " 2005, 14 × 8 " 2001, 14 × 4 " 2001, 14 × 2 ½ 2005, 14 × 8 " 201, 14 × 16 " 201, 14 ×	76.50 80.00 37.50 38.50 59.00 63.00 78.50 79.00 85.50 87.00 80.00 400.50 402.00	Outfits: 995 Jazzette. 996 Super Classic 980 Super Classic 983 Hollywood 1000 Mach IV 1006 Mach IV. 2001 Otcaplus. 2005 Quadraplus. 990 Deluxe Classic 990 Deluxe Classic 980 Rock-Duo. 964 Super Big Beat. 975 Triple Tom 1001 Rock Machine. 1007 Smoke 'n Fire. 2003 Power Factory.	755.00 860.00 935.00 1050.00 1059.59 1120.00 1099.95 785.00 899.95 1160.00 935.00 1065.00 950.00 970.00 9150.00 1150.00	3344 12 5243 13 5244 14" 5245 15" 5246 16" 5247 17" 5248 18" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5240 10" 5247 17" 5249 19" 5241 21" 5242 22" 5345 24" 5345 24" 5345 24" 5345 24" 5345 24" 5345 24" 5346 26" 5347 28" 5321 14" 16" 5323 5325 18"	39.00 45.00 48.00 51.00 51.00 61.00 61.00 61.00 74.00 90.00 123.00 123.00 123.00 143.00 143.00 144.20 52.20 30.20	9524 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 165.35 165.43 167.89 5TAR
Z1005 14"	ET915. ET916. NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/SFW 24" Bs 6301/SFW 24" Bs 6302/SFW 22" Bs 6302/FW 22" Bs 6302/FPW 22" Bs 6302/PFW 22" Bs 6302/PFW 22" Bs 6302/SFW 25" Bs 6304/SFW 25" Bs	88.00 102.00 952.00 952.00 964.00 623.00 628.00 742.00 658.00 742.00 638.00 638.00 638.00 638.00 639.00	(VAT) Snares: 33, 14×5% 35, 14×5% 35, 14×5% 1002, 14×5% 1005, 14×5% 1005, 14×5% 1035, 14×5% 2001, 14×5% 2001, 14×5% 2001, 14×5% 2003, 14×5% 2003, 14×5% 2003, 14×5% 2003, 14×5% 2001, 14×5% 2001, 14×5% 2001, 14×5% 2001, 14×5% 2002, 14×6% 2001, 14×5% 2002, 14×5% 2003, 14×5% 2001, 14×5% 2002, 2002 201, 14×5% 201, 14×5%	76.50 80.00 37.50 38.50 59.00 63.00 78.50 79.00 85.50 87.00 80.00 400.50 400.50 400.50 414.00 388.50	Outlis: 995 Jazzette	755.00 860.00 935.00 1050.00 1699.59 1120.00 1099.95 785.00 899.95 1160.00 935.00 1065.00 950.00 970.00 1150.00 1150.00 1330.00 740.00	3344 12 5243 13 5244 14" 5245 15" 5246 16" 5247 17" 5248 18" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5241 21" 5341 28" 5344 28" 5344 28" 5347 28" 5347 28" 5321 18" 5322 13" 5321 18" 5321 14" 5321 14" 5321 14" 5321 14" 5321 14" 16" 5	39.00 45.00 48.00 51.00 56.00 67.00 74.00 90.00 106.00 123.00 143.00 143.00 143.00 144.20 52.20 30.20 30.20 30.20 36.20 42.30	9524 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 162.38 165.35 162.38 165.43 167.89 57AR 113.51 113.51 113.51 113.51 113.51 129.26 178.60
Z1005 14" 7.30 Z1007 16" 10.20 Z1008 18" 14.55 Z1011 20" 16.50 HORNBY-SKEWES 16.50 TFL 104 snare 22.00 HOSHINO 5075 389.00 5075 545.00 545.00 5060 495.00 5065.545.00 5065 545.00 399.00 HM300 168.00 399.00 JK510 snare 43.00 \$480 Snare stand 26.00 Narae stand 26.00	ET915. ET916. NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/SFW 24" Bs 6301/SFW 24" Bs 6302/SFW 22" Bs 6302/FW 22" Bs 6302/FPW 22" Bs 6302/FPW 22" Bs 6302/SFP 22" Bs 6302/SFP 22" Bs 6302/SFP 24" Bs 6304/SFW 25" Bs 6304/SFW 25" Bs 6304/SFW 25" Bs 6304/SFW 25" Bs 6304/SFPW 24" Bs	88.00 102.00 952.00 952.00 902.00 984.00 623.00 623.00 653.00 742.00 653.00 708.00 638.00 633.00 704.00 759.00 666.00	(VAT) Snares: 33, 14×5% 35, 14×5% 36, 14×5% 1002, 14×5% 1005, 14×5% 1035, 14×5% 1036, 14×5% 1036, 14×5% 2001, 14×5% 2001, 14×5% 2001, 14×5% 2005, 14×5% 2005, 14×5% 2001, 14×8% 2001, 14×8% 2001, 14×8% 2022, 20° BD B202, w, 22° BD D202, w, 24° BD 201. B201. B203. 	76.50 80.00 37.50 38.50 59.00 63.00 78.50 79.00 85.50 87.00 80.00 400.50 400.50 402.00 414.00 388.50 390.00	Outlis: 995 Jazzette	755.00 860.00 935.00 1050.00 1699.59 1120.00 899.95 1160.00 935.00 1065.00 935.00 1330.00 1330.00 740.00 910.00	3344 12 5243 13 5244 14" 5245 15" 5246 16" 5247 17" 5248 18" 5248 18" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5241 12" 5242 12" 5345 24" 5345 24" 5345 24" 5346 26" 5347 28" 5324 18" 5324 18" 5324 18" 5325 18" 5326 16" 5330 Proc Set 1	39.00 45.00 48.00 51.00 56.00 61.00 74.00 74.00 90.00 106.00 123.00 143.00 143.00 143.00 144.20 52.20 30.20 36.20 36.20	9524 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 153.15 162.38 165.35 155.43 167.89 173.56 156.43 167.89 173.51 113.51 113.51 113.51 129.60 133.66 93.17
Z1005 14" 7.30 Z1007 16" 10.20 Z1008 18" 14.55 Z1011 20" 16.50 HORNBY-SKEWES 16.50 TFL104 snare 22.00 HOSHINO 5095 5080 495.00 5085 545.00 3085 545.00 3085 545.00 JK510 snare 43.00 S480 Snare stand 26.00 H280 Hint stand 34.00 T360 Drum stool 41.00 C580 Boom stand 40.50	ET915. ET916. NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/SFW 22" Bs 6301/SFW 24" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/PF 22" Bs 6302/PF 22" Bs 6302/PF 22" Bs 6302/PF 22" Bs 6302/SFW 25" Bs 6304/SFW 25" Bs 6304/SFW 25" Bs 6304/SFW 25" Bs 6304/SFW 24" Bs 6304/SFW 24" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs	88.00 102.00 952.00 952.00 962.00 984.00 623.00 653.00 742.00 653.00 742.00 653.00 742.00 653.00 742.00 753.00	(VAT) Snares: 33, 14×5% 35, 14×5% 36, 14×5% 1002, 14×5% 1005, 14×5% 1005, 14×5% 1035, 14×5% 2000, 14×5% 2000, 14×5% 2001, 14×5% 2001, 14×5% 2005, 14×5% 2005, 14×5% 2005, 14×5% 2001, 14×5% 2001, 14×5% 2005, 14×5% 2005, 14×5% 2005, 14×5% 2005, 14×5% 2001, 14×5% 2005, 14×5% 2005, 14×5% 2005, 14×5% 2005, 14×5% 2005, 14×5% 2005, 14×5% 2005, 14×5% 2005, 14×5% 2001, 14×5% 2001, 14×5% 2005, 14×5% 2005, 14×5% 2005, 14×5% 2005, 14×5% 2001, 14×5% 2001, 14×5% 2005, 14×5% 2005, 14×5% 2001, 14×5% 2002, 14×5% 2001, 14	76.50 80.00 37.50 38.50 59.00 63.00 78.50 79.00 85.50 87.00 80.00 400.50 402.00 414.00 388.50 390.00 494.50 503.50	Outlis: 995 Jazette	755.00 860.00 1050.00 1699.59 1120.00 899.95 1120.00 899.95 1160.00 935.00 935.00 740.00 740.00 805.00 910.00 1295.00 1310.00	3344 12" 5243 13" 5244 14" 5245 15" 5246 16" 5248 18" 5248 18" 5249 19" 5210 20" 5211 21" 5221 22" 5345 24" 5346 24" 5347 28" 5347 28" 5348 30" Zilco 5321 13" hi-hats pr 5322 13" hi-hats pr 5323 14" hi-hats pr 5325 18" 5326 20" 5327 22" 5330 Pro-Set 1 5331 Pro-Set 2	39.00 45.00 48.00 51.00 56.00 61.00 67.00 74.00 90.00 123.00 123.00 123.00 123.00 123.00 143.00 163.00 144.20 52.20 30.20 36.20 36.20 36.20 79.65	9524 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 165.35 173.56 154.43 165.43 167.89 57 AR 113.51 129.26 178.81 129.26
Z1005 14"	ET915. ET916. ET916. NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/SFW 24" Bs 6301/SFW 24" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6304/SFW 25" Bs 6304/SFW 25" Bs 6304/SFW 24" Bs 6304/SFW 24" Bs 6304/SFW 24" Bs 6304/SFW 24" Bs 6312/FFW 24" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6312/FFW 24" Bs 6312/SFW 24" Bs	88.00 102.00 952.00 952.00 942.00 944.00 623.00 633.00 653.00 742.00 653.00 742.00 653.00 759.00 666.00 653.00 722.00 557.00 633.00 633.00 671.00	(VAT) Snares: 33, 14×5% 35, 14×5% 36, 14×5% 1002, 14×5% 1005, 14×5% 1035, 14×5% 1036, 14×5% 1036, 14×5% 2001, 14×5% 2001, 14×5% 2001, 14×5% 2005, 14×5% 2005, 14×5% 2001, 14×5% 2005, 14×8% 2001, 14×8% 2001, 14×8% 2001, 14×8% 2022, 20% BD 2022, w22% BD 2022, w22% BD 2020, 22% BD 201. B202, 22% BD 201. B203. B204. 2024. 304. B304. B304. B304. B304. B304. B304. B354. Statesons	76.50 80.00 37.50 38.50 59.00 63 .00 78.50 79.00 85.50 87.00 85.50 87.00 80.00 400.50 400.50 414.00 388.50 390.00 494.50 580.00 588.00 488.50	Outlis: 995 Jazzette	755.00 860.00 935.00 1050.00 1699.59 1120.00 1099.95 1160.00 935.00 935.00 935.00 950.00 970.00 910.00 1150.00 895.00 910.00 1150.00 8910.00 910.00 1295.00 1310.00 950.00 950.00 950.00 950.00	3344 12 5243 13 5244 14" 5245 15" 5246 16" 5247 17" 5248 18" 5248 18" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5241 12" 5242 12" 5345 24" 5345 24" 5345 24" 5346 26" 5347 28" 5324 18" 5324 18" 5324 18" 5325 18" 5326 16" 5330 Proc Set 1	39.00 45.00 48.00 51.00 56.00 61.00 67.00 74.00 90.00 123.00 123.00 123.00 123.00 123.00 143.00 163.00 144.20 52.20 30.20 36.20 36.20 36.20 79.65	9524 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 162.38 173.56 155.43 173.56 155.43 173.56 155.43 113.51
Z1005 14" 7.30 Z1007 16" 10.20 Z1008 18" 14.55 Z1011 20" 16.50 HORNBY-SKEWES 16.50 TFL104 snare 22.00 HOSHINO 5095 5080 495.00 5085 545.00 3085 545.00 3085 545.00 JK510 snare 43.00 S480 Snare stand 26.00 H280 Hint stand 34.00 T360 Drum stool 41.00 C580 Boom stand 40.50	ET915. ET916. ET916. NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/SFW 22" Bs 6301/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6304/SFW 25" Bs 6312/PFW 24" Bs 6312/SFW 24" Bs	88.00 102.00 952.00 952.00 932.00 944.00 623.00 678.00 683.00 742.00 653.00 742.00 653.00 742.00 559.00 666.00 666.00 557.00 546.00 633.00 543.00	(VAT) Snares: 33, 14 × 5 ½ 35, 14 × 5 ½ 36, 14 × 5 ½ 1002, 14 × 5 ½ 1005, 14 × 5 ½ 1005, 14 × 5 ½ 1005, 14 × 5 ½ 2000, 14 × 5 ½ 2005, 14 × 8 2005, 14 × 8 2001, 14 ×	76.50 80.00 37.50 38.50 59.00 63 .00 78.50 87.00 80.00 400.50 400.50 400.50 400.50 4414.00 388.50 390.00 434.50 580.00 4580.00 4580.00 488.50 580.00 580.00 580.00 580.00 583.50 535.50	Outlis: 995 Jazzette	755.00 860.00 935.00 1050.00 1059.59 1120.00 1099.95 785.00 885.50 1160.00 935.00 935.00 1065.00 970.00 970.00 910.00 1150.00 1295.00 1295.00 1295.00 1295.00 1295.00 1076.00 990.00 1140 1160.00	3344 12" 5243 13" 5244 14" 5245 15" 5246 16" 5247 17" 5248 18" 5249 19" 5249 19" 5249 19" 5249 19" 5240 12" 5241 12" 5242 12" 5345 24" 5345 24" 5345 24" 5345 24" 5345 24" 5345 24" 5345 24" 5345 24" 5345 24" 5345 24" 5345 24" 5345 24" 5345 24" 5347 28" 5348 30" 21ico 5321 8" 5321 8" 5321 8" 5321 8" 5321 8" 5321 8" 5321 8" 5321 8" 5321 8" 5324 16" 5326 20" 5327 22" 5330 Pro- Set 1 5331 Pro- Set 2	39.00 45.00 51.00 56.00 61.00 67.00 90.00 106.00 123.00 143.00 143.00 143.00 143.00 144.20 52.20 36.20 44.20 52.30 79.65 123.00	9524 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 162.38 165.35 154.43 165.43 167.89 173.56 156.43 167.89 173.51 113.51 129.26 178.81 178.81 129.66 93.17 101.98 93.17
