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JOE JACKSON

'Sometimes I wonder if I'll ever write a song again' says Joe.
Tony Horkins wonders why.

OR a singer, Joe Jackson has an impressive musical background. His first encounter with music came when he was eleven and was given a violin to scrape a bow on. A while after that he decided he preferred pianos, so he tapped his mum and dad and started learning his own way around that. It wasn't until he was sixteen that he had formal lessons, and they were short-lived.

He proved to be a little better at the piano than your average Joe, and managed to get an S-level in music and a 3-year course at the Royal Academy of Music. He has been a pro musician since he left five years ago.

Through various jobs, including doing cabaret at the Playboy Club, he got enough money together to make that all-important demo. After that his story is strictly fairy-tale. American producer David Kershenbaum heard the demo, one thing led to another, and Joe signed to A&M.

At the time of writing Joe's single 'Is She Really Going Out With Him' has just shot up ten places in the charts to 13 — the fruitful result of one talented young man.

So how do you approach writing a song of that standard?

"If I really knew then I'd be able to tell you. I don't really know how I do it — it's not really very organised. There's no system, no set method. Sometimes I wonder if I'll ever be able to write a song again — but somehow or other it happens.

"Some songs are written really quickly and others take ages and ages. Basically I've got a stock of ideas and every now and then something happens where I'll say 'Ah, this fits, this makes a song. I really can't explain it."

Does he work out tunes on the piano?

"Not really. I try not to use the piano too much — I do most of the things in my head."

It seemed obvious that Joe Jackson doesn't write songs in any calculated pattern or form at all, so I asked how he actually wrote 'Is She Really Going Out With Him?'

"There were about three different ideas that went into it. One was that I heard The Damned doing 'New Rose' and it starts off with 'Is She Really Going Out With Him?', and I thought 'Where have I heard that before?', and it was on that Shangri Las record 'Leader of the Pack.'

"I thought that that was a pretty good title for a song, and it appeared to me that it should be a song about gorgeous girls walking around with really hideous blokes and obviously it was going to be a humorous song."

Match an idea like that with a bass/chord sequence and there you have a hit single. But like he mentioned earlier, not all of his songs are constructed in the same manner.

"Each song I write starts from a different place. Some start off just with a drum rhythm, others start off just with a

I'm using Melodica because it's quite horrible."

riff, and it's changing all the time. I've got a song I'm working on at the moment and it hasn't got any music at all yet. It's the first time I've ever done that. I've no idea what'll happen to that song."

He doesn't write a song and then arrange it, he hears the whole thing in his head and then tries to tell his band. With the more than just competent line-up he has at the moment this can't be as hard as would

But does he model his style of writing on anyone else?

"No, not at all. I'm not conscious of having a style really. There's certain things I like to do, and certain things I don't like to do, but I don't think I actually have a style. I don't want to have a style really. I don't want people to say 'Joe Jackson is this style, or that style,' I'm just interested in writing songs. The style will change according to the needs of the song.

"I think certain things are distinctive. I don't have songs that have long rambling guitar solos, the bass tends to be the lead instrument, there's one or two little trade marks I suppose, but nothing that really constitutes a style."

Seeing as how much Joe utilises the bass in his songs, I wondered if he's ever sat down and worked things out just with the bass player.

"Well, not really. Basically I write the song then I say 'Right, I've finished the song — here it is'. But Graham (Maby) gets lots of bits in the songs where he can interpret things in his own way.

"I think that if you've got musicians you have confidence in — which I have — you can give them a bit of freedom. I quite often say to the band 'I want something along these lines' and I have to say 'I don't like that — try this', So I'm more or less still in control, but they put in variations.'

"People either think I'm a dictator telling them what to play and that's it, or else it's a free thing and everyone contributes, but it's not really either of those."

Apparently on the second album, 'I'm The Man', which should be released in October, the band does have more say in what's gone down. When they did the first





The Joe Jackson Band. Guitarist Gary Sanford is third from the left

JOE JACKSON: 'I try to look at things like I'm not a musician'

album the band had never gigged together and what Joe said went, but the second album sees more involvement on the band's part.

"There's a song on it called 'It's Different For Girls' where I had the idea of the drums stopping at the end and the bass just carrying on and fading out and slowing down, and I just gave that idea to Graham and he came up with the ideas for that bit. There's just a couple of things like that. Everyone has more to say."

Is the second album pretty similar to the first in the respect that it relies on the bass in the same way. Is that a good formula worth sticking to?

"Well, it's what I like. But then the guitar's more important on this album as

well. I just don't like the cliché of half way through the song a screaming lead guitar solo comes in — I find that really boring.

"So the odd bits of instrumental stuff in my songs are generally a bass solo, or I'm playing some melodica, or it's a bit of piano — just eight bars of it.

"I'm using the melodica on the second album because it's really quite a horrible instrument, but I found one or two ways it can be used to nice effect. There's a lot you can do with just four people without adding synthesisers and stuff."

Like most people, Joe first got interested in music after hearing the like of The Beatles, The Kinks and The Stones. Now he's very into reggae which shows on one or two tracks on 'Look Sharp' — mainly 'Fools In Love'.

In fact, thinking back on the album, Joe sings like an American. I wondered whether he was very concious of the fact...

"When I hear it back I suppose there is an American accent there. People have pointed that out, saying I don't sound British when I sing, but I don't really think about it so much. People in the States said that they thought I was American when they met me, which I find very ironic.

"Ninety-nine per cent of rock singers do sound American — it's just the way of singing. If you don't sound a bit American it's not rock singing really is it?"

it's not rock singing really is it?"

Ian Hunter managed all right didn't he?

"Yea, but he sounds very afflicted doesn't he? Like Joe Strummer or Johnny Rotten don't sing with an American accent but that's up to them, fine. I sing the way that seems natural to me, and the words I write seem to sound right like that."

I can't say I agree about Ian Hunter sounding 'afflicted', but that's just an opinion. But I can agree with his opinions on the music market. I asked him if he links himself with the new wave, but he doesn't think he can really be linked to that, though he'd rather be considered as new wave than old.

"The more obsessed you are with being part of one particular movement the worse it is for your own career as an individual. Like if you're going around saying 'We're a mod band, were playing for the mods



"I try not to use piano too much. I do most of the things in my head."

now so stuff everything else — it's all dead, we're the mods', that really limits you. The best band's that come out of any particular movement after a while aren't associated with that movement anymore, because they're just good bands.

"The sort of people that I admire in the music business are people like David Bowie or any of the people that have been around for years and years but have kept changing and coming up with something good. Like Joni Mitchell — she's been around for years and she says once you're successful you've got the choice of either staying the same or changing, but whatever you do you're going to get criticised for it. So you might as well change, because at least that's interesting."

At this point in the conversation we were joined by Gary Sanford, Joe's 23 year-old guitarist. Gary used to front his own band, Brains, but is happy playing along with Joe.

"Everything happened so quickly," Gary explains.

"I'm still writing my own songs, and as soon as I get some money I'll record them.

Everybody in the band is so good it's pointless thinking about leaving at the moment because everything's going so well and I'm really enjoying what's happening. If I stopped enjoying it then I'd probably think about leaving."

Getting down to gear talk, Gary tells me he's only got one guitar which he's had for about eight years now. He keeps changing around the pick ups, bridges and everything else he can rip out of it, and had a little trouble remembering that once-upon-a-time it was a Strat.

"At the moment I've got an original Fender pickup on it and a P90 from an old Firebird. The bridge pickup is one coil from a Fender pickup and a coil from a Micro Humbucker wired together and I've taken all the pots out and just put switches on it."

In complete contrast, Joe couldn't give a damn about what gear he's using, and he's certainly not willing to talk about it.

"I'm not interested in discussing what sort of microphone I use, or what sort of PA we use. We've got a good sound guy who susses all that out. I'm not the slightest bit interested in technical matters.

"I'm not interested in being a musician first and foremost and feeling this great camaraderie with other 'Musicians' (with a capital 'M'), and discussing 'musical things' all the time. I'm always trying to look at things like I'm not a musician. After having spent years trying to be a good musician, I now don't want to be a musician.

"I'm trying to go backwards and see music like the average person sees it. Someone who doesn't know anything about the technicalities of it. I'm interested in the emotional side of it, not what goes behind it. I find myself getting further and further away from being a musician."

Later on he told me that his bass player doesn't know what model bass he plays, and he thought that was just great. And when you stop to think about it it doesn't really matter — the guy's still one of the best bass players I've ever enjoyed. (Stand up and be counted Graham Maby).

So that's that. A whole interview with Joe Jackson and I didn't mention Elvis Costello once. Ooops...!



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Paul Sexton talks to the guitarists' guitarist

F YOU had the choice, which would you go for: a period of mass adulation from the punters who threaten to leave you high and dry at any minute, or the lasting respect of your fellow musicians over many years?

Depends on your devotion to the greenback, I suppose, but it's pretty obvious which one Albert Lee went for.

You might not see his name in the bestsellers very often, but time and again you'll read of other players putting him up at the top, and people like Eric Clapton and Emmylou Harris — not exactly below par themselves — have gone further and asked him to play with them.

It's not as if Albert sits around lamenting his limited commercial success. He's philosophical about it. "I've just stood there and watched all my friends go sailing past earning tons of money, but I suppose that's why I am who I am and they're who they are. I'm not really unhappy about it."

I spoke to Albert at the A&M offices when he was over here to promote his new album 'Hiding'. Yeah, that's what all the fuss is about. So the obvious question was why, as he's been in the business since somewhere around 1962, has it taken so long for him to get a solo album together?

"Oh, because I'm . . . I don't know if you'd say I was lazy, really — I mean I should have done it in '73 when Head, Hands and Feet split up, but I got waylaid."

I think we can let Lee off for not getting around to it before. His career thus far has been crammed with so many musical adventures that it would have been a miracle if he'd ever found the time for an album of his own. He was off to a rather ambitious start when, at age 11, he started teaching himself guitar and having piano lessons almost simultaneously.

"Piano was what I started on, but I left it alone for a while. I had piano lessons for two years, but I wish I'd made better use of them."

Lee now lives in Los Angeles, but he was born in Herefordshire and brought up in Blackheath. Thus when he left school at 16 he hit the road, jack, with various package tours. He spent several years with the Thunderbirds, who were Chris Farlowe's backers. When he decided it was time to extend himself in 1968 and be in a band, he joined Country Fever with Pat Donaldson, but really established that reputation when he and Pat formed Head, Hands and Feet.

Now HH&F were one of those bands that most people have heard of, but

A LITTLE BIT OF LEEWAY...



A LITTLE BIT OF LEEWAY...

fewer can tell you anything about. If you're racking your brains trying to think of their most famous song right now, chances are the man you're after is 'Warming Up The Band'. The band only lasted for just over two years. Albert feels it was worthwhile, but he says: "It was pulling in different directions. I wasn't really happy with the way the band sounded, and it seemed like it was trying to cater for a market that I didn't want to be part of."

Any regrets, then? "No, not really, I wasn't happy at the time, maybe looking back I should have done another tour to promote the last album that we did, maybe that would've changed things a bit, but I probably wouldn't have been able to stick it much longer after that. It would've made it harder, I suppose. But at that time we weren't earning any money so I wasn't really giving anything up. It had its moments, that band, I think we made some good records. I enjoyed most of what went on."

As Albert admitted, 1973 seemed like the obvious time, once the band had split, for him to do that elusive album. "Head, Hands and Feet were signed to Atlantic, and when we split up we were all signed individually, and they wanted a solo album out of me." (It beats a pound of flesh any day). "But I was a silly boy at that time, I wasted a lot of time, instead of taking advantage of the opportunity, and it slipped by."

The main distraction was an offer from Rick Gretch to join the Crickets. Lee was such a fan that he couldn't refuse, even though the original offer was just to stand in for pianist Glen D. Hardin for a week, while he was working with Elvis Presley. But he ended up staying a little longer. It sounds like the old grandmother story. He came for a week, and stayed for two years. His standard wisecrack at the time was that he was with the Crickets longer than Buddy Holly had been.



'I feel the style of a solo. I won't really think it out'

Albie continued to do sessions for various people and even toured with Joe Cocker in 1974, but the next big deal came when James Burton was leaving the Hot Band, Emmylou Harris' back-up band. Glen D. Hardin (yep, him again) invited Lee to join and again things worked out. He played electric guitar on some of Emmylou's best known numbers of recent years, like Chuck Berry's '(You Never Can Tell) C'Est La Vie' and 'Two More Bottles Of Wine', both included on the 'Profile/Best Of Emmylou Harris' album, and he stayed around long enough to play on her current album, 'Blue Kentucky Girl', released here in May this year.

He even ventures onto mandolin on 'Save The Last Dance For Me' and the title track. Albert talks of Emmylou in hushed, respectful tones and says that he has never enjoyed being in a band so much. He's no longer in the Hot Band—it began to split when some members started to work with John Denver—but the partnership with Emmy will probably continue.

The missing link in the story of Albert's new album is Brian Ahern, Emmylou Harris' husband and producer. Lee says: "I'd started my album in '75, and it hadn't quite turned out how I wanted, I needed to do some more tracks for it. I

felt really comfortable working with Brian Ahern so it seemed like an obvious choice to get him to help me finish it off. I've done quite a bit of work with him, two or three albums with Emmy and some other people as well — Mary Kay Place we did two albums, Jonathan Edwards we did one album with him. It's a really nice, comfortable set-up, it's a mobile truck outside a house in Beverly Hills, and everybody knows each other. It's a bit of a factory in a way, but it's really comfortable, you know? So it was really easy to go in there and do an album."

Ahern doesn't sound like one of those domineering producers who dictates exactly how an album's going to sound. "He left a lot of things up to me, but I suppose there's a lot of him in there too, or he suggested a lot of songs and it was up to me, if I said I didn't want to do it, I didn't have to do it."

I remarked on one song in particular from 'Hiding', Mark Knopfler's 'Setting Me Up', which appeared on Dire Straits' first, eponymous album last year. An unusual choice, I thought. "Yeah, that was my choice to do that one, and he (Brian Ahern) didn't like the idea of it to begin with, because I played him the Dire Straits one and he thought it was great, but why try and do it? But at that time they weren't very big at all, I didn't even think that the album would be released in America, I'd received the album in the post from a friend of mine, who took me to see them at the Marquee one time, and I thought they were great but somehow | couldn't see them being that big, and I probably wouldn't have done the song if I'd known. But I recorded that song last September, I think, maybe before that."

There's a commanding posse of talent on the album - respected players like Buddy Gene Emmons, Rodney Crowell and Glen D. Hardin, and more brightly illuminated names such as Emmylou Harris, Don Everly and Chas and Dave. "Emmy was an obvious choice because I was still doing a lot of things with her band and with her, and I really owed it to her to get her to sing on it, because she's helped me a lot and I've had a lot of fun playing with her and the band. Don Everly is my favourite singer of all time, I really love his singing, and he's become a very good friend over the last few years. first really met him in '73, I suppose, I'd met him in '62 or '63, but I'm sure he doesn't remember."

Well, things were going round pretty fast for Don and Phil back then Chas Hodges and Dave Peacock might not seem to fit snugly on an album like this, but take it from Albert, they DO give a monkey's.

"They're more old friends. You see they were on the original album that I did for A&M that sat on the shelf. I did it in Los Angeles and I flew them over to do it with me, and I just ended up using two tracks from that album, the ones that you see their names on. I'm glad I got to use them and let them get their names on the album." Chas supplies piano and Dave bass on 'Now And Then It's Gonna Rain' and 'Come Up And See Me Anytime'.

It isn't always worth putting tags on everything, but I wondered if Albert thought his music was country, bearing in mind the 'Country Boy' single, with those words: 'I may look like a city slicker shining up through my shoes. Underneath I'm just a cotton picker/Picking out a mess of blues.''

AL: "I suppose 'Country Boy' could be autobiographical. I mean I didn't write the lyrics but I suppose it could be viewed that way. What I do is how I like to hear country music, it's not everybody's idea of country music but it's the way I like to hear it. I try and do it that way, I don't think it always comes off. I don't think I've changed, really. I think I've always played the same style no matter who I've played with. I was listening to some things that I did in about '62, recently, and I was surprised looking back then at what a basis I had then for what I play now. A lot of the things that I was trying to do then I can do now — obviously I'd set the direction I wanted to go in right back then. I always thought I'd really picked it up in the last ten years or so, but it was all there a long time ago, y'know, whatever I wanted to do, the basis was there."

When a respected guitarist lists his favourite musicians, it's worth turning the volume up a notch to hear just who he, in turn, respects. Lee has several faves. "Jimmy Bryant is my favourite country player. James Burton's my favourite rock 'n' roll player, or country rock player, I suppose. I love Buddy Emmons, that's why I was really pleased to get him on a track or two, even though he doesn't do very much on there. I wish I'd had more for him to really stretch out on, but everything he does just blows me away, so I was really pleased to get him on there. I really like Jimmy Webb as a musician, even though he doesn't do very much now, everything he does I really enjoy. I don't know what he's doing now, he had a solo album out last year which didn't do very well. Some people regarded it as a bit middle of the road, but I really like him as an overall musician, I think he's great. Listening to him really encouraged me to get back into my piano again."

Albert thinks there's quite some difference between teaching youself an instrument and having lessons. "There are people who are taught things and they learn to play them parrot fashion but they don't quite grasp it, it's different to learning the thing by the feel of it. I must admit I learned most of my early solos listening to records and trying to copy them, but then I got to a stage where only occasionally would I try to work out a whole solo from start to finish that somebody played, I'd just try and get the essence of it, get the feel of it, and I guess that's the way I play at the moment. I'll feel the style of a solo, I won't really think it out at all, it'll just come. If it works it works - there are a lot of times it doesn't."

'I have one of Don Everly's old guitars'

Lee says that although he enjoys both, he prefers electric to acoustic guitar. He always uses Telecasters, while his favourite acoustic guitar is a Martin 0028. "I have one of Don Everly's old electric guitars which is my pride and joy," he says. Albert uses a device called a B-bender on electrics, which produces a steel guitar effect. He uses Musicman amplification $-8\,\times\,10$, 130 wt, although this is obviously much bigger when he plays with Eric Clapton.





Chuck Berry

Keyboards-wise, Lee has a Fender Rhodes, but says: "I'd like to get into some synthesisers, but I don't know much about them. I wouldn't know where to start." He laments the fact that he's unable to build a collection of complementary equipment as far as keyboards are concerned, as he had done with guitars. "It took a long time — I was really envious when my friends used to come back from the States with free guitars. But I've been lucky over the years."

Lee compositions don't exactly predominate on 'Hiding'. Is songwriting a chore? ''It is for me, yeah, I'm not very good at it,'' he laughs, ''I think I'll have a much better idea of how to go about it next time, now I've finally got this out of the way.'' And it looks like we won't have to wait so long for another album. ''I'm hoping I'll get another chance after this. But I still want to be able to play with other people as well, that's what I really enjoy doing.''

In which respect he talked about his recent touring with Eric Clapton, in ol'slowhands band. "We're so different but we're so complimentary to each other, it really works out well. It's a lot of fun, and I think I'm going to be doing some more stuff with him, because the schedule won't be that demanding, I'll be able to do my things as well. It's a good relationship, it really is."

Seems to me that Albert Lee's life has been full of good relationships, and real understanding between musicians. The hallowed charts can wait. Nothing's going to come before his satisfaction as a guitarist, and giving it back out to other people. And he's been doing that for a while.

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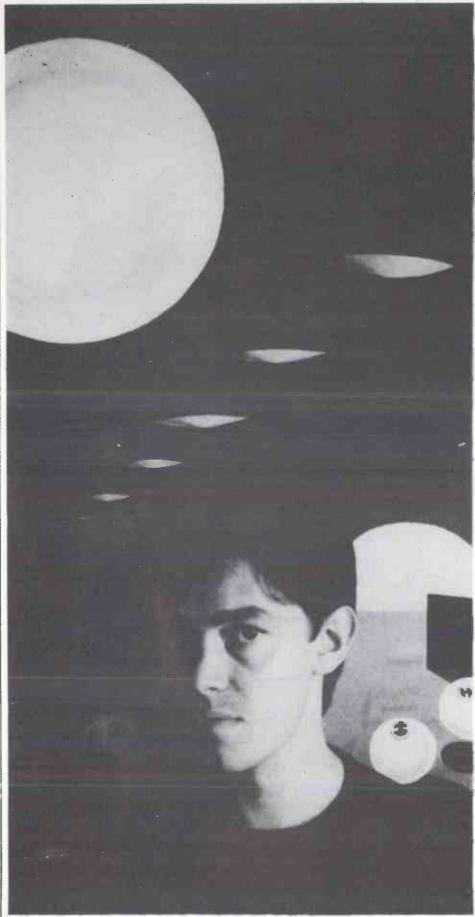
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Bill Nelson: 'There are a very few guitarists who impress me!'

The

BILL NELSON is currently staying in the idyllic surroundings of Rockfield Studios, set in a remote village in Wales. It's here that he is in the process of producing the new Skids album.

His own album "Quit Dreaming And Get On with The Beam" was finished a few months ago, and providing he can get the running order sorted out is scheduled for release in late September. It is the follow up to his very successful "Sound On Sound" album, his first since leaving Be Bop Deluxe and forming Red Noise. His new album though, features Bill playing nearly all the instruments, himself, in contrast to an actual band used on the last one.

Since "Sound On Sound" was one of my favourite albums I was eager to hear the new one and consequently was very much looking forward to my day out in the Welsh countryside mingling with the stars at work.

However, when I arrived at Rockfield after a three hour journey that is exactly what I found Bill and The Skids doing work.

What they were doing looked very much like a chore they could well do without. Bill was standing behind the mixing console dressed in his weird suit trying to get a harassed engineer to do something he couldn't quite explain. The Skids meanwhile were sitting about in their weird suits like Bill Nelson androids programmed to wait. It all looked boring and very unrock and roll to me. (Reality is harsh—Ed).

Later I asked Bill about his relationship with the band.

"Recently I've been asked to do production for a number of bands. The Skids were inspired by Be Bop Deluxe albums that I did three of four years ago. It's very strange because they are such a new band."

Sounds to me like another case of band getting their hero to produce them and then giving him a free hand. But Bill thinks not.

"Oh no. They certainly put forward any ideas of their own and stop me when they think I'm going a little too far. But on this album they've allowed me to become their unofficial keyboards player. So I've added a little colour and a few textures here and there.

"One thing I have taught them is that there is no shame in not being able to get the same sound live as they did on record. After all an album will be listened to over and over again, but a performance is played and then gone."

After all that I will certainly be very interested in how the next Skids album

Bill Nelson touch

turns out, and whether you can detect a heavy Nelson influence. Mind you, if their recent publicity photographs are anything to go by, they have already been reading the Bill Nelson Guide To Posing.

However, the reason I am in Wales is not the Skids' but Bill's own album. It was recorded on a mobile in his local village hall in Yorkshire, which he hired from the

vicar.

It took only three weeks to record and five sessions were so fruitful they had four tracks too many. These will either be used as B sides or in the form of a free single given away with the album.

Bill played all the instruments himself with the exception of saxophone (the only instrument he can't play, he modestly informed me) which was played by his brother Ian. Also on one track he gives the drum stool over to the Skids drummer. One thing which has always puzzled me is just how these multi-instrumentalists begin.

"I've got a very primitive rhythm box with only about three rhythms on it. I record that for about five or six minutes so I've got something to play along with. Then I put down a rhythm guitar track with that, followed by real drums and bass. Since the first rhythm guitar is usually too stiff due to being recorded with a machine I usually record a second rhythm guitar part which fits in better with the bass and drums.

"Then when I've rubbed off the drum machine and first guitar I'm left with the basics of drums, bass and rhythm, so I'm in a position to build up from there.

"I usually have a pretty good idea of what I'm going to do before I start because I always do everything at home first on an old four-track. Obviously I come up with a few musical embellishments in the studio, but the majority of the parts are worked out.

"I've always done demos at home, so I got used to the technique of building up layers of instruments. Even with Be Bop I used to demo everything first and then give the band cassettes and told them to learn their parts. Then they would come back with it as near as they could get it.

"Its funny because I went through this stage where people in the business got to hear my demos and said they preferred them to the final product with the band and I'd always fancied a go at doing something all by myself."

So why did he form Red Noise after splitting up Be Bop instead of doing it solo?

"Red Noise wasn't to be as rigid a band. It was more a working title for a number of things which could happen. All the musicians were hired on a session basis anyway, so when we weren't doing anything I had to lay them off. This provided the ideal opportunity for me to record by myself. I soon found out that it turned out quicker than getting a band together and rehearsing for two weeks anyway."

It seems then, that Bill has found the ideal way to work. Eliminating both session fees and the possibility of compromise. So presumably all future Red Noise projects will be done in this way. But apparently not.

"I enjoyed doing it all myself, but I don't think I would want to do it again

'I'd always fancied a go at doing something by myself.'

because it's very hard work. The results are interesting, but I never had the chance to sit back and watch somebody else do some work. It was constantly in, out, in, out all the time quite exhausting.

"I might like to do things in that way on the side. There's a few strange pieces I would like to do. But as far as Red Noise is concerned as a commercial venture I'd like to get a permanent band back together.

"As soon as I finish here with the Skids I've got to start auditioning for a tour. This time I'm looking for quite a big band with a second guitarist, two keyboard players and sax doubling on keyboards. So at times there will be three keyboards going.

Changing the subject I asked Bill how it was that he first got into guitars. It seems that he has been playing about fifteen years, he's now thirty, and that he had no formal training whatsoever and was totally self taught. After 15 years does he still get dissatisfied with the way he's playing?

