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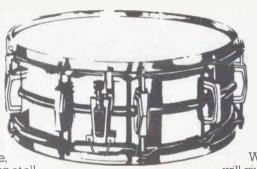
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# VAN HALEN

### Is Heavy Metal going soft? Tony Sayers finds it's called Big Rock

y first encounter with Van Halen was when their particular brand of heavy rock totally blew Black Sabbath off stage at Lewisham Odeon. At that time they were a brand new band and had everything to prove, and prove it they did. They managed to get Black Sabbath's stick-in-the-mud fans down to the front and rocking with their short set, full of memorable, punchy four-minute epics.

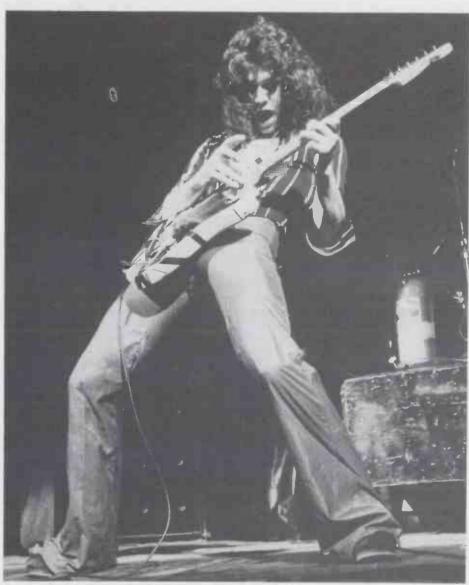
After that tour they soon returned as headliners with all the cards in their hands — a successful album to promote and a handful of new numbers which sounded every bit as powerful as the favourites we had come to know and love. In fact, their gig at the Rainbow rates as one of the most sweaty I can remember.

Since then, they have released a follow up album 'Van Halen II' and returned to the stage for a few selected gigs to promote it. there is, however, one fundamental difference between their previous excursions and this one. This time they are stars.

"We never expected our first album to happen, said guitarist Eddie. "Especially in the U.S. we figured that after four or five albums finally people would say, 'Oh, Van Halen, yea I've heard of them'. Instead we put out one album and six months later everybody knows who we are".

Indeed they do. Van Halen sold out two nights at the Rainbow and sold two million albums. So once again, I trudged up to the Rainbow to see what's new.

The first thing that struck me was the amount of equipment they had. Five artic lorries worth of amps, P.A., and drums crammed onto the Rainbow's relatively small stage guaranteed one thing at least — they looked impressive.



Edward later explained his equipment to me with a glint of power in his eyes.

"I have basically, between 12 and 15 Marshall amps which have giant capacitors put in them to soak up some of the voltage, so I can turn them all the way up without them blowing up. Altogether I have about 1,500 watts of power behind me. But I only use a half or a third of it at a time. Because if I used it all I wouldn't be talking to you now. The reason for having so many amps is because of the problem of them blowing up. If one blows I can signal to my roadies and they will just switch on another".

"The speakers cabs I designed myself, I use the equivalent of 20 Marshall cabs, that's eighty speakers. But I've put them into heavy duty  $8\times12$  cabs instead of the normal  $4\times12$ 's. This saves my roadies a little time when it comes to putting them away.

"I don't use too many effects gadgets. I have two echoplexes, and a cheap 50 dollar phase shifter which I use on the real low notes. It's more of a treble and bass booster than a phaser though. I prefer to change the sound by my playing technique rather than by electronics."

#### **VAN HALEN**

The guitars Edward uses are designed and built by himself. If, like me you thought he played regular Fender Stratocasters they you're totally wrong. Although his guitars have the body shape of a Strat that's where the similarity ends. His guitars have one pick (a Dimarzio which he has rewired to increase its output) and one yolume control.

"Everybody seems to think that the more switches and gadgets you have on a guitar the better it is, but that's bullshit. There's no other guitar that sounds or plays like this one. I used to use Gibsons but being a small person I found them big and heavy. The Stratocaster body suits me perfectly but I dont like the sound. I mean I know Hendrix used to use one but he'd have twenty effects gadgets in front of him. So by a Humbucker and Gibson frets on a Stratocaster body I've applied the Gibson sound to a Fender body."

One thing that has always bugged me is how he manages to use the tremelo bar so extensively and keep the thing in tune. I soon found out that the answer lay in yet another Van Halen idea. The secret is in the nut and bridge. After tuning up he clamps a piece of metal over the top of the strings so that, providing they are pre-stretched, they can't slip. Simple but effective.

The answer to my question about acoustic guitars was a bit of a surprise.

"I've never owned an acoustic guitar. I don't like them at all. The acoustic on the record is rented".

So, which version of the solos did he prefer? Obviously the electric one?

"No, I like them both, they're different. How can you compare two things which are different? I mean people seem to compare the first album with the second, but is goes in one ear and out the other because they are both different. It's as simple as that. People say to me the guitar's not as upfront on the second album, but you can't keep on doing the same thing over and over. That's where a lot of bands go wrong."

One criticism always being levelled at heavy metal bands is that sooner or later they mellow out, and it's true that Van Halen II isn't quite as powerful as Van Halen I. So when I learned that the next album is likely to feature Edward on keyboards I began to get a bit worried. Will the next album be like the typical M.O.R. ex-metal music constantly being pumped out of the States these days by the likes of Boston and Foreigner?

"No way man, I won't be plink-plink Chopin piano, It'll be bang-bang rock 'n' roll. But I know what your saying. When I was growing up I loved Led Zepplin I. Then Led Zep II came along and was a little more easy going. Then when the third album

came out and it had all these acoustic guitars on it, and I thought 'shit' and gave up on them.

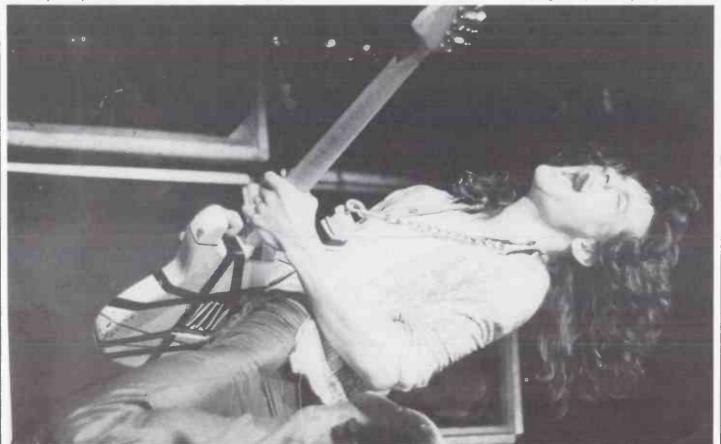
"But then as I grew up I said, "Hey I see why they did that. Because if they had put out ten albums with the exact same noise on them they'd be nowhere". You have to change and progress to keep people's interest. Even though I hate to use the word progress."

I wondered how the band had come together in the first place since they seemed to pop out of nowhere. My impression was that they had been formed by a record company. But apparently not.

"Oh no, we've been together five years. Me and Alex have been together since we first started playing. I've never played with another drummer. We started out playing small clubs the same as any other band. Thats where 'You Really Got Me' came from. thats where 'You're No Good, came from. Don't be surprised if on the next album there's another cover version. We have a repertoire of over 200 songs by other people. But the thing is we do them all our own way".

Edward's style is so distinctive that you could never mistake his playing. He has a comprehensive knowledge of the harmonics available on his instrument and his runs have a very fluent jazzy feel. I wondered who he is influenced by and who his favourite players were.

"Well, I grew up on Clapton, Beck and



This way up! Eddie says "I play bang-bang rock 'n' roll. I have about 1500 watts of power behind me,

Page, all the obvious ones. But nowadays I don't get much chance to listen to music much except on the radio. Because we're touring so heavily".

What about jazz?

"Are you talking about say Jeff Beck and Stanley Clarke style or about Buddy Rich? I like 'em both. I like Allan Holdsworth a lot. I like the first U.K. album with him and Bill Bruford on it but I don't like the second because they're not on it".

What do you think of Al Dimeola?

"I'm not into guitarists who want to walk on stage and be it. I mean there's so many bands like Ritchie Blackmore and Ronny Montrose who seem to think its the guitar player who's making the band. So they take off and do a solo trip. But that's just stupid. Our band is like a football team, we all work together and each member is equally important. Nobody does more or less than any other".

Where Van Halen's albums score heavily is in their fresh live atmosphere, they have succeeded where most bands fall down, in capturing the excitement and energy of a live rock 'n' roll show and putting it down on vinyl. All too often good meaty live bands go into the studio and fail to deliver

the goods.

"If you understand anything about recording studios, what they do with most bands is lay down a rhythm track and then add on a solo. Well I can't stand doing that so what I do is solo on the basic track because I like playing with people. I'm not into playing with machines. We all play together and if it needs it'll overdub a rhythm track instead of the other way around.

#### Quicker

"It goes so much quicker that way. If you listen to the album 90 per cent is live. It took us only ten days to record the second album. The first was our first time in a studio so it took a little longer . . . two weeks."

"All the vocals are done at the same time as the rest of us. But what he's doing is laying down a guide track and sometimes does it again. The reason for this is that you can't have guitar noise going onto the vocal tracks."

What amps are used in the studio?

"Exactly the same as on stage, except I use a little less, obviously. I have two stacks with five cabs in a circle and put a mike in the middle."

One thing that has always intrigued me is whether Van Halen consider themselves to be a heavy metal band or a rock 'n' roll band. Personally I thing the tag heavy metal doesn't do them justice because of it's connection with serious, boring bands like Sabbath, Rush and Rainbow. I would prefer to think of them as a good time rock 'n' roll band.

However, they have a better description.

"What we call ourselves is Big Rock. Because it sounds big. We've got heavy guitars and drums and screaming vocals. But we don't do long boring jams. On albums all our songs are three minute sing alongs. Heavy metal makes me think back ten years, when the punk rock thing started, people would come up and say "What do you think of punk or new wave" and I'd say "we're new wave because we're a new band and we're happening."

"We're the same as punks in as much as we play basic rock 'n' roll. We've just got longer hair. We want to put some life back into rock 'n' roll. We want to make it fun again. I play guitar because I get off."

#### Disappointed

"It's difficult to follow such fine sentiments with sour grapes, but I'm afraid that I must say I didn't think the gig Eddie had just played was as good as it could have been.

What will all the solos and breaks for Dave Lee Roth to shoot his mouth off it seemed that they were letting things slip a bit. But whether this was because it was a

bum gig or because they've suddenly got it a little too easy I wouldn't like to say.

One thing is for sure. When Van Halen were out to prove that they were the business on the Black Sabbath tour a year ago nothing could touch them. But now all the pomp and the glitter seems to detract from the excitement.

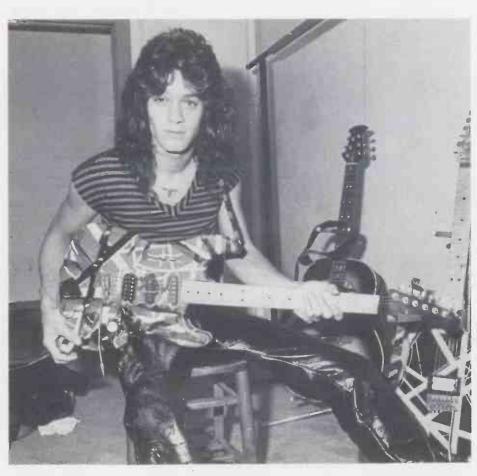
Still, I'll console myself that Edward was totally oblivious to the fact that the solos were too long, (especially drums) and Dave was doing too much talking and not enough singing and hope the tension was restored at the next gig.

"If you come back and see us tomorrow it will be different. I mean, who wants to do the same thing again and again. We like to go on stage and play, not work.

A lot of bands have the attitude of "We've got to go on stage and work", but not us. I probably enjoy myself as much if not more than every one of the people out there watching".

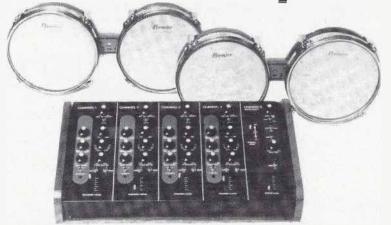
Oh well, my confidence in Van Halen's belief in rock 'n' roll restored, I'll leave the last word to Eddie . . . ''If you come to our shows to see art . . . forget it.''

#### **PIX BY SUE ARBER**



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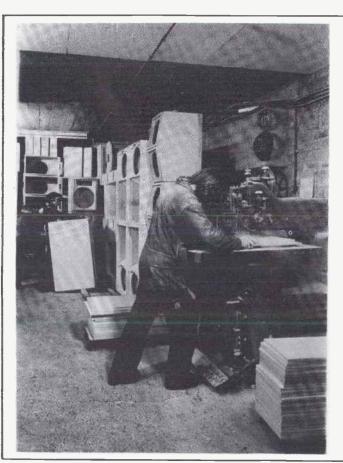
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#### Tony Horkins puts his fingers in the socket and lights up for Angus Young

C/DC have definitely gone up in the world. I bet when they were playing at the Marquee back in '76 they weren't staying at the Holiday Inn. Give 'em another year or so and it will be the Montcalm. Now that's success.

I arrive at the hotel foyer and the notice board reads 'Mr Young, Room 123.' In room 123, however, one of the lads from Melody Maker is in the closing stages of an interview with Bonn Scott, AC/DC's singer. I stay for a drink and wait for Angus to arrive while Bonn talks about diseases, women and booze. Eventually I'm told I'm in the wrong room so I'm ushered into another one, this time the right one. In this room one of the lads from Sounds is in the closing stages of an interview with Angus, I stay for a drink and wait for it to finish.

Atlong lastit's my turn. I ask him if he's got a guitar with him to pose with for some black and white shots. He rushes out and comes back with a black and white guitar. Makes sense. I wonder if the Gibson SG he's posing with is his main guitar.

"No, not really. I've got an old brown one I've always played, but it's got wood rot. It's water-logged and the neck's warped really bad. I've had umpteen guys working on it but none of them have done any good."

It seems that Angus sticks mainly to Gibsons for a number of reasons. Anyone that's had the pleasure of seeing AC/DC live will know how small Angus is. And believe me, when you come face to face with him he really is small. As SG's share this attribute, they were an obvious choice.

He also suffers from particularly small hands and the SG's thin neck helps him over that hurdle.

Looking at the back of the black and white SG he was holding he pointed out the masses of gaffer tape holding in the transmitters he uses on stage instead of the traditional guitar leads.

"I have all the transmitters built into the guitar. I've been using them for about three

# AC/DC CURRENT AFFAIRS



# AC/DC



"Maybe I'll buy a Muddy Waters album . . ."

years. They were about \$5,000 when I bought them."

With so many guitars on the market, I wondered how he'd actually go about picking one.

"Well, I'm smart — I go to the pawn shops. Like this (the black and white SG) was all screwed up when I got it. It's just that if it's got a good neck, and it's playable, I'll buy it. I don't like to spend too much on a guitar."

Angus reckons on having about six guitars now, but thinks he may have a few more lying about here and there. As his brown one's in a bit of a state, he uses the black and white one most of the time on stage, occasionally using a cherry-red model as well. Because of his rather unusual size he really doesn't feel comfortable with anything other than an SG.

The pickups on this B&W SG are old Humbuckers, but he's left the covers on them.

"A lot of people tell you that if you take the covers off they sound better, but it just has more scratch, so I've put them back on."

He makes up for his lack of experimenting with guitars, by having a go on the pickups. He'll keep switching them around until he's got the best pickup on the best guitar and is happy with the overall performance.

"I tried a Di Marzio once, a plastic thing, and I was beginning to sound like Foreigner!"

The strings, however, he's not so



"I have all the transmitters built into the guitar"

particular about. "They keep on changing them on me," he said while trying to suss out what strings were on the guitar he was holding.

"I think the strings they put on are Gibson strings. Rotosound used to give us them for nothing but they said we've got to start paying for them. So I said, 'Fuck that! If you give them to me free I'll take them, but I'm not paying for them!"

Aren't you getting any guitars free? "Gibson are going to start."

#### Amps

Like so many other guitarists, when he gets on stage he plugs into a Marshall. He tried Ampeg — "one of the big jobs — but they always, used to blow my speakers out, but I really used to drive them."

"Now I have four Marshalls up there, but I really only use about two of them. The others are there just in case. Generally Marshalls are the most reliable rock amps."

When it comes to recording, that incredibly live sound he gets is brought to you by a single 50 watt Marshall, but is it as live as it sounds?

"Basically they are pretty live. We do all the backing tracks in one go and in the past we've even done the vocals in one go too. We experiment a lot on those albums. We spend a lot of time on them. Some people think we just walk in . . . then straight out the door. We once spent three months on an album trying to get a good rock sound."

For the first time since their beginning the band have used a different producer on their new album, 'Highway to Hell.' Robert John Lange has taken over from the excellent job Angus' brother and his mate Vanda have been doing over the years. Why?

"Basically, everyone thought we needed a change. The new one's probably the most powerful one we've done, and certainly the most listenable. There's still all the rawness and plops and farts."

Angus doesn't, however, seem to know a whole load about his new producer. "He did the . . . Boom Rats . . . or something, and some other people. He told me them all, but I can't remember."

I wondered if they'd ever tried to produce themselves. After all, they've been in the business quite a while now.

"Basically, we do need an outsider looking in. I don't feel fully experienced enough to do that sort of thing. When you produce yourself you've got to have a little bit of technical knowledge about the board and that."

#### **Playing**

Switching from recording to playing, I asked how he first got into playing the guitar.

"Mainly I got a lot of it from my brother Malcolm (AC/DC's rhythm



guitarist), and other brothers. They can all play guitars and endless other instruments. There was always someone playing in a band and I picked most of it off of them.

"I could play all the fancy stuff before I could play anything. As soon as someone started telling me that this was E Augmented Ninth I went 'Hold on, this looks a bit hard, maybe I'll stick to plumbing."

What were you listening to when you were growing up and trying to play?

"Probably a whole load ot things. Things like 'I'm a Man', by the Yardbirds... just wild, exciting stuff... 'My Generation'. Anything that sounded meaty."

Did you just copy what you heard on the records?

"No, that's one thing I missed out on. Everyone else could sing and copy them but I didn't have the patience. I used to try, but I'd think 'That doesn't sound right.'

You may be wondering how a guy that is still being reported as being about 17 years old was listening to that kind of stuff when he was even younger. When I asked him how old he was he spent a long time trying to answer, murmuring about how the press kept on getting the age wrong — mainly due to him telling them lies! He concluded that he was 24, but maybe he was fibbing again. He may be really small, but he doesn't look all that young when he's standing still without his school uniform on.

Even now, Angus is still listening to old records, and when I asked him if he was

Angus is not particular about his strings. "I think these are Gibson."

listening to any new stuff he answered with.

"Not really, but maybe I'll buy a new Muddy Waters album."

This made me think that perhaps he's missed out on a lot of things that he might otherwise enjoy. He doesn't get to see any gigs and the only other bands he see's are the ones that are supporting or headlining with AC/DC. But he doesn't seem at all bothered.

"You've heard one guitarist, and you've heard them all."

A lot of the younger bands today state proudly how much they prefer playing small, sweaty clubs to large concert halls. Is Angus enjoying himself as much today as when he was strutting his stuff down at the Marquee a few years ago?

"Yes. Basically when the band was put together it was a big fun thing. We used to

Pix. by Sue Arber have a hell of a lot of fun when we got on the road and it is still the same. We never worry too much. Even if the audience hate us and we have a good time we know now that we can turn our backs on them. We're still having a good time."

"Obviously the little gigs are better. You're in there, they can see you, they can see the expressions on your face. They can laugh with you, you can tell jokes to them.

. . you can hand out football tickets to them! You can chat up the women in the crowd, whistle and do whatever. Basically, you can't beat those gigs for general atmosphere, good time, fun and anything."

How much longer do you think you can carry on sneaking into the audience to play your guitar solos?

"Well, they haven't caught me yet. There's been a few hairy ones, but as long as I'm sneakier than them, and as long as I can crawl through their legs and dodge them."

How much longer do you think you can keep up the schoolboy image?

"Well, I'm doing it now and I've got a hairy chest! As long as I don't look like an old man in a kids suit."

When talking about the future he didn't really have any plans or insights into what may happen. Like many other bands AC/DC live from day to day and hope to be around a long time. All he worries about is having a good time.

When I asked if he had any plans for maybe going solo one day he said 'You mean so low, maybe that.'

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# EXILE: BACK IN STYLE

#### BY MIKE POWELL

KISS YOU ALL OVER' which became a No.1 hit in Britain, underlined Exile as a band to watch in the future. Their current 45 has brought the Kentucky-based group back to our shores with a vengence.

"We were last over here in the fall of '78."

Buzz Cornelius recalled recently. Buzz was born on September 4th, 1948. He started playing the piano at the age of three and was involved with the condensed foetus of the band, The Exiled, way back in 1963.

The current line-up of the band formed in 1977, after they were signed with RAK Records by Mike Chapman and Nicky Chinn who had moved from London to L.A. in order to sign up new acts.

The six-man band, who describe their music as "good time rock 'n' roll with a little R&B and Funk mused in" were the first group to ever record in the Forum, a new studio situated in Covington, Kentucky.

"It proved extremely convenient for us, "Marlon Hargis confessed. "It was well-equipped and virtually on our doorstep. Previous to the Forum, the nearest studios of any importance were in Nashville, a four-hour drive away.

"Nashville unfortunately isn't such a bright proposition if you happen to be a rock band. The producers and engineers are geared to Country sounds and you don't get the product you want unless you take along your own recording crew. Kentucky, on the other hand, is primarily bluegrass



country and the crowd there were over the moon when 'Kiss You All Over' made it world-wide.

"Then Mike brought in Blondie and mixed 'Parallel Lines' followed by our new album, 'All There Is' — which incidentally was joint recorded at the MCA Whitney Studios is Glendale, California. We have the impression

'Nashville isn't too bright if you happen to be a rock band.'

that Mike (Chapman) likes to experiment with studios! When we were last over in the UK we went into RAK's 'B' studio with Mickie Most, which turned out to be great. We used lots of synthesisers, keyboards and electronics and were fortunate that the sound we created was very like our 'live' performances.

In their spare-time, Exile are more into sport than anyting else. Buss, for example, gets his highs out of fishing and horse-back riding.

"We don't really do anything

uniquely American, although we do eat Kentucky Fried Chicken! Colonel Sanders is a really great guy who attends the Kentucky Derby each year and throws a party for all the residents.

Buzz discussed the difference between the American and English music business.

"Over in America, the public demand bands to appear in person, or else the group flops except in special circumstances like Bob Dylan, etc. It was overwhelming to succeed in Britain as we did. After all we hadn't done a lot of promotion over in the UK and it was mind-boggling to sit in the States and hear of our ever-increasing bank balance!

"The British public is much fairer than the American crowd who just want blam, blam, blam 24 hours a day. British people accept that we can't be there all the time and it really says a great deal for the folks.

"We regard the music business as a huge ball game. We look upon ourselves as new players who are out of sight, out of mind and who have to steal time in order to record and perform. We look upon it as essentially entertainment and that should thrill all rock musicians."

Randy Rickman is the newest recruit to the band. He started playing his Father's guitar at the age of 10 when

his "Pop" didn't play it any more.

Randy formed his own band in 1976 and was hospitalised in December, 1978 after a 'crucial accident'. Doctors believed that he would never again be able to use his jaw properly.

"We regard the music business as a huge ball game."

"I didn't believe in negative thoughts," he admitted to me. "To hell with it, I thought, I will be able to sing. Therefore I didn't become surprised when I joined Exile, because I believe in karma — that the bad luck is always eventually balanced out by an equal share of good." But what happens if your musical career has so far only been preoccupied with the good?

At present Exile's manager is investigating possibilities that the band should embark on a huge world-wide tour. "We reckon the end of the year could be a possibility," Buzz admitted. "We lean on our manager for inspiration and he always knows what is best."

Unfortunately he seems to have hit a bummer with the latest single, 'How Could This Go Wrong'. After weeks of

'The music business is a huge ball game. We are new players who are out of sight.'

release it has yet to break through the charts; although now the group are more concerned with summer concerts in America. "Groups really hit 'em in during the summer, while the kids are off school."

Meanwhile the group haven't exiled themselves from the fact they're becoming more and more established as top-rate rock musicians. "On that account," added Buzz, "we just have our fans to thank. Without them we would be nothing."



Above: Exile's current line-up (L to R): Marlon Wargis, Steve Goetzman, Sonny Lemaire, Randy Rickman, Buzz Cornelius, and J. P. Pennington. Below: Randy Rickman in live action.







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# TONY HORKINS DISCOVERS LIFE ON THE BEAT WITH THE POLICE



#### PIX BY SUE ARBER

OW MANY of you a year ago would have bothered paying as much as a quid to see The Police? And how many of you have just paid about £4 to see them? At long last people have realised what a good band they are, and their album sales are finally reflecting the talent each of the three members has.

I first saw The Police before I joined BEAT, while holidaying around the western bays of California (he tries to say casually). Santa Monica was the destination and wild was the audience. I remember as I walked out saying to a guy I was with that one of the first people I'm going to interview when I get back is that drummer, Stuart Copeland. You'd never guess from the album what an excellent drummer he really is, and how original too.

Apparently Stuart formed The Police about four years ago after splitting with Curved Air. When he left Curved Air his fellow musicians thought he was nuts because he was into "all that new wave stuff."

"They thought I was joining the Gary Glitter set!"

Stuart has eternal admiration for the guys that got up in '76 and played their stuff, bringing the first major change, musically, in years.

"Stuff today is 20 times better than it was before '76, and it's all because of those guys who just got up and played."

The Police were officially formed when Stuart talked Sting out of a jazz group in Newcastle to come down to London, where they met Andy Summers on a session. For the first two years he was the band's manager renting trucks and hiring PA's, as well as drumming for the group. Because of this he didn't have any time for writing songs, therefore Sting was the main writing force. However, now the band's got a

manager he's been busy writing some of his own stuff. At home he has a Revox tape machine, various mikes, a load of great guitars and basses and he just builds up songs the best way he can. So expect some shared songwriting on the next Police album.

But even though he can now get by pretty good on bass and guitar, and a bit of piano, drums are still his main interest. He recalls how he first got into playing the drums.

"When I was about 13 and listening to Jimi Hendrix records I was doing all the posing in the mirror stuff and trying to figure out whether I wanted to be the guitarist of the drummer. I decided I'd rather be the drummer.

Those who have seen The Police will realise that Stuart plays Tama drums.

"I was one of the first to spot them, luckily. It was when they first started

making drums and I saw them in a shop and really liked them. I was playing with Curved Air at the time, so I rang lama up and asked if they'd send me a set. They didn't want money or anything — all they wanted was a picture of me playing them. I didn't actually have to play them, but once I did, that was it."

"I used Ludwig before that, and the first time I used the Tama kit I remember our mixer saying to me — pleading with me to burn the old Ludwig kit because the Tama sound was just automatically better."

I wondered what particular characteristic he liked so much about Tama drums.

"I like a really fast action so I tune the drums really tight, which gives them a fast response. But usually to get a really heavy sound you have to take your drums down, which loses that bounce. But with Tama drums you can tune them really tight but still get a very deep sound."

He also enthuses about the stands, pedals, hi-hat, construction and anything else you'd like to think of. Is there anything he doesn't use that isn't Tama?

"Sticks. I'll use any old sticks. But I think I'll see if I can get Tama to give me some..."

Stuart now owns three kits. He still has the original one he bought four years ago, another that he keeps in America (Stuart was born in America) and he's just got a brand new one. He only replaced the original kit because it's got a bit dirty, and the stands are beginning to show signs of wear, but that's not bad going after four years.

"After all I really do give 'em hell."

The kit he uses isn't exactly massive. Like he says, he uses the tiniest of tiny drum sets, although a little extravagant with cymbals. (he's got three crashes and a splash, and will only use Zildjian and Paice). The kit only has a 22" bass drum and only three tom-toms, all of which are small.

### "You don't need 14 toms to go rat-a-tat- tat on!"

"In Curved Air I had a great big double bass-drum kit with millions of tom-toms but it was just too complicated. You can't get to the root of the thing unless you start simple and go from there. You don't need 14 tom-toms to go rat-a-tat-tat on. Three will do the job."

Instead of having masses of drums, Stuart opts for effects. He'd rather have a Roland Chorus Echo than masses of drums anyday.

"I use the echo on stage — it affects the rhythm. I plug it in and get a rhythm out of it and play with that rhythm. I've got a foot switch next to my hi-hat so I can switch it on and off."

"It's got different speeds and different

kinds of echo and I set it all up before a song. It's great because you can do onstage dubs just like reggae records. There's a million ways of using it.

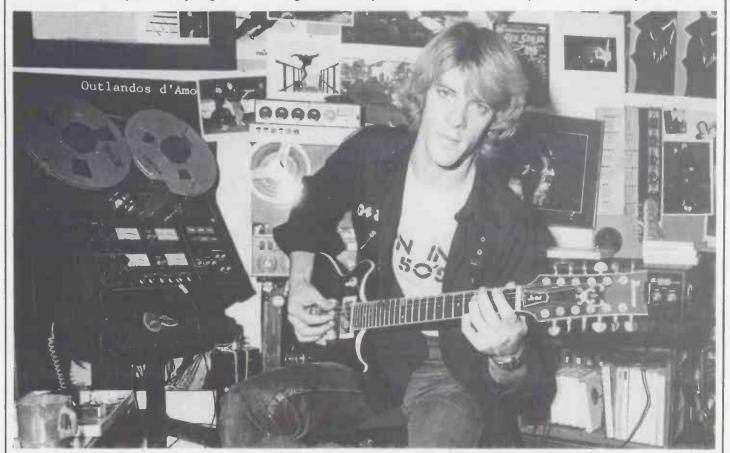
"For example, I've got two mikes on the snare drum. One goes to the PA and the other to the echo machine. But you don't hear the beat on the one that goes to the echo machine, just the echo. It comes through my monitors and then through the PA as well. Because the two signals are separated they can be made into stereo, which has a great effect going from one side to the other."

Apart from that, he's thinking of using some Octobans for creating various effects, and doesn't mind using the occasional roto-tom on a studio overdub.

"But for a kit playing on stage they're just a pain in the neck and a waste of space."

We wound up the conversation by talking about other drummers. At the moment he likes listening to the B-52's, so at the moment that's the drummer he's listening to the most. He thinks he can impersonate anybody's style of drumming, and that nearly every drummer can anyhow. He also thinks that musos worry too much about technique instead of getting down and actually playing. And he's probably right. After all I'm writing this instead of playing my drum kit, and you're reading this instead of playing yours.

Now, where did I leave my sticks . . .?



Stuart Copeland, drummer with The Police, with one of his guitars!!! The picture was taken in his makeshift studio at home.

# BEST

#### GIOVANNI DADOMO talks to five rock keyboard players and gives the lowdown on their favourite instruments, technique, and how they started playing.

OOLS HOLLAND plays followed their 'Cool For Cats' hit with the even more successful 'Up the Junction.' Jools' love of basic boogie woogie piano's no secret, as the quintet of originals on his 'Boogie Woogie '78' solo EP for Deptford Fun City Records more could bluff it if I had to, but so lasted for a few months but the than ably demonstrated last far no-one's even asked me to owners asked for it back in the

The original inspiration, it transpires, was a boogie woogie uncle of the still very young Jools: "I liked it so much that as soon as I could — I must've been six or so - I got him to teach me a few basic tunes.

"Later on my parents forced along some six years past. keyboards for Squeeze, the me to take music lessons but I problem, says Jools, who's done studio sessions for the likes of Rods and Wayne County. "I read a chart.'

Still only 21, Jools' background's almost pure Squeeze. He and co-founder Chris Difford did the odd pickup gig with other people, he says, but that went out when the beginnings of Squeeze came

South London band who, didn't like that at all. I never piano at first, so I played at the time of writing, have just learned to read. I learned acoustic in this warehouse where enough to know what chords we used to rehearse. Nobody and keys were and then stop- could really hear me so the ped." Lack of reading's been no others made up for it by letting me introduce the numbers!

"Then we borrowed this Dr. Feelgood, Eddie & The Hot Hohner Pianette and sort of forgot to give it back. That end." Despite insistence from the rest of the band that he get a Fender Rhodes, Jools' first purbecause he didn't care for the tone. "I quite like it now though - I suppose I've mellowed with

> "Then I made a huge jump and got a Polymoog and lots of other things.

"But," Jools emphasises, "my main thing is really being a piano player." His next pur-chase will be a Yamaha, which His next purhe likes "because it actually sounds like a piano. This is actually like a small grand piano in a case, and that's what it sounds like when you hear it. We recently toured with the Tubes and they let me use theirs on quite a few numbers, and I really got to like it.

'But of all the instruments. the one that beats them all is a really good piano. If I was on 'Desert Island Discs' and I was allowed my one luxury it would be a really good piano." Brandwise, Jools is keen on the Yamaha Conservatory model favoured by so many recording studios.

"But then there's a piano at Pathway which is one of the best I've ever played, just a little old Barnes upright. I suppose if you looked around and found

another Barnes that was made at "I couldn't afford an electric exactly the same time it could well sound really awful by now, but that one's great. It's not perfect tune-wise, but it has a great sound."

Jools currently owns two uprights, the prized one being a Thirties model the shape of a 50p piece. "It's got green and cream keyboards, too." On the electric side, Jools recently bought a WLM organ that he's very happy with. "But there again, what a lot of people don't understand is you have to stick chase was an R.M.I. electric. He to one thing. I can't really play objected to the Rhodes, he says, organ but I can bluff it, I can make organ sounds come out!"

> His advice to beginners? "If you learned to play the piano at home and if you can afford it on HP, then I'd say get a Yamaha. Other than that a Wurlitzer or Fender Rhodes. They have a very mellow sound which isn't to everybody's liking, but they have the same action as a piano - which isn't true of electric pianos in general. Then talk to someone who knows what he's talking about.

> "They don't give me any money for saying this but I get all my own stuff from Rod Argent's keyboard store. They actually show you everything very carefully and give you numbers to phone up about problems and things. They're really enthusiasts and not just the stuffed dummies you get serving in most other places. And they're always really helpful.

> "If you're not sure what you want they'll show you a lot of things and then let you make up your own mind, and not start waving a lot of forms for you to sign. Because the last thing you want is to have to rush out and buy something and then be sorry

### **Jools Holland** of Squeeze



Jools Holland, third from the left in the shades, learnt piano from a boogie woogie uncle.



### Jimmy Destri of Blondie

HE WAY I started and so on. But Blondie meant I very strange," says Jimmy Destri of Blondie says (pictured on the far left). Destri's speaking from a hotel in Indianapolis, a stop on the band's first headlining tour of their homeland after 'Heart Of Glass' has brought them their first major chart success in the U.S.

Desti joined the band as a song-writer, he explains. "I used to play other instruments, guitar and bass mainly. This was about five years ago, and when I joined we all got together and talked about what else we keyboards."

Desti happened to own an old the rest." Farfisa Mini-Compact. "And the first time we used it onstage everybody fell in love with the sound." It was his first 'real' sit at home making tapes for my them. own amusement. I was very into musique concrete, Stockhausen Leslie's and two Roland JC 120

playing keyboards was had to decide whether to go with the group or stay on at school." He was, he explains, taking premed at a local college. Blondie won. He had, in fact, played a little piano before joining the band, but he never learnt to read or anything.

"I'm still not very dextrous on the instrument. Basically I'm a song-writer and keyboards are what I use to colour the sound onstage." He still writes with a guitar, however. "If you write on keyboards you're instantly able to orchestrate embellish a song and that's exactly what I don't want to do. needed and came up with I just try and write a song very simply and then let the band do

For live work, Jimmy has a Polymoog, a small Roland, and a rhythm machine. "I'm buying an Oberheim and I love band, too. "Before that I'd just sequencers. That's my new thing get up and play with friends and - I love the random element of

"Onstage now, I'm using two

because they have a chorus built in that throws the speakers out of phase and make a note sound like a double note.

"Also, I use a Roland Chorus Echo, and MXR Digital Delay like my axe, the one I play around with.

"I have Polymoog, too. The filters have been worked up to a point where they have a greater sweep capability. It was the first or second model ever taken on the road and I keep getting it modified, but I stick with it 'cause I heard the prototype was the one they were most experimental with. So I think I've got more on my side than someone with a newer model.

But the single item of equipment Destri's most readily associated with is the distinctive sounding Farfisa, of course. He currently has a twelve year-old Farfisa Compact Duo which he picked up in Sweden for £300.00. "But my proudest piece of equipment," he hastens to add, "is my Ovation acoustic guitar. But I only use that in the studio."

Blondie's onstage deployment is basically a triangle of the other three musicians (lead guitar, bass, drums) says Jimmy, while he and Chris Stein work from the opposite outside ends of the stage, "and we constantly try and lay down colours for the other guys to play over. So it's not your average rock 'n' roll format. No one person is representative of Bondie's sound; it's all six of us doing it together.'

That original Farfisa? It was there and it was ideal for its purpose, says Jimmy. "I'd got it from a friend when I was sixteen, so I had it for a long time, and I just used to play around with it through a valve amp in my basement.

"I just always loved the sound of it. In the Sixties it was about it anymore.

like an original Farfisa.

a bunch of five or six oscillators back in the heart of pop.

amps. These are really good divided into a network, and each oscillator takes care of about twelve keys. It's the old way of doing things," he adds affectionately.

"The new Farfisas, the new Vox's and Yamahas have these flanger. And a Roland SH 1000 amazing capabilities that put monophonic Synthesiser; that's them almost in the realm of synthesisers. And my answer to that is if you want to play modified synthesisers, you should get a synthesiser."

> "But I'm stuck in this world of electronics and the only way to enjoy it is to get to know it better." He's given himself another couple of years before he actually has the time and knowledge to design his own equipment, he says. Similarly, solo recordings are out for the time being. He is, however, expanding his production "I'm probably experience. better at making other people's music sound good, and as far as my own songs go, I'm quite happy to have Debbie sing them."

He's recently produced The Know, the new band formed by ex-Blondie bassist Valentine, and after the current tour he'll be doing some things with U.K. expatriate Mike Chapman, producer of the enormously successul 'Parallel Lines' album. There's a single with a group called The Student Teachers that has a Destri production credit too, which should be out shortly.

"But on our own things one of my biggest fears is to go too far in the studio and then not be able to do the same thing onstage. So we rarely change the instrumentation of things. Either not at all or we change it totally."

A day or so before, says Jimmy, he'd been having a chat with co-tourer Nick Lowe and Nick had advised him to cut down on the number keyboards onstage and go for that distinctive solo Farfisa sound that Steve Naive provides the sound, but now no-one cares for Elvis Costello & The Attractions. He was a little "On the lower keyboard, you taken aback, he admits. "I can get a very low Hammond- mean, our album came out type tone," says Jimmy, about a year before The describing his Compact Duo. Attractions were formed!" If "And on the top one, it's just he's proud of one thing, Jimmy Destri's happy to be recognised "The way it's made is there's as the man who put the Farfisa

### FIVE OF THE BEST



# **Dave Formula** of Magazine

texture Magazine emanates from the surrealist ragtime player who restrained luxury of Dave caught my imagination at the Formula's keyboard intros and time. fills. Oddly enough, Dave's start was blowing harp in an r'n'b Basie, Oscar Peterson, Duke combo, with keyboards only Ellington. Later I started coming along a couple of years listening to the people with

so no-one could hear what I was take in Memphis Slim and Little even doing. Then I got this Walter. Current likes include terrible old heap of an organ Sly & The Family Stone, called a Bird Contemporary. It Weather Report, The Pop was about thirty years old and Group, Lou Reed ... had these horrible coffee-table legs." A long period with a Hammond ensued, finally giving way to a Fender Rhodes. because, especially at the bass By then he'd started getting some session work in local studios and 1976 saw him in a lengths at the bottom end of the out a couple of singles on the independent Rabid label. "I left after about a year."

Magazine at a club called larger scale keyboard, which I Rafters and was much must try. But on the road I'm impressed.

Grand, Yamaha 4c45D organ he's interested in is the latest ("which I put through a modified Leslie 122") plus Zawinul used an Oberheim and Oddysey, and a clavinet - and it!" that's his basic gigging gear, available at the time — and a effect, as a noise-maker. That's

the first, strangely enough, is in the arse if they're over-used.

UCH OF THE colour this old ragtime pianist called of Eubie Blake. He's about 98 now Manchester-spawned and he's just this weird,

"The rest are the usual ones: Miles Davis, Cecil Taylor and so "At first I had this old piano, on." His r'n'b period saw him

> For studio work Dave prefers. to use studio grands to the Yamaha, he says. "Mainly end, you get fuller resonance. Yamaha.

"But I don't ignore the Yamaha totally. They've just Late in '77 he caught brought a new one out with a quite happy with what I've got. arsenal You can get too finicky about Dave's current arsenal You can get 100 finicky about includes a Yamaha Electric these things "Another new item Yamaha String Machine, ARP gets a pretty good sound out of

Formula's "all of which go through formula: "I like to use it as an various mixers — whatever's instrument as opposed to an something I really try hard to Specific influences? "One of avoid. They can be such a pain

# **Dave Greenfield** of The Stranglers

as a guitar-player, having been taught the rudiments by a school-friend. By his teens, he was working as a semi-pro and "spending all day at home with just a piano and guitar, so I learned piano then."

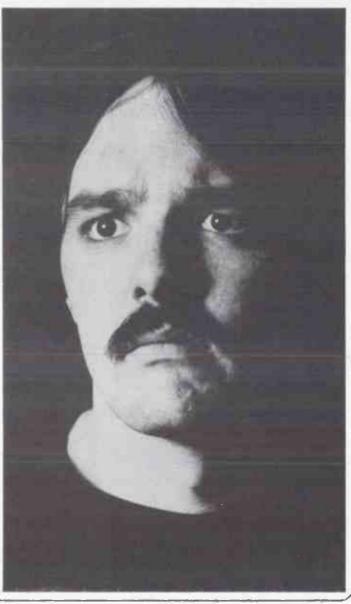
He was offered a tour of Germany with a band, and sudden personnel changes found him behind a Vox Continental.

"About a year later I bought a Hohner Cymbalette, which I had until the turn of this year. It's a very old model, but although they don't make them

AVE GREENFIELD of any more you can still get the The Stranglers started spares, But when we were his professional career playing in Japan it kept shorting out because of the humidity, so I finally decided to retire it.

"A year or two later, I got a Hammond L100 and a Selmer 100-Watt P.A. amp with this eighteen-inch home-built speaker we called Abortion', because that's what it looked like.

"I added Minimoog about the time of 'Rattus Norveticus' and my amp changed at the same time. I was using two AC 201 cabs with a little mini-mixer on top. Now I've got three Turners and two Jaguar studio monitors with



a Kelsey mixing desk. I also got two phasers, one for organ and one for piano.

"The last thing I added was going from 4-voice to eightvoice modules, so you can play eight notes simultaneously.

"The piano's a Yamaha – the next one down from the Grand." Other recent expansions are a sequencer for his Oberheim, and a Wasp minisythesiser. "It just runs on batteries and is probably the best value around.

"Pretty soon I'll start fading the Moog out, because it can get boring very fast. The other thing I've just started using is a Vocoder, but that's just for one track on the album."

Does he find working live very different from recording? Not a lot, says Dave. "In the studio I usually D.I. most of my stuff, so I don't need to use amps except on the rare occasions when I want a very 'live' sound. Then it's a double mix — one D.I. and an amplified one as well."

Dave has no particular conscious influences from the early days. "There wasn't much time to listen to other people because I had to learn as I was playing. We were doing these U.S. Army bases and playing anything that was going at the time, so there was no particular style."

Even now, he says, he listens only to what happens to come on the radio.

Synthesiser-wise, Dave's keen on the Wasp: "It's very similar to the Mini-moog, plus it can do things the Moog can't. It's got reiteration (note-repeat) that's easily obtained without using any of the effects on lowfrequency oscillator, which you'd have to do on the Moog.' Main differences otherwise are the Wasp's two oscillators to the Moog's three, says Dave.

"And it's got its own six-inch speaker for learning on, so you can start playing it right away without buying amps. Then for live work you can plug it in to any amp whatsoever.

"As far as organs go, the thing to avoid is the reed organs. Because they're totally useless for live work because the responses — wind and so on are so slow. They're OK to learn chords on but no good for stage at all.'

LLEN LANIER of Blue Oyster Cult laughs when I tell him I've been asking people how they started playing keyboards - "Because their mothers beat them!" he

"I started the same way. But I hated it. I learned piano when I was very young and then I quit. And I never really started; learning until I started hearing early rock'n'roll, like Jerry Lee Lewis and Little Richard. And those were all the songs that I learned. And so I just taught myself. There was always a piano in the house, so we went through all the usual cliches: 'Do you have to play that loud?' all that kind of crap. I can read music. Not very well, but I can do it."

When he started playing with bands, says Allen, he inevitably found himself at the keyboards. "Although what I really wanted to play was guitar. But there was always someone better at it than Lwas

"Even when we first put this band together, everyone was going, 'We're gonna need some keyboards in this'. And I didn't really wanna say I could play 'cause I wanted to play guitar. Then I finally admitted it and they said 'Why don't you do that then?' So I reluctantly put the guitar down." He started out with an old Farfisa, had that

"And the instrument I most wish I had, if I could find one, is an old Combo Electronic Gibson organ. but it's discontinued now. It's what Ray Mazarek used on the old Doors records. I had one at one time but it was so old that it broke very night and I had to get rid of it. Wonderful instrument; up until polyphonic synthesisers it was about the only instrument where you could programme really interesting sounds. All the Doors records only use that old Gibson organ. But it was so unreliable that they stopped making it.

"But it's all a question of what you can afford. As we went on I got more and more instruments. In the set-up we have now, I have a baby grand Steinway on stage, miked up. Because the way I play keyboards - and I guess it's apparent on the albums — but I use keyboards as orchestration



Allen Lanier, second from the right, hated piano as a kid.

## Allen Lanier of **Blue Oyster Cult**

before anything else. And different voices. And it's just a certain songs only sound right with a real piano sound.