Z1005 14" 7.30 Z1007 16" 10.20 Z1007 16" 10.20 Z1007 16" 14.55 Z1001 120" 16.50 HORNBY-SKEWES TFL102 75.00 TFL104 snare 22.00 HOSHINO 389.00 5080 495.00 5080 399.00 HM300 169.00 JK510 snare stand 26.00 H280 Hihat stand 34.00 C580 Boom stand 40.50 KEMBLE YAMAHA Kits – 9000 Series 100	ET915. ET916. ET916. NORLIN PEARL DRUM OUTFITS 5000/PFW 22" Bs 6300/PFW 22" Bs 6300/PFW 22" Bs 6301/SFW 22" Bs 6302/PFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 25" Bs 6304/SFW 25" Bs 6312/PFW 24" Bs 6312/SFW 22" Bs	88.00 102.00 952.00 902.00 984.00 623.00 678.00 688.00 653.00 742.00 653.00 742.00 653.00 744.00 653.00 744.00 557.00 557.00 546.00 666.00 671.00 666.00 671.00 663.00 671.00 663.00 671.00 663.00 674.00 673.00 674.00 673.00 674.00 673.00 674.00 673.00 674.00 673.00 674.00 674.00 673.00 674.00 675.00 675.00 675.00 675.00 675.00 675.00 675.00 675.00 675.00 675.00 675.00 675	(VAT) Snares: 33, 14×5% 35, 14×5% 36, 14×5% 36, 14×5% 1002, 14×5% 1005, 14×5% 1005, 14×5% 2000, 14×5% 2000, 14×5% 2000, 14×5% 2001, 14×5% 2001, 14×5% 2005, 14×5% 2005, 14×5% 2005, 14×8% 2005, 14×5% 2005% 200, 14×5% 2005% 2005% 200, 14×5% 200, 14×5% 200, 14×5	76.50 80.00 37.50 38.50 59.00 63.00 79.00 85.50 87.00 80.00 400.50 400.50 400.50 404.50 503.50 580.00 434.50 580.00 434.50 580.00 580.00 580.00 580.00 580.00 580.00 583.50 537.00 537.00	Outlis: 995 Jazette	755.00 860.00 935.00 1050.00 1059.59 1120.00 1099.95 785.00 899.95 1160.00 935.00 1065.00 950.00 970.00 1130.00 1330.00 1330.00 1330.00 1310.00 1310.00 1310.00 1950.00 950.00 950.00 950.00 110 950.00 950.00 950.00 110 1175.00	3344 12" 5243 13" 5244 14" 5245 15" 5246 16" 5247 17" 5248 18" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5240 20" 5261 21" 521 22" 5345 24" 5345 24" 5345 24" 5345 24" 5345 24" 5345 24" 5345 24" 5345 24" 5347 28" 5347 28" 5321 18" 5321 18" 5321 18" 5321 18" 5322 18" 5325 18" 5326 20" 5327 22" 530 Pro-Set 1 5331 Pro-Set 2 COSETTI EMI HAMMA 800 Kit W880 Kit (wood-shell	39.00 45.00 51.00 56.00 61.00 67.00 74.00 80.00 106.00 123.00 143.00 143.00 143.00 143.00 144.20 52.20 36.20 44.20 36.20 42.30 79.65 123.00	9524 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 165.35 173.56 155.43 165.43 167.89 57 AR 113.51 129.26 153.43 167.89 57 AR 113.51 129.26 153.43 167.89 57 AR 113.51 129.26 133.66 93.17 101.98 111.55 94.10 101.98 111.55
Z1005 14" 7.30 Z1007 16" 10.20 Z1007 16" 10.20 Z1007 16" 14.55 Z1011 20" 16.50 HORNBY-SKEWES TFL104 snare 22.00 HOSHINO 369.00 5075 369.00 5080 495.00 5085 545.00 9805.00 399.00 HX300 166.00 9050 149.00 S480 Snare stand 26.00 H200 Hinta stand 34.00 T360 Drum stool 41.00 C590 Boom stand 40.50 KEMBLE YAMAHA Kits – 9000 Series 805.00 YD9222 805.00	ET915. ET916. NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/SFW 24" Bs 6301/SFW 24" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 24" Bs 6304/SFW 25" Bs 6312/SFW 25" Bs 6312/SFW 24" Bs 6312/SFW 22" Bs 6312/SFW 24" Bs 6312/SFW 22" Bs 6312/SFW 22" Bs 6312/SFW 22" Bs 6312/SFW 22" Bs 6312/SFW 22" Bs 6314/FFW 24" Bs 6314/SFW 24" Bs 631	88.00 102.00 952.00 952.00 922.00 924.00 623.00 678.00 688.00 742.00 688.00 742.00 688.00 759.00 666.00 759.00 666.00 759.00 666.00 759.00 666.00 759.00 666.00 722.00 633.00 653.00 653.00 666.00 722.00 655.00 666.00 722.00 655.00 666.00 722.00 655.00 666.00 722.00 655.00 666.00 722.00 655.00 655.00 666.00 722.00 655.00 657.00 657.00 657.00 657.00 722.00 653.00 722.00 657.00 722.00 653.00 722.00 653.00 722.00 655.00 655.00 722.00 655.00 655.00 655.00 655.00 655.00 655.00 655.00 655.00 655.00 655.00 655.00 655.00 655.00 655.00 655.00 655.00 655.00 655.00 722.00 655.00 655.00 655.00 722.00 655.00 655.00 722.00 655.00 722.00 655.00 722.00 655.00 655.00 655.00 722.00 655.00 655.00 655.00 722.00 655.00 657.00 655.00 657.00 657.00 657.00 657.00 657.00 72.00 657.00 72.00	(VAT) Snares: 33, 14 × 5 ½ 35, 14 × 5 ½ 36, 14 × 6 ½ 1002, 14 × 5 ½ 1005, 14 × 5 ½ 1005, 14 × 5 ½ 2001, 14 × 5 ½ 2001, 14 × 5 ½ 2001, 14 × 5 ½ 2005, 14 × 8" 2001, 14 × 8" 2002, 14 × 8" 2001, 14 × 8" 2001, 14 × 8" 2001, 14 × 8" 2001, 14 × 8" 2002, 14 × 8" 2001, 14 × 8" 2002, 14 × 8" 2001, 14 × 8" 2011, 14 × 8" 20	76.50 80.000 37.50 38.50 59.00 63.00 78.50 87.00 87.00 80.00 400.50 402.00 414.00 388.50 402.00 414.00 388.50 503.50 503.50 502.00 535.50 537.00 537.00	Outlis: 995 Jazzette	755.00 860.00 935.00 1050.00 1699.59 1120.00 1099.95 785.00 899.95 1160.00 935.00 1065.00 950.00 950.00 1150.00 1330.00 950.00 950.00 910.00 950.00 910.00 950.00 910.00 90.00 910.00 90.00 910.00 90.	3344 12 5243 13 5244 14'' 5245 15'' 5246 16'' 5248 18'' 5249 19'' 5249 19'' 5249 19'' 5249 19'' 5249 19'' 5249 19'' 5249 19'' 5249 19'' 5249 19'' 5240 20'' 521 21'' 5247 28'' 5345 24'' 5346 26'' 5347 28'' 5347 28'' 5348 30'' 5321 8'' 5323 14'' hi-hats pr 5323 14'' hi-hats pr 5325 18'' 5326 18'' 5326 20'' 5327 22'' 5330 Pro- Set 1 5331 Pro-Set 2 ROSETTI EMI HAMMA 880 Kit W880 Kit (wood-shell side drum) 370 Kit	39.00 45.00 51.00 56.00 61.00 67.00 90.00 106.00 123.00 143.00 143.00 143.00 143.00 144.20 52.20 36.20 44.20 52.30 79.65 123.00	9524 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 162.38 165.35 173.64 155.43 165.43 167.89 178.81 113.51 129.26 178.81 113.51 129.26 93.17 101.98 94.10 122.48 94.10 122.23 99.44 92.83 100.68 137.45 120.82
Z1003 14" 7.30 Z1007 16" 10.20 Z1007 16" 10.20 Z1008 18" 14.55 Z1011 20" 16.50 HORNBY-SKEWES 16.50 TFL 104 snare 22.00 HOSHINO 369.00 5075 369.00 5080 495.00 5085 545.00 8050 399.00 HM300 165.00 WH300 165.00 S480 Snare stand 26.00 H280 Hinat stand 34.00 T360 Drum stool. 41.00 C590 Boom stand 40.50 KEMBLE 74MAHA Kits – 9000 Series 709222 YD9222 805.00 Bass drums 805.00	ET915. ET916. ET916. NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/SFW 24" Bs 6301/SFW 24" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 25" Bs 6304/SFW 25" Bs 6312/SFW 22" Bs 6312/SFW 22" Bs 6312/SFW 22" Bs 6312/SFW 22" Bs 6312/SFW 22" Bs 6312/SFW 24" Bs 6314/SFW 24" B	88.00 102.00 952.00 952.00 952.00 952.00 952.00 653.00 653.00 653.00 653.00 653.00 704.00 653.00 759.00 663.00 759.00 663.00 759.00 663.00 657.00 5546.00 633.00 671.00 633.00 671.00 633.00 671.00 633.00 671.00 642.00 642.00	(VAT) Snares: 33, 14×5% 35, 14×5% 36, 14×6% 1002, 14×5% 1005, 14×5% 1005, 14×5% 1005, 14×5% 2000, 14×5% 2001, 14×5% 2001, 14×5% 2001, 14×5% 2003, 14×5% 2003, 14×5% 2001, 14×6% 2001, 14×4% 2001, 14×4% 201, 14×4% 202, 14×6% 203, 14×6% 203, 14×6% 203, 14×6% 203, 14×6% 203, 14×5% 203, 14×5% 203, 14×5% 2003, 14×5% 2003, 14×5% 2003, 14×5% 2003, 14×5% 2004, 14×6% 2034, 14×6% 2034, 14×6% 2034, 14×6% 2036, 14×5% 2037, 14×5% 2057, 14×5% 2057, 14×5% 2007, 14×5% 2007, 14×5% 2007, 14×5% 2007, 14×6% 2007, 14×	76.50 80.000 37.50 38.50 59.00 63.00 79.00 85.50 87.00 87.00 87.00 80.00 414.00 388.50 4402.00 414.00 388.50 444.50 503.50 503.50 503.50 550.00 549.00 547.00 473.00	Outfits: 995 Jazzette	755.00 860.00 935.00 1050.00 1050.00 1039.35 1120.00 1039.35 1160.00 935.00 935.00 935.00 1066.00 935.00 1066.00 940.00 740.00 805.00 940.00 1130.00 1330.00 940.00 940.00 940.00 940.00 11310.00 1295.00 1310.00 950.00 1140.00 1140.00 1145.00 1175.00	3344 12" 5243 13" 5244 14" 5245 15" 5246 16" 5247 17" 5248 18" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5220 20" 521 21" 5345 24" 5345 24" 5345 24" 5345 24" 5345 24" 5345 24" 5347 22" 5323 18" 5323 18" 5325 18" 5326 20" 5327 22" 5330 Pro- Set 1 5331 Pro- Set 2 ROSETTI ROSETTI Side drum) 770 Kit (wood-shell side drum) 770 Kit (wood-shell side drum)	39.00 45.00 48.00 51.00 56.00 61.00 67.00 74.00 74.00 106.00 123.00 143.00 143.00 143.00 144.20 44.20 30.20 30.20 30.20 30.20 30.20 30.20 30.20 52.30 79.65 123.00	9524 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 162.38 165.36 155.43 167.89 173.56 155.43 167.89 173.56 155.43 167.89 173.56 173.56 173.56 173.56 173.56 173.56 173.56 185.43 167.89 111.55 129.26 173.66 133.66 93.17 101.98 111.55 129.26 133.66 133.60 135.60 135.60 135.60 135.60 135.60 135.60 135.60 135
Z1003 14" 7.30 Z1007 16" 10.20 Z1007 16" 10.20 Z1007 16" 14.55 Z1011 20" 16.50 HORNBY-SKEWES TFL104 snare 22.00 HOSHINO 309.00 5075 389.00 5075 399.00 5080 495.00 9805 545.00 8050 399.00 HM300 168.00 JK510 snare 43.00 S480 Snare stand 26.00 H280 Hinat stand 34.00 T360 Drum stool 41.00 C590 Boom stand 40.50 KEMBLE YAMAHA Kits – 9000 Series 9000 Series YD94224 855.00 Bass drums B0926 251.00 BD924 245.00 BD924 245.00	ET915. ET916. ET916. NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/SFW 22" Bs 6301/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 25" Bs 6304/SFW 25" Bs 6304/SFW 25" Bs 6304/SFW 25" Bs 6304/SFW 24" Bs 6312/SFW 22" Bs 6312/SFW 22" Bs 6312/SFW 22" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6314/SFW 24" B	88.00 102.00 952.00 952.00 992.00 992.00 984.00 623.00 653.00 742.00 633.00 742.00 633.00 759.00 633.00 759.00 633.00 759.00 643.00 633.00 759.00 643.00 633.00 7546.00 633.00 7546.00 633.00 7546.00 633.00 722.00 643.00 643.00 643.00 643.00 643.00 643.00 643.00 643.00 643.00 643.00 643.00 643.00 643.00 728.00 643.00 728.00 643.00 728.00 643.00 728.00 643.00 728.00 728.00 728.00 728.00 740.00 759.000	(VAT) Snares: 33, 14×5% 35, 14×5% 35, 14×5% 36, 14×6% 1002, 14×5% 1005, 14×5% 1005, 14×5% 1005, 14×5% 1035, 14×5% 2000, 14×5% 2000, 14×5% 2003, 14×5% 2003, 14×5% 2003, 14×5% 2003, 14×5% 2005, 14×8" 2001, 14×4" 2001, 14×5% 201 202 v20" BD 203 201 B204 B204 B204 B204 B204 B304 B304 B306 B308 B308 B308 B308 B308 B308 B308 B308	76.50 80.000 37.50 38.50 59.00 63.00 78.50 87.00 85.50 87.00 80.00 400.50 4402.00 414.00 388.50 4402.00 414.00 388.50 503.50 503.50 5589.00 488.50 5589.00 488.50 552.00 557.00 557.00 557.00 557.00 557.00	Outlis: 995 Jazzette	755.00 860.00 935.00 1050.00 1699.59 1120.00 1099.95 1160.00 935.00 935.00 935.00 1065.00 950.00 970.00 1150.00 970.00 1150.00 900.00 910.00 1295.00 1310.00 950.00 1175.00 960.00 910.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00 1195.00 1195.00 1195.00 1195.00 1195.00	3944 12" 5243 13" 5244 14" 5245 15" 5246 16" 5246 16" 5247 17" 5248 18" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 521 22" 5345 24" 5346 26" 5347 28" 5347 28" 5348 30" 211co 5321 18" 5322 13" hi-hats pr 5325 18" 5325 18" 5326 20" 5327 22" 5330 Pro-Set 1 5331 Pro-Set 2 S331 Pro-Set 2 ROSETTI ROSETTI Side drum) 770 Kit (wood-shell side drum) 660 Kit W770 Kit (wood-shell	39.00 45.00 48.00 51.00 56.00 61.00 67.00 74.00 74.00 106.00 123.00 143.00 143.00 143.00 144.20 52.20 30.20 42.30 79.65 123.00 52.30 79.65 123.00	9524 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 162.38 165.36 155.43 167.89 173.56 173.56 155.43 167.89 173.56 173.56 178.81 129.60 133.66 136.66 133.60 133.60 133.61