"Oh yeah! Everytime I finish an album I immediately want to go in and not do the album again, but write some new material.

"I've been neglecting the guitar recently, since I got into other instruments. But I find, especially with guitar, that it's very easy to fall into certain clichés. So if you haven't got anything fresh to say on an

instrument you are usually better off saying nothing at all."

That sounds fairly logical at first. But when you start to think about it you realise that Keith Richard and his pals have been playing those clichés for the last ten years. And they seem to be doing alright on them. So aren't there any guitarists Bill admires?

"Not really. There are a very few guitarists that impress me. There are a lot of technically impressive guitarists, but very few who have anything to say.

"That's a rut I thought I was in with Be Bop. I felt a lot of anguish in me due to the fact that I was just repeating myself. There was a severe lack of inspiration. All the other members of the band were into very slick music, jazz, rock etc., and although I quite enjoyed some of that I was always into more bizarre things.

"When the new wave started, and I don't mean punk, I mean the intelligent new wave, I felt a lot closer to that than to

anything else that was happening.

"Towards the end of Be Bop I did try to break away from the stylized image we had and the last album was nearer to Red Noise than the old Be Bop. But as long as you've got that title you're still associated with the past. Like, if I had put out the "Sound On Sound" album under Be Bop's name then people would have come along to the gigs to hear songs from the first and second albums.

"So I had to dissolve Be Bop even though financially it was a very foolish thing to do. Because even though it may not have got any bigger, there was a very steady audience we could rely on. What I did was big gamble.

"But looking back it was a good thing, I felt certain doubts obviously, because for a start Red Noise isn't as important as Be. Bop was. But that's about all really."

I couldn't really ask Bill too much about equipment because now that he plays all instruments himself the list would be endless. Suffice to say then that as far as guitars go his main one is still the Yamaha S9 200 which he uses "basically because it's very strong and a sensible guitar." He has various other acoustics and a guitar synthesiser which he uses when his keyboard playing isn't as good as is required, but that's about it.

As far as amps are concerned he has had a change from the Carlsbro that he used to use with Be Bop, and has had short fling with Messa Boogies, which he finds too muddy, and Marshalls. Now he is looking forward to acquiring a new Burman amp which he recommends as one of the best buys around.

TONY SAYERS

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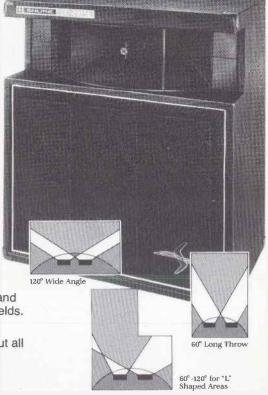
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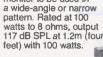
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Camel (I to r): Jan Schelhaas (keyboards), Andy Latimer (vocals/guitar), Kit Watkins (keyboards), Andy Ward (drums), Colin Bass (bass).

Tony Horkins goes down on the farm with CAMFI

Before launching into an interview with Camel it seemed like a good idea to ask who's actually left in the band now. Every time I hear about Camel they've either dropped or added another member to the line up, and on my way to the interview I was reliably informed that saxophone player Mel Collins had just departed in the middle of a photo-session.

So if you happen to see some contradicting photos in the press of Camel in the same place but with or without Mel Collins you'll know why.

'Camel let loose an 'orrible Mel', is the in-camp joke over that one.

So in the beautiful surroundings of The Farm Yard Studios, somewhere in the area of Chalfont and Latimer, I asked Andy Latimer who's in Camel.

"Well, I'm still in Camel, Andy ward is still on drums. Jan Schelhaas is on one of the keyboards, he played on the last tour, and Kit Watkins is also on keyboards. We've a new bass player called Colin Bass who used to be with Clancy."

He also said that although Mel wouldn't be playing on the next tour, there's a pretty good chance that he'll be playing on the one after that.

So what happened to Peter Bardens, and why has no-one mentioned him? Drummer Andy Ward explains.

"With Peter the working relationship just fizzled out. It wasn't creative anymore. Andy (Latimer) was doing most of the writing and when Peter did have ideas we kind of slowed him down, not being fully into them, and he'd slow Andy down not being fully into his ideas. It was as simple as that really. It was obvious that one or other had to go."

So was Peter Bardens so good that you had to replace him with two keyboard players?

"We've replaced him with two keyboard players that are both better than him. Now we've got two, we've got a lot more scope."

It transpires that Camel were left at short notice for a tour so brought in two keyboard players to learn the parts for it, because of lack of time for one person to learn all the parts. However, things sounded so good they decided to keep on two keyboard players and explore the possibilities.

"Ever since Doug left, our first bass player, we've been trying to get a unit type feeling back in the band and it's come back. Everybody is having a good time now."

Well with the line-up problems sorted out, for the time being anyway, we switched the subject to prime BEAT fodder. Andy Latimer explains how he first got around to playing the guitar.

"My dad always had a guitar around the house. He had several instruments, in fact, being a bit of a muso himself, and I used to play around on his pianos and guitars. I didn't really do anything positive until I was about 14 or 15. My brother and one of his mates were trying to work out a simple song like Jingle Bells when I came in and picked up a guitar and got it in a matter of minutes. I thought, 'This is easy'. My father thought he saw something so he sent me to lessons straight away which I did for about one and a half years learning the theory side.

"I'm mainly self taught really, just working out my own sort of things. I

CAMEL: 'The material is stronger. The playing's better. The

went and studied for another year and a half with a classical guitarist and that improved my right hand technique. Before that I couldn't use my right hand at all.

"I eventually had to make a decision as into what area I was going to go—classical or pop. So I decided to knock the classical on the head. I wasn't that dedicated to do classical, and everything about being in a pop band appealed to me. Also it made me different. I was a normal geezer until I picked up a guitar, and then everyone wanted to talk to me.

"Your ego comes in to, you enjoy it, it's good fun, easy, and it progressed from there. The classical guitarist I had was really good and I thought if I practice, in another five years I may be as good as him. But where is he now? He's earning about £30, £40 a week teaching, and I just wasn't that dedicated to do that."

Talking about influences he reverts back to people fike Reinhardt and remembers days when he'd buy every guitar album that came out and try and copy it.

"Over the last three years I haven't really got into any new guitarists. The only one really that I still listen to is Larry Carlton, who used to be with the Crusadors. He's an amazing player and has his own band now. I've seen him a couple of times live and he's outrageous, he plays some amazing lines."

He also mentions Allan Holdsworth — "a very gifted player" — but really can't think of any one new guitarist he really likes.

As for actual guitars, Andy stays loyal to a Gibson Les Paul.

"With that I'm not conscious that I have a guitar on. It's just like an extension of me. I've got a couple of Strats but I really have to bite them, I'm so aware that I'm using one. The only other one that I feel very comfortable with is an old Epiphone Sheraton, 1958, but it's not such a good rock n' roll guitar. It's got very jazzy pick ups on it.

Effects

"The Les Paul is still my favourite. The whole thing about it. I like sustained notes and an easy to play guitar. At the moment I've got Di Marzio PAF pickups on it which I quite like now. I've changed the pots, and I've changed the machine heads to Shallers from Grovers. The Grovers were good but didn't tend to hold their tuning so well."

Like most guitarists, he says, he likes to change bits and pieces because 'satisfaction is really temporary.' On stage Andy uses a three amp set up. He has a Roland JC 120, with Electrovoice speakers in them, an old a Peavey and a Boogie. All three are fed into a footswitch someone made for him and he is able to switch to either three at the flick of an ankle. So why all the different amps?

Judgement

"Well for the music we play I haven't found one amp that will suffice for everything we do. Like if I play chords I like a really clean chord sound so I use the Roland. However the Roland is a transistor amp and I don't like transistors for lead work. So if I have three amps it

enables me to have all the sounds I want and it enables me to combat any acoustic situation I come up against in a hall."

The pedal board he uses not only enables him to switch between the three amps but also works in any effects pedals he wants to use. At the moment he has a Korg Stage Echo, an MXR digital delay, an MXR fuzz box, a variable wah (eight positioned) and an MXR phaser.

"Not a lot of effects, but enough." As for strings he uses Ernie Ball because he feels that their good tonal qualities last longer than most strings, and as he changes strings quite a lot he thinks that's an important factor.

Meanwhile on the floor, Andy Ward had picked a bald patch into the



Andy Latimer: 'The Les Paul is still my favourite guitar.

sounds are stronger.'

luxurious grass grounds of the studio. It was his turn to speak of drums. I'd barely got the question out of my mouth when he launched into details of his rather unusual kit.

"At the moment I'm using a Pearl $14'' \times 6\frac{1}{2}$ " maple snare drum, a 20" by 17" bass drum and five roto-toms, two 12s, a 24", 26" and 18". I've been using Rototoms for about the last three years."

So why all the Roto-toms?

"Well apart from the vari-pitch aspect where you can turn them and tune them while you're actually playing, they're also very easy. They're very easy to mike, it makes the sound engineer's job a lot easier, it's easier to get a good sound and they bounce very well as well."

Actually, as I arrived at the studio, one Mister Gary Mann from Sonor drums was up there trying to impress Andy with a Sonor bass and snare drum. It's too early for Andy to give a judgement on them yet, but he's suitably interested in giving them a try.

"Before my present kit I had a much bigger outfit including a 24" bass drum and seven tom-toms. But now I'm happy with the Pearl and Roto-toms."

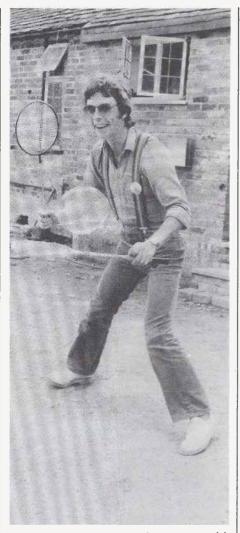
He uses Remo Ambassador heads on all the toms, clear spot on the bass drum and the snare's an Ambassador as well, but with the brush finish. He also enthuses about the Pearl hi-hat pedal and says he's just got used to the Pearl bass drum pedal.

Simple

"I was using a Rogers for years but it broke and I thought I'd try the Pearl one as I had it. It's much simpler than the Rogers and there's less to go wrong, and I've always found with pedals it's just a matter of getting used to it."

There's always been one main thing I'd linked to Andy Ward and his drumming. It's a rhythm I first heard on the 'Snowgoose' album where he rides alternately off the cymbal and snare while the bass drum keeps the beat. Did he consciously develop that or was it something that just happened?

"It must have been something I just happened to do. I don't practise very much partly through laziness and partly through the fact that if you're playing eight months of the year you don't really feel that you need to, though obviously the more you practise the better you get. We play such a lot that I don't practise much by myself. I don't often sit down and work things out, I feed much more on what everyone else is doing, and if a nice rhythm comes out of that that



Andy Ward: 'I don't practice very much'

happens to be flashy I'll keep it."

Until about the age of 12 Andy was more rapped up in the guitar than the drums. He had lessons on the guitar but at the age of 12 something happened that he can't actually recall that made him change to drums.

"It was around the time of dreadful people like Dave Clark and Ringo so I don't think it was any of them that changed my mind. However I was young enough so it could have been. It took me a long time to actually get 'a drum.' It was a Gister snare drum."

Rather like Andy Latimer with guitarists, Andy hasn't found, or at least can't remember, any drummers in the last year that have made an impression on him. "I haven't heard any drummer that's made me go out and buy every album he's on. It used to happen: It happened with Phil Collins, it happened with John Marshall and Tony Williams but I think that particularly with the new type of music drumming has become much more simple because the music demands it."

I remind him of the emergence of Simon Phillips, a name that's cropping up on all sorts of albums. Surely he must have been just a little impressed with his stickmanship?

"Oh yes. I first saw him a couple of years ago with the Jack Bruce band. He's just fantastic — you just reminded me," he said with a look of envy on his face.

As for cymbals, Andy uses all Paise. There's 14s on the hi-hat, a 16 and two 18 crashes, a 22" ride an 18" chinese and a 20" chinese."

In the studio he close-mikes the kit but also uses one ambient mike which he sometimes uses for a combination with the close miked drums. He won't use damping on his drums when it's not necessary, but uses it where it's essential.

Mixing

At the time of the interview Camel are just finishing the mixing on the album while rehearsing for their forthcoming tour. The album title is a gem. The cover has a picture of an astronaut nailed to the cross. All very psychic, but the title is 'I can see your house from here.'

"We got fed up of being so po-faced about things," Andy Ward offered in defence.

When asked if this album differs dramatically to their other albums he said,

"Well, it is better. It's got a more uniform feel to it."

Andy Latimer agrees.

"The material is stronger, the playing's better, the sounds are stronger."

Looking back on their old albums, Andy Ward likes 'Raindances' best, while Andy Latimer says he doesn't really like any of them!

"I never play them. You only end up listening to them and saying 'I could have done that much better."

We took a walk inside and listened to a few tracks from the new album. The tracks that I heard really did sound very strong, and seem to be a major departure from the album they're trying to forget — 'The Snowgoose.' Albums since the Snowgoose have been different, but not, at least for me, that brilliant. Under studio conditions this album sounds very tight and really quite original.

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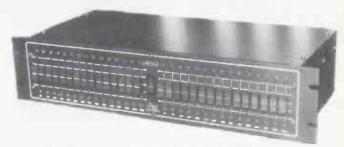
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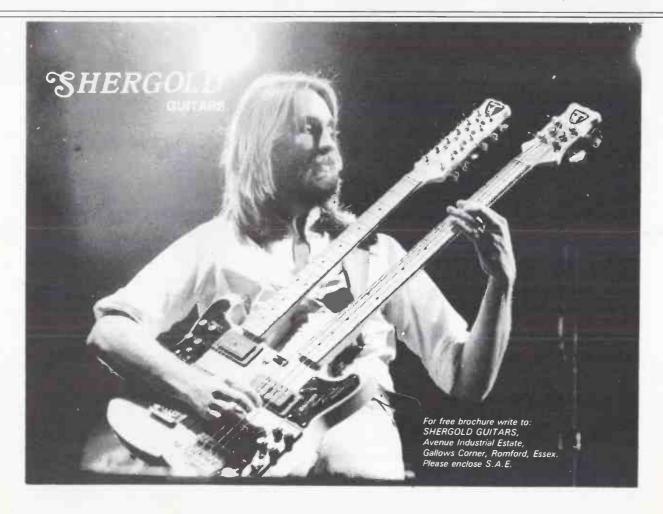
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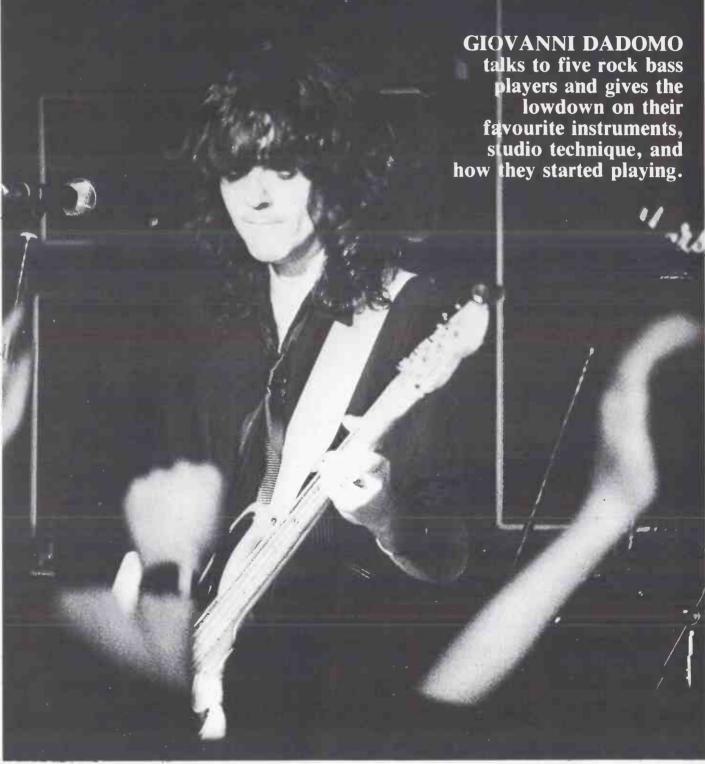
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Jimmy Bain of Wild Horses. Pic by Tony MacLean.

Jimmy Bain of Wild Horses.

Dunbar band called The Sinners. "I was fourteen or fifteen," he recalls, "and it went on for two or three years.

"I was playing six-string actually, lead and rhythm. It wasn't anything too serious but it was lots of fun. Then another gig materialised; I heard about this new band being formed in Edinburgh that was looking for a bass-player. So I borrowed a bass, practiced for about two hours before the audition and got the gig! And after a while I found I really got off on playing bass much more than the sixstring."

His borrowed white Fender Precision was reclaimed by its owner and Jimmy went on to a short spell with a Hohner 'Beatle'. "Then I bought a blonde Epiphone Rivoli. It was before Epiphone went Japanese - an American one - and there were only two of them in Scotland at the time. Great guitar — you could actually play it with one hand 'cause the action on the neck was that good.

"I had these two Foundation cabs and a Vox Foundation Piggyback amp which was all of eighty Watts in those days."

Jimmy moved to Canada in 1969 and started playing again about a year after that. "It was a sort of juke-box band, playing the Top Forty and one or two originals. But I got really fed up.

Jimmy came back to London, picked up a guitarist called Smiggy (now with Captain Beefheart) and singer Lenny Parson and returned to Canada to form Street Noise. "It lasted about a year and a half and we were doing all our own stuff. That," he recalls wryly, "was when I started losing my stereo and my car and stuff. But I did start writing too.

"I got an offer to come back here and join a band called Cody, which was an offshoot of White Trash." Re-named Choker, the band had a really good deal with Atlantic, says Jimmy. "But then the manager

BAIN'S ***** off to the States with all apprenticeship was in a the contracts and most of the ten grand advance. Atlantic went ***** and that was that."

> Four or five months with the odd session job and Jimmy was approached to join Marmalade. He went to see them, pinched guitarist Mike Japp, and formed his own band, Harlot.

"We did some demos but we never got very far with the record companies 'cause all they were interested in was trying to screw the chick that was managing us.

Marquee. Richie Blackmore came to see us, rang me up, we had a play, and three weeks later I was playing with Rainbow.

"I encompassed a lot of styles by then and I was used to singing and playing at the same time. But in Rainbow I just concentrated on the playing. It was just a case of doing everything at 78rpm. When Blackmore auditioned people it was more like an endurance test. One day we got through thirteen drummers! He wouldn't say a word, just play at a really manic tempo and wait and see if the drummer slowed down. Most of were completely demoralised. I felt really sorry for a lot of those guys ..."

During his Rainbow days Jimmy first got friendly with Brian Robertson. They worked on demos together but Brian was going through his on-off relationship with Thin Lizzy still, so Jimmy ended up playing two European tours with John Cale and playing on the Welsh loony's 'Animal Justice' EP.

"I was doing this solo stuff when Brian finally split with Lizzy, so I scrapped the solo thing and we formed this band.'

And now the equipment update: "I just got a new Yamaha - I reviewed one for 'Beat' last month and I liked it so much I bought one. I didn't actually get the one I reviewed, I got a natural finish one, and that's become my number instrument.

"I've still got a 1961 Tele"

bass, and a Gibson Thunderbird from 1963 — they only made them that year, and it's just one solid piece of wood.

"I've got four Marshall hundred-Watt stacks and these new 2×15 bass cabs Marshall just brought out." All this, and a 10-band MXR Graphic, and MXR Phaser, too, says Jimmy.

"The Graphic I use for various acoustics, so I can get a good sound wherever I play. They're quite pricey but they're really good."

Five strings are Rotosound Round-Wound: "I haven't found anything else that's anywhere near as good. They've got a real twang to them."

Ron Francois of the Sinceros

ON FRANCOIS and his bass put a lot of the bite in the pop-with-a-beat "So the biggest success we Sinceros quartet, a hard-hitting had was six Sundays, at The club act whose LP debut 'The Sound Of Sunbathing' was issued by Epic a couple of months past. Ron's been fingering four strings for about the same number of years, he explains. "I used to sing with this band called Lulu Claw and we couldn't find a bass-player. So the drummer said, Why don't you try? So I learnt a few licks from the guitarist and just carried on from there. I had no heavy training.

> "After about a year, we all went our separate ways, but as I was learning to play for that last year I'm sure it didn't help the band!" says Ron, with typically self-deflating humour. From there he moved through various funk bands, touring the country with the likes of Limousine. Dissatisfaction at playing other people's likes and a growing boredom with funk in general eventually lead him to be part of his first 'name' act, the - as it turned out - ill-fated Strutters. "By then I'd got enough money to buy my own guitar. I had this Fender copy at first, but the neck broke!" A Hayman which a friend converted to stereo replaced the toy-town Fender. "It was quite poky but I liked it. It had that equal note sound you get on cheap guitars."

This particular item's life ended when Ron started doing odd bits of session work. "They kept saying, turn it up, turn it up, and I was playing as loud as I could. So I sold that and picked up a Jazz Bass with a Humbucker. Great sound. I used that on lots of records that

came out and anywhere.

Equipment-wise, settled for the Acoustic set-up he first used when the group backed Lene Lovich on the Stiff Tour, "I've found it best for live work. It has a lot of punch and really gets through. I have it turned down really low on stage, 'cause these things throw things so far you could kill people!

"Since we got the deal I've bought a Music Man; grey with one pick-up, a really nice job.

"I'm thinking of getting a Roland Combo cause the Acoustic's so big. It's great if you're in an angry band, but there's lots of vocals in this band so I tend to prefer a fairly acoustic sound on stage. I'll probably get a new bass with two pick-ups.

"I'll probably get a Precision, which I've never had. I'd love a tasty old one.

"In the studio, for a master track, I'll usually use a stack and D.I. as well, 'cause I like both sorts of sound. That way I put it all down and then it gives me a choice after it's all on

FX are out, says Ron. "I haven't used them for a long time because I haven't found any that I really liked. Besides, I'm much more into a semiacoustic sound. A Hohner violin'd be nice."

Ask Ron François what he enjoys most about being a bassist, he'll once again stress the melodic aspects of the instrument. "It's such a woeful sort of sound. Things like 'Walk On The Wild Side' - the whole atmosphere of that song is in that bass-line."

Lemmy of Motorhead

needs no introduction — Lemmy! Master of Metal Mavhem, Mr. Loud, etc.' etc., etc.

But listen ... Lemmy has offers something to shout about, namely, the fact that he's only recently completed a quest of more than ten years' duration and become the proud owner of an Hagstrom eight-string bass. "Hendrix had one when I was with him," says Lemmy, "and I always wanted one since then.

"And I walked into the rehearsal room a few weeks back and the guy that runs it said. Feller's got a bass he wants to sell, got it upstairs , . . you wanna see it?"

"And I'm always getting offered these bargain basement basses, so I thought, Oh yeah? But I went upstairs and it was only an eight-string. Really battered to death and all marked, with three strings on it. The switches don't still all work vet but I bought it immediately for a hundred and twenty quid, which is a pretty good price.

"It's a hard bass to use to any advantage. I wouldn't use it on stage, not vet.

"I've only just figured out how to string it. I know they don't make sets of eight bass strings. So I was trying with the four bottom strings of a guitar and a set of bass strings. But that seems to make the E a bit loose. But I've used it on one track on the album, 'Poison'. But although it sounds really good on that I haven't really got the sound I want with it. So I shall have to persevere with it.

"I'd really like to use it on stage a lot, 'cause it's like having a rhythm guitar and a bass together. Which is really handy for a three-piece, right? But the Experience never used theirs at all on stage, I don't think. They used it on 'Axis ... 'cause I was there for those sessions. They used it on 'And The Gods Made Love', yeah? Noel was hacking away at Fender Mustang and Mitch was using the eight-string. And then they phased it and brought it in and out. And that bit of feed-

ERE'S A man who back at the end of that track, that's the eight-string feeding back. So I'll have to watch out for that as well."

From there, Lemmy kindly conducted а chronological tour of all the basses he's owned.

"When I joined Hawkwind, I didn't even own a bass guitar. All I had was a Telecaster and that was it - I hadn't been doing nothing for about a year. And I wasn't even a bass-player

"So I played the ' . . . Ritual' playing Dave Anderson's bass. the feller they had before me. He never used to turn up, but his bass did. And that's where I got the Rickenbacker preference, 'cause that's what he had.

"He finally left and took his bass with him, and Del Dettmar had this German copy of a UBL called a Hopf. It was a beautiful little bass, as it happened. He'd got it at the auctions at Heathrow for twenty-seven quid. So I offered him twentyseven fifty, but I never paid him for it. I shall have to send him a cheque to Canada!

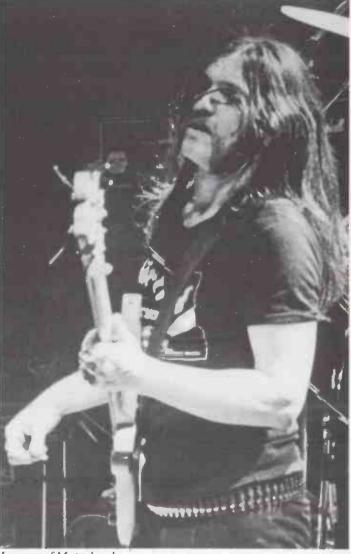
"So I used that all of '71 and '72 and at the end of '72 we were dong the Space Ritual tour and I bought the Rickenbacker. And it was this horrible salmon pink colour ... vile.

"So I played the ' ... Ritual' tour with it salmon pink and then I got all the paint stripped off, and it had about eight layers of paint and nine layers of varnish. And so it was about four pounds lighter after that, and it's worked like a dream.

"So I played that right up 'til last year; I didn't have another bass.