"So I have about different things. I have the of things. It's just a great Steinway, a Hammond C3 instrument to work with. organ, clavinet, and this new synthesiser that I play. Which is the one instrument I'd love to talk about because it's the answer to every synthesiser player's dream. It's a thing called a Prophet. It's made in California and it's marvellous. It's a five-note polyphonic synthesiser, and it has what I always wanted in a synthesiser which is a memory — it has a digital memory bank in it. Which means that you can dial up all the sounds that you might want, then you punch a couple of buttons and it puts it into the memory bank. So onstage you'll get to a point and vou'll think. 'Now I have to sound like The Battle Of Britain', and you just punch a button and it comes up. It holds these things in memory, so you don't have to twist dials and patch chords and things like think of a real piano. But I love that to put it in.

"And it'll hold up to forty

great machine. And it's reliable and it works, and it does string five sections and horns and all kinds

P.A.-wise Allen has two systems. "There's my own onstage sound, which runs through a rack of DC300 Crown amplifiers and has a couple of limiters in it and an E.O. system, and an onstage Yamaha mixer. But that's basically for myself. Every instrument has an output for me, so that I can hear it onstage, and then there's also a branch that runs directly into the P.A. so that my sound-man mixes it directly from the instruments, independently of what I do. It works out quite well if you have a good soundman," says Lanier with a chuckle.

Like Jools Holland, Lanier's basically a piano man. "That's what I think of keyboards. I get a picture of Jerry Lee Lewis, Gershwin or whatever. But I

Continued on page 26

#### FIVE OF THE BEST



ALLEN LANIER of **BLUE OYSTER** CULT (continued)

possibilities the synthesised sound in terms of orchestration and creating mood and ambience in a piece of music. That's the way I like to use it. I don't think I'll ever get into a Jam Hammer thing of total synthesiser, with lead playing and things like that. It's not something I feel terribly motivated by.

"But I do love this new Prophet synthesiser. First of all. because I can play it more like a normal keyboard. And it just creates such a great sound - it's so usable, so manipulatable; it does everything.

"If you listen to our new record, there's keyboards all over it. But they're always behind the guitars basically. Even on the songs that I wrote. I just like it that way, so I'll write for guitar and maybe piano. Maybe that's just my ear, the way I like to hear. Plus the fact that Blue Oyster Cult is a guitar band. And onstage I play about fifty-per-cent guitar. And I still enjoy playing guitar a lot. To me rock'n'roll is basically guitars. That may be a norrowminded point of view, but that's the way I see it. I was never a big fan of Yes-type groups and elaborate keyboard filigrees and all that sort of thing. It never appealed to me.

'Probably my favourite entity."

keyboard player at this time is Randy Newman. I guess I'm a big fan of economy, and he does so much with so little. I wish I could stand up with a piano and do as delicate a ballet as he does. Nothing fancy, nothing great, but it always hits you right where it counts. And to me that's always the most telling thing about any musician - not necessarily how many notes but what's the right note, and where does it belong? And he does that. And I do like to think keyboard players can do that. I still like Aretha Franklin, to me she's one of the great keyboard players. See, I'm so songoriented, I like all instruments. And that's what I like about the 'Mirrors' album, there's not so self-indulgence opposed to making all the instruments work to make a song work, every instrument having the one thing in mind, which is to make the song an

#### **NEXT MONTH WE TALK** TO FIVE TOP BASS PLAYERS

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# Regular Items

In the second part of our series on the problems bands face on their way to the top Garry Cooper looks at how to protect your songs, your gear and your career.

# GETTING YOUR ACT TOGETHER

# THE PROTECTION RACKET



This guitar is asking to walk! 'New for old' is the best form of insurance.

ithout wishing to sound like the founder of Neurotics Anonymous, musicians lead a risky life. As if the problems of trying to make a living in a business fraught with rather more financial hazards than most wasn't bad enough, the musician has to

cope with some very unique problems like complicated insurance for his equipment, coping with a business streaming with financial crookery, copyright hassles, drugs (yes, they are a problem!), handling instant success (if you're lucky), instant failure (if you're unlucky) — the list of hassles faced by a musician are endless. So for the second of these articles aimed at helping the young player over the less obvious hassles in his chosen career, I've decided to look at the whole vexed subject of protecting yourself and your equipment and hence you career, in its widest sense.

To kick off with, sticking to the point about responding to reader's letters which I made last month, let's look at one of the most common questions which we on Beat get asked — how do you protect your songs?

In theory British law provides copyright on an automatic basis. As soon as you whistle the tune which will eventually sell you a million records, the law says that song is your property and you are entitled to the rights to that song until the day you die, automatically, and without any need to register that song with anybody whatsoever. Even when you pass on to the great gig in the sky those songs of yours pass on to your family or heirs in general, (as do the rights to books and films) for a set period before lapsing into what is rather poetically called 'Public Domain.'

In theory, then, nobody can rip off your artistic ideas. In practice, of course, things aren't that easy. Let's suppose, for example, that you are sitting in your living room playing your latest song with the window open. A plagiarist happens to be walking by your house and hears it. He takes the song home and records it, claiming it as his own. Can you prove, in a

court of law, that you had the idea first? Probably not.

#### Fear

The lurking fear of the songwriter is that, if he is unsigned to a publishing company whose job it is to look after such matters, his songs may be stolen by another artist. How do you *prove* that you came up with the killer riff first?

Basically there are two answers to this question and both work. The first is to record your song on cassette or reel-to-reel or write it down, and deposit it with your bank in a safe deposit box, making careful note that the bank record the date of the deposit and that the package is secured and dated in the presence of reliable witnesses. You'd be surprised how amenable banks are to providing this service but you will, of course, have to pay for the use of the box. If your song is now stolen you can sue with the security of a dated manuscript or tape and with witnesses who will swear that the song was deposited by you on such and such a date.

The only significant disadvantage with this procedure is the cost and the fact that banks aren't perfect so they might just lose your package.

Another way exists and this is the one which most songwriters use. What you do is date and seal the manuscript or tape and post it to your own address in a registered, dated, envelope. When the parcel arrives do not open it, just put it away safely and it will stand up in court as evidence of the date you wrote the song. Obviously, thus secured, you can start sending other copies of the song off to publishers and other bands with reasonable safety.

Another source of problems, while we're

talking about the law, and another source of questions, is the one relating to contracts. NO contract exists which does not take something away from you, that's what they are for. Your contract may require you not to record for another label for five years, it may forbid you from playing on other people's records, basically it is there just to provide the people who issue you with the contract with a means of getting something out of you. Obviously, assuming the contract to be at least reasonably fair, you will be getting something in return, so it is not, automatically, a rip-off, more an exchange.

#### Wording

Because the English (indeed any) language is full of ambiguities, your contract will be carefully worded to state specifically what is the set of terms outlined. It is no use using everyday language as this is simply too loose for a court of law to treat seriously, hence all the 'heretofores,' 'hereafter mentioned the aforesaids' etc. etc. These words are used by lawyers to prevent any form of ambiguities whatsoever from creeping into the deal. These ambiguities are the very loopholes which lawyers (on both sides of a case) either hate or long for - it all depends on whether you are trying to sue or being sued vourself!

The only way to treat contracts is neverto sign them unless you know precisely what you are signing, and the only person who can help you here is a lawyer, and not just the corner lawyer either, he must be a specialist.

I have a friend who is a fully qualified lawyer. Recently a client of his was dragged off to a police station for questioning over an alleged crime which (as it happens) he did not commit. He called my friend out to get him released and yet the lawyer, who specialises in divorce, was virtually powerless to help, simply because he was ignorant of the branch of law in question - criminal law.

Your average solicitor will look at a music business contract and blanch. To him it is, if not quite the double Dutch it seems to you, a pretty daunting prospect. His experience is in conveyencing, petty crime, divorce, boundary walls etc. etc. and he is not used to the conventions of the music business. what you must do therefore, before signing anything, is take your proposed deal along to a music business lawyer and get his advice. These specialists are capable of looking at deals in all sorts of ways and can even negotiate on your behalf to get a better contract. They know (better than anyone) what the going rate for a three singles deal with the XYZ company is and they will soon tell you where you're going wrong.

Don't use the lawyer employed by the



When your songs are played on radio and your records are selling millions you need to have signed fair contracts. Get your own lawyer.

record company, publisher or manager in question, get yourself a new guy who is paid by you and you alone and seek his advice as to what you should and what you shouldn't sign.

Hire purchase contracts are much less complicated and it is reasonable to assume that those issued by the large finance houses are as fair as the law makes them be. The question to ask here is can you keep up the payments? My own personal belief is that you should avoid H.P. like the plague, but it is up to you in the final analysis.

Having secured yourself protected your songs and your contracts, what other areas are there where you need protection? Well an obvious one is the need to protect your gear. Here is where specialisation helps yet again. Your average insurance broker is not an expert in insuring group gear and, although he can get you cover, it may be better to go direct to a specialist here. There are several companies specialising, many of whom advertise with Beat and the other music papers.

forget that insurance is a purchase, there are both good and bad value deals to be made It is worth, therefore, looking closely at what several brokers offer you and making your choice accordingly.

When buying insurance for equipment make sure that you check the exclusion clauses in your deal. Preferably buy allrisks insurance (which means what it says). If you don't you could well be in the position of an aquaintance of mine who had a whole pile of his keyboard equipment stolen from his van outside his house without any recourse to the insurance company whatsoever. They had quite simply excluded gear left in vehicles from his cover!

Another insurance boon is a system known as 'new for old' cover. This means that if your new Polymoog is ripped off six months after you bought it you are covered for the purchase of a new one, not a grotty old one priced at the insurance company's evaluation of the stolen one's worth. In my experience most insurance companies are hard to deal with, they seem to want it all their own way. The only possible way of As with buying anything, and never securing yourself with them is to make sure



Bands like Wings have tens of thousands of pounds of gear, but if you add up what yours is worth you'll probably be surprised. Make sure you are properly insured.

#### GETTING YOUR ACT TOGETHER

that they have absolutely no room to wriggle whatsoever, give them the chance and, in my experience, many will.

Yet another aspect of insurance to watch is that the gear is insured in *your* name, not that of your management company or agent. If the gear is stolen and the management company holds the policy entitlement then *they* will get the bread, not you, and they may decline to keep you band on the road by spending the insurance money on fresh equipment!

One company with whom I spoke were the well known firm of Canworth Insurance Brokers Ltd. in London. They offer £2.50 per £100 insured for the U.K. and this will cover you for up to 14 days on the Continent as well.

Full European (over costs £3.75 per £100 covered and World cover costs £6.25. Word has it that this is a particularly good firm to deal with in that they are apparently reliable and extremly used to handling bands and their equipment.

Advice about the simple physical protection of gear is really unnecessary. Flight case what you can afford to flight case (working with the most fragile gear first) and keep vans double locked at all times. Try and never leave gear in vans,

even for ten minutes, never leave gear at church halls over night and weekends, and always leave a roadie looking after your valuables in the dressing room while you're on stage. If you can't do that give your valuables to someone you trust to look after, and keep the dressing rooms locked while you play.

While I'm doing my Shaw Taylor Police 5 bit, a story about another friend of mine might make you laugh — it might also save you some money. This particular character collected Strats like some people collect matchboxes. He was forever buying and selling them in the quest for the perfect instrument. One day he advertised one of his guitars in Exchange and Mart and was 'phoned by an apparently interested 'customer' who said that he really wanted the instrument badly and could they meet in London. The two parties met and somehow the 'buyer' managed to trick my friend into letting him stay in a taxi with the instrument while the 'seller' hopped out to buy a train ticket or something (I really don't quite remember the details). The friend returned to find, yes, you've guessed it, the cab gone and his Strat gone with it!

Now, as luck would have it, the same friend was advertising yet another of his interminable Strats some year or so later and got a 'phone call from the thief, who must have forgotten that he'd ever called this number before. He travelled down to my friend's house who suddently realised that this was an old familiar face. He managed to stall the villain while the police were called and the crook was nabbed. This, I swear it, is a true story. The sad part of it is that the first Strat, now long since

stolen, was never recovered and there was no compensation. The motto? Take care, when selling or buying instruments!

Insurance, contracts, theft, what else do we get asked? Ah yes, there's another familiar question that gets asked about protecting band's names.

This is, as far as I can see, rather a problem. To actually register a company costs very little. Registering a business name enables you to open a bank account in that name and also enables you to legally trade under that name (without registration you must use your own name). The trouble is that mere registration doesn't entitle you to sole use of that name. This would appear to come only with the formation of a limited company which costs a fair bit of money to get under way.

Most people never encounter the problem of two bands operating with the same name, but, usually, whichever is the bigger of the two bands gets it — it's hard life, isn't it? Possibly having a limited company with your band's name at the title might save you, but it might not because you might be offered quite a lot of money to sell that name and, anyway, how do you think you would fare if your band was called the Beatles too!

As with most problems in life, music business hassles are a combination of using your common sense and knowing the wrinkles. The former is up to you, the later will come from thinking hard about every single thing you do and sign and, where you can, asking advice of those who have either been through the same mill themselves or who are paid to give you professional advice.

# **BEAT GEAR GIVE-AWAY!**

### WIN AN ARIA GUITAR OR A HOHNER KEYBOARD!



The Hohner International K1 Piano, worth £372.40, is the keyboards competition prize. The K1 features a full range of sound voicings, plus vibrato, speed and delay controls, sustain pedal and fully-controllable left-hand bass.





The Aria TS600 guitar (left), worth £274.60, is first prize in the guitar competition, and the YS 500 (right), worth £239.80 is second prize. Both winners will receive hard cases with their guitars.

#### WHAT TO DO

First of all you've got to remember what you play — keyboards or guitar! When you've figured that one out answer the questions below corresponding to the appropriate prize. There's only going to be one keyboard winner, but two guitar winners. The first one gets the more expensive one, and the runner up gets the next one. Both guitars will be supplied with hard cases too.

# ARIA GUITAR QUESTIONS

- 1) What Aria bass does Gerry Cott of the Boomtown Rats use?
- 2) Which American guitarist is the PE 175 named after?
- 3) Which of the following three guitarists uses the following three Aria basses: SB-1000, PB-500 and PB-550?
  - a) Alan Jones (Shadows)
  - b) Sting (Police)
  - c) Jimmy Bain (Wild Horses)
- 4) Who is the president of Aria guitars?
- 5) In not more than 15 words say why you'd like to win ah Aria guitar.

# HOHNER KEYBOARD QUESTIONS

- 1) Which two Hohner keyboards form the new Hohner duo?
- 2) Which Hohner keyboard just plugs into an amp (Not battery or mains operated)?
- 3) A sticky pad system was used on one of the earlier famous Hohner keyboards. Which one?
- 4) Name the Hohner keyboard that is commonly known as the funk machine?
- 5) How many keys does the Hohner K1 have?
- 6) In no more than 15 words say why you'd like to win a Hohner K1.

All entries by October 15, 1979. The editors decision is final. All entries to Beat Instrumental, 1B Parkfield Street, London N1. You may enter for either the guitar competition or the Keyboard competition, but not both.

# **NEW TO YOU**

#### LYRICON BY MUSICAID

The Lyricon



THE LYRICON, a new dimension in wind instruments, is now available in the UK from Musicaid, the musical instrument manufacturers and distributors of St. Albans.

Musicaid have been appointed sole distributors in the UK for the Lyricon wind synthesiser which is manufactured in the US.

It is designed to satisfy the demands of the creative professional musician for expression, accuracy, feel and versatility as well as suiting the amateur with its ease of playing. It operates over a six octave range, from a thundering bass to bird piccolo in one easy jump. Musicaid are at 176, Hatfield Road, St. Albans, Herts.

#### WATCH OUT FOR THIS HOT STUFF

n Wednesday 11th July three Brenell Mini 8 tape recorders were stolen from the AHB factory in Islington. The serial numbers which are written on a rear panel label and stamped on the chassis frame (revealed only when the back cover is removed) are as follows: 000302/L8,

000345/L8, 00349/L8.

Matching Power Supplies bearing corresponding numbers were also stolen.

Should any approach be made to you concerning the sale of Mini 8 tape recorders, all information received should be passed directly to Managing Director, N. Heuser, of Allen & Heath Brenell, Pembroke House, Campsbourne Road, London N8.

Insurance Company reward may be applicable in appropriate circumstances.

#### K. ZILDJIAN CYMBALS RIDE IN FROM CANADA

ZILDJIAN cymbals are being re-launched in the U.K. by Hohner.

K. Zildjian are the original Zildjian's and have been made in Turkey (until last year) since 1623. They are now 'handmade' by Turkish craftsmen from the original factory at the new Zildjian factory in Canada.

Made from exactly the same high quality materials as other Zildjian cymbals they have a totally unique sound and appearance created by the high degree of hand made craftsmanship in their manufacture. This quality is required by the discerning player maintaine U.K.

The ra and 15'' cymbals, crash cy crash/rid in their manufacture. This quality is required by the discerning player cymbals.

that needs an exciting new colour and character to their set-ups and playing that can only be found in K. Zildjian.

In the past few years supplies of K. Zildjian cymbals have been very limited due to the very limited quantities that were produced, but now a limited range will be produced and maintained by Hohner in the U.K.

The range includes 13", 14" and 15" matched pair hi-hat cymbals, 13", 14" and 15" crash cymbals, 16" and 17" crash/ride cymbals and 18", 19", 20" and 22" medium ride cymbals.



#### SIX HUNDRED ROLL UP FOR DRUM CLINICS

MERICAN jazz/rock and funk star Alphonse Mouzon, drummer with Mouzons Electric Band, Herbie Hancock and Weather Report, held over six hundred drummers spellbound when he conducted two clinics recently in London and Scotland for UK Sonor distributors M. Hohner, and Sonor Keydealer Grant Music of

Edinburgh.

Mouzon is pictured above with (L to R) Gordon Williamson, Sonor Marketing Director, Chris Stevens, Sonor Promotions Manager, and Laurie Westell, Hohner Sales Director. Below, Mouzon is drumining up a storm in front of an attentive audience at The Venue, London.



#### **TANNOY LAUNCH NEW SPEAKERS**

N 1978 all loudspeaker manufacturers suffered a severe blow when the price of cobalt, used in the magnet systems of many famous brands, went through the roof.

Tonnoy were already working on ferrite magnet systems for their new range and this was successfully introduced December 1978.

At the same time they were working on the new range, Tannoy were well advanced in converting the very popular Arden and Berkeley using the ferrite magnet system. Some careful design work in their laboratory and engineering shop has led to the new Arden and Berkeley being even more efficient than their predecessors. SPL is up by about 1dB at 1 M with 1 watt input.

The Arden and Berkeley both use the Tannoy 15-inch dual concentric loudspeaker system originally developed professional recording studios way back in 1947 (when the driver handled 15 watts). Now,

thirty-two years and several updatings later, (now the driver 85 watts), the handles professional user still represents an important consumer of Tannoy's total production of dual concentric loudspeakers.

The company launched the T125 Oxford in December 1978 and now announces the introduction of a slightly smaller unit, the T115 Cambridge. This new model features the same compression driver h.f. unit as the Oxford but uses an 8-inch bass driver compared with the Oxford's 10 inch unit. With a sensitivity of 88dB at 1 M with 1 watt input and ability to handle 45 watts R.M.S. (easily handling peak levels of 120 watts) the Cambridge extends the Tannov range at the lower end of the price scale.

Tannoy now has a range of consumer loudspeakers at prices ranging from £169.50 per pair for the Cambridge, up to £2,500 for the Buckingham (pictured below).



#### **EXPLORER 2 FROM GIBSON**

HE GIBSON Explorer was first introduced in 1958. Now, 21 years later, the unique design re-emerges modified to incorporate the excellent sustain qualities of the walnut/maple/walnut threelayer sandwich construction in the "Explorer 2".

The Explorer 2 features several new Gibson innovations including the fine tuning TP6 tailpiece and two high output Gibson "Dirty Fingers"

Humbucking pickups, with 12 individually adjustable exposed coils. The pickups are controlled by a three way toggle switch and one master tone, and two volume pots with black speed knobs.

With gold-plated fittings throughout and the really powerful, distorted "Dirty Fingers" sound, the Explorer 2 has a body and sound that make it seen and heard above the crowd

# WTOYOT

**ACOUSTIC'S 806** P.A. IS BACK



T'S BACK . . . by popular demand. Acoustic's Model 806 P.A. Enclosure. The Model 806 is a full range, highly efficient, horn-loaded reflex enclosure with one 15" speaker, one midrange horn and driver, and one piezo tweeter. Designed to complement the vocal range, this enclosure may be used with amplifiers of up to 125 watts at 8 ohms. The Model 806 is totally compatible with all Acoustic reinforcement sound equipment.

A sensing circuit protects the midrange horn by lowering the signal level to the horn when potentially damaging signals are present. The circuit can be reset by depressing the red circuit breaker button on the rear of the enclosure

**SPECIFICATIONS** 

CABINET DESIGN..... Vented Baffle SHIPPING Horn

SPEAKER COMPLEMENT One - 15" Speaker One Midrange horn One -Piezo tweeter SPEAKER

ACCESS..... Snap off Grill **INPUT** CONNECTORS. Two - 1/4"

Phone Jacks POWER HANDLING ... For use with amplifiers up

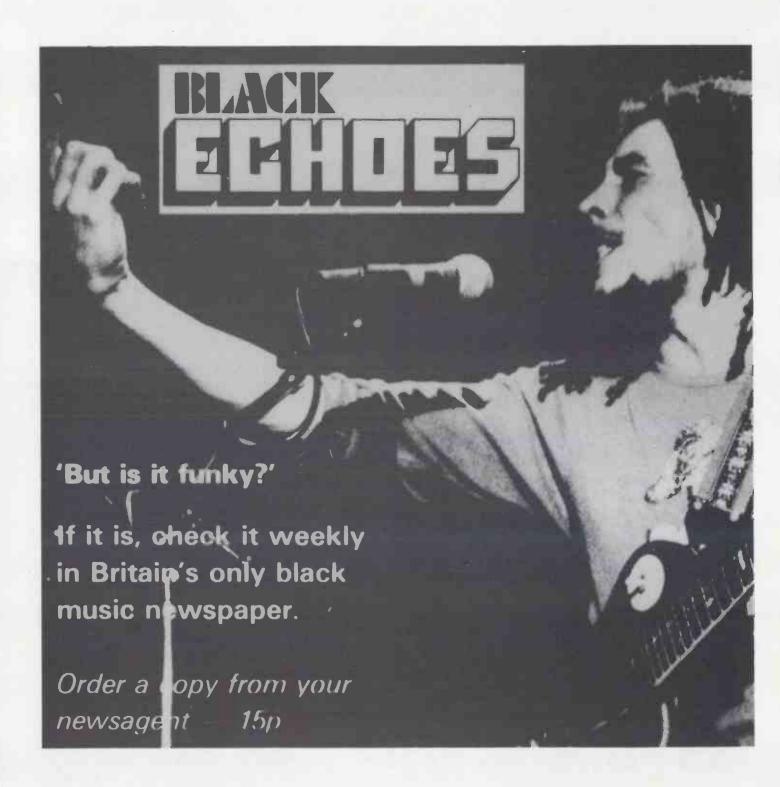
> to 125 watts at 8 ohms

NOMINAL IMPEDANCE ... 8 ohms CROSSOVER SYSTEM .....1.2 KHZ CONSTRUCTION . . . . . 3/4"

Interlocked d a d o construction Hard finish

CABINET SIZE . 30"H 24"W 16"D

WEIGHT ..... 90Lbs.



# 1º SONOR

# When only the best is good enough

Here are 27 top drummers who play Sonor- because only the best is good enough

- \* John Marshall \* Bobby Worth \* Graham Jarvis \* Martin Drew \* Alan Ganley \* Tony Mann
- \* Ray Miller \* Nicco McBrain \* Simon Fox \* Malcolm Green \* Rick Winter \* Harry Hughes
  - \* Freddy Adamson \* Tommy Thomas \* Jimmy Tagford \* Alan Jackson \* Laurie Allan \* Mike Grigg \* Eddie Clayton \* Louis Moholo \* John Stevens \* Geof Cox \* Harold Fisher
  - \* Gregg Thomas \* Jim McCarty \* Nigel Morris \* Tony McVey

#### Here are 8 good reasons why they all agree on Sonor



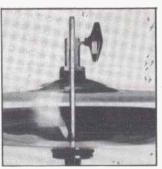
All tilters on cymbal stands, bongo stands, tom tom holders and boom arms have a steel skeleton over which a strong alloy is east.



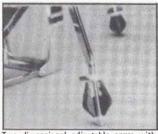
Wedge-shaped locking device with steel plate ensures reliable positioning of shell mounted tom tom.



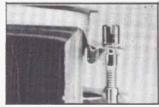
Prism clamping device ensures reliable



Hexagonal rod and guide ensures firm positioning of upper cymbal holder.



Two dimensional adjustable spurs with prism clamping device convertible from rubber tip to metal spur.



"Full vibrating sound shells" (9 ply) are guaranteed by floating heads, and by exclusive heat molded process which requires no sound-deadening reinforcements.



Self-aligning, spring-loaded inserts allow fast and easy tensioning of the heads.



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# Regular Items



#### **New price Zones**

ZONES **UNDER INFLUENCE ARISTA, SPART 1095** 

Why bother reviewing an album that was released at the beginning of June in a September issue of a monthly magazine? Three reasons really. 1) The persuasive powers of publicist Mick Wall. 2) The fact that it's a great album and was BEAT. 3) Because it's been rereleased at a special low price for a limited period of 6 months.

Arista are the first company to make a positive move towards lowering the price of albums. After all, how many people can afford £6 for an album? For 6 months 'Under Influence' will be available for a mere £3. One way that Arista can survive without the extra cash is by reducing the royalties each band member gets. So it's a conscious effort not only on the overlooked by the old staff on part of the record company, but on the band too. If any shop tries to pass a copy over to you for any more than £3 you're being ripped off, so let us know

The Zones — re-released at budget price.

if it happens to you.

So what's the album like? It's very clean, highly polished pop music played and sung with a bit of class. Maybe the sound is just a bit too clean, but that's down to the production. When I saw them live the guitar was more prominent and punchy and the keyboards were more distant. On the album the keyboard work of Billy McIsaac is brought right out to the front, perhaps a little too much, leaving the guitar further back in the mix creating too polite a of softies sound.

However, the album is still THE SINCEROS very enjoyable, with a fine THE SOUND OF selection of original songs. The SUNBATHING best tracks on the album for me EPIC, EPC 83632 must be 'Vision On', 'Mourning Star' and 'Mainman.' The latter I can't understand what market was written by lead vocalist Willy Gardner who was seeing his idol perform live.

you, They didn't understand, That you were my Mainman."

label. All clever stuff.

now, because the price goes drinks were free and a video ran back to normal after 6 months, with the boys on it, Oh yes, we and you'll only regret missing it were all given a copy of the while it was cheap.

Right proper Charlies

CHARLIE FIGHT DIRTY POLYDOR PPD 001

Here we have another very "chic" looking lady displaying the latest efforts from Charlie, a band who've been trying for England.

road sounds, perhaps a little to raw sound. similar to their previous do the vocals much justice but honestly say I like every track there's some nice string apart from 'World's Apart' two is perhaps the best track on judge them by it.

the album, although the lyrics sound a bit too much like the old Byrds classic, "So you want to be a rock and roll star".

It's altogether a "nice" album and anyway they're a nice bunch of lads, so if you fancy a "nice but nothing new album" go out and grab a copy.

# The sound

song's about David Bowie, and Epic are trying to aim the Sinceros at. A few weeks ago a press reception was held to apparently disappointed after launch this album, where everyone was given a bag "I cried more for me than containing such things as swimming trunks, a towel, suntan lotion, the lot, and Mainman is Bowies record invited to dive in a hotel swimming pool with leggy Grab a copy of the album models. The food was nice, the album too.

> But the other day I went to see them play live - at the Hope and Anchor pub in Islington, a dive to beat all dives. It was great, but hardly fitting the projected at image reception.

> Until seeing them live, I'll be honest and admit I didn't bother playing the album. But their live set was superb. Tight, fast, catchy and very trendy. The whole thing was very enjoyable, and comparable to The Police. especially with the harmonies.

So the next morning I get up some time to make it in and put on the album - but everything's flat and sterile. 'Fight Dirty' bears some very Why do producers feel the need Americanised-middle of the to flatten and polish up a good

Musically, the songs are attempts. The slushy lyrics don't great, catchy and poppy. I can arrangements worth listening to which is the biggest load of crap on "Too Late" side two, track I've ever heard. It also happens five. "Killer Cut" opening side to be the new single! Don't



The Sinceros - nice live sound - wet recorded one.

As for standard of playing. it's variable. The keyboard player does his job, the bass player is excellent, as is the drummer (who both happen to be playing on the Lene Lovich album) but the guitar player is weak. He does know it however, and a few jokes were cracked during the live set about his playing. But he's also the singer and songwriter, therefore an essential part of the group.

I'd like to see them take on another guitarist, leaving the present one to concentrate only on vocals, and then get a new producer to put a bit of excitement into them record

Then they'd be a great band.

## Cleaner dirt

**HIGHWAY TO HELL ATLANTIC K50628** 

Another blast of SG/Marshall from the boys from down under. For the first time since they started recording they've used a different producer. Previously Vanda and Young took the production credit, but John Robert Lange Boomtown Rats, Thin Lizzy etc fame has taken over.

changed producers I figured it to be the end of AC/DC as uncivilisation knows it. Vanda excellent job over the years and I've always hailed them as the best rock n' roll, producers ever Surely knowone else could do as good a job.

guitars (doesn't he play for Leeds?).

This is probably the best thing he's done for years.

### Blowing hard

LEW LEWIS REFORMER. SAVE THE WAIL STIFF, SEEZ 16

At last the first album from Lew Lewis. I've seen him twice live and had a great time on both occasions. Lew Lewis sticks to Reviewers: Tony Horkins. what he plays well - rhythm Sue Pettican and blues.

Lew Lewis sings a bit like a rocked-up version of Johnathan Richman and plays harmonica (courtesy of Hohner) like it TH should be played.

Lew wrote four out of the 10 tracks on the album, the rest written by other members of the music world. Like Francis Rossi of Quo, Tom Petty and a couple of members of the J. Geils Band.

Like the press release says, 'ideal for parties, Bar Mitzvahs, weddings or just plain dancing'.



Dave Edmunds - still talking about girls.

# TH Still going strong

this album.

should be.

DAVE EDMUNDS REPEAT WHEN **NECESSARY SWAN SONG, SSK 59409** 

John Lange has done superbly.

The songs still have the balls of

the previous albums, but just a

little more clarity. The sound

still comes out of the speakers at

100 mph, but everything sounds

just a little more tuneful, especially so on backing vocals.

that the band have progressed.

Musically I can't honestly say

TH

Good god, Dave Edmunds isn't still making albums is he? I got 'Get It' but shouldn't have got it. But when I was interviewing Francis Rossi he told me that this was a good album, and I liked the single 'Girls Talk', so why not give it a go?

I have to admit it, this album is great. I haven't stopped playing it since I got it. It's full of some great rock n' roll When I first heard that they'd records, swinging, swaying and style from moving with beginning to end.

It's not surprising that Rossi and Young have done an liked it. 'Sweet Little Lisa' is a dead ringer for 'Paper Plane.'

What's more, just take a close look at the credits. How about Nick Lowe on bass (surprise surprise) and Terry Williams on Well, I was wrong. Robert drums, and Billy Bremner on



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# Regular Items

here comes a time in every band's career when it's necessary to leave behind the bedrooms and the scout halls and move into proper rehearsal studios. In almost every case you have to go one stage further and make a demo recording of the stand out songs and send them out in order to get the ball rolling.

For a small band this is a big step to take and is usually a very expensive one. So it's important that the step is made in the right direction. Most bands make the fatal mistake of choosing cheap studios and end up no further forward than they were at the start.

Wharf Music is a recording and rehearsal studio complex situated just south of the water in studio land. It started life as a rehearsal studio in Bermondsey and has now moved to the borough where they have taken over an old church hall and built three rehearsal rooms and an eight track demo studio.

#### **Space**

The first thing that strikes you as you walk into Wharf Music is its spaciousness. So many demo studios are small, dirty and depressing, but Wharf is clean and open plan, and even has a secluded garden for bands to escape into when recording gets a bit too much for them.

Basically Wharf is run as three separate entities:- Rehearsal studios, P.A. hire and a recording studio called Blackwing recording. The P.A. and rehearsal room section is run by Dave Davis and Alan Cornish and the recording studio is run by Earl Radcliffe and ex-Laser Physicist, Turner Muso.

Although it is no Abbey Road. Wharf's clientele has turned out to be, in the main, bands looking for somewhere to write, rehearse, and demo material in a pleasant, easy going atmosphere. Among bands using Wharf's facilities are Glen Matlock's new band, The Boomtown Rats. Screen Idols and Radio Stars. Although the studio was designed with demos in mind, they have already mastered an album for Don Weller and

Charlie Records. And a Johnny Wakelin "In Zaire" single.

#### Three studios

Each of the three rehearsal studios are large (between seven and eight hundred square feet) and cool. A pleasant change from the sweat boxes I've become accustomed to. The first studio has a 400 watt P.A. and costs £2.50 per hour, studio two has a 1000 watt P.A. and costs £3.00, studio three also has a 1000 watt P.A. although it has an elevated lighting stage and for showcasing, hence the extra 50p at £3.50 per hour.

The recording studio at £10 an hour is about a thousand square feet and is air conditioned keeping it bearable. The most remarkable feature of the studio is that it has variable acoustics. One end of the studio has a completely dead sound since it is built in four inches of rock wall. But the other end of the studio has a live ringing sound which can, if required, be deadened by the curtains around the wall.

"This comes in very handy" Eric explained, "because these days most bands are trying to get away from that clean, super produced studio sound and get back to a bit more of a live sound, which we can give them here".

Through the window is the control room. Once again its nice and large and very comfortable, easily housing the average band for a mixing session. The desk at Blackwing is a Malcolm Hill D series, which was specially built to Eric's specifications.

The tape recorders are pretty standard for an eight track demo studio. The main one is a TEAC TASCO with DX8 noise reduction, but they also have a TEAC A7300, with DBX noise reduction and a Revox varispeed with Dolby A which is used maily for effects.

#### **Monitoring**

The all important Quad monitoring system is made up of Tannoy Ardens and also has the





The studio has a large, comfortable control room with a specially-built Malcolm Hill D-series desk. It has eight-track TEAC machines and a Revox which is used mainly for effects.

usual Auratones for comparability. This is then all powered by a 15 band MXR stereo graphic.

The effects they have available are easily patched into the desk and these include echo, phasing and flanging. The mics are basically AKG, and Shure.

geared to making the basical through the more at home. (Beer are available for a start).

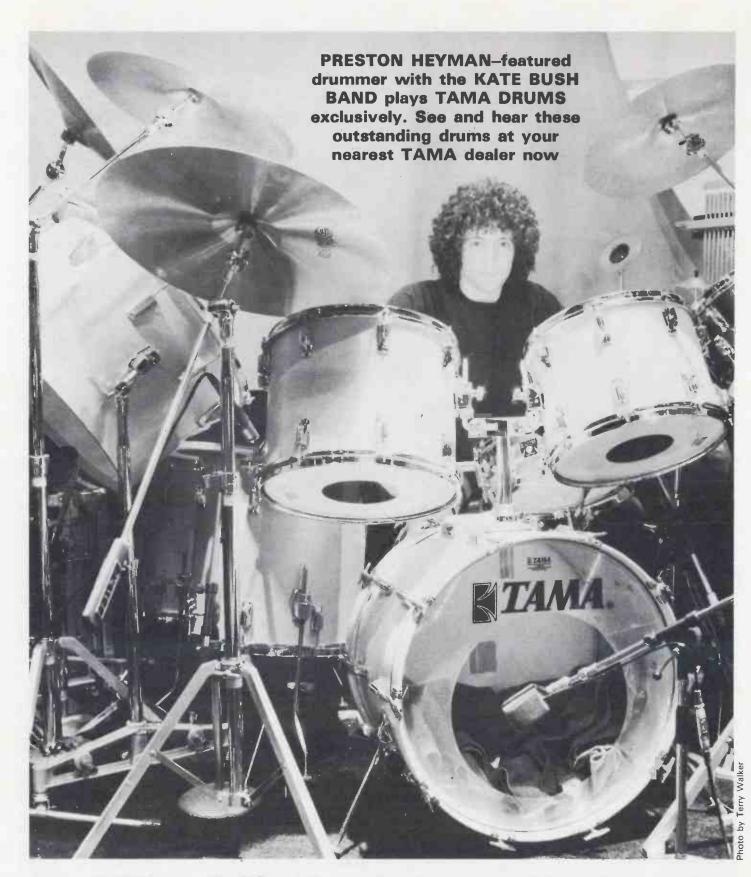
As far as the function concerned, there are launch a small record of

All of this equipment is fairly but as for r standard for a demo studio. So are concen at £10.00 per hour you may service you wonder why its that little bit check out. more expensive than other

studios. But what you pay for is open space, comfortable surroundings and a relaxing atmosphere. Everything is geared to making the band feel more at home. (Beer and pizzas are available for a start).

As far as the future is concerned, there are plans to launch a small record company, but as for now, Eric and his pals are concentrating on providing a service you'd be well advised to check out.

TONY SAYERS





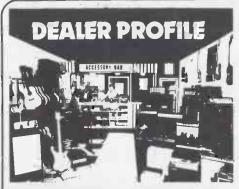
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# Regular Items



# MORE MUSIC COLCHESTER

ou may remember that in our June issue of Beat we visited the Chelmsford branch of More Music. Indeed we felt that More Music was going to be more than just another music shop—and it would seem we were right.

Within just eighteen months, John Hessenthaler and his crew have opened three music stores — Colchester, Chelmsford and Ipwich respectively, and taken the three towns almost by storm providing the 'more musically' minded with large varieties of musical gear and equipment at discount prices.

Through More Music's heavy advertising campaign in most of the music papers and magazines you may be familiar with their name but not necessarily with their shops. Enter Beat Instrumental, to tell you more!

Right then, the Colchester store is the H.Q. of the three stores so we decided to elbow in and see exactly what it was like.

As we drove into Colchester it was interesting to note that one of the newer movements in the musical instrument trade had been born in one of the oldest towns in Britain.

More's are situated in Church Walk, a small street in the town centre. The quiet little street somehow seemed to house the right atmosphere for trying out gear — relaxed and almost tranquile. All the stock for the three shops goes firstly to Colchester and then it is distributed to Chelmsford and Ipswich, after it's checked for any manufacturers faults or damage caused in transit.

John Hessenthaler, More's Promotions Manager, showed me round the store and introduced me to the manager, John Dodson. John believe it or not is only sixteen! He worked in the store as soon as it opened, he was still at school so it was a Saturday and Sunday basis. Then when he left school he took on his weekend job full time. John Hessenthaler, the previous store manager taught him the ropes and soon found he could leave the shop for

other pressing engagements with the assurance that the younger John could help any customers and deal with any problems which might arise in his absence.

When I was introduced to John Dobson he was playing keyboards, and although he is only sixteen it was evident that his knowledge of the instrument was more than adequate. John D then went on to tell me about the Colchester branch.

It opened about 18 months ago and since then it would seem that More Music nave brought up most of the street, firstly there is the main shop which stocks guitars, amps, and keyborads. Directly across the road More Music occupies another building which is used for repairs and servicing. Next door to that is a drum emporium with a large stock of various drums and drum accessories.

"If anybody wants repairs or servicing of gear we have a technician at each of our three stores. So its unlikely that someone has got something we can't mend" John told me. He went on to explain that repairs weren't More Music's main line by a long chalk, "No, its to supply musicians with quality gear at sensible prices".

During the day we spent in the shop we were constantly interrupted by customers or what I might describe as 'locals'.

Many customers know both the Johns on a very friendly basis, for example two mobile disco crews who evidently were familiar with More Music and very satisfied customers were lent (yes lent) mic stands and rope lights. What a great feel of trust and honesty!

The overall prices of More Music are almost unbeatable and along with manufacturers guarantees, a further More Music guarantee for 1 year is given on all new gear (better than a kick in the pants . .

Ed). The actual shop is open 6½ days a week including Sunday afternoons.

More Music I was told are always happy to oblige working musicians, they can arrange H.P., part exchange, hire and should you live too far away from Essex to collect any gear you wish to purchase from them, they can deliver it to your house. In fact the most commonly used term between MM and their customers is "Anythings Negotiable."

Apart from musicians other sectors of the market to whom More Music are particularly good to, include schools and colleges to whom they offer a terrific discount.

The general feel of More Music seems just right, the people who run the stores know their gear and the business inside out. Experience of promoting working bands such as AC/DC, The Clash, and many more who would take up the rest of this page, has given them an insight into what musicians expect and at what price, thus the Colchester branch boasts the custom of 'The Members' and 'Led Zepplin' who purchased a Guild Guitar, recently.

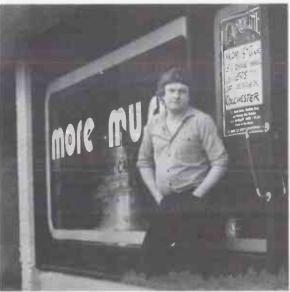
I asked John Dodson what plans he had for the Colchester branch.

"Well, I want to be able to offer the most comprehensive range of keyboards in the immediate area and possibly buy up the rest of the street — to facilitate them, if we do manage to buy most of the street we will apply to the County Council to change the street name from Church Walk to More Music Walk!

One question which nobody at MM will answer is who their mysterious financial backers are. It's not an important question to be answered but it would be interesting to find out, after all if a company can offer a good deal to musicians and go on making

profits and expanding at the rate which More Music are they've got to have their heads scrwed on the right way.

N.E.



Pic — John 'H' Early in the morning at Colchesters' More Music Store (Before the rush) captured by Mel Wallis's camera.



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## GIBSON ES-347 SEMI-ACOUSTIC

Price: £777 including VAT and hard case

Semi-acoustic guitars have always seemed a little on the fragile side to me, but this Gibson ES-347 is an exception. Just something about the way it's been put together indicates that it's a much sturdier model than other semi-acoustics.

The model we have here is finished in black with white trimmings, which suits me down to the ground for a start. It has a maple top, back and sides, a 24 34 " scale, 22 frets, an ebony fingerboard, a new TP6 fine tuning tailpiece, two series 2 Humbuckers and all parts are gold plated. The overall effect is outstanding.

The machine heads are pretty similar to Grovers, only better. They're a new type and stay in tune very well without any clinning.

I like the neck a lot too. It feels very constant, being flat from front to back and easy to play — but not too easy. If a guitar is too easy to play it's not exactly a good instrument for improving and working on your style. The way this neck has been made makes it very good for a beginner developing his own technique.

The frets help to make the neck feel nice. They're very shallow as if they've been played in for a couple of years, only they're new. The fast fingerboard also adds to the overall effect of the neck, as does the perfect setting of the action — not too high, not too low.

The bridge is a very precise arrangement. The fact that it's very solid and constructed rigidly to the body makes way for a healthy amount of sustain. Each string is separately saddled and very precise.

The tone controls too are perfect. There's a much wider range on the treble than on the bass, but that's to be expected. The feel of both the tone and the volume controls is very positive and all in all a very wide range of sounds are available.

The 347 is fitted with a switch to make the twin-coil pickups into single coil

# Reviewed by: Brian Robertson

pickups, which adds further to the range of sounds available. This particular switch is also very well placed — making it simple to get to in split seconds. To me that's a very important feature.

I gave the tone variables the ultimate test

— I played along with a BB King album.
Within a very short space of time I had matched the sound almost exactly to the sound on the album. Playing along to the record also proved another point, this time about the guitars playability. I only intended to play along to one track but I just couldn't put the guitar down. I ended up playing along to the whole album.

The pickups themselves are very responsive, and very powerful too. They stay pretty clean up to about 8 on the gain, and then you can get a real ballsy sound.

The balance too is very accurate. The

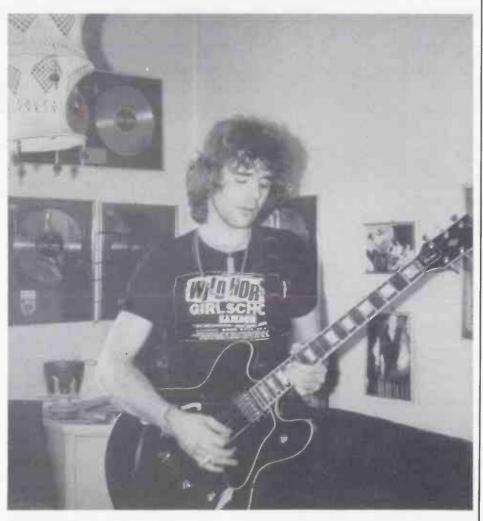
neck doesn't try to pull itself down at all, and the guitar was very comfortable to wear in all respects. For its size the weight is very accurate, and I wouldn't hesitate to wear one on stage given the chance.

It really is a very good all round guitar. I can't say 'it's for a blues guitarist', or 'it's for a rock guitarist' because its tonal variants and its feel in the neck cover all styles.

It's certainly one of the best Gibsons I've had the pleasure of playing in a long time. It proves to me that Gibson can still come up with the goods after all.

At £777 including the case and VAT, and apparently a five-year guarantee if bought from a reputable dealer in the UK, I'd say that it was underpriced. I would normally expect to pay between £900 and £1,000 for a guitar of this standard.

Catch it while it's cheap.



Robbo with Gibbo



## Zildjian Cymbals

here was to be a review in this space of this new range of Zildjian cymbals, but due to various obstacles thrown in our path, namely the Live Music Show, it was not to be. Instead we bring a run down of what the new range consists of and hope you can hold on till next month when Kenny Jones of The Who will be reviewing them for us. Until then, it's over to Zildiian . . .

#### **DEEP RIDE CYMBAL**

The new Zildjian Deep Ride Cymbal is fitted with a specially tapered cup, is medium heavy in weight, and has an extremely flat profile, which combine to produce the deepest low end sound of all the Zildjian Ride cymbal range. Although this cymbal maintains the "ping" qualities and stick definition necessary to sustain a ride beat, the sound could be described as low pitched, dark and warm.