21005 14" 7.30 21007 16" 10.20 21008 18" 14.55 21001 120" 16.50 HORNBY-SKEWES TFL104 snare 22.00 HOSHINO 369.00 5075 369.00 5075 369.00 5080 495.00 5085 545.00 9805.00 165.00 1360 Drum stool 14.00 CS00 Boom stand 40.50 KEMBLE YAMAHA Kits – 9000 Series Y09222 YO322 205.00 B0926 251.00 B0926 251.00 B0926 251.00 B0926 251.00 B0926 250.00 B0920 199.00 B0920 199.00 B0921 209.00 B0922 209.00 B0920 199.00 B0920 199.00 B0920 199.00 B0920 199.00 B0920 199.00 B09218 186.00 </td <td>ET915. ET916. ET916. ET916. PEARL DRUM OUTFITS 5000/PFW 22" Bs. 6300/PFW 22" Bs. 6300/PFW 22" Bs. 6301/SFW 22" Bs. 6302/PFW 22" Bs. 6302/PFW 22" Bs. 6302/PFW 22" Bs. 6302/SFW 22" Bs. 6302/SFW 22" Bs. 6302/SFW 22" Bs. 6302/SFW 25" Bs. 6304/SFW 25" Bs. 6312/PFW 24" Bs. 6312/SFW 24" Bs. 6312/SFW 22" Bs. 6312/SFW 22" Bs. 6314/SFW 24" Bs. 6314/SFW 24" Bs. 6314/SFW 24" Bs. 6314/SFW 24" Bs. 6324/PFW 24" Bs. 6324/PW 24" Bs.</td> <td>88.00 102.00 952.00 952.00 952.00 952.00 952.00 653.00 653.00 653.00 653.00 653.00 653.00 704.00 653.00 759.00 666.00 759.00 666.00 759.00 666.00 759.00 666.00 752.00 633.00 6671.00 633.00 671.00 642.00 642.00 642.00 6571.00 5591.00 559.00 5571.00 559.00 559.00 559.00 642.00 642.00 642.00 659.00 5571.00 559.00 559.00 559.00 642.00 559.00 559.00 559.00 642.00 559.00 557.00 559.0</td> <td>(VAT) Snares: 33, 14×5½ 35, 14×5½ 35, 14×5½ 36, 14×6½ 1002, 14×5½ 1005, 14×5½ 1005, 14×5½ 1005, 14×5½ 200, 14×</td> <td>76.50 80.00 37.50 38.50 59.00 63.00 79.00 85.50 87.00 80.00 400.50 402.00 414.00 388.50 390.00 543.50 580.00 580.00 588.00 588.00 553.50 537.5</td> <td>Outlis: 995 Jazzette</td> <td>755.00 860.00 935.00 1050.00 1059.59 1120.00 1099.95 785.00 899.95 1160.00 935.00 1065.00 970.00 130.00 130.00 130.00 1310.00 1310.00 1310.00 1310.00 1310.00 1310.00 1175.00 960.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00</td> <td>3944 12" 5243 13" 5244 14" 5245 15" 5245 15" 5246 16" 5247 17" 5248 18" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 521 22" 5345 24" 5345 24" 5346 26" 5347 28" 5348 30" 2ilco 5321 18" 5321 18" 5323 14" hi-hats pr 5323 14" hi-hats pr 5324 16" 5325 18" 5327 22" 5330 Pro-Set 1 5331 Pro-Set 2 S331 Pro-Set 2 ROSETTI EMI HAMMA 880 Kit W800 Kit (wood-shell side drum) 600 Kit W600 Kit (wood-shell side drum) 600 Kit<</td> <td>39.00 45.00 45.00 56.00 61.00 67.00 74.00 80.00 106.00 123.00 143.00 143.00 143.00 143.00 144.20 52.20 36.20 42.30 79.65 123.00 524.95 524.95 524.95 339.95 339.95</td> <td>9524 bass drum</td> <td>195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 153.15 162.38 165.35 155.43 167.39 177.56 173.56 175.56 17</td>	ET915. ET916. ET916. ET916. PEARL DRUM OUTFITS 5000/PFW 22" Bs. 6300/PFW 22" Bs. 6300/PFW 22" Bs. 6301/SFW 22" Bs. 6302/PFW 22" Bs. 6302/PFW 22" Bs. 6302/PFW 22" Bs. 6302/SFW 22" Bs. 6302/SFW 22" Bs. 6302/SFW 22" Bs. 6302/SFW 25" Bs. 6304/SFW 25" Bs. 6312/PFW 24" Bs. 6312/SFW 24" Bs. 6312/SFW 22" Bs. 6312/SFW 22" Bs. 6314/SFW 24" Bs. 6314/SFW 24" Bs. 6314/SFW 24" Bs. 6314/SFW 24" Bs. 6324/PFW 24" Bs. 6324/PW 24" Bs.	88.00 102.00 952.00 952.00 952.00 952.00 952.00 653.00 653.00 653.00 653.00 653.00 653.00 704.00 653.00 759.00 666.00 759.00 666.00 759.00 666.00 759.00 666.00 752.00 633.00 6671.00 633.00 671.00 642.00 642.00 642.00 6571.00 5591.00 559.00 5571.00 559.00 559.00 559.00 642.00 642.00 642.00 659.00 5571.00 559.00 559.00 559.00 642.00 559.00 559.00 559.00 642.00 559.00 557.00 559.0	(VAT) Snares: 33, 14×5½ 35, 14×5½ 35, 14×5½ 36, 14×6½ 1002, 14×5½ 1005, 14×5½ 1005, 14×5½ 1005, 14×5½ 200, 14×	76.50 80.00 37.50 38.50 59.00 63.00 79.00 85.50 87.00 80.00 400.50 402.00 414.00 388.50 390.00 543.50 580.00 580.00 588.00 588.00 553.50 537.5	Outlis: 995 Jazzette	755.00 860.00 935.00 1050.00 1059.59 1120.00 1099.95 785.00 899.95 1160.00 935.00 1065.00 970.00 130.00 130.00 130.00 1310.00 1310.00 1310.00 1310.00 1310.00 1310.00 1175.00 960.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00 1175.00	3944 12" 5243 13" 5244 14" 5245 15" 5245 15" 5246 16" 5247 17" 5248 18" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 521 22" 5345 24" 5345 24" 5346 26" 5347 28" 5348 30" 2ilco 5321 18" 5321 18" 5323 14" hi-hats pr 5323 14" hi-hats pr 5324 16" 5325 18" 5327 22" 5330 Pro-Set 1 5331 Pro-Set 2 S331 Pro-Set 2 ROSETTI EMI HAMMA 880 Kit W800 Kit (wood-shell side drum) 600 Kit W600 Kit (wood-shell side drum) 600 Kit<	39.00 45.00 45.00 56.00 61.00 67.00 74.00 80.00 106.00 123.00 143.00 143.00 143.00 143.00 144.20 52.20 36.20 42.30 79.65 123.00 524.95 524.95 524.95 339.95 339.95	9524 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 153.15 162.38 165.35 155.43 167.39 177.56 173.56 175.56 17
Z1005 14" 7.30 Z1007 16" 10.20 Z1007 16" 10.20 Z1007 16" 14.55 Z1008 18" 14.55 Z1011 20" 16.50 HORNBY-SKEWES 16.50 TFL102 75.00 TFL103 snare 22.00 HOSHINO 389.00 5080 495.00 5080 495.00 5085 545.00 004500 169.00 JK510 snare 43.00 S480 Snare stand 26.00 H280 Hihat stand 34.00 C508 Boom stand 40.50 KEMBLE 100 V3402 Drum stool 41.00 C508 Boom stand 40.50 KEMBLE 100 V34224 855.00 VD34224 245.00 BD926 251.00 BD922 209.00 BD922 209.00 BD922 209.00 BD922 209.00 BD922 209.	ET915	88.00 102.00 952.00 952.00 992.00 992.00 944.00 623.00 653.00 708.00 633.00 704.00 633.00 704.00 633.00 704.00 633.00 704.00 633.00 704.00 633.00 704.00 633.00 704.00 642.00 642.00 642.00 642.00 642.00 642.00 642.00 6571.00 529.00 5571.00 5571.00 529.00 5571.00 5571.00 5571.00 558.00	(VAT) Snares: 33, 14 × 5 ½ 35, 14 × 5 ½ 36, 14 × 5 ½ 1002, 14 × 5 ½ 1005, 14 × 5 ½ 1005, 14 × 5 ½ 1035, 14 × 5 ½ 1035, 14 × 5 ½ 2000, 14 × 5 ½ 2000, 14 × 5 ½ 2001, 14 × 5 ½ 2005, 14 × 5 ½ 200,	76.50 80.00 37.50 38.50 59.00 63.00 79.00 85.50 87.00 80.00 400.50 402.00 4414.00 494.50 503.50 580.00 494.50 530.00 535.50 580.00 494.50 530.00 535.50 537.00 535.50 537.00 535.50 537.00 537.00 535.50 575.00 575.	Outlis: 995 Jazette	755.00 860.00 935.00 1050.00 1699.59 785.00 89.95 785.00 935.00 935.00 935.00 935.00 935.00 935.00 946.00 950.00 910.00 1150.00 1330.00 740.00 910.00 1295.00 1310.00 950.00 910.00 1175.00 990.00 1175.00 117	3944 12 5243 13 5244 14" 5245 15" 5245 15" 5246 16" 5247 17" 5248 18" 5249 19" 5249 19" 5249 19" 5249 19" 5247 17" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5241 21" 5221 22" 5346 26" 5347 28" 5348 24" 5348 26" 5347 28" 5348 20" 5321 8" 5321 8" 5321 8" 5321 8" 5321 8" 5321 8" 5325 18" 5326 18" 5327 22" 5330 Pro-Set 1 5331 Pro-Set 2 COSETT1 FMI HAMMA 800 Kit W7800 Kit (wood-shell side drum) 660 Kit (wood-shell side drum) 660 Kit (wood-shell side drum) 660 Kit (wood-she	39.00 45.00 56.00 61.00 67.00 90.00 106.00 123.00 143.00 143.00 143.00 143.00 144.20 52.20 36.20 44.20 52.30 79.65 123.00 524.95 524.95 524.95 339.95 339.95 81.50	9524 bass drum	195.33 145.94 156.70 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 162.38 165.35 173.56 175.56 175.56 175.56 175.56 175.56 175.56 175.56 17
Z1005 14" 7.30 Z1007 16" 10.20 Z1007 16" 10.20 Z1007 16" 14.55 Z1001 120" 16.50 HORNBY-SKEWES TFL 102 75.00 TFL 104 snare 22.00 HOSHINO 389.00 5075 389.00 5080 495.00 5080 495.00 5085 545.00 04500 169.00 JK510 snare stand 26.00 HA300 169.00 JK510 snare stand 26.00 H280 Hihat stand 34.00 C508 Boom stand 40.50 KEMBLE YAMAHA Kits – 9000 Series YD9222 805.00 YD94224 BD926 251.00 BD922 209.00 BD924 245.00 BD922 209.00 BD924 245.00 FT918 150.00 FT918 150.00 FT918 150.00 FT916 125.00 FT914 110.00 </td <td>ET915. ET916. ET916. ET916. NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/SFW 22" Bs 6301/SFW 22" Bs 6302/SFW 22" Bs 6304/SFW 25" Bs 6304/SFW 25" Bs 6304/SFW 25" Bs 6304/SFW 25" Bs 6304/SFW 24" Bs 6312/SFW 22" Bs 6312/SFW 22" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6312/SFW 22" Bs 6312/SFW 24" Bs 6312/SFW 22" Bs 6312/SFW 24" Bs 6314/PFW 24" Bs 6314/SFW 24" Bs 6324/SFW 24" Bs 6324/S</td> <td>88.00 102.00 952.00 952.00 944.00 623.00 638.00 742.00 633.00 759.00 633.00 759.00 653.00 724.00 633.00 759.00 657.00 557.00 557.00 642.00 643.00 643.00 643.00 633.00 643.00 633.00 642.00 643.00 644.00 643.00 644.00 643.00 644.00 643.00 644</td> <td>(VAT) Snares: 33, 14×5% 35, 14×5% 35, 14×5% 35, 14×5% 1002, 14×5% 1005, 14×5% 1005, 14×5% 1005, 14×5% 1005, 14×5% 2000, 14×5% 2000, 14×5% 2003, 14×5% 2003, 14×5% 2003, 14×5% 2003, 14×5% 2003, 14×5% 2001, 14×4% 2001, 14×5% 201, 14×5% 201 202 v2% BD 202 v2% BD 202 v2% BD 202 v2% BD 201 B203 B204 B004 B004 B004 B004 B004 B008 B008 B0</td> <td>76.50 80.000 37.50 38.50 59.00 63.00 78.50 87.00 85.50 87.00 85.50 87.00 4402.00 414.00 388.50 4402.00 414.00 388.50 503.50 503.50 503.50 537.00 488.50 537.00 549.00 549.00 549.00 549.00 547.</td> <td>Outlis: 995 Jazzette</td> <td>755.00 860.00 935.00 1050.00 1059.05 1120.00 1039.95 1160.00 935.00 935.00 935.00 935.00 1150.00 130.00 740.00 805.00 910.00 740.00 805.00 910.00 740.00 805.00 910.00 740.00 805.00 910.00 740.00 805.00 910.00 740.00 805.00 1330.00 1295.00 1345.00 1345.00 1345.00 1345.00 1399.95 123.95 123.95 123.95 123.95 123.95 129.95 1</td> <td>3344 12 5243 13 5244 14" 5245 15" 5246 16" 5246 16" 5247 17" 5248 18" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5241 21" 5345 24" 5346 26" 5347 28" 5348 30" 5348 30" 5347 28" 5348 30" 5321 18" 5322 13" hi-hats pr 5323 14" hi-hats pr 5325 18" 5326 20" 5327 22" 5330 Pro-Set 1 5331 Pro-Set 2 5330 Pro-Set 1 5331 Pro-Set 2 S330 Pro-Set 1 5331 Pro-Set 2 W770 Kit (wood-shell side drum) 660 Kit (wood-shell side drum) 660 Kit (wood-shell side drum) 7154 24" bas drum 7</td> <td>39.00 45.00 48.00 51.00 56.00 61.00 67.00 74.00 74.00 123.00 143.00 143.00 143.00 144.20 44.20 30.20 30.20 30.20 30.20 30.20 30.20 30.20 52.30 52.30 52.4.95 524.95 524.95 339.95 339.95 339.95 81.50</td> <td>9524 bass drum</td> <td>195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 162.38 165.35 156.43 165.43 167.89 173.56 155.43 167.89 173.56 155.43 167.89 173.56 155.43 167.89 173.56 113.51 129.26 93.17 101.98 94.10 122.28 99.44 92.33 100.68 137.45 130.43 99.44 92.43 130.43 99.44 92.45 130.43 93.10 122.58 130.43 93.10 132.07 108.54 130.43 93.10 122.58 130.43 94.59</td>	ET915. ET916. ET916. ET916. NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/SFW 22" Bs 6301/SFW 22" Bs 6302/SFW 22" Bs 6304/SFW 25" Bs 6304/SFW 25" Bs 6304/SFW 25" Bs 6304/SFW 25" Bs 6304/SFW 24" Bs 6312/SFW 22" Bs 6312/SFW 22" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6312/SFW 22" Bs 6312/SFW 24" Bs 6312/SFW 22" Bs 6312/SFW 24" Bs 6314/PFW 24" Bs 6314/SFW 24" Bs 6324/SFW 24" Bs 6324/S	88.00 102.00 952.00 952.00 944.00 623.00 638.00 742.00 633.00 759.00 633.00 759.00 653.00 724.00 633.00 759.00 657.00 557.00 557.00 642.00 643.00 643.00 643.00 633.00 643.00 633.00 642.00 643.00 644.00 643.00 644.00 643.00 644.00 643.00 644	(VAT) Snares: 33, 14×5% 35, 14×5% 35, 14×5% 35, 14×5% 1002, 14×5% 1005, 14×5% 1005, 14×5% 1005, 14×5% 1005, 14×5% 2000, 14×5% 2000, 14×5% 2003, 14×5% 2003, 14×5% 2003, 14×5% 2003, 14×5% 2003, 14×5% 2001, 14×4% 2001, 14×5% 201, 14×5% 201 202 v2% BD 202 v2% BD 202 v2% BD 202 v2% BD 201 B203 B204 B004 B004 B004 B004 B004 B008 B008 B0	76.50 80.000 37.50 38.50 59.00 63.00 78.50 87.00 85.50 87.00 85.50 87.00 4402.00 414.00 388.50 4402.00 414.00 388.50 503.50 503.50 503.50 537.00 488.50 537.00 549.00 549.00 549.00 549.00 547.	