The switch from guitar to bass was remarkably easy, Lemmy recalls. "Because I don't play bass like a normal bass-player would, and I found it really easy to switch to the style I have. And I thought I should have been a bass-player all along really. 'cause I'm a much better bass-player than I ever was a guitar-player.

"The old bass was Rickenbacker 4000, which I think you get a much better really sound right. It sounded all



Lemmy of Motorhead.

sound than with a Stereo. Because with a Stereo, to get the real effects of the Stereo, you have to have two stacks.

"And even then I think it's a bit of a waste of time, 'cause it's a bit crafty, this stereo bass business . . . who needs a stereo bass, for Christ's sake?

"The old guitar, when I'd had all the paint stripped off they'd had these thunderbird pick-ups in the shop, which was a really rare thing. And I'd always wanted a Thunderbird, so I settled for a Thunderbird pickup in the Rickenbacker, in place of the bass pick-up.

"And it killed the treble pickup in three weeks, just blew it out of the guitar! And it doesn't work to this day. But that was a great sound, that's how I got that horrible snarl that I had.

"So when I got the new one last year, the white one, it didn't

dink-dink-kink-dink, treble and light and feeble and thin.

"So I got this guy to make me a copy of the Thunderbird pickup. Because it's a single pole, right? With a single pole-piece. There's no pole-pieces that you can adjust, it's just a straight bar. So it picks up everything you're playing on the bass and it's a lot stronger. And after that it worked fine.

"So I've used the new one on all the tracks on the new album. But I've still got a sneaking regard for the old one. The old one's a lot easier to play, it's got a much thinner neck. I've kept the paint on the new one but I've had the back of the neck stripped. You'd be amazed man, how much paint they put on those ******. Layers and layers of it, layers of varnish on top. It's horrendous. Fenders are the same; if you strip a Fender down it's about four pounds

Lemmy continued

lighter.

"Another thing the Rickenbacker's very neckheavy. If you let it go the neck always hangs straight down. I always envied these guitarplayers who let go of their guitar and it just hangs there.

"Lots of people say they don't me understand playing Rickenbackers, but it's because I was a guitar-player. They've got a very thin neck. And the strings are very close to the neck and they're very easy to play. I can't either, 'cause they're built as a bass. I think Rickenbacker started out making guitars and made a bass by mistake, that's what it feels like anyway. Gary Cooper did an interview at the bass he'd ever played.'

The neck of the three monthold Hagstrom is "miraculous", neck I've ever seen. It's like a Gibson Les Paul neck. his collection of basses! Preposterous. You can do bar chords on it!

haven't really got used to it, right in rock'n'roll. because it's so fast you find you run away with yourself and miss frets. Because you're so enthusiastic, you're diving about the neck . . . "

Amplification? Hawkwind I used a Marshall wanted to be on guitar ... "

100. And I had four 12's and an eighteen. And I didn't like that much because 18's are too dense for my sound. So I ended up. quite by accident, getting this cab with four 15's. And that was really great.

"As a matter of fact, I've had it copied. So I've got two stacks now, two 4×12's with flat fronts, and two $4 \times 15^{\circ}$ s with flat fronts, and it works really well.

Studio-wise, Lemmy and Motorhead D.L. everything, "I just have a single 4×12 with a 100 Watt amp and that's enough, 'cause you can always whack it up later.

"But live and studio, it's like play Fenders, or Gibson's two different bands. We're watching ourselves all the time in the studio, whereas live you can get away with murder.

"Advice to young bassplayers? Hit it very hard and turn it up very high! If you're in studio and used the old Ricky a three-piece use chords, and if and he said it was the easiest you're in a four-piece, for God's sake don't."

Favourite bassists? "John Entwhistle. He can do no wrong says Lemmy. "There's just no for me. And he doesn't do much other word for it. I can't wrong for anybody else, let's understand how it's got double face it. He's steady as a rock the tension because of the eight and at the same time his strings and yet it's the thinnest fingers are a blur. I can't believe how good he is. I wish I had half

"I always liked Jet Harris. Because he looked great. And "That's part of the reason I that's a big part of it, looking

> "Paul Samwell-Smith of the Yardbirds, he was good. He's influenced me a lot. And while Pagey was on bass in the Yardbirds, he was good too. "With Although he hated it, he always



Jean Jacques Burnel of the Stranglers.

Jean Jacques **Burnel** of the **Stranglers**

on the street and ask him to name his favourite bassist and the chances are overwhelmingly in favour of Jean-Jacques Burnel's name coming back at you. It might not be pronounced right (even enough, the biggest name was, practice much at all. Hugh

TOP THE first kid you see his fellow Stranglers call him 'John') but "the geezer in The Stranglers" is what you'll most likely get, a fact borne out by Burnel's topping the bulk of music press pop polls over the last couple of years. Funnily

on this occasion anyway, the man of fewest words (a fact probably not unassisted by the fact that your reporter was not at his most human, having spent several pleasantly disorientating hours in the company of Lemmy).

"My first electric instrument was the Fender Precision Hugh sold me for thirty-five quid," says Jean. "No, I didn't

showed me a few things and we just started playing. I had this amp made up from transformer from a model railway." The Fender's semiretired now, says Burnel. "I still record with it, but I can't use it for gigs any more."

Two Fenders of more recent acquisition make up Burnel's current arsenal. "Also, there's a Yamaha 200 I was given in Japan. It sound alright but it's a

F THE Summer of '79 has had a 'sound' to remember it by, it's not been the muchtouted 'mod' revival but the arrival (or re-arrival) of the irrestible dance rhythms of Ska and Bluebeat as performed primarily by the clique of new bands from the unlikely environs of Coventry, led and supported by the dynamic Specials. And, being dance music, the sound of the 'silent' city inevitably requires the solidest and at the same time most fluid of rhythm basses: So it is with the Specials, who live up to their name with delightful ease, not least in the person of the diminutive bass-man of the group, Horace Panter.

What drew Horace to the bass, he recalls, was seeing Tony Jackson of The Searchers on TV. "I was about eight or nine at the time, and I just thought he looked dead good." Part of

Rurnel continued

bit too heavy." Amp-wise, JJ has an Amy Hiwatt 200, plus four 4×12 speakers and four 15's." Simplicity's a key-word with strings, too: "I just know about four names," Rotosound being the first choice.

Action? "The lower the better."

Does he listen to other bassists? "No, of course not." Not even at first? "No. I didn't have anything to listen to them on. I didn't have a record-player for about a year." He doesn't. he says, like "thuddy basses."

Ambitions? "I wish I could be as flash with my thumb as Stanley Clarke. Otherwise, I'm as fast as anyone."

And what about his own sound, how's that developed? "It's changed a bit recently, I'm going for a more bottomy sound on the new album." And on his 'Euroman Cometh' solo LP, says Jean, "I tuned the basses so they were slightly out of sync. So you could hear the harmonics and I could play four bass strings at the same time." Disco has no attraction for him, it seems. Ask him if he's heard any interesting bass-lines in that area and the reply's a succinct, "there's some good loops around."

Jackson's coolness. Horace, stemmed from the fact that, like Gerry Marsden of the in rock'n'roll, "he used to have drum." his bass strapped up really high." Mr. Panter, please note, Burns but it could just as easily

says soon after this revelation took place. "It was really easy - all you have to do is hit the note at Pacemakers and no other soul the same time as the bass

"I think my next guitar was a

Horace Panter of The Specials

way to this day.

"My first guitar was this old Rosetti. It cost me six quid and it was about as tall as I was. And it was impossible to play." Serious playing started around '72-'73, says Horace, the usual living-room and garage bands. "At first it was usually Heavy Metal, lots of Free influences.

"I'd always liked Soul music but it took me a while to get into playing that. Andy Fraser was numero uno for a long time. Then I saw Average White Band and I thought the playing was dead good. I realised that what i liked about soul was that it was what they left out mattered." Tenancies with various soul combos followed

wears his bass the Tony Jackson have been made out of a bedend! Then I bought an Antoria Jazz-bass copy and that was really great. I got a Precision in '75 and that's the one I've got now.

"When I got the Antoria I had a 4×12 amp but as soon as run of here today, gone tonight I got the Fender I blew the speakers.

> "Now I've got this 18 reflex bin which was made by this bloke called John Jostins in Warwick. Plus a WEM frontfacing single 1×18, and I've been using an ordinary HH IC 100 I've had four or five years. It's OK. The HH has been dropped out of the van a few times but it's survived. But now that we've finally got a bit of money I've been told to get something else."

Studio-wise, Horace likes to combine D.I. with an Ampeg Portaflex. "So then you e.q. both imputs, which is what we've been doing on stage."

And strings? "At the moment I'm using Rotosound Super. They're flat wound; for reggae you need a very 'boingy' sort of sound to keep it cutting through. The black nylon rewound strings are supposed to be great for reggae, but we don't just play reggae.

"My ideal guitar would be a Telecaster bass with a jazz bass pick-up towards the bridge and perhaps a Telecaster Humbucker so that you could go from one to the other at the flick of a switch. The Tele gives a lot 'bottomier' sound. And besides it's what Kenny Gradney - who's just about my number one hero — plays.

"But I don't like to alter guitars really. I've messed around with a Flanger, which really brings up the harmonics. For Ska a fretless guitar would be ideal, but I'd keep putting my fingers in the wrong places!"

Horace takes the opportunity of a silence on the line (the journalist is scribbling furiously in scrawlhand) to ask if an anecdote would be permissible. By all means . . .

"Last year we did four nights supporting The Clash at the Music Machine, and one night Paul Simonon asked how long I'd been playing.

"About eight vears altogether, I said. And about four years seriously.

"And Paul sort of scratched his head and said, Oh, I wonder when I'll start taking it seriously?

"And that sums it up really. I remember when I was about sixteen, I was living in Kettering and there was this one guy who was really good. And one day I plucked up the courage to ask him for some tips. And he just looked down (he was really tall as well as really good) and said, 'It's just a matter of putting your fingers in the right places.' And then he just walked off. I was really upset at the time, but he was right really."

Horace Panter says he has to wear his guitar up high in order to reach the top of the neck, by the way. "I've tried wearing it low like Rod but when I try to reach it I usually fall over!"



Horace Panter of The Specials on the right.



GETTING YOUR ACT TOGETHER

PART THREE:

Cary Cooper looks at the gear to buy to get your band off the ground and onto a stage . . .

S ANY musician knows, equipment is a vital part of your performance. Although a great player can often make a poor instrument sound good, noone can play accurately on a guitar with a badly warped neck and no-one can make an amp with bad speakers sound clean. Conversely, having a good instrument can make a bad player sound a lot better than he is. Even within the confines of brand F and brand G it is noticeable how much

better a mediocre player sounds when he picks up a Gibson with humbuckers. Somehow the warmer, fatter sound of the twin coil pickup seems to enable you to get away with being that much slower or that much less clever.

The point of all this is to introduce the subject of equipment and make an attempt to talk sensibly about what you need to get you band off the ground in a reasonable sort of way. I'm making the assumption that you don't pop down to your local music shop in a Rolls-Royce, simply because that's the way it is for nearly all of us when we start out in this business — and it's a condition which might well persist until you finally give up in disgust twelve years or so after starting!

The point to remember about equipping a band in this day and age is that the market is actually full of better gear than there has ever been before. Not only is this because people learn how to do things better over a period of time but also because there are today far more companies making musical instruments than there has ever been before. As a result of this competition is stronger and the desire to innovate either pricewise or in terms of quality is greater now than at any time in history.

Just think back. Twenty years ago a

cheap beginner's electric guitar was something like an Egmond or a Futurama. In those days these were the average sort of instrument retailing at a price which, if you take into account inflation, would today buy you one of the nicer Japanese copies or maybe something like a Washburn or a Westbury.

Amps too are delivering more power for your money. Speaker advances and the development of the transistor, whatever one may think of its potential overload characteristics, have meant that power can now be got which was unheard of in the 50's and early 60's. Furthermore, because of the advances made in micro-circuitry, it can be done relatively cheaper than ever before which, in short, is why your superduper tranny combo is cheaper than a traditional 100 watt valve top.

Although you might actually prefer the sound and general tonal qualities of a valve amp it would be a big mistake to set your sights too high too early on in your career.

For most bass purposes, for example, transistor amps make quite a lot of sense unless you can really afford to be a perfectionist. I speak as a dedicated valve man and bass player, by the way! Guitar players, on the other hand, have rather



There's a wider selection of gear to choose from than ever. Check instruments and amps carefully — especially if you're buying secondhand.

more to worry about. Unlike most bass guitarists they tend to use a lot of overload in their sound and that can mean that they will not be satisfied with the simulations of the valve sound offered by many tranny amps.

So let's go back to the very beginning and try and equip a small to medium band and see what can actually be done. For the purposes of being as thorough as I can, let's assume that the band has come together with an absolute minimum of gear, most of which will be unsuitable for use in any other than rehearsal environments; a sprinkling of the worst Jap copies and really worn-out amps.

The sort of gigs a band at this level will be playing are, for the most part, clubs and pubs. For these venues large PA's are simply not needed. What is called for here is a reasonably strong backline and a small PA systems for vocals. Curiously enough it's as bands get larger that their backlines get smaller. When you're playing a pub or a medium-sized club you need at least 50 watts for guitar. Once you mike up the guitar amp through a PA your can stick with 50 or even move down from a 100 which is why you see so many big name players nowdays using Mesa Boogies and small Marshall combos.

But let's start with guitars and basses and move onto amps later because it makes more sense to look at this whole subject right through the chain and to start at the very beginnings of the link.

These days the Japanese are beginning to get out of the copy market. Names like Antoria and Cimar are starting to go on to original designs and, although some of

them are truly fabulous value for money (like the Westburys I mentioned earlier who offer a superb twin-pick up double-cutaway glued-neck job with a great neck for £135!) they may still be a little too pricey for you.

The first thing to do, obviously, is to decide how you are going to finance yourselves. There is something to be said for pooling your resources but, in general, I am against it until a band has been together for a considerable length of time. Bands are made of friendships and friendships have a nasty habit of going wrong.

If the guitar player wants to leave your band and he has a quarter share in the gear then you either have to sell the equipment to pay him back or buy him out — and it may be hard to find the cash to do that. For my part I've felt that the best way to tackle this problem was for each member of the band to buy his own gear but for the PA to be owned communally on the understanding (put it in writing if you can) that if anyone wants to pull out he will have to wait up to say, six months for his money if necessary.

So, you're trying to buy your guitars, what do you do? Well the secondhand market is the most obvious one. The cheaper Jap copies often have very little resale value and a dealer will often sell them quite cheaply. On balance there's a lot of be said from buying from a shop rather than the classified columns of a music paper. To start with, under British law, a dealer must sell goods which are fit for the purpose for which he sells them. That mean that if you buy an instrument that is faulty he must undertake to repair or

replace it. Mind you it may be hard to sue a dealer for a twenty quid guitar with a warped neck. Any reasonable shop will play ball but you will have to pay extra to cover his mark-up, which can be quite high on some secondhand items.

Although older Jap copies have weak pickups, the newer ones are very good so try to avoid copies which date from the mid to late sixties or go only for those which have good pickups fitted as extras, Di Marzios and Mighty Mites being two names to conjure with in this field.

Take a friend along who knows something about guitars (especially if buying privately) and look for the tell-tale signs of warped necks, worn or loose frets, machine heads which slip, clicks, bangs, rasps and what have you when the controls are used. Check that the action is playable and that the intonation is in. A quick way of telling this is to sound a harmonic over the twelth fret, to do this you pick the string whilst just lightly touching it (not depressing it) with your left hand. Hold the string directly above the fretwire, not in between as you would when you were playing the note normally.

Having got the ringing harmonic now try the same note in the normal way, by playing the note at the twelfth fret. The two should sound the same. With worn strings the intonation can go right out but the bridge may have been adjusted to its full extent and with new strings on if it is, say, sharp, there may be insufficient adjustment left to correct it.

This is a common fault on cheaper guitars and will manifest in such a way that you will not be able to play chords or runs



It might be great to walk on stage with your Gibson or Fender, but buy a guitar you can afford, with a good action and a straight neck. The sound of a cheaper guitar can be improved with effects units.

GETTING YOUR ACT TOGETHER

across the neck higher than about the fifth fret before you become aware of tuning discrepancies.

Having checked that the intonation is either in or at least can be got in (by adjusting the bridge saddles forwards or backwards to sharpen or flatten the note to the harmonic) go ahead and try the instrument for sound. Lead guitars with weak pickups, don't forget, can always be improved with effects units and a good action and a straight neck are more important at this stage.

Much the same applies for basses as guitars. The rule is to take along a friend who knows what he is doing and get him to try the instrument before you buy it.

Complex

Keyboards are far more complex in some ways — mainly because there are so many different types. These days however there is a better choice than there used to be. The Hohner Clavinet is great and the arrival on the scene of the Wasp synthesiser means that synth sounds are available to all who want them at a price which anyone can

afford. Another good buy is the Wurlitzer electric piano.

With a Wasp, a Hohner and maybe a cheap string machine you can have a pretty good sounding three keyboard set-up for surprisingly little money.

The main thing that goes wrong with mechanical keyboards, though is the action. Test each note one at a time to see if it sounds properly without any false notes or sticking keys. Again, take along a more experienced friend and see what he feels. Keyboards with mechanical keys are quite sensitive to rough handling and a sticking key can be a real nuisance. If the instruments are electronic then the thing to watch out for is a series of odd noises which accompany notes, clicks, bangs, whistles, discordant hisses, the usual telftale signs that some internal component is going wrong.

Drums are not too hard to buy secondhand either. Here you should pay special attention to three areas; stands, fittings and shells. No kit which falls to pieces is any use at all and badly worn fittings or ones which just do not hold together are worse than useless.

Check to see that the fittings hold fast when tightened and that the threads or other locking devices aren't worn and stripped. With shells, examine them inside and out for cracks and any signs that they are going out of their natural round shape. This can happen with both perspex and wooden types and must be taken as a sign that the kit in question has seen better days and isn't worth buying. Cymbals should be checked for cracks.

Amplification is actually quite easy to assess secondhand. Basically you just try it thoroughly. Most faults are with components and these give themselves away during playing. Very rarely have I ever seen an actual constructional fault where a cabinet has been falling to pieces, far more often the valves on a valve amp are below power and need changing, speakers are blown and fart rather than produce a natural note and pots crackle when you turn them.

Problem

If an amp sounds clean at low volume and the distortion when is is wound up full is pleasant, if it doesn't look like it has been tampered with internally (that can be very dangerous of course), if it is loud enough and you like it, buy it. Worn speakers are cheap to replace (and it's often a good chance to fit a better make than the maker uses as standard).

But the main problem is electrical-safety. Don't buy anything which only has a two cord flex, stick to makes you know, not amps which are home made, and make sure that the correct value fuses are used.

Having now given you the basis of what to look for secondhand we come to which makes. Frankly, (even though I review hundreds of items of equipment each year for a variety of papers and magazines) I don't think that you can dictate to people about this subject. You buy what you like and what you get a good sound out of. I would always rather stick to big names rather than have spares and service problems but there's something to be said for opting for the unusual and getting your own sound out if. Just buy what sounds right to your ears.

As a rule of thumb I'd say that a 100 watt transistor combo would be more than acceptable for bass (an instrument which needs about twice the power of a guitar stack to be properly heard), a 50 or 100 watt combo for guitar and ditto for keyboards would be fine.

Vocals are a difficult problem for the small band. At gigs with bands on the bill who own their own PA's you might be able to borrow. You could even hire a 100 watt rig from a local dealer (although you may spend your gig money in the process!). I've seen hired small rigs off other bands in the past and you may have another band locally who will help you out for a small fee

In my opinion it is almost never worth making-up your backline unless the time comes when you have to. For most small band venues a backline powered as I have just suggested would be more than suffi-



Transistor amps are fine for P.A., keyboards and bass, but many guitarists prefer a valve amp for a gutsier sound that can overload if you want.

ciently served by having 100-200 watts of PA for vocals alone which can be put through something like those excellent HH PA speakers or something from the Carlsbro or Custom Sound ranges.

To attempt to go into PA in a deeper way would duplicate the article on the subject in Beat 1 wrote shortly before this series began, but this should give you a guideline of what you'll need before then.

Obviously it would be nice to be able to walk on stage in your early days with Les Paul's and 100 watt Marshall (unless you're the drummer) but providing you've chosen your instruments for playability you have at least got a chance to make something of your talents. Anyway, as I said earlier, a cheap guitar will sound a hell of a lot better through a phaser than it will on its own when use for chord work. For solos it's amazing what a valve simulator or fuzz effect will do. Phasers work well on keyboards too and a good keyboard amp and speaker set-up with decent equalisation will cover a multitude of sins.

There are areas, of course, in which you should never compromise. Cheap leads fall apart, cheap plugs ditto. Dead strings sound horrible and good British strings like Rotosound and Picato are far better buys than many over-priced American lines. Even more important don't compromise on mikes for vocals. I know that you can get cheap Japanese mikes in junk shops and the likes but a secondhand Shure or AKG will sound better, last longer, and stop that tinny feedback and lousy vocal sound beloved of school sports days!

Finally a word more about finance. I've already said that I think that financing a band on a joint basis is risky, expecially where the personal tools of your trade are concerned, but H.P. can be even riskier unless you are careful. These days, providing you're over 18, have a clean credit record and a steady job, H.P. is easy to get. The trouble is that it is an expensive way to buy gear as the the interest rates are currently high and some dealers will encourage you to use your spare cash to the limit in an attempt to sell you a ton and a half of brand new gear.

Feedback

The problem is that if you're really serious about your career you may well want to give up your job within a few months of buying something to concentrate on your playing, at which time you could find all your gear being re-possessed by the finance house when you can't keep up the payments. So, unless you know that you're going to be safe, keep clear of taking on big H.P. debts and stay well away from credit cards which have interest rates that can cripple you (I know this to my own cost!).

The major credit cards may look good because you don't need authorisation to



Go for the drum sound you like. You don't have to spend a fortune to get good gear. Check shells for cracks and distortion if you are buying secondhand.

make a purchase providing it's within your credit limit. On the other hand you may not find it as easy to pay off the lump sum as your enthusiasm at the time of a sale may tell you it will be. Worked out over 12 months the interest rates on credit cards are frightening. You have been warned.

The point of all this, us I say, is that, with careful buying, you can get a

reasonable sounding band on the road for a few hundred pounds a head. It might be nice to have all Zeppelin's gear but it isn't necessary. Having started with the basics as outlined above you can start working your way up the ladder by buying a little bit at a time until you are ready for that elusive recording contract which we talked about last month!



Keyboards - better choice these days.

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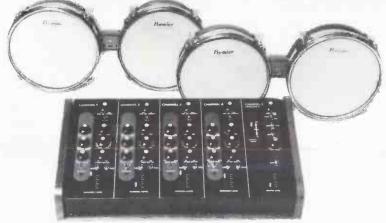
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INFORMATION

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The best drum synth sinth drum synths



The Simmons SDS 111* makes almost any percussion sound you can think of (but it definitely doesn't lisp); every effect from gongs to bells, cymbals, thunder, starwars and heavy toms - and more.

You've got to believe Dave Mattocks when he says it's the best drum synth on the market.

The SDS 111 has four completely independent synthesizer channels: triggering is from your existing drum set, via a mike or from the Premier made synth pads.

*also now available in this range is a small 2 channel version.







FOR

THE

If you've ever wondered how Nazareth, landscape, Aviator and Bad Company achieve some of the sounds they get listen to the SDS 111, either in the flesh or on our unbelievable demo tape of it in action. Send for a copy now.

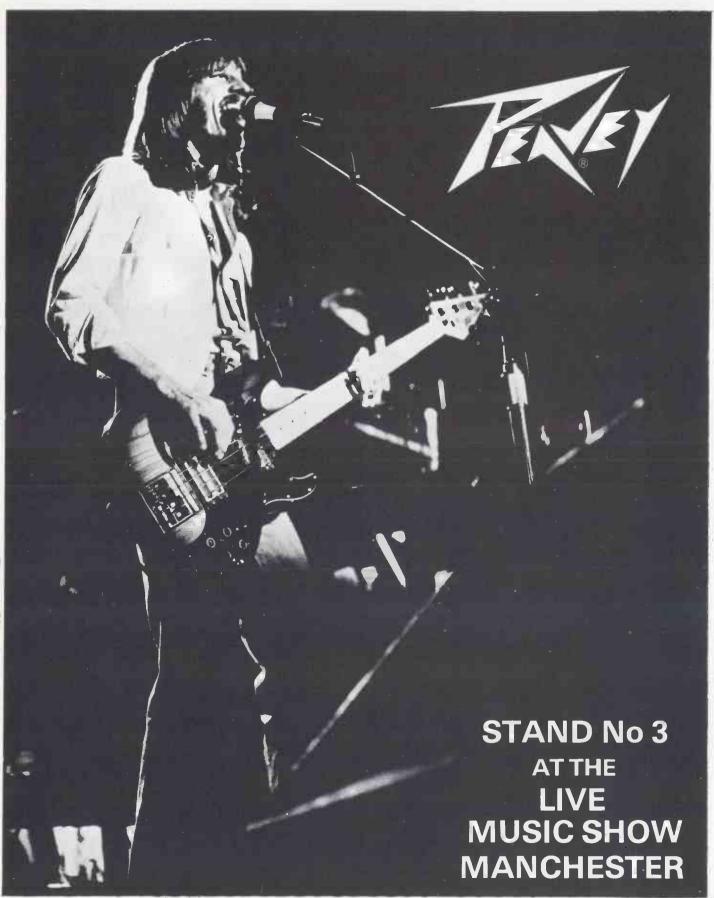
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worth sounding out

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THE LIVE MUSIC SHOW

For the first time the Live Music Show was open to the public this year. Two days were set aside for the public to come and have a look at all those wonderful instruments under one roof. Unfortunately, that was just about all they could do with them — look. With a few exceptions, guitars were nailed to walls, and drums were high on stands. I took my own sticks along on one of the days and sneaked behind Billy Cobham's wonderful Tama kit, did

a quick run around the toms and was hastily quitened down by a GLC bod. The Live Music Show?