This cymbal is available in diameters 20" (51cm) and 22" (56cm).

#### **FLAT HATS**

Available in sizes 14" (35cm) and 15" (38cm).

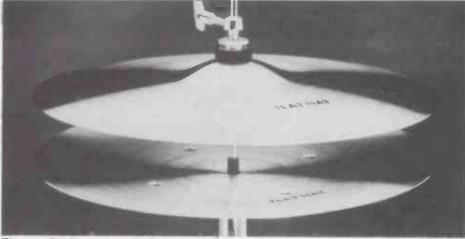
#### **EARTH CYMBAL**

Available in sizes 20" (51cm) and 22" (56cm).

The Flat Hats and Earth cymbal had a very successful introduction to the European market at the 1979 Frankfurt Trade Fair, and the Deep Ride Cymbal was introduced by the Zildjian Company at the 1979 Atlanta NAMM Music Trade Show.

#### **EARTH RIDE CYMBAL**

The Earth Ride cymbal is a completely new and exclusive Zildjian product. The appearance of the cymbal is one of a smooth brown earthy finish, and tonal grooves are completely eliminated from the cymbal. The elimination of the tonal grooves in the cymbal cuts down the ring or overtones which most other cymbals project. Earth cymbals are all extra heavy in weight for strength, durability and the high pitched ping qualities a heavy cymbal will produce. Diameter sizes are 20" (50cm)



The new flat-hats are available in sizes 14" and 15".

and 22" (56cm).

Zildjian expect the Earth Ride cymbal to be directed mainly in the area of hard rock music, and is for drummers who enjoy the advantage of having a strong bell (cup) sound, which cuts through heavily amplified music. This cymbal can be played quite heavily without the cymbal losing the definition of the beat.

Already using the Zildjian Earth cymbal is Peter Erskine with Weather Report, the Grateful Dead, and Roger Pope with Elton John.

#### **NEW CHINA GONG**

The new Zildjian China Gongs are available in sizes 18" (46cm), 20" (50cm) and 22" (55cm), and are crafted in the Zildjian alloy in a medium thin weight. These gongs are more manoeuvrable and are splashier than normal, with a super fast response and short sustaining tone depth. They are intended for use by professional percussionists in more contemporary orchestrations and in recording studios.



Old looking, but brand new. Earth cymbals are available in 20" and 22".

One of the features of these gongs is that they can simply be fitted to a regular cymbal stand, and the drummer does not have to purchase a large gong stand just to use this one item. They can also be played with drum sticks.

These gongs are rated to have tremendous projection and volume with only a light stroke needed for maximum response. Amongst people featuring the Zildjian China Gong are Steve Schaeffer, Shelley Manne, Peter Erskine, Billy Cobham and Lenny White.

#### **ZILDJIAN TURKISH GONGS**

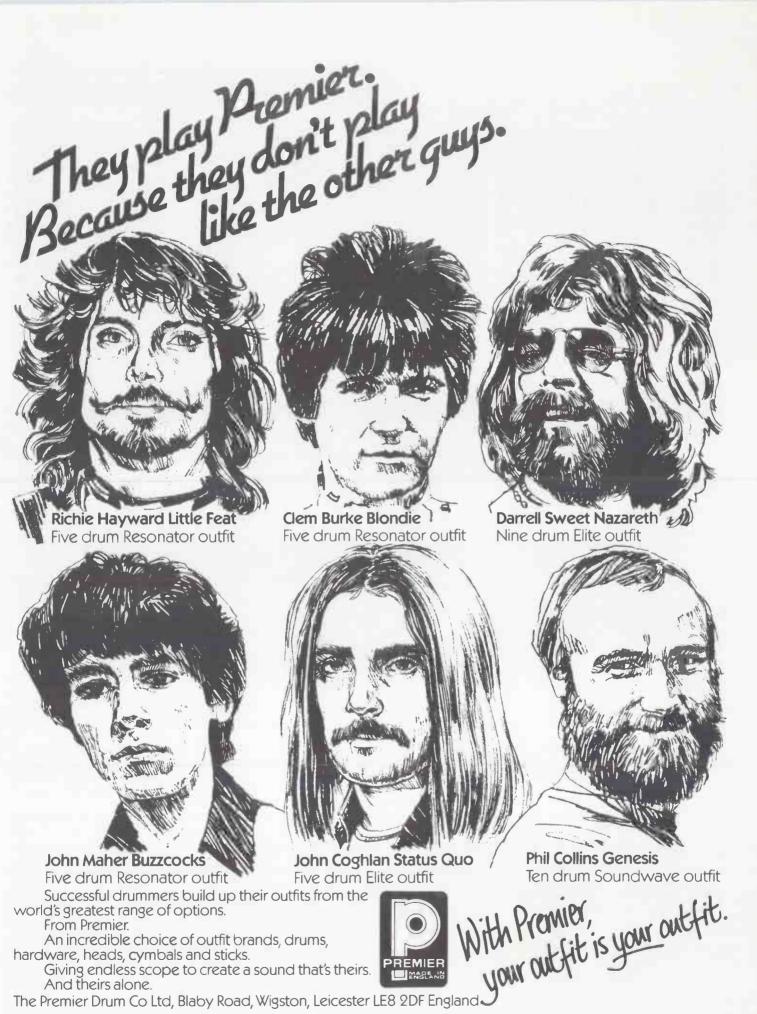
The Zildjian Turkish Gongs have been redesigned and are heavier and available in 4 different sizes — 22" (55cm), 24" (61cm), 26" (66cm) and 28" (71cm). These gongs have been specially tapered and edged to produce a cleaner design and yield a deeper, mellower sound. The Turkish Gongs are more apt to be used in traditional orchestras and symphonic environments. They offer a sustained, powerful tone with rich quality. Considering the long sustaining depth of the Turkish Gong, the response is very fast.

#### ZILDJIAN FLAT HATS

Yet another new and exclusive Zildjian feature. These hi-hat cymbals have been produced by Zildjian in response to drummers demanding cymbals that not only have the fast, sharp and bright sounds for today's music, but to additionally feature depth and body.

Available in 14" (35cm) and 15" (38cm) pairs, the bottom cymbal features a flat profile which not only eliminates unnecessary overtones, but also ensures the tight sound that today's music demands.

Not only are the Zildjian Flat Hats designed to eliminate any undesirable air cushions between the cymbals, but a 100 per cent 'cymbal edge to cymbal edge' contact is also possible.





### EMS POLYSYNTH

Price: £1,400 inc VAT Reviewed by Billy McIsaac of Zones



Billy McIsaac.

EMS Polysynth - not so hot.

he EMS Polysynth has a range of mini octaves and incorporates three wave forms — triangle, square and pulse. Basically it's divided into three sections.

#### Control

This consists of a control oscillator, pulse width rate and envelope generators (ADSR 1 and 2).

#### Sources

Noise and oscillator bank.

#### Treatments

Filter VCF, Frequency amplifier VCA and initial gain.

#### **Polyphonic**

The whole thing is fully polyphonic, and also features an analogue delay line which can give you a chorus echo, reverb and flanging effects. The EMS also gives you facilities for bending notes (a large white knob to the left of the keyboard) and also has touch-sensitive vibrato.

About the best thing going for this synth is its control layout. Everything is easy to get to and all the knobs are colour coded and bright, which makes them easy to see in the dark surroundings, and believe me,

when playing live that's quite important. More than once when gigging I've gone for a control that isn't there!

#### Limited

The problem is that although everything is easy to get to, the sounds are limited. There is, in fact, a severe lack of distinctive sounds of any quality. It also lacks that punch. A certain amount of gimmickry, sound wise, can be used to effect in group compositions but in this respect too, the EMS is lacking.

At least the thing's well made, and generally solid in its construction. The board itself has a light touch to it and round

the back there's facilities to add a few things. For example you could attach some foot pedals and a sequencer too. Apparently, EMS have a new sequencer coming out soon that can store sound for 12 minutes.

The biggest blow as far as I'm concerned is the price. £1400 is a load of money, and I think it will be very prohibitive in the Polysynth's success as it seems to be aimed at keyboard players who are just starting off. If you've got that much money to spend you'd be much better off buying a good monophonic synth and a second-hand string machine. For that price the amount of sounds available are just too limited.

# Reviews



MORIDAIRA W-606
six-string acoustic
Price: £148.65 inc. VAT
MORIDAIRA BW-650
nine-string acoustic
Price: £259.70 inc. VAT

the first observation I'd make about these guitars is that they've obviously modeled like a Martin.

The cheaper of the two, the W-606, has a laminated spruce top, rosewood sides and back, mahogany neck and a rosewood fingerboard.

Outwardly, it's a very well made instrument. The machine heads look and feel like Schaller's but they're not. Like Schallers, they're excellent.

# Reviewed by: Gordon Giltrap

Despite heavy strings, the action is excellent, and the neck is very straight and very comfortable. I like the idea of the trustrod being inside the body rather than at the head end of the neck, as it makes for easier adjustment. The bridge too looks very solid, with a bone saddle and two pins to keep it firmly in place. Although the fingerboard is very nice, I don't think full use has been made of its width. The string spacing due to the nut is too close, and on this model it's a bit inacurate.

It's unfortunate that is has a laminated top instead of a solid one. It would be better to pay a little more for a solid top, mainly because solid-tops tend to sound better with age. You can never be sure what's going to happen to the sound of a laminated top.

Tonally it's very bright on the treble end, but a little weak on the bass.

All things considered, however, it's a very nice guitar, and compares very favourably price-wise. Certainly worth checking out.

#### **BW-650**

In contrast to the 6-string, the nine-string model has a solid top, which by now you should know is preferable.

I've never actually seen a nine-string guitar before, and I think its appeal may be limited. It has one distinct advantage though. Most 12-string guitars tend to go out of tune in the 9th fret very easily and

you normally need a compensator bridge to keep it in tune. The 9-string model overcomes this problem yet still has the overall sound of a 12-string guitar. I think that the guitar would be more interesting if the octave strings were on the 4th, 5th and 6th.

As on the .6-string model, the fingerboard, bridge and neck are very good. It also has the same good trustrod arrangement.

Again the machine heads are superb, and I'm pleased to see that the string spacing is accurate on this one.

The finish is suberb, and the tapered head is particularly attractive, as are the inlays on the back.

My main grumble with this guitar is the heavy action, but it could just be the strings. Also, although the bridge is nice and solid again, it's strange that the saddle on this is plastic instead of bone. It was bone on the cheaper model.

Both guitars, have a matt finish on the back of the neck, which I prefer both visually and on a performance level.

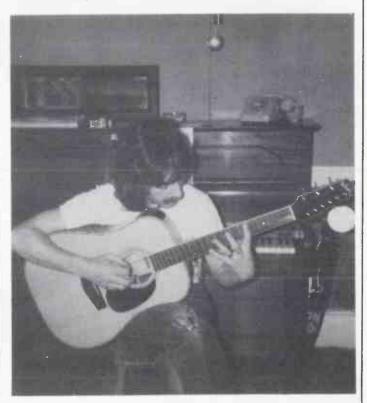
In its present state I'm not that knocked out by the overall tone. But with new strings and a little adjustment it could sound very nice, and because it has a solid top the sound should improve with age.

You have got to be a good player to really get the most out of this guitar.

All in all though, a very interesting guitar, accurately priced. Give this one a check too.







... and the BW-650



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# Reviews



### YAMAHA BB-1200 BASS

Price: £475 inc. VAT hard case and tool kit. Reviewed by Jimmy Bain of Wild Horses

HERE'S no doubt about it. This bass is beautiful on the eye. Solid, big and outwardly simple.

Supplied with it is a solid hard case, a leather strap, a tool kit with various screwdrivers and adjusters in it, an optional

scratchboard and thumb support (with screws, though there are no holes in the guitar) and a lead. Oh yes, and a yellow cleaning duster with the Yamaha logo on it too. The whole package is certainly very persuasive.

Starting off with the pegs, I'd say they look like Schallers, though they are in fact Yamaha's own. I use Schallers on my Tele, and as these are like them I obviously like these too. They give you good response and a positive feel. There's a tool supplied for adjusting their tension too.

The head itself is designed like a Fender. As on the Fenders the G and D strings are held down by a small plate.

The neck's really nice too. There seems to be a trend today to make the body and neck into one. This is really a good idea because not only does it strengthen it, but it gives it a dencer sound. This particular neck is rock maple with mahogany inlay, and it's laminated too. Although it's quite a big neck, it still has a nice feel to it, though people with small fingers may have a little trouble up at the top. It's sort of like a Precision neck, and like that will take a small amount of getting used to.

At the top of the neck in the body there's a small groove to get at the truss rod. With the tool supplied the whole thing will be very easy to adjust.

The bridge is really nice too. Each string is separately bedded and all manner of adjusting is available at the twist of a tool (also in the kit, of course.) It's actually

made of heavy-duty diecast metal and the deep grooves that each string sits in ensure accurate spacing of the strings.

The pickups too are also adjustable (tools supplied etc etc). About the pickups it says it's a ". . . specially designed splittype single-coil pickup, series wired and diametrically phased to avoid hum and increase output power."

Sounds good too! They feel very solid, and the plastic surround looks attractive, making the pickup look bigger than it actually is.

The controls too are very solid. (Nice bit of plastic, that). The volume control is very sharp, and a wide range of sound is available with the one control. And that's it. Nice n' simple.

The body itself has some very nice features. The cutaway part fits really snuggly into your body when you're playing. Also, the cutaway at the front too makes it easy to reach the strings. It's a very comfortable fit in all respects. Nice weight and very well balanced.

It's good too to see a concise booklet/manual too. It's nice to know exactly what you're getting.

Bearing in mind the million and one things you get with this bass I'd say it was very good and the price justified. Unlike other Japanese guitars it's not a bad copy, but a good original, quality made. It seems like a lot of craftmanship and work has gone into it.

Very solid, very nice, and let's have one.







Jimmy Bain with Beat Instrumental T-Shirt. Oh yes, and the Yamaha Bass!



# fact: Cleo's one of our best friends...and vice versa.

#### the artist:

Cleo Laine's a very special friend of ours. Shure has followed her highly individual sound (and been part of it) from small jazz clubs all the way to the largest auditorium. Her hit album, Best Friends, is a unique collaboration with classical guitarist John Williams, with sensitive arrangements by Cleo's husband and producer John Dankworth. Cleo's voice finds a perfect complement in the quitar's interpretive accompaniment. They have made what they call "a spirited attempt to break down the artificial barriers in music."



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SPACEWARD SOUND SYSTEMS, 19 Victoria Street, Cambridge, CB1 1JP. 0223-64263 (Between 10 am and 2 pm)

T.M.C. RECORDING STUDIO 118 Mitcham Road, London SW17. 01-672 4108

T.W. MUSIC, 211 Fulham Palace Road, London W6, 01-385 4630.

VILLAGE WAY STUDIOS 228 Imperial Drive. Rayners Laner Harrow, 01-868 2073

#### 8 TRACK

BIRD SOUND STUDIOS, Kings Lane, Nr. Stratford-Upon-Avon, Warwicks, (0789) 85705 & (0789) 3081 DE WOLFE STUDIO, 84 Wardour Street, London W1V 3LF. 01-439 8481

FAIRVIEW MUSIC, Great Gutter Lane, Willerby, Hull, N. Humberside HU10 6DW. (0482) 653116

FREE RANGE SOUND STUDIOS, 22 Tavistock Street, London WC2. 01-836 7608

IMPULSE ORGANISATION. 71 High Street East, Wallsend NE28 7RJ, Northumberland, Newcastle (0632)

LEADER SOUND, 209 Rochdale Road, Greetland, Halifax, West Yorks. (04227) 6161

MILNER SOUND LIMITED, Studio 117c Fulham Road, London SW3. 01-589 6477

QUEST STUDIO, 71 Windmill Road, Luton, Beds. 0582 414297/36950 SUN HÉCORDING SERVICES LTD., 34-36 Crown Street, Reading, Berks. 0734 595647

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

#### **4 TRACK**

D.T.S. RECORDING, 16 The Broadway, Maidstone, Kent. (Maidstone) 670 326 & (Medway) 401 467

GATEWAY STUDIOS, 162a Balham High Road, London SW12. 01-673 7316 SAMMA'STUDIOS, 90 Lots Road, London SW10. 01-352 4136

STEVE ADAMS STUDIOS, Dormer Cottage, Green Lane, Birchmoor, Tamworth, Staffs. Tamworth (0827) 895035. WINDRUSH RECORDING STUDIO, Millwood Cottage, High St., Bourton-on-the-Water, Glos. (0451) 20172

#### MOBILE

CRAIGHALL RECORDING STUDIOS, 68 Craighail Road, Edinburgh EH6 4RL 031-552 3685

JET MOBILE, 8 Bell Meadow, Sutton Road, Maidstone, Kent. Maidstone 57967

ISLAND MOBILE, 8-10 Basing Street, London W11. 01-229 1229 Telex: 12421

#### RECORD PRODUCTIONS

IMPULSE ORGANISATION, 71 High Street East, Wallsend NE28 7RJ Northumberland. Newcastle (0632) 624999

LOOK RECORDS LTD., September Sound Studios, 38 Knowl Road, Golcar, Huddersfield HD7 4AN 0484 658895/6

SUN RECORDING SERVICES LTD., 34-36 Crown Street, Reading, Berkshire. 0734 595647

STORM RECORDS, Pressings, sleeves. (Studio facilities available). Music publishing and songwriting services. S.A.E. 133 Park Road, Blackpool. Tel: 27357

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CARREA MUSIC, 46 Farndish Road, Irchester, Wellingborough, Northants NN9 7EE. Rushden (09334) 56520

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FARMYARD REHEARSAL STUDIOS, White Line Road, Little Chalfont, Bucks, 02404 2912

HOLLYWOOD STUDIOS, 38-40 Upper Clapton Road, London E5 8BQ: '06 1121 MAURICE PLACQUET LTD., London Studio: 01-749 3232. Pinewood

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TRACKS REHEARSAL STUDIO, 110 Churchfield Road, Acton, London W3. 01-993 0751 & 01-992 9061

#### SOUND HOUSES

#### FENDER

SOUND PAD MUSIC CENTRE, 64 London Road, Leicester. (0533) 20760

JOHNSON'S MUSIC (SOUNDAROUND) LTD., 227 London Road, Sheffield. S24 NF (0742) 53127

#### **TOUR SERVICES**

#### **LIGHTING & SOUND** HIRE

ENTEC LTD, 90 Wardour Street, London W1. 01-903 5790

FLASHLIGHT & SOUND GmbH, Bussestrasse 11, 2000 Hamburg 60, West Germany . 010 494 05115527/68 Telex: 12421

RAINBOW PRODUCTIONS, 7/9 Wood Close, London E2. 01-739 7543

BACKDROPŠ, GRAFIX, 22 Manor Farm Drive, Swinton, Mexborough, South Yorkshire, S648JB 070988 5705

#### WHOLESALERS

CLEARTONE MUSICAL INSTRUMENTS LTD., 27 Legge Lane, Birmingham 1. (021) 236 6100

WOODS (PIANOS & ORGANS) LTD., 15/17 Manchester Road, Bolton BL2 1EH. (0204) 27171

# EQUIPMENT PRICE GUIDE

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

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

#### **GUITARS**

	Stratocaster L/H w.				2351 Memphis Original	141.00	697 Tennesse 6	125.00	Western 12-str	320.00
BALDWIN	trem	364.90	CLEARTONE		2342IV Memphis 2341 Memphis ctm d/l	170.00 154.00	695 Nashville 6	92.00	KENT GUITARS 0038/N Classical	24.50
GRETSCH	w. trem	349.91	CMI ELECTRIC		2343 Memphis jun 2337DX Memphis jun	159.00	tiste jumbo	100.00 124.00	0039/Q Jumbo	37.50 39.95
Broadcaster (solid) 483.00	neck w. trem Stratocaster	391.56 291.59	SC36DB Black	120.35 120.3 <b>5</b>	d/I	173.00 144.00	952 Antroria Vintage jbo	82.00	0041/X Jumbo LORENZO GUITARS	39.95
Broadcaster (hollow) . 555.00 Broadcaster (bass) 483.00	Stratocaster L/H	331.58	SC36DSB Sunburst SC30	94.40	2405 Custom 74	208.00	684/6 Super Nashville.	94.00	0016/X Classical	22.95
Country Club, nat 589.00 White Falcon 970.00	Stratocaster m/neck . Stratocaster m/neck	316.59	LS26 LS26 Left Handed	109.13 123.85	2451 Memphis Oldie 2350B Memphis bs	190.00 143.00	CIMAR		0027/F Classical 0017/A Classical	25. <del>50</del> 29.50
White Falcon 970.00 White Falcon, stereo . 1008.00	L/H	358.24	FV26D & Case	174.08	2660 Memphis Vine	150.00	1904 Black 2pu	83.00 82.00	0099/U Classical	29.95
White Falcon, single cutaway 821.00	Telecaster d/I	346.58 379.91	PB Custom Fretless Bass	195.30	2458 Memphis Spcl 2351CH Memphis	157.00	1908 Bass 2pu	85.00	0026/C Folk	23.95 35.95
Roc Jet, black 483.00	Telecaster Custom	283.26	JB20 Bass	92.67	Cherry	136.00	1940 Sunburst 3pu 1940W White 3pu	91.00 91.00	0191/A Jumbo, Black.	52.95
Country Roc 579.00 Tennessean, cherry . 532.00	Telecaster Custom	316.59	TL Custom	151.58 120.35	2675 Custom 76	430.00 133.00	1940 Ash 3pu	96.00 75.00	0054/L Jumbo	48.75 52.50
Nashville, red 605.00	Telecaster Custom m/neck	309.92	SC36 Left Handed	127.73 171.49	2354\$ Woodstock std.	127.00	1942 Walnut 2pu	75.00	0192/D Jumbo	53.95 59.95
Country Gentleman, walnut	Telecaster Custom		SC Custom	242.51	2345SL Left-Hand 2377 Woodstock pro	135.00 141.00	1944 Walnut 2pu	82.00 159.00	KIMBARA GUÍTARS	
Super Chet, red 846.00 Super Axe 678.00	L/H m/neck	341.57 258.26	LS59TV	147.23 147.23	2383 Woodstock ctm . 2338 Woodstock std	151.00	1950 White	113.00	0023/T Classical KIMBARA GUITARS	53.95
Atkins Axe 532.00	Telecaster Std L/H Telecaster Std m/neck	279.93 283.26	L\$26G	125.56	2347 Woodstock jun	106.00 128.00	1951 Cherry	112.00 109.00	0045/J Concert Class . 0025/Z Concert Class .	95.50
All Prices include Case.	Telecaster Std L/H		LS26DS	125.56 132.49	2394 Woodstock nat	142.00 240.00	ANTORIA CLASSICAL	-	0046/M Concert Class .	105.00 127.00
1147 411 511	m/neck	306.59 179.96	LS26D	125.56	2354B Woodstock bs .	130.00	2855	58.00 51.00	0009/B Concert Class. 0047/P Concert Class.	146.50 167.00
BOOSEY &	Musicmaster	139.97	LS26D Left Handed LS Custom	132.49 203.53	2354LB Woodstock long bs	140.00	2840	49.00 42.50	0085/D Concert Class.	320.00
HAWKES	Mustang	191.61 206.62	LS230 LP200 GCN	111.67 162.17	2352 Clipper	92.00	TAMA GUITARS		0170/N Classical 0171/Q Classical	35.50 42.50
DI CIDOCIO IDRAZIII	Mustang m/neck Mustang L/H m/neck.	216.61 231.60	SG Standard	164.54	2352M Clipper d/1 2352 Custom	108.00 121.00	3563	299.00 239.00	0172/ Classical	47.50
DI GIROGIO (BRAZIL) No 16 Signorina POA	Semi-acoustics:		SG Special	164.54 194.86	2353LDX Clipper long bs black	106.00	3560S	225.00	0173/W Classical 0174/Z Classical	56.50 67.75
No 18 Estundante POA No 28 Classico POA	Telecaster Thinline Telecaster Thinline	338.24	1944 Twin Neck &	304.56	2368 Clipper Fireball	106.00 122.00	3561S	212.00 198.00	0175/C Classical 0176/F Classical	79.95 82.75
No 36 Bel Som POA	L/H	366.58	Case 12/6		2365 Dixie bs	138.00 · 145.00	3565	185.00	0177/I Classical	42.50 75.75
No 30 Amazon POA TAKEHARU POA	Starcaster + case Basses:	496.54	Case 6/4	304.56 164.54	2366B Marksman 2366FLB Fretless bs	132.00 132.00	3557/12	214.00	0178/L Jumbo	85.75
GT85 full size POA	Jazz	324.91 349.91	ES Custom	177.55	2375 Rocketman		3560/12	236.00 163.00	0180/5 Jumbo	89.95 59.95
GT180 full size POA	Jazz L/H	356.58	HR 500	218.61 175.81	Maple fb	144.00	3551 Classical	230.00	0006/S Jumbo	69.95
WT100 jumbo POA WT200 jimbo POA	Jazz L/H m/neck Telecaster	383.24 276.60	PB14 Bass JB Custom Bass	92.67	White	152.00	DOBRO GUITARS		0008/Y Jumbo	93.95 73.95
WT100-12 jumbo POA	Precision	269.93	JB 200N Bass	186.22 179.36	2375L Sunburst I/h HG188C Steel	140.00 85.72	1000	800.00 285.00	0024/W 12-st Jbo	97.95
VEGA POA V244 POA	Precision narrow neck Precision fretless	279.93 269.93	JB24 Bass Left Handed	116.08	2375N Rocketman Natural	155.00	33D	250.00	0324/I Jumbo Case 0344/S 12-st Case	33.50 34.95
V445 ₽OA	Precision m/neck Precision narrow m/	294.92	RK24 Bass	194.86	2375 Ash	182.00	33HS	250.00 205.00	KIMBARA MAESTRO GUITARS	
V446 POA	neck	306.59	EB Custom Bass	173.21	2375B Rocketman	143.00	60S	205.00	0048/S Folk	99.00
V646.S POA V845 POA	Precision L/H Precision L/H m/neck	291.59 316.59	ACOUSTIC Mountain G120		2655ZB Rocketman	186.00	HAWAIIAN		0049/V Jumbo	107.50 173.95
2052M case POA	Precision fretless L/H . Precision L/H m/neck	291.59 316.59	Concert	58.72	Zebra	188.00	2390 Guitar only	38.50 117.00	0052/F Jumbo 12-st KIMBARA GUITARS	149.00
VITTORO POA 570 Small size Classic . POA	Mustang	296.61	Mountain G150 Concert	64.04	2375W Twin Gemini 6/12	250.00			0031/S Elec 6-st	191.00
575 Full size Classic. POA ANGELICA POA	Musicmaster Acoustics:	124.96	Mountain G200 Concert	74.07	2407 Twin Gemini 6/4. 2376 Dixie Fireball bs	260.00 156.00			0032/V Elec 6-str 0034/B Elec Bass	199.00 209.95
2852 Folk guitar POA	F.C. 10¾	40.06 44.33	W200B Jumbo	68.80	2386 Memphis ctm d/l	154.00	FLETCHER,		0029/L Elec 6-st	194.50 194.50
2853 Jumbo guitar POA 2854 Class guitar POA	F.C. 20	55.41	MJ200N Jumbo Junior Classic	106.54 27.36	2386L Left-Hand	175.00 150.00	COPPOCK &		0183/B Pre-amp guitar	320.00
2855 Small size Classic POA guitar POA	F.C. 30	66.50 73.32	Concert Classic	29.77	2385 Clipper Ash bs	171.00	NEWMAN		0181/Y Effects guitar . 0182/Y Effects guitar .	375.00 375.00
ANGELICA MANDOLIN POA	F 15	51.45	Junior Western 110 Western	34.81 41.78	2371 Semi-Ac bs	139.00 141.00			0070/J Antique	205.00
584 Flat-back Model POA	F 25	56.27 63.09	Hashimoto W 350 Western	164.31	2374 Semi-Ac ld	154.00 132.00			0035/E Elec bs SATELLITE GUITARS	188.95
	F 45	64.80 78.43	Mountain F100 Folk	53.12	2409B bs	160.00	HAGSTROM 0110/J Swede, Nat	335.00	0065/T Elec 6-st	39.95 43.95
BRODR JORGENSEN	F 65	78.43	Mountain W120 Jumbo	63.31	2409BW bs	167.00 198.00	0111/M Swede, Blk 0112/P Swede, Chry .	350.00 335.00	0097/O Elec Bs	64.95
	F 75	98.90 129.58	Mountain W120/12 Jumbo	72.87	2387CU Vulcan bs 2348 Phoenix	210.00 207.00	0136/L Swede, White.	335.00	0095/I Elec 6-st 0096/L Elec 6-st	64.95 64.95
KRAMER	F 95	165.39 100.60	Mountain W150		2617S Artist nat	231.00	0113/S Scandi, Nat 0114/V Scandi, S'birst	299.00 299.00	0098/R Elec 6-st	73.50 39.95
New Generation 250G	F 115	242.11	Jumbo	73.42	2459 Venturer	222.00 223.00	0115/Y Scanbass, Sbrt		0094/F Elec bs	76.25
250B			Jumbo	101.85	2683 Solid special	232.00	0116/B Scanbass, Nat	325.00 325.00	0169/J Elec bs COLUMBUS GUITARS	43.95
350G			Mountain W250D Jumbo	120.60	ANTORIA WESTERN FOLK		0126/B Scanbass, Chy 0137/O Scanbass,	325.00	0014/R Elec 6-st	129.95
450G 520.00			Mountain W300 Jumbo	137.57	698E Gt. Western elec	104.50	Frettless Natural	325.00	0015/U Elec 6-st	129.95 134.50
450B			Mountain R500D		684E Super Electric 698 Gt. Western jbo	121.00 120.00	0138/R Scanbass, Fretless Cherry	325.00	0010/F Elec Bs	122.00 129.95
650B	CHAPPELL		Jumbo	230.53	698M Gt. Western maple	137.00	0118/H Viking, S'brst. 0119/K Viking, Chry.	299.00 299.00	0028/I Elec 6-st	129.95
1000 545.00			I T CORROCK		698BK Gt. Western		0120/O Viking, Nat	299.00	0012/L Elec 6-st	134.50 129.95
2000	Classical: C.100	36.00	J. T. COPPOCK		Black	120.00 107.00	0131/W Viking, Bubinga	299.00		· ·
4000 606.00	C.101	43.00 49.00	ANTORIA		684/12 Super Jumbo . 684BLK Black	104.00	0117/Ē Jimmy, Oval		GIGSVILLE	
All prices include hard case	C.102	59.10	2355 Big Jack S.Ac.		683 Super Jumbo	97.00 85.00	Hole, Natural	315.00		
ODO/A DDITTE	C.104 Steel strung:	65.00	Sunburst	173.00	684/L Left-Hand 628/12 Californian	97.00	Hole, Sunburst 0124/A Jimmy, 'F'	315.00	ARIA ELECTRONICS	
CBS/ARBITER (EX VAT)	C.200	49.50	Maple	190.00	bo	86.00	Hole, Natural	399.00	(PRO II)	
	C.201	63.00 43.00	2357 Mt. Strad Violin Bs	88.00	628 Californian jbo 62 Bronco fk	78.00 44.00	0125/D Jimmy, 'F' Hole, Sunburst	399.00	LC 750	257.20 209.30
FENDER Electrics:	C.203	54.00	2350 Memphis Custom	136.00	627/12 Bronco jbo	71.00	0130/T Patch 2000,		LC 550 VS	219.70
Jazzmaster 374.89	Bolin Handmade: C.10	180.00	2350 Memphis std 2350L Memphis std I/h		627L Left-Hand 642 Folk	72.00 144.00	Natural	1295.00	LC 500	209.30 245.00
Jaguar	B.11	150.00 120.00	2351 Memphis d/l 2351 DX Memphis d/l.	136.00 148.00	670 12 str	133.00 116.00	Western 6-st 0143/H Hagstrom	265.00	LS 500 VS	204.90
020.20		120.00		1 10.00	GOS BIONIGO	110.00	V140/11 HagatiOff		LS 450	190.95
										6.7