Outlis: 995 Jazzette	755.00 860.00 935.00 1050.00 1059.05 1120.00 1039.95 1160.00 935.00 935.00 935.00 935.00 1150.00 130.00 740.00 805.00 910.00 740.00 805.00 910.00 740.00 805.00 910.00 740.00 805.00 910.00 740.00 805.00 910.00 740.00 805.00 1330.00 1295.00 1345.00 1345.00 1345.00 1345.00 1399.95 123.95 123.95 123.95 123.95 123.95 129.95 1	3344 12 5243 13 5244 14" 5245 15" 5246 16" 5246 16" 5247 17" 5248 18" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5241 21" 5345 24" 5346 26" 5347 28" 5348 30" 5348 30" 5347 28" 5348 30" 5321 18" 5322 13" hi-hats pr 5323 14" hi-hats pr 5325 18" 5326 20" 5327 22" 5330 Pro-Set 1 5331 Pro-Set 2 5330 Pro-Set 1 5331 Pro-Set 2 S330 Pro-Set 1 5331 Pro-Set 2 W770 Kit (wood-shell side drum) 660 Kit (wood-shell side drum) 660 Kit (wood-shell side drum) 7154 24" bas drum 7	39.00 45.00 48.00 51.00 56.00 61.00 67.00 74.00 74.00 123.00 143.00 143.00 143.00 144.20 44.20 30.20 30.20 30.20 30.20 30.20 30.20 30.20 52.30 52.30 52.4.95 524.95 524.95 339.95 339.95 339.95 81.50	9524 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 162.38 165.35 156.43 165.43 167.89 173.56 155.43 167.89 173.56 155.43 167.89 173.56 155.43 167.89 173.56 113.51 129.26 93.17 101.98 94.10 122.28 99.44 92.33 100.68 137.45 130.43 99.44 92.43 130.43 99.44 92.45 130.43 93.10 122.58 130.43 93.10 132.07 108.54 130.43 93.10 122.58 130.43 94.59
Z1005 14* 7.30 Z1007 16* 10.20 Z1007 16* 10.20 Z1007 16* 14.55 Z1001 120* 16.50 HORNBY-SKEWES TFL102 75.00 TFL103 snare 22.00 HOSHINO 389.00 5080 495.00 5080 495.00 5085 545.00 S480 Snare stand 26.00 HA300 169.00 JK510 snare 43.00 JK300 Snare stand 26.00 H280 Hihat stand 34.00 C5080 Boom stand 40.50 KEMBLE 250.00 YAMAHA Kits – 9000 Series YD9222 805.00 BD926 251.00 BD922 209.00 BD922 209.00 BD920 199.00 BD9218 186.00 F1918 150.00 F1914 110.00 Tom toms 17914	ET915. ET916. ET916. ET916. NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/SFW 22" Bs 6301/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6304/SFW 25" Bs 6304/SFW 25" Bs 6304/SFW 25" Bs 6304/SFW 24" Bs 6312/PFW 24" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6314/SFW 24" Bs 6324/SFW 24" Bs 6324/SW	88.00 102.00 952.00 952.00 942.00 944.00 623.00 633.00 633.00 633.00 742.00 633.00 742.00 633.00 759.00 666.00 633.00 722.00 557.00 643.00 546.00 633.00 571.00 529.00 557.00 555	(VAT) Snares: 33, 14 × 5 ½ 35, 14 × 5 ½ 36, 14 × 6 ½ 1005, 14 × 5 ½ 1005, 14 × 5 ½ 1005, 14 × 5 ½ 1005, 14 × 5 ½ 2000, 14 × 5 ½ 2000, 14 × 5 ½ 2003, 14 × 5 ½ 2004, 14 × 5 ½ 2005, 14 × 8 2001, 14 × 5 ½ 2005, 14 × 8 2001, 14 × 5 ½ 2001, 14 × 5 ½ 2001, 14 × 5 ½ 2001, 14 × 4 2001, 14 × 5 ½ 2001, 14 × 4 2001, 14 × 15 ½ 2001, 14 × 15 ½ 2002, 14 × 15 ½ 2002, 14 × 15 ½ 2001, 14 × 15 ½ 2001, 14 × 15 ½ 2002, 14 × 15 ½ 2002, 14 × 15 ½ 2001, 14 × 15 ½ 2001, 14 × 15 ½ 2003, 14 × 5 ½ 2004, 14 × 5 ½ 2004, 14 × 5 ½ 2004, 14 × 5 ½ 2011, 14 × 5 ½ 2004, 14 × 5 ½ 2011, 14 × 5 ½ 2011, 14 × 5 ½ 2011, 14 × 5 ½ 2005, 14 × 8 ‰ 2011, 14 × 5 ½ 2011, 14 × 15 ×	76.50 80.00 37.50 38.50 59.00 40.50 87.00 87.00 87.00 80.00 400.50 402.00 442.00 444.50 563.00 549.00 549.00 535.50 537.00 535.50 577.00 535.50 577.00 535.50 577.00 537.00 537.00 537.00 537.00 537.00 537.00 537.00 535.50 577.00 537.00 537.00 537.00 535.50 577.00 535.50 577.00 537.50 577.00 537.00 537.00 537.00 537.50 577.00 537.0	Outlis: 995 Jazzette	755.00 860.00 935.00 1050.00 935.00 1099.95 785.00 899.95 785.00 899.95 785.00 935.00 1065.00 950.00 950.00 970.00 1130.00 1330.00 740.00 910.00 1295.00 1310.00 950.00 910.00 910.00 910.00 1175.00 940.00 1175.00 1495.00 1495.00 1175.00 1495.00 1495.00 1495.00 1495.00 1175.00 1310.00 1175.00 130.00 1725.00 1330.00 1725.00 1330.00 1725.00 1330.00 193.00 195.0	3344 12 5243 13 5244 14" 5245 15" 5246 16" 5248 18" 5248 18" 5248 18" 5249 19" 5249 19" 5249 19" 5247 17" 5248 18" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5220 20" 521 22" 5345 24" 5346 26" 5347 28" 5348 20" 5348 20" 5321 8" 5323 14" hi-hats pr 5324 16" 5325 18" 5326 20" 5327 22" 5330 Pro-Set 1 5331 Pro-Set 2 5331 Pro-Set 2 5330 Pro-Set 1 5331 Pro-Set 2 W700 Kit (wood-shell side drum) 660 Kit (wood-shell side drum) <t< td=""><td>39.00 45.00 56.00 61.00 67.00 80.00 106.00 123.00 143.00 143.00 143.00 144.20 52.20 36.20 44.20 36.20 44.20 36.20 42.30 79.65 524.95 524.95 524.95 339.95 339.95 339.95</td><td>9524 bass drum</td><td>195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 162.38 165.35 173.56 155.43 165.35 173.51 129.26 154.43 167.89 57 AR 99.10 129.48 113.51 129.26 93.17 101.98 91.10 122.48 133.66 93.17 101.98 91.10 122.48 134.66 132.23 99.44 132.23 99.44 132.23 99.44 132.23 100.68 137.45 120.82 130.43 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 135.61 130.57 122.58 1172.58 1172.58</td></t<>	39.00 45.00 56.00 61.00 67.00 80.00 106.00 123.00 143.00 143.00 143.00 144.20 52.20 36.20 44.20 36.20 44.20 36.20 42.30 79.65 524.95 524.95 524.95 339.95 339.95 339.95	9524 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 162.38 165.35 173.56 155.43 165.35 173.51 129.26 154.43 167.89 57 AR 99.10 129.48 113.51 129.26 93.17 101.98 91.10 122.48 133.66 93.17 101.98 91.10 122.48 134.66 132.23 99.44 132.23 99.44 132.23 99.44 132.23 100.68 137.45 120.82 130.43 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 130.57 135.61 135.61 130.57 122.58 1172.58 1172.58
Z1005 14* 7.30 Z1007 16* 10.20 Z1007 16* 10.20 Z1007 16* 14.25 Z1007 16* 14.25 Z1001 120* 16.50 HORNBY-SKEWES TFL 102 75.00 TFL 104 snare 22.00 HOSHINO 369.00 5080 495.00 5080 495.00 5080 495.00 5080 169.00 9000 HM300 JK510 snare stand 26.00 HA300 169.00 JK510 snare stand 26.00 HM300 149.00 C580 Boom stand 40.50 KEMBLE YAMAHA Kits – 9000 Series YD94224 YD94224 855.00 BD926 251.00 BD922 209.00 BD920 199.00 BD9218 186.00 F1918 150.00 F1914 110.00 Torm toms 17915 Stas drums 98.00 T1914 83.00 <td>ET915. ET916. ET916. ET916. NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 6300/PFW 24" Bs 6301/SFW 22" Bs 6302/PFW 25" Bs 6304/SFW 25" Bs 6312/PFW 24" Bs 6312/PFW 24" Bs 6312/SFW 24" Bs 6312/SFW 22" Bs 6314/SFW 24" Bs 6314/SFW 24" Bs 6314/PFW 24" Bs 6314/SFW 24" Bs 6314/SFW 24" Bs 6314/SFW 24" Bs 6314/SFW 24" Bs 6314/SFW 24" Bs 6314/SFW 24" Bs 6324/SFW 24" Bs 6324/S</td> <td>88.00 102.00 952.00 952.00 932.00 934.00 633.00 678.00 633.00 633.00 633.00 633.00 633.00 633.00 633.00 633.00 633.00 643.00 643.00 643.00 540.00 540.00 540.00 540.00 571.00 642.00 571.00 642.00 571.00 642.00 571.00 642.00 571.00 642.00 571.00 642.00 571.00 642.00 571.00 642.00 571.00 529.00 571.00 529.00 571.00 529.00 529.00 571.00 529.00 531.00 581.00</td> <td>(VAT) Snares: Snares:</td> <td>76.50 80.000 37.50 38.50 59.00 40.007 79.00 85.50 87.00 80.00 402.00 80.00 402.00 80.00 402.00 80.00 4414.00 388.50 530.00 549.00 549.00 535.50 537.00 549.00 535.50 537.00 549.00 549.00 549.00 575.00 549.00 549.00 575.00 575.00 577.00 549.00 575.00 577.00 549.00 575.00 577.00 549.00 575.00 577.00 576.50 577.00 576.50 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 577.00 576.50 577.00 576.50 577.00 576.50 577.00 577.00 576.50 577.00 577.00 577.00 576.50 577.00 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 577.00 576.50 577.00 576.50 577.00 577.00 576.50 577.0</td> <td>Outlis: 995 Jazette</td> <td>755.00 860.00 935.00 1050.00 1050.00 1050.00 935.00 1120.00 1099.95 1160.00 935.00 1065.00 950.00 950.00 130.00 130.00 130.00 950.00 970.00 970.00 970.00 970.00 970.00 970.00 910.00 90.</td> <td>3944 12 5243 13 5244 14" 5245 15" 5245 15" 5246 16" 5247 17" 5248 18" 5249 19" 5249 19" 5247 17" 5248 18" 5249 19" 5247 12" 5348 24" 5346 26" 5347 28" 5346 26" 5347 28" 5348 20" 5348 20" 5348 20" 5321 23" hi-hats pr 5322 13" hi-hats pr 5321 8" 5321 8" 5321 8" 5325 18" 5325 18" 5326 10" 5327 22" 5330 Pro-Set 1 5331 Pro-Set 2 S327 22" 5330 Pro-Set 1 5331 Pro-Set 2 W780 Kit<(wood-shell side drum)</td> 700 Kit W770 Kit (wood-shell side drum) 660 Kit (wood-shell side drum) 660 Kit (wood-shell side drum) 660 Kit (wood-shell side drum)	ET915. 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NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 6300/PFW 24" Bs 6301/SFW 22" Bs 6302/PFW 25" Bs 6304/SFW 25" Bs 6312/PFW 24" Bs 6312/PFW 24" Bs 6312/SFW 24" Bs 6312/SFW 22" Bs 6314/SFW 24" Bs 6314/SFW 24" Bs 6314/PFW 24" Bs 6314/SFW 24" Bs 6314/SFW 24" Bs 6314/SFW 24" Bs 6314/SFW 24" Bs 6314/SFW 24" Bs 6314/SFW 24" Bs 6324/SFW 24" Bs 6324/S	88.00 102.00 952.00 952.00 932.00 934.00 633.00 678.00 633.00 633.00 633.00 633.00 633.00 633.00 633.00 633.00 633.00 643.00 643.00 643.00 540.00 540.00 540.00 540.00 571.00 642.00 571.00 642.00 571.00 642.00 571.00 642.00 571.00 642.00 571.00 642.00 571.00 642.00 571.00 642.00 571.00 529.00 571.00 529.00 571.00 529.00 529.00 571.00 529.00 531.00 581.00	(VAT) Snares:	76.50 80.000 37.50 38.50 59.00 40.007 79.00 85.50 87.00 80.00 402.00 80.00 402.00 80.00 402.00 80.00 4414.00 388.50 530.00 549.00 549.00 535.50 537.00 549.00 535.50 537.00 549.00 549.00 549.00 575.00 549.00 549.00 575.00 575.00 577.00 549.00 575.00 577.00 549.00 575.00 577.00 549.00 575.00 577.00 576.50 577.00 576.50 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 577.00 576.50 577.00 576.50 577.00 576.50 577.00 577.00 576.50 577.00 577.00 577.00 576.50 577.00 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 577.00 576.50 577.00 576.50 577.00 576.50 577.00 576.50 577.00 577.00 576.50 577.00 576.50 577.00 577.00 576.50 577.0	Outlis: 995 Jazette	755.00 860.00 935.00 1050.00 1050.00 1050.00 935.00 1120.00 1099.95 1160.00 935.00 1065.00 950.00 950.00 130.00 130.00 130.00 950.00 970.00 970.00 970.00 970.00 970.00 970.00 910.00 90.	