All the same though, one or two guitar makers were kind enough to supply powered headphones to freak into, but it's not quite the same. It would have been nice to have a private booth to sweat in, rather like Gretsch did. They were kind enough to install a nearly sound-proofed room to have a bash at one of their new kits.

Personally I'd been in colder saunas, but I needed to loose a little weight anyway.

With all my grumbles done, however, it was a good show, and when the GLC had their backs turned good fun was had by all when various celebs got up and jammed behind them.

Anyway, enough of this talking, and over to the pictures ...

Photos: Keith Wood



The Park range of amps on the CMI stand.



Mighty Mite accessories on the Rosetti stand



Francis Rossi visits the Beat stand. He was last heard saying "Come on, I've 'ad enough of this".



An 'impromptu' jam featuring John Coghlan of Quo on Premier drums, and Micky Moody on acoustic guitar because he was told off for making too much noise on an electric one.

THE LIVE MUSIC SHOW



An aerial view of the Hohner stand



Music Aid with Ampeg amps and the Simmons SDS III drum synth



Kenny Jones visits the Premier stand where he signed autographs and talked drums.



Tony Horkins, Beat's Editor, battles with an 'E' chord, while ad manager Nick Elliott grapples with a lead break on the Hohner stand.



The Marshalls don't quite look the same without Thin Lizzy standing in front of them.



Just one more punter and one more drink for Mick Johnson.

THE LIVE MUSIC SHOW



The brilliant Dave Roberts plays a Gibson SG on the Norlin stand



The H/H stand



Hamma drums on the Rosetti stand



Mod combo The Little Roosters with two, er, friends on the Orange stand. They were billed as 'two topless models' but it just didn't come off.

THE LIVE MUSIC SHOW



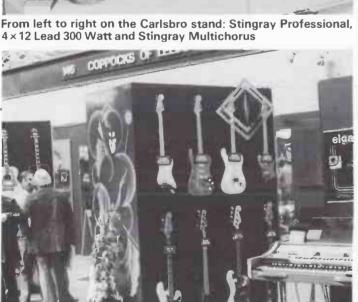
Rosetti had a good idea with their Kawai guitars. Just plug 'em into the wall, slip on the phones and away you go



Boosey and Hawkes



4 x 12 Lead 300 Watt and Stingray Multichorus



Antoria guitars on Coppock of Leeds stand



Picture by Val Stevenson.

On the evening of the last day of the show, the new Jim Burns guitars were given their first live debut by a new band called Arthurs Dilemma.

While the bass player, Dave McDonald (pictured left) found the bass a complete joy to wear and play for the whole set, guitarist Tony Sayers had to switch back to his SG after the first few numbers because of weight and balance problems. However, Jim has apparently been told and if he sticks to his word he should work on that

Apart from that, both band and guitars worked well. (This was a plug on behalf of the Arthurs Dilemma party).

Regular Items



A slice of Southern

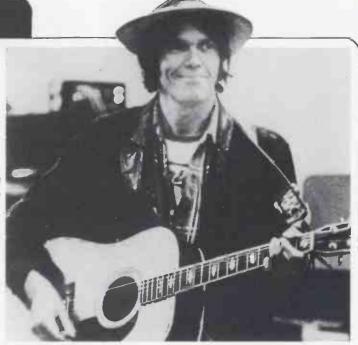
MOLLY HATCHET EPIC 83250

How come all Southern rock bands look the same? Long hair, overweight, handlebar moustaches and macho macho. And they never seem to look all that young either.

But they have one other important thing in common too. They all know how to play their instruments. They don't have to cover up duff notes with earshattering volumes. At Reading this year MH played a set that Skynyrd themselves would have been proud of. I wasn't particularly bowled over visually, so the album was very welcome.

Molly Hatchet play Southern boogie underlayed with rock n' roll. They've got the standard bass, drums, vocalist and three lead guitar player line up and

Molly Hatchet — on the way to becoming the new Skynyrd.



Neil Young's not sleeping.

use it well. They play lively and with feeling and my previous mention of Skynyrd was no accident. They do sound like them. When they played live they even played 'Crossroads' which became a very popular Skynyrd number. This album itself is dedicated to 'the memory of Ronnie Van Zant'.

I think their main difference lies in the standard of songs. With Skynyrd they had catchy hook lines. Songs like 'Freebird', 'Sweet Alabama' and 'I Know A Little' were easy to sing along with. Molly Hatchet don't seem to have any catchy hook lines — vocally. The riffs are memorable, but if only you could sing along a bit more.

However, an excellent debut album which could make this lot pretty big over here. Maybe the first band to get close to being Skynyrds substitute.

TH

Young wakes up

NEIL YOUNG RUST NEVER SLEEPS

After having followed Neil Young's musical career since his days with Buffalo Springfield I was delighted to receive a copy of his new album "Rust Never Sleeps". And I'm even more delighted to say it's probably the

best album he's made for a long while. As usual, his talent for creating the perfect mood is evident throughout the album, a good example being Thrasher side I track 2 where Neil sings about success and its effects on us. The lyrics are beautifully written, almost touching with a great sense of honesty and sweetness.

"My My Hey Hey" appears on both sides of the album, one an acoustic version, the other electric. It's an interesting comment about the already legendary Johnny Rotten, "The King Is Gone But He's Not Forgotten", well worth a listen with Crazy Horse taking the credit for some neat guitaring.

"Pocahontas" side 1 track 3 has Neil singing about his fetish for indians and tepees, so too in fact, does the following track "Sail Away" and combined with Nicolette Larsons' soothing harmonies it's altogether a gentle, easy sound.

If you're a Neil Young fan you're going to love this one, and if you're not, have a listen anyway, chances are you'll be pleasantly surprised.

Stone bounces back

MICK TAYLOR CBS 82600

A surprisingly different album here, and really quite a nice one.

One or two numbers are reminiscent of the Stones, ie 'Giddy-Up', but there's really a bit of everything here to listen to.

For an album that used four different studios and ten different engineers you expect something a little varied, and you get it. The last two tracks on the album 'Spanish' leading into 'A Minor' are instrumentals not too far removed from an early Camel piece. Jazz runs and soft lead over a constant ride cymbal beat. All clever stuff.

As a contrast, the second track 'Alabama' is lifted out of Skynyrds book of riffs while 'Broken Hands' is pure Stones again.

A nice album worth checking

Arranging an album

LOUIS CLARK (per-spek-tiv)n. JET, JETLP 218

Take a look on an ELO album and look for the name Louis Clark. He'll be there. Louis is responsible for the orchestral workouts ELO feel the need to put on every record.

Louis also did some arranging for City Boy and is currently working on the orchestral part of a film score.

However, this is his first attempt at making an album of his own. It's one of those albums with no breaks, just one long piece of flowing music. Louis himself wrote, arranged and conducted his way through it, produced it and took a fair share of the instruments in his grasp. Throughout the album he plays a little keyboards, guitar, flute, recorder and all the bass, though he does have a number of musicians playing with him. Like, for example, Roy Wood on guitar/sitar, Nick Pentelow Wizzard (remember from them?) on sax and the great Simon Philips on drums.

So what's it like?

It reminds me a little of Camel's 'Snowgoose' or at least an orchestrated version of it. It's really quite easy to just put it on and get wrapped up in everything that's going on in it. Although a lot of instruments are being used the basic rhythm is kept simple and the fancy



Louis Clark, ELOs orchestral arranger, with a solo album.

stuff thrown on top. Its really enjoyable. My only quite criticism is the over-use of syndrums on it. They've just gone absolutely crazy with them. there However. is explanation. The album was originally recorded and put together late '77 when syndrums were just invented. Louis managed to get hold of one of the only few sets that were in the country at the time, and thus went beserk on them. Since then everyone is using them which leaves Mister Clark in a rather embarrased situation. Had Jet released it when it was recorded it could have been called the album that hailed the arrival of syn-drums.

Then we'd have had someone to blame.

Rough and ready

HEARTBREAKERS LIVE AT MAX'S KANSAS CITY Beggers Banquet, BEGA 9

America's answer to punk rock with a final farewell to their fans. Like every good punk band, the Heartbreakers self destructed. Formed by a couple of New York Dolls they made a few records, spat on a few people then went their separate ways. For this live album they got back together and played a gig.

Fronted by Johnny 'I'm More Wasted Than Keith Richards' Thunders the band are as rough/raw as the Pistols were. This album has more mistakes on it than my French exam but somehow it doesn't seem to matter. The voices are off key

on every number, expecially so on their version of 'Do You Love Me', but again it doesn't seem to matter.

Likewise the production/mix is totally up the creek, but there's something about it that makes me want to play it. It's not the in-between swearing (ever so chic) and it's not the superb guitar technique but it's something.

compilation. Yet again Decca lose a band that make it big. However Phil Lynott wasn't happy in them just re-releasing a load of old tracks without him having a word. He's made sure that the tracks have been remixed and him and some pals have done a few overdubs. For example 'Slow Blues' from the 'Vagabonds of the Western has World' album had keyboards added and a new solo put on top. Sounds better for the solo, but I'm not so sure about the keyboards.

Basically the material is taken from the first three albums they did for Decca, with the addition of some material recorded previously for a long forgotten Lizzy E.P. Included on it is the excellent 'Things Ain't Working Out Down At The Farm' which has also been released as a single.

If, like me, you're a Lizzy fan it's essential stuff. It's got no Gorham or Robertson on it, but it does have a little Gary Moore and their first guitarist Eric Bell.

Past catches up on old Lizzy

THIN LIZZY

THE CONTINUING SAGA
OF THE AGEING ORPHANS
Decca, SKL 5298

Here we go, another Lizzy

NEW TO YOU



Ed Shaughnessy behind his Ludwig kit

SHAUGHNESSY TO TEACH

DRUMMERS looking to sharpen up their technique will have the opportunity to learn from one of the greatest when Ed Shaughnessy arrives to hold two Ludwig clinics in England at the beginning of October.

The first, at the Portland Hotel in Manchester, will be on Sunday October 7th. London has its turn on Monday the 8th when Ed gets behind his kit at The Horseshoe Hotel in Tottenham Court Road.

Ed Shaughnessy brings with him an impressive set of credentials. On the educational side, he has been associated with New York University as an artist and teacher in Jazz and Rock. Ed is also the author of two instruction books, "New Time Signatures in Jazz Drumming" and "Big Band

Drummer's Reading Guide". In addition he is one of the most sought-after drum set clinicians, regularly touring the United States, Canada and Europe.

When Ed's not on the clinic circuit, he can be found drumming with Doc Severinson's Band America's popular "Johnny Carson" show. Or gigging with his own 17 piece band Energy Force. And, if more proof of his experience is needed, consider the fact that, since he started with George Shearing at the age of 19, he has played with countless Big Bands and every major symphony in the United States. Not to mention all the recording credits.

For further information about these clinics, please contact John Adams on 01-267 5151.

Assistant Editor Required for BEAT

If you've got some experience in lay-outs, some experience in writing and know which end of a guitar the strings wind round, we may have a job for you. Applications in writing to Tony Horkins, Beat Instrumental, 1b Parkfield Street, London N.1.

LOOK - NO HANDS

CHAPPELL Music Centres Ltd., famous for selling quality pianos for 168 years, are to introduce a space-age piano player the new PIANOCORDER Reproducing System. When fitted to a piano, this system, comprising a sophisticated electronic computer mechanism installed out of sight underneath the keyboard, can reproduce some of the world's greatest pianists performing your favourite piano music with their touch and interpretation on the keyboard of your piano, for as long as vou require.

Simply insert an encoded, pre-recorded cassette (there are

over 300 to choose from, both classical and popular), push a button, and your silent piano will come alive with the sound of their music. Or insert a blank cassette, and your piano will record you playing, and you can then play back your interpretation, your touch.

The first Chappell piano complete with PIANO-CORDER can be viewed in the Chappel Music Centre, 50 New Bond Street, London, W.1 from August 6th.

Further information from: Mary Jennings, Chappell, 01-629 7600 or Alan Tulloch, Programme International, 01-499 4238.



The revolutionary new Pianocorder shown here in a Chappell model 'C' piano.

BURNS BOOK

A CONCISE history of Burns guitars and their maker Jim Burns has been put together by an admirer of fine instruments—Paul Day.

The book is a nostalgic look over the last 14 years covering the development of Burns Guitars as a company. The 93 pages are swarming with facts and pictures, even some old wiring and design plans.

If you're interested in obtaining a copy of the book it's available from its writer Paul Day at 19 Forde Road, Newton Abbot, Devon, TQ12 4AF at £3.50 plus 50p for postage and packaging.

THESE three lucky people have received their prize of a Rainbow flight case in the Live Music Show Rainbow competition:

1. Andrew Lynwood of Stockwell, London S.W.9. 2. Anne Dudley of Honor Oak Park, London S.E.23. 3. Ali Rutherford of Purley, Surrey.

The correct answers, were:

Jaco Pastorius is the current bass-player with Weather Report. Guitarist Laurence Juber recently joined Wings. Percussionist Ray Cooper accompanied Elton John on his Russian gigs.

Keyboard player Tony Hymas recently toured Japan with Jeff Beck and Stanley Clarke.

GIBSON SLASH PRICES

NORLIN have announced that, effective from August 1st, recommended retail prices of Gibson guitars in the UK have been reduced by an average of just over seven per cent.

This is a result of Norlin reorganisation and the downward movement of the dollar against the pound.

This means, for instance, that a Les Paul Standard, Ebony finish, comes down from £572 to £530 including VAT at 15 per

cent; and ES-335 PRO in Cherry is now £656, down from £709; the Explorer II will be £632 instead of £683; and "The SG" is £35 cheaper at £373. "The Paul" also benefits from the change to retail at a recommended price of £355.

All Gibson models, electric and acoustic, continue to be supplied complete with case, and carry a 5-year guarantee if purchased from an authorised Gibson dealer.

PROPHON MX8A SYSTEM

IF YOU'VE ever been involved in setting up a stage sound system which uses an off-stage mixer, you probably know the problems that exist. Awkward bundles of cables, restricting if kept short, but damaging to microphone performance if long. And neither multi-core nor low noise cable is cheap when catering for several channels.

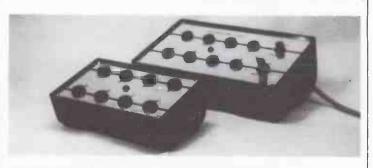
The Prophon MX8A system provides a convenient link using a single co-axial cable. There are two units, each with eight jack sockets. An audio signal applied to one of the inputs on the Send Unit is reproduced at the corresponding jack on the Receive Unit. The only control is the mains on/off switch on the Receive Unit, which supplies power to both units. Two available. versions are nominally for 120V or 240V a.c. operation. These work from mains in the ranges 100-125V 200-250V r.m.s. reand spectively, at frequencies 50-60Hz.

The system has been designed to work with up to 200 metres of standard 75 ohm cable adequate for most purposes. Longer distances are possible using a different type of cable. With less loss of performance over a long distance, and it being less cumbersome, the cable can be routed more conveniently for everyone concerned.

The MX8A is compatible with a wide range of equipment. The inputs on the Send Unit have essentially resistive impedance of 50 Kohms, and cope with signals up to 500mV peak. The Receive Unit will drive loads down to 500 ohms at a similar level to the corresponding input.

may, for example. You normally connect a 600 ohm microphone to a 1 Kohm mixer input. The MX8A could be inserted between these intems. providing an impedance suitably above 600 ohms, and being called upon to drive a load which is not less than 500 ohms. It is not usually recommended to use a 50 Kohm microphone with more than 5 metres of cable, so the MX8A could be the interface between a set of high impedance microphones and a distant piece of equipment. Each channel can be treated separately, allowing mixture of input/output combinations.

Connection between the two units is by 75 ohm cable, fitted with standard television aerial type plugs. They can supply suitable cables in lengths up to 200 metres in multiples of 5 metres. Alternatively, they can offer 25 metre lengths, fitted in moulded plastic drums for further ease of handling. These drums are of cables to be connected in series for longer runs. Prophon Sound Ltd, 90 Wilsden Avenue, Luton, Beds. LU1 5HR. Telephone: (0582) 30726.



The Prophon MX8A system with the send unit on the left and the receive unit on the right.

NEW TO YOU



The HiPercussion practice kit with practice cymbals

HI-P STUDIO PRACTICE KIT

HOME PRACTICE has always However, many of the full been a problem for drummers due to the noise element involved. Single practice pads have been available for years and whereas they solve that problem they only fulfil part of the drummer's study reauirements.

With the advent of full practice kits the possibility to simulate movement between drums introduced. was

practice kits available on the market offer very limited set-

Now, HiPercussion brings you a truly well thought-out full practice kit, made to last.

Some of the advantages that the HiPercussion practice set offers:

- maximum stability
- tunable pads with placeable heads
- cnoice of playing surface (rubber/synthetic head) both offering real drum feel and rebound
- wide degree of set-up possibility
- extra pads and cymbal arms can be added to basic model
- easy break-down
- occupies minimum space
- easily transported and stored in a normal carrying bag
- practice cymbal offering same feel and rebound as normal cymbal.



At Last ... No Dead Notes!

Just about any electric bass you pick up has dead notes on the fingerboard. This is a problem bassists have been wrestling with for years. The reason basses in particular are inclined to this problem has to do with scale length. The longer the scale gets, the more critical the neck becomes as a structural and acoustical component of the instrument. Being long and thin, the neck acts like a big wood chime — full of resonances. When you play a note that's out of step with the resonance of the neck, it sounds dead.

After several years of careful research and experimentation, Ibanz has hit upon the solution —

The Ibanez TR/Tuned Response Neck

Each Ibanez Musician bass neck is tuned with two unequal length steel rods embedded under the fingerboard (on either side of the truss rod) to eliminate large peaks and sharp dips. The result is a bass that's a noticeable improvement over any other instrument you've played. Because it's made of wood, it's got a warm feel and a sound that's full of character, but because it's a TR neck, the response is smooth and even.

But the TR neck is only part of the Musician EQ Bass story.



EQ-B TONE SYSTEM

The Ibanez EQ Tone System has been making waves and wonderful music in the guitar world for more than two years. This unique system has been refined and calibrated for electric bass. The result is a combination of passive and active elements that is versatile, natural sounding, and simple to operate.

With bass, mid and treble cut and boost, plus overall boost capability, the range of sounds available to you with a Musician EQ bass is virtually endless.

SUPER 4 PICKUPS

lbanez Super 4 pickups are among the hottest, brightest and, most importantly, cleanest bass pickups you'll ever come across. These exceptional single coils feature another Ibanez innovation — non-inductive shielding — making them virtually hum-free without screening out highs.

ACCU-CAST B BRIDGE/ TAILPIECE

Another important factor in bass performance is the critical string anchoring point. The Accu-Cast B bridge provides extra mass at this point and allows a wide range of intonation and string height adjustment.

IBANEZ QUALITY

From the top of the maple and walnut straight-thru neck to the graceful and well balanced ash and mahogany body, the Musician EQ Bass exudes quality. Touches like genuine abalone fingerboard and side position markers, ebony fingerboard and VelveTune B machine heads complete an instrument that can only be labeled — first class.





IBANEZ MC-950 FRETLESS BASS

Price: £375 inc. VAT

BOUT TEN weeks ago Ibanez were kind enough to give me their MC-950 fretless bass guitar. Since they have I haven't bothered using any of my other guitars for either studio or live work. I've used it exclusively on the new album and I've come to the conclusion that it's quite possibly the best bass I've ever played.

Starting at the top the machine heads are very accurate. They have a new gadget on them operated by a key that enables you to tighten them very securely to stop them easing themselves loose. The guitar just never goes out of tune.

To me the best feature is the neck. It's design is straight-through rock maple walnut laminated, with apparently some tuned steel rods built in behind the fretboard to eliminate dead spots. My Fender, for example, has a dead spot on one of the C's but there are none on this Ibanez. The fingerboard itself has a matt finish which I really like and has a perfect feel. It's not too thin at the bottom, and not too wide at the top.

I personally prefer to use a maple fingerboard (this is ebony) as its bright colour looks better on stage. I like people to see what I'm doing with my fingers, and to see that I'm playing fretless, and a light one shows this up more.

The fret markings on the side are very good for someone who's just starting to play a fretless bass. Personally I find it a bit too much to look at because I'm used to playing a fretless now and I don't need the markings. But for a beginner, it's great.

The bridge is a new design. The machine bridge saddles are independently adjustable for height and intonation length, and in that respect it's rather like a Fender. On this particular guitar it's been set up very well and I haven't had to touch it since I got it.

Reviewed by Sting of Police

The pickups are their own design - the Ibanez Super 4. There are two on the guitar and both are very, very powerful, and very clean. The various controls on the MC-950 give a very wide range of sounds. Firstly there's the pickup selector and a volume control for them, but there's also an EQ switch which brings into operation another whole range of control. With the EQ switched in the main volume shouldn't be any higher than 3 or 4, and tone variables should be taken from there. There's a dB booster for the bass frequencies which lets you raise or lower the rating by +4dB or -5dB, and a treble booster that does the same as a standard tone control in a certain position you can create a phased effect.

All these controls bring a very wide range of sounds, probably a little too many for live work. I only use about two different sounds. It does give you the chance to experiment a lot in the studio, however, where you have more time to do so.

The cutaways in the body (an ash/mahogany sandwich) give not only

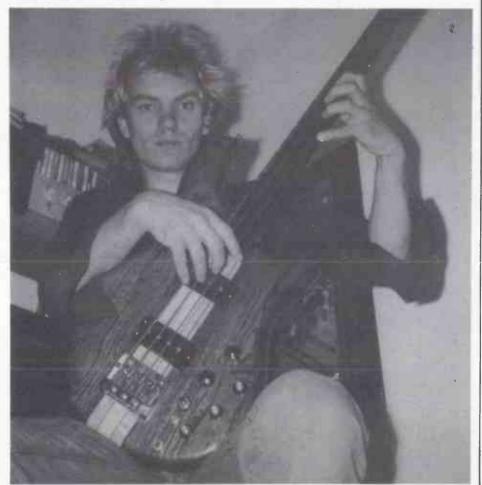
easy access to the strings, but comfortable fitting around your own body. Balance wise too it's very comfortable. Its main drawback is its weight — it's so bloody heavy. After wearing it for a 1½ hour set you really know it. I've been told it's this heavy because of the quality of the wood in the body.

I don't like the strings Ibanez put on their basses. They should change to flat pnes, because they stop the guitar's neck and your fingers from wearing away. I've put some Botosound's on this.

The action too feels very nice. Not too low, not too high. I feel that if the action is set too low on a guitar it plays you, rather than you playing it. The more physical effort you put into playing a note, the better it sounds.

I'd say for the money and in comparison to other basses available, this is a first class instrument. Like I said, I haven't bothered using another bass since getting this one and I'm not bothered about looking around for another.

This one suits me fine . . .



Ibanez MC-950 modelled by Sting.

It helps to mention

BEATINSTRUMENTAL

When replying to advertisements

You don't have to be a great detective to discover the sounds of the fabulous Burman amps.



It is elementary really. Just come along to Sounds International at any time and we will show you just how good Burman amplifiers really are.



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10 NEW RENTS, ASHFORD, KENT. Tel: 0233 23226

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ALSO: 86 NORTH GATE, CANTERBURY

Every Drum Needs A Second Skin

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These are the cases from Spaulding Russell. Versatile lightweights, to fit every drum. Even made-to-measure as Specials, where there's a need.

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GRETSCH GRAND PRIX DRUM KIT

Price: £925 including VAT

t's been a long time since I played a good quality sounding Gretsch drum kit. I had one years and years ago that sounded fantastic, but wear and tear got to it and I could use it no longer. Since then I've tried their kits but haven't been very happy with their sound — they're not like they used to be.

Or should that be they weren't? The Grand Prix kit I have here seems to sound like the old ones did — good.

EASY

To start off with, the tom-toms sound great. It's very easy to get a good all round sound out of them. It must be mentioned that this kit is fitted with Evans heads instead of the standard Gretsch Permatone heads which is going to alter the tone a little. I've not normally liked the effect of Evans heads on drums, though these sound marvellous.

Reviewed by: Brian Downey of Thin Lizzy

Pricey — but the sound is superb!

Because of the size of the toms -8×12 , 9×13 and a 16×16 floor tom -1 don't think it's well suited for rock music. It would be good in the studio and good for cabaret bands in that respect. The toms don't carry much volume, but they do have a great tone.

The bass drum of 14 × 22 sounds very good — very solid, very pokey. I wouldn't recommend using an Evans head on the bass drum though because a Remo, for example, will give you more volume. The bass drum comes fitted with a Cyclops Bass Drum Anchor Spur for that extra grip, which is a very good idea indeed. The actual spurs for the bass drum are the disappearing kind and can be used either spiked or with rubber tips.

RESPONSE

The snare drum measures 5×14 and is chrome and fitted with ten lugs. Out of the whole kit I'd say that the snare is most impressive. I had very little trouble tuning it, and it was most reminiscent of the old Gretsch sound. It had a very nice response and sounded very crisp and very sharp. Exceptional quality.