											405-
ST 600	178.10 209.30	₽750 med. gauge, elec 35L Bass, round wnd .	2.99 6.95	To much				NORLIN		Sb	
ST 500	189.20 148.20	736L Bass, nylon wnd. 738L Bass, flat wnd	6.95 6.95	To avoid unn	ecess	ary repetitions, ce	er-			Wr	708.83
TE 500	183.95 221.60	76 'Gold', Classic WESTERNER	2.07	tain abbrevia	tions	are frequently us	ed	GIBSON J40 Flat Top, Nat	510.45	ES-175 CC, Wal ES-175 D, Nat	760.86
JB 450 bass	165.60	600	2.39 2.39	in our listing	s: ele	ctric-elec; custon	n-	J45 Flat Top, s/b	516.95	ES-175 D, Sb	708.83
PR 500 bass	204.00 193.60	660	4.07					J50 Flat Top d/l, Nat . Johnny Smith DN		ES-175 T, Sb	734.84
PB 400 bass	156.00 230.20					c-s/ac; organ-or		2 p/u, Nat Johnny Smith D, S/b.	1453.00 1453.00	ES-175 T, Wr	695.83
LB 650 bass	227.60 347.90	GUILD		professional	– pro;	standard - st	d;	Johnny Smith N, I p/u Johnny Smith, S/b	1407.00	ES-335 TD, Sb ES-335 TD, Wal	695.83
EA 650	239.80 272.90	(EX VAT)		acoustic - ac	c; fol	k – fk; bass – b	S;	Super 400 CES, Nat Super 44 CES, S/b	1514.00	ES-335 TD, Wr	637.30
ES 750	249.40 159.60	AA Artiet Award	1070.94	string-str:	le lux	e-d/l; jumbo-jb	0:	Byrdland, Natural L-5C, Single Cutaway	1098.00	ES-335 PRO, Ch ES-335 TD, I/h, Sb	708.83
PE 115	191.80 228.50	X-500 S-Ac 2 p/u	749.64					Acoustic Nat	1078.00	ES-335 TD, I/h, Wal ES-335 TD, I/h, Wr	695.83
PE 125	280.75	X-175 S-Ac 2 p/u CE-100D S-Ac 2 p/u	517.61 446.21			and-I/h; scale-s		Super 400 C Outfit, Single Cutaway	1015.00	ES-345 TDSV, Sb	812.88
PE 135	220.60 243.25	SF-6 Starfire Six SF-4 Starfire Four	671.12 410.52	case - cs; b	anjo –	bjo; monitor - m	nt.	J50 Flat Top, d/l, l/h;	1215.00	ES-345 TDSV, Wal	812.88 754.36
PE 145	255.45 174.20	SFB-2 Starfire Two Bs S300 Solid 2 p/u	374.85 310.57	855/F301 Folk	72.65	H119A D/nought	35.00	Nat	557.59 557.59	ES-347 TD, Asb ES-347 TD, Eb	
PE 160	203.20 299.90	S 100-S Standard Solid 2 p/u	310.57	856/F303 Folk	82.10 T.B.A.	H155A D/nought H155B D/nought	40.00 44.00	Heritage Flat Top ctm; Nat	715.27	ES-347 TD, Nat ES-350T, Fb	838.90 955.95
PE 190 acoustic PE 200 bass	228.50 172.65	S 100SC Hand-carved S-90 Solid Double p/u	353.43 235.62	852/WE1030 Jumbo with pick-up	104.58	H156A D/nought H160A 12 string	54.00	J200 Flat Top Artist,	734.78	ES-350 T, Nat ES-350 T, Sb	955.95 955.95
PE 800	269.95 324.40	S-50 Solid I p/u M-75CS Solid 2 p/u I	185.63	B704 12 str	127.40 95.50	D/nought	49.00 69.00	J200 Flat Top Artist,		ES-355 TDSV, Asb	949.45
PE 1500	399.95 226.70	c/away	392.66	B702 12 str	192.00	HJ200A Super Jumbo	72.00	J200 Flat Top Artist,	749.42	ES-355 TDSV, Sb ES-355 TDSV, Wal	949.45
PE 460	239.80	M-80CS Solid 2 p/u 2	424.82	W621S	245.95 312.30	HONDO ELECTRICS	49.00	Nat	749.42	ES-355 TDSV, Wr Les Paul Anniversary,	
PE 600	239.80 249.40	c/away B302 Long scale	399.81 314.15	W610	199.75 179.05	H740B	72.00 79.00	Sb	749.42 689.26	Asb	1016.10
PB 1500	388.90 388.90	B301 As above 1 p/u . JSB2	257.04 299.88	G212	103.60 131.15	H760S	59.00 69.00	Dove Flat Top, Eb Dove Flat Top, Nat	676.26 689.26	Nat	1016.10
SB 800	348.80 265.00	JSB2C Carved Acoustic:	342.71	MUSIMA 1612N Acoustic	19.95	H830N Bass H860S Bass	79.00 110.00	Dove Flat Top, Csb Hummingbird Flat	689.26	Wr Les Paul Anniversary,	1016.10
ARIA DIAMOND ET 240	100.50	D55-NT TV Rosewood	546.58	1612S Acoustic	19.95 25.95	H860B Bass	110.00	Top, Sb	616.11	Eb	877.91
ES 175	102.00	Dreadnought	J-10.08	731 Classic	27.75	HONDO ELECTRICS with Di-Marzio pick-		Hummingbird Flat	629.11	Les Paul Recording, Csb	780.36
LS 300	106.40	Special Rose Dread- nought	449.47	732 Classic	32.50 63.55	ups HD740WH	99.00	Hummingbird Flat Top, Wr	629.11	Les Paul Recording, Eb Les Paul Recording,	
EA 200	115.95 119.50	D44MBL Bluegrass Jubilee Maple Dread-		737 Classic	78.50 96.50	HD740WI	99.00 115.00	Gospel Flat Top, Nat Gospel Flat Top, Wal .	570.60 583.60	Wal	767.36 780.36
EJ 230 bass	109.90 109.00	nought	417.09	MORIDAIRA BANJOS	12.95	HDS740B	112.00 115.00	MK Flat Top, Nat MK53 Flat Top, Sb	516.95 516.95	Les Paul Pro Deluxe, Eb	572.27
RE 550 bass ARIA ACOUSTICS	170.90	Body D/nought G875NT ¾ Size 15"	413.51	FR 1R 4-String FB 2R 5-String	60.95 60.95	HD794 Semi acoustic . GUYATONE	130.00	MK72 Flat Top, Nat	609.60	Les Paul Pro Deluxe,	585.27
7451	101.30 108.80	Body D/nought G-37BL Arched Back	377.56	GB 1 6-String	62.85	HAWAIIAN	E0.00	MK81 Flat Top, Nat L-5C c/bod., Eb		Les Paul Pro Deluxe,	
9210	106.30 115.50	Maple D/nought	348.78	C-7D Banjo case MORIDAIRA	28.35	HG92 (6 strg) HG580B (8 strg) Pedal	50.00	L-5C c/bod., Sb		Tsb Les Paul Pro Deluxe,	585.27
9214 12 string	114.70	D-40NT Bluegrass Jubilee Mahog.		MD 20	41.50	steel	395.00	L-5C c/bod., Wr Super 400C c/bod., Eb	1285.86 1285.88	Csb	585.27
9234 12 string	123.90 138.95	D/nought D-35NT Bluegrass	348.78	MD 30	41.50 49.05			Super 400C c/bod., Nat	1285.88	p/u, Eb	910.43
9291	<b>262.90 83</b> .70	D/nought Nat D55SB Spruce	302.05 546.58	CONCERTER SK612N	17.90	JOHN BIRCH		Super 400C c/bod., Sb Super 400C c/bod.,		p/u, Tsb Les Paul Artisan, 3	910.43
9404 12 string	89.90 123.00	D44MNT Nat D40SB Spruce	417.09 348.78	CK100N SK 614N Concert	25.85 23.70			Wr	1285.88	p/u, Wal	903.93
9254 12-string	166.60 128.90	D40CNT c/away D-40C Nt Florentine	399.16	GK 200 Concert	32.80	(EX. VAT) All 6 str. from	320.00	Johnny Smith, 1p/u, Eb	1352.63	Les Paul Artisan, 2 p/u, Eb	851.90
9454 12-string											
	139.80	c/away	399.16	WK599SH Jbo	47.80 44.45	All basses from Twin necks from	340.00 600.00	Johnny Smith, 1 p/u, Nat	1352.63	Les Paul Artisan, 2 p/u, Tsb	851.90
9630	78.70 86.20	C/away	258.90	WK 599 Jbo	44.45 31.65 31.05			Johnny Smith, 1 p/u, Nat Johnny Smith 1 p/u,	1352.63 1352.63	Les Paul Artisan, 2 p/u, Tsb Les Paul Artisan, 2	
9630	78.70 86.20 137.30 108.80	c/away	258. <b>90</b>	WK 599 Jbo	44.45 31.65	Twin necks from	600,00	Johnny Smith, 1 p/u, Nat Johnny Smith 1 p/u, Sb Johnny Smith 1 p/u,	1352.63	Les Paul Artisan, 2 p/u, Tsb Les Paul Artisan, 2 p/u, Wal Les Paul ctm; Csb	851.90 838.90 611.29
9630	78.70 86.20 137.30	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17"	258.90	WK 599 Jbo	44.45 31.65 31.05 50.80	Twin necks from	600,00	Johnny Smith, 1 p/u, Nat	1352.63 1352.63	Les Paul Artisan, 2 p/u, Tsb Les Paul Artisan, 2 p/u, Wal. Les Paul ctm; Csb Les Paul ctm; Nat Les Paul ctm; Tsb	851.90 838.90 611.29 643.80 643.80
9630	78.70 86.20 137.30 108.80 108.80 129.75 213.50	C/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst	258. <b>90</b>	WK 599 Jbo	44.45 31.65 31.05 50.80 42.45	Twin necks from Cases from  KEMBLE	600,00	Johnny Smith, 1 p/u, Nat Johnny Smith 1 p/u, Sb Johnny Smith 1 p/u, Wr Johnny Smith 2 p/u, Eb Johnny Smith 2 p/u,	1352.63 1352.63 1411.17	Les Paul Artisan, 2 p/u, Tsb Les Paul Artisan, 2 p/u, Wal Les Paul ctm; Csb Les Paul ctm; Nat Les Paul ctm; Tsb. Les Paul ctm; Wr Les Paul ctm; Eb	851.90 838.90 611.29 643.80 643.80 611.29 611.29
9630	78.70 86.20 137.30 108.80 108.80 129.75 213.50 133.00 141.50	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst	258.90 :: 683.16	WK 599 Jbo	44.45 31.65 31.05 50.80 42.45	KEMBLE  YAMAHA Classics	600.00 45.00	Johnny Smith, 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17	Les Paul Artisan, 2 p/u, Tsb. Les Paul Artisan, 2 p/u, Wal. Les Paul ctm; Csb. Les Paul ctm; Nat. Les Paul ctm; Nts. Les Paul ctm; Wr. Les Paul ctm; Eb. Les Paul ctm; I/h, Csb. Les Paul ctm; I/h, Csb.	851.90 838.90 611.29 643.80 643.80 611.29 663.86 773.86
9630 9634 12-string	78.70 86.20 137.30 108.80 108.80 129.75 213.50 133.00 141.50 139.80 105.50	c/away. D-25M Bluegrass Mahogany D/nought. Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-40BL Bluegrass 16" Folk F-30NT Aragon 15 % Folk Nat	258.90 :: 683.16 546.58	WK 599 Jbo WK 588 FK288 WK0030 FK 299 Folk HORNBY-SKEWI	44.45 31.65 31.05 50.80 42.45	KEMBLE  YAMAHA Classics G225	61.00 69.00	Johnny Smith, 1 p/u, Nat Johnny Smith 1 p/u, Sb Johnny Smith 1 p/u, Wr Johnny Smith 2 p/u, Eb Johnny Smith 2 p/u, Nat Johnny Smith 2 p/u, Sb Johnny Smith 2 p/u, Sb Johnny Smith 2 p/u, Sb	1352.63 1352.63 1411.17 1411.17	Les Paul Artisan, 2 p/u, Tsb	851.90 838.90 611.29 643.80 643.80 611.29 611.29 663.86
9630 9634 12-string. 930. 7451 B. 7451 WR. 940. 9460. 9290. 9295. 9294. 9800C. 9810C.	78.70 86.20 137.30 108.80 108.80 129.75 213.50 133.00 141.50 139.80 105.50 105.50 117.20	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-40BL Bluegrass 16" Folk Nat F-30NT Aragon 15% Folk S/burst F-30SB Aragon 15% Folk S/burst	258.90 :: 683.16 546.58 395.50 266.09 266.09	WK 599 Jbo WK 598 HS 288 HS 289 Folk WK 299 Folk WK 299 Folk WK 290 Folk WK 29	44.45 31.65 31.05 50.80 42.45	KEMBLE YAMAHA Classics G225. G230. G235.	61.00	Johnny Smith, 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17	Les Paul Artisan, 2 p/u, Tsb	851.90 838.90 611.29 643.80 611.29 611.29 663.86 773.86
9630 9634 12-string 930 7451 B 7451 B 940 9460 9290 9295 9294 9000 9810C 9810 9266	78.70 86.20 137.30 108.80 108.80 129.75 213.50 133.00 141.50 139.80 105.50 105.50 117.20 117.20 108.80	c/away. D-25M Bluegrass Mahogany D/nought . Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst . F-40BL Bluegrass 16" Folk F-30NT Aragon 15 % Folk Nat . F-30SB Aragon 15 % Folk S/burst . F-30 RNT Smaller . F-20NT Troubadour	258.90 683.16 546.58 395.50 266.09 485.43	WK 599 Jbo WK 598 Jbo WK 508 FK288 WK0030 FK 299 Folk  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectrum NEUTSCHMANN ACOUSTIC	44.45 31.65 31.05 50.80 42.45	KEMBLE  YAMAHA Classics G225. G235. G240. G245.	61.00 69.00 77.00 97.00	Johnny Smith, 1 p/u, Nat. Johnny Smith 1 p/u, Sb Johnny Smith 1 p/u, Wr Johnny Smith 2 p/u, Wr Johnny Smith 2 p/u, Nat. Johnny Smith 2 p/u, Sb Johnny Smith 2 p/u, Wr Super V BJB ctm; elec; Asb JB ctm;	1352.63 1352.63 1411.17 1411.17	Les Paul Artisan, 2 p/u, Tsb Les Paul Artisan, 2 p/u, Wal. Les Paul ctm; Csb Les Paul ctm; Nat. Les Paul ctm; Nat. Les Paul ctm; Wr Les Paul ctm; I/h, Csb 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; I/h, Wr Les Paul ctm; J p/u, Eb Les Paul ctm; J p/u, Les	851.90 838.90 611.29 643.80 643.80 611.29 663.86 773.86 773.86 682.82
9630 9634 12-string 930	78.70 86.20 137.30 108.80 108.80 129.75 213.50 133.00 141.50 139.80 105.50 117.20 117.20 117.20 118.00 118.00	c/away. D-25M Bluegrass Mahogany D/nought . Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-40BL Bluegrass 16" Folk	258.90 :: 683.16 546.58 395.50 266.09 266.09 485.43 212.16 546.58	WK 599 Jbo WK 588 FK288. WK0030 FK 299 Folk.  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectrum NEUTSCHMANN	44.45 31.65 31.05 50.80 42.45	Twin necks from	61.00 69.00 77.00 87.00	Johnny Smith, 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17	Les Paul Artisan, 2 p/u, Tsb	851.90 838.90 611.29 643.80 643.80 611.29 663.86 773.86 773.86 773.86 682.82
9630 9634 12-string. 930. 7451 B. 7451 WR. 940. 9480. 9290. 9295. 9294. 9800. 9810. 9810. 9264 12-string.	78.70 86.20 137.30 108.80 108.80 129.75 213.50 133.00 141.50 139.80 105.50 107.20 117.20 117.20 118.00	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-30NT Aragon 15% Folk Nat F-30SB Aragon 15% Folk S/burst F-30RNT Smaller F-20NT Troubadour 13% Folk, Nat F-50BL Blonde F-50NT Nahog	258.90 ::: 683.16 546.58 395.50 266.09 266.09 485.43 212.16	WK 599 Jbo WK 589 FK288 FK288 WK0030 FK 299 Folk  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectum INEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS	44.45 31.65 31.05 50.80 42.45 ES	KEMBLE  YAMAHA Classics G225. G230. G240. G245. G245. G250s G250s G250s Folk & Jumbo FG325.	61.00 69.00 77.00 97.00 109.00 126.00	Johnny Smith, 1 p/u, Nat.  Johnny Smith 1 p/u, Sb.  Johnny Smith 1 p/u, Wr  Johnny Smith 2 p/u, Wr  Johnny Smith 2 p/u, Nat.  Johnny Smith 2 p/u, Nat.  Johnny Smith 2 p/u, Wr  Johnny Smith 2 p/u, Wr  Super V BJB ctm; elec; Asb.  Super V BJB ctm; elec; Nat.  Super V BJB ctm; elec; Nat.	1352.63 1352.63 1411.17 1411.17 1411.17 1411.17	Les Paul Artisan, 2 p/u, Tsb	851.90 836.90 611.29 643.80 643.80 611.29 663.86 773.86 773.86 682.82 695.83
9630 9634 12-string. 930. 7451 B. 7451 B. 940. 9460. 9290. 9295. 9294. 9800C. 9810C. 9810. 9810. 9264 12-string. 960. 9270. 9220. 9220.	78.70 86.20 137.30 108.80 108.80 129.75 213.50 133.00 141.50 105.50 105.50 117.20 117.20 118.00 118.00 110.00 141.50 201.00 141.50	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-40BL Bluegrass 16" Folk Nat. F-30SB Aragon 15 % Folk Nat. F-30SB Aragon 15 % Folk S/burst F-30 RNT Smaller F-20NT Troubadour 13 % Folk, Nat F50BL Blonde F50RNT Small B50NT Acoustic bs F50NT Acoustic bs F50NT Small	258.90 :: 683.16 546.58 395.50 266.09 266.09 485.43 212.16 546.58 395.50	WK 599 Jbo WK 598 Jbo WK 588 FK288 WK0030 FK 299 Folk  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectrum NEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic C200 Classic	44.45 31.65 31.05 50.80 42.45 ES 17.50 17.00 57.00 65.00 83.00	Twin necks from	61.00 69.00 77.00 87.00 109.00 73.00 73.00 89.00	Johnny Smith, 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1471.17 1573.74 1612.76	Les Paul Artisan, 2 p/u, Tsb	851.90 838.90 611.29 643.80 643.80 611.29 661.29 6773.86 773.86 682.82 695.83 715.34 624.29
9630 9634 12-string 930 7451 B 7451 WR 940 9460 9290 9295 9295 9294 9800C 9810C 9810C 9810 9810 9260 9270 9280 9271 9274 12-string 9275 12-string	78.70 86.20 108.80 108.80 129.75 213.50 133.00 139.80 105.50 105.50 117.20 108.80 118.00 110.00 201.00	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst	258.90 683.16 546.58 395.50 266.09 266.09 485.43 212.16 546.58 395.50 485.43 539.35	WK 599 Jbo WK 598 Jbo WK 588 FK288. WK0030 FK 299 Folk.  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectrum INEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G200 Classic L400 D/nought F180 Folk	44.45 31.65 31.05 50.80 42.45 ES 17.50 17.00 57.00 65.00 83.00 159.00 86.00	Twin necks from.  Cases from.  Cases from.   XEMBLE  YAMAHA  Classics G225. G230. G235. G240. G245. G256s. Folk & Jumbo FG325. FG330. FG336. FG344. FG344.	61.00 69.00 77.00 87.00 97.00 109.00 126.00 73.00 89.00 101.00	Johnny Smith, 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1573.74 1612.76 1573.74	Les Paul Artisan, 2 p/u, Tsb	851.90 838.90 611.29 643.80 643.80 611.29 661.29 663.86 773.86 6773.86 682.82 695.83 715.34 624.29 611.29
9630 9634 12-string 930 7451 B 7451 B 940 940 9460 9290 9295 9294 9800C 9810C 9811C 9811C 9810 9260 9264 12-string 9260 9275 12-string 9275 12-string 9275 12-string ARIA PRO II ACOUSTICS	78.70 86.20 137.30 108.80 108.80 129.75 213.50 133.00 141.50 139.80 105.50 105.50 117.20 117.20 1108.80 118.00 1141.50 201.00 141.50 141.50 157.40	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst	258.90 :: 683.16 546.58 395.50 266.09 266.09 485.43 212.16 546.58 395.50 485.43 539.35	WK 599 Jbo WK 598 Jbo WK 588 FK288 WK0030 FK 299 Folk.  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectrum 'NEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G200 Classic G200 Classic D400 D/ nought F180 Folk D300 D/ nought T250 12 strg D/nought	44.45 31.65 31.05 50.80 42.45 ES 17.50 17.00 57.00 65.00 83.00 159.00	Twin necks from.  Cases from.  KEMBLE  YAMAHA Classics G225. G230. G235. G240. G245. G256s. Folk & Jumbo FG325. FG330. FG335. FG340. FG345. FG345. FG350.	61.00 69.00 77.00 97.00 109.00 73.00 89.00 73.00 126.00 116.00 116.00 125.00	Johnny Smith, 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1411.17 1573.74 1612.76 1573.74	Les Paul Artisan, 2 p/u, Tsb.  Les Paul Artisan, 2 p/u, Wal.  Les Paul ctm; Csb.  Les Paul ctm; Tsb.  Les Paul ctm; Tsb.  Les Paul ctm; Tsb.  Les Paul ctm; Esb.  Les Paul ctm; Esb.  Les Paul ctm; I/h, Eb.  Les Paul ctm; I/h, Eb.  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; N/parts, Csb.  Les Paul ctm; N/parts, Eb.  Les Paul ctm; N/parts, Sib.	851.90 838.90 611.29 643.80 643.80 643.80 611.29 663.86 773.86 773.86 673.86 682.82 695.83 715.34 624.29 611.29 624.29
9630 9634 12-string 930 7451 B 7451 B 940 940 9480 9290 9295 9294 9800C 9810C 98110 98110 9260 9274 12-string 9274 12-string 9275 12-string 9275 12-string ARIA PRO II ACOUSTICS PW 25 PW 25	78.70 86.20 137.30 108.80 108.80 129.75 213.50 133.00 141.50 105.50 105.50 105.50 117.20 118.00 111.00 141.50 201.00 141.50 201.00 141.50 157.40	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-40BL Bluegrass 16" Folk Nat F-30SB Aragon 15% Folk Nat F-30SB Aragon 15% Folk S/burst F-20NT Troubadour 13% Folk, Nat F50BL Blonde F-40NT Spruce Mahog F30RNT Small B50NT Acoustic bs Twelve-String; F-512NT Custom Rosewood 17" Jbo. F-41 BL Custom Flamed Maple 17" Jbc F-212XLNT Extra	258.90 :: 683.16 546.58 395.50 266.09 485.43 212.16 546.58 395.50 485.43 539.35 715.56 643.64	WK 599 Jbo WK 598 Jbo WK 588 FK288. WK0030 FK 299 Folk.  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectrum NEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G200 Classic G200 Classic D400 D/ nought F180 Folk D300 D/ nought T250 12 strg D/ nought HC40 Classic	44.45 31.65 31.05 50.80 42.45 17.50 17.00 57.00 65.00 83.00 159.00 86.00 111.00	Twin necks from.  Cases from.  KEMBLE  YAMAHA Classics G225. G230. G235. G240. G245. G250s. G256s. Folk & Jumbo FG325. FG330. FG340. FG340. FG355. FG355. FG355. FG350w FG355. FG350w FG355.	61.00 69.00 77.00 87.00 97.00 109.00 73.00 89.00 73.00 101.00 101.00 116.00	Johnny Smith, 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1573.74 1612.76 1573.74 1612.76 2308.59	Les Paul Artisan, 2 p/u, Tsb. Les Paul Artisan, 2 p/u, Wal. Les Paul ctm; Csb. Les Paul ctm; Tsb. Les Paul ctm; Tsb. Les Paul ctm; Tsb. Les Paul ctm; Tsb. Les Paul ctm; I/h, Csb. Les Paul ctm; I/h, Eb. Les Paul ctm; I/h, Eb. Les Paul ctm; I/h, Sb. Les Paul ctm; I/h, Wr 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.	851.90 838.90 611.29 643.80 643.80 611.29 661.29 663.86 773.86 673.86 682.82 695.83 715.34 624.29 611.29
9630 9634 12-string. 930. 7451 B. 7451 B. 940. 9440. 9460. 9290. 9295. 9294. 9800C. 9810C. 9810 C. 98110. 9260. 9264 12-string. 960. 9277 12-string. 9277 12-string. ARIA PRO II ACOUSTICS PW 55 PW 55 PW 55 PW 56 PW 65	78.70 86.20 137.30 108.80 108.80 129.75 213.50 133.00 141.50 139.80 105.50 107.20 117.20 108.80 110.00 141.50 114.50 117.40 118.00 118.00 118.00 157.40 157.40	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-30NT Aragon 15% Folk Nat F-30NT Aragon 15% Folk Nat F-30SB Aragon 15% Folk Nourst F-30 RNT Smaller F-20NT Troubadour 13% Folk, Nat F50BL Blonde F-20NT Spruce Mahog F30RNT Small B50NT Acoustic bs Twelve-String: F-512NT Custom Rosewood 17" Jbo F-41 BL Custom Flamed Maple 17" Jbc F-212XLNT Large Mah g 17" Jbc F-212XLNT - Cwstom	258.90 :: 683.16 546.58 395.50 266.09 266.09 485.43 212.16 546.58 395.50 485.43 539.35	WK 599 Jbo WK 598 Jbo WK 588 FK288. WK0030 FK 299 Folk.  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectrum //NEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G200 Classic D400 D/ nought F180 Folk D300 D/ nought HC40 Classic Handcrafted HC600 D/ nought HC40 Classic Handcrafted D/ nought HC40 Classic D400 D/ nought HC40 D/ nought HC40 D/ nought HC40 D/ nought HC500 D/ nought HC500 D/ nought HC500 D/ nought	44.45 31.65 31.05 50.80 42.45 17.50 17.00 57.00 65.00 83.00 111.00 97.00 189.00	Twin necks from.  Cases from.  KEMBLE  YAMAHA Classics G225. G230. G235. G240. G245. G250s. G256s. Folk & Jumbo FG325. FG330. FG340. FG340. FG355. FG355. FG360. FG3758. FG360.	61.00 45.00 61.00 69.00 77.00 87.00 97.00 109.00 126.00 65.00 73.00 89.00 101.00 116.00 125.00 135.00 186.00	Johnny Smith, 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1573.74 1612.76 1573.74 1612.76 2308.59 2308.59 1443.68	Les Paul Artisan, 2 p/u, Tsb Les Paul Artisan, 2 p/u, Wal Les Paul ctm; Csb Les Paul ctm; Csb Les Paul ctm; Tsb Les Paul ctm; Tsb Les Paul ctm; Tsb Les Paul ctm; I/h, Csb. 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, Wr. 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, Use Paul ctm; N/paul	851.90 838.90 611.29 643.80 643.80 643.80 611.29 663.86 773.86 773.86 673.86 682.82 695.83 715.34 624.29 611.29 624.29
9630 9634 12-string 930. 7451 B. 7451 B. 940. 9460. 9290. 9295. 9294. 9800C. 9810C. 9811C. 9811C. 9811C. 9810. 9260. 9274 12-string. 9275 12-string. 9275 12-string. 9275 12-string. ARIA PRO II ACOUSTICS PW 25 PW 56 PW 56 PW 56 PW 56 PW 70.	78.70 86.20 137.30 108.80 108.80 129.75 213.50 133.00 141.50 133.90 105.50 117.20 117.20 117.20 118.00 110.00 141.50 201.00 157.40 129.75 179.45 129.75 179.95 218.50	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-30NT Aragon 15% Folk Nat F-30NT Aragon 15% Folk Nat F-30SB Aragon 15% Folk Nat F-30NT Smaller F-20NT Troubadour 13% Folk Nat F-50BL Blonde F-20NT Troubadour 13% Folk Nat F-50BL Blonde F-20NT Troubadour 15% Folk Nat F-20NT Troubadour 15% F-512NT Cacoustic bs Twelve-String: F-512NT Custom Rosewood 17" Jbo F-212LNT Extra Large Mah g 17" Jbc F-212LNT Extra Large Mah g 17" Jbc F-212LNT C/away F-212LNT Mahogany 16" Folk	258.90 :: 683.16 546.58 395.50 266.09 266.09 485.43 212.16 546.58 395.50 485.43 539.35 715.56 643.64 471.06	WK 599 Jbo WK 598 Jbo WK 588 FK288. WK0030 FK 299 Folk.  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectrum NEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G200 Classic D400 D/ nought F180 Folk. D300 D/ nought HC40 Classic HC600 D/ nought HC40 Classic HC600 D/ nought HC40 Classic HC600 D/ nought HAndcrafted HC600 D/ nought Handcrafted KASUGA	44.45 31.65 31.05 50.80 42.45 17.50 17.00 57.00 65.00 83.00 159.00 86.00 97.00	Twin necks from.  Cases from.  Cases from.  XEMBLE  YAMAHA Classics G225. G230. G235. G240. G245. G256s. Folk & Jumbo FG325. FG330. FG336. FG340. FG345. FG512. FG350v FG366s FG376s FG336sb FG336sb FG336sb FG336sb FG351sb	61.00 69.00 77.00 89.00 77.00 109.00 126.00 101.00 101.00 101.00 101.00 125.00 125.00 125.00 120.00 93.00	Johnny Smith, 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1573.74 1612.76 1573.74 1612.76 2308.59 2308.59 1443.68	Les Paul Artisan, 2 p/u, Tsb. Les Paul Artisan, 2 p/u, Wal. Les Paul ctm; Csb. Les Paul ctm; Csb. Les Paul ctm; Tsb. Les Paul ctm; Tsb. Les Paul ctm; Eb. Les Paul ctm; Eb. Les Paul ctm; I/h, Bb. Les Paul ctm; I/h, Wr. Les Paul ctm; I/h, Wr. Les Paul ctm; 3 p/u, Nat. Les Paul ctm; 3 p/u, Vr. Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, N/Mr. Les Paul ctm; N/parts, N/Mr. Les Paul ctm; N/parts, Les Paul ctm; N/parts, N/Mr. Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul ctm; N/parts, Les Paul ctm; N/parts, N/Mr. Les Paul ctm; N/parts, Les Paul ctm; m-neck, N/M.	851.90 838.90 611.29 643.80 643.80 643.80 611.29 663.86 773.86 773.86 673.86 682.82 695.83 715.34 624.29 624.29 624.29 721.84
9630 9634 12-string 930. 7451 B. 7451 B. 940. 940. 9460. 9290. 9295. 9294. 9800C. 9810C. 98110C. 98110. 98110. 9260. 9274 12-string. 9275 12-string. 9275 12-string. ARIA PRO II ACOUSTICS PW 25 PW 56 PW 66 PW 70 PW 75 PW 665 PW 70 PW 75 PW 655 12.	78.70 86.20 137.30 108.80 108.80 129.75 213.50 133.00 141.50 105.50 105.50 117.20 117.20 117.20 118.00 110.00 141.50 201.00 141.50 201.00 157.40 157.40	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-40BL Bluegrass 16" Folk Nat F-30SB Aragon 15% Folk Nat F-30SB Aragon 15% Folk Nat F-20NT Troubadour 13% Folk, Nat F50BL Blonde F-20NT Troubadour 13% Folk, Nat F50BL Blonde F-40NT Spruce Mahog F30RNT Small B50NT Acoustic bs Twelve-String: F-512NT Custom Rosewood 17" Jbo. F-112NT Extra Large Mah g 17" Jbo F212CNT Caway F212CNT Caway F212CNT Caway F212CNT Caway F212CNT Caway F212CNT Caway F50lk F-512NT Caway F212CNT Caway F512NT Caway F512NT Caway F512NT Caway F512NT Caway F512NT Standard	258.90 :: 683.16 546.58 395.50 266.09 266.09 2485.43 212.16 546.58 395.50 4485.43 539.35 715.56 643.64 471.06 456.68	WK 599 Jbo WK 598 Jbo WK 588 FK288. WK0030. FK 299 Folk.  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic. 500 Plectrum 'NEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic. G200 Classic. G200 Classic. D400 D/nought F180 Folk. D300 D/nought T250 12 strg D/nought HC40 Classic HC600 D/nought HC600 D/nought HC600 D/nought Handcrafted KASUGA ELECTRICS SG360CH	44.45 31.65 31.05 50.80 42.45 ES 17.50 17.00 57.00 65.00 83.00 159.00 97.00 111.00 97.00 189.00 255.00	Twin necks from.  Cases from.  Cases from.  KEMBLE  YAMAHA Classics G225. G225. G230. G235. G240. G255s. Folk & Jumbo FG325. FG330. FG335. FG340. FG345. FG512. FG366s FG375s FG336sb FG336sb FG351sb FG351sb FG312. SG412sb	61.00 69.00 77.00 89.00 77.00 109.00 126.00 116.00 125.00 125.00 135.00 185.00 186.00 93.00 94.00 93.00 96.00	Johnny Smith, 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1573.74 1612.76 1573.74 1612.76 2308.59 2308.59 1443.68 1443.68	Les Paul Artisan, 2 p/u, Tsb. Les Paul Artisan, 2 p/u, Wal. Les Paul ctm; Csb. Les Paul ctm; Csb. Les Paul ctm; Tsb. Les Paul ctm; Tsb. Les Paul ctm; I/h, Eb. Les Paul ctm; I/h, Wr. Les Paul ctm; I/parts, Csb. Les Paul ctm; N/parts, Csb.	851.90 838.90 611.29 643.80 643.80 643.80 611.29 663.86 773.86 773.86 773.86 682.82 695.83 715.34 624.29 624.29 624.29 721.84 721.84 3251.53
9630 9630 9634 12-string 930 7451 B 7451 B 940 940 9460 9290 9295 9294 9800C 9810C 98110 9260 9274 12-string 9274 12-string 9275 12-string 9275 12-string ARIA PRO II ACOUSTICS PW 25 PW 56 PW 70 PW 75 PW 65 PW 75 PW 65 PW 75 PW 75 PW 75 P PW 65 PW 75 P PW 75 P PW 65 PW 75 P PW 75	78.70 86.20 137.30 108.80 86.20 137.30 108.80 129.75 133.00 133.00 105.50 117.20 118.00 110.00 141.50 165.10 167.40 157.40 129.75 179.95 267.90 233.00 333.00	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-40BL Bluegrass 16" Folk Nat F-30NT Aragon 15 % Folk Nat F-30SB Aragon 15 % Folk Nat F-30SB Aragon 15 % Folk Nat F-20NT Troubadour 13 % Folk, Nat F50BL Blonde F-20NT Acoustic bs Twelve-String: F-512NT Custom Rosewood 17" Jbo F-41 BL Custom Flamed Maple 17" Jbc F-212XLNT Large Mah g 17" Jbc F-212XLNT Large Mah g 17" Jbc F-212XLNT Large Mahogany 16" Folk F-112NT Standard 15 % Folk F-312NT Standard 15 % Folk F-312NT Rosewood	258.90 ::: 683.16 546.58 395.50 266.09 266.09 246.58 395.50 212.16 546.58 395.50 715.56 643.64 471.06 456.68 402.71 312.82	WK 599 Jbo WK 598 Jbo WK 588 FK288. WK0030 FK 299 Folk.  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectrum NEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G200 Classic G200 Classic D400 D/ nought F180 Folk D300 D/ nought HC40 Classic HC600 D/ nought HC40 Classic HC600 D/ nought HC40 Classic HC600 D/ nought HC40 KASUGA LECTRICS SG360CH SE480S LG600B	44.45 31.65 31.05 50.80 42.45 ES 17.50 17.00 57.00 65.00 83.00 199.00 199.00 255.00 189.00 185.00 255.00	Twin necks from.  Cases from.  Cases from.  KEMBLE  YAMAHA Classics G225. G230. G235. G236. G240. G245. G250s. G255s. Folk & Jumbo F6325. F6330. F6335. F6340. F6345. F6345. F6375s. F6375s. F6375s. F6330sb. F6375s. F63312. SG412sb. Electrics SG2000. SG1500.	61.00 69.00 77.00 87.00 97.00 109.00 126.00 135.00 165.00 125.00 135.00 165.00 84.00 120.00 96.00 625.00	Johnny Smith, 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1573.74 1612.76 2308.59 2308.59 1443.68 1443.68 1443.68 1443.68	Les Paul Artisan, 2 p/u, Tsb. Les Paul Artisan, 2 p/u, Wal. Les Paul ctm; Csb. Les Paul ctm; Csb. Les Paul ctm; Tsb. Les Paul ctm; Tsb. Les Paul ctm; I/h, Csb. Les Paul ctm; I/h, Eb. Les Paul ctm; I/h, Eb. Les Paul ctm; I/h, Sb. Les Paul ctm; I/h, Sb. Les Paul ctm; I/h, Wr. Les Paul ctm; J/h, Wr. Les Paul ctm; J/parts, Csb. Les Paul ctm; N/parts, Csb. Les Paul ctm; N/parts, Wr. Les Paul ctm; N/parts, Wr. Les Paul ctm; N/parts, Wr. Les Paul ctm; M/parts, Wr. The Les Paul, Nr. The Les Paul, Wr. The Paul, Nw. Les Paul std; Csb.	851.90 838.90 611.29 643.80 643.80 643.80 611.29 663.86 773.86 773.86 682.82 695.83 715.34 624.29 624.29 624.29 721.84 721.84 3251.53 3251.53 333.33 572.27
9630 9634 12-string 930. 7451 B. 7451 B. 7451 WR 940. 9460. 9290. 9295. 9294. 9800C. 9810. 9810. 9260. 9264 12-string. 960. 9270. 9270. 9271. 9274 12-string. 9275 12-string. ARIA PRO II ACOUSTICS PW 25 PW 56 PW 66 PW 70 PW 75 PW 66 PW 70 PW 75 PW 65/12. PM 75/12. ARIA CLASSICS A 560 A 569	78.70 86.20 137.30 108.80 129.75 133.00 141.50 105.50 117.20 118.00 129.75 129.75 129.95 229.95 221.40 243.00 333.00 333.00 333.00 333.00 333.00 333.00 333.00 333.00 333.00 333.00 333.00 333.00 333.00 333.00 333.00 333.00 333.00 333.00	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-40BL Bluegrass 16" Folk Navarre F-40RL Bluegrass 16" Folk Nat F-30NT Aragon 15% Folk Nat F-30SB Aragon 15% Folk Nat F-30SB Aragon 15% Folk S/burst F-20NT Troubadour 13% Folk Nat F-50BL Blonde F-20NT Smalle F-52NT Small B50NT Acoustic bs Twelve-String: F-512NT (Sustom Rosewood 17" Jbo F-212CNT Extra Large Mah g 17" Jbo F-212CNT C/away F-212CNT C/away F-212CNT Mahogany 16" Folk F-112NT Standard 15% Folk G-312NT Rosewood 16" D/nought F-52NT Rosewood 16" D/nought	258.90 ::: 683.16 546.58 395.50 266.09 286.09 485.43 212.16 546.58 395.50 485.43 539.35 715.56 643.64 471.06 471.06 471.06 471.08 485.43 312.82 485.43	WK 599 Jbo WK 598 FK288 FK288 FK289 FK299 Folk  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Ptectrum NEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic D400 D/nought F180 Folk D300 D/nought T250 12 strg D/nought HC40 Classic Handcrafted HC600 D/nought HC40 Classic Handcrafted KASUGA ELECTRICS SG360CH SE480S LG600B SE600N SA600C Semi acoustic	44.45 31.65 51.05 50.80 42.45 17.50 17.00 57.00 65.00 83.00 159.00 86.00 111.00 255.00 189.00 255.00 189.00 205.00 210.00 220.00	Twin necks from.  Cases from.  Cases from.  KEMBLE  YAMAHA Classics G225. G230. G235. G230. G240. G245. G250s. G250s. G355. F618 b Jumbo F6325. F6330. F6335. F6340. F6345. F6350w F6355. F6350w F6355. F6350w F6355. F6312. F6350w F6355. F6312. F6350w F6365. F6375e F6375e F6312. F6360s F6375e F6312. S6412sb. Electrics S62000 S61500 S61000 S61000 S67000	61.00 69.00 77.00 87.00 97.00 109.00 126.00 73.00 86.00 73.00 101.00 116.00 125.00 135.00 135.00 135.00 65.00 93.00 96.00 96.00 625.00 496.00 525.00 496.00 525.00 496.00 525.00	Johnny Smith 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1573.74 1612.76 1573.74 1612.76 2308.59 2308.59 1443.68 1443.68 1443.68 1443.68 1443.68	Les Paul Artisan, 2 p/u, Tsb	851.90 838.90 641.29 643.80 643.80 643.80 611.29 611.29 663.86 773.86 773.86 682.82 695.83 715.34 624.29 624.29 624.29 721.84 721.84 3251.53 3251.53 3251.53 333.33 372.27 546.27
9630 9634 12-string 9634 12-string 930	78.70 86.20 137.30 108.80 86.20 137.30 108.80 129.75 133.50 133.00 141.50 105.50 117.20 1110.00 141.50 165.50 118.00 141.50 157.40 129.75 157.40 129.75 129.95 229.95 2321.40 243.00 243.30 222.70 182.50 149.80	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-40BL Bluegrass 16" Folk Nat F-30NT Aragon 15 % Folk Nat F-30SB Aragon 15 % Folk S/burst F-30 RNT Smaller F-20NT Troubadour 13 % Folk Nat F-50BL Blonde F-20NT Troubadour 13 % Folk Nat F-50BL Blonde F-512NT Troubadour F-512NT Rocustic bs Twelve-String: F-512NT Extra Large Map 17" Jbo F-212CNT C/away F-212CNT C/away F-212CNT C/away F-212CNT C/away F-212CNT C/away F-212NT Mahogany 16" F-112NT Standard 15 % Folk G-312NT Rosewood 16" D/nought G-212NT Mahogany 16" D/nought House National Company 16" D/nought House Sassing House String House Ho	258.90 :: 683.16 546.58 395.50 266.09 266.09 485.43 212.16 546.58 396.50 485.43 539.35 715.56 643.64 471.06 456.68 402.71 312.82 485.43 402.71	WK 599 Jbo WK 598 FK288 FK288 FK289 Folk WK0030 FK 299 Folk  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectrum NEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic C200 Classic D400 D/nought F180 Folk D300 D/nought T250 12 strg D/nought HC40 Classic Handcrafted HC40 Classic Handcrafted KASUGA ELECTRICS SG360CH SE480S LG600B SE600N SA600C Semi acoustic LG1000BS SH20S Base	44.45 31.65 31.05 50.80 42.45 17.50 17.00 57.00 65.00 83.00 159.00 86.00 111.00 97.00 189.00 255.00 189.00 189.00 255.00	Twin necks from.  Cases from.	61.00 69.00 77.00 87.00 109.00 77.00 109.00 109.00 109.00 101.00 116.00 125	Johnny Smith, 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1573.74 1612.76 1573.74 1612.76 2308.59 2308.59 1443.68 1443.68 1443.68 1443.68 1443.68	Les Paul Artisan, 2 p/u, Tsb Les Paul Artisan, 2 p/u, Wal Les Paul ctm; Csb Les Paul ctm; Tsb Les Paul ctm; Tsb Les Paul ctm; Tsb 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, Sb. Les Paul ctm; I/h, Wr. Les Paul ctm; I/h, Sb. Les Paul ctm; I/h, Sp. 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, N/M. The Les Paul, N/M. The Les Paul, Nat The Les Paul, Nat The Les Paul, Nw. Les Paul std; Csb. Les Paul std; Csb. Les Paul std; Csb. Les Paul std; Csb.	851.90 838.90 641.29 643.80 641.29 663.86 773.86 773.86 773.86 682.82 695.83 715.34 624.29 624.29 721.84 721.84 3251.53 383.33 572.27 546.25 572.27
9630 9634 12-string 9634 12-string 930 7451 B 7451 B 940 940 9460 9290 9295 9295 9294 9800C 9810C 9810C 9810C 9810C 9270 9264 12-string 9271 12-string 9275 12-string ARIA PRO II ACOUSTICS PW 25 PW 55 PW 56 PW 66 PW 66 PW 65 PW 75 PW 7	78.70 86.20 137.30 108.80 86.20 137.30 108.80 129.75 133.00 141.50 133.90 141.50 105.50 106.80 117.20 118.00 141.50 157.40 157.40 157.40 129.75 218.50 229.95 231.40 333.00 232.70 182.50 333.00	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-40BL Bluegrass 16" Folk Nat F-30NT Aragon 15 % Folk Nat F-30NT Aragon 15 % Folk Nat F-30RNT Smaller F-20NT Troubadour 13% Folk, Nat F-50BL Blonde F-20NT Troubadour 13% Folk Nat F-20NT Troubadour 13% Folk Nat F-20NT Troubadour 13% Folk S/burst F-20NT Troubadour 13% Folk Nat F-50BL Blonde 13" Jbo F-212XLNT Extra Lustom Rosewood 17" Jbo F-212XLNT Extra Large Mah g 17" Jbo F-212XLNT Extra Large Mah g 17" Jbo F-212XLNT Mahogany 16" Folk G-312NT Rosewood 16" D/nought G-212NT Mahogany 16" D/nought Acoustic Bass: B50NT Classic:	258.90 :: 683.16 546.58 395.50 266.09 266.09 485.43 212.16 546.58 395.50 485.43 539.35 715.56 643.64 471.06 456.68 402.71 312.82 485.43 402.71 539.35	WK 599 Jbo WK 598 Jbo WK 588 FK288 WK0030 FK 299 Folk  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectrum NEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G200 Classic G200 Classic C300 Classic C400 Dynought T250 12 strg D/nought HC40 Classic HC600 B/NOUGht SE480S SC600N	44.45 31.65 31.05 50.80 42.45 17.50 17.00 57.00 65.00 83.00 159.00 97.00 189.00 255.00 110.00 255.00 210.00 220.00 275.00	Twin necks from.  Cases from.	61.00 69.00 77.00 89.00 77.00 89.00 73.00 89.00 101.00 125.00 135.00 185.00 185.00 185.00 89.00 101.00 25.00 44.00 25.00 435.00 435.00 525.00 435.00 525.00 435.00 525.00 435.00 52	Johnny Smith, 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1573.74 1612.76 1573.74 1612.76 2308.59 2308.59 1443.68 1443.68 1443.68 1443.68 1443.68 1443.67 1430.67 1430.67 1430.67 1430.67 1430.67 1430.67	Les Paul Artisan, 2 p/u, Tsb. Les Paul Artisan, 2 p/u, Wal. Les Paul ctm; Csb. Les Paul ctm; Csb. Les Paul ctm; Tsb. Les Paul ctm; Tsb. Les Paul ctm; Tsb. Les Paul ctm; I/h, Eb. Les Paul ctm; I/h, Eb. Les Paul ctm; I/h, Eb. Les Paul ctm; I/h, Sb. Les Paul ctm; I/h, Sb. Les Paul ctm; I/h, Wr. Les Paul ctm; J p/u, Eb. Les Paul ctm; 3 p/u, Eb. Les Paul ctm; 3 p/u, Eb. Les Paul ctm; N/parts, Csb. Les Paul ctm; Dsb. Les Paul std; Csb.	851.90 838.90 641.29 643.80 643.80 641.29 6611.29 663.86 773.86 773.86 682.82 695.83 715.34 624.29 624.29 721.84 721.84 3251.53 383.33 572.27 546.25 572.27 572.27
9630 9630 9634 12-string 930 7451 B 7451 B 940 940 9460 9290 9295 9294 9800C 9810C 9810C 98110 9260 9274 12-string 9274 12-string 9275 12-string 9276 12-string 9277 12-string 9276 12-string 9276 12-string 9276 12-string 9276 12-string 9276 12-string 9277 12-string 9277 12-string 9277 12-string 9276 12-string 9277 12-string	78.70 86.20 137.30 108.80 86.20 137.30 108.80 129.75 133.00 133.00 105.50 117.20 108.80 117.20 108.80 117.20 118.00 1110.00 141.50 141.50 157.40 129.75 179.95 267.90 321.40 323.30 232.70 333.30 232.70 242.70 149.80 149.80 127.20	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-40BL Bluegrass 16" Folk Nat F-30NT Aragon 15 % Folk Nat F-30NT Aragon 15 % Folk Nat F-30RNT Smaller F-20NT Troubadour 13% Folk, Nat F-50BL Blonde F-20NT Troubadour 13% Folk Nat F-50BL Blonde F-20NT Troubadour 13% Folk Nat F-20NT Troubadour 13% Folk Surger 13% Folk Surger 13% Folk Surger 14% Folk F-112NT Extra 15% Folk F-112NT Standard 15% Folk G-312NT Rosewood 16" D/nought G-212NT Mahogany 16" D/nought Classic: Mk5 Rosewood MK4 Padouk	258.90 ::: 683.16 546.58 395.50 266.09 266.09 485.43 212.16 546.58 395.50 715.56 643.64 471.06 456.68 402.71 312.82 485.43 402.71 539.35	WK 599 Jbo WK 598 Jbo WK 588 FK288 WK0030 FK 299 Folk  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectrum NEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G200 Classic D400 D/nought F180 Folk D300 D/nought T250 12 strg D/nought HC40 HC600 D/nought HC40 Classic HC600 B SE600N SA600C Semi acoustic LG1000BS BE400S Base JHS ACOUSTICS (Bowl Back)	44.45 31.65 31.05 50.80 42.45 ES 17.50 17.00 57.00 65.00 83.00 97.00 111.00 255.00 210.00 220.00 275.00 179.00	Twin necks from.  Cases from.	61.00 69.00 77.00 87.00 97.00 109.00 126.00 73.00 89.00 71.00 125.00 135.00 135.00 135.00 93.00 94.00 93.00 94.00 94.00 95.00 96.00 96.00 96.00 97.00 96.00 96.00 97.00 96.	Johnny Smith, 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1573.74 1612.76 2308.59 1443.68 1443.68 1443.68 1443.68 1443.68 1443.67 1430.67 1430.67 1430.67 1430.67 1430.67 1430.67 1430.67 1430.67 1430.69 1430.6	Les Paul Artisan, 2 p/u, Tsb. Les Paul Artisan, 2 p/u, Wal. Les Paul ctm; Csb. Les Paul ctm; Csb. Les Paul ctm; Tsb. Les Paul ctm; Tsb. Les Paul ctm; Tsb. Les Paul ctm; I/h, Eb. Les Paul ctm; I/h, Eb. Les Paul ctm; I/h, Eb. Les Paul ctm; I/h, Sb. Les Paul ctm; I/h, Wr. Les Paul ctm; I/h, Wr. 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, Csb. Les Paul ctm; N/parts, Wr. Les Paul ctm; N/parts, Wr. The Les Paul ctm; N/parts, Wr. The Les Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Uss Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Uss Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Uss Paul ctm; N/parts, Eb. Les Paul ctm; N/parts, Uss Paul std; Csb. Les Paul std; Osb. Les Paul std; Osb. Les Paul std; Nat. Les Paul std; Nat. Les Paul std; Wr. Les Paul beluxe, Eb.	851.90 838.90 641.29 643.80 643.80 611.29 611.29 663.86 773.86 773.86 682.82 695.83 715.34 624.29 824.29 721.84 721.84 3251.53 3251.53 3251.53 3251.53 3251.53 3251.53
9630 9630 9634 12-string 930 7451 B 7451 B 940 940 9460 9290 9295 9294 9800C 9810C 9810C 9810C 9810 9260 9271 9274 12-string 9277 12-string 9277 12-string 9277 12-string 9277 12-string 9277 12-string 9278 9279 9279 9271 9279 9279 9271 9279 9279	78.70 86.20 137.30 108.80 86.20 137.30 108.80 129.75 133.50 133.00 141.50 105.50 117.20 1117.20 1118.00 141.50 157.40 157.40 129.75 179.95 229.95 2321.40 243.00 243.00 242.70 182.50 149.80 28.80 98.80 98.80 98.80	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-40BL Bluegrass 16" Folk Navarre F-40RL Bluegrass 16" Folk Nat F-30NT Aragon 15% Folk Nat F-30SB Aragon 15% Folk Nat F-30SB Aragon 15% Folk S/burst F-20NT Troubadour 13% Folk Nat F-50BL Blonde F-20NT Acoustic bs Twelve-String: F-512NT Custom Rosewood 17" Jbo F-212CNT Extra Large Mah g 17" Jbo F-212CNT C/away F-212CNT C/away F-212CNT G-20-20 F-112NT Standard 15% Folk G-312NT Rosewood 16" D/nought G-212NT Mahogany 16" Folk G-312NT Rosewood 16" D/nought Acoustic Bass: B50NT Classic: MK5 Rosewood MK4 Padouk MK5 Msosewood MK4 Padouk MK3 Mahogany	258.90 ::: 683.16 546.58 395.50 266.09 286.09 285.43 212.16 546.58 395.50 485.43 539.35 715.56 643.64 471.06 471.06 471.06 485.43 402.71 312.82 485.43 402.71 539.35 593.28 355.99 269.67	WK 599 Jbo WK 598 FK288 FK288 FK289 FK299 Folk  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectrum NEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic D400 D/nought F180 Folk D300 D/nought T250 12 strg D/nought HC40 Classic HC600 D/nought HC40 Classic Handcrafted KASUGA KASUGA LGEORD KASUGA BERCH KASUGA LGEORD SG360CH SE480S LGEORD SG360CH SE480S LGEORD SG80C SG360CH SE480S LGEORD SG80C SG	44.45 31.65 31.05 50.80 42.45  17.50 17.00  57.00  65.00 83.00 159.00 86.00 111.00 205.00 210.00 225.00 179.00  99.00 125.00	Twin necks from.  Cases from.	61.00 69.00 77.00 87.00 97.00 109.00 73.00 89.00 116.00 125.00 135.00 125.00 135.00 125.00 135.00 125.0	Johnny Smith 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1573.74 1612.76 1573.74 1612.76 2308.59 1443.68 1443.68 1443.68 1443.68 1443.67 1430.67	Les Paul Artisan, 2 p/u, Tsb	851.90 838.90 641.29 643.80 643.80 643.80 611.29 611.29 663.86 773.86 773.86 682.82 695.83 715.34 624.29 811.29 624.29 721.84 721.84 3251.53 3251.53 3251.53 3251.53 572.27 572.27 572.27 572.27 572.27 573.2
9630 9634 12-string 9634 12-string 930 7451 B 7451 B 940 940 9460 9290 9295 9295 9295 9294 9800C 9810C 98110 98110 9810C 9810 9270 9280 9271 9274 12-string 9277 12-string 9275 12-string ARIA PRO II ACOUSTICS PW 25 PW 55 PW 56 PW 75 PW 65 PW 75 A 560 A 558 A 560 A 558 A 556	78.70 86.20 137.30 108.80 86.20 137.30 108.80 129.75 133.00 141.50 133.980 105.50 117.20 118.00 141.50 157.40 157.	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-40BL Bluegrass 16" Folk Navarre Maple 17" Jbo, S/burst F-30NT Aragon 15 % Folk Nat F-30NT Aragon 15 % Folk Nat F-30SB Aragon 15 % Folk Noust F-30RNT Smaller F-20NT Troubadour 13 % Folk Nat F50BL Blonde F-212NT Extra Large Mahog 17" Jbo F-212CNT C/away F-212CNT C/away F-212CNT C/away F-212NT Mahogany 16" Folk G-312NT Rosewood 16" D/nought Locuston G-212NT Mahogany 16" D/nought Locuston G-21SER Bass B50NT Classic	258.90 ::: 683.16 546.58 395.50 266.09 266.09 485.43 212.16 546.58 395.50 485.43 539.35 715.56 643.64 471.06 456.68 402.71 312.82 485.43 402.71 539.35 593.28 355.99	WK 599 Jbo WK 598 FK288 FK288 FK289 Folk.  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectrum INEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic D400 D/ nought F180 Folk D300 D/ nought T250 12 strg D/ nought HC40 Classic HC50 D/ nought HC40 Classic HC50 D/ Nought HC40 Classic HC50 D/ Nought HC40 Classic HC60 D/ Nought HC600 D/ Nough	44.45 31.65 31.05 50.80 42.45 ES 17.50 17.00 57.00 65.00 83.00 97.00 111.00 255.00 210.00 220.00 275.00 179.00	Twin necks from.  Cases from.	61.00 69.00 77.00 87.00 109.00 77.00 109.00 126.00 116.00 125.00	Johnny Smith 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1573.74 1612.76 1573.74 1612.76 2308.59 2308.59 1443.68 1443.68 1443.68 1443.68 1443.68 1443.67 1430.67 1430.67 1430.67 1430.67 1430.67 1430.65 1430.65 1430.65 1430.65 1430.65 1378.65 1378.65	Les Paul Artisan, 2 p/u, Tsb Les Paul Artisan, 2 p/u, Wal Les Paul ctm; Csb Les Paul ctm; Csb Les Paul ctm; Tsb Les Paul ctm; Tsb Les Paul ctm; Tsb Les Paul ctm; I/h, Csb. Les Paul ctm; I/h, Csb. Les Paul ctm; I/h, Csb. Les Paul ctm; I/h, Sb. Les Paul ctm; I/h, Sb. Les Paul ctm; I/h, Sb. 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, Les Paul belux, Wr Les Paul Deluxe, Eb Les Paul Deluxe, Nat Les Paul Deluxe, Tsb. Les Paul Deluxe, Wr	851.90 838.90 641.29 643.80 641.29 663.86 773.86 773.86 773.86 682.82 695.83 715.34 624.29 624.29 624.29 721.84 721.84 3251.53 383.33 572.27 546.25 572.27 572.27 572.27 572.27 572.27 572.27 572.27 572.27 572.27 572.27 572.27 572.27 572.27
9630 9634 12-string 9634 12-string 930 7451 B 7451 B 940 940 9460 9290 9295 9295 9295 9294 9800C 9810C 9810C 9810C 9810 9270 9270 9271 9274 12-string 9275 12-string 9275 12-string 9275 12-string PW 25 PW 56 PW 65 PW 65 PW 65 PW 65 PW 75 PW 56 PW 75 PW 75 PW 56 PW 75 PW	78.70 86.20 137.30 108.80 86.20 137.30 108.80 129.75 133.00 141.50 133.90 105.50 117.20 118.00 141.50 129.75 118.00 141.50 129.75 117.40 118.00 141.50 129.75 182.50 182.70 182.50 177.99 182.50 177.99 182.70 182.50 177.99 182.70 182.50 177.20 177.20 177.99 182.50 177.2	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-40BL Bluegrass 16" Folk Nat F-30NT Aragon 15 % Folk Nat F-30SB Aragon 15 % Folk Nat F-30SB Aragon 15 % Folk Nat F-30SB Aragon 15 % Folk Nat F-30NT Troubadour 13% Folk Nat F-20NT Troubadour 13% Folk Nat F-20NT Troubadour 13% Folk S/burst F-212NT Troubadour 15% Folk S/burst F-512NT Custom Rosewood 17" Jbo F-212XLNT Extra Large Mah g17" Jbo F-212XLNT Extra Large Mah g17" Jbo F-212XLNT Extra Large Mah g17" Jbo F-212CNT C/away F-212NT Mahogany 16" Folk G-312NT Rosewood 16" D/nought G-212NT Mahogany 16" D/nought Acoustic Bass: B50NT Classic: Mk5 Rosewood MK4 Padouk MK3 Mahogany MK2 Mahogany MK2 Mahogany MK2 Mahogany MK2 Mahogany MK2 Mahogany	258.90 ::: 683.16 546.58 395.50 266.09 286.09 285.43 212.16 546.58 395.50 485.43 539.35 715.56 643.64 471.06 471.06 471.06 485.43 402.71 312.82 485.43 402.71 539.35 593.28 355.99 269.67	WK 599 Jbo WK 598 Jbo WK 598 FK288.  WK0030.  FK 299 Folk.  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectrum 'NEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G200 Classic D400 D/nought T250 12 strg D/nought HC40 Classic HC600 D/nought HC40 Classic HC600 D/nought Handcrafted HC600 D/nought Handcrafted HC600 D/nought Handcrafted SE480S LG600B SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC2 with pick-up JHS ELECTRICS X309 ES375N Semi acoustic HONDO ACOUSTICS	44.45 31.65 31.05 50.80 42.45  17.50 17.00  57.00  65.00 83.00 159.00 97.00  189.00 255.00  160.00 185.00 205.00 210.00 220.00 275.00 179.00  99.00 125.00 299.00	Twin necks from.  Cases from.	61.00 69.00 77.00 87.00 109.00 77.00 126.00 126.00 116.00 125.00	Johnny Smith 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1573.74 1612.76 1573.74 1612.76 2308.59 2308.59 2308.59 1443.68 1443.68 1443.68 1443.68 1443.68 1443.67 1430.67 1430.67 1430.67 1430.67 1430.65 1378.65 1378.65	Les Paul Artisan, 2 p/u, Tsb. Les Paul Artisan, 2 p/u, Wal. Les Paul ctm; Csb. Les Paul ctm; Csb. Les Paul ctm; Tsb. Les Paul ctm; Tsb. Les Paul ctm; Tsb. Les Paul ctm; I/h, Eb. Les Paul ctm; I/h, Bb. 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, 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, Les Paul Deluxe, Les Paul Deluxe, Csb Les Paul Deluxe, Nat	851.90 838.90 641.29 643.80 641.29 663.86 773.86 773.86 773.86 682.82 695.83 715.34 624.29 624.29 721.84 721.84 3251.53 383.33 572.27 573.74 526.76 539.76
9630 9630 9634 12-string 930 7451 B 7451 B 940 940 9460 9290 9295 9294 9800C 9810C 98110 98110 98110 9264 12-string 9274 9275 12-string 9275 12-string 481A PRO II ACOUSTICS PW 25 PW 56 PW 70 PW 75 PW 66 PW 75 PW 66 PW 75 PW 66 PW 70 PW 75 PW 66 PW 75 PW 75 PW 66 PW 75 P	78.70 86.20 137.30 108.80 86.20 137.30 108.80 129.75 133.00 133.00 105.50 117.20 108.80 117.20 108.80 117.20 118.00 1110.00 141.50 118.00 118.00 118.00 129.75 179.95 267.90 321.40 129.75 179.95 267.90 321.40 129.75 179.95 267.90 321.40 129.75 179.95 267.90 321.40 129.75 179.95 267.90 321.40 129.75 179.95 267.90 321.40 129.75 179.95 267.90 321.40 129.75 179.95 267.90 321.40 129.75 179.95 267.90 321.40 129.75 179.95 267.90 321.40 129.75 179.95 267.90 321.40 129.75 179.95 267.90 321.40 129.75 179.95 267.90 321.40 129.75 179.95 267.90 321.40 129.60 120.60 120.60 120.60 120.60 120.60 120.60 120.60 120.60 120.60 120.	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-40BL Bluegrass 16" Folk Navarre F-40RL Bluegrass 16" Folk Nat F-30NT Aragon 15% Folk Nat F-30SB Aragon 15% Folk Nat F-30SB Aragon 15% Folk S/burst F-20NT Troubadour 13% Folk Nat F-50BL Blonde F-20NT Acoustic bs Twelve-String: F-512NT Custom Rosewood 17" Jbo F-212CNT Extra Large Mah g 17" Jbo F-212CNT C/away F-212CNT C/away F-212CNT G-20-20 F-112NT Standard 15% Folk G-312NT Rosewood 16" D/nought G-212NT Mahogany 16" Folk G-312NT Rosewood 16" D/nought Acoustic Bass: B50NT Classic: MK5 Rosewood MK4 Padouk MK5 Msosewood MK4 Padouk MK3 Mahogany	258.90 ::: 683.16 546.58 395.50 266.09 286.09 285.43 212.16 546.58 395.50 485.43 539.35 715.56 643.64 471.06 471.06 471.06 485.43 402.71 312.82 485.43 402.71 539.35 593.28 355.99 269.67	WK 599 Jbo WK 598 Jbo WK 598 FK288 FK288 FK289 Folk WK0030 FK 299 Folk  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectrum 'NEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G200 Classic G200 Classic LOUSTICS G100L Classic G200 Classic C200 Classic C200 Classic C200 Classic HORO Classic C200 Classic G200 Classic C300 D/nought HC40 Classic HC600 D/nought HC40 Classic HC600 D/nought HC40 KASUGA ELECTRICS SG360CH SE480S LG600B SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC2 with pick-up JHS ELECTRICS K309 ES375N Semi acoustic HONDO ACOUSTICS H90S Plectrum H90N Classic	44.45 31.65 31.05 50.80 42.45  17.50 17.00  57.00  65.00 83.00 159.00 97.00  189.00 255.00  160.00 185.00 205.00 210.00 220.00 275.00 179.00  99.00 125.00 299.00	Twin necks from.  Cases from.	61.00 69.00 77.00 87.00 97.00 109.00 126.00 135	Johnny Smith, 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1573.74 1612.76 1573.74 1612.76 2308.59 2308.59 1443.68 1443.68 1443.68 1443.68 1443.68 1443.67 1430.67 1430.67 1430.67 1430.67 1430.67 1430.65 1430.65 1430.65 1430.65 1430.65 1378.65 1378.65	Les Paul Artisan, 2 p/u, Tsb. Les Paul Artisan, 2 p/u, Wal. Les Paul ctm; Csb. Les Paul ctm; Csb. Les Paul ctm; Tsb. Les Paul ctm; Tsb. Les Paul ctm; Isb. Les Paul std; Isb. Les Paul Isd; Isb. Les Paul Isd Isb. Les Paul Isd. Les Paul	851.90 838.90 611.29 643.80 641.29 611.29 663.86 773.86 773.86 773.86 682.82 695.83 715.34 624.29 624.29 721.84 721.84 3251.53 383.33 372.27 546.25 572.27 572.27 572.27 572.27 572.27 573.74 539.75 513.74
9630 9634 12-string 9634 12-string 930 7451 B 7451 B 940 940 9460 9290 9295 9295 9295 9294 9800C 9810C 9810C 9810C 9810 9270 9270 9271 9274 12-string 9275 12-string 9275 12-string 9275 12-string PW 25 PW 56 PW 65 PW 65 PW 65 PW 65 PW 75 PW 56 PW 75 PW 75 PW 56 PW 75 PW	78.70 86.20 137.30 108.80 86.20 137.30 108.80 129.75 133.00 141.50 133.90 105.50 117.20 118.00 141.50 129.75 118.00 141.50 129.75 117.40 118.00 141.50 129.75 182.50 182.70 182.50 177.99 182.50 177.99 182.70 182.50 177.99 182.70 182.50 177.20 177.20 177.99 182.50 177.2	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-40BL Bluegrass 16" Folk Nat F-30NT Aragon 15 % Folk Nat F-30NT Aragon 15 % Folk Nat F-30RNT Smaller F-20NT Troubadour 13% Folk Nat F50BL Blonde F-512NT Custom Rosewood 17" Jbo F-212XLNT Extra Large Mah g 17" Jbo F-212XLNT Mahogany 16" Folk F-112NT Standard 15% Folk G-312NT Rosewood 16" D/nought G-212NT Mahogany 16" D/nought Classic: Mk5 Rosewood MK4 Padouk MK3 Mahogany MK2 Mahogany MK2 Mahogany MK2 Mahogany	258.90 :: 683.16 546.58 395.50 266.09 266.09 485.43 212.16 546.58 395.50 485.43 539.35 715.56 643.64 471.06 456.68 402.71 312.82 485.43 402.71 539.35 593.28 355.99 269.67 212.16	WK 599 Jbo WK 598 FK288 FK288 FK289 FK299 Folk  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectrum NEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic D400 D/nought F180 Folk D300 D/nought C1250 12 strg D/nought HC40 Classic HAGO D/nought HC40 Classic Handcrafted HC600 D/nought HC40 Classic Handcrafted KASUGA SEGOON SAGOCH SEETRICS G360CH SE480S LG600B SE600N SAGOC Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECT RICS K309 LSS375N Semi acoustic HONDO ACOUSTICS H90S Plectrum H90N Classic H90S Plectrum H90N Classic	44.45 31.65 31.05 50.80 42.45  17.50 17.00  57.00  65.00 83.00 159.00 86.00 111.00 97.00  189.00 255.00  160.00 185.00 200.00 210.00 275.00 125.00 220.00 220.00 220.00 220.00 220.00 220.00 220.00 27.00	Twin necks from.  Cases from.	61.00 69.00 77.00 87.00 109.00 97.00 109.00 126.00 65.00 73.00 89.00 101.00 116.00 125.00 135.00 125.00	Johnny Smith 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1573.74 1612.76 1573.74 1612.76 2308.59 2308.59 2308.59 1443.68 1443.68 1443.68 1443.68 1443.68 1443.67 1430.67 1430.67 1430.67 1430.67 1430.65 1378.65 1378.65	Les Paul Artisan, 2 p/u, Tsb Les Paul Artisan, 2 p/u, Wal Les Paul ctm; Csb Les Paul ctm; Csb Les Paul ctm; Tsb Les Paul ctm; Tsb Les Paul ctm; Tsb Les Paul ctm; I/h, Csb 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, Wr Les Paul ctm; 3 p/u, Wr Les Paul ctm; N/parts, Csb Les Paul ctm; N/parts, Wr Les Paul std; Csb Les Paul std; Csb Les Paul std; Csb Les Paul std; Wr Les Paul beluxe, Eb Les Paul Deluxe, Csb Les Paul Deluxe, Lsb Les Paul Deluxe, Lsb Les Paul Deluxe, Tsb Les Paul Deluxe I/h, Csb Les Paul Deluxe I/h, Csb Les Paul Deluxe, I/h, Csb	851.90 838.90 641.29 643.80 643.80 611.29 611.29 611.29 663.86 773.86 773.86 682.82 695.83 715.34 624.29 811.29 624.29 721.84 3251.53 3251.53 3251.53 3251.53 572.27 573.27 573.74 526.75 513.74 529.75 513.74 643.80 647.79
9630 9634 12-string 9634 12-string 930. 7451 B. 7451 WR. 940. 9460. 9290. 9295. 9294. 9800C. 9810C. 98110. 98110. 98110. 9926. 9224 12-string 9270. 92270. 92271 9274 12-string 9275 12-string 9275 12-string 9275 12-string PW 56 PW 56 PW 56 PW 56 PW 56 PW 56 PW 75 PW 51 PW 56 PW 75 PW 55 PW 75 PW 55 PW 75 PW 55 PW 75 PW 55 A 560 A 559 A 556 A 567 A 568 A 567 A 568 A 567 A 568 A 568 A 567 A 568 A	78.70 78.70 108.80 137.30 108.80 129.75 133.00 133.00 139.80 105.50 107.20 111.20 111.00 141.50 201.18.00 141.50 202.75 179.95 218.50 222.70 182.50 107.20 107.20 107.20 108.80 117.20 117.20 118.50 222.70 182.50 107.20 108.80 107.20 108.80 108.80 109.80 117.20 118.50 1	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-40BL Bluegrass 16" Folk Nat F-30NT Aragon 15 ½ Folk Nat F-30NT Aragon 15 ½ Folk Nat F-30RNT Smaller F-20NT Troubadour 13½ Folk, Nat F-50BL Blonde F-40NT Spruce Mahog F30RNT Small B50NT Acoustic bs Twelve-String: F-512NT Custom Rosewood 17" Jbo. F-41 BL Custom Flamed Maple 17" Jbc F-212XLNT Extra Large Mah g 17" Jbc F-212XLNT Extra Large Mah g 17" Jbc F-212XLNT Bardard 15½ Folk G-312NT Rosewood 16" D/nought G-212NT Mahogany 16" Folk G-312NT Rosewood MK4 Padouk, MK3 Mahogany MK4 Padouk, MK3 Mahogany MK2 Mahogany MK2 Mahogany MK2 Mahogany MK2 Mahogany MK4 Padouk, MK3 Mahogany MK4 Padouk, MK3 Mahogany MK2 Mahogany	258.90 :: 683.16 546.58 395.50 266.09 266.09 485.43 395.50 485.43 539.35 715.56 643.64 471.06 456.68 402.71 312.82 485.43 402.71 539.35 593.28 355.99 269.67 212.16	WK 599 Jbo WK 598 FK288 FK288 FK289 Folk FK 299 Folk  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectrum NEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic C200 Classic D400 D/nought F180 Folk D300 D/nought T250 12 strg D/nought HC40 Classic Handcrafted HC40 Classic Handcrafted KASUGA KASUGA LG600B SCHOOL SCHOOL KASUGA LG600B SCHOOL SG360CH SE480S LG600B SE600N SA600C Semi acoustic LG1000BS P8420S Base JHS ACOUSTICS RBOWL Back LG100BS JHS ACOUSTICS RBOWL Back LG100BS HS ACOUSTICS RBOWL Back LG100BS HS ACOUSTICS HS9N Semi acoustic HONDO ACOUSTICS H90S Plectrum H90N Classic H90S Plectrum H90N Classic H308A Classic H310A Classic	44.45 31.65 31.05 50.80 42.45  17.50 17.00  57.00  65.00 83.00 159.00 86.00 20.00 210.00 205.00 210.00 210.00 210.00 210.00 220.00 275.00 179.00  299.00 220.00 220.00 220.00 220.00 234.00 34.00 39.00	Twin necks from.  Cases from.	61.00 69.00 77.00 87.00 109.00 97.00 109.00 126.00 65.00 73.00 89.00 101.00 116.00 125.00	Johnny Smith 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1573.74 1612.76 1573.74 1612.76 2308.59 2308.59 1443.68 1443.68 1443.68 1443.68 1443.68 1443.67 1430.6	Les Paul Artisan, 2 p/u, Tsb. Les Paul Artisan, 2 p/u, Wal. Les Paul ctm; Csb. Les Paul ctm; Csb. Les Paul ctm; Tsb. Les Paul ctm; Tsb. Les Paul ctm; Fb. Les Paul ctm; I/h, Eb. Les Paul ctm; I/h, Sb. Les Paul ctm; I/h, Sb. Les Paul ctm; I/h, Sb. 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, Les Paul Deluxe, Les Paul Deluxe, Les Les Paul Deluxe, Eb. Les Paul Deluxe, I/h,	851.90 838.90 641.29 643.80 643.80 643.80 643.80 663.86 773.86 673.86 682.82 695.83 715.34 624.29 624.29 624.29 721.84 721.84 3251.53 3251.53 333.33 572.27 546.25 572.27 572.27 572.27 572.27 572.27 572.27 572.27 573.29 643.80 643.80
9630 9634 12-string 9634 12-string 930 7451 B 7451 B 940 940 9460 9290 9295 9294 9800C 9810C 98110 98110 9860 9274 9274 9275 12-string ARIA PRO II ACOUSTICS PW 25 PW 56 PW 70 PW 75 PW 66 PW 70 PW 75 PW 66 PW 70 PW 75 PW 66 A 566 A 556 A 557 A 566 A 567 A 568 B A 567 B B CIM.S.	78.70 78.70 108.80 137.30 108.80 129.75 133.00 139.80 139.80 139.80 105.50 117.20 108.80 117.20 108.80 117.20 118.80 117.20 118.50 117.20 118.50 118.50 117.20 129.75 179.95 182.50	c/away. D-25M Bluegrass Mahogany D/nought. Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-40BL Bluegrass 16" Folk Nat F-30NT Aragon 15 % Folk Nat F-30SB Aragon 15 % Folk Nat F-30SB Aragon 15 % Folk Nat F-20NT Troubadour 13 % Folk, Nat F50BL Blonde F-20NT Troubadour 13 % Folk, Nat F50BL Blonde F-20NT Troubadour 13 % Folk Custom F-312NT Custom Rosewood 17" Jbo F-41 BL Custom F-312NT Custom Rosewood 17" Jbo F-212XLNT Large Mah g 17" Jbc F-212XLNT Large Mah g 17" Jbc F-212XLNT Large Mahogany 16" Folk F-112NT Standard 15 % Folk F-312NT Rosewood 16" D/nought Acoustic Bass: B50NT Classic: Mk5 Rosewood MK4 Padouk, MK3 Mahogany MK2 Mahogany MK2 Mahogany HOHNER  MORIDAIRA 842 Classic 845 Classic 845 Classic 845 Classic 845 Classic 845 Classic 846 Classic 846 Classic 846 Classic 846 Classic	258.90 ::::::::::::::::::::::::::::::::::::	WK 599 Jbo WK 598 Jbo WK 588 FK288. WK0030. FK 299 Folk.  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Plectrum NEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic G200 Classic G200 Classic L300 D/nought T1250 12 strg D/nought HC40 Classic HC600 D/nought T250 12 strg D/nought HC40 Classic HC600 D/nought HC40 KASUGA ELECTRICS G360CH SE480S LG600B SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 HC1 HC50 HC1 HC1 HC50 HC1	44.45 31.65 31.05 50.80 42.45  17.50 17.00  57.00  65.00 83.00 159.00 159.00 111.00 205.00 210.00 220.00 275.00 125.00 220.00 220.00 220.00 220.00 220.00 220.00 23.00 23.00 23.00 24.00 24.00 25.00	Twin necks from.  Cases from.	61.00 69.00 77.00 87.00 109.00 77.00 126.00 126.00 125.00	Johnny Smith 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1573.74 1612.76 1573.74 1612.76 2308.59 2308.59 1443.68 1443.68 1443.68 1443.68 1443.68 1443.68 1443.67 1430.6	Les Paul Artisan, 2 p/u, Tsb. Les Paul Artisan, 2 p/u, Wal. Les Paul ctm; Csb. Les Paul ctm; Csb. Les Paul ctm; Tsb. Les Paul ctm; Tsb. Les Paul ctm; Isb. Les Paul Isb. Les P	851.90 838.90 611.29 643.80 643.80 643.80 6611.29 663.86 773.86 773.86 773.86 682.82 695.83 715.34 624.29 624.29 624.29 721.84 721.84 3251.53 3251.53 3251.53 3251.53 3251.53 7572.27 7572.27 7572.27 7572.27 5772.77
9630 9634 12-string 9634 12-string 930 7451B 7451 WR 940 940 9460 9290 9295 9294 9800C 9810C 98110 98110 9260 9274 9275 9274 12-string 9274 12-string 9274 12-string 9275 12-string ARIA PRO II ACOUSTICS PW 25 PW 56 PW 70 PW 75 PW 56 PW 70 PW 75 PW 65 PW 75 PW 65 PW 75 PW 65 PW 75 ARIA CLASSICS A 560 A 559 A 558 A 556 A 555 A 556 A 5554 A 556 A 5554 A 5563 A 5563 A 5563 A 5563 A 5563 A 5564 A 5563 A 5564 A 5563 A 5564 A 5563 A 5564 A 5564 A 5564 A 5563 A 5564 A 5666 A 5564 A 5666 A 5564 A 5564 A 5666 A	78.70 86.20 137.30 108.80 6.20 137.30 108.80 129.75 133.00 133.00 105.50 117.20 108.80 117.20 108.80 117.20 108.80 117.20 108.80 117.20 108.80 117.20 108.80 117.20 108.80 117.20 108.80 117.20 108.80 117.20 108.80 117.20 108.80 117.20 108.80 117.20 108.80 117.20 108.80	c/away. D-25M Bluegrass Mahogany D/nought Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-30NT Aragon 15 % Folk Nat F-30NT Aragon 15 % Folk Nat F-30SB Aragon 15 % Folk Nat F-30SB Aragon 15 % Folk Nat F-20NT Troubadour 13% Folk, Nat F-50SB Blonde F-20NT Troubadour 13% Folk, Nat F50BL Blonde F-20NT Acoustic bs Twelve-String: F-512NT Custom Rosewood 17" Jbo F-212XLNT Extra Large Mah g17" Jbo F-212XLNT Extra Large Mah g17" Jbo F-212XLNT Standard 15 % Folk G-312NT Rosewood 16" D/nought G-212NT Mahogany 16" Folk G-312NT Rosewood 16" D/nought Classic M5 Rosewood MK4 Padouk MK3 Mahogany MK2 Mahogany	258.90 ::::::::::::::::::::::::::::::::::::	WK 599 Jbo WK 598 Jbo WK 588 FK288 WK0030 FK 299 Folk  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic. 500 Plectrum NEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic. G200 Classic. C200 Classic. D400 D/ nought T250 12 strg D/ nought HC40 Classic HORND MACOUSTICS G100L Classic Classic HC600 D/ nought T250 12 strg D/ nought HC40 Classic HC600 BSE600N SE600N SE600N SE60N SE	44.45 31.65 31.05 50.80 42.45  17.50 17.00  57.00  65.00 83.00 189.00 199.00 111.00 205.00 210.00 220.00 275.00 179.00 220.00 220.00 220.00 220.00 220.00 220.00 23.00 23.00 23.00	Twin necks from.  Cases from.	61.00 69.00 77.00 87.00 109.00 77.00 126.00 126.00 125.00	Johnny Smith, 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1573.74 1612.76 1573.74 1612.76 2308.59 1443.68 1443.68 1443.68 1443.68 1443.68 1443.67 1430.67 1430.67 1430.67 1430.67 1430.67 1378.65 1378.65 1378.65 1378.65 1378.65 1378.65 1105.52 1053.49	Les Paul Artisan, 2 p/u, Tsb. Les Paul Artisan, 2 p/u, Wal. Les Paul ctm; Csb. Les Paul ctm; Csb. Les Paul ctm; Tsb. Les Paul ctm; Isb. Les Paul Isbl. Les Paul Deluxe, Isb. Les Paul Deluxe,	851.90 838.90 611.29 643.80 643.80 641.29 663.86 773.86 673.86 673.86 682.82 695.83 715.34 624.29 624.29 624.29 721.84 721.84 3251.53 383.33 572.27 572.27 572.27 573.74 643.80 617.79 643.80 643.80 643.80 643.80
9630 9634 12-string 9634 12-string 930 7451 B 7451 WR 940 9460 9290 9295 9295 9295 9295 9800 98100 98100 98100 98100 9260 9270 9920 9271 9274 12-string 9275 12-string 9275 12-string 9275 12-string PW 25 PW 56 PW 65 PW 65 PW 65 PW 75 PW 56 PW 75 PW 75 PW 56 PW 75 P	78.70 78.70 86.20 137.30 108.80 62.20 137.30 108.80 129.75 133.00 141.50 105.50 105.50 105.50 107.20 117.20 118.00 141.50 157.40 157.40 157.40 157.40 157.40 157.40 167.50 168.50 177.99 182.50 177.20 177.99 182.50 177.20 177.99 182.50 177.20 177.20 177.20 177.20 182.50 177.20 182.50 177.20 177.20 177.20 178.50 179.96 170.20	c/away. D-25M Bluegrass Mahogany D/nought. Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" F-50SB Navarre Maple 17" Jbo, S/burst F-40BL Bluegrass 16" Folk Nat F-30NT Aragon 15 % Folk Nat F-30SB Aragon 15 % Folk S/burst F-30 RNT Smaller F-20NT Troubadour 13 % Folk Nat F-50BL Blonde F-20NT Troubadour 13 % Folk Nat F-50BL Blonde F-20NT Troubadour 13 % Folk Nat F-212NT Cyauson Rosewood 17" Jbo F-212XLNT Extra Large Maple 17" Jbo F-212XLNT Extra Large Maple 17" Jbo F-212XLNT G-212NT Mahogany 16" F-112NT Standard 15 % Folk G-312NT Rosewood 16" D/nought Acoustic Bass: B50NT Classic Mk5 Rosewood MK4 Padouk MK3 Mahogany MK2 Massic 845 Classic 843 Classic 843 Classic 844 Classic 843 Classic 844 Classic 843 Classic 844 Classic 844 Classic 844 Classic 844 Classic 844 Classic	258.90 ::: 683.16 546.58 395.50 266.09 286.09 285.43 212.16 546.58 395.50 485.43 539.35 715.56 643.64 471.06 47	WK 599 Jbo WK 598 FK288 FK288 FK289 Folk WK0030 FK 299 Folk  HORNBY-SKEWI  PALMA ACOUSTICS 300N Student classic 500 Ptectrum NEUTSCHMANN ACOUSTIC 2037 Baroque classic KASUGA ACOUSTICS G100L Classic D400 D/nought F180 Folk D300 D/nought T250 12 strg D/nought HC40 Classic Handcrafted HC600 D/nought ACOUSTICS G360CH SESE SG360CH SESE SG375N Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECT RICS SG39 LS375N Semi acoustic HONDO ACOUSTICS HONDO HONDO ACOUSTICS HONDO HON	44.45 31.65 31.05 50.80 42.45  17.50 17.00  57.00  65.00 83.00 189.00 199.00 111.00 205.00 210.00 220.00 275.00 179.00 220.00 220.00 220.00 220.00 220.00 220.00 23.00 23.00 23.00	Twin necks from.  Cases from.	61.00 69.00 77.00 87.00 109.00 77.00 87.00 109.00 73.00 89.00 101.00 116.00 125.00 135.00 125.00 135.00 125.00 135.00 125.00 135.00 125.00 135.00 125.00 135.00 125.00 135.00 125.00	Johnny Smith, 1 p/u, Nat	1352.63 1352.63 1411.17 1411.17 1411.17 1573.74 1612.76 1573.74 1612.76 2308.59 1443.68 1443.68 1443.68 1443.68 1443.68 1443.68 1443.68 133.67 1430.67	Les Paul Artisan, 2 p/u, Tsb. Les Paul Artisan, 2 p/u, Wal. Les Paul ctm; Csb. Les Paul ctm; Csb. Les Paul ctm; Tsb. Les Paul ctm; Tsb. Les Paul ctm; I/h, Eb. Les Paul ctm; I/h, Sb. Les Paul ctm; I/h, Wr Les Paul ctm; I/h, Wr Les Paul ctm; I/h, Wr 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, Wr The Les Paul ctm; N/parts, Wr Les Paul ctm; N/parts, Wr The Les Paul ctm; N/parts, Wr The Les Paul ctm; N/parts, Wr Les Paul ctm; N/parts, Wr The Les Paul ctm; N/parts, Wr Les Paul ctm; N/parts, Wr Les Paul ctm; N/parts, Wr Les Paul ctm; Mr Les Paul ctm; N/parts, Wr Les Paul Deluxe, Csb Les Paul Deluxe, Csb Les Paul Deluxe, Wr Les Paul Deluxe, Wr Les Paul Deluxe, Wr Les Paul Deluxe I/h, Tsb Les Paul Deluxe I/h, Tsb Les Paul Special, Sb	851.90 838.90 611.29 643.80 641.29 643.80 611.29 611.29 611.29 611.29 611.29 624.29 624.29 624.29 624.29 721.84 721.84 3251.53 3251.53 3251.53 3251.53 3251.53 3251.53 3251.53 3251.53 3251.53 3251.53 3251.53 3251.53 3251.53