3944 12 5243 13 5244 14" 5245 15" 5245 15" 5246 16" 5247 17" 5248 18" 5249 19" 5249 19" 5247 17" 5248 18" 5249 19" 5247 12" 5348 24" 5346 26" 5347 28" 5346 26" 5347 28" 5348 20" 5348 20" 5348 20" 5321 23" hi-hats pr 5322 13" hi-hats pr 5321 8" 5321 8" 5321 8" 5325 18" 5325 18" 5326 10" 5327 22" 5330 Pro-Set 1 5331 Pro-Set 2 S327 22" 5330 Pro-Set 1 5331 Pro-Set 2 W780 Kit<(wood-shell side drum)	39.00 45.00 56.00 61.00 67.00 90.00 106.00 123.00 143.00 143.00 143.00 144.20 52.20 36.20 44.20 52.30 79.65 123.00 524.95 524.95 524.95 339.95 339.95 339.95 81.50 39.95 339.95 81.50 39.50 43.25 45.65 63.00 70.50	9524 bass drum 9618 bass drum 9620 bass drum 9622 bass drum 9622 bass drum 9622 bass drum 9224CS bass drum 9224CS bass drum IMPERIAL STAR 8518 bass drum 8520 bass drum 8520 bass drum 8520 bass drum 8522 bass drum 8524 bass drum 7520 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 162.38 165.35 173.56 156.43 156.43 156.43 156.43 156.43 157.881 113.51 129.60 133.66 133.65 133.65 133.65 133.65 133.65 133.66 133.65 133.65 134.63 135.61 130.07 136.61 130.07 135.61 130.07 108.82 130.07 135.61 130.07 135.61 130.07 135.61 130.07 135.54 135.61 130.07 135.54 135.61 130.07 135.54 135.61 130.07 135.54 135.61 130.07 135.54 130.07 135.56 130.07 135.56 130.07 135.56 130.07 135.56 130.07 135.56 130.07 135.56 130.07 135.56 130.07 135.56 130.07 135.56 130.07 135.56 130.07 135.56 130.07 135.56 130.07 135.56 130.07 135.56 130.07 135.56 135.55 155.55 155.55 155.55 155.55 155.55 155.55 155.55 1
Z1005 14* 7.30 Z1007 16* 10.20 Z1007 16* 10.20 Z1007 16* 14.25 Z1001 120* 16.50 HORNBY-SKEWES TFL 102 75.00 TFL 104 snare 22.00 HOSHINO 369.00 5080 495.00 5080 495.00 5080 399.00 HM300 168.00 S480 Snare stand 26.00 H280 Hihat stand 34.00 C580 Boom stand 40.50 KEMBLE YAMAHA Kits – 9000 Series YD9222 YD9222 251.00 BD926 251.00 BD922 209.00 BD920 199.00 BD920 199.00 BD920 199.00 BD920 199.00 BD920 199.00 BD920 199.00 BD9218 150.00 FT918 150.00 FT918 150.00 FT918 150.00 FT918 150.00 <td>ET915. ET916. ET916. ET916. NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs. 6300/PFW 22" Bs. 6301/SFW 22" Bs. 6301/SFW 22" Bs. 6302/PFW 22" Bs. 6302/PFW 22" Bs. 6302/PFW 22" Bs. 6302/PFW 22" Bs. 6302/PFW 22" Bs. 6302/PFW 22" Bs. 6302/SFW 25" Bs. 6304/SFW 25" Bs. 6312/PFW 24" Bs. 6312/SFW 22" Bs. 6312/SFW 24" Bs. 6312/SFW 24" Bs. 6312/SFW 24" Bs. 6314/SFW 24" Bs. 6324/PFW 24" Bs. 6324/SFW 24" Bs. 6324/SFW 24" Bs. 6324/SFW 24" Bs. 6324/SW 24" Bs. 6324/SFW 24' Bs. 6324/SF</td> <td>88.00 102.00 952.00 952.00 932.00 944.00 623.00 678.00 688.00 688.00 688.00 668.00 668.00 742.00 557.00 742.00 557.00 566.00 660.00 671.00 664.00 671.00 664.00 671.00 671.00 643.00 671.00 643.00 671.00 643.00 671.00 557.00 557.00 552.00 552.00 557.00 552.00 552.00 552.00 552.00 552.00 552.00 552.00 552.00 552.00 552.00 552.00 552.00 552.00 552.00 552.00 552.00 552.00 552.00 553.00 552.00 552.00 553.00 553.00 552.00 553.00 553.00 552.00 553.00 552.00 553.00 555</td> <td>(VAT) Snares: 33, 14 × 5 ½ 35, 14 × 5 ½ 36, 14 × 6 ½ 1002, 14 × 5 ½ 1005, 14 × 5 ½ 1005, 14 × 5 ½ 2001, 14 × 5 ½ 2001, 14 × 5 ½ 2001, 14 × 5 ½ 2001, 14 × 5 ½ 2005, 14 × 8" 2001, 14 × 5 ½ 2005, 14 × 8" 2005, 14 × 8"</td> <td>76.50 80.000 37.50 38.50 59.00 85.00 87.00 87.00 87.00 87.00 87.00 87.00 87.00 87.00 87.00 87.00 87.00 87.00 442.00 503.50 503.50 503.50 503.50 503.50 503.50 535.00 535.50 535.00 535.50 537.00 473.00 535.50 537.00 473.00 535.50 537.00 535.00 537.0</td> <td>Outlis: 995 Jazzette</td> <td>755.00 860.00 935.00 1050.00 1050.00 1059.35 1120.00 1099.35 785.00 899.35 1160.00 935.00 1065.00 935.00 130.00 130.00 130.00 130.00 970.00 970.00 970.00 970.00 970.00 970.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 950.00 910.00 90.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 910.00 90.00 910.00 90.00 910.00 90.00 910.00 90.00 910.00 90.00</td> <td>3344 12 5243 13 5244 14" 5245 15" 5246 16" 5247 17" 5248 18" 5248 18" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 19" 5249 20" 521 21" 5345 24" 5345 24" 5345 24" 5346 26" 5321 8" 5323 14" hi-hats pr 5325 18" 5325 18" 5325 18" 5326 20" 5327 22" 5330 Pro-Set 1 5331 Pro-Set 2 <</td> <td>39.00 45.00 56.00 61.00 67.00 90.00 106.00 123.00 143.00 143.00 143.00 144.20 52.20 30.20 44.20 52.30 79.65 123.00 52.30 79.65 123.00 52.4.95 524.95 539.95 339.95 339.95 81.50 39.95 339.95 81.50 39.50 43.22 45.65 63.00 70.50 60.00</td> <td>9524 bass drum</td> <td>195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 162.38 165.35 156.43 165.43 167.89 173.56 156.43 167.89 173.56 156.43 167.89 173.51 129.26 195.43 167.89 173.51 129.26 133.66 136.43 101.98 113.51 129.26 93.17 101.98 94.10 122.28 99.44 92.33 130.66 137.45 130.43 99.44 92.33 130.43 99.44 92.33 130.43 93.10 122.58 117.30 122.58 117.30 122.58 117.30 122.58 117.30 122.58 117.30 122.58 117.30 122.58 117.30 122.58 117.30 122.58 117.30 122.55 123.55 123.55 123.55 123.55 123.55 123.55 125.</td>	ET915. 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Z1005 14* 7.30 Z1007 16* 10.20 Z1007 16* 10.20 Z1007 16* 14.55 Z1001 120* 16.50 HORNBY-SKEWES TFL102 75.00 TFL104 snare 22.00 HOSHINO 509.00 5080 495.00 5085 545.00 8050 165.00 HOSHINO 5085 5080 499.00 HM300 166.00 S480 Snare stand 26.00 H230 Hinat stand 34.00 T360 Drum stool 41.00 C590 Boom stand 40.50 KEMBLE 1300 YAMAHA Kits – 9000 Series YD9222 805.00 YD9222 805.00 BD926 251.00 BD926 251.00 BD926 251.00 BD920 199.00 BD920 199.00 BD920 199.00 BD9218 186.00 FT918 150.00 TT914 83.00	ET915. ET916. ET916. ET916. NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs. 6300/PFW 22" Bs. 6301/SFW 22" Bs. 6301/SFW 22" Bs. 6302/FW 22" Bs. 6302/FW 22" Bs. 6302/SFW 22" Bs. 6302/SFW 22" Bs. 6302/SFW 22" Bs. 6302/SFW 22" Bs. 6302/SFW 25" Bs. 6304/SFW 25" Bs. 6312/PFW 24" Bs. 6312/SFW 24" Bs. 6312/SFW 24" Bs. 6312/SFW 24" Bs. 6314/SFW 24" Bs. 6314/SFW 24" Bs. 6314/SFW 24" Bs. 6314/SFW 24" Bs. 6314/SFW 24" Bs. 6314/SFW 24" Bs. 6324/FW 24" Bs. 6324/SFW 24' Bs. 6324/SFW 24' Bs. 6324/SFW 24' Bs. 6324/SFW	88.00 102.00 952.00 952.00 934.00 623.00 678.00 688.00 653.00 742.00 653.00 742.00 653.00 742.00 666.00 742.00 666.00 759.00 571.00 666.00 671.00 666.00 672.00 557.00 557.00 552.00 642.00 642.00 643.00 643.00 671.00 643.00 651.00 643.00 651.00 643.00 651.00 651.00 642.00 643.00 557.00 557.00 552.00 551.00 552.00 551.00 555.00 552.00 555.00 557.00 555	(VAT) Snares: 33, 14 × 5 ½ 35, 14 × 5 ½ 36, 14 × 6 ½ 1002, 14 × 5 ½ 1005, 14 × 5 ½ 1005, 14 × 5 ½ 1035, 14 × 5 ½ 1035, 14 × 5 ½ 2000, 14 × 5 ½ 2000, 14 × 5 ½ 2001, 14 × 5 ½ 2003, 14 × 5 ½ 2003, 14 × 5 ½ 2004, 14 × 8" 2001, 14 × 4" 2001, 14 × 4" 2001, 14 × 4" 2001, 14 × 4" 2011, 14 × 4" 2011, 14 × 4" 2022 w 22" BD 2022 w 24" BD 2020 w 24" BD 2020 2024 203 B204 2024 204 204 204 204 205 305 308 508 508 508 508 508 508 508 5	76.50 80.000 37.50 38.50 59.00 63.00 78.50 87.00 87.00 80.00 400.50 402.00 400.50 402.00 402.00 83.00 402.00 402.00 503.50 503.50 503.50 503.50 503.50 503.50 505.50 505.00 537.00 424.50 575.00 577.00 473.00 577.00 473.00 577.00 473.00 577.00 473.00 576.50 576.50 576.50 576.50 576.50 576.50 576.50 576.50 576.50 577.00 473.00 577.00 473.00 577.00 473.00 577.00 473.00 576.50 576.50 576.50 576.50 576.50 576.50 576.50 577.00 473.00 577.00 473.00 576.50 576.50 576.50 576.50 576.50 576.50 576.50 576.50 576.50 576.50 576.50 576.50 576.50 576.50 576.50 576.50 577.0	Outlis: 995 Jazzette 995 Jazzette 996 Super Classic 980 Super Classic 983 Hollywood 1000 Mach IV 1005 Mach V 2001 Otcaplus. 2005 Quadraplus. 990 Deluxe Classic 993 Pro Beat. 994 Deluxe Classic 985 Rock-Duo. 964 Super Big Beat. 975 Triple Tom 1001 Rock Machine 1007 Smoke 'n Fire. 2007 Overdrive 2008 Dever Classic 20" 997 Big Beat 24" bs 982/TP Tivoli 22" 982/TP Tivoli 24" 1004 Rock Machine . 1003 Smoke 'n Fire 26" 2006 Quadraplus 24". 2008 Overdrive 26". 2110 Sound Projector. 2110 Sound Projector. 2110 Sound Projector. 2110 Sound Projector. 2020 Cetaplus 24". 2020 Apply 24". 2020 Quegnonic 5". 411 Supersensitive 5". 411 Supersensitive 5". 411 Supersensitive 5". 418 Black Beauty 63".<	755.00 860.00 935.00 1050.00 1050.00 1050.00 935.00 1099.95 1160.00 935.00 1065.00 950.00 950.00 1065.00 970.00 1065.00 1330.00 130.00 970.00 970.00 970.00 970.00 970.00 910.00 90.00 911.00 90.00 911.00 90.00 9	3344 12 5243 13 5244 14'' 5245 15'' 5246 16'' 5247 17'' 5248 18'' 5249 19'' 5249 19'' 5249 19'' 5249 19'' 5249 19'' 5249 19'' 5249 19'' 5240 20'' 521 21'' 5345 24'' 5346 26'' 5347 28'' 5348 30'' 211co 5321 8'' 5323 14'' hi-hats pr 5325 18'' 5326 20'' 5327 22'' 5330 Pro- Set 1 5330 Pro- Set 1 5331 Pro-Set 2 B80 Kit W808 Kit (wood-shell side drum) side drum) 660 Kit (wood-shell side drum) 660 Kit (wood-shell side drum) 675 Kit W70 Kit (wood-shell side drum) 7152 22'' bass drum 7442 12 × 8 tom tom 7443 13 × 9 tom tom 7443 13 × 9 tom tom 7443 14 × 10 tom tog 7448 18 × 16 floor tom tom <td< td=""><td>39.00 45.00 56.00 61.00 67.00 90.00 106.00 123.00 143.00 143.00 143.00 144.20 52.20 36.20 44.20 52.30 79.65 123.00 524.95 524.95 524.95 339.95 339.95 339.95 81.50 39.95 339.95 81.50 39.50 43.25 45.65 63.00 70.50</td><td>9524 bass drum</td><td>195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 162.38 165.35 165.38 173.56 156.43 165.43 167.89 173.56 156.43 167.89 173.56 156.43 167.89 173.56 156.43 167.89 173.51 129.66 133.67 133.66 133.63 101.98 111.55 101.98 111.55 101.98 133.66 133.65 133.65 101.98 133.65 133.55 135.55 13</td></td<>	39.00 45.00 56.00 61.00 67.00 90.00 106.00 123.00 143.00 143.00 143.00 144.20 52.20 36.20 44.20 52.30 79.65 123.00 524.95 524.95 524.95 339.95 339.95 339.95 81.50 39.95 339.95 81.50 39.50 43.25 45.65 63.00 70.50	9524 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 162.38 165.35 165.38 173.56 156.43 165.43 167.89 173.56 156.43 167.89 173.56 156.43 167.89 173.56 156.43 167.89 173.51 129.66 133.67 133.66 133.63 101.98 111.55 101.98 111.55 101.98 133.66 133.65 133.65 101.98 133.65 133.55 135.55 13