Unfortunately the stands and general fittings left a lot to be desired. You really do need something heavier and more solid if you expect them to last. I can't imagine these lasting long on the road with Lizzy. The cymbal stands need quite a bit more body and the actual slice of metal that

supports the toms on top of the bass drum is far too thin.

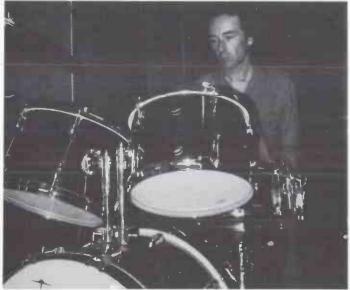
The best stand is the hi-hat, which although not particularly solid, has a nice feel about it and is comfortable to use. The bass drum pedal wasn't so good, however, being a bit too frail for me. They should really make it up to the hi-hat standard because as it stands I feel there's just not enough metal in it, and not enough scope and play.

Inside all the drums are internal dampers which are really very good. As the drums are double-headed there are two dampers in each drum with a removable strip of velvet arrangement in the bass drum. This lets you take the strip off the head without having to remove the head first.

QUALITY

Overall the quality of sound in the drums is superb. Although lacking in volume the sound they produce is excellent. But like I said, this means it's not very good for live rock work, and is best suited to studio and cabaret work.

And now the blow — the price. It's just not worth £925. With that sort of figure Gretsch are just pricing themselves out of the market, and should lower the price of this kit to at least £700. For instant quality it's a good kit, but for that price the drums should be bigger and the stands should be a lot more solid.



Brian with the Gretsch kit. "Nice sound, these drums..."

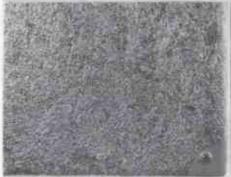


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INSTRUMENT REVIEW Guitars

WASHBURN FALCON ELECTRIC

Price: £301.56 inc. VAT

washburn guitars are apparently manufactured in Japan but set up in Chicago. I'd heard some good reports through the trade of these guitars and it was because of this that I decided I'd like to give one a try.

The first thing that hit me about it was the excellent quality of the wood used in the body. The grain and overall finish is a stunner.

Getting down to details, the machine heads are fine. A bit like Schaller but they are Washburn's own, with their name crafted into each peg. They're positioned well around the head, and don't slip.

The neck is a one-piece job, through to the body. It's fairly thin around the front, and medium around the back. It's a five piece rock maple and rosewood neck and has a bound ebony fingerboard with polished jumbo frets. It has a fairly good feel about it, especially in the mid section and is very straight. However the action on the bridge effects it. Using the hex keys supplied with the guitar I tried to lower the action on the bridge and ended up taking it to its lowest, but it was still too high. After the adjustment the bridge heads were loose. In fact, it was with the bridge that most of the problems lay.

Fastened either side of the through neck, each string is independantly saddled. The combination of the bridge with the brass nut, which wasn't cut deep enough. stopped me getting the action where I like it. It really should be more of a Tune-O-Matic type bridge than a Les Paul type bridge. If the guitar is set-up in Chicago I think they don't know what they're doing there. It's certainly not set up to its best and needs a fair amount of adjusting to make it a decent guitar. In its present state you just can't do any fast runs. Not only did I find this, but Scott (Gorham from Thin Lizzy) came round and said exactly the same thing. We spent hours playing about on it and were both unhappy with this aspect.

Reviewed by: Brian Robertson

Another fault is the cutaway in the body. You just can't get up to the top registers and play comfortably. All they need to do is cut the horn back another ¼" and it would be better. I think that little things like this are important and not hard to rectify. They should have been sorted out at the design stage. Like for example the placing of the strap grip. It's under the top horn so the strap keeps slipping away from under the horn and wraps itself around it. A small point, but a valid one.

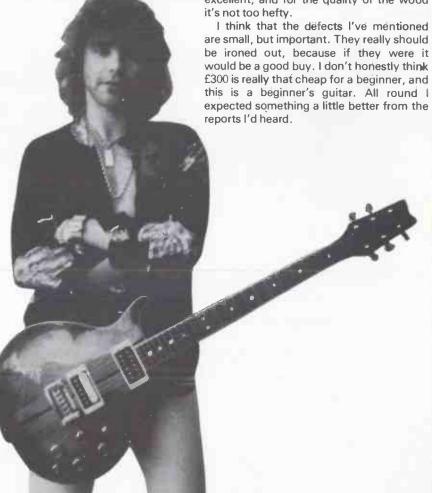
However, the pickups are nice; two Washburn 'Power Sustain' humbuckers. The screws either side of them make them very adjustable. The overall tone they produce is very good. The treble has a good bite, though the bass could do with a little more.

The tone control on the treble pickup has a good range, though the gain on the bass is perhaps too small. The gain on the bass is better than on the treble.

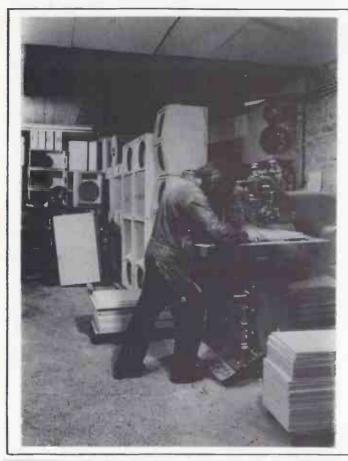
To be honest, I don't really like the tone controls. I don't think they're very well matched together. For example if you're on the treble pickup when you alter the gain it goes up a certain amount. So eventually you know how much to turn it for what volume. However, when you turn the gain on the bass pickup the setting is different so you have to turn it a different amount in relation to how much you turned it on the other pickup. All this just hinders your tonal variations and ease of control.

The best thing I can really say of the controls is that the pickup selector is well placed and very positive. It's easy to get to at short notice — another important small point.

The body itself is available in solid ash with carved rosewood or maple arch-top. Like I said before it's beautifully finished and apart from the cutaway around the bottom horn is otherwise well cut. Very comfortable to wear. And the balance is excellent, and for the quality of the wood it's not too before.



Robbo demonstrates perfect balance of Washburn Falcon.



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ELIMONA T-800 TENOR SAXOPHONE Price: £459.95

his Elimona saxophone is one of the Yanagisawa range of saxophones imported from Japan by Rosetti. The T-800 is a Tenor sax but the range also includes two baritones, another tenor, two altos, two sopranos, two sopraninos and a number of mouthpieces and mouth pipes.

The basic design of the T-800 is similar to that of a Selmer Mark 6, which is a saxophone I've always played. It's an

excellently finished model and the features are as follows.

First off, it's all gold lacquer, and the pillars for the keywork are mounted on long straps. The keys themselves have been well placed for easy access, and the action on them was very fast. At the moment though it is just a little stiff, but I'm sure it's because it's a brand new instrument. These things get better with use. Also the keys are all drop-forged for strength.

BAR

On the low C key there's a double bar from the hinge tube to the pad cup which prevents distortion of the cup. Normally there's just a single bar. There's also a double one on the B key.

From the C key to the C sharp there's an extra adjustment to ensure that the C sharp is kept closed when playing C.

The octave mechanism used on this model is a 'rocker' mechanism which ensures light and positive action. The right hand side keys are on a universal joint which cuts out stiffness.

Apart from the adjustable thumb rest, the remaining feature of interest is its

detachable bell. This, of course, is a tremendous help when it comes to any repair work that may be needed. It ensures that you can get way up into the sax with a minimum of trouble.

I found that both the tuning of the instrument and its intonation were very good. I was also pleased to see a top F sharp on it too.

As for its tonal qualities it had quite a bright sound and pretty punchy too. Really it's suitable for all types of music — jazz, rock and funk

DESIGN

Nice to see them making their own mouthpieces too. I can't speak for the whole range but the one supplied with the instrument was very interesting, and I'd like to try out a few more. Also available is a hard case for an extra £50.

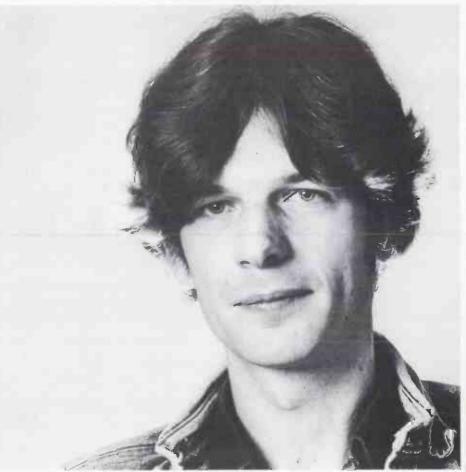
Like I said earlier, the basic design is like a Selmer. What I like about a Selmer is the fact that they've got years and years of experience behind them, and the action and fingering is very good. Well, so's this, only it's a few hundred quid cheaper.

At £459.95 this saxophone is an excellent buy for a top quality instrument.

Reviewed by: Mel Collins

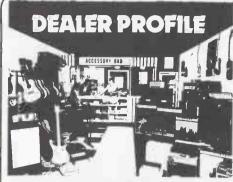


Saxophone minus Mel Collins



Mel Collins minus sax

Regular Items



THE MUSIC CENTRE

he Music Centre in Hamburg advertises itself with the slogan "the largest selection of American guitars in Europe". At the moment they have more than 240 American guitars in stock, and all of these instruments can be tested by the customers.

The Music Centre has been in operation now since 1970 and was importing instruments direct from America. It became well known that customers could get special items they'd normally have a lot of trouble getting. In 1977 the shop was taken over by Bernhard Kurzk, 29, who still runs it. He decided to change the policy of the shop by concentrating on collectors' items. Not only did he add instruments but also a large stock of spare parts at competitive prices.

As an example of their present stock of golden oldies, how does a Gibson '58 Explorer grab you. There was only 38 of them ever made then. They've also got 9 Gibson Les Pauls aged between 1954 and 1961 in mint condition, four original Strats made before 1962, three Gibson Everly Brothers, 2 Gibson SJ 200s, ES 335 Dot



A look at some of the acoustic range including Fyldes, Guilds and Gibsons. There are no copies on their shelves.

Inlays, ES-5 1958 plus a load of Teles, Precisions, Firebirds and Thunderbirds.

They also stock more than 130 guitars and basses of the major brands including Fender, Gibson, Travis Bean, Music Man, BC Rich, Kramer, Gretsch, Guild, Epiphone, Rickenbacker, No 1, CF Martin etc. On stock is the whole line of Gibson jazz guitars and semi-acoustics and there are always several left-hand models in stock too, as well as all the original spare parts of Gibson and Fender. They have a few interesting basses too, like two 5 string models, one 6-strong, five left handed models and five different makes of fretless.

As for acoustic guitars, apart from the vintage ones already mentioned, they keep on stock the whole line of CF Martins, American Mossmans, English Fyldes,

Canadian Larrivees as well as a good selection of Ovations, Gibsons, Guilds, Epiphones, Sigmas and Levin Bozos.

As a service the 'Music Centre' will set up all guitars that come into the shop, repair electric and acoustic guitars and most amplification, offer an after hours service (also appointments for 'late' customers), rent backstage equipment, will ship instruments and send out a bi-monthly inventory list. The staff consists of two girls and four blokes, all musicians aged about 26.

So how about prices? Excluding VAT but converted into sterling they offer a new Precision Bass for £229, a brand new Strat for £229, a Les Paul for £215, an original Strat neck for £78, an original Gibson Humbucker for £25, a Kramer DMZ 4000 bass for £360, Rhodes Piano 73 for £470 and a Hohner Pianet T for £199, all new.

They also stock amplification including Orange, Marshall, Burmen etc, Keyboards including a rather unusual Fender Rhodes stage piano, and drums including Rogers and Ludwig.

In October they intend to open a new shop called the 'Acoustic Center', opposite the present store to make it more convenient for the pickers (no drums, no amps) to test the instruments. The man that sells the guitars is English so you don't have to worry about that. I know that 'The Music Center' isn't exactly around the corner but if you're after a lot of gear or something rare you'll probably be better off going over there and ensuring you're getting something good. Just in case, their address is Talstr. 70, 2000 Hamburg, West Germany. or phone 01049 316000/315278.



And a look at the electric range. Again, there are no copies.



ZILDJIAN CYMBALS

o start off with, the new Earth cymbal from Zildjian is very unusual. The first thing you notice is the fact that it has very little overtones.

Basically it's a normal cymbal but before it's skinned down, which leaves it with a very rough finish. It has a very large bell on it which I particularly like and definitely makes for a very unusual ride cymbal. It sounds good for some sessions and not-sogood in others, so pick what you use it for carefully.

Reviewed by: Kenny Jones

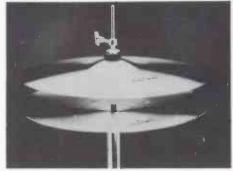
I'd describe its sound as being very heavy, and very distinct, but should be used thoughtfully.

It's presently available in two sizes: the 20" costing £78.30 and a 22" costing £95.90, and it's worth giving a listen to.

I've also been trying out the new Zildjian flat-hats — hi-hat cymbals available in 14" and 15", costing £108.80 and £119.70 respectively.

Personally I think they're the Zildjian equivalent to Paiste Sound Edge hi-hat cymbals. The major difference is the fact that on the Paiste cymbals the bottom one has a ripple edge to let the air out between the two, but the Zildjians have four small holes in the bottom one for the same purpose. The effect of this is a bright, tight sound. It's funny because I used to drill four holes in the cymbals I used when I was a kid. but the results weren't so successful then, due to the quality of the cymbals I was using.

As always the rest of the Zildjian range are perfect. I'm using quite small cymbals for personal reasons, but the Zildjians still have a big sound to them even when using



Zildjian flat-hats

small ones.

One of the main advantages of buying Zildjian cymbals is the fact that not only do they sound good, but they stay sounding good. With a lot of cymbals they start off sounding great, but after a bit of use the sound starts degrading. They can also put up well with a lot of rough treatment, and I've never had one split on me under normal conditions.

They're a good, safe buy.

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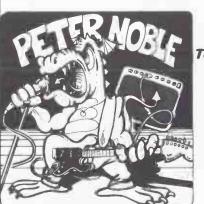
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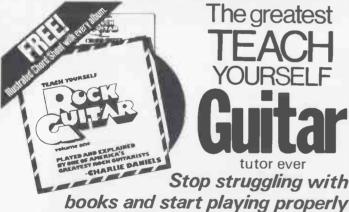
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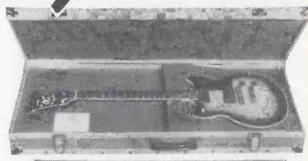
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Firstly, we have reviewed several expensive guitars which are vunerable to damage, secondly, one of our staff who played a busy gig circuit recently had his bass guitar badly damaged while in a flight

The scope of flight cases today is as wide as any one could ever hope for, and this is another reason for us to help you choose and spend your money wisely.

The Bird Brothers' 'Spirit Of 56' amplifier had a very good review in Beat some time ago so we thought we would find out whether their flight case matched up to their amplifier's success.

The particular case we decided to review is the BB LP1 constructed for Les Paulshape guitars.

CONSTRUCTION

The case - 43 inches long, 16 1/2 inches wide and 6 inches deep - is aluminium faced high impact timber with aluminium seams with strong mini knuckle corners and it is linked up with rivets. The carrying handle is leather and very sturdy. When opened up the case reveals a strong fittedpolyester foam inner. We checked this inner with a Les Paul and were pleased to find that it fitted like a glove.



All it needs is a Les Paul!



Even our local demolition boys can do no ... so we try their digger! No damage. damage . . .



THIS HARD-CASE **WON'T GIVE TROUBLE**

From the outside the case looks very flash, in more ways than one. Its silvery appearance calls for sunglasses and the design and construction gives it an overall professional look.

PRACTICABILITY

When the case arrived, it was housed in a cardboard box with sawdust packing which we still can't understand as it must be one of the most unecessary precautions against damage we have ever seen. The mini-knuckled corners are definitely 'wall denters' and 'shin crackers'; we applied quite a lot of weight and general mis-use to the corners with no ill effects to the case what-so-ever, which says a lot for its construction.

As you will see from the photograph we also applied a lot of weight to the case when it was laid flat. Again the case and its contents survived unscathed.

CONCLUSION

The external and internal design and construction is such that the guitar is firmly in position at all times in the case and externally, it is strong enough to stand up to both Ritchie Blackmore and Pete Townshend in their worst end-of-gig moods. The price of £65 is, I feel, absolutely spot-on, and this makes the case possibly one of the best buys on the market. After all, your guitar might not be of high financial value, but it could be (like mine), of irreplaceable, sentimental value, so it makes sense to have it protected properly.

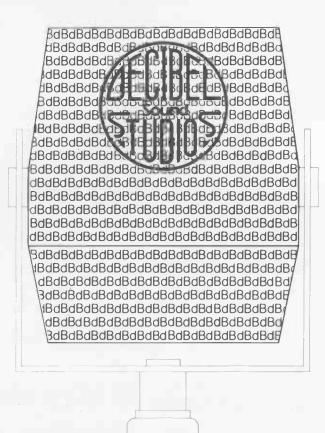
The range of guitars Bird Brothers build their cases for covers most of the popular shapes and sizes. However, should you have an unusual home made quitar with an extra long neck or any other unusual features, we suggest you consult Bird Brothers' custom design engineers who hopefully will be able to build you a case to suit your requirements.

Finally, the BB LP1 is surprisingly light considering its very robust construction . . . it's a pity my Strat doesn't fit it!

NE

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a seemingly well-established design a 4-track. studio is that Decibel has just reopened, after a short break, and now Graeme finds himself in the footsteps of the previous hasn't had to change all that owners and provide worthwhile service.

viable prospect for the old AKG it was band, and as the new engineer needs. So far he's used it to buy

t £25 per hour for twenty it. And we intend it to be all of

When Decibel was put up for Decibel Studios isn't the sort of sale a while ago it just happened place you are likely to be going if to coincide with John Sumner's decision to get into the music industry.

Previously, John had been a professional band who are successful businessman. But it prepared to pay for all the was during several Stateside facilities available to get exactly visits to Nashville that he got the sound they are after. You into music and got a bee in his see, like the bands that use it, bonnet to own a recording Decibel Studios are not trying studio. So when he came back to make a name for themselves, to England and saw Decibel up

So having acquired a studio, good economical little studio John decided he needed someone with experience to run The Studio is at 19 Stamford it. Hence the recruitment of Hill, North London (office and successful electronics engineer Jay as although its pretty inconvenient manager-come-engineer. as far as trains are concerned Graeme has a long history of recording studios starting when The reason we are reviewing a friend asked him to help

But that was a long time ago with new management and taking over a successful 24staff, who are hoping to follow track studio. Equipment-wise he a much. They already had the basics — Syncom 24 track desk, It's not that Decibel wasn't a Ampex mastering machine, and Neumann running microphones, the standard successfully for seven years. Revox for effects and a trusty Simply that they didn't have the cassette machine. In fact, John time to run it anymore. You see gave Graeme an open cheque to the previous owners were a fill up the studio with anything it and studio manager explained: the place an MCI multitrack, a "You can't run a studio as a digital delay, some Marshall side-line. You have to devote amps and cabs, a grand piano either all or none of your time to and a Gigsville drum kit. All



extra cost.

Control-room monitoring is Tannoy-Turner with JBL and Quad. Also they have standard Auratones with Ameron. In the studio itself there are two separate foldback systems one mono (H/H) and one stereo (Quad) and Gouss cans.

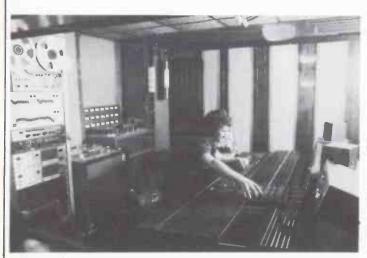
As far as effects concerned they haven't gone mad. But if there is anything special a band asks for, of course, it can be brought in. If they find that there is one specific item which is being asked for time and time again then they will go and buy one. But for now they will make do with MXR, DBL, and an Eventide phaser.

When I was at Decibel they were in the process of redecorating so I can't really tell

these extras are available at no you what the overall feel of the place was like because it was covered in ladders and paint. Apparently though, it was scheduled to be ready by September when they officially re-opened. But using imagination it wasn't difficult to see that the 20' × 18' studio was big enough to house the average band quite comfortably as well as the August Forster grand piano at present being used as a work surface for the builders.

> The control room is a little cramped for comfortable playback sessions due to the amount of gear they have, but that is really the only criticism I can find. There's plenty of parking space and lorries can back right up to the doors which makes life a lot easier.

TONY SAYERS



Engineer Graeme Jay in the control room.



The grand piano and Marshall amp are available.