Les Paul 55, Wr	Viper   396.00	ROSETTI  EPIPHONE P.765 335.00 P.745 249.00 P.725 199.00 F1146 99.95 F1133 89.95 F1145 Jumbo 89.95 F1165 12/s 129.95 EC20 Classic 69.95 EC15 49.95 F1130 Folk 79.95 F1135 Folk 92.50 F1140 94.95 F1150 129.95 F1160 104.95 F1160 104.95 F1160 69.95 CO60 Classic 189.00 EC25 Classic 129.95 EC20 Classic 59.95 EC20 Classic 59.95 EC15 Classic 59.95	PF230 MO 220.00 PF230 AV 235.00 PF230 AV 299.50 PF Case 39.50 Musician series: MC100 DS 275.00 MC 300 DS 299.00 MC400 412.50 MC500 467.50 MC500 58ass 375.00 MC 030 DS 8ass 375.00 MC 030 DS 8ass 375.00 MC 030 DS Bass 375.00 MC Case. 39.50 MC 030 DS Bass 375.00 MC Case. 199.50 MC 030 DS Bass 375.00 MC Case. 199.50 MC 030 DS Bass 375.00 MC 0300 DS Bass 375.00	V380 143.0 V390 143.0 Arched Back Dreadnoughts A300 118.6 A300BS 122.9 A340 128.1 Maple Dreadnoughts M340 137.5 M340AV 170.5 M340AV 170.5 M340AV 170.5 M342AW 163.6 M342AW 166.3 M372 170.5 M342AW 166.3 M372 181.5 Floral deluxe series: F200CS 123.7 F300 135.9 F300CS 135.9 F300CW 138.5 F300BK 138.5	0 MK50 W/Case 2,587.50 0 TAMURA 10 STRING GUITARS 10 P1500 W/Case 605.25 14 10 P2000 W/Case 605.25 14 10 P2000 W/Case 822.83 15 KADONO LUTE 185 W/Case 477.25 15 LSE W/Case 177.25 16 SUBJECT STRING GUITARS 101.50 17 LSE STRING GUITARS 101.50 18 JB121 Bass Guitar 124.50 18 JB121 Bass Guitar 102.95 19 L6 Brown S/B 95.00 19 L26 Black with 150.00 17 LSE 16 Black with 150.00 18 SC 36 White with 16 effects 140.00 18 WILLELS 140.00 18 LSE 18 3.99 19 UK1 3.99 17 UK1 3.99 17 UK1 3.99 17 UK1 42.50 18 MACCAFERRI GUITARS 145.00 18 MACCAFERRI GUITARS 145.00 18 A600. 17.50
SG ctm; Bigsby, Wal 702.33 SG Standard, Gh 494,23 SG Standard, Sw 513.74 SG Standard, Tsb. 562.76 SG Standard, Wal 500.73 SG Standard, IHI, Ch. 526.75 SG Standard, I/h, Wal 526.75 SG Standard, Bigsby, Ch. 507.24 SG Standard, Bigsby, Sw 502.25 SG Standard, Bigsby, SG Standard, Bigsb	3404 82.00 3405 79.95 3407 99.95 3430 99.95 3431 88.95 3427 129.95 3428 129.95 ACOUSTICS OVATION Balladeer 6-str 349.95 Custom Balladeer 349.95 Custom Balladeer 349.95 Glen Campbell 6-str 449.95 Glen Campbell 12-str 449.95	S350 Scroll         175,00           S450 Scroll         245,00           S450 Scroll         255,00           S550 Scroll         265,00           S550N Scroll         275,00           E7285 Bass         149,95           N180 Nova         129,95           N245 Nova         169,95           N295 Nova         159,95           N390 Nova         199,95           EROS         9352           9357         64,95           39353 Folk         49,95	CN Case. 39.50   Iceman series:   C300 KR 289.50   IC210 BS 250.00   IC100 BS, BK, WH 240.00   IC200 BS 260.62   IC400 MO 299.50   IC400 AV 320.00   PS10 Paul Stanley   Autograph 399.50   Iceman Case 52.50   Jazz series:   SA400 BS 273.85   SA400 CH 319.55	F302 140,25 F302CS 140,25 F302BK 143,88 Old Timer series: T200 92,75 T300 103,13 T320 124,70 T302 113,47 T302 135,13 Jumbo series: J500BS 158,57 J540 184,53 J540AV 199,95 J560BK 166,23	5 Lark 4/4 M5010 . 14.75     Lark 3/4 M5107 . 9,75     BOZO WESTERN GUITARS     B50 Guitar and Case . 269.55     B50/12 Guitar and 24.00     B60 Guitar and Case . 284.65     B80S Guitar and Case . 398.45     B80S Guitar and Case . 669.59     B0OZO ELECTRIC GUITARS
SG Standard, Bigsby, Wal	Pacemaker 12-str 495.00 Folklore 399.95 Classic 439.99 Concert Classic 380.00 Legend 475.00 Artist 389.95 Country Artist 389.95 Custom Legend 785.00 Matrix 239.95 Matrix Artist 239.95 Anniversary 599.95 EKO ACOUSTICS 3131 Rio Bravo 6 79.00 3132 Rio Bravo 12 84.00	9356 12/s Folk 54.95 9350 Folk 29.95 9351 Folk 39.95 KISO-SUZUKI 9502 Classic 53.95 9503 Classic 69.95 9504 Classic 67.95 9583 H/made Classic 99.00 9651 Folk 60.95 9852 Folk 53.95 9653 12/s Folk 72.95 9807 Folk 64.95	SA Case only 45.00 FA100 BS, NT 245.75 FA100 Case only 41.50 FA500. 375.00 FA510. 360.00 FA700 BS. 437.50 FA300 BS/NT 399.50 FA300 BS/NT 399.50 FA300 Case only 49.50 Studio series: ST50 BS BK. 181.50 ST55 BS BK. 181.50 ST55 BS BK. 203.50 ST100 BS AM 214.40 ST105 BS AM 225.54	J502BS 158.57 J542 188.82 CASES FOR WESTERN GUITARS 154 32.50 156 45.75 Artist Western series: AW70. 235.00 AW90. 325.00 AW100 365.00 AW100 365.00 AW75. 265.00 AW95. 350.00 IBANEZ AND CORDOBA	EB14EL Guitar and Case 299.50  HAWAIIAN GUITARS 2250 59.50 2251 and Case 152.50  MANDOLINS 80 Round Back 69.50 512 Flat Back 65.50 511 Flat Back 57.50 513 Flat Back 72.00 514 Flat Back 64.50
Ripper L-9S F/less bs; Nat	1780 Ranger 6. 64.00 1793 Ranger 12. 77.65 3140 Navajo 6. 49.95 3141 Navajo 12. 59.95 3151 Sombrero 6. 73.95 3152 Sombrero 12. 78.65 3153 Eldorado 6. 108.00 3154 Eldorado 12. 116.00 3143 El Paso. 95.00 3142 El Guacho. 129.00 Ranger 6 with p/u. 76.70 Ranger 12 with p/u. 89.95 Left Hand to order 15% Extra. All Models.	TATRA 9198 Classic 25.25 9225 Classic 29.75 Hi-Spot Nylon 18.50 Hi-Spot Steel 17.50 ROSETTI ELECTRICS Colt 45 366.00 9660 Lynx 44.95 9661 Lynx bass 44.95 RAIMUNDO CLASSICS R106. 39.95 R1112. 46.50 R123. 67.50 R128. 85.50	ST200 BS, NT, AM     258.50       ST300 BS, NT, AM     302.50       ST1200 BS     365.00       ST1300 BS     427.65       ST Case/Vault     45.00       ST Case/Twin     57.50       Roadster series:     RS100     195.00       RS300     216.50       RS800B     195.00       RS900B     233.50       RS Case     38.00       RSB Case     41.99       RSB Case     41.99	CLASSIC GUITARS 1314 59.50 1315 65.50 2801 76.50 2811 99.50 2856 107.25 2857 116.88 2858 132.00 2859 181.50 2860 214.50 154 Classic Case 32.50 *Some acoustic models available 1/h 10% surcharge.	523 Flat Back W/Case 355.00 425 Flat Back W/Case 375.00 1521 Flat Back W/Case 375.00 1521 Flat Back 26.16 161 Electric 75.61 104 Flat Mandolin Case 22.50 103 R/B Mandolin Case 25.00 CASES FOR ELECTRIC GUITAR 2700 DX Flight Case 75.00 2350 LP Case 36.50
Stablet G-5 abs., tsl   Stab	CLASSICAL 3076 . 44.35 3077 . 46.85 3078 . 58.95 3079 . 94.35 3080 . 133.75 SUZUKI GUITARS 3180 Dreadnought . 81.00 3185 Dreadnought . 99.00 3181 Dreadnought . 108.00 3184 Dreadnought . 108.00 3184 Dreadnought . 125.00	R140. 109.50 R155 + case 440.00 R150 + case 350.00  SHERGOLD  Modulator 226.16 Modulator bass. 260.07 Modulator 12-string 246.72 Cavalier 12-string 323.46 Cavalier 4591.48 Cavalier 4591.48 S91.48	GEORGE BROWN MODELS GB10 565.00 GB20 615.00 GB10 Case 49.50 GB20 Case 55.00 GB/Flight Case 85.00 Ibanez Artist 2617 324.50 2618 321.75 2618/12 343.75 2618/2 343.75 2622 434.50 2622 434.50 2622 434.50 26229 488.95 26268 381.15	BANEZ BANJOS   WITH CASE	2352 TC Case 35.00 2365 JB Case 39.50 2354 SGB Case 39.50 2453 HR Case 41.50 2457 ES Case 45.00 2471 JG Case 46.50  WING  Rickenbacker Solid 420 239.63
RD Standard, Wal 513.74 RD Standard Bass, Eb 513.74 RD Standard Bass, Nat 461.72 PB 250 M/tone P/Banjo, Wal 921.73 PB 800 P/banjo, Csb 1359.03 RB 100 5-string Banjo, Wal 921.73 RB 800 5-String Banjo, Wal 921.73 RB 800 5-String Banjo, Csb 1359.03 TB 100 Tenor Banjo,	3186 Folk     140.00       3067 Matt Finish     65.00       3068     75.00       3069     95.00       3070 Handmade     135.00       3071 Handmade     218.00       STUDENT GUITARS     3058 Constanta       3058 Constanta     19.99       1514 El Chico     16.35       TERADA GUITARS       3045 TG315 classic     109.95	Cavalier double 12/4. 613.66 Cavalier double 12/6. 606.26 Available through Barnes & Mullins: Meteor	2629 317.95 2630 337.95 2630ST 360.25 2630ST 360.25 2635 335.35 2640TN 643.50 27000 456.50 2700P 511.50 2710 424.55 Artist Case 2619 424.05 Artist Case Flight 2619 Artist Jazz Case 2630 55.00 Artist Jazz Case 2630 55.00 Artist Jazz Case 2630 55.00	Banjo Spares         1.21           590-112 Resonator         40.68           590-121 Resonator         44.11           590-121 Resonator         44.12           590-118 Tailpiece         590-118           590-118 Tailpiece         0.12           590-119 Nut for T Piece         0.24           590-101 Tone Ring         17.44           590-102 Notchet         12.72           590-103 Resonator         12.72           590-103 Resonator         27.14	430 285.19 450 307.12 450/12 351.00 460 342.56 480 325.69 620 421.88 950 259.88 4080 943.31 4080/12 1290.93 Semi-Acoustic 320 408.38 330 399.38 330/12 513.00
Wal	3045 TG312 classic 99.95 3047 TG307 classic 74.95 3048 TG370 classic 179.95 3049 TG360 classic 179.95 3187 FW628 jumbo 145.95 3188 FW622 jumbo 112.95 3199 FW625 jumbo 107.95 3191 FW6598 jumbo 126.95 3191 FW6598 jumbo 97.95 3191 FW6598 jumbo 397.95 3195 TW100 Handroffed 345.95	MUSIC MAN Stingray 1. 433.00 Stingray 2. 433.00 Stingray bess 433.00 Sabre 1. 399.00 Sabre 2. 399.00 SUMMERFIELD	Ibanex 'Pro'   2670	590-104     Resonator       Hoop     18.65       590-105 Arm Rest     14.26       590-107     Tailpiece       Bracket     1.30       590-110     Resonator       Bracket     1.09       590-111     Resonator       Screw     1.09       590-113     Bracket       Wrench     1.09       590-181 Bracket Hoops     0.44       590-182 Bracket Nut     0.94	335 457.31 340 393.75 360 489.13 360/12 545.06 362/12 1105.31 370 513.00 360/12F 486.00 Bass 3000. 345.94 3001 366.19 4000 415.13 4001 448.88 4002 943.31
ROSE-MORRIS  ELECTRICS SHAFTESBURY 3414 Sunburst 199.95 3419 (bass stereo) 199.95 3399 2 p/u bass 175.00 OVATION Breadwinner 425.00 Deacon 515.00	3196 TW70 Hand- crafted	BANEZ	S300SV         118.65           S320         122.97           V100         91.85           V200         91.03           V220         102.25           V300         93.50           V300BS         93.50           V300BK         93.50           V320         109.45           V302         105.60           V302BS         105.60           V322         122.97           V300S         135.15           V320S         159.50	590-191         Resonator           Stud	W.M.1.  G101 Std. Flk

K.4/5 J.L. Seagull 23.95 Classic: 18.75 KC.265 Student 18.75 KC.333 Concert 19.75 KC225 Classic 15.50 KDG50 D/I Classic 26.95 Electric: KIB. 130 Bs long scale 23.95 KIB. 130 Bs long scale 23.95 KZT. S.G. 2 p/u 27.95 Banjo: 27.95 WOODS  G 152 Folk 37.53	G 180 Classic 32.53 G 190 Classic 45.00 G 140 Jumbo 49.47 ALLEGRO G 220 Standard. 13.12 G 300 Classic 22.16 G 400 Standard. 14.65 G 150 A Classic 27.34 G 160 Western 49.47 LOPEZ: CLASSIC GUITARS Aragona 64.06 Valencia 67.87 Navarra 71.51 Granada 82.50 Castilla 91.07 Sevilla 117.93	Andorra	SOLID BODY ELECTRIC GUITARS Dyno II 102.93 Vedette 115.87 Super Jaz 134.26 Red Flame 110.12 Black Pearl 120.28 THIN BODY ELECTRIC GUITARS Caravel 105.75 DS/2T 125.43 DS/Artist 139.35 BASS ELECTRIC GUITARS Special Bass 152.08 Black Bass 122.85	DS/Bass 120,21 Starfire Bass 87.2: Red Bass 115.8:  JOSE RAMIREZ CONCERT GUITARS Model Studio I 235.7 Model Studio II 396.0  RICARDO SANCHIS CARPIO CONCERT GUITARS Model 40E 192.76 Model 40 194.42	Model 33 Fiamenco   170.10   Model 32 Fiamenco   123.12
AMPLIF	ERS, P.A.	SYSTEMS	S AND SP	EAKER C	ABINETS
114 50W 2×10	CK2* 41.40 CK4 118.00 CK5 78.40 CK5 78.40 CK9 95.00 CK2* 48.00 CMS ACCESSORIES A50/-10db* 12.00 A51* 26.00 A51* 26.00 B46E 44.00 H7 12.00 H9 11.4.00 H10 13.20 H60 13.20 H70 35.00 SA70R2 5.00 SA18/1* 13.20 SA70/3 27.50 VK1	MICROPHONE ACCESSORIES A12 7.20 H2 4.40 H24A 17.60 MK1/5 5.00 MK9/10 8.50 MK9/10 10.60 MSH20 10.60 MSH20 12.24 MSH20 13.00 MSH20 13.00 MSH26C 18.00 MSH26C 18.00 MSH36C 18.00 MSH36C 18.00 MSH58C 18.00	M500C w. cannon	100 System/101 613.00 102 532.00 103 284.00 104 357.00 109 91.00 100//S 106.00 100//S Module System 112 212.00 121 181.00 130 165.00 140 171.00 150 171.00 181 265.00 140 171.00 150 171.00 180 203.00 140 171.00 150 171.00 172 172.00 172 172.00 172 172.00 172 172.00	KM6A   187.00   KM6A   187.00   KM40   176.00   KM60   212.00   TU60   53.00   TU120   95.00   DS1   42.00   OD1   45.00   CS1   45.00   CS2   45.00   CS2   45.00   CS2   45.00   CS2   45.00   CS3   45.00   CS3
DYNAMIC           MICROPHONES (1)         8.40           D4/1         8.40           D4/7         8.40           D4S/2         10.00           D4S (8         10.00           D4S (8         10.00           D58C         31.50           D109         31.50           D120C         36.75           D120E         38.50           D120H         42.00           D130E         45.00           D140C         63.00           D140E         63.00           D170E         72.00           D190CS         55.80           D190CS/HI         55.80           D190CS/HI         60.00           D190E         51.50           D190ES         55.80           D190ES/HI         55.80           D190ES/HI         55.80           D190ES/HI         55.80           D190ES/HI         55.80           D190ES/HI         60.00           D510B         44.00           D511B         46.00           D558B         44.00           D590         44.00           D591         44.00	VR12 88.00 VR11 23.00 VR11 23.00 VR12 88.00 W17A 17.60 W17A 20.00 W18 6.60 W32+ 3.50 CONDENSER MICROPHONES C24/Comb POA C34/Comb 890.00 C414EB 224.00 C422/Comb 985.00 C424/Comb 890.00 C424/Comb 890.00 C424/Comb 480.00 C424/Comb 890.00 C424/Comb 890.00 C424/Comb 890.00 C424/Comb 16.00 C422/Comb 17.00 C0NDENSER MICROPHONE ACCESSORIES H15/6 46.80 H16 1.60 H15/9 48.80 H16 1.60 H17 POA H42 31.00 MK42/20 74.50 MK42/20 74.50 SA42 31.00 W34 7.00 W34 7.00 W34 7.00 W34 7.00 W34 7.00 W34 7.00 W34 6.80 STEREO PICK-UP CARTRIDGES P6R 16.50	SA25/1 6.50 SA26 6.60 SA28 6.60 SA30 4.00 SA70/9 33.30 SHF1 4.00 SHF2 4.00 SHZ4 84 ST1 6.60 ST4A 11.00 ST11 12.00 ST11 2.00.00 ST11 2.00.00 ST41 2.00.00 ST41 3.36.00 ST41 2.00 ST43 36.00 ST43 36.00 ST102A 37.00 Fixed boom 16.00 Telescopic boom 18.00 ST200 40.00 ST200 5.50 ST200 40.00 ST305 5.50 ST200 W2+ 4.50 W4 5.50 W4 5.50 W4 5.50 W4 5.50 W16 18.00 W19 18.00 W19 18.00 W19 18.00 W19 18.00 W22 30.00 W23 12.00	BOOSEY & HAWKES (ELECTROSONICS)  LESLIE 60. POA 110. POA 1122. POA 1122RV. POA 130. POA 147 POA 147RV. POA 147RV. POA 147RV. POA 150. POA	700 System Block 1	DR120
D1200C 63.00 D1200E 66.00 D2000E 78.00 D2000E 78.00 DYNAMIC MICROPHONES (2) D12 95.00 D110. 48.80 D160C1 63.00 D160C1 63.00 D200C1 75.60 D200E1 75.60 D200E1 97.50 D202E1 97.70 D222EB 90.00 D224E 145.00 D900C 96.60 D900E 96.60 CMSE MICROPHONES C501E/10 75.60 C505E/10 75.60 C505E/10 75.60 C505E/10 75.60 C505E/10 75.60 C505E/10 75.60 C501E/10 60.90 C505E/10 75.60 C501E/10 60.90 C505E/10 75.60 C510E/11 102.90 C505E/10 75.60 C505E/10 75.60 C505E/10 75.60 C505E/10 37.80 CE1 29.40 CE5 37.80 CE1 29.40 CE5 37.80 CE5 37.80 CE10/2 56.70 CE10/7 67.20 S5E/10 33.60 CMS COMPONENTS C451CB 78.30	P6E. 21.50 P7E 32.50 P8E 68.50 P8E 68.50 P8E 68.50 P8E 68.50 P8E 10.50 X7E 16.50 X7E 16.50 X8E 36.00 X8S 41.20 STEREO HEADPHONES K40/4 22.70 K140S/4 27.00 K141V/4 34.20 K160/4 35.20 K240/4 50.50 HEADPHONES K10 17.30 K14TV/1 16.00 K14TV/1 16.00 K14TV/3 16.00 HEADPHONE/MICROPHONE COMBINATIONS K18. 23.80 K18. 39.00 K158/T301 49.50 HEADPHONE ACCESSORIES U501 11.00 Z50A 1.00 Z50 3.30 Z553/1 1.50 STEREO REVERBERATION UNITS BX10E 1.372.00 BX15E 1.372.00	*Also Available in Dull Black Finish-specify by adding "sw"  + Available in Grey, Green, Yellow or Red.  Specify by adding colour after type number.  *ATLANTEX*	## BOSE  ## Bose 1800 Amplifier	Revo Systems RD150V. 1064,00 RD150V. 1124,00 RC5. 56,00 RM5. 551,00 C35. 51,00 C35. 17,00 C5. 17	CALREC (EX. VAT)    ENTERTA!NMENT   MICROPHONES   CM 602D Omni   Direct   32.00   CM 652D Full Rge   32.00   CM 654D Hand Held   33.70   CM 656D Ball   Headed   40.00   Power supplies and leads extra   CM 652D Full Rge   27.89   CM 654D Hand Held   27.89   CM 654D Hand Held   27.89   CM 654D Hand Held   34.32   CANARY (EX. VAT)    10/2