Z1005 14* 7.30 Z1007 16* 10.20 Z1007 16* 14.55 Z1007 16* 14.55 Z1001 120* 16.50 HORNBY-SKEWES TFL102 75.00 TFL104 snare 22.00 HOSHINO 369.00 5075 369.00 5075 369.00 5080 495.00 5075 369.00 5075 369.00 5075 369.00 5080 495.00 5075 369.00 5075 369.00 5075 369.00 5075 369.00 5080 495.00 5075 369.00 5085 545.00 8050 140.00 C580 Boom stand 40.50 KEMBLE 1000 C580 Boom stand 40.50 BD926 251.00 BD926 251.00 BD926 251.00 BD926 251.00 BD926 251.00 BD927 <td< td=""><td>ET915. ET916. ET916. ET916. NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/SFW 22" Bs 6301/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 25" Bs 6304/SFW 24" Bs 6312/SFW 22" Bs 6312/SFW 22" Bs 6312/SFW 22" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6314/PFW 24" Bs 6314/SFW 24" Bs 6324/SW 24" Bs 6324/SW 24" Bs 6324/SW 24" Bs 6324/SFW 24" Bs 6324/SFW 24" Bs 6324/SFW 24" Bs 6324/SFW 22" Bs 6322/SFW 22" Bs 6322/SFW</td><td>88.00 102.00 952.00 952.00 942.00 944.00 623.00 633.00 742.00 633.00 742.00 633.00 759.00 638.00 729.00 633.00 724.00 633.00 724.00 633.00 724.00 633.00 724.00 642.00 657.00 643.00 546.00 643.00 546.00 643.00 546.00 643.00 546.00 643.00 546.00 643.00 546.00 643.00 546.00 643.00 557.00 529.00 529.00 557.00 529.00 557</td><td>(VAT) Snares: 33, 14×5% 35, 14×5% 36, 14×6% 1005, 14×5% 1005, 14×5% 1005, 14×5% 1035, 14×5% 1035, 14×5% 2000, 14×5% 2001, 14×5% 2001, 14×5% 2003, 14×5% 2004, 14×6% 2014 2020, 22° BD 2030, 14×5% 2004, 14×6% 2004, 14×6% 2004, 14×6% 2004, 14×6% 2004, 14×6% 2004, 14×6% 2005, 14×5% 2005, 14×5% 2005, 14×5% 2007, 14×5% 2</td><td>76.50 80.000 37.50 38.50 59.00 63.00 78.50 79.00 85.00 400.50 400.50 440.00 414.00 388.50 442.00 414.00 388.50 443.50 553.50 553.50 557.00 549.00 557.00 549.00 557.00 549.00 557.00 549.00 557.00 549.00 557.00 547.00 473.00 557.00 549.00 557.00 547.00 547.00 547.00 557.00 547.00 548.50 557.00 547.00 547.00 547.00 557.00 547.00 557.00 557.00 547.00 550.00 550</td><td>Outlis: 995 Jazzette 995 Jazzette 996 Super Classic 980 Super Classic 980 Super Classic 980 Super Classic 981 Hollywood 1000 Mach IV 1005 Mach V 2001 Otcaplus. 2005 Ouadraplus. 993 Pro Beat. 993 Pro Beat. 994 Pro Beat. 995 Big Beat. 985 Rock-Duo. 985 Rock-Duo. 986 Kock-Duo. 987 Super Big Beat. 985 Rock-Duo. 986 Toge Classic 20" 997 Big Beat 24" bs 987 Tipol Classic 24" 997 Big Beat 24" bs 982/TP Tivoli 24" 1003 Mach IV 24" 1004 Rock Machine 1003 Sound Projector 2110 Sound Projector 2111 Sound Projector 2111 Sound Projector 2110 Sound Projector 2011 Sound Projector</td><td>755.00 860.00 935.00 1050.00 1050.00 1099.95 1120.00 1099.95 785.00 899.95 1160.00 935.00 1950.00 935.00 130.00 130.00 130.00 130.00 950.00 970.00 130.00 970.00 970.00 130.00 950.00 970.00 130.00 950.00 130.00 960.00 960.00 960.00 960.00 960.00 11495.00 11495.00 11495.00 1195.0</td><td>3344 12 5243 13 5244 14'' 5245 15'' 5246 16'' 5246 16'' 5247 17'' 5248 18'' 5249 19'' 5249 19'' 5249 19'' 5249 19'' 5249 19'' 5249 19'' 5240 20'' 521 21'' 5345 24'' 5345 24'' 5345 24'' 5345 24'' 5345 24'' 5345 24'' 5345 24'' 5345 24'' 5345 24'' 5345 24'' 5345 24'' 5347 22'' 5323 14'' hi-hats pr 5325 18'' 5326 20'' 5327 22'' 5330 Pro-Set 1 5330 Pro-Set 1 5331 Pro-Set 2 B80 Kit W808 Kit (wood-shell side drum) of60 Kit (wood-shell side drum) 752 2'' bass drum 7440 14 × 10 tom tom 7443 13 × 9 tom tom 7448 18 × 16 floor tom tom 705 14 × 5 ½ snare. 7035</td><td>39.00 45.00 56.00 51.00 56.00 61.00 67.00 90.00 106.00 123.00 143.00 163.00 143.00 163.00 144.20 52.20 36.20 44.20 36.20 44.20 36.20 44.20 52.30 79.65 123.00 52.30 79.65 123.00 524.95 339.95 339.95 81.50 86.50 39.95 339.95 81.50 86.50 39.50 63.00 70.50 60.00 58.35 18.35 24.00</td><td>9524 bass drum</td><td>195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 162.38 165.35 162.38 165.35 173.56 174.56 17</td></td<>	ET915. ET916. ET916. ET916. NORLIN PEARL DRUM OUTFITS 6300/PFW 22" Bs 6300/SFW 22" Bs 6301/SFW 22" Bs 6301/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 22" Bs 6302/SFW 25" Bs 6304/SFW 24" Bs 6312/SFW 22" Bs 6312/SFW 22" Bs 6312/SFW 22" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6312/SFW 24" Bs 6314/PFW 24" Bs 6314/SFW 24" Bs 6324/SW 24" Bs 6324/SW 24" Bs 6324/SW 24" Bs 6324/SFW 24" Bs 6324/SFW 24" Bs 6324/SFW 24" Bs 6324/SFW 22" Bs 6322/SFW	88.00 102.00 952.00 952.00 942.00 944.00 623.00 633.00 742.00 633.00 742.00 633.00 759.00 638.00 729.00 633.00 724.00 633.00 724.00 633.00 724.00 633.00 724.00 642.00 657.00 643.00 546.00 643.00 546.00 643.00 546.00 643.00 546.00 643.00 546.00 643.00 546.00 643.00 546.00 643.00 557.00 529.00 529.00 557.00 529.00 557	(VAT) Snares: 33, 14×5% 35, 14×5% 36, 14×6% 1005, 14×5% 1005, 14×5% 1005, 14×5% 1035, 14×5% 1035, 14×5% 2000, 14×5% 2001, 14×5% 2001, 14×5% 2003, 14×5% 2004, 14×6% 2014 2020, 22° BD 2030, 14×5% 2004, 14×6% 2004, 14×6% 2004, 14×6% 2004, 14×6% 2004, 14×6% 2004, 14×6% 2005, 14×5% 2005, 14×5% 2005, 14×5% 2007, 14×5% 2	76.50 80.000 37.50 38.50 59.00 63.00 78.50 79.00 85.00 400.50 400.50 440.00 414.00 388.50 442.00 414.00 388.50 443.50 553.50 553.50 557.00 549.00 557.00 549.00 557.00 549.00 557.00 549.00 557.00 549.00 557.00 547.00 473.00 557.00 549.00 557.00 547.00 547.00 547.00 557.00 547.00 548.50 557.00 547.00 547.00 547.00 557.00 547.00 557.00 557.00 547.00 550.00 550	Outlis: 995 Jazzette 995 Jazzette 996 Super Classic 980 Super Classic 980 Super Classic 980 Super Classic 981 Hollywood 1000 Mach IV 1005 Mach V 2001 Otcaplus. 2005 Ouadraplus. 993 Pro Beat. 993 Pro Beat. 994 Pro Beat. 995 Big Beat. 985 Rock-Duo. 985 Rock-Duo. 986 Kock-Duo. 987 Super Big Beat. 985 Rock-Duo. 986 Toge Classic 20" 997 Big Beat 24" bs 987 Tipol Classic 24" 997 Big Beat 24" bs 982/TP Tivoli 24" 1003 Mach IV 24" 1004 Rock Machine 1003 Sound Projector 2110 Sound Projector 2111 Sound Projector 2111 Sound Projector 2110 Sound Projector 2011 Sound Projector	755.00 860.00 935.00 1050.00 1050.00 1099.95 1120.00 1099.95 785.00 899.95 1160.00 935.00 1950.00 935.00 130.00 130.00 130.00 130.00 950.00 970.00 130.00 970.00 970.00 130.00 950.00 970.00 130.00 950.00 130.00 960.00 960.00 960.00 960.00 960.00 11495.00 11495.00 11495.00 1195.0	3344 12 5243 13 5244 14'' 5245 15'' 5246 16'' 5246 16'' 5247 17'' 5248 18'' 5249 19'' 5249 19'' 5249 19'' 5249 19'' 5249 19'' 5249 19'' 5240 20'' 521 21'' 5345 24'' 5345 24'' 5345 24'' 5345 24'' 5345 24'' 5345 24'' 5345 24'' 5345 24'' 5345 24'' 5345 24'' 5345 24'' 5347 22'' 5323 14'' hi-hats pr 5325 18'' 5326 20'' 5327 22'' 5330 Pro-Set 1 5330 Pro-Set 1 5331 Pro-Set 2 B80 Kit W808 Kit (wood-shell side drum) of60 Kit (wood-shell side drum) 752 2'' bass drum 7440 14 × 10 tom tom 7443 13 × 9 tom tom 7448 18 × 16 floor tom tom 705 14 × 5 ½ snare. 7035	39.00 45.00 56.00 51.00 56.00 61.00 67.00 90.00 106.00 123.00 143.00 163.00 143.00 163.00 144.20 52.20 36.20 44.20 36.20 44.20 36.20 44.20 52.30 79.65 123.00 52.30 79.65 123.00 524.95 339.95 339.95 81.50 86.50 39.95 339.95 81.50 86.50 39.50 63.00 70.50 60.00 58.35 18.35 24.00	9524 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 162.38 165.35 162.38 165.35 173.56 174.56 17
21003 14" 7.30 21007 16" 10.20 21008 18" 14.55 21001 120" 16.50 HORNBY-SKEWES TFL102 75.00 TFL104 snare 22.00 HOSHINO 369.00 5075 369.00 5075 369.00 5080 495.00 5075 369.00 5085 545.00 5075 369.00 5075 369.00 5080 495.00 5075 369.00 5075 369.00 5075 369.00 5075 369.00 5080 495.00 5075 369.00 9000 Sales 545.00 8050 Drum stool 41.00 C580 Boom stand 40.50 KEMBLE 1000 VD94224 855.00 BD926 251.00 BD926 251.00 BD926 251.00 BD926 251.00 BD926 250.00 F1918	ET915. ET916. ET916. ET916. ET916. STORELIN PEARL DRUM OUTFITS G300/PFW 22" Bs. G300/SFW 22" Bs. G301/SFW 22" Bs. G301/SFW 22" Bs. G302/SFW 22" Bs. G302/SFW 22" Bs. G302/SFW 22" Bs. G302/SFW 22" Bs. G302/SFW 22" Bs. G304/SFW 25" Bs. G304/SFW 25" Bs. G304/SFW 25" Bs. G304/SFW 25" Bs. G304/SFW 24" Bs. G304/SFW 24" Bs. G312/FPW 24" Bs. G312/SFW 24" Bs. G312/FPW 24" Bs. G312/FPW 24" Bs. G312/FPW 24" Bs. G314/SFW 24" Bs. G324/SFW 24" B	88.00 102.00 102.00 952.00 952.00 992.00 944.00 623.00 633.00 742.00 633.00 742.00 633.00 759.00 653.00 722.00 557.00 5546.00 722.00 633.00 704.00 633.00 759.00 643.00 659.00 557.00 557.00 557.00 558.00 557.00 558.00 557.00 558.00 557.00 558.00 557.00 557.00 558.00 557.00 558.00 40.00 557.00 558.00 40.00 557.00 558.00 40.00 557.00 558.00 40.00 557.00 558.00 40.00 557.00 558.00	(VAT) Snares: 33, 14 × 5 ½ 35, 14 × 5 ½ 35, 14 × 5 ½ 36, 14 × 6 ½ 1005, 14 × 5 ½ 1035, 14 × 5 ½ 1035, 14 × 5 ½ 1035, 14 × 5 ½ 1035, 14 × 5 ½ 1035, 14 × 5 ½ 1035, 14 × 5 ½ 1035, 14 × 5 ½ 200, 14 × 5 % 200, 14 × 5 % 200, 14 × 5 % 200, 14 × 5 % 200, 14 × 5 % 200, 14 × 5 % 200, 14 × 5 % 200, 14 × 5 × 5 % 200, 14 × 5 × 5 % 200, 14 × 5 × 5 % 200, 14 × 5 × 5 % 200, 14 × 5 × 5 % 200, 14 × 5 × 5 % 200, 14 × 5 × 5 % 200, 14 × 5 × 5 % 200, 14	76.50 80.000 37.50 38.50 59.00 63.00 78.50 79.00 85.00 87.00 87.00 87.00 87.00 87.00 87.00 440.00 440.00 444.50 503.50 503.50 503.50 503.50 557.00 549.00 549.00 557.00 549.00 557.00 549.00 557.00 549.00 557.00 549.00 557.00 549.00 557.00 549.00 557.00 549.00 557.00 549.00 557.00 549.00 557.00 549.00 557.00 549.00 557.00 549.00 557.00 549.00 557.00 549.00 557.00 557.00 549.00 557.00 550.00 55	Outlis: 995 Jazzette	755.00 860.00 935.00 1050.00 1050.00 1050.00 935.00 1099.95 1160.00 935.00 1065.00 950.00 950.00 1065.00 970.00 1065.00 1330.00 130.00 970.00 970.00 970.00 970.00 970.00 910.00 90.00 911.00 90.00 911.00 90.00 9	3344 12 5243 13 5244 14" 5245 15" 5246 16" 5246 16" 5246 16" 5247 17" 5248 18" 5249 19" 5249 19" 5247 17" 5248 18" 5249 19" 521 22" 5345 24" 5345 24" 5346 26" 5347 28" 5348 20" 2ilco 5321 8" <	39.00 45.00 56.00 51.00 56.00 61.00 67.00 74.00 80.00 123.00 143.00 143.00 143.00 144.20 52.20 36.20 44.20 52.30 79.65 123.00 79.65 123.00 79.65 123.00 79.95 339.95 339.95 339.95 339.95 81.50 86.50 39.50 43.225 63.00 70.50 60.00 58.35 18.35	9524 bass drum	195.33 145.94 156.70 176.18 189.82 207.18 223.79 127.31 133.66 150.51 153.15 165.35 173.65 155.15 173.65 173.65 173.65 173.65 173.65 173.65 173.61 133.61 129.26 178.81 129.26 178.81 129.26 178.81 129.26 178.81 129.26 178.81 129.26 178.81 129.26 170.28 113.51 133.66 193.17 101.98 111.55 122.48 113.21 132.61 130.63 137.45 120.82 130.43 135.61 130.67 135.61 135.61 130.67 135.61 135.62 15