ENTDRICE

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

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

GUITARS

		11 0700 Toloroster	MUCICAAA CTED CUUTA DC	14 1220 501 0 0	10,0000,500.0
BALDWIN	BRODR JORGENSEN	11-0700 Telecaster Custom R/N 336.71	MUSICMASTER GUITARS 11,4500 Musicmaster	14-1220-501-2 Champ Steel Guitar Blonde 115.00	19-0202-523-9 Jazz Bass M/N with Case
		11-0702 Telecaster Custom M/N 358.36	R/N 179.69 Bronco and Musicmaster	14-2000-506-1 Student Single Pedal Guitar 393.50	Antigua
GRETSCH	KRAMER	11-0720 Telecaster Custom LH R/N 377.41	models available in White (505) and Black (506) only.	14-2100-506-6 Artist	Bass M/N with Case
White Falcon Double Cutaway — Stereo £1030.38	K450B	11-0722 Telecaster	MUSTANG GUITARS	Single Ten Black 660.30 14-2100-514-6 Artist	Plum
White Falcon Double Cutaway Mono 991.53	K2000 466.74	Custom LH M/N 392.75 11-0800 Telecaster	11-4900 Mustang R/N 246.53 11-4902 Mustang M/N 271.28	Single Ten Mahogany. 660,30 14-3820-506-2 Dual Six	18-0300 Fender Tele Bass M/N
White Falcon Single	K2000C	DeLuxe M/N 395.56	11-4920 Mustang LH	Guitar Black W/Case . 303.50	18-0320 Fender Tele
Cutaway — Mono 839.23 Super Chet — Red 864.78	K3000C	11-0820 Telecaster DeLuxe LH M/N 439.77	R/N	14-3920-505-8 DeLuxe Six Guitar W/Case	Bass LH M/N
Super Chet -	K4001C	All Telecaster models are	M/N 290.07	White 271.00	available in the following custom
W/Bixby - Red 914.87 Super Chet - Walnut 864.75	K5000	available in the following custom colours: - Sunburst (500), Blond	All Mustang models are available in the following custom	14-3920-506-7 DeLuxe Six Guitar W/Case	colours:- Sunburst (500), Blond (501), White (505), Black (506),
Super Chet -	KGC 60.45	(501), White (505), Black (506),	colours:- Sunburst (500), Blond	Black 271.00	Natural (521), Walnut (522).
W/Bixby - Walnut . 914.87 Super Axe 693.05	KBC	Natural (521), Walnut (522). TELECASTER GUITARS	(501), White (505), Black (506), Natural (521), Walnut (522).	14-4220-505-0 Champ Steel Guitar White	MUSTANG BASSES 18-0400 Fender
Atkins Axe 543.81	subject to alteration without	(WITH CASES)	TELECASTER THIN LINE	W/Case 172.00	Mustang Bass R/N 259.03
Country Gentleman 642.96 Nashville 618.43	notice. Left handed models are available at an additional cost of	New Custom Colours 1 0 - 0 7 0 0 - 5 2 3 - 4	12-3000 Telecaster Thinline M/N 389,25	14-4220-506-9 Champ Guitar Black W/Case . 172.00.	18-0402 Fender Mustang Bass,M/N 280.72
Tennessean 543.81	10%. Bass guitars available in fretless models at an additional	Telecaster Custom with case Antigua 400.37	12-3020 Telecaster	14-9998-500-3 Pedal 800 Steel Guitar	18-0420 Fender
Roc Jet - Red 457.95	cost of 3%.	10-0700-524-3	Thinline LH M/N 401.45 All Telecaster Thinline models	Sunburst 902.00	Mustang Bass LH R/N 265.52 18-0422 Fender
Roc Jet - Walnut 591.85 Country Roc 591.85	Flattop Guitars W D15 64.81	Telecaster Custom with case Plum 400.37	are available in the following	FENDER SOLID BODY BASS GUITARS	Mustang Bass LH M/N 301.72 All Mustang Bass models are
Country Club -	W F15 55.55	10-0702-523-7	custom colours:- Sunburst (500), Blond (501), White (505),	PRECISION BASSES	available in the following custom
Shaded	W D25 109.26 W D25/12 115.74	Telecaster Custom with case M/N	Black (506), Natural (521), Walnut (522).	18-0100 Fender Precision Bass R/N 325.61	colours:- Sunburst (500), Blond (501), White (505), Black (506),
Natural 602.08	Solid Top Guitars	Antigua 425.51	FENDER 'F' SERIES CLASSIC	18-0102 Fender	Natural (521), Walnut (522).
Corvette II	W D-26S 134.26 W D-27S 148.15	1 0 - 0 7 0 2 - 5 2 4 - 6 Telecaster Custom	GUITARS 94-6000-000-0 FC-10	Precision Bass M/N . 347.42 18-0104 Fender	MUSICMASTER BASSES 18-0700 Fender
Roc I	W D-28S 226.85	with case M/N Plum 425.51 1 0 - 1 3 0 0 - 5 2 3 - 0	3/4 Classic Guitar 48.58	Precision Bass Narrow R/N	Musicmaster Bass R/N 139.13
Broadkaster Solid Body - Natural 393.72	W D-30S-12 267.59	Telecaster Antigua	94-6100-000-4 FC-10 Classic Guitar 58.43	R/N	18-0720 Fender Musicmaster Bass LH
Broadkaster Solid Body - Shaded 493.72	W D-50S 328.70	with case 375.13 1 0 - 1 3 0 0 - 5 2 4 - 9	94-6200-000-9 FC-20	Precision Bass Narrow Maple Neck 358.52	R/H 151.74
Broadkaster Hollow	WTRD 189.81	Telecaster Plum with	Classic Guitar 80.18 94-6300-000-3 FC-30	18-0108 Fender	All Musicmaaster Bass models are available in White (505) and
Body-W/Bixby Natural 543.81	WPSD	case	Classic Gultar 101.71	Fretless Precision Bass R/N 327.78	Black (506) only.
Broadkaster Hollow	WPSCD 236.11	Telecaster M/N	94-6400-000-8 FC-40 Classic Guitar 109.58	18-0110 Fender	
Body-W/Bixby Shaded	Wing Series Electric Guitars WHGBL	Angigua with case 400.37 1 0 - 1 3 0 2 - 5 2 4 - 1	FENDER 'F' SERIES FLAT TOP ACOUSTIC GUITARS	Fretless Precision Bass M/N	CHAPPELL
Broadkaster Bass	WHGBR 222.22	Telecaster M/N Plum with case 400.37	94-8000-000-7 F-15	18-0120 Fender	
Natural	WHTS	STRATOCASTER GUITARS	Steel Strung Acoustic Guitar	Precision Bass LH R/N 347.47 18-0122 Fender	Classical:
Shaded 493.72 Broadkaster Hollow	WFM 262.23	10-0900 Stratocaster WT R/N 374.17	94-8100-000-1 F-25	Precision Bass LH M/N	C.100 ,
Body — Natural 567.32	WSB 6	11-0902 Stratocaster	Steel Strung Acoustic Guitar	18-0128 Fender	C.102 49.00
Broadkaster Hollow Body - Shaded 567.32	WSB 30R	WT M/N	94-8200-000-6 F-35	Fretless Precision Bass LH R/N 315.50	C.103
Bkoadkaster Hollow	WSB 401	LTR/N 337.51	Steel Strung Acoustic Guitar 93.72	18-0130 Fender	Steel strung:
Body - Red	WSB 402 274.00 5-String Banjos	11-0906 Stratocaster LT M/N	94-8300-000-0 F-45	Fretless Precision Bass LH M/N 355.09	C.200
7 String Sho Bro 401.72	W B-10 69.44	11-0920 Stratocaster	Steel Strung Acoustic Guitar	All Precision Bass models are	C.202 43,00
Spanish Sho Bro 401.72	W B-12	WT LH R/N 411.29 11-0922 Stratocaster	94-8400-000-5 F-55	available in the following custom colours: Sunburst (500), Blond	C.203 54.00 Bolin Handmade:
	Mandolins W M-2 82.41	WT LH M/N 436.14 11-0924 Stratocaster	Steel Strung Acoustic Guitar	(501), White (505), Black (506), Natural (521), Walnut (522).	C.10
BOOSEV S	W M-3S 189.81	LT LH R/N 381.70	94-8500-000-0 F-65 Steel Strung Acoustic	PRECISION BASSES (WITH	B.12
BOOSEY & HAWKES	W M-4S	11-0926 Stratocaster LT LH M/N 404.88	Guitar	CASES) New Custom Colours	
	Guitar Cases	All Stratocaster models are	94-8600-000-4 F-75 Steel Strung Acoustic	19-0100-523-1	CLEARTONE
DI GIROGIO (BRAZILI)	WGC 62	available in the following custom colours: - Sunburst (500), Blond	Gultar	Precision Bass R/N with Case Antigua 401.23	CLEANTONE
No 16 Signorina POA	WGC 72 34.00	(501), White (505), Black (506), Natural (521), Walnut (522).	Steel Strung Acoustic	19-0100-524-0 Precision Bass R/N	CMI ELECTRIC
No 28 Classico POA	WBC 82 41.00	STRATOCASTER GUITARS	Guitar	with Case Plum 401.23	SC36DB Black 120.35
No 36 Bel Som POA No 30 Amazon POA	WMC 90 26.00	(WITH CASES) New Custom Colours	Steel Strung Acoustic	1 9 - 0 1 0 2 - 5 2 3 - 4 Precision Bass M/N	SC36DSB Sunburst . 120.35 SC30
TAKEHARU POA	Transducer Pickup	10-0900-523-3	Guitar	with Case Antigua 426.25 1 9 - 0 1 0 2 - 5 2 4 - 3	LS26 109.13
GT85 full size POA	Installed	Stratocaster WT R/N with Case Antigua 439.72	Steel Strung Acoustic	Precision Bass M/N	LS26 Left Handed 123.85 FV26D & Case 174.08
GT180 full size POA		10-0900-524-2	94-9000-000-0 F-115	with Case Plum 426.25 JAZZ BASSES	PB Custom Fretless Bass 195.30
WT100 jumbo POA WT200 jimbo POA		Statocaster WT R/N with Case Plum 439.72	Steel Strung Acoustic Guitar 406.69	18-0200 Fender Jazz	JB20 Bass 92.67
WT100-12 jumbo POA VEGA POA		1 0 - 0 9 0 2 - 5 2 3 - 6 Stratocaster WT M/N	FENDER 'F' SERIES GUITAR	Bass R/N	TL Custom
V244 POA	CBS/ARBITER	with Case Antigua 464.84	CASES 91-9460-000-3 F Series	Bass M/N 408.72	SC36 Left Handed 127.73
V445 POA V445-12 str POA	(EX VAT)	1 0 - 0 9 0 2 - 5 2 4 - 5 Stratocaster WT M/N	Guitar Case — Classic. 38.13	18-0220 Fender Jazz Bass LH R/N 398.30	SC Custom
V446 POA		with Case Plum 464.84	91-9461-000-0 F Series Guitar Case — Jumbo 41.54	18-0222 Fender Jazz Bass LH M/N 439.90	LS59TV
V646.S	FENDER SOLID BODY ELECTRIC GUITARS	1 0 - 0 9 0 4 - 5 2 3 - 9 Stratocaster L/T	FENDER 'F' SERIES LEO	All Jazz Bass models are	LS26G 125.56
2052M case POA	11-0100 Jazzmaster	Antigua with Case 407.39 1 0 - 0 9 0 4 - 5 2 4 - 8	BANJO (inc. Case) 94-9200-000-0 Fender	available in the following custom colours:-Sunburst (500), Blond	LS26DS
570 Small size Classic . POA	Sunburst Only 433.97	Stratocaster L/T Plum	Leo Banjo Bluegrass 238.67	(501), White (505), Black (506),	LS26D 125.56
575 Full size Classic. POA ANGELICA POA	TELECASTER GUITARS 11-1300 Telecaster	with Case	FENDER PEDAL & STEEL GUITARS	Natural (521), Walnut (522). JAZZ BASSES (with cases)	LS26D Left Handed 132.49 LS Custom 203.53
2852 Folk guitar POA	Standard R/N 311.71	Stratocaster L/T M/N	14-0200-500-9 Pedal	New Custom Colours	LS230 111.67
2853 Jumbo guitar POA 2854 Class guitar POA	11-1302 Telecaster M/N 336.71	Antigua	1000 Steel Gultar Sunburst	19-0200-523-6 Jazz Bass R/N with Case	LP200 GCN 162,17 SG Standard 164,54
2855 Small size Classic POA	11-1320 Telecaster LH	Stratocaster L/T M/N	14-0400-500-8 Pedal 400 Steel Guitar 656,00	Antigua	SG Special
ANGELICA MANDOLIN POA	11-1322 Telecaster LH	BRONCO GUITARS	14-0820-510-6 Fender	Bass R/N with Case	1944 Twin Neck &
584 Flat-back Model POA	M/N 358.41	11-4000 Bronco R/N 198.38	D6 Steel Guitar Blonde 250.00	Plum	Case 12/6 304.56
E 0					