Stingray bass	132.75 229.50 252.00 171.00 115.00 155.00 69.00 86.10 130.50 106.50 139.50 166.00 130.00 170.00 129.00 172.50 225.00 150.00 75.00 150.0	100W 1 × 12 Valve Super Combo	P.A. and Power Amplifiers 700A. 244.2 700A. 244.2 701 372.5 702 137.2 708 160.4 PPA1 388.5 PPA11 288.7 Mixers P12-2 372.5 Instrument Amplifiers 700K. 285.2 704 212.1 706 187.1 Combination Amplifiers 705 319.0 707 311.9 P.A. Loudspeaker Enclosures Sigma 299.9 Delta Bin 187.1 Omega 192.5 7212ST 153.3 7212H 153.3 731P.1 Instrument Loudspeake Enclosures	95 20 554 559 777 554 20 112 116 116 116 116 116 116 116 116 116	UR 200, 106-watt amplifier and two speaker cabinets. TR 70, portable, 60W two chan CL30 Amp./Cab  FUNKSHUN  1 × 12" 50W all purp 1 × 12" Pro 75W all purpose 2 × 12" 100W/P.A. disco 2 × 12" Pro 150W P.A./disco 2 × 12" Pro 150W Guitar 2 × 12" Pro 150W Guitar 2 × 12" Pro 150W Guitar 8aby 8in 75W 1 × 12" P.A./Disco w sgl 25W horn Reflex 1 × 15" 100W P.A./Disco Reflex 1 × 15" 120W Bass / Heavy Duty P.A./Disco Mini Bin 100W 1 × 15" Bass Bin 125W 1 × 15" Bass Bin 125W 1 × 15" Bass Bin 100W 1 × 15"	513.00 232.60 237.60 46.37 49.72 82.00 88.72 108.81 82.00 88.72 105.46 102.11 128.90 100.44 127.22	VS Bass amp 100W 147 VS Musician rvb combo 100W 267. (15100L Amp 175. VS Bass combo 100W 267. (15100L Combo 262.8 Studio 50 Combo 160 INSTRUMENT LOUDSPEAKERS 412 BL 4×12 200W 183. 412 BL 4×12 200W 204.4 PA AMPS MA 100 5 ch 100W stereo 395. S500-D power amp 399. S130 slave 100W 155. (1500-D power amp 399. S130 slave 100W 155. (1500-D power amp 2700-PA LOUDSPEAKERS 212 DC 2×12 100W 185. (1500-PA LOUDSPEAKERS 212 DC 2×12 100W 185. (150	01 77 84 82 70 16 23 00 28 17 50 33 33 79 55 57 77 74 AA	HOHNER  Schaller Solo Uni Orgaphon 60 Amp Orgaphon 130 Amp Orgaphon 350 Paker Orgaphon Box 80 Spk. Dynamite Leslie 830  HORNBY-SKEWI  Eko Bass Pedal 4100X 13 notes K1X 13 notes K2X 13 notes K2X 13 notes K2X 13 notes K2X 20 notes Eko Rhythm Units 4000X Rhythm Box (10 Rhythms) 4001X Rhythmaber (16 Rhythms) 4001X Rhythmaber (16 Rhythms) JHS C33 watt, 6" Speaker. CD6T 6 watt, Tremelo, 8" Speaker. CD15T 15 watt, Tremelo, 12" Speaker.	
C.B.S. ARBITER		Combination Amplifiers Commander 210 385.00 Commander I 385.00	DARBURN EX. VAT	_	P.A./Disco Bass Bin 125W 1×15/Bass Guiter	130.57 157.36	MIXERS 8/2	96	CD50T 50watt, Tremelo, 12" Speaker. CD100R 100 watt,	95.00
FENDER		Commander II 439.00 Commander IV 475.00		30	Single High Hn 50W Twin High Hn 100W Horn Unit 2 × 25W Up-	32.48 52.74	12/2	95 75	Reverb, 2 × 12" Speakers	245.00
Dual Showman, cab. 2 × D 130F JBL Dual Showman, enc.	289.85	300 Guitar Amp I 575.00 300 Guitar Amp II 685.00	KGP-50/80 201.86 KGP-100	30 20	per Mid Range (small). Fibreglass R.C.F. 100W Midd Range	58.59	16/2 cannons 589.6 Effects module 185.9	88	ZE2 BatteryZE2M MainsEcho Units	54.00 63.00
2 × D 140F JBL Dual Showman, top Quad Reverb, 4 × 12-	315.08 340.27	Combination Bass Amplifiers Commander Bass I 380.00 Commander Bass II 439.00		95	Horn with lid Wedge Monitor 75W		B system 811.5	54	SS100 JHS (tape cartridge) EP50 Echopet	115.00
inch speakers Quad Reverb, 4 × D	464.85	Power Heads Commander Guitar Head	ELECTRO-VOICE (EX. VAT)		1 × 12"	58.59 POA	C system	)6	(Analogue) Echopet	119.00
120F speakers Super Six, 6 × 10-inch speakers	671.65 451.95	Commander Bass Head 289.00	Components 1823, 110W driver 57.0	_	G.M.S.		Concert P.A 2992.2	21	(Analogue)	165.00 275.00
Vibrosonic Reverb 1 × D 130F JBL Twin Reverb, 2 × 12-	426.85	300 Bass Head 340.00 300 Guitar Head 385.00 Speaker Enclosures	1829, 60W driver 61.0 EVM12L speaker 105.0	00	P&N microphone stand CT 102S, floor	ds: 15.64	HIWATT (EX. VAT)		KEMBLE	
inch speakers Twin Reverb, 2 x D	398.60	1-15" 165.00 2-10" 174.00 2-12" 199.00	EVM15B speaker 109.0 EVM15L speaker 108.0 EVM18B speaker 114.0	00	GM167, floor GM119F, boom stand	8.10 20.70 16.18	A.P. AMPLIFIERS DR504 50W 193.7		YAMAHA Combos:	
120F JBL	498.81 252.05	4-10"	T350, VHF driver 76.0 P.A. 30A 39.6	00 69	GM115, boom	7.83 9.41	DR103 100W 217.0 DR201 200W 271.2 DR405 400W 348.3	25	G25112	155.00 230.00
Bandmaster, 2 × D 120F JBL	564.20	2-15" 264.00 6-10" 319.00 2-12" Folded Horn 270.00	P.A. 12	50	GM121, boom GM137, boom GM109, table top	10.42 6.86 8.06	NCA108 Solid State 180W 248.0		G100B212	323.00 342.00
Badmaster, top Bandmaster enclosure Super Reverb, 4 × 10-	242.61 151.22	P.A. Equipment RPA – 2 Power Head . 239.00	Cabinets		GM111, table top GM148, low level	9.27 9.43	<b>SPEAKER ENCLOSURES</b> SE4123 4 × 50W 12" spkrs	50	B50115	389.00 280.00 375.00
inch	340.89 526.81	CPA – 4 Power Head . 289.00 RPA – 120 Power Head 499.00 RPA – 300 Power Head 679.00	Elim 3	00 -	C. E. HAMMOND	10.61	SE4122 4×70W 12" spkrs 217.0 SE4129 4×100W 12"	00	A0112T	285.00 415.00 456.00
Pro. Reverb, 2 × 12- inch	316.08	12-Channel Stereo Mixer 607.00	FM12-2	.00	EX. VAT		spkrs 232.5 SE2150 2 × 14" 100W		Stacks G100 head	220.00
Vibrolux Reverb, 2 × 10 inch	263.73	Stereo Power Amp 532.00 120 watt power 300 watt power	660 Super Cardioid 57.0 DS 35 snl D Cardioid 68.0	00	CERWIN VEGA Vocal Systems V.20 100 Watts	170.00	spkrs	75	B100 head	175.00 236.00 272.00
Princeton Reverb,	£216.92	Booster	RE 11 Super D Cartioid	00	V.30 150 Watts V.32 300 Watts	170.00 260.00 380.00	prog		115s spkr	250.00 245.00
1 × 10-inch	169.65 122.45 65.10	Stand for RPA – 6 25.00  P.A. Speaker Columns  Pair with 2 – 10" Spkrs		_	V.33 300 Watts V.35 300 Watts VH.36 400 Watts	410.00 560.00	COMBINATION AMPLIFIERS	25	610s spkr	340.00 355.00
Super Twin	443.62 262.55	ea	ELKA-ORLA		Instruments Systems G.32 200 Watts	710.00 285.00	SA112 50W 1 × 12" spkr 248.0	00	PM1000/16 PM1000/24	3500.00 6500.00
300PS guitar top Tube reverb 220V Vibrochamp 1 × 8	508.71 131.25 71.28	ea	6101 Universal Amp. 50	32	B.36A 300 Watts B.36MF 300 Watts	395.00 475.00	SA112FL 100W 1 × 12' spkr 279.0	00	PM700	675.00
Bassman, 100, en-	217.40	P.A. Speaker Cabinets Piezo Super Horn IV 103.00	6102 Universal Amp. 100	42	B.48 300 Watts	580.00 650.00 280.00	SA115 50W 1 × 15" spkr 263.5 SA115FL 100W 1 × 15"	5/)	PM170	290.00 425.00
Bassman 50, 2×15-	217.40	Piezo Super Horn VIII . 165.00 Monitor Spkrs. (pair) . 190.00	200	38 59	Stage Monitors SM12-2 150 Watts	16.00	spkr		EM120 Power Amps Power amps	335.00
inch	185.88 305.61	Horn cabinet	FAL	- ;	SM15-2 200 Watts SM18-2 300 Watts BM4-4 100 Watts	276.00 406.00 146.00	spkrs		P2100	365.00 530.00
Musicmaster bass, 1 × 12-inch	106.70 176.42	Exponential horn 215.00	Combo 40-T 75.9-	_ :	Speaker Components MLT-1 Horn only,		All combination amplifier available with ATC speakers a		Speakers S0110T	125.00 212.00
Bassman 10"	276.19 311.80	CUSTOM SOUND	Bass Fiesta	60 24	medium throw	65.00 260.00	extra cost. COMPLETE P.A. SYSTEMS		SO410H	350.00 350.00
PA 100 top	281.59 92.72 56.85	Combination Amplifiers Trucker	Kestrel combo       162.0         Super Minstrel       37.1         Phase 50       57.2	13	MF40 Drivers for above MF50 Drivers 8 ohms .	55.00 185.00	112B bs hn bn 1 × 12" ATC 200W prog 224.7	76	S6115	675.00 575.00 275.00
PA160 Amp Top PA160 SC3-10 column	450.21 94.77	Trucker bass	Phase 100, 2 amp 71.2 P100 slave 53.4	28 46	RMH-1 Horn, radial + 2 MF40 + 6 PZ1 UHF L48CF Folded Horn	345.00	112M mid hn bn 1 × 12" ATC 150W prog		N1020	85.00 317.00
CLEARTONE		Trucker rvb 176.47  P.A.: System	P200 slave	92	500 Watts L48SE Folded Horn	595.00	HFL RCF High freq hn 186.0 HFS RCF High freq	00	LANEY	
Park		Trucker PA rev amp	100, 2 × 12 cab 61.56 PA 200 cols (pr) 162.86	56 30	500 Watts Electronics GE2 Graphic Eqlzr	835.00 385.00	hn/lens		<del></del>	
8W Practice Amp 20W Vintage Valve		Trucker cab 60W 80.21 Trucker monitor 62.39 Trucker mini-cab 62.39	1 × 15" + hn 77.70	76	A3001 Stereo Power Amplifier 365W	835.00	112SM Stage floor monitor ATC/Piezo.		Amplifiers (Transistors) A100	143.75 168.77
Combo	134.76 237.07	Side-FX Effects Unit CSP1 19.61	Add on horns 51.84 Bass bin 81.00	34 ′1 00	A1800HF Stereo Power Amplifier A18001 Commercial	555.00	100W		A100 Reverb A200 A200 Reverb	169.31 194.33
50W Valve Rev. M.V. Combo	269.51	CSP2 24.96 CSP3 32.09 CSP4 33.87	*Bass bin + hn	2	Power Amp 225W A1800M Stereo Power	625.00	X0231 3 way elec. crossover 310.0 DR112 100W P.A. amp 240.2	00	Amplifier (Valved) L100 Klipp	30.54
50W Valve Rev. Combo	319.42	Accessories to 700 series and Trucker range	FARFISA	- 1	amp w. meters 225W . DM1 Disco Mixer DB100 Bass excavator	595.00 455.00 35.00	DR203 200W P.A. amp 294.5 POWER AMPLIFIERS	0	PA100	168.77 216.16
Combo		7FS 5.78 TC2 4.73	sound cabinet, 160-				STA100 100W 'slave' valve	0	PA200 Reverb Slave Amplifiers S100 Mono	242.24
Combo	396.78 369.33	TC3 4.00 TC4 5.35 TC5 5.78	watt amp 588.60 RSC 180 Ditto, with		AMPLINIERS		valve	5	S200 Mono	96.37 117.66 144.29
	200.00	5.76	540.20		VS Musician 100W rvb	180.79	250W	0	S400 Stereo	210.84

Combinations K3090.99	MP175 12/4	390.00	200W Amp 42 200W 2 × 4 × 12"	24.24	109/200 4 × 12" 200W 131H 1 × 15" + hns	223.47 193.50	215H 2 × 15" + Hyper- bolic Hn	248.00	SA6206 Spark diaphragm	4.33
K30 Reverb 106.31	case	390.00	Cabinets 5	47.23	131/100H 1 × 15"		610 6 × 10"	201.50	-	
K35 Twin 101.71 K35 Twin Reverb 117.56		630.00		11.59 10.70	100W	203.28 198.0	612H 6 × 12" + Hyper- bolic Hn	317.75	ROOST	
K50 Reverb 189.54 K50 Bass 189.54		490.00 550.00		14.26 14.26	114/100 1 × 15" 100W 124 1 × 12" monitor	253.28 69.96	810 8 × 10"	348.75 286.75	AMPLIFICATION	
K 100 Reverb 230.59	MP295 16/4	940.00	Cover	14.26	124/H 1 × 12" mon +	92.85	118FH 1 × 18" Folded		(Valve)	
Speakers C215 Cabinet (150W) . 192.74		900.00		14.26 14.26	hns	98.21	Public Address Amplifi	356.60 ers	50W 2 Chann + over- drive fac	120.33
C212 Cabinet(150W). 151.74 C412 Cabinet (300W) 211.89	Amplifiers AP360 100W	180.00		14.26 10.70	AMPS 102, 120W granphic		and Slaves PA120 100W 4 inputs .	205.38	50W 2 chann + integral reverb	155.65
C210PA Columns	Intermusic combo	197.00	Amp Cover	10.70	PA	214.56 186.63	SPA Standard 130W 8		100W 2 ch	144.37
(200W Pr)	Intermusic head	147.00		10.70	111, 120W, graphic		PA400 200W 12 inputs	224.75 326.55	100W 2 ch w. rvb 150W 2 chan + over-	179.37
(300W Pr) 74.86			MOOG SYNTHESISERS		Slave	191.18 213.15	PA700S New stereo mixer amp 120W/ch	558.00	drive fac	160.42
	cross	49.00	Syn. Amp. Outfit 3,00	83.73	112.80 80W graphic	191.18 291.45	260B 260 Booster		150W 2 chan + in- tegral reverb	196.07
MACINNES (EX. VAT)	EP123 3-way elec.	65.00	Syn. Amp. 400W Amp 2,5	70.37	115/R 80W, combo		130W slave	170.50	100W 6 chan PA	187.74 132.87
(EX. VAI)	EP127 7-way graphic	65.00	Syn. Amp. Midrange	11.94	with Hammond Reverb 115, 120, 120W com-	332.97	Booster 120W/ch stereo slave	259.62	Session Master 50W	184.37
CROWN INT/AMCRON	EP 130 st. bs bin filter .	46.00	Syn. Amp. Low		bo	349.26 216.45	400B 400 Booster		Session Master as	
IC150 Stereo Pre-Amp 285.00 D60 Power Amp 197.00	EP141 st. comp. limiter EP161 sub-mixer	72.00 93.00		80.56 81.82	112/80M overdrive	193.68	200W slave	240.25	above w. reverb SM100 100W combo .	213.26 216.63
D150A 310.00	SR271 27-band graphic	190.00	Parametric Equaliser	81.82	129/100 Reverb amp 115/80M overdrive	247.86 295.26	400W slave	333.25	SM100R w. rvb	245.34
DC300A	MUSICAID		12 Stage Phaser 2	74.51	115/120M overdrive 115/80MR overdrive	352.89	Power Amp Stereo		SM104 100W combo . SM104R w. rvb	
M2000 2600.00 VFX-2 Var Elec		_		POA	reverb	336.60	400W/ch	480.50	Solid State 3 chan mixer	137.27
Crossover Unit 245.00	Ampeg		Studio System 55 Polymoog c/w Legs 3,15	POA 94 24	125 50W combo	318.33 353.37	600 Mixer 6 ch mono 600S 600 Stereo Mixer	259.62	As above + 100W	
OC150 Output Con- Cent	Guitar Combos G18 10W 1 × 8"		Polymoog Pedal		130/B 120W PA 104/B 120W valve PA .	278.70 344.97	6 ch stereo facilities	313.87	Stereo slave	225.99 199.62
Walnut End for D60	Solid State	101.65	Controller	285.20	MIXERS		800S 800 Stereo Mixer 8 ch stereo facilities	480.50	2 × 12" 50W	73.66 88.30
Walnut Enc for D150A	G100 20W 1 × 10" State	Solid 145.37	c/w Legs 2,2	95.86	130/A 6-chan	170.07 376.50	900 Mixer 9 ch mono 1200 Mixer 12 ch mono	333.25 406.87	4×12" 100W	129.74
or IC150 Amp 35.00 Walnut Enc for	GT10 20W 1 × 10"	200.38	Terror and a second	50.79	OMEC	137.98	1200S 1200 Stereo	10.07	4×12" 300W	155.60
DC300A Amp 44.00	VT40 60W 4×10"		Multimoog 7	98.56	150W inst. amp	156.94	Mixer 12 ch stereo facilities	736.25	stage monitors pr 1 × 15" 100 Folded hn	107.14
IC150 Acc Packs 4.00 ES212 75W two Unit	Valve	472.15	Ribbon Controller 2	297.68	S150 + effects S150EQ w. both	185.19 205.74	2400F Festival Mixer 24		bass bin	127.99
Sys		524.62	Sample and Hold 2	224.60 260.25	PA150 4 ch. Wrvb	165.08	ch full prof unit Public Address Speake		2 × 15" 170W bs cab 4 hn dispersion cab	154.84 71.98
Analyser 555.00	Solid State	524.62	Glide Decay	21.39	PA150 EQ OMI digital amp	182.03 397.22	Enclosures 210 2 × 10" Col each	73.63	100W folded cab + tweeters	225.99
	G410 120W 4 × 10" Solid State	542.11		53.48	OM2 Remote unit Speakers	39.83	410 4 × 10" Col each 1210TS 1 × 12" +	116.25	100W ported cab + 2	
MARLBORO	Bass Combos B100 20W 1 × 10"		DIOL/ADIEN/		OCI 2 × 12 PA	92.11	$1 \times 10^{\prime\prime} + 3 \times Tweeters$		hn	102.53
	Solid State	159.94	NOVANEX		OC2 2 × 12 stage OC3 2 × 12 140W	95.71 109.71	Col	135.62 139.50	As above but 100W	131.73 155.68
GA2 Amp		473.61	Combos	FF 00	OC4 15" bass	118.11	1210T 2×12" + 2×10" + 3 Tweeters		Prices ex covers	
G20R Amp 127.55	B115 120W 1 × 15" Solid State	486.15		55.00 69.00			Col each	178.25	ROSE-MORRIS	
G40R Amp 161.40 G60R Amp 195.15	Amplifiers Only		Aut 10	86.00 115.00	PEAVEY		215H 2×5" + Hyper- bolic Hn Cab	248.00		
GBO 15 B Amp 130.15 1500 B Amp 115.25	HDV4 100W Valve	377,73 444.18	Aut 20R 1	149.00			1510T 2×15" + 2×10" + 3×Tweeters		MARSHALL Instrument Amp Tops	
P200W slave 161.90	HDB25B 55W Valve- Bass	304.28		220.00 275.00	exc VAT		Cab each	271.25	1959 100W Lead	235.95
SM600 mixer 154.95 LS15B cab 104.30	HDV4B 100W Valve-		U70	324.00 350.00	P112 Pacer 45W		115HT 1 × 15" + Hyperbolic Hn +		2203 100W M/Vol 1989 50W keyboard	
LS20LH cab 137.95 SC40 column 128.20	HDV6B 240W Solid	419.70	U 100W 4	460.00	1 × 12" w. reverb TNT Tn t 45W 1 × 15"	170.50	2 x Tweeters Vocal Proj each	217.00	2195 100W Trans 2098 100W Trans Lead	119.95 182.95
5040 50161111	State-Bass	430.19		235.00 2 <b>85</b> .00	bs unit	209.25	215HT 2×15" +	217.00	1992 100W Bass	235.95
MAINE	Bass	640.06	RG 80	360.00 470.00	2 × 12" w. reverb +	0.40.00	2 × Hyperbolic Hns + 2 × Tweeters Vocal		2099 100W Trans Bass 1986 50W bass	182.95 191.95
IVIAIIVE	Cabinets EXV2 4 × 12" Speaker		B 35	220.00	Automix	248.00	Proj each	333.25	1987 50W Lead	191.95 191.95
P.A. EQUIPMENT	reflex Speaker-	318.27		310.00 450.00	4 × 10" w. reverb +	294.50	+ Radial Hn Theatre		2205 100W Slave	156.40
PA170 mixer amp 267.84 212PA cab 147.31		276.30	G70 Wildcat	299.00	D212 Deuce 120W	254.50	Type encl. each T300 Bank of 3 Twtrs .	372.00 58.13	Instrument Cabinets 1982-82B 120W 4 × 12.	191.50
112M mon cab 108.81	Speaker-bass reflex	251.82	OPS 120	450.00 550.00	2 × 12" w. reverb +	333.25	T12 Radial Bank of 12 Tweeters each	166.62	1960-60B 100W 4 × 12. 1935-35B 100W 4 × 12.	176.25 176.25
Tripod for cab 38.50 AMPLIFIERS	EXV4B 2 × 15" Speaker-Altec bass	577.08	WA44/S100 Power generators, mixer	35.00	A112 Artist 120W 1 × 2 w. reverb + Automix .	333.25	Ancilliary Public Addre		1979-79B 200W 4X15 .	285.00 176.25
Artist 170A 199.20 Standard 170S 169.07	EXV6B 2×15" Speaker-bass	356.74	L 30	165.00	M212 Mace 160W	000.20	Equipment MO Monitor Amp		2095-95B 100W 2 × 12. 2065-65B 125W	
Booster 170B 142.79	ÆXSVT 8×10"	300.74	L 75	219.00 290.00	2×12" w. reverb +	441.75	130W	186.00	Powercel	190.90
Musician 120C combo 289.60 Musician Super 120J	Speaker-use 2 with SVT	440.68		360.00 430.00	M412 Mace 160W 4 x 12" w. reverb +		Cab 1 × 12" + 2	105.00	Powercel	165.15 187.70
combo 539.03 LOUDSPEAKER	Extension Cabinets EXVT22 2 12" Speaker		LM 30	149.00 179.00	Automix	527.00	Tweeters each	135.69	2069 120W Artist	173.85
CABINETS	VT22 extension cab	206.35	M 61	230.00	SN212 Session 200W 2×12w, reverb	410.75	ficiency Hn driver A1 Adaptor for above .	73.63 7.75	2052 125W Powercel . 2056 250W Powercel .	228.75 386.50
12 2 × 122 spkrs 113.83 12 4 × 12 4 spkrs 192.51	EXV6 2 × 12" Speaker, radial horn + tweeter	559.59		180.00 155.00	SN12EV Session 200W 2 × 12" Electro-Voice		A2 ditto	11.63	2196 100W Lead/bass Combo Amplifiers	146.95
412S 4 × 12 spkrs 227.66 115C bass bin 217.62	PA Systems SR4 100W Four		M 62	390.00 470.00	spkrs	519.25	A3 ditto Micro-	13.95	2200 100W Super	270 50
115E bass bin 150.66	channel 2 × 10"	F00 11	M82S !	555.00	1 x 15" JBL or Black	F00 =-	phone High Imp PML Peavey Micro-	56.58	Trans	276.50 299.95
	SR6 120W Six	500.14	M163S	755.00 955.00	Widow LTD115 LTD 200W	503.75	phone Low Imp BMH Peavey Ball	56.58	2078 100W 4 × 12 Ld 2201 30W Trans Ld	299.95 147.50
MATAMP (EX. VAT)	channel, 4×8"	905.84		630.00 790.00	1 × 15" JBL or Black Widow	503.75	Microphone High Im-	E0 E0	2202 30W Trans Bs	147.50 166.95
	Amplifier Head		M123S	7 <b>5</b> 5.00	Instrument Amplifier	550.75	pedance	56.58	2199 30W 2 × 12	378.75
AMPLIFIERS 120W 145.80	C-SR4 100W Solid State	262.31	Echo/reverb units	955.0.	CY Century 100W all		Microphone Low Imp .	56.58	2104 50W Valve PA Amps & Mixers	270.95
120W slave 141.75	C-SR6 120W Solid	458.17	ER 300	19.00 169.00	purpose	166.62	RESLOSOUND		2003 100W 6 Ch Amp .	235.95 191.95
Mk 1 PA amp 172.50 Mk 2 PA amp 202.50	A-120 120W Slave		ER 800	259.00	all purpose + reverb	224 75			1985 50W 4 Ch Amp	92.35
100W slave 142.50 X6 mixer 142.50	Speaker Cabinets	276.30		173.00	+ Automix B Bass 200W w. Eq +	224.75	S81/M Cardioid med		2051 250W Slave 2125 8 ch rvb mixer	245.95
Disco unit	S-210 2 × 10" Speakers S-48 4 × 8" Speakers	118.91		260.00 330.00	Automix	286.75	mic	42.55 52.87	PA Cabs & Bins	255.95
LOUDSPEAKERS		223.84			Eq + effects +	212.00	S91/L-M Condenser		2097 pr 8 × 8 125W	211.90
MA 112	NORLIN		ORANGE		MA Mace 160W w.	313.88	UDI-H Cardioid mic	52.87 28.00	2043 pr 2×10 2×12 200W	299.95
MA 115 D60 113.25 MA 115 G60 110.25			(EX. VAT)		reverb + Automix SN Season 200W w.	313.88	UDI-M Cardioid mic RGP71 Super Cardioid	28.00	2047 pr 1×10 1×12 100W	197.80
MA 115 D100 142.50			CDEAKERS		rvb	279.00	mic	24.00	2121 100VV Slave	
MA 115 G100 139.50	100W Bass Outfit	566.84	SPEAKERS 113 Reflex Bass,		F800G Festival Series 400W w. reverb, ef-	400	ECON Omni-direc, mic Cabaret Exec mic	12.85 356.40	Monitor	
Wirt the Great transfer		367.20	2 × 15" 170W 2 113/200 Reflex Bass,	259.17	fects and Eq F800B Festival Series	480.50	TX100	174.96	Monitor	159.50 82.75
		40.77		314.00	400W Bs unt w. Eq	410.75	transmitter)	174,96		
MM ELECTRONICS (EX. VAT)	100W 1 × 15" Cabinet 60W 1' × 12" Combo	206.77 238.86		185 12	Instrument Casaka-		TYT	174 50	2126 Bass Bins	
MM ELECTRONICS	100W 1 × 15" Cabinet 60W 1' × 12" Combo 200W Bass Outfit	238.86 707.65 424.24	109, 4 × 12" 120W 1 114/4H, 1 × 15" inc	185.13	Instrument Speaker Enclosures	407.00	TXT	174,50 166.32	2127 Supahorn 2128 Supahihorn	80.50 66.30
MM ELECTRONICS (EX. VAT)  Mixing consoles:	100W 1 × 15" Cabinet 60W 1' × 12" Combo 200W Bass Outfit 200W Bass Amp	238.86 707.65 424,24 295.90	109, 4 × 12" 120W 1 114/4H, 1 × 15" inc horn, 4 horns and	185.13 348.00		127.87 147.25	RXA Receiver w. aerial		2127 Supahorn	80.50 66.30 172.75 195.95
MM ELECTRONICS (EX. VAT)  Mixing consoles: MP 175 12 chn	100W 1 × 15" Cabinet 60W 1' × 12" Combo. 200W Bass Outfit 200W Bass Amp 200W 2 × 15" Cabinet 100W 2 × 12" Combo 100W 4 × 10" Combo	238.86 707.65 424,24 295.90 463.45 488.41	109, 4 × 12" 120W 1 114/4H, 1 × 15" inc horn, 4 horns and cross 3 106, 4 × 12" anti	348.00	Enclosures 115 1 × 15"	147.25 209.25	TXTRXA Receiver w. aerial PA Horn I/p. 4820 25W	166.32 56.00	2127 Supahorn	80.50 66.30 172.75 195.95 , De Ar-
MM ELECTRONICS (EX. VAT)  Mixing consoles: MP 175 12 chn 250.00 MP176 8 chn 204.00 MP176 5 Super 16 490.00 MP185 Super 16 490.00	100W 1 × 15" Cabinet 60W 1 × 12" Combo 200W Bass Outfit	238.86 707.65 424.24 295.90 463.45 488.41 520.49	109,4 × 12" 120W 1 114/4H, 1 × 15" inc horn, 4 horns and cross 3 106, 4 × 12" anti feedback col 1 107/SH 2 × 12" +	348.00 184.65	Enclosures 115 1 × 15" 212 2 × 12" 4125 4 × 12" Stackable 412M 4 × 12" 412F 4 × 12"	147.25 209.25 228.86 228.86	TXT RXA Receiver w. aerial PA Horn I/p. 4820 25W 4820/T 25W SU25 Driver 25W	56.00 65.50 23.50	2127 Supahorn	80.50 66.30 172.75 195.95 , De Ar- -ups and
MM ELECTRONICS (EX. VAT)  Mixing consoles: MP 175 12 chn 250.00 MP176 8 chn 204.00 MP176 5 Super 16 490.00 MP185 Super 16 490.00	100W 1 × 15" Cabinet 60W 1 × 12" Combo. 200W Bass Outfit. 200W Bass Amp. 200W 2 × 15" Cabinet 100W 2 × 12" Combo 100W 4 × 10" Combo 100W 1 × 15" Combo 200W 2 × 4 × 12"	238.86 707.65 424,24 295.90 463.45 488.41	109,4 × 12" 120W 1 114/4H, 1 × 15" inc horn, 4 horns and cross 3 106, 4 × 12" anti feedback col 1 107/SH 2 × 12" +	348.00	Enclosures 115 1 × 15"	147.25 209.25 228.86	TXT RXA Receiver w. aerial PA Horn I/p. 4820 25W	166.32 56.00 65.50	2127 Supahorn	80.50 66.30 172.75 195.95 , De Ar- -ups and

					405-8G 4" 10W	9.50	A300 Pro. Power amp. 350	6.00 PC	OWER SLAVE	
S.A.I. (EX. VAT)		DAVE SIMMS MUSIC PRODUCTS	STRAMP	-	411 15" 100W 414 12" 50W 416 15" 75W	96.00 75,00 85.00	A500 Pro. Power amp. 480 TPS 12/2 mixer 1740 TPS 16/2 mixer 2125	0.00 PS	MPLIFIERS S100 100W S150 150W	106.92 119.43
Disco Units Maverick disco Disco IVS Disco IVS Disco IVSP Disco IVSP dual dcks Stereo disco Amps 50W twin ch 50W slave	144.00 189.00 210.00 237.00 270.00 85.00 81.00	August Amplification PA 100 4 ch 159.4 2 × 12 A Cols prs 154.4 2 × 12 PA Cols prs 172.50 1 × 12 PA Cols pr 199.9 2 × 12 inst. Cab 82.25	2120-A, 120W amp top 3120-A, 120W, 4-chn amp, top	213.60 199.30 192.30 127.90 177.90 577.15	515 15" /5W. 604-8G 15" 65W 617A 12" 60W 619-8A 15" 75W 755E 8" 20W. 288 HF 15W 290-4G HF 120W 291-16B HF 50W 32B sect. hn	135.00 220.00 97.00 130.00 36.00 183.00 190.00 190.00	TPS 20/2 mixer 2500 TPS 24/2 mixer 2875 TPM 10/2 mixer 1931 TPM 16/2 mixer 2562 TPM 20/2 mixer 2981 TPM 24/2 mixer 3400 Belden Multiway Cables on a Cannon Pigs — stg.	0.00 PS 0.00 PS 0.25 IN 0.00 EN 0.00 A1 en	S250 250W. S300 300W (st) NSTRUMENT NCLOSURES 2004 × 12" 200W 150 × 15" fldd hn bs nc 150W A. ENCLOSURES 50 1 × 12" 60W	148.50 184.22 157.68 216.63 59.85
FC 150 slave	96.00 264.00 168.00 164.00	"',V" 4 × 12 Inst. Cab	K-85 Power Baby com- bo	113.60 265.45 285.00	311-60 sect. hn	120.00 185.00 100.00 195.00 180.00	Boxes. , , , , , , , , , , , , , , , , , , ,	, S1 , S1 , hr S2	100 2 × 12" 120W 150 1 × 15" w H.F. rns 100W 200 4 × 12" 240W 150 1 × 12" monitor	84.82 174.21 157.65
Mini Elim. w. horns	144.00 188.00 237.00	1 × 15 Super bin w hn . 167.00 1 × 15 Mini bin 124.30 1 × 15 Super mini bin . 145.80	2100-GB, 200W cab 2100-BB, 100W bs cab	163.60 206.60 213.60	TRAYNOR (EX. VA	T)	VITAVOX (EX. VAT)	60	0W	61.74 66.45
2 × 12 std	144.00 144.00 39.00 252.00	MD3 Garrard dks         218.45           MD1         153.25           MD3 100         286.25	3140-BH, 140W hn	142.15 186.45	Combos: YGM-3 30W rvb YGM-4 40W rvb	126.00 147.00		000 hr	n. rojector 200 2 × 15" 3 n.	154.50 258.00
18" hn	102.00	SOLA SOUND	p.a. cab	156.45 427.90	YRM-1SCYGL-3 Twin rvb 90W . YBA-2B Bs mate 30W	231.00 276.00 126.00	1000 Dividing Network 32 53 Pressure driver 137	.00 C	ONCERT RANGE A ENCLOSURES 12 1 × 12" Mid rnge	400.00
		Reverb mixer 45.20	H-50 70W tweeter horn H-100 120W tweeter horn	156.45 227.15	YBA-4 50W 15", spkr . Amplifiers YBA-1 50W, bs	195.00 120.00	4Kh horn	0.00 B	n 200W	196.20 240.12
SHARMA ORGAN SPEAKER		6-ch mixer	STRINGS & THIN	GS	YRM-1 50W ld w/rvb . YBA-1A 100W bs YGL-3A 100W head-	147.00 150.00		1.00 40	00W	398.58 136.23
CABINETS 500	274.35 322.84	Compact 10	MUSIC MAN		VBA-3	186.00 171.00	W.E.M.	— н 70	1100V Radial horn 0W	187.23 171.48
Sharmette 900	331.84 391.92	SOUNDOUT (EX. VAT)	Combo Amps 112-65	428.62 471.90 471.90	YS-15P 15" ported bs. YT-152 × 15" ld/bs YF-10 4 × 10" ld/bs YC-810 8 × 10" bs Y-212 2 × 12" ld	108.00 132.00 132.00 165.00 120.00	Dominator 30 165 Dominator 30 reverb 182	1.50 0: 5.00 N 2.00 E	36" horn 70W	314.85
2000 pro		M200 Mono slave 141.00 S400 Stereo slave 217.50 M174M 4-chan mic	212-65	558.49 558.49 558.49 649.41	YF-12 4 × 12" ld YB-18 1 × 18"	165.00 147.00	GX 40	1.50 <sub>M</sub> 3.00 <sub>M</sub>	Vedge 100W	370.71
2300	512.07 570.54 690.03	mixer	410HD-130 112RP-65	649.41 349.95 349.95	cab 200W	192.00 108.00	AX 100	3.00 N	D24 St 24 ch	1275.00 184.98
		rybs	112RP-100EVM	449.95 449.95 699.41	YVM-4 4-ch w/rvb YVM-6 6-ch w/rvb YPM-1 100W slave	165.00 258.00 108.00	Slave Power Stage 100 118 Slave Power Stage 200 206	5.00 N	Mid/H.F	12.78 58.68
SHURE		DL8 200W full range	Heads 6565REV	316.05 385.27	P.A. Speaker Systems: YSC-24 × 12" cols (pr) YSC-34 × 8" cols (pr)	162.00 126.00 198.00	Reverbmaster 254 Audiomaster Mk 2 435	\$.00 D	08 Mone 8 ch	185.79 229.80 870.00
	212.40 155.40	SP4 tweeter	HD130	402.63 471.90 267.84	YSC-8 6 × 8" cols (pr) . YSC-9 15 × 12" × hn cabs (pr)	480.00 69.00	Super 40		WOODS	
VA302E6	1014.00 616.20 93.00	SIMON KING MUSIC	115RH65	318.06 342.04 297.84	YSC-7A Cols (pr) YSP-1 Sibilance Projector	240.00 63.00	1 × 12"		GUYATONE	47.50
PM300E6	257.40 48.00 14.40 17.40	2×12 Inst. cab. 75W . 77.00 2×12 PA cols pr.	210RH-130	199.95 368.06 369.95	YM-2 100W mon	114.00 165.00 144.00 237.00	Club 2 × 12"	9.50 G 5.50 G 9.00 G	GA280	47.58 64,97 90.36 127.17
A3S-C	45.00 16.80 21.60 15.60	100W	THEATRE PROJECTS (EX. VA	.T)	BW3 cab (pr)	186.00 324.00 174.00 345.00	Intruder reflex 50 176 Intruder reflex 100 198 X39 reflex 100 346	6.00 G 8.00 G 6.50 G	GA580B	149.60 165.80 234.00 279.45
A50-XC	18.60 10.20	Loudspeakers HE1c, 1 × 12, 50W 60.00 HE2c, 2 × 12, 100W 93.00	STUDIO MONITORS		BW1 cab (pr)	402.00 9.00 165.00	SISGO Revolving organ cabinets:		3A1100DR	309.58 20.49
SR101-2E	1017.00 279.00 234.00 390.00	DL3, 100W F/rng 183.00 DL6, 100W F/rng 108.00 Series VI 246.00 Series VIa 186.00	9844A 30W	400.00 470.00 495.00 330.00	TURNER (EX. VAT)		SM/100 70W 624	4.00 6. <b>0</b> 0 <b>Z</b>	ZOOT-HORN (EX.	. VAT)
SR106-2E	129.00 204.00 582.00	SP 18 pre amp 135.00	CROSSOVERS AND MIXERS 1650 28 band equalizer	530.00	1 × 15 Bs Hn	180.00 340.00	WHITE	A	All prices available on a 3B 1 1 × 15" bin 3B 22 × 15" bin	TBA
SR109-2E	534.00 153.00 234.00	SOUNDCRAFT	729A 2 chan. 24 freq equalizer N500F 250W X-over	668.00 120.00	1 × 10 Mid Ring, Hn	160.00 280.00 150.00		F 9.50 N	B 5 mon. 75W	"
SR116	264.00 82.20 16.20 28.80	16/2 mixer 1000.00 12/4 mixer 1500.00		47.00 57.00 635.00	Rad. Hn. + VHF Tweets	300.00 220.00	LW100 w sustain 120W	8.55 H 3.00 S	MB 2 2 × 12" Gauss HU8 driver + hn ST203 Super drivers CB15 1 × 1J" bass enc	"
A120A	24.60 57.60 39.60	16/4 mixer 1800.00 Soundcraft/Court Acoustic PA's prices on application.		240.00	Hn	320.00 400.00	PA100 6 ch PA amp 100W 12 PA150 6 ch A amp	2.49 S N	SD18 1 × 18" bass enc SF1 4-way PA cab Modular custom	"
A112B	57.00 15.60 52.80	Options arranged           SPII 50W hn	MÚSIC SPEAKERS AN COMPONENTS	9.00	Hexagonal Mt	230.00 245.00 260.00	PA200 6 ch PA amp	E	nixers	"
		PERC	USSIO	N	INSTRU	JM	ENTS			
BALDWIN		BOOSEY &	7391 13"	POA POA POA	73928 15"	118.45 64.35 128.69	Headliner IV 45	5.33 A	nch	504.86
GRETSCH Outfits:		HAWKES BEVERLEY	7392 15" Hihat pr	POA POA POA	7393B 16"	57.00 62.00 67.50	Londoner VII 82	2.37 A 13.15 in	Accusonic timpani 26	533.20 643.17
4023 Black Hawk 4016 Name Band 4026 Progressive Jazz.	814.00 649.00 649.00	COMPLETE OUTFITS           8001 5-drum	7395S 18" Swish	POA POA POA	7395B 18" Swich	78.01 88.30 88.30	Dynasonic snare	3.94 C 8	nch	666.50 39.08
4019 Broadcaster	810.00 859.00	8003 6-drum	7396P 20" Pang	POA POA POA POA	7397BS 22" Swish	110.30 96.03	Superten snare 6½ × 14" 8	3.94 16 17,50 13	0"	42.84 45.40 47.91
4036 Monster II 4031 Rock Concert 4032 Jazz Rock 4033 Disco Rock	1543.00 1190.00	AVEDIS ZILDJIAN CYMBALS (Prices for all types except Swich and Pang as stated)	7400 21"	POA	C.B.S. ARBITER		Powertone, 14 × 22 bs 14 Powertone 8 × 12 t.t. 6	7,84 1; 1,60 P	4"5". Paiste Cymbals and Gon	54.22 62.43 gs:
4034 Monster Plus 4038 Nighthawk 4042 Recording	1294.00 867.00 604.00	(Available in Types and Weights as Catalogue) 7386 8"	'BRILLIANT' CYMBAL' (Prices for all types excep Swich and Pang as state	ot d)	ROGERS Outfits: Studio X		Powertone, 10 × 14 t.t. 7: Powertone, 12 × 15 t.t. 8 Powertone, 16 × 16 t.t. 9	0.84 13 0.07 E 8.55 ,4	3" Hi-Hat Sound dge4" Sound	96.91
4043 Studio	710.00		7387B 10"	34.99 44.99 59.24	Ultrapower VII	918.76		4.02 15	dge 5" Hi-Hat Sound dge	105.69