7588 snare drum	69.46	TD7813 tom tom drum	65.64	9563 concert tom tom.	61.92	7645 timbales set	95.63	7728 concert bass	TF	6852 cymbal stand	24.82
SA7576 snare drum	54.38	7513 tom tom drum	50.99	9564 concert tom tom.	73.44	7650 timbales set	104.44	7720 concert bass	97.15	6854 cymbal stand	29.65
TD7876 snare drum	62.77	7513CS tom tom drum	53.71	9565 concert tom tom.	77.92	OCTOBANS		6830 bass drum stand .	34.56	6862 cymbal stand	19.99
7576 snare drum	54.38	7212 tom tom	40.07	9566 concert tom tom.	86.82	7800 octoban set	530.44	HARDWARE	0 1.00	TOM TOM STAND RAM	
7204 snare drum	43.29	7213 tom tom	42.86	9656 concert tom tom.	37.52	60-810 octoban	66.32	6550 Road Master set .	429.62	6868 concert stand	26.60
7306 snare drum	47.27	7321 tom tom	43.62	9658 concert tom tom.	41.76	60-733 octoban	73.42	HI-HAT RANGE		6899 tom tom stand	42.10
7308 snare drum	51.24	7313 tom tom	46.00	9660 concert tom tom.	48.53	60-667 octoban	57.94	6915 hi-hat stand	51.84	6899-3T tom tom stand	58.62
SUPERSTAR		SUPERSTAR		9662 concert tom tom.	59.47	60-607 octoban	53.96	6925 hi-hat stand	49.63	6899ST tom tom stand	58.62
9512 tom tom	81.14	9536 floor tom tom	125.87	9663 concert tom tom.	62.01	6868 octoban stand	26.60	6875 hi-hat stand	38,12	*S lock clamp	1.27
9513 tom tom	85.80	9538 floor tom tom	136.21	9664 concert tom tom.	73.11	60-551 octoban	50.40	6885 hi-hat stand	37.70	6845 timbales stand	20 84
9612 tom tom	78.27	9634 floor tom tom	115.12	9665 concert tom tom.	77.92	60-497 octoban	46.84	6825 hi-hat stand	26,17	6897 concert torn torn	
9613 tom tom	83.26	9636 floor tom tom	126.47	9666 concert tom tom.	86.65	60-455 octoban	44.64	6855 hi-hat stand	33.72	stand	36.34
9514 tom tom	99.36	9638 floor tom tom	135.78	9669 con tom tom set .	381.58	60-411 octoban	42.01	6865 hi-hat stand	31.43	6898 concert tom tom	
9641 tom tom	97.40	9234CS floor tom tom	124.86	9670 con tom tom set .	683.85	PARADE DRUMS		6895 hi-hat stand	46.92	stand	38.96
9515 tom tom	105.28	9234S floor tom tom	124.86	IMPERIAL STAR		8604 parade drum	83.61	SNARE STAND RANGI		DRUMMERSTHORNES	
9615 tom tom	102.74	9236CS floor tom tom.	145.94	8568 concert tom set .	226.25	8605 parade drum	88.18	6910 snare stand	41.33	6775 durmmers throne	25.67
9212CS tom tom	74.54	9238CS floor tom tom.	160.09	8596 concert tom set .	306.89	8634 tenor drum	78.18	6920 snare stand	39.89	6790 drummers throne	52.27
9213CS tom tom	82.33	IMPERIAL STAR		8556 concert torn torn.	29.56	8635_tenor drum	83.26	6890 snare stand	37.70	6780 drummers throne	43.37
9214CS tom tom	96.47	8534 floor tom tom	96.47	8558 concert tom tom.	31.08	8622 Scotch bass	140.10	6870 snare stand	31.00	6785 drummers throne	34.13
9215CS tom tom	101.71	8536 floor tom tom	104.27	8560 concert tom tom.	37.44	8624 Scotch bass	163.06	6880 snare stand	33.72	6760 drummers throne	21.26
IMPERIAL STAR		8536CS floor tom tom.	106.05	8562 concert tom tom.	43.96	8626 Scotch bass	171.47	6820 snare stand	16.43	740/S drummers	
8521 tom tom	61.92	8538 floor tom tom	114.61	8570 concert tom set .	533.13	8628 Scotch bass	179.57	6850 snare stand	29.22	throne	17.70
8512CS tom tom	63.53	8538CS floor tom tom.	116.73	8563 concert tom tom.	46.08	7602 parade drum	69.89	6860 snare stand	27.96	BASS DRUM PEDLAS	
8812 tom tom	64.71	8836 floor tom tom	106.81	8564 concert tom tom.	53.61	7604 parade drum	73.44	CYMBAL STAND RAN		6725 drum pedal	24.82
8513 tom tom	65.55	ROYAL AND SWING		8565 concert tom tom.	58.02	7605 parade drum	78.44	6912 cymbal stand	38.12	6740 drum pedal	36.34
8513CS tom tom	67.34	SA7534 floor tom tom	79.96	8566 concert tom tom.	64.96	7634 tenor drum	68.02	6914 cymbal stand	48.28	6750 drum pedal	TF
8813 tom tom	68.52	7534 floor tom tom	79.96	ROYALSTAR		7635 tenor drum	73.52	7722 concert bass	112.49	6755 drum pedal	43.37
8514 tom tom	76.57	SA7536 floor tom tom	86.05	7568 concert tom set .	206.34	7622 Scotch bass	113.33	7724 concert bass	132.85	0720SH bass drum	
8514CS tom tom	78.35	TD7836 floor tom tom.	126.80	7569 concert tom set	292.57	7624 Scotch bass	135.45	7762 concert bass	135.26	pedal	19.48
8814 tom tom	79.20	7536 floor torn torn	86.05	7570 concert tom set .	498.90	7626 Scotch bass	157.22	6921 cymbal stand	34.13	6721 drum pedal	29.22
8515 tom tom	81.90	7536CS floor tom tom.	89.95	7556 concert tom tom.	29.14	7628 Scotch bass	165.35	6922 cymbal stand	36.34	6545 Road Master case	175.34
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8516 tom tom	88.18	7334 floor tom tom	64.88	7560 concert tom tom.	36.25	6395 Scotch bass drum		6891 cymbal stand	30.58	DRUM ACCESSORIES	
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7512 tom tom drum	48.62	9558 concert tom tom.	41.85	7565 concert tom tom.	55.40	63.39 snap-in k/holder	0.47	6872 cymbal stand	22.70	6682 tom tom holder.	29.22
7512CS tom tom drum	51.07	9560 concert tom tom.	48.78	7566 concert tom tom.	62.85	6390 leg rest	5.93	6882 cymbal stand	25.24	6682-3T triple tom	
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E10LB	.,
130A	
130AC	
126	
130D	,,
130DC	
56A	
56D	
711	
CT100A	
CT100D	
CT100D	<i>,,</i>
C630	
4E	
210D	
PR200A	
C620	
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E105 (Piano)	11
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PERSONAL ADS