1954 Twin Neck &	204 55	2371 Semi-Ac bs	141.00 154.00					ARIA FLAT TOP GUITARS 9250 178.50	SB 1000	361.00 324.40
Case 6/4	304.56 164.54	2374 Semi-Ac ld	132.00	To avoid unn	ecessa	ary repetitions, ce	er-	9254/12 187.70	SB 700	248.70
ES Custom	177.55 218.61	2409B bs	160.00 167.00	tain abbrevia	tions a	are frequently use	ed	9230 130.70 9234/12 145.30	JJ 6 Designed by John	184.50
PB Custom Bass	175.81	2387 Custom Vulcan 2387CU Vulcan bs	198.00 210.00				- 1	9210	JJ 12 Designed by	189.90
JB Custom Bass	92.67 186.22	2348 Phoenix	207.00	in our listing	s: elec	ctric-elec; custon	n-	9450 139.00	John Joyce	205.90
JB 200N Bass JB24 Bass Left	179.36	2617S Artist nat	231.00 222.00	ctm; semi-a	coustic	c-s/ac; organ-or	rg;	9400	9300	73.90 83 .80
Handed	116.08	2469 Vulcan II	223.00 232.00	professional	pro:	standard at	d.	**9400 T	9210	11 6 .00 124.80
RK24 Bass EB Custom Bass	194.86 173.21	2683 Solid special ANTORIA WESTERN	232.00	professional	– pro,	standard – st	u,	Top. Mahogany Back & Sides. Rosewood Finger Board.	9450	139.00 147.90
ACOUSTIC Mountain G120		FOLK 698E Gt. Western elec	104.50	acoustic - ad	c; foll	k – fk; bass – b	s;	**As 9400 plus built-in Trans-	9454	172.90
Concert	58.72	684E Super Electric	121.00	string-str: d	le lux	e-d/I; jumbo-jb	0:	ducer and Volume Control. 9404/12 98.00	9274	189.90
Mountain G150 Concert	64.04	698 Gt. Western jbo 698M Gt. Western	120.00					9630 89.10	Paul Brett	229.90
Mountain G200 Concert	74.07	maple	137 .00	piano-pno;	iett na	and-I/h; scale-s	sc;	9634/12 97.10 930 155.00	Paul Brett	247.80
W200B Jumbo	68.80	Black	120.00	case - cs; b	anjo –	bjo; monitor - n	nt.	7451 105.20 7451 B 112.30		29.90 39.90
MJ200N Jumbo Junior Classic	106.54 27.36	693 Gentleman Jim d/l 684/12 Super Jumbo .	107.00 104.00					7451 WR 112.30	CE 1500 B	41.90
Concert Classic	29.77 34.81	684BLK Black 683 Super Jumbo	97.00 85.00	KIMBARA & LORENZO		154/P G. Sunburst	340.00	7460	CE 2012	33.90 29.90
Junior Western	41.78	684/L Left-Hand	97.00	58/X Maestro Western	122.05	131/W Bubinga	340.00	9460		33.00 41.90
Hashimoto W 350 Western	164.31	628/12 Californian	86.00	Jumbo	133.95 29.95	119/K Cherry	340.00 374.00	9291 185.40	CE 6202	38.30 38.30
Mountain F100 Folk Mountain W120	53.12	628 Californian jbo 62 Bronco fk	78.00 44.00	27/F Classical	27.75	Jimmy O-hole 127/J Cherry	350,00	9295	CW 3000	29.90
Jumbo	63.31	627/12 Bronco jbo	71.00	Classical	20.05	123/X Sunburst	350.00	GR 30		31.20 32.10
Mountain W120/12 Jumbo	72.87	627L Left-Hand 642 Folk	72.00 144.00	20/K	29.95 31.50	128/M G. Sunburst	350.00 350.00	9800	CW 3524	31.20
Mountain W150 Jumbo	73.42	670 12 str	133.00 116.00	99/U three-quarter 26/C Folk, Steel	31.95	117/E Natural Jimmy F-hole	350.00	9810 C	Prices and specification	
Mountain W230		697 Tennesse 6	125.00	Strung	26.75	184/E Cherry	425.00 425.00	9260		out prior
Jumbo	101.85	695 Nashville 6 758 Gt. Western Ar-	92.00	19/G Folk	42.75	125/D Sunburst	425.00	960	LC 750	266.50 209.00
Jumbo ,	120.60	tiste jumbo	100.00 1 24 .00	Jumbo	55.95	190/X White	425.00 425.00	9270	LC 550 VS	228.20
Mountain W300 Jumbo	137.57	952 Antroria Vintage		55/0 12-string	61.75	Scandi 113/S Natural		9271 172.90 9274/12 189.80		205.90 205.90
Mountain R500D	230.53	jbo	82 .00 94.00	67/Z	61.75 35.25	114/V Sunburst	P.O.A.	9275/12 213.00	LS 500 VS	218.40 193.40
		CIMAR		68/C	41.50 61.50	121/R Cherry	P.O.A. P.O.A.	***9300	SL 420	198.50
J. T. COPPOCK		1904 Black 2pu	83.00 82.00	191/A 6-string, Black . 197/S 12-string, Black	58.50 66.25	Scanbass 116/B Natural	*	***Not illustrated. Similar to 9400. Full size Western Guitar.	**ST 500	239.50 202.00
		1908 Bass 2pu	85.00	KAPOK & KENT	00.25	126/G Cherry	P.O.A.	****Not illustrated. 12 String	ST 400	154.20 209.00
ANTORIA 2355 Big Jack S.Ac.		1940 Sunburst 3pu 1940W White 3pu	91.00	Kapok 187/N Full-size	16.99	115/Y Sunburst	P.O.A. P.O.A.	CASES Version of 9300 CW 3000	JB 600	2 5 2. 2 0
Sunburst	173 .00	1940 Ash 3pu	96.00 75.00	188/Q Junior	13.75	146/Q Left-Hand		CW 3004 31.20		172.50 211,00
2355M Big John S.Ac. Maple	190,00	1942 Walnut 2 pu	75.00 82.00	189/T Mini	11.25	Fretless Scanbass 137/O Natural	325.00	CW 3520	oo PB 550	214.50 159.40
2357 Mt. Strad Violin Bs	88.00	1944 Walnut 2pu	159.00	60/E Nylon Strung 61/H Nylon Strung	15.95 15.95	138/R Cherry	325.00 325.00	CW 3500	RB 750	275.20
2350 Memphis Custom " .0 Memphis std	136.00 132.00	950 White	113.00 112.00	62/K Steel Strung	15.95 33.25	148/W White	325.00 P.O.A.	CW 3504		257.80
∠350L Memphis std I/h	1144.00	1952 Bass	109.00	38/NKENT	33.25	143/H Western 12-		BASSES	case and strap O EA 650 With hard	398.00
2351 Memphis d/l 2351DX Memphis d/l .	136.00 148.00	ANTORIA CLASSICAL	58.00	Western Jumbo 39/Q	46.50	string	P.O.A. P.O.A.		case and strap. As	
2351 Memphis Original		2841	51 .00 49 .00	40/U	48.95	Guitar Cases		oO PE 1000 With Hard	used by Ike Isaacs &	
2342IV Memphis 2341 Memphis ctm d/l	170.00 154.00	2839	42.50	41/XSATELLITE	46 .25	375/K Classical, Felt Lined	15 .95	O PE 1000 U With hard	"Velvet"	274.00
2343 Memphis jun 2337DX Memphis jun	159.00	TAMA GUITARS	299,00	65/T 6-string, Sunburst	42.50	396/X Jumbo, Felt Lined	21.60	O PE 800 With hard	ES 750	285.60 259.80
d/l	173.00	3568	239.00 225.00	66/W Bass, Sunburst.	44.65 42.50	453/Y Classical Plush Lined	27.50	Case and strap 321.80 O PE 600 With hard	PÉ 110	268.20 170.20
2350 Memphis white	208.00	3561S	212.00	168/G 6-string, Black . 169/J Bass, Black	44.65	454/B Jumbo, Plush		case and strap 287.00	PE 115	221.20
2451 Memphis Oldie 2350B Memphis bs		3566	198.00 185.00	95/I 6-string, Black 96/L 6-string,	66.95	323/F Classical, Plush	28.95	O PE 500 With hard case and strap 259.40	PE 120	260.40 318.70
2660 Memphis Vine	150.00	3555S	1157.00 214.00	Sunburst	66.95	Lined	28.95	O* PE 460 With hard case and strap 255.80	PE 130	249.90 275.20
2458 Memphis Spcl 2351CH Memphis		3560/12	236.00	75/Y 6-string, Black, M.M.	88.50	393/O Folk, Plush Lined	30.95	O PE 450 With hard	PE 145	290.90
Cherry		3550S Classical	230.00	76/B 6-string, Sunburst, M.M	88.50	324/1 Jumbo, Plush Lined	34.25	case and strap 236.20 PB 1500 365.40	PE 160	229,90
2354 Woodstock 2354S Woodstock std.	133.00	DOBRO GUITARS	202.00	97/O 6-string,	69.95	344/S 12-string, Plush		oo SB 1000	O PE 180 With hard	343.00
2345SL Left-Hand	135.00	1000	800.00	Sunburst	78.95	Lined	35,95	with hard case & Aria PRO II	PE 190 Acoustic	311.80
2377 Woodstock pro 2383 Woodstock ctm .		36	285.00 250 .00	SATELLITE & COLUMBUS		339/C 6-string, Fibre 421/D	14.70 29.95	leather strap. o PE 1000 used by Gerry Cott.	PE 200	195.00
2338 Woodstock std 2347 Woodstock jun	106.00	33H S	250.00 205.00	98/R Bass, Sunburst . 11/I 6-string, Sunburst	78.95	422/G	29.95	Boomtown Rats. * Same as PE 450 but fitted with	American Guitarist,	
2394 Woodstock nat	142.00	60S	205.00	12L 6-string, Ivory	118.00	423/J Bass	31. 95	Phase switch.	complete with hard	
2345 Woodstock white 2354B Woodstock bs .	240.00 130.00	Dobro Mandolin HAWAIIAN	200.00	White	118.00	Hagstrom 401/T Swede	45.95	oo SB 1000 used by Alan Jones, Jack Bruce, Bernie Calvert.	leather strap	369.90
2354LB Woodstock		2390 Guitar only	38.50 117.00	6-string 13/0 White	112.00	403/Z 'Jimmy'	53.95 52.50	LC 750	FS 1000 With case	
2352 Clipper	92.00			14/R Black	112.00	TOTAL VIKING	32.00	LC 440 186.40	NK 800	366.30
2352M Clipper d/1 2352 Custom	121.00	FLETCHER,		15/U Sunburst	112.00 128.00	GIGSVILLE		LS 500 205.90 LS 450 193.40	**Not illustrated. TB	
2353LDX Clipper long bs black		COPPOCK &		72/P Black, I/h	128.00 128.00			LS 430 147.00 LC 430 157.80		
2368 Clipper Fireball	122.00	NEWMAN		28/I Walnut	110.00	ARIA CLASSIC GUITA	DC.	LS 700 242.40	with Maple Body.	
2365 Dixie bs	138.00 145.00	-		156/V Sunburst	182.00 180.00	A 560	258 .80	LS 600	O These models are	supplied
2366B Marksman 2366FLB Fretless bs	132.00	KIMBARA Classical		Bass 10/F Sunburst	105.00	A 569	209.50 171.00	TS 500	complete with hard of	
2375 Rocketman		170/N	42.50	195/M Natural	112.00	A 557	146.20	PE 1000U With hard	ARIA DIAMOND SER	IES
Maple fb		171/Q 172/T	48.75 53.75	56/R Sunburst HAGSTROM	112.00	A 556	129.30 118.50	PE 800 With hard case	ES 175	110.50
White		173/W	58.95 63.75	Swede 110/J Natural	360.00	A 554	113.00 113.00	and strap	L\$ 300	
HG188C Steel	85.72	1/D	69.95	112/P Cherry	360,00	A 552	97.20	and strap 343.20	ST 380	128.40
Natural	155.00	175/C	75.00 81.00	136/L White	360.00 360.00	A 551	83.00 70.40	PE 600 With hard case and strap 287.00		119.50
2375 Ash		177/I Requinto	47.95	144/K Left-Hand S-Swede	395.00	A 549	64.50 150.60	PE 500 With hard case and strap 259.40	PB 260	124.80 192.50
black	143.00	45/J Concert	95.00 89.00	152/J Mahogany,	525.00	A 561	125.70 49.50	PE 450 With hard case and strap 236.20	CASES	49.90
Zebra	186.00	25/Z	125.00	cherry		A 548	29.90	NK 700 347.60	CE 1500	39.90
2656ZB Zebra bs 2375W Twin Gemin	188.00	47/P Concert	195.00 295.52	Natural	525.00	ARIA "PRO II" FLAT	TOP	YS 500 With hard case 239.80 YS 400 With hard case 188.00	· CE 1022	29.90 32.10
6/12	250.00 260.00	2/g Folk	53.30	G.Sunburst	525.00	*PW 25	146.60 192.70	YS 350 With hard case 169.30 YS 300 With hard case 154.20	CE 1132	29.90
2376 Dixie Fireball bs .	156.00	6/S 6-string	66.50	G.Sunburst 155/S Maple, Wine 134/F Maple, T.	525.00	PW 56	248.80	FS 1000 With hard	CE 2002	32.10 33.90
2386 Memphis ctm d/l 2386L Left-Hand		7/V 12-string	70.75 89.95	135/I Maple, White	525.00 525.00	PW 65	263.90 297.50	case	CE 3052	33.90 29.90
2384 Clipper Ash	150.00	24/W 12-string	93.50 81.00	147/T Left-Hand : Viking	575.00	PW 75	365.30	PB 1500	CE 1090	32.10 42.80
2370 Semi-Ac ld		180/S 12-string	85.00	118/H Sunburst	340.00	PW 75/12		and strap 369.90	CE 1112	29.90
										59
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			MUCIMA MANDOUN		HONDO ELECTRICO				to De t December	
CE 3022	F-40BL Bluegrass 16" Folk	395.50	NO 22 with bag	31,75	HONDO ELECTRICS with Di-Marzio pick-		Hummingbird Flat	629.11	Les Paul Recording, Csb	780.36
CE 1500 B 41.90	F-30NT Aragon 15 1/4		MORIDAIRA	01,70	ups		Hummingbird Flat		Les Paul Recording, Eb	
CE 6100 41.90	F-30SB Aragon 15%	266.09	MU-14 standard		HD740WH		Top, Wr	629.11 570.60	Les Paul Recording, Wal	767.36
CE 1200	Folk S/burst	266.09	MU-14 standard ukalele		HD760N		Gospel Flat Top, Wal .		Les Paul Triumph, Nm	780.36
CE 6202 38.30	F30 RNT Smaller	485.43	Disco	ntinued	HDS740B		MK Flat Top, Nat		Les Paul Pro Deluxe,	
CE 6402	F-20NT Troubadour 13% Folk, Nat	212.16	MU-15 standard ukelele	11.55	HD794 Semi acoustic .		MK53 Flat Top, Sb MK72 Flat Top, Nat		Les Paul Pro Deluxe,	572.27
MANDOLINES	F50BL Blonde	546.58	MU-16 standard				MK81 Flat Top, Nat	702.38	Gld	585.27
BANJOS	F40NT Spruce Mahog F30RNT Small	395.50 485.43	MU-20 standard	14.85			L-5C c/bod., Eb L-5C c/bod., Nat		Les Paul Pro Deluxe, Tsb	585.27
PB 450 298.60 PB 550 308.50	B50NT Acoustic bs	539.35	D/luxe ukelele	52.90			L-5C c/bod., Sb	1285.88	Les Paul Pro Deluxe,	
PB 650	Twelve-String: F-512NT Custom		MB-21 Baritone ukelele HOHNER	21.20			L-5C c/bod., Wr Super 400C c/bod., Eb	1285.86	Csb	585.27
CASE	Rosewood 17" Jbo	715.56	MP-200S	173.75			Super 400C c/bod., Eb	1200.00	p/u, Eb	910.43
BC 11	F-41 BL Custom	C42 C4	MP-200N	216.30			Nat	1285.88	Les Paul Artisan, 3	
B 800 529.40	Flamed Maple 17" Jbc F-212XLNT Extra	643.64	MP-300M	214.40 179.40	JOHN BIRCH		Super 400C c/bod., Sb Super 400C c/bod.,	1285.88	p/u, Tsb	910.43
B 700	Large Mah g 17" Jbo .	471.06	MG-226	137.90	-		Wr	1285.88	p/u, Wal	903.93
B 600 319.90	F212CNT c/away F212NT Mahogany 16"	456.68	MG-360	158.25 160.25	(EX. VAT) All 6 str. from	320.00	Johnny Smith, 1p/u,	1352.63	Les Paul Artisan, 2 p/u, Eb	851.90
B 80 M	Folk	402.71	MS-300N	194.15	All basses from	340.00	Johnny Smith, 1 p/u,	1302,03	Les Paul Artisan, 2	
PM 750 269,20	F-112NT Standard	312.82	MF-266	129.40 162.25	Twin necks from	600,00	Nat	1352.63	p/u, Tsb	851.90
PM 780	G-312NT Rosewood	312.02	MB-200	162.25	Cases from	45.00	Johnny Smith 1 p/u, Sb	1352.63	Les Paul Artisan, 2 p/u, Wal	
PM 800	16" D/nought	485.43	MB-100N	183.95			Johnny Smith 1 p/u,		Les Paul ctm; Csb	611.29
MC 20	G-212NT Mahogany	402.71	IG-650	298,35 306,60	KEMBLE		Wr	13 52 .63	Les Paul ctm; Nat Les Paul ctm; Tsb	
M 900	Acoustic Bass:		EG-F2	51.05	KEMIDEL		žb	1411,17	Les Paul ctm; Wr	611.29
M 700 236.20	B50NT	539.35	EB-F2	53.90	YAMAHA		Johnny Smith 2 p/u,	1411 17	Les Paul ctm; Eb Les Paul ctm; I/h, Csb	611.29 663.86
M 300 105.20	Mk5 Rosewood	593.28	MORIDAIRA BANJOS FB-61FT 4-string tenor	104.25	Classics	C1 00	Johnny Smith 2 p/u,	1411.17	Les Paul ctm; I/h, Eb .	773.86
M 500	MK4 Padouk	355.99	FB-61F 5-string folk	104.25	G225	61.00 69.00	Sb	1411.17	Les Paul ctm; I/h, Sb .	773.86
CASE	MK3 Mahogany	269.67 212.16	FB-61 5-string with resonator	116.00	G235	77.00	Johnny Smith 2 p/u, Wr	1411.17	Les Paul ctm; I/h, Wr. Les Paul ctm; 3 p/u,	773.86
MC 20			DX-75T 4-string tenor.	120.22	G240		Super V BJB ctm;		Eb	682.82
MC 10 26.80			DX-75 5-string FB-78 5-string	120.22 145.35	G250s	109.00	elec; Asb Super V BJB ctm;	1573.74	Les Paul ctm; 3 p/u, Nat	695.83
	HOHNER		DX-112G 6-string	170.10	G255s	126.00	elec; Nat	1612.76	Les Paul ctm; 3 p/u,	
CMS			DX-120 5-string	181.55 181.55	FG325	65.00	Super V CES ctm; elec; Asb	1573.74	Wr	715.34
G.M.S.	MUSIMA		DX-121 5-string	197.70	FG330	73.00	Super V CES ctm;		Csb	624.29
	500/1 Steel String	19.70	DX-121T 4-string tenor Concerter Banjos	197.70	FG340	101.00	elec; Nat	1612.76	Les Paul ctm; N/parts,	611.29
PICATO STRINGS (sets) ES77 elec 2.51	Economy		BJ-16T 4-string banjo.	62.75	FG345	116.00	ctm; elec; Asb	2308.59	Les Paul ctm; N/parts,	
UL77 Rock & Roll 2.69	500/2	21.95 29.75	BJ-16 5-string banjo GBJ-16 5-string banjo .	62.75 64.50	FG512	125.00	Kalamazoo Award ctm; elec; Nat	2308.59	Slb	624.29
XL77 Super light 2.51 77 light 2.69	Resonata Concert Clas		FB-02, FB-04, FB-06,		FG365s	135.00	Super 400 CES ctm;	2300.33	Wr	624.29
P750 med. gauge, elec 2.99	730	33 .55	BJ-30 Not available in th	e U.K.	FG375s	84.00	elec; Eb	1443.68	Les Paul ctm; m-neck, Eb/M	721.84
35L Bass, round wnd . 6.95 736L Bass, nylon wnd . 6.95	731	36.75 41.35			FG351sb	120.00	Super 400 CES ctm; slec; Nat	1443.68	Les Paul ctm; m-neck,	
736L Bass, nylon wnd. 6.95 738L Bass, flat wnd . 6.95	733	47.85			FG312	93.00 96.00	Super 400 CES ctm;	1442.00	N/M	721.84 3251.53
76 'Gold', Classic 2.07	MORIDAIRA Concert Classic		HORNBY-SKEWI		Electrics		super 400 CES ctm;	1443.68	The Les Paul, Wr	
WESTERNER 600 2.39	G201	77.25	TIONIND I SKEWI	-3	SG2000	625.00 495.00	Elec; Wr	1443.68	The Paul, Nw	
660 2.39	G203	82.70 96.30			SG1000	525 .00	L-5CES ctm; elec; Eb .		Les Paul std; Csb Les Paul std; Dsb	
612 4.07	G206M	102.75	PALMA ACOUSTICS 300N Student classic .	17.50	SG700	435.00 389.00	L-5CES ctm; elec; Nat L-5CES ctm; elec; Sb.		Les Paul std; Eb	
	G207	112.20 118.60	500 Plectrum	17.00	SG175	250.00	L-5CES ctm; elec; Wr.	1430.67	Les Paul std; Gld Les Paul std; Nat	
OLUL D	G212	129.15	NEUTSCHMANN ACOUSTIC		SG90	190.00 285.00	L-5S s/b, Asb L-5S s/b, Csb	994.97 968.95	Les Paul std; Wr	572.27
GUILD (EX VAT)	G213	139.65 187.10	2037 Baroque classic .	57.00	SF700	326.00	L-5S s/b, Fb	994.92	Les Paul Deluxe, Csb . Les Paul Deluxe, Eb	513.74 526.75
EN TAIT	G215	215.85	KASUGA ACOUSTICS		SF1000	375.00	L-5S s/b, Nat Byrdland ctm; elec; Eb	994.92 1378.65	Les Paul Deluxe, Gld	513.74
AA Artist Award 1070.94	G216	255.50	G100L Classic	65.00	SC1000	375.00	Byrdland ctm; elec;		Les Paul Deluxe, Nat . Les Paul Deluxe, Tsb .	539. 75 539. 75
X-500 S-Ac 2 p/u 749.64	F302	95.45	G200 Classic	83.00	SC800	361,00	Nat	1378.65	Les Paul Deluxe, Wr	513.74
X-175 S-Ac 2 p/u 517.61 CE-100D S-Ac 2 p/u 446.21	F303	105.95	D400 D/nought F180 Folk	159.00 86.00	SA2000	449.00	Byrdland ctm; elec; Wr		Les Paul Deluxe I/h,	643.80
SF-6 Starfire Six 671.12	F305	125.90 106.20	D300 D/nought	111,00	BB800	345.00	EDS-1275 s/d-neck,	1105 50	Csb	043.00
SF-4 Starfire Four 410.52	Flat top Jumbo		T250 12 strg D/nought HC40 Classic	97.00	BB1000	375.00 475.00	Sb EDS-1275 s/d-neck,	1105.52	Gld	617.79
SFB-2 Starfire Two Bs 374.85 S300 Solid 2 p/u 310.57	W602	101.10	Handcrafted	189 .00	Classic Case	24.00	Wal	1053.49	Les Paul Deluxe, I/h, Tsb	643.80
S 100-S Standard	W604	127,50	HC600 D/nought Handcrafted	255.00	Folk Case	28.00 30.00	Howard Roberts Artist, Nat	1053.49	Les Paul Deluxe I/h,	
Solid 2 p/u	W605	133.85 148.65	KASUGA	200.00	12-st Case	29.00	Howard Roberts Artist,		Wr	643.80 572.27
S-90 Solid Double p/u 235.62	W609	152.85	SG360CH	160.00	SG Case	75.00	Sb	1053.49		E72 27
S-50 Solid I p/u 185.63 M-75CS Solid 2 p/u I	W615	180.35	SE480S	185.00	3D Case				Les Paul Special, Eb	572.27
c/away	W615	134.00	I CCOOR		SA Case	69.00 75.00	Wr	1053.49	Les Paul Special, Eb Les Paul Special, Wr	572.27
M75GS Gold hardware 424,82 M-80CS Solid 2 p/u 2		174.95	LG600B	205.00	SA Case		Wr		Les Paul Special, Eb Les Paul Special, Wr Les Paul 55, Dsb Les Paul 55, Wr	572.27 513.74 513.74
	W617	202.20	SA600C Semi acoustic	205.00 210.00 220.00			Wr	1053.49 1027.49	Les Paul Special, Eb Les Paul Special, Wr Les Paul 55, Dsb Les Paul 55, Wr Marauder, Eb	572.27 513.74 513.74 377.18
c/away	W617	202.20 121.10 119.15	SE600NSA600C Semi acoustic LG1000BS	205.00 210.00 220.00 275.00	NORLIN		Wr	1027.49	Les Paul Special, Eb. Les Paul Special, Wr Les Paul 55, Dsb. Les Paul 55, Wr Marauder, Eb. Marauder, Nm Marauder, Ns	572.27 513.74 513.74 377,18 377.18 336.54
c/away	W617	202.20 121.10 119.15 134.90	SA600C Semi acoustic LG1000BS PB420S Base	205.00 210.00 220.00	NORLIN		Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Wal	1027.49 1027.49 708.83	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul 55, Dsb. Les Paul 55, Wr. Marauder, Eb. Marauder, Nm. Marauder, Ns. Marauder, Tsb.	572.27 513.74 513.74 377,18 377.18 336.54 377.18
c/away. 399.81 B302 Long scale 314.15 B301 As above 1 p/u 257.04 JSB2 299.88	W617	202.20 121.10 119.15	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back)	205.00 210.00 220.00 275.00 179.00	NORLIN GIBSON J40 Flat Top, Nat	75.00	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Wal ES-175 D, Nat.	1027.49 1027.49 708.83 760.86 760.86	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul 55, Dsb. Les Paul 55, Wr Marauder, Eb. Marauder, Nm Marauder, Ns. Marauder, Tsb. Marauder, Wr.	572.27 513.74 513.74 377,18 377.18 336.54 377.18
c/away. 399.81 B302 Long scale 314.15 B301 As above 1 p/u 257.04 JSB2 299.88 JSB2C Carved 342.71	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught	202.20 121.10 119.15 134.90 145.45 118.10	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1	205.00 210.00 220.00 275.00 179.00	NORLIN GIBSON J40 Flat Top, Nat J45 Flat Top, s/b	75.00 510.45 516.95	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Wal ES-175 D, Nat. ES-175 D, Sb	1027.49 1027.49 708.83 760.86 760.86 708.83	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul 55, Dsb. Les Paul 55, Wr. Marauder, Eb. Marauder, Nm. Marauder, Ns. Marauder, Tsb. Marauder, Tsb. Marauder, Wr. Marauder, Wal. S-1, Eb.	572.27 513.74 513.74 377,18 377.18 336.54 377.18 377.18 377.18
c/away. 399.81 B302 Long scale . 314.15 B301 As above 1 p/u 257.04 JSB2 . 299.88 JSB2C Carved . 342.71 Acoustic:	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WG-45	202.20 121.10 119.15 134.90 145.45 118.10	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS	205.00 210.00 220.00 275.00 179.00 99.00 125.00	NORLIN GIBSON J40 Flat Top, Nat J45 Flat Top, s/b	75.00 510.45 516.95 523.45	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Wal ES-175 D, Nat ES-175 D, Sb ES-175 T, Nat ES-175 T, Sb	1027.49 1027.49 708.83 760.86 760.86 708.83 734.84 734.84	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul 55, Dsb Les Paul 55, Wr Marauder, Eb. Marauder, Ns. Marauder, Tsb. Marauder, Tsb. Marauder, Wr. Marauder, Wr. Marauder, Wal S-1, Eb. S-1, Nm.	572.27 513.74 513.74 513.74 377.18 377.18 336.54 377.18 377.18 377.18 442.20 442.20
c/away. 399.81 B302 Long scale 314.15 B301 As above 1 p/u 257.04 JSB2 299.88 JSB2C Carved 342.71 Acoustic: D55-NT TV Rosewood Dreadnought 546.58	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WG-45 WJ-20S WJ-21N	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 157.10	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309.	205.00 210.00 220.00 275.00 179.00 99.00 125.00 299.00	NORLIN GIBSON J40 Fiat Top, Nat J45 Fiat Top, s/b J50 Fiat Top d/I, Nat Johnny Smith DN 2 p/u, Nat	75.00 510.45 516.95 523.45 1453.00	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Wal ES-175 D, Nat ES-175 D, Sb ES-175 T, Nat ES-175 T, Sb ES-175 T, Sb	1027.49 1027.49 708.83 760.86 760.86 708.83 734.84 734.84 721.84	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul 55, Dsb. Les Paul 55, Wr. Marauder, Eb. Marauder, Nm. Marauder, Ns. Marauder, Tsb. Marauder, Wr. Marauder, Ws. S-1, Eb. S-1, Nm. S-1, Ns. S-1, Tsb.	572.27 513.74 513.74 377.18 377.18 336.54 377.18 377.18 377.18 442.20 442.20 390.18 442.20
c/away. 399.81 B302 Long scale 314.15 B301 As above 1 p/u 257.04 JSB2 299.88 JSB2C Carved 342.71 Acoustic: D55-NT TV Rosewood Dreadnought 546.58 D50-NT Bluegrass	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-87 (A/Series) Jumbo Dreadnaught WG-45 WJ-20S WJ-21N WG-47S	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 157.10 176.50	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS	205.00 210.00 220.00 275.00 179.00 99.00 125.00	NORLIN GIBSON J40 Flat Top, Nat J45 Flat Top, s/b J50 Flat Top d/I, Nat Johnny Smith DN	510.45 516.95 523.45 1453.00 1453.00	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 D, Nat ES-175 D, Nat ES-175 T, Nat ES-175 T, Sb ES-175 T, Wr ES-335 TD, Nat ES-335 TD, Nat ES-335 TD, Sb	1027.49 1027.49 708.83 760.86 760.86 708.83 734.84 734.84	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul 55, Dsb Les Paul 55, Wr Marauder, Eb. Marauder, Nm Marauder, Ns Marauder, Wr Marauder, Wr Marauder, Wal S-1, Eb S-1, Nm S-1, Tsb S-1, Tsb S-1, Wal	572.27 513.74 513.74 377.18 377.18 377.18 377.18 377.18 377.18 377.18 442.20 390.18 442.20 442.20
c/away. 399.81 B302 Long scale . 314.15 B301 As above 1 p/u . 257.04 JSB2 . 299.88 JSB2C Carved . 342.71 Acoustic: D55-NT TV Rosewood Dreadnought . 546.58 D50-NT Bluegrass Special Rose Dreadnought	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WG-45 WJ-20S WJ-21N WG-47S WG-48M 12 String Jumbo	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 157.10 176.50 179.20	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309 ES375N Semi acoustic HONDO ACOUSTICS	205.00 210.00 220.00 275.00 179.00 99.00 125.00 299.00 220.00	NORLIN GIBSON J40 Fiat Top, Nat	510.45 516.95 523.45 1453.00 1453.00 1407.00	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 C, Wal ES-175 D, Nat ES-175 D, Sb ES-175 T, Nat ES-175 T, Sb ES-175 T, Wr ES-335 TD, Nat ES-335 TD, Nat ES-335 TD, Wal	1027.49 1027.49 708.83 760.86 760.86 708.83 734.84 731.84 695.83 695.83	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul 55, Dsb Les Paul 55, Wr Marauder, Eb. Marauder, Ns. Marauder, Ns. Marauder, Wr. Marauder, Wr. Marauder, Wr. Marauder, Ws. S-1, Eb. S-1, Ns. S-1, Tsb. S-1, Ws. S-1, Ws.	572.27 513.74 513.74 377.18 377.18 336.54 377.18 377.18 377.18 442.20 442.20 442.20 442.20 442.20 396.68
c/away. 399.81 B 302 Long scale 314.15 B 301 As above 1 p/u 257.04 JSB2 299.88 JSB2C Carved 342.71 Acoustic: D55-NT TV Rosewood Dreadnought 546.58 D50-NT Bluegrass Special Rose Dreadnought 449.47 D44MBL Bluegrass	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WG-45 WJ-20S WJ-21N WG-47S WG-48M 12 String Jumbo B-701	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 157.10 176.50 179.20	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309. ES375N Semi acoustic HONDO	205.00 210.00 220.00 275.00 179.00 99.00 125.00 299.00 220.00	GIBSON J40 Flat Top, Nat J45 Flat Top, s/b J50 Flat Top d/l, Nat Johnny Smith DN Johnny Smith D, S/b Johnny Smith N, Ip/u Johny Smith N, Ip/u Johny Smith N, S/b Super 400 CES, Nat Super 440 CES, Nat	510.45 516.95 523.45 1453.00 1407.00 1407.00 1514.00 1316.00	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Wal ES-175 D, Nat. ES-175 D, Sb ES-175 T, Nat. ES-175 T, Sb ES-175 T, Wr ES-335 TD, Nat ES-335 TD, Wal ES-335 TD, Wal ES-335 TD, Wal ES-335 TD, Wal	1027.49 1027.49 708.83 760.86 760.86 768.83 734.84 734.84 721.84 695.83 695.83 695.83 637.30 721.83	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul 55, Dsb. Les Paul 55, Dsb. Les Paul 55, Wr. Marauder, Eb. Marauder, Ns. Marauder, Ns. Marauder, Wr. Marauder, Wr. Marauder, Wr. Marauder, Wr. S-1, Eb. S-1, Nm. S-1, Tsb. S-1, Wr. L-6S Deluxe, Eb. L-6S Deluxe, Mpl.	572.27 513.74 513.74 377.18 377.18 336.54 377.18 377.18 377.18 442.20 442.20 442.20 442.20 396.68 396.68