14" Hi-Hat  16" Crash, Med/Ride  18" Crash, Med/Rode  20" Crash, Med/Ride  22" Crash, Med/Ride  22" Crash, Med/Ride  24" Crash, Med/Ride  18" China type  20" China type  8" Bell cymbal  11" Splash cymbal  Formula 602:  13" Hi-Hat  Sound  Edge  14" Hi-Hat Sound  Edge  13" Hi-Hat  Sound  Edge  13" Hi-Hat  Sound  Edge  13" Hi-Hat  Sound  Edge  14" Hi-Hat  Sound  Edge  14" Hi-Hat	59.23 63.07 70.49 40.25 48.48 60.11 76.90 92.71 70.08 89.04 30.23 35.96 96.91 105.69 112.34 75.92 80.90	Chimes Mounting Bracket. Solid Bar Hand Chimes 4"Triangle 5" Triangle 6" Triangle Woodblock std. Woodblock large Woodblock small Piccolo Woodblock Double Piccolo Woodblock Woodblock Mallet Piccolo Woodblock Modblock Mounting Clamp. Woodblock Mounting Clamp. Wooden Agogos Wooden Agogos Wooden Agogos Vooden Agogos Holder Rhythm Clackers Everything Rack	0.29 0.32 2.92 6.49 4.42	Bass drums: G318 18" × 14" G320 20" × 14" G322 22" × 14" G322 22" × 14" G324 24" × 14" Tom-toms: (single heade T706 6" × 5 ½ T708 8" × 5 ½ " Set. T710 10" × 6 ½" T711 12" × 8" T713 13" × 9" T714 14" × 10" T715 15" × 12" T716 16" × 14" Tom-toms: (double head T722 12" × 8" T724 14" × 10" T724 14" × 10" T724 14" × 10" T734 14" × 14" T736 16" × 16"	63.55 63.55 42.60 42.60 45.95 53.50 64.95 78.15	Hardware CS701 CS702 SS701 HS701 HS701 HS701 HS701 H705 TH706 TH701 CH701 CH701 CH702 DS501 ST500 WB500 CH703 Kit = 5000 Series YD5222 Concert toms ET906 ET908 ET9908	39.50 22.00 17.00 25.00 24.00 3.00 28.00 435.00 43.00 47.00 52.00	Drum, 5 ½ × 14" Accessories: 6420 8s Drum Pedal 6422 Hi-Hat Stand 6423 Cym Floor Std 6424 Snare Drm Std 70SCO CYMBALS 14" Hi-Hats 15" Hi-Hats 16" Crash Ride 18" Medium Ride 20" Medium Ride  ORANGE  Single drum kit Double drum kit		435, 14 × 14" 436, 16 × 20" 440, 14 × 10" 442, 12 × 8" 444, 14 × 9" 445, 15 × 12" 446, 14 × 16" 1333, 13 × 8" 1333, 1340, 1346 1435, 14 × 14", 1440, 14 × 10" 1441, 12 × 8" 1445, 16 × 16", 1448, 18 × 16"	63.50 76.50 54.00 44.50 51.00 61.50 69.50 76.50 31.00 37.00 39.00 44.50 39.50 23.00 29.50 46.50 48.50
15" Hi-Hat	90.49 51.66 62.15	Metal Castanets Talking Drum	7.17 56.79 16.70	T738 18" × 16"	128.65	ET913 ET914	63.00 67.00 76.00	PREMIER		ROSE-MORRIS	
20" Thin	77.52 99.32	Moroccan Castanets Cuica	6.56	Z1002 12" Z1003 13" Z1005 14"	4.75 6.10	ET916	88.00 102.00	(VAT)		LUDWIG Outfits: 995 Jazzette	690.00
24" Thin	119.44 70.10 <b>89</b> .05	Samba Whistle Caxixi Large	POA POA	Z1007 16"	7.30 10.20 14.55	NORLIN		Snares: 33, 14 × 5 ½	72.50	980 Super Classic 983 Hollywood	755.00 860.00
18" China type 20" China type No. 1 Seven Snd. set .	70.10 89.05 30.32	Small Metal Shaker Largs Metal Shaker D/I Conga Bag	3.99 4.76 33.74	Z1011 20"	16.50	PEARL DRUM OUTFIT		35, 14 × 5 ½	76.50 80.00 37.50	1000 Mach IV	935.00 1050.00 1699.59
No. 2 Seven Snd. set . No. 3 Seven Snd. set .	35.67 61.60	22" Cymbal Bag Lug-Lube	19.87 0.75 9.07	HORNBY-SKEWE	S	6300/PFW 22" Bs 6300/SFW 22" Bs 6301/PFW 24" Bs	873.00 952.00 902.00	1005, 14 × 5½	38.50 59.00 63.00	2005 Quadraplus	1120.00 1099.95 785.00
No. 4 Seven Snd. set . No. 5 Seven Snd. set . No. 5 Seven Snd. set .	70.08 70.08 70.08	Headless Tambourine. Tuneable Tambourine. D/I Cowbell Beater	22.98 1.91	TFL102	75.00	6301/SFW 24" Bs 6302/PFW 22" Bs 6302/SFW 22" Bs	984.00 623.00	2000, 14 × 5 ½	78.50 79.00	989 Big Beat	899.95 1160.00
No. 7 Seven Snd. set . 14" Joe Morello Hi-Hat 17" Joe Morello	89.05 88.97 51.81	Canvas Cowbell Pouch Padded Bongo Bag L.P. Tee Shirts	8.29 41.09 4.55	TFL104 snare HOSHINO 5075	22.00 389.00	6302/PF 22" Bs 6302/SF 22" Bs	678.00 688.00 742.00	2003, 14 × 5 ½" 2005, 14 × 8" 2001, 14 × 4"	85.50 87.00 80.00	964 Super Big Beat 975 Triple Tom 1001 Rock Machine	935.00 1065.00 950.00
18" Joe Morello 20" Joe Morello	59.08 75.02	Conga Key Chain LP Belt Buckle	2.58 4.38	5085	495.00 545.00 399.00	6302/PNP 22" Bs 6302/SNP 22" Bs 6304/PFW 24" Bs	653.00° 708.00 638.00°	Outfits (w/out cymbals) 202 2 20" BD	400.50	1007 Smoke 'n Fire 2007 Overdrive	970.00 1150.00
2" Finger Cymbals 22" Dark Ride	6.88 129.16	"Understanding Latin Rhythms" LP	5.47 5.47	8050	1 <b>69.00</b> 43.00	6304/SFW 25" Bs 6304/SFW 25" Bs	693.00 704.00	B202 w 22" BD D202 w 24" BD 201	414.00	2003 Power Factory	1330.00 740.00 805.00
Cup Chimes with stand Dixie Cymbals: 14" Hi-Hat	176.14 28.40	"Authority" LP "Ready For Freddy"	5.47	S480 Snare stand H280 Hihat stand	26.00 34.00 41.00	6304/SF 24" Bs 6304/PNP 24" Bs	759.00 666.00	B201 B203	390.00 494.50	997 Big Beat 24" bs	910.00 1295.00
16" Hi-Hat	20.07 25.39	"Drum Solos Vol. 1"	5.47	C580 Boom stand	40.50	6304/SNP 24" Bs 6312/PFW 24" Bs 6312/SFW 22" Bs	722.00 557.00 546.00	D203	580.00	982/TP Tivoli 24" 1003 Mach IV 24"	1310.00 950.00
20" Hi-Hat Stambal: 14" Hi-Hat	33.25 40.55	"Drum Solos Vol.	5.47 5.47	KEMBLE		6312/PF 22" Bs 6312/SF 22" Bs	633.00 671.00	D204	488.50	1006 Mach V 24" 1004 Rock Machine 1009 Smoke 'n fire 26"	1075.00 960.00 990.00
16" Hi-Hat	25.93 32.21	"Drum Solos Vol. 3"	5.47			6312/PNP 22" Bs 6312/SNP 22" Bs 6314/PFW 24" Bs	603.00 643.00 591.00	D304	502.00 535.50	2006 Quadraplus 24" 2008 Overdrive 24" 2009 Overdrive 26"	1140 1160.00
20" Hi-Hat	40.39	FLETCHER,		YAMAHA Kits — 9000 Series		6314/SFW 24" Bs 6314/PF 24" Bs	642.00 677.00	B305	549.00	2100 Sound Projector . 2101 Sound Projector .	1175.00
CLEARTONE		COPPOCK & NEWMAN		YD9222	805.00 855.00	6314/SF 24" Bs 6314/PNP 24" Bs 6314/SNP 24" Bs	728.00 642.00 642.00	B308	575.00 587.00	2110 Sound Projector . 2111 Sound Projector .	
Latin Percussion Conga Drum 11" Conga Drum 11%" Conga Drum 12½"	227.11 241.40			Bass drums BD926	251.00 245.00	5324/PW 24" Bs	529.00 571.00	B604	474.00	2004 Power Factory 24"	1345.00 1190.00
18" Conga Leg Set	246.98 25.01	KENT N5201 Apollo 5	229.00	BD922	209.00	6324/PFW 24" Bs 6324/sW 24" Bs	529.00 571.00	605	563.00	992 Rock Duo 24" 2002 Octaplus 24"	1725.00
				BD920	199.00	6324/SW 24 D3		B605		Snare Drums:	
24" Conga Leg Set Super Conga Stand Stiffener Kit for LP278	27.00 42.89	N2501 Superstar N2501 Apollo 4	295.00	BD918	186.00	6324/PF 24" Bs 6324/SF 24" Bs 6324/PNP 24" Bs	603.00 633.00 568.00	D605	576.50 704.00	Snare Drums: 410 Supersensitive 5". 411 Supersensitive	193.00
Super Conga Stand Stiffener Kit for LP278 Double Conga Stand . Double Conga Stand	27.00 42.89 12.32 71.09	N2501 Superstar	295.00	BD918		6324/PF 24" Bs 6324/SF 24" Bs 6324/PNP 24" Bs 6324/SNP 24" Bs 6332/PFW 22" Bs	603.00 633.00 568.00 610.00 494.00	D605	576.50 704.00 707.00 731.00 648.50	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 6½". 400 Supaphonic 5" 402 Supaphonic 6½".	193.00 199.95 123.95 129.95
Super Conga Stand Stiffener Kit for LP278 Double Conga Stand (Collapsable) Triple Conga Stand	27.00 42.89 12.32	N2501 Superstar N2501 Apollo 4	295.00	BD918 Floor toms FT918. FT916. FT914. Tom toms	186.00 150.00 125.00 110.00 98.00	6324/FF 24" Bs 6324/FF 24" Bs 6324/FNP 24" Bs 6324/SNP 24" Bs 6332/FFW 22" Bs 6332/FFW 22" Bs 6332/FF 22" Bs	603.00 633.00 568.00 610.00 494.00 525.00	D605. 606. 8606. D606. 717 w 20" BD. B717 w 22" BD. D717 w 24" BD.	576.50 704.00 707.00 731.00 648.50 650.00 662.00	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 6½"	193.00 199.95 123.95 129.95 96.50 113.95
Super Conga Stand	27.00 42.89 12.32 71.09 96.11	N2501 Superstar N2501 Apollo 4 GIGSVILLE ARIA D0 5501 5-drum kit	295.00	BD918 Floor toms FT918. FT916. FT914. Tom toms TT915. TT914. TT912.	186.00 150.00 125.00 110.00	6324/FF 24" Bs 6324/FP 24" Bs 6324/FNP 24" Bs 6324/FNP 24" Bs 6332/FPW 22" Bs 6332/FFW 22" Bs 6332/FS 22" Bs 6332/FS 22" Bs 6332/FS 22" Bs 6332/FS 22" Bs	603.00 633.00 568.00 610.00 494.00 525.00 557.00 589.00 531.00 562.00	D605. 606. 3606. 717 w 20" BD. 8717 w 22" BD. 7717 w 24" BD. 808 w 20" BD. 8808 w 22" BD. 8808 w 22" BD. 8808 w 24" BD.	576.50 704.00 707.00 731.00 648.50 650.00 662.00 865.50	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 6 %"	193.00 199.95 123.95 129.95 96.50 113.95 220.00 224.00
Super Conga Stand	27.00 42.89 12.32 71.09 96.11 205.27 144.13 144.13 25.79	N2501 Superstar N2501 Apollo 4	295.00 156.00	BD918 Floor toms F1918. F7916. F7914. Tom toms T1915. T1914. T1912. T1913. Hardware CS901	186.00 150.00 125.00 110.00 98.00 83.00 66.00 72.00 44.00	6324/FF 24" Bs 6324/FF 24" Bs 6324/FNP 24" Bs 6324/FNP 24" Bs 6332/FFW 22" Bs 6332/FFW 22" Bs 6332/FF 22" Bs 6332/FF 22" Bs 6332/FNP 22" Bs 6332-FNP 22" Bs 6332/FNW 22" Bs 6342/FW 22" Bs 6342/FW 22" Bs	603.00 633.00 568.00 610.00 494.00 525.00 557.00 589.00 531.00	D605. 606. 3606. D606. 717 w 20" BD. B717 w 22" BD. D717 w 24" BD. 808 w 20" BD. B808 w 22" BD. D808 w 24" BD. 1030 20" BD. B1030 22" BD. B1030 22" BD.	576.50 704.00 707.00 731.00 648.50 650.00 662.00 865.50 868.50 892.50 369.00 373.50	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 6". 400 Supaphonic 5". 402 Supaphonic 6 %". 404 Acrolite 405 Piccolo 3". 418 Black Beauty 5". 419 Black Beauty 6". 416 Superphonic Black Beauty 5". 417 Superphonie Black	193.00 199.95 123.95 129.95 96.50 113.95 220.00 224.00
Super Conga Stand . Stiffener Kit for LP278 Double Conga Stand . Double Conga Stand (Collapsable) Triple Conga Stand . Pro Bongos Wood Shells Pro Bongos syn shells . Bongo Stand	27.00 42.89 12.32 71.09 96.11 205.27 144.13 144.13	N2501 Apollo 4	295.00 156.00 449.50	BD918 Floor toms F1918 F7916 F7916 F7914 T7915 T1912 T1913 Hardware CS901 CS902 SS902	186.00 150.00 125.00 110.00 98.00 83.00 66.00 72.00 44.00 47.00 47.00	6324/PF 24" Bs 6324/SP 24" Bs 6324/SNP 24" Bs 6324/SNP 24" Bs 6332/PFW 22" Bs 6332/SFW 22" Bs 6332/SF 22" Bs 6332/SF 22" Bs 6332/SF 22" Bs 6332/SNP 22" Bs 6332/SNP 22" Bs 6342/PW 22" Bs 6342/SW 22" Bs 6342/SFW 22" Bs 6342/SFW 22" Bs	603.00 633.00 568.00 610.00 494.00 525.00 557.00 589.00 440.00 468.00 440.00 468.00 496.00	D605. 606. 3606. 3606. 717 w 20" BD. 8717 w 22" BD. 9717 w 24" BD. 808 w 20" BD. 8808 w 22" BD. 9808 w 22" BD. 1030 20" BD. 81030 22" BD. 1031 w 20" BD. 81031 w 20" BD.	576.50 704.00 707.00 731.00 648.50 650.00 865.50 868.50 892.50 369.00 373.50 378.50 246.00 250.00	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 6". 400 Supaphonic 5". 402 Supaphonic 6 ". 404 Acrolite 405 Piccolo 3" 418 Black Beauty 5". 419 Black Beauty 6 ". 416 Superphonie Black Beauty 5".	193.00 199.95 123.95 129.95 96.50 113.95 220.00 224.00 149.50 154.00 84.00
Super Conga Stand	27.00 42.89 12.32 71.09 96.11 205.27 144.13 144.13 25.79 10.91	N2501 Superstar N2501 Apollo 4  GIGSVILLE  ARIA D0 5501 5-drum kit D0 5800 8 Concert toms  HOHNER  SONOR	295.00 156.00 449.50	BD918 Floor toms FT918 FT916 FT914 Tom toms TT915 TT912 TT913 Hardware CS901 CS902 SS902 HS901 FP901 TH905	186.00 150.00 125.00 110.00 98.00 83.00 66.00 72.00 44.00 47.00 47.00 59.50 67.00 33.00	6324/FF 24" Bs 6324/FP 24" Bs 6324/FP 24" Bs 6324/FNP 24" Bs 6324/FNP 24" Bs 6332/FFW 22" Bs 6332/FFW 22" Bs 6332/FF 22" Bs 6332/FP 22" Bs 6332/FNP 22" Bs 6332/FNP 22" Bs 6342/FW 22" Bs 6342/FFW 22" Bs 6342/FFP 22" Bs 6342/FFP 22" Bs 6342/FFP 22" Bs 6355/FNP Concert	603.00 633.00 568.00 610.00 494.00 525.00 557.00 589.00 531.00 562.00 440.00 468.00 496.00 524.00	D605. 606. 3606. D606. 717 w 20" BD. B717 w 22" BD. D717 w 24" BD. 808 w 20" BD. B808 w 20" BD. B808 w 22" BD. D1030 20" BD. B1030 20" BD. B1030 24" BD. D1030 24" BD. D1031 w 20" BD. B1031 w 20" BD. B1033 w 20" BD.	576.50 704.00 707.00 731.00 648.50 650.00 662.00 865.50 868.50 892.50 369.00 373.50 246.00 250.00 292.00	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 6". 400 Supaphonic 5". 402 Supaphonic 6 %". 404 Acrolite 405 Piccolo 3". 418 Black Beauty 5". 416 Superphonie Black Beauty 5". 417 Superphonie Black Beauty 6". 417 Superphonie Black Beauty 6 %". 407 White Vistalite 5". Stands and Fittings: 201 Speed King Pedal. 205 Ghost Pedal.	193.00 199.95 123.95 129.95 96.50 113.95 220.00 224.00 149.50
Super Conga Stand Stiffener Kit for LP278 Double Conga Stand Double Conga Stand (Collapsable) Triple Conga Stand Pro Bongos Wood Shells Pro Bongos Wood Shells Bongo Stand Bongo Mounting Bracket To Double Conga Stand Tito Puente Timbales Prestige Line Cowbell Black Beauty Cowbell	27.00 42.89 12.32 71.09 96.11 205.27 144.13 25.79 10.91	N2501 Superstar N2501 Apollo 4  GIGSVILLE  ARIA D0 5501 5-drum kit D0 5800 8 Concert toms  HOHNER  SONOR Outfits: XX984 metallic/	295.00 156.00 449.50	BD918 Floor toms F1918 F7916 FF7914 Tom toms T1915 T1914 T1912 T1913 Hardware CS901 CS902 SS902 HS901 FP901 TH905 T1490W CL901	186.00 150.00 125.00 110.00 98.00 83.00 66.00 47.00 47.00 47.00 59.50 67.00 33.00 41.50 23.00	6324/PF 24" Bs 6324/SF 24" Bs 6324/SNP 24" Bs 6324/SNP 24" Bs 6332/PFW 22" Bs 6332/SFW 22" Bs 6332/SFW 22" Bs 6332/SFW 22" Bs 6332/SFW 22" Bs 6332/SNP 22" Bs 6332/SNP 22" Bs 6342/SW 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/SFW 22" Bs 6355/PNP Concert Tom-toms	603.00 633.00 568.00 610.00 494.00 525.00 557.00 589.00 440.00 468.00 440.00 468.00 496.00	D605. 606. 3606. D606. 717 w 20" BD. 8717 w 22" BD. D717 w 24" BD. 808 w 20" BD. B808 w 22" BD. D808 w 24" BD. 1030 20" BD. B1030 22" BD. D1030 24" BD. D1030 24" BD. D1031 w 20" BD. B1031 w 22" BD. B1031 w 22" BD. B1033 w 20" BD. B3304.	576, 50 704,00 707,00 731,00 648,50 650,00 662,00 865,50 868,50 868,50 369,00 373,50 246,00 250,00 292,00 296,00 546,50	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 6". 401 Supaphonic 5". 402 Supaphonic 6". 402 Supaphonic 6". 404 Acrolite 405 Piccolo 3" 418 Black Beauty 5". 418 Black Beauty 5". 416 Superphonic Black Beauty 6". 417 Superphonic Black Beauty 6 ". 417 Upular Hi-Hat 1130 Tubular Hi-Hat 1131 Tubular Hi-Hat 1131 Tubular Hi-Hat	193.00 199.95 123.95 129.95 96.50 113.95 220.00 224.00 149.50 154.00 84.00 42.95 59.95
Super Conga Stand	27.00 42.89 12.32 71.09 96.11 205.27 144.13 25.79 10.91 11.92 250.91 16.90 8.54 10.91 12.07	N2501 Superstar N2501 Apollo 4  GIGSVILLE  ARIA D0 5501 5-drum kit D0 5800 8 Concert toms  HOHNER  SONOR Outfits: XK984 metallic/celluloid XK384 acrylic XK1084 rosewood	295.00 156.00 449.50 329.80	BD918 Floor toms FT918. FT916. FF914. Tom toms TT915. TT914. TT912. TT913. Hardware CS901 CS902 SS902 HS901 FP901 TH905 TH90W CL901. CL902. CH901 CH902	186.00 150.00 125.00 110.00 98.00 66.00 72.00 44.00 47.00 59.50 67.00 33.00 41.50 23.00 26.00 17.00	6324/PF 24" Bs 6324/PP 24" Bs 6324/SNP 24" Bs 6324/SNP 24" Bs 6332/PNP 24" Bs 6332/PNP 22" Bs 6332/PS 22" Bs 6332/SF 22" Bs 6332/SF 22" Bs 6332/SF 22" Bs 6332/SNP 22" Bs 6332/SNP 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PP 22" Bs 6342/SF 22" Bs 6355/PNP Concert Tom-toms 6355/SNP Concert Tom-toms Snare Drums: Snare Drums: 6356 Cust Metal Snare	603.00 633.00 558.00 610.00 494.00 525.00 589.00 581.00 440.00 468.00 496.00 524.00 468.00	D605. 606. 3606. 3606. 3717 w 20" BD. 5717 w 22" BD. 5717 w 24" BD. 5808 w 20" BD. 5808 w 20" BD. 5808 w 22" BD. 5808 w 22" BD. 5808 w 22" BD. 5808 w 24" BD. 5808 w 25" BD	576.50 704.00 707.00 731.00 648.50 650.00 662.00 865.50 882.50 882.50 3373.50 378.50 246.00 520.00 5246.00 546.50	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 6". 401 Supaphonic 5". 402 Supaphonic 6". 402 Supaphonic 6". 404 Acrolite 405 Piccolo 3". 418 Black Beauty 5". 419 Black Beauty 5". 416 Superphonie Black Beauty 5". 417 Superphonie Black Beauty 5". 417 Superphonie Black Beauty 6". 407 White Vistalite 5". Stands and Fittings: 201 Speed King Pedal 205 Ghost Pedal 1130 Tubular Hi-Hat stand 1374 Tubular s/d stnd 1405 Tubular cymbal stand	193.00 199.95 123.95 129.95 96.50 113.95 220.00 224.00 154.00 84.00 42.95 59.95 49.95 40.95
Super Conga Stand . Stiffener Kit for LP278 Double Conga Stand . Double Conga Stand . Collapsable)	27.00 42.89 12.32 71.09 96.11 205.27 144.13 144.13 25.79 10.91 11.92 250.91 16.90 8.54 10.91 12.07 13.69	N2501 Superstar N2501 Apollo 4	295.00 156.00 449.50 329.80 569.75 599.75 734.45 597.45	BD918 Floor toms F1918 F7916 F7914 Tom toms T1915 T1914 T1912 T1913 Hardware CS901 CS902 HS901 FP901 T14905 T1490W CL901 CL901 CL902 CH901 CH902 CH901 CH902 DS901 SB901	186.00 150.00 125.00 110.00 98.00 98.00 66.00 72.00 44.00 47.00 59.50 67.00 33.00 41.50 23.00 26.00 17.00 25.00 57.00	6324/PF 24" Bs 6324/PF 24" Bs 6324/SPNP 24" Bs 6324/SNP 24" Bs 6324/SNP 24" Bs 6332/SFW 22" Bs 6332/SPW 22" Bs 6332/SPW 22" Bs 6332/SNP 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PF 22" Bs 6342/SFW 22" Bs 6342/SFW 22" Bs 6342/SFW 22" Bs 6342/SFW 22" Bs 6355/SNP Concert Tom-toms 6355/SNP Concert Tom-toms Snare Drums:	603.00 633.00 558.00 610.00 494.00 525.00 589.00 581.00 440.00 468.00 496.00 524.00 468.00	D605. 606. 3606. 3606. 3717 w 20" BD. 5717 w 22" BD. 5717 w 24" BD. 5808 w 20" BD. 5808 w 20" BD. 5808 w 22" BD. 5808 w 22" BD. 5808 w 22" BD. 5808 w 24" BD. 5808 w 25" BD	576.50 704.00 707.00 731.00 648.50 650.00 662.00 865.50 882.50 882.50 3373.50 378.50 246.00 520.00 5246.00 546.50	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 5". 411 Supersensitive 6". 400 Supaphonic 5". 402 Supaphonic 6". 404 Acrolite 405 Piccolo 3" 418 Black Beauty 5". 419 Black Beauty 5". 417 Superphonic Black Beauty 5". 417 Superphonic Black Beauty 6 ". 418 Superphonic Black Beauty 6 ". 419 Tubular Hi-Hat stand 1374 Tubular s/d stnd 1405 Tubular cymbal stand 1410 Tubular boom stand	193.00 199.95 123.95 129.95 96.50 113.95 220.00 224.00 149.50 49.95 49.95 49.95 49.95
Super Conga Stand Stiffener Kit for LP278 Double Conga Stand Double Conga Stand (Collapsable)	27.00 42.89 12.32 71.09 96.11 205.27 144.13 25.79 10.91 11.92 250.91 16.90 8.54 10.91 12.07 13.69 15.74 18.47 10.45	N2501 Superstar. N2501 Apollo 4  GIGSVILLE  ARIA D0 5501 5-drum kit D0 5800 8 Concert toms.  HOHNER  SONOR Outfits: XK984 metallic/ celluloid XK1084 rosewood XK1084 rosewood XK1084 rosewood XK924 metallic/ celluloid XK1024 rosewood XK1024 rosewood XK1024 rosewood XK1025 metallic/	295.00 156.00 449.50 329.80 569.75 599.75 734.45 597.45 597.45 657.80 759.25	BD918 Floor toms FT918 FT916 FF914 Tom toms TT915 TT914 TT912 TT913 Hardware CS901 CS902 SS902 HS901 HS901 FP901 TH905 TH90W CL901 CL901 CL902 CH902 CH902 CH902 CS901 SB901 SB901 SAT902 SNare drums SD065MB	186.00 150.00 125.00 110.00 98.00 83.00 66.00 72.00 47.00 47.00 47.00 47.00 41.50 23.00 26.00 17.00 59.50 67.00 11.00 59.50 11.00	6324/PF 24" Bs 6324/PP 24" Bs 6324/SNP 24" Bs 6324/SNP 24" Bs 6332/SNP 22" Bs 6332/PS 22" Bs 6332/SF W 22" Bs 6332/SF W 22" Bs 6332/SF W 22" Bs 6332/SF W 22" Bs 6332/SNP 22" Bs 6332/SNP 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PF W 22" Bs 6342/PF W 22" Bs 6342/SF 22" Bs 6342/SF 22" Bs 6342/SF 22" Bs 6355/PNP Concert Tom-toms 6355/SNP Concert Tom-toms Snare Drums: Snare Drums: Snare Drums: Snare Bruss Snare 5 × 14" 6358 Cust Brass Snare 6 % × 14" 6357 Cust Brass Snare 6 % × 14" 6358 Cust Brass Snare 6 % × 14"	603.00 633.00 558.00 610.00 494.00 525.00 589.00 581.00 440.00 468.00 496.00 524.00 468.00	D605. 606. 3606. 3606. 3717 w 20" BD. 5717 w 22" BD. 5717 w 24" BD. 5808 w 20" BD. 5808 w 20" BD. 5808 w 22" BD. 5808 w 22" BD. 5808 w 22" BD. 5808 w 24" BD. 5808 w 25" BD	576.50 704.00 707.00 731.00 648.50 650.00 662.00 865.50 882.50 882.50 3373.50 378.50 246.00 520.00 5246.00 546.50	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 5". 411 Supersensitive 6". 400 Supaphonic 5". 402 Supaphonic 6". 404 Acrolite. 405 Piccolo 3". 419 Black Beauty 6". 419 Black Beauty 6". 416 Superphonic Black Beauty 6". 417 Superphonic Black Beauty 6". 407 White Vistalite 5". 5tands and Fittings: 201 Speed King Pedal. 205 Ghost Pedal . 1130 Tubular Hi-Hat stand. 1374 Tubular s/d stnd. 1405 Tubular s/d stnd. 1410 Tubular boom stand . 1410 Tubular boom stand . 1020 Tubular throne . Tom-Toms: 942 12×8 Tom Tom	193.00 199.95 123.95 129.95 96.50 96.50 113.95 220.00 224.00 149.50 154.00 84.00 42.95 59.96 49.95 36.95
Super Conga Stand Stiffener Kit for LP278 Double Conga Stand Double Conga Stand Collapsable) Triple Conga Stand Pro Bongos Wood Shells Songo Mounting Bracket Bongo Mounting Bracket For Double Conga Stand Tito Puente Timbales Prestige Line Cowbell Black Beauty Cowbell Black Beauty Cowbell Songo Hand Cowbell Songo Hand Cowbell NY Bongo Hand Cowbell Mambo Cowbell Mambo Cowbell Mambo Cowbell Cowbell Clamp Marrero Bells	27.00 42.89 12.32 71.09 96.11 205.27 144.13 25.79 10.91 11.92 250.91 16.90 8.54 10.91 12.07 13.69 15.74 18.47 10.45 1.30 25.79	N2501 Superstar. N2501 Apollo 4  GIGSVILLE  ARIA DO 5501 5-drum kit DO 5800 8 Concert toms.  HOHNER  SONOR Outfits: XK984 metallic/celluloid XK984 acrylic XK1084 rosewood XK924 metallic/celluloid XK924 acrylic XK1024 rosewood XK925 metallic/celluloid XK925 metallic/celluloid XK925 metallic/celluloid XK925 metallic/celluloid	295.00 156.00 449.50 329.80 569.75 599.75 734.45 597.45 657.80 759.25 729.50 772.40	BD918 Floor toms F1918. F7918. F7916. F7914. Tom toms T1915. T1914. T1912. T1913. Hardware CS901 CS902 SS902 HS901 CS902 HS901 CF901 CF901 CH902 CH901 CL902 CH901 CL902 CH901 CL902 SS901 SS901 SS902 SS901 SS903 SS903 SS905 SS905 SS905 SS905 SS905 SS905 SS905 SS905 SS905 SS906 SS906 SS907	186.00 150.00 155.00 110.00 98.00 83.00 66.00 72.00 44.00 47.00 47.00 47.00 26.00 17.00 25.00 57.00 11.00 30.50 124.00 124.00 124.00 124.00 121.50	6324/FF 24" Bs 6324/FF 24" Bs 6324/PNP 24" Bs 6324/PNP 24" Bs 6332/PFW 22" Bs 6332/FFW 22" Bs 6332/SFW 22" Bs 6342/FW 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PFW 22" Bs 6342/FF 22" Bs 6355/PNP Concert Tom-toms Share Drums: 6356 Cust Metal Snare 5 × 14" 6357 Cust Brass Snare 5 × 14" 6358 Cust Brass Snare 5 × 14" 6358 Cust Brass Snare 5 × 14" 6358 Cust Brass Snare	603.00 633.00 633.00 610.00 494.00 525.00 557.00 589.00 589.00 540.00 440.00 488.00 440.00 524.00 429.00 51.00 71.00 71.00 25.75 31.75	D605. 606. B606. B606. B717 w 20" BD. B717 w 22" BD. D717 w 24" BD. B717 w 24" BD. B808 w 20" BD. B808 w 22" BD. D1030 20" BD. B1031 w 20" BD. B1031 w 20" BD. B1031 w 22" BD.	576. 50 704. 00 707. 00 731. 00 731. 00 648. 50 662. 00 865. 50 868. 50 868. 50 378. 50 378. 50 246. 00 250. 00 250. 00 292. 00 546. 50 96. 00 99. 50 739. 50 84. 00 99. 50 105. 50 84. 00 105. 60	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 5". 411 Supersensitive 6". 400 Supaphonic 5". 402 Supaphonic 6". 404 Acrolite 405 Piccolo 3" 418 Black Beauty 5". 418 Black Beauty 5". 418 Superphonic Black Beauty 5". 417 Superphonic Black Beauty 6 ". 417 Superphonic Black Beauty 6 ". 417 Superphonic Black Beauty 6". 417 Superphonic Black Beauty 6 ". 417 Superphonic Black Beauty 6 ". 410 Tubular Hi-Hat stand 1374 Tubular Hi-Hat stand 1405 Tubular cymbal stand 1410 Tubular boom stand 11020 Tubular boom stand 1020 Tubular throne Tom-Toms: 942 12 × 8 Tom Tom Super Classic 944 13 × 9 Tom Tom	193.00 199.95 123.95 129.95 96.50 113.95 220.00 224.00 149.50 49.95 49.95 49.95 49.95 36.95
Super Conga Stand. Stiffener Kit for LP278 Double Conga Stand. Double Conga Stand. Ocuble Conga Stand. Triple Conga Stand. Pro Bongos Wood Shells. Pro Bongos Syn shells. Bongo Stand Bongo Mounting Bracket Bongo Mounting Bracket for Double Conga Stand Tito Puente Timbales. Prestige Line Cowbell. Black Beauty Cowbell Black Beauty Cowbell Jimbale Cowbell. Bongo Hand Cowbell Bongo Hand Cowbell Bongo Hand Cowbell Jone Cowbell Jone Cowbell Jone Cowbell Jone Beauty Cowbell Jone	27.00 42.89 12.32 71.09 96.11 205.27 144.13 25.79 10.91 11.92 250.91 16.90 8.54 10.91 12.07 13.69 15.74 18.47 10.45 1.30	N2501 Superstar. N2501 Apollo 4  GIGSVILLE  ARIA DO 5501 5-drum kit DO 5800 8 Concert toms.  HOHNER  SONOR Outfits: XK984 metallic/ celluloid XK984 acrylic XK1084 rosewood XK1024 rosewood XK924 metallic/ celluloid XK925 metallic/ celluloid XK926 acrylic XK1027 rosewood XK927 metallic/ celluloid XK927 metallic/ celluloid XK928 acrylic XK1027 rosewood XK1028 rosewood XK1025 rosewood	295.00 156.00 449.50 329.80 569.75 599.75 734.45 597.45 657.80 759.25 729.50 772.40 944.45 913.75	BD918 Floor toms F1918 F7916 F7914 Tom toms T1915 T1914 T1912 T1913 Hardware CS901 CS902 HS901 CS902 HS901 CS902 HS901 CF901 CS902 HS901 FP901 TH905 TH90W CL901 CL901 CH902 CH901 CH902 CH901 CH902 DS901 SAT902 SB901 SAT902 SRB901 SAT902 SRB901 SAT902 SNBF BD065MB SD065MB SD065MB SD065MB SD765MB SD765MB	186.00 150.00 155.00 110.00 98.00 83.00 66.00 72.00 44.00 47.00 47.00 59.50 67.00 11.00 26.00 17.00 30.50 127.00 121.50 86.50 83.50	6324/PF 24" Bs 6324/PNP 24" Bs 6324/SNP 24" Bs 6324/SNP 24" Bs 6332/PNP 22" Bs 6332/PSP 22" Bs 6332/PSP 22" Bs 6332/SFW 22" Bs 6332/SFW 22" Bs 6332/SNP 22" Bs 6332/SNP 22" Bs 6332/SNP 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PF 22" Bs 6355/SNP Concert Tom-toms Concert Tom-toms Snare Drums: 6355/SNP Concert Tom-toms Snare Drums: 6356 Cust Metal Snare 5 × 14" 6358 Cust Metal Snare 5 × 14" Accessories: 6360 Bs Drm Pedal 6361 Hi-Hat stand 6362 Cymbal floor stand	603.00 633.00 633.00 610.00 494.00 525.00 557.00 589.00 589.00 540.00 440.00 488.00 440.00 524.00 429.00 51.00 71.00 71.00 25.75 31.75	D605. 606. B606. B606. B717 w 20" BD. B717 w 22" BD. D717 w 24" BD. B717 w 24" BD. B808 w 20" BD. B808 w 22" BD. D1030 20" BD. B1031 w 20" BD. B1031 w 20" BD. B1031 w 22" BD.	576. 50 704. 00 707. 00 731. 00 731. 00 648. 50 662. 00 865. 50 868. 50 868. 50 378. 50 378. 50 246. 00 250. 00 250. 00 292. 00 546. 50 96. 00 99. 50 739. 50 84. 00 99. 50 105. 50 84. 00 105. 60	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 5". 411 Supersensitive 5". 412 Supaphonic 5". 402 Supaphonic 6". 404 Acrolite. 405 Piccolo 3". 418 Black Beauty 6". 418 Black Beauty 6". 418 Superphonic Black Beauty 6". 417 Superphonic Black Beauty 6". 407 White Vistalite 5". 5tands and Fittings: 201 Speed King Pedal. 205 Ghost Pedal. 1130 Tubular Hi-Hat stand. 1374 Tubular s/d stnd. 1405 Tubular cymbal stand. 1410 Tubular boom stand. 1020 Tubular throne. Tom-Toms: 942 12×8 Tom Tom Super Classic. 946 14×10 Tom Tom Super Classic.	193.00 199.95 123.95 96.50 113.95 96.50 113.95 220.00 224.00 149.50 154.00 84.00 42.95 59.95 40.95 36.95 49.95 39.95
Super Conga Stand Sutiflener Kit for LP278 Double Conga Stand Double Conga Stand (Collapsable)	27.00 42.89 12.32 71.09 96.11 205.27 144.13 25.79 10.91 11.92 250.91 16.90 8.54 10.91 12.07 13.69 15.74 18.47 10.45 1.30 25.79 13.37 14.58 4.42 12.07	N2501 Superstar. N2501 Apollo 4  GIGSVILLE  ARIA DO 5501 5-drum kit DO 5800 8 Concert toms.  HOHNER  SONOR Outfits: XK984 metallic/celluloid XK984 acrylic XK1084 rosewood XK924 metallic/celluloid XK924 acrylic XK1024 rosewood XK925 metallic/celluloid XK925 serylic XK1025 rosewood XK925 serylic XK1025 rosewood XK925 serylic XK1025 rosewood XK925 acrylic XK1046 acrylic XK1046 rosewood XK946 acrylic XK1046 rosewood	295.00 156.00 449.50 329.80 569.75 599.75 734.45 597.45 657.80 759.25 729.50 772.40 944.45 913.75 974.00	BD918 Floor toms F1918 F7916 F7914 Tom toms T1915 T1914 T1912 T1913 Hardware CS901 CS902 HS901 CS902 HS901 CS902 HS901 CS902 HS901 CS902 HS901 CS902 HS901 SS902 HS901 CL905 SS902 HS901 CL905 SS901 SS901 SS901 SS901 SS901 SAT902 SS901 SAT903 SAT902 SS901 SAT902 SAT	186.00 150.00 125.00 110.00 98.00 83.00 66.00 72.00 47.00 47.00 59.50 67.00 33.00 23.00 25.00 57.00 11.00 25.00 11.00 25.00 11.00 25.00 125.00	6324/PF 24" Bs 6324/PP 24" Bs 6324/SNP 24" Bs 6324/SNP 24" Bs 6332/SPW 22" Bs 6332/SFW 22" Bs 6332/SNP 22" Bs 6332/SNP 22" Bs 6342/SW 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PFW 22" Bs 6342/PFW 22" Bs 6342/PFW 22" Bs 6342/SF 22" Bs 6342/SF 22" Bs 6355/PNP Concert Tom-toms Concert Tom-toms Snare Drums: 6356 Cust Metal Snare 5 × 14" 6358 Cust Brass Snare 6 ½ × 14" Accessories: 6360 Bs Drm Pedal 6361 Hi-Hat stand 6362 Cymbal floor stand 6363 Snare Drum 53636 Cymbal floor 53636 Snare Drum 53636 Snare Drum 53636 Snare	603.00 633.00 633.00 610.00 494.00 525.00 557.00 589.00 589.00 540.00 440.00 488.00 440.00 524.00 429.00 51.00 71.00 71.00 25.75 31.75	D605. 606. 8606. 8606. B606. D606. 717 w 20" BD. B717 w 22" BD. D717 w 24" BD. 808 w 20" BD. B808 w 22" BD. B808 w 22" BD. B808 w 22" BD. B808 w 24" BD. B1030 22" BD. B1030 22" BD. B1030 24" BD. B1031 w 20" BD. B1031 w 20" BD. B1031 w 20" BD. B1031 w 22" BD. B1033 w 22" BD. B1031 w 22" BD. B1031 w 22" BD. B1031 w 22" BD. B1033 w 22"	576.50 704.00 707.00 731.00 731.00 648.50 660.00 662.00 865.50 888.50 888.50 378.50 378.50 246.00 292.00 292.00 293.00 546.50 600.50 739.50 82.50 82.50 82.50 82.50 82.50 96.00 105.00 96.00 74.00 74.00 74.00 61.50	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 5". 411 Supersensitive 5". 412 Supaphonic 5". 402 Supaphonic 6". 404 Acrolite. 405 Piccolo 3". 418 Black Beauty 6 %". 419 Black Beauty 6 %". 416 Superphonic Black Beauty 6 %". 417 Superphonic Black Beauty 6 %". 407 White Vistalite 5". 5tands and Fittings: 201 Speed King Pedal. 205 Ghost Pedal 1130 Tubular Hi-Hat stand. 1374 Tubular s/d stnd. 1410 Tubular s/d stnd. 1410 Tubular boom stand. 1020 Tubular throne Tom-Toms: 942 12×8 Tom Tom Super Classic. 946 14×10 Tom Tom Super Classic. 947 15×12 Tom Tom Super Classic. 947 15×12 Tom Tom Super Classic.	193.00 199.95 123.95 96.50 96.50 113.95 220.00 224.00 149.50 154.00 84.00 42.95 59.95 40.95 36.95 49.95 39.95
Super Conga Stand Suffener Kit for IP278 Double Conga Stand Double Conga Stand Ouble Conga Stand (Collapsable) Triple Conga Stand Pro Bongos Wood Shells Songo Mounting Bracket Bongo Mounting Bracket for Double Conga Stand Tito Puente Timbales Prestige Line Cowbell Black Beauty Cowbell Black Beauty Cowbell Black Beauty Cowbell Blongo Hand Cowbell Bongo Hand Cowbell Songo Hand Cowbell Mambo Cowbell Mambo Cowbell Mambo Cowbell Agogo Bells Starge Agogo Bells Mounting Bracket Cabasa Standard Cabasa Standard Cabasa Large Cabasa d/1	27.00 42.89 96.11 205.27 144.13 25.79 10.91 11.92 250.91 16.90 8.54 10.91 12.07 13.69 15.74 18.47 10.45 1.30 25.79 14.84 1.42	N2501 Superstar. N2501 Apollo 4  RIA DO 5501 5-drum kit DO 5800 8 Concert toms.  HOHNER  SONOR Outfits: XK984 metallic/celluloid XK984 acrylic XK1024 metallic/celluloid XK924 acrylic XK1025 rosewood XK925 metallic/celluloid XK925 metallic/celluloid XK926 acrylic XK1026 rosewood XK927 metallic/celluloid XK946 acrylic XK946 acrylic XK947 metallic/celluloid XK947 metallic/celluloid XK947 metallic/celluloid XK947 metallic/celluloid	295.00 156.00 449.50 329.80 569.75 599.75 734.45 597.45 657.80 759.25 729.50 772.40 944.45 913.75 914.00 1212.95	BD918 Floor toms F1918 FT916 FF7914 Tom toms T1915 T1914 T1912 T1913 Hardware CS901 CS902 SS902 HS901 FP901 TH905 TH905 TH905 TH90W CL901 CL901 CH902 DS901 SB901 SB901 SAT902 SB901 SAT902 SB901 SAT902 SNOESMB SD056MB SD056MB SD056MB SD756MB SD756	186.00 150.00 155.00 110.00 98.00 83.00 66.00 72.00 44.00 47.00 47.00 47.00 26.00 17.00 25.00 57.00 110.00 30.50 127.00 124.00 124.00 124.00 43.00 43.00	6324/PF 24" Bs 6324/PNP 24" Bs 6324/SNP 24" Bs 6324/SNP 24" Bs 6332/SFW 22" Bs 6332/SFW 22" Bs 6332/SFW 22" Bs 6332/SFW 22" Bs 6332/SNP 22" Bs 6332/SNP 22" Bs 6332/PNP 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PFW 22" Bs 6342/PFW 22" Bs 6342/PFW 22" Bs 6342/SFW 22" Bs 6355/PNP Concert Tom-toms Snare Drums: 6355/SNP Concert Tom-toms Snare Drums: 6356 Cust Metal Snare 5 x 14" 6358 Cust Brass Snare 5 x 14" 6358 Cust Brass Snare 6 ½ x 14" 6363 Bs Drm Pedal 6361 Hi-Hat stand 6362 Cymbal floor stand 6363 Snare Drum	603.00 633.00 633.00 610.00 494.00 525.00 557.00 589.00 589.00 540.00 440.00 488.00 440.00 524.00 429.00 51.00 71.00 71.00 25.75 31.75	D605. 606. 8606. 8606. 8606. 8606. 8606. 8606. 8717 w 20" BD. 8717 w 22" BD. 8717 w 22" BD. 8717 w 22" BD. 8717 w 22" BD. 8718 w 20" BD. 8808 w 20" BD. 8808 w 22" BD. 8808	576.50 704.00 707.00 731.00 731.00 648.50 660.00 662.00 865.50 868.50 888.50 882.50 369.00 373.50 246.00 292.00 292.00 294.00 546.50 600.50 91.50 96.00 99.50 739.50 82.50 84.00 96.00 105.00 69.50 74.00 79.00 61.50 63.50 63.50	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 5". 411 Supersensitive 6". 400 Supaphonic 5". 402 Supaphonic 6". 404 Acrolite. 405 Piccolo 3". 418 Black Beauty 6". 418 Black Beauty 6". 418 Black Beauty 6". 419 Black Beauty 6". 417 Superphonic Black Beauty 6". 407 White Vistalite 5". Stands and Fittings: 201 Speed King Pedal. 205 Ghost Pedal. 1130 Tubular Hi-Hat stand. 1374 Tubular s/d stnd. 1405 Tubular cymbal stand. 1020 Tubular throne Tom-Toms: 942 12 x 8 Tom Tom Super Classic. 944 13 x 9 Tom Tom Super Classic. 944 11 Tom Tom Super Classic. 944 11 Tom Tom Super Classic. 944 11 Tom Tom Super Classic.	193.00 199.95 123.95 129.95 96.50 113.95 220.00 224.00 149.50 154.00 84.00 42.95 59.95 40.95 36.95 49.95 36.95 107.50 109.95
Super Conga Stand. Suiffener Kit for LP278 Double Conga Stand. Double Conga Stand. Ocuble Conga Stand. Triple Conga Stand. Pro Bongos Wood Shells. Pro Bongos Syn shells. Bongo Stand Bongo Stand Bongo Mounting Bracket. Bongo Mounting Bracket for Double Conga Stand Tito Puente Timbales. Prestige Line Cowbell. Black Beauty Cowbell. Black Beauty Cowbell. Black Beauty Cowbell. Bongo Hand Cowbell. Bongo Hand Cowbell. Bongo Hand Cowbell. Cowbell U Clamp Marbo Cowbell. Cowbell U Clamp Marrero Bells Agogo Bells std Agogo Bells Std Agogo Bells Mounting Bracket. Cabasa Standard Cabasa Standard Cabasa Carge Cabasa d/i. Vibra-Slap std Vibra-Slap std Vibra-Slap std Vibra-Slap II.	27.00 42.89 12.32 71.09 96.11 205.27 144.13 25.79 10.91 11.92 250.91 16.90 8.54 10.91 12.07 13.69 15.74 18.47 10.45 13.37 14.58 4.42 12.07 13.83 16.49 16.40	N2501 Superstar. N2501 Apollo 4  RIA DO 5501 5-drum kit DO 5800 8 Concert toms.  HOHNER  SONOR Outfits: XK984 metallic/ celluloid XK984 acrylic XK1084 rosewood XK924 metallic/ celluloid XK924 acrylic XK1024 rosewood XK925 metallic/ celluloid XK925 metallic/ celluloid XK926 acrylic XK1026 rosewood XK947 metallic/ celluloid XK946 acrylic XK1046 rosewood XK947 acrylic XK1047 rosewood XK947 metallic/ celluloid XK947 acrylic XK1047 rosewood XK947 acrylic XK1047 rosewood XK947 acrylic XK1047 rosewood XK947 metallic/	295.00 156.00 449.50 329.80 569.75 599.75 734.45 597.45 657.80 759.25 729.50 772.40 944.45 913.75 974.00 1212.95 1125.10 1198.90 1498.75	BD918 Floor toms Floor toms FT918. FT916. FF7914. Tom toms TT915. TT9112. TT912. TT913. Hardware CS901 CS902 SS902 HS901 CS902 HS901 CS902 CH901 CL902 CH901 CL902 CH901 CL902 CH901 CL905 SB901 SAT902 SAT902 SAT903	186.00 150.00 155.00 110.00 98.00 83.00 66.00 772.00 44.00 47.00 47.00 59.50 67.00 26.00 17.00 25.00 57.00 26.00 17.00 30.50 127.00 124.00 124.00 124.00 124.00 43.00 48.00 85.00	6324/FP 24" Bs 6324/FP 24" Bs 6324/SNP 24" Bs 6324/SNP 24" Bs 63324/SNP 24" Bs 6332/SFW 22" Bs 6342/SW 22" Bs 6342/FW 22" Bs 6342/FW 22" Bs 6342/FW 22" Bs 6342/FPW 22" Bs 6342/FP 22" Bs 6356/FNP Concert Tom-toms Snare Drums 6356 Cust Metal Snare 5 × 14" Accessories: 6367 Cust Brass Snare 6 ½ × 14" Accessories: 6368 Cust Brass Snare 6 ½ × 14" Accessories: 6360 Bs Drm Pedal 6361 Hi-Hat stand 6363 Snare Drum stand S366 Cymbal floor stand S366 Cymbal Boom stand S366 Cymbal Boom stand S366 Drummer's Stool PEARL MAXWIN Outfits:	603.00 633.00 633.00 610.00 494.00 525.00 557.00 589.00 531.00 440.00 446.00 524.00 468.00 524.00 471.00 71.00 71.00 71.00 18.25 16.00 18.25 30.75	D605. 606. 8606. B606. B606. B717 w 20" BD. B717 w 22" BD. D717 w 24" BD. B808 w 20" BD. B808 w 22" BD. B808 w 24" BD. B808 w 24" BD. B1030 20" BD. B1030 22" BD. B1030 24" BD. B1030 24" BD. B1031 w 20" BD. B1031 w 20" BD. B1031 w 20" BD. B1031 w 22" BD. B1033 w 20" BD. B1033 w 22" BD.	576.50 704.00 707.00 731.00 731.00 648.50 660.00 662.00 865.50 888.50 888.50 889.250 378.50 246.00 292.00 292.00 293.00 546.50 600.50 96.00 105.00 98.50 74.00 79.00 61.00 63.50 64.00 550.00 54.50 650.00 650.00 660.50	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 5". 411 Supersensitive 5". 412 Supaphonic 5". 402 Supaphonic 6". 404 Acrolite. 405 Piccolo 3". 418 Black Beauty 6". 418 Black Beauty 6". 418 Superphonic Black Beauty 6". 417 Superphonic Black Beauty 6". 407 White Vistalite 5". 5tands and Fittings: 201 Speed King Pedal. 205 Ghost Pedal. 1130 Tubular Hi-Hat stand. 1374 Tubular s/d stnd. 1405 Tubular cymbal stand. 1410 Tubular boom stand. 1020 Tubular throne. Tom-Toms: 942 12-x8 Tom Tom Super Classic. 947 15-x 12 Tom Tom Super Classic. 948 14-x 10 Tom Tom Super Classic. 949 16-x 16 Floor Tom Tom Super Classic. 950 16-x 16 Floor Tom Tom Super Classic.	193.00 199.95 123.95 123.95 96.50 96.50 113.95 220.00 224.00 149.50 154.00 84.00 42.95 59.95 40.95 40.95 36.95 107.50 109.95 114.50 123.50 145.95
Super Conga Stand Sutiflener Kit for LP278 Double Conga Stand Double Conga Stand Collapsable)	27.00 42.89 12.32 71.09 96.11 205.27 144.13 25.79 10.91 11.92 250.91 16.90 8.54 10.91 12.07 13.69 15.74 18.47 10.45 1.30 25.79 13.37 14.58 4.42 12.07 13.83 16.49 12.67 13.83 16.49 12.67 13.83 16.49 12.67 13.83 16.49 12.67 13.83 16.49 12.67 13.83 16.49 16.74	N2501 Superstar. N2501 Apollo 4  RIA DO 5501 5-drum kit DO 5800 8 Concert toms.  HOHNER  SONOR Outfits: XK984 metallic/celluloid XK984 acrylic XK1084 rosewood XK1084 rosewood XK1025 metallic/celluloid XK1026 rosewood XK1027 metallic/celluloid XK1027 metallic/celluloid XK1027 metallic/celluloid XK946 acrylic XK1047 rosewood XK947 acrylic XK1047 rosewood XK947 metallic/celluloid XK947 metallic/celluloid XK947 acrylic XK1047 rosewood XK947 metallic/celluloid XK9207 metallic/celluloid XK9207 metallic/celluloid XK9207 metallic/celluloid	295.00 156.00 449.50 329.80 569.75 599.75 734.45 597.45 657.80 759.25 729.50 944.45 913.75 974.00 1212.95 1125.10 1198.90 1498.75 904.40 958.35	BD918 Floor toms Floor toms F1918. F7916. F7914. Tom toms T1915. T1914. T1912. T1913. Hardware CS901 CS902 SS902 HS901 FP901 T1H905 T1H905 T1H90W CL901 CL901 CL901 CH902 DS901 SB901 SAT902 SB901 SB901 SAT902 SS902 SS902 SS903 SB901 SAT902 SS903 SAT902 ST9005MB SD056MB SD056MB SD056MB SD056MB SD750MB SD750	186.00 150.00 155.00 110.00 98.00 83.00 66.00 772.00 44.00 47.00 47.00 59.50 67.00 26.00 17.00 25.00 57.00 26.00 17.00 30.50 127.00 124.00 124.00 124.00 124.00 43.00 48.00 85.00	6324/FP 24" Bs 6324/FP 24" Bs 6324/SNP 24" Bs 6324/SNP 24" Bs 6332/SNP 22" Bs 6332/SFW 22" Bs 6332/SFW 22" Bs 6332/SFW 22" Bs 6332/SFW 22" Bs 6332/SNP 22" Bs 6332/SNP 22" Bs 6342/SW 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PPW 22" Bs 6342/PFW 22" Bs 6342/FPW 22" Bs 6342/FPW 22" Bs 6342/FPW 22" Bs 6342/FPW 22" Bs 6355/PNP Concert Tom-toms Snare Drums 6355 Cust Brass Snare 5 × 14" Accessories 6360 Bs Drm Pedal 6361 Hi-Hat stand 6362 Cymbal floor stand 6363 Snare Drum stand 6364 Cymbal Boom stand 6365 Drummer's Stool PEARL MAXWIN Outfits: 6400 Stage-705 22" Bs Drum Cotage-705 22" Bs Drum Cotage-70	603.00 633.00 633.00 610.00 494.00 525.00 557.00 589.00 531.00 440.00 446.00 524.00 468.00 524.00 471.00 71.00 71.00 71.00 18.25 16.00 18.25 30.75	D605. 606. 8066. B606. B606. B717 w 20" BD. B717 w 22" BD. D717 w 24" BD. B717 w 22" BD. D717 w 24" BD. B808 w 20" BD. B808 w 22" BD. D808 w 24" BD. D1030 20" BD. B1030 22" BD. D1030 24" BD. D1030 24" BD. B1031 w 20" BD. B1031 w 20" BD. B1033 w 20" BD. B1033 w 20" BD. B1033 w 22" BD. B1034 w 22" BD. B	576.50 704.00 707.00 731.00 731.00 648.50 662.00 865.50 868.50 369.00 378.50 378.50 246.00 250.00 250.00 299.00 546.50 600.50 739.50 100.50 96.00 105.00 69.50 74.00 779.00 63.50 54.50 54.50 54.50 55.50 55.50 55.50 55.00	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 5". 411 Supersensitive 5". 411 Supersensitive 6". 402 Supaphonic 5". 402 Supaphonic 6 ". 404 Acrolite 405 Piccolo 3". 418 Black Beauty 6 ". 418 Black Beauty 6 ". 418 Black Beauty 6 ". 416 Superphonic Black Beauty 6 ". 417 Superphonic Black Beauty 6 ". 417 Superphonic Black Beauty 6 ". 417 Superphonic Black Beauty 6 ". 418 Tour Superphonic Black Beauty 6 ". 419 Tour Stands and Fittings: 201 Speed King Pedal. 205 Ghost Pedal. 1130 Tubular Hi-Hat stand. 1314 Tubular s/d stind. 1410 Tubular s/d stind. 1410 Tubular boom stand. 1410 Tubular throne. 1020 Tubular throne. 1020 Tubular throne. 1021 Tubular Syd Stind. 1410 Tubular boom Super Classic 944 13×9 Tom Tom Super Classic 946 14×10 Tom Tom Super Classic 950 16×16 Floor Tom Tom Super Classic 950 16×16 Floor Tom Tom Super Classic 950 16×16 Floor Tom Tom Super Classic 954 18×16 Floor Tom Tom Super Classic 954 20×18 Floor Tom Syder Tom Super Classic	193.00 199.95 123.95 123.95 96.50 96.50 96.50 113.95 220.00 224.00 149.50 154.00 84.00 42.95 59.96 40.95 36.95 49.95 39.95 107.50 109.95 114.50 145.95 145.95 145.95
Super Conga Stand Sutiflener Kit for LP278 Double Conga Stand Double Conga Stand (Collapsable)	27.00 42.89 12.32 71.09 96.11 205.27 10.91 11.92 250.91 16.90 8.54 10.91 12.07 13.69 15.74 18.47 10.45 13.37 14.58 4.42 12.07 13.83 16.49 12.67 13.83 16.49 12.67 13.83 16.49 12.67 13.83 16.49 12.67 13.83 16.49 12.67 13.83 16.49 12.67 13.83 16.49 12.67 13.83 16.49 12.67 13.69	N2501 Superstar. N2501 Apollo 4  ARIA DO 5501 5-drum kit DO 5800 8 Concert toms.  HOHNER  SONOR Outfits: XK984 metallic/celluloid XK984 acrylic XK1084 rosewood XK924 metallic/celluloid XK924 acrylic XK1024 rosewood XK925 metallic/celluloid XK925 metallic/celluloid XK926 acrylic XX1025 rosewood XK927 metallic/celluloid XK1047 rosewood XK947 metallic/celluloid XK1047 rosewood XK947 metallic/celluloid XK927 acrylic XK1047 rosewood XK927 metallic/celluloid XK9207 metallic/celluloid XK9207 metallic/celluloid XK9207 rosewood XK9409 metallic/celluloid XK9207 rosewood XK9409 metallic/celluloid XK9207 rosewood XK9409 metallic/celluloid XK9409 metallic/celluloid	295.00 156.00 449.50 329.80 569.75 599.75 734.45 597.45 657.80 759.25 729.50 772.40 944.45 913.75 974.00 1212.95 1125.10 1198.90 1498.75 904.40 958.35 1181.10	BD918 Floor toms Floor toms FT918. FT916. FT914. Tom toms TT915. TT914. TT912. TT913. Hardware CS901 CS902 SS902 HS901 HS901 CS902 CS902 HS901 CS902 SS902 HS901 SS902 HS901 SS902 HS901 SS903 SS904 HS901 CL905 TH90W CL901 CL902 CH901 CL902 CH901 CL902 CH901 CL902 CH901 SAT902 Snare drums SD065MB SD056MB SD056MB SD056MB SD756MB SD756M	186.00 150.00 150.00 125.00 110.00 98.00 83.00 66.00 72.00 47.00 47.00 47.00 47.00 47.00 68.00 172.00 11.00 59.50 124.00 17.00 124.00 121.50 86.50 82.00 43.00 48.00 85.00 es 645.00 685.00 211.00 685.00	6324/FF 24" Bs 6324/FP 24" Bs 6324/SNP 24" Bs 6324/SNP 24" Bs 6324/SNP 24" Bs 6332/SFW 22" Bs 6342/SFW 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PFW 22" Bs 6342/PFW 22" Bs 6342/SF 22" Bs 6342/SF 22" Bs 6342/SF 22" Bs 6342/SF 22" Bs 6355/PNP Concert Tom-toms Snare Drums Snare Drums Snare Drums 5×14" 6355 Cust Brass Snare 5×14" Accessories: 6356 Cust Brass Snare 61%×14" Accessories: 6360 Bs Drm Pedal 6361 Hi-Hat stand 6363 Cymbal floor stand 6363 Snare Drum stand 6364 Cymbal Boom stand 6365 Drummer's Stool PEARL MAXWIN Outfliss 6400 Stage-705 22" Bs Drum 6401 Stage-704 22" Bs Drum 6402 Studio-504 22"	603.00 633.00 633.00 638.00 610.00 494.00 525.00 557.00 557.00 552.00 552.00 562.00 540.00 468.00 468.00 524.00 468.00 71.00 71.00 71.00 71.00 18.25 30.76 39.50 245.00	D605. 606. 8606. 8606. 8606. 8606. 8606. 8717 w 20" BD. 8717 w 22" BD. 8717 w 21" BD. 8717 w 22"	576.50 704.00 707.00 731.00 731.00 648.50 660.00 662.00 865.50 868.50 888.50 882.50 378.50 378.50 246.00 292.00 292.00 294.50 600.55 100.50 96.00 99.50 73.50 68.50 68.50 68.50 68.50 68.50 69.50 74.00 105.00 69.50 74.00 61.50 63.50 64.00	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 5". 411 Supersensitive 5". 410 Supaphonic 5". 402 Supaphonic 6". 402 Supaphonic 6". 404 Acrolite. 405 Piccolo 3". 418 Black Beauty 6". 418 Black Beauty 6". 418 Black Beauty 6". 416 Superphonic Black Beauty 5". 417 Superphonic Black Beauty 6". 407 White Vistalite 5". Stands and Fittings: 201 Speed King Pedal. 205 Ghost Pedal. 1130 Tubular Hi-Hat stand. 1374 Tubular s/d stnd. 1405 Tubular cymbal stand. 1410 Tubular throne. 1020 Tubular throne. Tom-Toms: 942 12-x8 Tom Tom Super Classic. 947 15-x 12 Tom Tom Super Classic. 947 15-x 12 Tom Tom Super Classic. 948 14-x 14 Floor Tom Tom Super Classic. 950 16-x 16 Floor Tom Tom Super Classic. 954 12-x 18 Floor Tom Tom Super Classic. 954 18 Floor Tom Tom Super Classic. 954 8 1-x 16 Floor Tom Tom Super Classic. 954 8 7 6-x 5 % Melodic Tom Tom	193.00 199.95 123.95 123.95 96.50 96.50 113.95 220.00 224.00 149.50 154.00 84.00 42.95 59.95 40.95 40.95 36.95 107.50 109.95 114.50 123.50 145.95
Super Conga Stand Sutjefener Kit for LP278 Double Conga Stand Double Conga Stand Ocuble Conga Stand (Collapsable)	27.00 42.89 12.32 71.09 96.11 205.27 144.13 25.79 10.91 11.92 250.91 16.90 8.54 10.91 12.07 13.69 15.74 18.47 10.45 1.30 25.79 13.37 14.58 4.42 12.07 13.83 16.49 12.67 13.83 16.49 16.40	N2501 Superstar. N2501 Apollo 4  ARIA D0 5501 5-drum kit D0 5800 8 Concert toms.  HOHNER  SONOR Outfits: XK984 metallic/celluloid XK984 acrylic XK1084 rosewood XK924 metallic/celluloid XK924 acrylic XK1024 rosewood XK925 metallic/celluloid XK925 acrylic XK1026 rosewood XK927 metallic/celluloid XK947 acrylic XK1047 rosewood XK947 metallic/celluloid XK947 acrylic XK1047 rosewood XK947 metallic/celluloid XK947 acrylic XK1047 rosewood XK947 metallic/celluloid XK947 acrylic XK0207 rosewood XK9404 acrylic XK0207 rosewood XK9404 acrylic XK0407 rosewood XK9404 acrylic	295.00 156.00 449.50 329.80 569.75 599.75 734.45 597.45 657.80 779.25 729.50 772.40 944.45 913.75 974.00 1212.95 1125.10 1198.90 1498.75 904.40 958.35 1181.10	BD918 Floor toms Floor toms FT918. FT916. FT914. Tom toms TT915. TT9119. TT912. TT913. Hardware CS901 CS902 HS901 CS902 HS901 CS902 HS901 CS902 HS901 CS902 HS901 CS902 HS901 SS902 HS901 SS901 SS901 SS901 SS901 SS901 SS901 SAT902 DS901 SS901 SAT902 SS903 SOURCE SS901 SS903 SAT902 SS903 SAT902 SS903 SAT902 SS903 SAT902 SS903 SAT902 SS903 SAT902 SAT903 SAT90	186.00 150.00 150.00 125.00 110.00 98.00 83.00 66.00 72.00 47.00 47.00 47.00 47.00 23.00 21.00 177.00 120.00 11.00 120.00 120.00 48.00 85.00 85.00 85.00 85.00 85.00 85.00 85.00 85.00 85.00 85.00 85.00	6324/FP 24" Bs 6324/FP 24" Bs 6324/SNP 24" Bs 6324/SNP 24" Bs 6332/SNP 22" Bs 6332/SFW 22" Bs 6332/SNP 22" Bs 6342/SW 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PFW 22" Bs 6342/PFW 22" Bs 6342/FPW 22" Bs 6355/PNP Concert Tom-toms Snare Drums 6355 Cust Brass Snare 5 × 14" Accessories 6360 Cust Brass Snare 6 ½ × 14" Accessories 6360 Bs Drm Pedal 6361 Hi-Hat stand 6362 Cymbal floor stand 6363 Snare Drum stand 6364 Cymbal Boom stand 6365 Drummer's Stool PEARL MAXWIN Ouffis: 6400 Stage-705 22" Bs Drum 6401 Stage-704 22" Bs Drum 6402 Studio-504 22" Bs Drum 6403 Studio-504 22" Bs Drum 6403 Studio-504 22" Bs Drum 6403 Studio-504 22"	603.00 633.00 633.00 658.00 610.00 494.00 525.00 557.00 589.00 552.00 562.00 562.00 562.00 562.00 562.00 562.00 562.00 562.00 562.00 562.00 562.00 562.00 562.00 562.00 562.00 40.00 468.00 571.00 71.00 71.00 71.00 71.00 18.25 30.75 39.50 245.00 218.00	D605. 606. 8066. 8066. 8066. 8066. 8066. 80717 w 20" BD. 87177 w 22" BD. 87177 w 22" BD. 808 w 20" BD. 808 w 20" BD. 808 w 22" BD. 808 w 22" BD. 808 w 22" BD. 808 w 24" BD. 808 w 22" BD. 809 w 22 w 20 w 20 w 20 w 20 w 20 w 20 w	576.50 704.00 707.00 731.00 731.00 648.50 660.00 662.00 662.00 865.50 888.50 888.50 889.50 378.50 246.00 250.00 25	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 5". 411 Supersensitive 5". 412 Supaphonic 5". 402 Supaphonic 6". 404 Acrolite. 405 Piccolo 3". 418 Black Beauty 6". 418 Black Beauty 6". 418 Black Beauty 6". 417 Superphonic Black Beauty 6". 417 Superphonic Black Beauty 6". 407 White Vistalite 5". 5tands and Fittings: 201 Speed King Pedal. 205 Ghost Pedal. 1130 Tubular Hi-Hat stand. 1374 Tubular s/d stnd. 1405 Tubular cymbal stand. 1410 Tubular boom stand. 1020 Tubular throne. 1020 Tubular Syds 14. 942 12-x8 Tom Tom Super Classic. 943 14-x 10 Tom Tom Super Classic. 946 14-x 10 Tom Tom Super Classic. 948 14-x 14 Floor Tom Tom Super Classic. 948 14-x 16 Floor Tom Tom Super Classic. 952 18-x 16 Floor Tom Tom Super Classic. 954 20-x 18 Floor Tom Tom Super Classic. 487 6-x 5' Melodic Tom Tom. 488 8-x 5' Melodic Tom Tom.	193.00 199.95 123.95 96.50 113.95 220.00 124.00 149.50 154.00 84.00 42.95 59.95 49.95 49.95 36.95 107.50 109.95 114.50 123.50 145.95 184.50 214.50
Super Conga Stand Sutiflener Kit for LP278 Double Conga Stand Double Conga Stand (Collapsable)	27.00 42.89 96.11 205.27 144.13 144.13 25.79 10.91 11.92 250.91 16.90 15.74 10.91 12.07 13.69 15.74 14.58 4.42 12.07 13.37 14.58 4.42 12.07 13.37 14.58 4.42 12.07 13.89 12.67 13.97 14.58 4.42 12.07 13.89 12.67 13.89 14.69 12.67 13.89 12.67 13.89 14.69 12.67 13.89 14.69 15.74 16.90	N2501 Superstar. N2501 Apollo 4  ARIA D0 5501 5-drum kit D0 5800 8 Concert toms.  HOHNER  SONOR Outfits: XK984 metallic/ celluloid XK984 acrylic XK1084 rosewood XK924 metallic/ celluloid XK925 metallic/ celluloid XK926 acrylic XK1026 rosewood XK927 metallic/ celluloid XK947 metallic/ celluloid XK9404 acrylic XK9404 metallic/ celluloid XK9407 rosewood XK9409 metallic/ celluloid XK9404 acrylic XK9404 acrylic XK9404 rosewood XK9409 rosewood XK9407 rosewood XK9409 rosewood XK9409 rosewood XK9409 rosewood XK9407 rosewood XK9409 rosewood XK9409 rosewood XK9412 metallic/ celluloid	295.00 156.00 449.50 329.80 569.75 599.75 734.45 597.45 657.80 759.25 729.50 772.40 913.75 974.00 1212.95 1125.10 198.90 1498.75 904.40 958.35 11181.10 1087.15 1150.95 1413.10 1379.70	BD918 Floor toms Floor toms F1918. F7916. F7914. Tom toms T1915. T1912. T1912. T1913. Hardware CS901 CS902 SS902 HS901 CS902 HS901 TH905 TH906 TH908 CL901 CL901 CL902 CH901 CL902 CH901 CH902 SA19901 SB901	186.00 150.00 150.00 125.00 110.00 98.00 83.00 66.00 72.00 44.00 47.00 47.00 47.00 47.00 68.00 68.00 120.00 11.00 59.50 120.00 11.00 120.00 11.00 120.00 11.00 120.	6324/PF 24" Bs 6324/PNP 24" Bs 6324/SNP 24" Bs 6324/SNP 24" Bs 63324/SNP 24" Bs 6332/PNW 22" Bs 6332/SFW 22" Bs 6332/SFW 22" Bs 6332/SFW 22" Bs 6332/SFW 22" Bs 6332/SNP 22" Bs 6332/SNP 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PPW 22" Bs 6342/PPW 22" Bs 6342/PPW 22" Bs 6342/PPW 22" Bs 6342/PFW 22" Bs 6342/PFW 22" Bs 6342/PFW 22" Bs 6342/PFW 22" Bs 6342/SF 22" Bs 6355/PNP Concert Tom-toms Snare Drums: 6355/SNP Concert Tom-toms Snare Drums: 6356 Cust Metal Snare 5 × 14" 6358 Cust Brass Snare 6 '× 14" Accessories: 6360 Bs Drm Pedal 6361 Hi-Hat stand 6362 Cymbal floor stand 6363 Snare Drum stand 6365 Drummer's Stool PEARL MAXWIN Outflis: 6400 Stage-705 22" Bs Drum 6401 Stage-704 22" Bs Drum 6402 Studio-504 22" Bs Drum 6403 Studio-503 20" Bs Drum 6403 Studio-503 20" Bs Drum 6403 Stare Drum Kit	603.00 633.00 633.00 638.00 610.00 494.00 525.00 557.00 557.00 557.00 610.00 440.00 440.00 4468.00 524.00 458.00 51.00 71.00 71.00 71.00 71.00 18.25 30.76 39.50 245.00 199.00 126.00	D605. 606. 8606. 8606. 8606. D606. 717 w 20" BD. 8717 w 22" BD. D717 w 24" BD. 808 w 20" BD. 808 w 20" BD. 808 w 22" BD. 1030 20" BD. 81030 22" BD. 81030 22" BD. 81030 22" BD. 81030 22" BD. 81030 24" BD. 81030 24" BD. 81031 w 20" BD. 81033 w 20" BD. 81031 w 22" BD. 81033 w 22" BD. 81033 w 22" BD. 81033 w 22" BD. 81034 w 22" BD. 81034 w 22" BD. 81035 w 22" BD. 81036 w 22" BD. 8103	576.50 704.00 707.00 731.00 731.00 648.50 660.00 662.00 865.50 888.50 889.50 378.50 378.50 246.00 292.00 292.00 294.50 600.55 100.50 96.00 99.50 74.00 61.50 68.50 74.00 61.50 64.00 102.00 102.00 33.50 36.50	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 5". 411 Supersensitive 5". 412 Supaphonic 5". 402 Supaphonic 6". 404 Acrolite 405 Piccolo 3" 418 Black Beauty 6 ½" 418 Black Beauty 6 ½" 416 Superphonic Black Beauty 5". 417 Superphonic Black Beauty 6" ½". 407 White Vistalite 5". 5tands and Fittings: 201 Speed King Pedal 205 Ghost Pedal 1130 Tubular Hi-Hat stand 1374 Tubular s/d stnd 1405 Tubular usymbal stand 1410 Tubular In-Hat stand 1374 Tubular s/d stnd 1410 Tubular In-Hat stand 1410 Tubular In-Hat stand 1410 Tubular In-Hat stand 1410 Tubular Tom Tom Super Classic 944 13×9 Tom Tom Super Classic 945 14×14 Floor Tom Tom Super Classic 947 15×12 Tom Tom Super Classic 948 14×14 Floor Tom Tom Super Classic 950 16×16 Floor Tom Tom Super Classic 951 18×16 Floor Tom Tom Super Classic 948 14×14 Floor Tom Tom Super Classic 948 15×5½ Melodic Tom Tom 489 10×6½ Melodic Tom Tom 481 10×6½ Melodic Tom Tom 481 12×8 Melodic	193.00 199.95 123.95 123.95 96.50 113.95 96.50 113.95 220.00 224.00 149.50 154.00 84.00 42.95 59.95 49.95 40.95 36.95 107.50 109.95 114.50 123.50 145.95 159.95 184.50 214.50 48.50 49.95
Super Conga Stand Sutiflener Kit for LP278 Double Conga Stand Double Conga Stand Ocuble Conga Stand (Collapsable)	27.00 42.89 12.32 71.09 96.11 205.27 144.13 25.79 10.91 11.92 250.91 16.90 8.54 10.91 12.07 13.69 15.74 18.47 10.45 13.37 14.58 4.42 12.07 13.83 16.49 12.67 13.83 16.49 12.67 13.97 18.25 POA POA POA 124.67 25.78 18.27 18.2	N2501 Superstar. N2501 Apollo 4  RIA D0 5501 5-drum kit D0 5800 8 Concert toms.  HOHNER  SONOR Outfits: XK984 metallic/celluloid XK984 acrylic XK1084 rosewood XK924 metallic/celluloid XK924 acrylic XK1024 rosewood XK925 metallic/celluloid XK925 metallic/celluloid XK926 acrylic XX1025 rosewood XX927 metallic/celluloid XK907 rosewood XK907 metallic/celluloid XK907 metallic/celluloid XK947 metallic/celluloid XK9404 acrylic XK9207 rosewood XK9207 metallic/celluloid XK9404 metallic/celluloid XK9404 metallic/celluloid XK9404 metallic/celluloid XK9407 rosewood XK9212 metallic/celluloid XK9404 acrylic	295.00 156.00 449.50 329.80 569.75 599.75 734.45 597.45 657.80 759.25 729.50 772.40 944.45 913.75 974.00 1212.95 1125.10 1198.90 1498.75 904.40 958.35 1181.10	BD918 Floor toms Floor toms FT918. FT916. FT914. Tom toms TT915. TT9119. TT912. TT913. Hardware CS901 CS902 SS902 SS902 HS901 CS902 HS901 CS902 CH901 CL902 CH901 CL902 CH901 CL902 CH901 CL902 CH901 SB901 SA7902 SB901 SA7902 SB901 SA7902 SB901 SA7902 SB901 SA7902 STB901 SA7902 STB901 SA7902 STB901 SA7902 STB901 SA7902 SB901 SA7902 SB0756MB SD756MB SD756M	186.00 150.00 150.00 125.00 110.00 98.00 83.00 66.00 72.00 44.00 47.00 47.00 47.00 26.00 17.00 26.00 17.00 30.50 124.00 17.00 124.50 86.50 82.00 48.00 85.00 ess 645.00 685.00 211.00 198.50 183.50 177.50 183.50	6324/FF 24" Bs 6324/FP 24" Bs 6324/SNP 24" Bs 6324/SNP 24" Bs 63324/SNP 24" Bs 6332/SFW 22" Bs 6342/SWP 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PFW 22" Bs 6342/SF 22" Bs 6342/SF 22" Bs 6342/SF 22" Bs 6342/SF 22" Bs 6355/PNP Concert Tom-toms Snare Drums 5356 Cust Metal Snare 5 × 14" 6355/SNP Concert Tom-toms Snare Drums 6356 Cust Brass Snare 6 ½ × 14" Accessories: 6360 Bs Drm Pedal 6361 Hi-Hat stand 6363 Cymbal floor stand Cymbal Boom stand Sanare 6364 Cymbal Boom stand Sanare 6365 Cymbal Boom stand	603.00 633.00 633.00 658.00 610.00 494.00 525.00 557.00 589.00 552.00 562.00 562.00 562.00 562.00 562.00 562.00 562.00 562.00 562.00 562.00 562.00 562.00 562.00 562.00 562.00 40.00 468.00 571.00 71.00 71.00 71.00 71.00 18.25 30.75 39.50 245.00 218.00	D605. 606. 8606. 8606. 8606. 8606. 8606. 8717 w 20" BD. 8717 w 22" w 2" BD. 8717 w 22" w 2" w 2" w 2" w 2" w 2" w 2" w	576.50 704.00 707.00 731.00 731.00 648.50 669.00 662.00 865.50 888.50 888.50 889.250 378.50 246.00 292.00 292.00 293.00 546.50 600.50 600.50 739.50 100.50 98.00 105.00 105.00 54.50 55.00 55.00 55.00 55.00 100.00 100.00 110.00 110.00 100.00 33.50 44.00 54.50 55.00 55.00 56.50 574.00 56.50 574.00 574.00 575.00 575.00 576.00	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 5". 411 Supersensitive 5". 412 Supaphonic 5". 402 Supaphonic 6". 404 Acrolite 405 Piccolo 3". 418 Black Beauty 6". 418 Black Beauty 6". 418 Black Beauty 6". 416 Superphonic Black Beauty 6". 417 Superphonic Black Beauty 6". 407 White Vistalite 5". 5tands and Fittings: 201 Speed King Pedal 1130 Tubular Hi-Hat stand 1374 Tubular s/d stind 1405 Tubular Hi-Hat stand 1374 Tubular s/d stind 1410 Tubular boom stand 1020 Tubular throne 1020 Tubular throne 1020 Tubular throne 1020 Tubular 13 *9 Tom Tom Super Classic 944 13 *9 Tom Tom Super Classic 947 15 *12 Tom Tom Super Classic 948 14 *14 Floor Tom Tom Super Classic 948 14 *16 Floor Tom Tom Super Classic 950 16 *16 Floor Tom Tom Super Classic 948 14 *16 Floor Tom Tom Super Classic 487 6 *5 % Melodic Tom Tom 488 8 *5 % Melodic Tom Tom 481 12 *8 Melodic Tom Tom 481 12 *8 Melodic Tom Tom 482 13 *9 Melodic Tom Tom 482 13 *9 Melodic Tom Tom 482 13 *9 Melodic Tom Tom 483 10 *6 ½ Melodic Tom Tom 484 13 *9 Melodic Tom Tom 485 13 *9 Melodic Tom Tom 481 12 *8 Melodic Tom Tom 482 13 *9 Melodic Tom Tom 483 13 *9 Melodic Tom Tom 483 13 *9 Melodic Tom Tom 484 13 *9 Melodic Tom Tom 485 13 *9 Melodic Tom Tom 487 13 *9 Melodic Tom Tom 488 13 *9 Melodic Tom Tom 489 13 *9 Melodic Tom Tom 480 13 *9 Melodic Tom Tom 481 12 *8 Melodic Tom Tom 481 12 *9 Melodic Tom Tom 482 13 *9 Melodic Tom Tom 483 13 *9 Melodic Tom Tom 484 13 *9 Melodic Tom Tom 485 13 *9 Melodic Tom Tom 486 13 *9 Melodic Tom Tom 487 13 *9 Melodic Tom Tom	193.00 199.95 123.95 123.95 129.95 96.50 113.95 220.00 224.00 149.50 154.00 84.00 42.95 59.95 40.95 40.95 36.95 107.50 109.95 114.50 123.50 145.95 159.95 184.50 214.50 48.50 49.95 66.5072.00
Super Conga Stand Sutjefener Kit for LP278 Double Conga Stand Double Conga Stand (Collapsable)	27.00 42.89 96.11 205.27 144.13 25.79 10.91 11.92 250.91 16.90 8.54 10.91 12.07 13.69 15.74 18.47 10.45 1.307 14.58 4.42 12.07 13.83 16.49 12.67 13.83 16.49 12.67 13.67	N2501 Superstar. N2501 Apollo 4  RIA D0 5501 5-drum kit	295.00 156.00 449.50 329.80 569.75 599.75 734.45 597.45 657.80 759.25 729.50 772.40 913.75 974.00 1212.95 1125.10 198.90 1498.75 904.40 958.35 11181.10 1087.15 1150.95 1413.10 1379.70	BD918 Floor toms Floor toms F1918 FT916 FF914 Tom toms T1915 T1914 T1912 T1913 Hardware CS901 CS902 HS901 FP901 TH905 T1H905 T1H90W CL901 CL901 CL902 CH901 CH902 DS901 SB901 SB901 SB901 SB901 SB901 SB901 SB901 SAT902 SB901 SB901 SAT902 SB901 SB901 SAT902 TH908 SD056MB S	186.00 150.00 150.00 125.00 110.00 98.00 83.00 66.00 72.00 44.00 47.00 47.00 47.00 26.00 17.00 26.00 17.00 30.50 127.00 124.00 85.50 82.00 48.00 85.00 28 645.00 298.50 211.00 198.50 183.50 177.50 183.50 177.50 183.50	6324/PF 24" Bs 6324/PNP 24" Bs 6324/SNP 24" Bs 6324/SNP 24" Bs 63324/SNP 24" Bs 6332/PNP 22" Bs 6332/SFW 22" Bs 6332/SNP 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PW 22" Bs 6342/PPW 22" Bs 6342/PPW 22" Bs 6342/PPW 22" Bs 6342/PPW 22" Bs 6342/PFW 22" Bs 6355/PW Concert Tom-toms Snare Drums: 6356 Cust Metal Snare 5 × 14" 6358 Cust Brass Snare 5 × 14" 6358 Cust Brass Snare 5 × 14" 6361 Fill Hat stand 6362 Cymbal floor stand 6362 Cymbal floor stand 6363 Snare Drum stand 6365 Drummer's Stool PEARL MAXWIN Outflis: 6400 Stage-705 22" Bs Drum 6401 Stage-704 22" Bs Drum 6403 Studio-504 22" Bs Drum Snare Drums: 6403 Studio-504 22" Bs Drum Snare Drums: 6400 Stage-704 22" Bs	603.00 633.00 633.00 638.00 610.00 494.00 525.00 557.00 557.00 557.00 610.00 440.00 440.00 4468.00 524.00 458.00 51.00 71.00 71.00 71.00 71.00 18.25 30.76 39.50 245.00 199.00 126.00	D605. 606. B606. B606. B606. B717 w 22" BD. B718 w	576.50 704.00 707.00 731.00 731.00 648.50 662.00 865.50 868.50 868.50 378.50 378.50 246.00 250.00 250.00 299.00 250.00 299.50 739.50 100.50 96.00 105.00 99.50 73.50 84.00 99.50 74.00 77.00 110.00 110.00 110.00 110.00 110.00 54.50 54.50 54.50 54.50 55.00 59.00 59.00 60.50 60.00 50.00 60.00 60.50 60.00	Snare Drums: 410 Supersensitive 5". 411 Supersensitive 5". 411 Supersensitive 5". 412 Supaphonic 5". 402 Supaphonic 6 ". 404 Acrolite 405 Piccolo 3". 419 Black Beauty 6 ". 419 Black Beauty 6 ". 419 Black Beauty 6 ". 417 Superphonie Black Beauty 6 ". 417 Superphonie Black Beauty 6 ". 417 Superphonie Black Beauty 6 ". 418 Diack Beauty 6 ". 418 Black Beauty 6 ". 418 Black Beauty 6 ". 418 Black Beauty 6 ". 419 Superphonie Black Beauty 6 ". 410 Superphonie Black Beauty 5". 407 White Vistalite 5". 51 Stands and Fittings: 201 Speed King Pedal 205 Ghost Pedal 1130 Tubular Hi-Hat stand 1314 Tubular s/d stind 1405 Tubular cymbal stand 1314 Tubular s/d stind 1405 Tubular boom stand 1410 Tubular boom stand 1410 Tubular boom stand 1020 Tubular throne 1020 Tubular throne 1020 Tubular throne 1021 Tubular boom Super Classic 944 13 * 9 Tom Tom Super Classic 945 14 * 10 Tom Tom Super Classic 950 16 * 16 Floor Tom Tom Super Classic 950 16 * 16 Floor Tom Tom Super Classic 951 18 * 16 Floor Tom Tom Super Classic 187 6 * 5 " Melodic Tom Tom 488 8 * 5 " Melodic Tom Tom 481 12 * 8 Melodic Tom Tom 461 12 * 8 Melodic	193.00 199.95 123.95 123.95 96.50 113.95 96.50 113.95 220.00 224.00 149.50 154.00 84.00 42.95 59.95 49.95 49.95 39.95 107.50 109.95 114.50 123.50 145.95 184.50 214.50 49.95 66.50 — 72.00 78.95 84.95