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

EXCHANGE: Fender Precision Bass (black) with D'Marzio's & extra Tele Bass pickup for twin neck Fender copy 4 + 6 eg Antoria 2407 or similar. Taunton 78635

FOR SALE: 14 years of Beat Instrumental from 1st issue. Taunton 78635.

WANTED: Bill Haley Rock & Roll Stage Show Rocord Sleeve on Brunswick. Taunton 78635.

FOR SALE: Pair Asba Congas with case & stands £130. Taunton 77752

ORIGINAL Gibson Kalamazoo 250 Acoustic Guitar, made in 1920's USA, Excellent Condition with Original Shaped Case, Offers: 16 Uppingham St. HARTLEPOOL, Cleveland, A.S.A.P.

400 WATT P.A. FOR SALE, Horn Units, Gauss Bins, Slave Amps, Mixer + Multicore, Mics, Stands, Van. 1,300 – offers welcomed – Will split. Andy. Tel: Thanet (0843) 43576.

LEICESTER BAND, just starting out require innovative keyboards player to complete bass, vocal, drums, guitar line up. Influences varied; mainly Genesis, Camel. Phone Andy, Leicester 882476, after 6p.m.

FOR SALE. Marshall 100W 8 channel mixer £150 ono. Pair Simms/Watt 100W speakers £125 ono. Pair custom built 120W speakers £60. All in good condition, little use. Phone Mike on Kenilworth (0926) 53233. FOR SALE: Peavey 800 stereo mixing desk £430.00 Tel: Luton 503224.

COMPETENT SEMI-PRO American Jazz rock Guitarist seeks working pro band in London! Influenced many years by Allan Holdsworth. Have done much studio work; gigs, etc. Much experience!, need some sort of accom. till settled. 21 years of age, own Marshall Fender equip. (Can fly over soon as pos.!) (Prefer fretless bassist!) Write: Dael Hauskins, 5421 Zola Ave., Pico Rivera, Calif. 90660, U.S.A.

YOUNG COMPOSER writing original instrumental melodies with a bluesy, folky feeling and some new wave, seeks financial backing agency and if possible recording deal. Has the potential but very little equipment. Particularly wants to work with a synthesizer, using a guitar at present. Phone Stubbington 3132 (Hants) anytime and ask for Alan. No con men please. Tape available.

CAMERA would like to thank their road manager Roger Francois and the rest of the road team, for making their British tour such a great success.

HH VS BASS COMBO new type excellent condition £200 ono, also Vox AC30 £80 ono. Phone Accrington (0254) 37743.

LEAD VOCALIST urgently required for heavy rock band. Must have Coverdale/Gillan voice. No PA needed but would help. Female even considered (age 21 or over). For auditions contact Paul 540 0703 after 6.30.

LEAD VOCALIST required for original rock band with raw sound. Must be (musically) forceful. Brandon (Suffolk)

area. Please contact Paul Rudolph, Thetford 860257 after 5pm. Own PA system desirable.

1976 FENDER Stratocaster, maple neck, grain colour with black scratch plate wanted to trade for Gibson Melody Maker or SG. Please contact Paul Rudolph, Thetford 860257 after 5pm.

RHYTHM GUITARIST seeks lead guitarist who lives in the Birmingham area, to write/compose/jam together with view of forming rock band later. Anyone interested please ring Leroy on 773 2997 after 6pm.

SHERGOLD MARATHON BASS, natural, stereo, maple neck, £160. Carlsbro Stringray, 130 watt, bass amplifier £110. Carlsbro 4 × 12 cabinet, £100. All above equipment only three months old and never gigged. Tel: Blackpool (0253) 867915.

KEYBOARDS/BASSIST, female or male. Enthusiasm more than experience to form band. Influences, the Enid, ELP, the Nice etc. Phone Martin 633 5283 or 857 3558 after 6pm or Adrian 633 3156 or 857 3938 after 6.30pm. SE. London area, no new wave.

FOR SALE: pair Goodmans 2 x 12 columns 200 watts. £75 ono. Pair double Piezo horn cabs £35 ono. Phone Airdrie (02366) 66844.

WANTED: male or female vocalist to join powerful rock band into new wave. Must be keen, equipment provided and can accommodate. Phone 0440 63383, Cambridge area.

FOR SALE: Maxwin drum kit, 3 drums, cymbal and hi hat. Maroonish red £100.

Kay electric guitar and Falcon 15 amp £50. Tel Sandra, Birdham 512643.

BAD NEWS, a young modern 4 piece funky rock band available for gigs. Photos and details by request. Enquiries Grays Thurrock 73886.

LYRICIST/SINGER requires composer with band in Sheffield area to help with recording demo's and possibly for future gigs. Anyone out there interested? If so contact Peter Holt, 82 Button Hill, Ecclesall, Sheffield, S11 9HH or Phone 361160.

VARIOUS ITEMS all in excellent condition. Shore microphone £22, 200 watt Simms Watt 4 $\times12$ cabinet £55. Twin gourd sitar including case £80. Marshall 50W valve top £55. Marshall 8 \times 10 cabinet (for lead or organ) £80. Nick Aldridge (01) 603 9850 (evenings) or 589 8865 (daytime).

BASS GUITARIST required for strictly amateur rock band aged 14-19. No great talent necessary, but own gear essential, Brighton area. No punks accepted. Influences; CSN, Neil Young, Nils Lofgren, Doobie Brothers. Mainly own material. Phone Mark, Brighton 37374, 4pm-8pm. FENDER QUAD Reverb (4 x 12s) Mint —

FENDER QUAD Reverb (4 x 12s) Mint – f275 o.n.o. Custom-built Stratocaster: '63 Fender neck, Mahogany body + hard case – f200 o.n.o. Tel: 05402 496 weekdays 6-8 pm.

KEYBOARDS and vocalist wanted for rock band into U.F.O., Purple, Sabbath, Van Halen, etc. Hinckley district. No pro's Own gear and transport needed. Contact Mark – Earl Shilton 42406 or Paul 46511 after 6pm.

INDEX TO ADVERTISERS

- 2 Chappell
- 4 & 5 Chase Musicians
- 10 Norlin
- 11 Shure
- 16 J. Hornby Skewes
- 17 Sudbury Music
- 20 Summerfield
- 24 Nashville

- 24 Soundwave PA
- 24 Van Reas
- 25 Peavey
- 31 Alans Music
- 31 Kennards
- 31 FCN
- 35 Rod Argents
- 36 & 37 More Music

- 40 Shergold
- 40 Prophon Sound
- 43 FCN
- 47 Premier
- 49 Muir Music
- 56 Holiday Music
- 71 JBL
- 72 Gretsch

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