465 16×14 Melodic Tom Tom	799.00 170.00 \$ 24.50 29.00 35.00 45.00 48.00 51.00 56.00 67.00 67.00 67.00 106.00 123.00 143.00 143.00 143.00 144.20 42.20 30.20 42.30 79.65 123.00 52.49 524.95 399.95 339.95 339.95 81.50 86.50 33.05	9294 drum outfit 9296 drum outfit 9296 drum outfit 9298 drum outfit 9288 drum outfit 9288 drum outfit MPERIAL STAR 8904 drum outfit 8936 drum outfit 8983 drum outfit 8905 drum outfit 8905 drum outfit 8905 drum outfit 8705 drum outfit 8705 drum outfit 8906 drum outfit 8906 drum outfit 89074 drum outfit 89075 drum outfit 89075 drum outfit 7074L STAR 7937 drum outfit 7935 drum outfit	729.00 708.34 838.35 8423.08 799.14 881.65 994.73 1208.02 674.88 837.94 1071.89 1464.33 9071.80 774.76 676.85 607.20 788.41 705.58 515.03 557.35	9622 bass drum. 9624 bass drum. 9222CS bass drum. 9222CS bass drum. 9224CS bass drum. 8524 bass drum. 8520 bass drum. 8522 bass drum. 8524 bass drum. 8624 bass drum. 8726 bass drum. 8726 bass drum. 8726 bass drum. 8726 bass drum. 8727 bass drum. 8727 bass drum. 8728 bass drum. 8729 bass drum. 8729 bass drum. 8720 bass drum. 8721 bass drum. 8722 bass drum. 8723 bass drum. 8724 bass drum. 8725 snare drum. 8726 snare drum. 8726 snare drum. 8726 snare drum. 8727 snare drum. 8728 snare drum. 8728 snare drum. 8729 snare drum. 8729 snare drum. 8720 snare drum. 8730 snare drum. 8730 snare drum. 8748 snare drum. 8758 snare drum.	113.51 113.51 129.26 178.81 129.60 133.66 93.17 101.98 111.55 94.10 122.48 132.23 99.44 92.83 100.68 137.45 120.82 130.43 198.10 135.61 135.61 136.54 117.30 125.58 117.30 126.93 137.45 127.83 137.45 138.93	9334CS floor tom tom 124.8 9234CS floor tom tom 124.8 9236CS floor tom tom 160.0 IMPERIAL STAR 8534 floor tom tom 96.4 8536 floor tom tom 104.2 8536CS floor tom tom 114.6 8538 floor tom tom 8358 floor tom tom 8358 floor tom tom 8358 floor tom tom 8736 floor tom tom	3 9666 concert tom tom. 9 9699 con tom tom set. 9 9670 con tom tom set. 1 MPERIAL STAR 2 8568 concert tom set. 3 8596 concert tom tom. 4 8556 concert tom tom. 5 8562 concert tom tom. 8 8562 concert tom tom. 8 8562 concert tom tom. 8 8563 concert tom tom. 8 8564 concert tom tom. 8 8564 concert tom tom. 8 8565 concert tom tom. 8 7568 concert tom tom. 7 8566 concert tom set. 7 7500 concert tom set. 7 7500 concert tom tom. 7 7565 concert tom tom. 7 7564 concert tom tom. 7 8656 concert tom tom. 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8	78.18 83.26 140.10 163.06 171.47 179.57	## ARDWARE   6550 Road Master set   429.62   HI-HAT RANGE   9915 hi-hat stand   49.63   6875 hi-hat stand   38.12   6885 hi-hat stand   37.70   6825 hi-hat stand   31.43   6855 hi-hat stand   31.43   6855 hi-hat stand   31.43   6895 hi-hat stand   31.00   6880 snare stand   37.70   6870 snare stand   39.22   6860 snare stand   29.22   6860 snare stand   29.22   6860 snare stand   29.22   6860 snare stand   29.25   6891   cymbal stand   48.28   7722   concert bass   112.49   7724   concert bass   132.85   7762   concert bass   132.85   7762   concert bass   132.85   7762   concert bass   132.85   7762   concert bass   132.85   6921   cymbal stand   36.34   6922   cymbal stand   36.34   6924   cymbal stand   30.58   6892   cymbal stand   30.58   6893   cymbal stand   30.58   6893   cymbal stand   42.10   6872   cymbal stand   42.10   6872   cymbal stand   22.70   6882   cymbal stand   24.82   6854   cymbal stand   25.64   6892   cymbal stand   25.64   6892   cymbal stand   26.60   6899   cymbal stand   26.60   6899   cymbal stand   26.60   6899   cymbal stand   27.70   6
KEYE		ARDS	156.70	9615 tom tom	102.74	9664 concert tom tom. 73.1	6830 bass drum stànd.	34.56	6682 tom tom holder 29.22
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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.

L.E.M. G100 150 watt amp, containing 2 75 watt speakers £190. 366 0494 Enfield.

EDINBURGH guitarist, 32, experienced, seeks others to form club/dance band. Good gear and transport preferred. Ring Bill on 031-445 3644.

NEEDED, drummer and vocalist to complete band. Croydon area. Into progressive (Floyd etc.) and HEAVY METAL (Sabbath, Van Halen, Zep etc.) Phone Dave 777 4137 or Robin 654 6760

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BASSIST, 18, no gigging experience, seeks other serious musicians to form Heavy Rock band. Manchester area. Chris, 798 9533, after 6.30.

NERVOUS WRECKS still looking for decent bass/vocalist and keyboard wizerd. Gigs lined up, recording deal imminent, equal opportunities for girls. Discover new vistas of musical exploration! Apply NOW, phone Mick on 352 6226. No arseholes.

KEYBOARD PLAYER needed for a working new wave band in style of XTC or Devo. Ring John on 437 4933.

LATE 20s, enthusiastic, literate, seeks work in recording studio or P.A. hire company. Willing to learn and work hard day or night. Please phone Pat Janssen 427 6812.

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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.

MARSHALL Mk II Super Lead 100W. Amp with Marshall 4×12" 120W Speaker Unit. All 4 months old and as new. Current price £502 — Bargain at £400. Walker. 01-368-1530.

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.

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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.

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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.

FOR SALE: pair Goodmans 2×12 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.

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Lloyd Green, one of the bright stars of the Nashville recording world, insists on playing only the Sho-Bud Pedal Steel Guitar. His LDG Model 6150 is unique in every way...a showpiece that has become the standard for professional musicians everywhere.

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