c/away. 399.81 B 302 Long scale . 314, 15 B 301 As above 1 p/u . 257.04 JSB2	W617 WH-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WJ-20S WJ-21N WG-47S WG-48M 12 String Jumbo B-701 B-702	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 176.50 179.20 116.85 125.40 137.10	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309 ES375N Semi acoustic HONDO ACOUSTICS H90S Plectrum H90N Classic H308A Classic	205.00 210.00 220.00 275.00 179.00 99.00 125.00 299.00 220.00 22.00 22.00 27.00	GIBSON J40 Flat Top, Nat J45 Flat Top, s/b J50 Flat Top d/I, Nat Johnny Smith DN 2 p/u, Nat Johnny Smith N, I p/u Johnny Smith N, I p/u Johny Smith S/b Super 440 CES, Nat Super 44 CES, S/b Super 44 CES, S/b Super 44 CES, Nat Sup	510.45 516.95 523.45 1453.00 1407.00 1407.00 1514.00 1316.00	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 C, Wal ES-175 D, Nat ES-175 D, Sb ES-175 T, Nat ES-175 T, Nat ES-335 TD, Nat ES-335 TD, Wal ES-335 TD, Wal	1027.49 1027.49 708.83 760.86 760.86 708.83 734.84 721.84 695.83 695.83 695.83 695.83 673.30 721.83 708.83	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul 55, Dsb. Les Paul 55, Dsb. Les Paul 55, Wr. Marauder, Eb. Marauder, Rm. Marauder, Ns. Marauder, Wal. S-1, Eb. S-1, Nm. S-1, Tsb. S-1, Wr. L-6S Deluxe, Ns. L-6S Deluxe, Tsb.	572.27 513.74 513.74 513.74 377,18 377.18 377.18 377.18 377.18 377.18 442.20 390.18 442.20 442.20 396.68 396.68 396.68 396.68 396.68
c/away. 399.81 B 302 Long scale 314.15 B 301 As above 1 p/u 257.04 JSB2 299.88 JSB2C Carved 342.71 Acoustic: D55-NT TV Rosewood Dreadnought 546.58 Special Rose Dreadnought 449.47 D44MBL Bluegrass Jubilee Maple Dreadnought 417.09 G-41 NT Jumbo 17"	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WG-45 WJ-20S WJ-21N WG-47S WG-48M 12 String Jumbo B-701 B-702 B-704 BG-76 Dreadnaught	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 157.10 176.50 179.20 116.85 125.40	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309 ES375N Semi acoustic HONDO ACOUSTICS H90S Plectrum H90N Classic H308A Classic H310A Classic	205.00 210.00 220.00 275.00 179.00 99.00 125.00 299.00 220.00 22.00 22.00 27.00 34.00	GIBSON J40 Flat Top, Nat J50 Flat Top d/I, Nat J50 Flat Top d/I, Nat Johnny Smith DN 2 p/u, Nat Johnny Smith N, I p/u Johnny Smith N, I p/u Johnny Smith N, S/b Super 400 CES, Nat Super 44 CES, S/b Byrdland, Natural L5C, Single Cutaway	75.00 510.45 516.95 523.45 1453.00 1407.00 1407.00 1514.00 1316.00 1098.00	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Wal ES-175 D, Nat ES-175 D, Nat ES-175 T, Nat ES-175 T, Sb ES-175 T, Wr ES-335 TD, Nat ES-335 TD, Sb ES-335 TD, Wal ES-335 TD, Wal ES-335 TD, Wal ES-335 PRO, Ch ES-335 PRO, Ch ES-335 PRO, Ch ES-335 PRO, Ch	1027.49 1027.49 708.83 760.86 708.83 734.84 731.84 695.83 695.83 637.30 721.83 708.83 695.83	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul S5, Dsb Les Paul S5, Wr Marauder, Eb. Marauder, Ns. Marauder, Tsb. Marauder, Wr. Marauder, Wr. Marauder, Wr. Marauder, Wr. Marauder, Wr. S-1, Eb. S-1, Ns. S-1, Ns. S-1, Tsb. S-1, Wal. L-6S Deluxe, Eb. L-6S Deluxe, Mpl. L-6S Deluxe, Ns. L-6S Deluxe, Tsb. L-6S Deluxe, Tsb. L-6S Deluxe, Tsb. L-6S Deluxe, Tsb. L-6S Deluxe, Wr.	572.27 513.74 513.74 377.18 336.54 377.18 377.18 377.18 377.18 377.18 3442.20 442.20 396.68 396.68 370.68 396.68 396.68
c/away. 399.81 B 302 Long scale 314.15 B 301 As above 1 p/u 257.04 JSB2 299.88 JSB2C Carved 342.71 Acoustic: 295.NT TV Rosewood Dreadnought 546.58 D50-NT Bluegrass Special Rose Dreadnought 449.47 D44MBL Bluegrass Jubilee Maple Dreadnought 417.09 G-41 NT Jumbo 17" Body D/nought 413.51 G875NT % Size 15"	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WG-45 WJ-20S WJ-21N WG-47S WG-48M 12 String Jumbo B-701 B-702 B-704 BG-76 Dreadnaught BW-650 9 String Flat top Jumbo	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 176.50 179.20 116.85 125.40 137.10	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309. ES375N Semi acoustic HONDO ACOUSTICS H90S Plectrum H90N Classic H310A Classic H316A Classic H316A Classic	205.00 210.00 220.00 275.00 179.00 125.00 299.00 220.00 22.00 22.00 27.00 34.00 39.00 46.00	GIBSON J40 Flat Top, Nat J45 Flat Top J1, Nat J50 Flat Top J1, Nat J50 Flat Top J1, Nat Johnny Smith D, S/b. Johnny Smith N, I p/u Johnny Smith N, I p/u Johnny Smith N, I p/u Johny Smith N, S/b Super 400 CES, Nat Byrdland, Natural L-5C, Single Cutaway Acoustic Nat Super 400 C Outfit,	510.45 516.95 523.45 1453.00 1407.00 1407.00 1514.00 1316.00	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CD, Nat ES-175 D, Nat ES-175 T, Nat ES-175 T, Nat ES-175 T, Nat ES-335 TD, Nat ES-335 TD, Nat ES-335 TD, Wal ES-335 TD, Wal	1027.49 1027.49 708.86 760.86 760.86 708.83 734.84 734.84 721.84 695.83 695.83 695.83 695.83 695.83 695.83	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul 55, Dsb. Les Paul 55, Dsb. Les Paul 55, Wr. Marauder, Eb. Marauder, Ns. Marauder, Ns. Marauder, Wr. Marauder, Wr. Marauder, Wr. Marauder, Wr. Marauder, Wal. S-1, Eb. S-1, Nm. S-1, Ns. S-1, Tsb. S-1, Wr. L-6S Deluxe, Eb. L-6S Deluxe, Mpl. L-6S Deluxe, Ns. L-6S Deluxe, Tsb. L-6S Deluxe, Wr. L-6S Deluxe, Wr. L-6S Deluxe, Wr. L-6S Deluxe, Tsb. L-6S Deluxe,	572.27 513.74 513.74 377.18 3377.18 3377.18 378.68 396.68 396.68 396.68 396.68 396.68
c/away. 399.81 B 302 Long scale 314.15 B 301 As above 1 p/u 257.04 JSB2 299.88 JSB2C Carved 342.71 Acoustic: D55-NT TV Rosewood Dreadnought 546.58 Special Rose Dreadnought 449.47 D44MBL Bluegrass Jubilee Maple Dreadnought 47.09 G-41 NT Jumbo 17" Body D/nought 413.51 G875NT ¼ Size 15" Body D/nought 377.56	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WG-45 WJ-21N WG-47S WJ-21N WG-47S WG-48M 12 String Jumbo B-701 B-702 B-704 BG-76 Oreadnaught BW-650 9 String Flat top Jumbo MORIDAIRA	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 176.50 179.20 116.85 125.40 137.10 191.60 259.70	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309 ES375N Semi acoustic HONDO ACOUSTICS HONDO ACOUSTICS H308 Picetrum H90N Classic H310A Classic H310A Classic H330C Classic	205.00 210.00 220.00 275.00 179.00 99.00 125.00 299.00 220.00 22.00 27.00 34.00 39.00	GIBSON J40 Flat Top, Nat J45 Flat Top, S/b J50 Flat Top d/I, Nat Johnny Smith DIN 2 p/u, Nat Johnny Smith N, Ip/u Johnny Smith N, Ip/u Johnny Smith N, Ip/u Johnny Smith N, Ip/u Johnny Smith S/b Super 400 CES, Nat Super 400 CES, Nat Super 400 CES County Acoustic Nat Super 400 C Outfit, Single Cutaway County Single Cutaway County Cutaway Cutaway County Cutaway	75.00 510.45 516.95 523.45 1453.00 1407.00 1514.00 1316.00 1098.00	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Wal ES-175 D, Nat. ES-175 D, Nat. ES-175 T, Nat. ES-175 T, Nat. ES-175 T, Wr ES-335 TD, Nat ES-335 TD, Wal ES-335 TD, Wal ES-335 TD, Wr ES-345 TD, Wr ES-345 TDSV, Sb.	1027.49 1027.49 708.83 760.86 760.86 760.86 734.84 734.84 721.84 695.83 695.83 695.83 695.83 695.83 695.83	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul S5, Dsb Les Paul S5, Dsb Les Paul S5, Wr Marauder, Eb. Marauder, Ns Marauder, Wr. Marauder, Wr. Marauder, Wal S-1, Eb. S-1, Ns S-1, Ns S-1, Wr L-6S Deluxe, Kpl L-6S Deluxe, Fb L-6S Deluxe, Wpl L-6S Deluxe, Wr L-6S Cirm; Eb L-6S Cirm; Eb L-6S Cirm; Mpl L-6S, Tsb	572.27 513.74 377,18 377,18 336.54 377.18 336.54 377.18 442.20 442.20 442.20 396.68 396.68 396.68 396.68 442.20 427.58
c/away. 399.81 B 302 Long scale 314.15 B 301 As above 1 p/u 257.04 JSB2 299.88 JSB2C Carved 342.71 Acoustic: D55-NT TV Rosewood Dreadnought 546.58 Special Rose Dreadnought 449.47 D44MBL Bluegrass: Jubilee Maple Dreadnought 417.09 G-41 NT Jumbo 17" Body D/nought 413.51 G875NT ¼ Size 15" Body D/nought 377.56 G-37BL Arched Back Maple D/nought 348.78	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreednaught WG-45 WJ-20S WJ-21N WG-47S WG-48M 12 String Jumbo B-701 B-704 BG-76 Oreadnaught BW-650 9 String Flat top Jumbo MORIDAIRA F-301 Concert Folk	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 157.10 176.50 179.20 116.85 125.40 137.10 191.60	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309 ES375N Semi acoustic HONDO ACOUSTICS HONDO ACOUSTICS H90S Plectrum H90N Classic H316A Classic H316A Classic H316A Classic H340A Classic H340A Classic	205.00 210.00 220.00 275.00 179.00 99.00 125.00 299.00 220.00 22.00 34.00 39.00 46.00 50.00	GIBSON J40 Flat Top, Nat J45 Flat Top, s/b J50 Flat Top d/I, Nat Johnny Smith DN 2 p/u, Nat Johnny Smith N, I p/u Johnny Smith N, E Super 400 CES, Nat Super 44 CES, S/b Byrdland, Natural L-5C, Single Cutaway Acoustic Nat Super 400 C Outfit, Single Cutaway Acoustic Nat Super 400 C Outfit, Single Cutaway Acoustic, Nat J50 Flat Top, d/I, I /ri;	510.45 516.95 523.45 1453.00 1453.00 1407.00 1514.00 1316.00 1078.00	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Wal ES-175 D, Nat. ES-175 D, Sb ES-175 T, Nat. ES-175 T, Nat. ES-175 T, Wr ES-335 TD, Nat. ES-335 TD, Sb ES-335 TD, Sb ES-335 TD, Sb ES-335 TD, Wal ES-335 TD, Why ES-335 TD, Why ES-345 TDSV, Sb ES-345 TDSV, Wal ES-345 TDSV, Why	1027.49 1027.49 1027.49 1708.83 1760.86 1760.86 1708.83 1734.84 1721.84 695.83 695.83 695.83 695.83 695.83 695.83 812.88 812.88 812.88	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul S5, Dsb Les Paul S5, Dsb Les Paul S5, Wr Marauder, Eb. Marauder, Rs Marauder, Tsb Marauder, Wr Marauder, Wr Marauder, Wr Marauder, Wal S-1, Eb. S-1, Ns S-1, Ns S-1, Tsb S-1, Wal L-6S Deluxe, Mpl L-6S Deluxe, Mpl L-6S Deluxe, Mpl L-6S Deluxe, Wr L-6S Ctm; Eb L-6S Ctm; Tsb	572.27 513.74 377.18 377.18 336.54 377.18 336.54 377.18 442.20 442.20 442.20 442.20 396.68 396.68 396.68 396.68 396.68 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20
c/away. 399.81 B 302 Long scale 314.15 B 301 As above 1 p/u 257.04 JSB2 299.88 JSB2C Carved 342.71 Acoustic: 299.88 JSB2C Tr VR Rosewood Dreadnought 546.58 D50-NT Bluegrass Special Rose Dreadnought 449.47 D44MBL Bluegrass Jubilee Maple Dreadnought 417.09 G-41 NT Jumbo 17' Body D/nought 413.51 G875NT \$ Size 15' Body D/nought 377.56 G-37BL Arched Back Maple D/nought 348.78 D-40NT Bluegrass	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WG-45 WJ-20S WJ-21N WG-47S WG-48M 12 String Jumbo B-701 B-702 B-702 B-76 Oreadnaught BW-650 9 String Flat top Jumbo MORIDAIRA F-301 Concert Folk W-601 Flat top Jumbo Concert Guitars	202.20 121.10 119.15 134.90 145.45 118.10 157.10 157.10 176.50 179.20 116.85 125.40 137.10 191.60 259.70 63.85	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309. ES375N Semi acoustic HONDO ACOUSTICS H90S Piectrum H90N Classic H310A Classic H310A Classic H310A Classic H340A Classic H340A Classic H340A Classic H340A Classic	205.00 210.00 220.00 275.00 179.00 99.00 125.00 299.00 220.00 22.00 22.00 27.00 34.00 39.00 46.00 32.00 38.00	GIBSON J40 Flat Top, Nat J45 Flat Top J/h, Nat J50 Flat Top J/l, Nat J50 Flat Top J/l, Nat J61 Signer Smith DN 2 p/u, Nat J61 Signer Smith N, I p/u J61 J61 Signer J62 Signer J63 Signer J64 Signer J65	510.45 516.95 523.45 1453.00 1407.00 1407.00 1514.00 1316.00 1098.00 1078.00	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Wal ES-175 D, Nat. ES-175 D, Sb ES-175 T, Nat. ES-175 T, Wr ES-335 TD, Nat. ES-335 TD, Wal ES-335 TD, Wr ES-345 TDSV, Wr ES-345 TDSV, Wal ES-345 TDSV, Wr ES-347 TD, Asb	1027.49 1027.49 1708.83 760.86 760.86 760.86 734.84 721.84 695.83 695.83 695.83 695.83 695.83 695.83 695.83 695.83 695.83 695.83 695.83 695.83 695.83 695.83	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul 55, Dsb Les Paul 55, Dsb Les Paul 55, Wr Marauder, Eb. Marauder, Rm Marauder, Ns Marauder, Wr. Marauder, Wr. Marauder, Wr. Marauder, Wr. S-1, Eb. S-1, Nm S-1, Nm S-1, Tsb S-1, Tsb S-1, Wr L-6S Deluxe, Eb. L-6S Deluxe, Fb. L-6S Deluxe, Ns L-6S Deluxe, Ns L-6S Deluxe, Ns L-6S Deluxe, Tsb L-6S Celuxe, Wr L-6S Celuxe, Tsb L-6S Celuxe, Wr	572.27 513.74 513.74 377.18 336.54 377.18 342.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.80 396.68 396.68 396.68 396.68 396.68 396.68 396.88 461.72 689.81 669.81 669.81
c/away. 399.81 B 302 Long scale 314.15 B 301 As above 1 p/u 257.04 JSB2 299.88 JSB2C Carved 342.71 Acoustic: D55-NT TV Rosewood Dreadnought 546.58 Special Rose Dreadnought 449.47 D44MBL Bluegrass Jubilee Maple Dreadnought 570 G-41 NT Jumbo 17" Body D/nought 6413.51 G875NT % Slze 15" Body D/nought 377.56 G-37BL Arched Back Maple D/nought 348.78 D-40NT Bluegrass Jubilee Mahog. D/nought 348.78	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WG-45 WJ-21N WG-47S WJ-21N WG-47S WG-48M 12 String Jumbo B-701 B-702 B-704 BW-650 9 String Flat top Jumbo MORIDAIRA F-301 Concert Folk W-601 Flat top Jumbo Concert Guitars SG-01/SK-614N %size	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 157.10 157.10 176.50 179.20 116.85 125.40 137.10 259.70 63.85 73.55	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309. ES375N Semi acoustic HONDO ACOUSTICS HOOSP Plectrum H90N Classic H30A Classic H316A Classic H316A Classic H316A Classic H316A Classic H316A Classic H340A Classic H340A Classic H340A Folk H19A D/nought H155A D/nought	205.00 210.00 220.00 275.00 179.00 99.00 125.00 299.00 220.00 22.00 27.00 34.00 39.00 46.00 39.00 35.00 40.00	RORLIN GIBSON J40 Flat Top, Nat J45 Flat Top, S/b J50 Flat Top d/I, Nat Johnny Smith DN 2 p/u, Nat Johnny Smith N, I p/u Johnny Smith N, I p/u Johny Smith, S/b Super 440 CES, Nat Super 440 CES, Nat Super 440 CES, Clause Super 400 CES, Nat L-5C, Single Cutaway Acoustic Nat Super 400 C Outfit, Single Cutaway Acoustic, Nat J50 Flat Top, d/I, I/h, Nat J55 Flat Top d/I, Nat Heritage Flat Top ctm;	75.00 510.45 516.95 523.45 1453.00 1407.00 1407.00 1514.00 1316.00 1078.00 1215.00 557.59	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Wal ES-175 D, Nat. ES-175 D, Nat. ES-175 T, Nat. ES-175 T, Nat. ES-175 T, Wr ES-335 TD, Nat. ES-335 TD, Wal ES-335 TD, Wal ES-335 TD, Wr ES-345 TDSV, Wr ES-345 TDSV, Wr ES-347 TD, Asb ES-347 TD, Asb ES-347 TD, Rat ES-347 TD, Nat	1027.49 1027.49 708.83 760.86 760.86 708.83 734.84 721.84 695.83	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul S5, Dsb Les Paul S5, Dsb Les Paul S5, Wr Marauder, Rb Marauder, Rs Marauder, Wr. S-1, Ns. S-1, Tsb S-1, Wr. S-1, Wr. L-6S Deluxe, Eb. L-6S Deluxe, Rb L-6S Deluxe, Mpl. L-6S Deluxe, Wr. L-6S Deluxe, Wr. L-6S Cetm; Eb. L-6S Ctm; Tsb. SG ctm; Ch. SG ctm; Wal. SG ctm; Wal. SG ctm; Wal.	572.27 513.74 377,18 377,18 336.54 377,18 336.54 377,18 442.20 442.20 442.20 396.68 396.68 396.68 396.68 442.20 443.20 444.20 445.20 446.20 447.50 457.60
c/away. 399.81 B 302 Long scale 314.15 B 301 As above 1 p/u 257.04 JSB2 299.88 JSB2C Carved 342.71 Acoustic: 295.NT TV Rosewood Dreadnought 546.58 D50-NT Bluegrass Special Rose Dreadnought 449.47 D44MBL Bluegrass Jubilee Maple Dreadnought 417.09 G-41 NT Jumbo 17" Body D/nought 413.51 G875NT % Size 15" Body D/nought 348.78 D-40NT Bluegrass Jubilee Manog D/nought 348.78 D-35NT Bluegrass	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WG-45 WJ-20S WJ-21N WG-47S WG-48M 12 String Jumbo B-701 B-702 B-704 BG-76 Dreadnaught BW-650 9 String Flat top Jumbo MORIDAIRA F-301 Concert Folk W-601 Flat top Jumbo Concert Guitars SG-01/SK-614N % size	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 157.10 176.50 179.20 116.85 125.40 137.10 191.60 259.70	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309. ES375N Semi acoustic HONDO ACOUSTICS H90S Plectrum H90N Classic H310A Classic	205.00 210.00 220.00 275.00 179.00 99.00 125.00 299.00 220.00 22.00 27.00 34.00 39.00 36.00 38.00 35.00 40.00 44.00	GIBSON J40 Flat Top, Nat J45 Flat Top, S/b J50 Flat Top d/I, Nat Johnny Smith DN 2 p/u, Nat Johnny Smith DN, I p/u Johnny Smith N, I p/u Johnny Smith N, I p/u Johnny Smith S/b Super 400 CES, Nat Super 44 CES, S/b Byrdland, Natural L-5C, Single Cutaway Acoustic Nat Super 400 C Outfit, Single Cutaway Acoustic, Nat J50 Flat Top, d/I, I/n, Nat J55 Flat Top d/I, Nat Heritage Flat Top ctm; Nat Heritage Flat Top ctm; Nat	510.45 516.95 523.45 1453.00 1407.00 1407.00 1514.00 1316.00 1098.00 1078.00	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Wal ES-175 D, Nat. ES-175 D, Nat. ES-175 T, Nat. ES-175 T, Nat. ES-175 T, Wr ES-335 TD, Nat. ES-335 TD, Wal ES-335 TD, Wal ES-335 TD, Wr ES-345 TDSV, Wr ES-345 TDSV, Wr ES-347 TD, Asb ES-347 TD, Asb ES-347 TD, Rat ES-347 TD, Nat	1027.49 1027.49 1708.83 760.86 760.86 7708.83 734.84 721.84 695.83 695.83 695.83 695.83 695.83 695.83 812.88 812.88 812.88 764.36 767.36 838.90 838.90 838.90 838.90 838.90	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul 55, Dsb Les Paul 55, Dsb Les Paul 55, Wr Marauder, Eb. Marauder, Rm Marauder, Ns Marauder, Wr Marauder, Wr Marauder, Wr Marauder, Wr Marauder, Wr Marauder, Wal S-1, Eb S-1, Nm S-1, Tsb S-1, Tsb S-1, Tsb S-1, Wr L-6S Deluxe, Eb L-6S Deluxe, Mpl L-6S Deluxe, Ns L-6S Deluxe, Tsb L-6S Deluxe, Tsb L-6S Cetm; Eb L-6S Ctm; Eb L-6S Ctm; Sb G Ctm; Wal SG ctm; Bigsby, Ch SG ctm; Bigsby, Ch SG ctm; Bigsby, Tsb SG ctm; Bigsby, Tsb	572.27 513.74 377.18 3377.18 3377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 342.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 688.81 669.81 669.81 669.81 669.81 669.83 702.33 702.33 702.33
c/away. 399.81 B 302 Long scale 314.15 B 301 As above 1 p/u 257.04 JSB2 299.88 JSB2C Carved 342.71 Acoustic: 295.NT TV Rosewood Dreadnought 546.58 D50-NT Bluegrass Jubilee Maple Dreadnought 449.47 D44MBL Bluegrass Jubilee Maple Dreadnought 417.09 G-41 NT Jumbo 17' Body D/nought 413.51 G875NT % Slze 15'' Body D/nought 3413.51 G-40NT Bluegrass Jubilee Mahog D/nought 348.78 D-40NT Bluegrass Jubilee Mahog D/nought 348.78 D-35NT Bluegrass Jubilee Mahog 348.78 D-35NT Bluegrass D/nought 302.05 D55SB Spruce 546.58	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WG-45 WJ-20S WJ-21N WG-47S WG-48M 12 String Jumbo B-701 B-702 B-702 B-704 BG-76 Oreadnaught BW-650 9 String Flat top Jumbo MORIDAIRA F-301 Concert Folk W-601 Flat top Jumbo Concert Guitars SG-01/SK-614N % size SF-02/SK-614S % size C G - 0 1 / C K - 1 0 0 N Classic	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 157.10 176.50 179.20 116.85 125.40 137.10 191.60 259.70 63.85 73.55	SE600N Sefe00N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309 ES375N Semi acoustic HONDO ACOUSTICS H90S Piectrum H90N Classic H310A Classic H310A Classic H310A Classic H340A Classic H350B Classic H360A Classic	205.00 210.00 220.00 275.00 179.00 99.00 125.00 299.00 220.00 22.00 34.00 39.00 39.00 36.00 35.00 40.00 54.00	GIBSON J40 Flat Top, Nat J45 Flat Top, s/b J50 Flat Top d/I, Nat Johnny Smith DN 2 p/u, Nat Johnny Smith D, S/b Johnny Smith D, S/b Super 400 CES, Nat Super 40 CES, Nat Super 40 CES, S/b Byrdland, Natural L-5C, Single Cutaway Acoustic Nat Super 400 C Outfit, Single Cutaway Acoustic, Nat J50 Flat Top d/I, I/h; Nat J55 Flat Top d/I, I/h; Nat Heritage Flat Top ctm; Nat J200 Flat Top Artist, Asb	75.00 510.45 516.95 523.45 1453.00 1407.00 1407.00 1514.00 1316.00 1078.00 1215.00 557.59	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Wal ES-175 D, Nat. ES-175 D, Nat. ES-175 T, Nat. ES-175 T, Wr ES-335 TD, Nat ES-335 TD, Wal ES-335 TD, Wal ES-335 TD, Wal ES-335 TD, Wr ES-345 TDSV, Wr ES-345 TDSV, Wr ES-345 TDSV, Wr ES-345 TDSV, Wr ES-347 TD, Asb ES-347 TD, Eb ES-347 TD, Nat ES-350 T, Nat	1027.49 1027.49 1708.83 760.86 760.86 7708.83 734.84 721.84 695.83 695.83 695.83 695.83 695.83 695.83 812.88 754.36 763.36	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul 55, Dsb Les Paul 55, Dsb Les Paul 55, Wr Marauder, Rm Marauder, Rm Marauder, Ns Marauder, Wr. S-1, Ns S-1, Tsb S-1, Ns S-1, Tsb S-1, Wr. L-6S Deluxe, Eb. L-6S Deluxe, Mpl L-6S Deluxe, Mpl L-6S Deluxe, Tsb L-6S Deluxe, Wr. L-6S Deluxe, Wr. L-6S Ctm; Eb L-6S ctm; Eb L-6S ctm; Eb L-6S ctm; Wpl L-6S, Tsb SG ctm; Tsb SG ctm; Bigsby, Ch SG ctm; Bigsby, Ch SG standard, Gh SG Standard, Sw	572.27 513.74 377,18 377,18 336.54 377,18 336.54 377,18 442.20 442.20 442.20 396.68 396.68 396.68 396.68 442.20 443.20 444.20 445.20 446.20 447.50 457.60
c/away. 399.81 B 302 Long scale 314.15 B 301 As above 1 p/u 257.04 JSB2 299.88 JSB2C Carved 342.71 Acoustic: D55-NT TV Rosewood Dreadnought 546.58 D50-NT Bluegrass Special Rose Dreadnought 449.47 D4MBL Bluegrass Jubilee Maple Dreadnought 417.09 G-41 NT Jumbo 17" Body D/nought 413.51 G875NT % Size 15" Body D/nought 348.78 D-40NT Bluegrass Jubilee Mahog. D/nought 348.78 D-35NT Bluegrass D/nought 348.78 D-35NT Bluegrass D/nought Nat 302.05 D55SB Spruce 546.58 D44MNT Nat 417.09	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WG-45 WJ-20S WJ-21N WG-47S WG-48M 12 String Jumbo B-701 B-702 B-704 BG-76 Dreadnaught BW-660 9 String Flat top Jumbo MORIDAIRA F-301 Concert Folk W-601 Flat top Jumbo Concert Guitars SG-017K-614N xize SG-017 (C K - 1 0 0 N Classic CG-02/GK-200 Classic	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 157.10 176.50 179.20 116.85 125.40 137.10 191.60 259.70 63.85 73.55 31.90 33.95 35.90 41.45	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309. ES375N Semi acoustic HONDO ACOUSTICS HONDO ACOUSTICS H308A Classic H310A Classic H316A Classic H316A Classic H310A Classic H310A Polynought H156A D/nought	205.00 210.00 220.00 275.00 179.00 99.00 125.00 299.00 220.00 22.00 22.00 27.00 34.00 39.00 46.00 50.00 32.00 38.00 35.00 40.00 44.00 49.00	NORLIN GIBSON J40 Flat Top, Nat J45 Flat Top, s/b J50 Flat Top d/I, Nat Johnny Smith D, S/b Johnny Smith D, S/b Johnny Smith D, S/b Johnny Smith N, I p/u Johnny Smith D, S/b Super 400 CES, Nat Super 40 CES, S/b Super 400 C Outfit, Single Cutaway Acoustic Nat J50 Flat Top, d/I, I/h, Nat J55 Flat Top d/I, I/h, Nat Heritage Flat Top ctm; Nat J200 Flat Top Artist, Asb J200 Flat Top Artist,	75.00 510.45 516.35 523.45 1453.00 1453.00 1407.00 1514.00 1316.00 1078.00 1215.00 557.59 557.59 715.27 734.78	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Wal ES-175 D, Nat ES-175 D, Nat ES-175 T, Nat ES-175 T, Sb ES-175 T, Wr ES-335 TD, Nat ES-335 TD, Sb ES-335 TD, Wal ES-335 TD, Wal ES-335 TD, Wal ES-335 PRO, Ch ES-335 PRO, Ch ES-335 PRO, Ch ES-335 TD, Wal ES-335 TD, Wal ES-335 TD, Wal ES-335 TD, Wh, Wal ES-345 TDSV, Wal ES-345 TDSV, Wal ES-345 TDSV, Wal ES-347 TD, ES-347 TD, ES-347 TD, ES-347 TD, ES-347 TD, ES-347 TD, ES-347 TD, ES-345 TDSV, Wh ES-345 TDSV, Wh ES-345 TDSV, Wh ES-345 TDSV, Wh ES-345 TDSV, Wh ES-345 TDSV, Wh ES-347 TD, Nat ES-350 T, Nat ES-350 T, Nat ES-350 T, Nat ES-350 T, Nat ES-350 T, Nat ES-355 TDSV, Asb	1027.49 1027.49 1708.83 1768.86 1768.86 1708.83 1734.84 1721.84 695.83 695.83 695.83 695.83 695.83 695.83 812.88 812.88 812.88 1695.83 812.89 955.95 955.95 955.95	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul S5, Dsb Les Paul S5, Dsb Les Paul S5, Wr Marauder, Eb. Marauder, Rs Marauder, Tsb Marauder, Wr Marauder, Tsb S-1, Ns S-1, Ns S-1, Ns S-1, Ns S-1, Wal L-6S Deluxe, Mpl L-6S Deluxe, Mpl L-6S Deluxe, Mpl L-6S Deluxe, Mpl L-6S Ctm; Eb L-6S Ctm; Eb L-6S Ctm; Eb L-6S Ctm; Eb L-6S Ctm; Tsb SG ctm; Tsb SG ctm; Tsb SG ctm; Tsb SG ctm; Bigsby, Ch SG ctm; Bigsby, Tsb SG ctm; Bigsby, Tsb SG Standard, Gh SG Standard, Gh SG Standard, Sw SG Standard, Sb	572.27 513.74 377.18 3377.18 336.54 377.18 3377.18 442.20 442.20 390.18 442.20 390.18 442.20 396.68 396.68 396.68 442.20 442.20 442.20 396.68 396.68 396.68 396.68 396.88
c/away. 399.81.5 B 302 Long scale	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WG-45 WJ-20S WJ-21N WG-47S WG-48M 12 String Jumbo B-701 B-702 B-704 BG-76 Dreadnaught BW-650 9 String Flat top Jumbo MORIDAIRA F-301 Concert Folk W-601 Flat top Jumbo Concert Guitars SG-017SK-614N % size CG-01 / CK-100 N Classic CG-02/GK-200 Classic CF-01/FK Folk CW-005 / WK-585	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 157.10 176.50 179.20 116.85 125.40 137.10 259.70 63.85 73.55 31.90 33.95 35.90 41.45 38.85	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309. ES375N Semi acoustic HONDO ACOUSTICS H90S Piectrum H90N Classic H310A Classic H320A Classic H3	205.00 210.00 220.00 275.00 179.00 99.00 125.00 299.00 220.00 22.00 34.00 39.00 39.00 36.00 35.00 40.00 54.00	GIBSON J40 Flat Top, Nat J45 Flat Top, s/b J50 Flat Top d/I, Nat Johnny Smith DN 2 p/u, Nat Johnny Smith D, S/b Johnny Smith D, S/b Super 400 CES, Nat Super 40 CES, Nat Super 40 CES, S/b Byrdland, Natural L-5C, Single Cutaway Acoustic Nat Super 400 C Outfit, Single Cutaway Acoustic, Nat J50 Flat Top d/I, I/h; Nat J55 Flat Top d/I, I/h; Nat Heritage Flat Top ctm; Nat J200 Flat Top Artist, Asb	75.00 510.45 516.95 523.45 1453.00 1407.00 1407.00 1514.00 1316.00 1098.00 1078.00 1215.00 567.59 715.27 734.78 749.42	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Wal ES-175 D, Nat. ES-175 D, Nat. ES-175 T, Nat. ES-175 T, Nat. ES-175 T, Nat. ES-175 T, Wr ES-335 TD, Nat. ES-335 TD, Wal ES-335 TD, Wal ES-335 TD, Wr ES-345 TDSV, Wr ES-345 TDSV, Wr ES-347 TD, Asb ES-347 TD, Eb ES-350 T, Nat. ES-350 T, Nat. ES-350 T, Nat. ES-355 TDSV, Asb ES-355 TDSV, Asb ES-355 TDSV, Asb ES-355 TDSV, Sb ES-355 TDSV, Sb ES-355 TDSV, Sb ES-355 TDSV, Sb	1027.49 1027.49 1708.83 760.86 760.86 7708.83 734.84 721.84 695.83 695.83 695.83 695.83 695.83 695.83 812.88 754.36 763.36	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul 55, Dsb Les Paul 55, Dsb Les Paul 55, Wr Marauder, Rm Marauder, Rm Marauder, Ns Marauder, Wr. S-1, Ns S-1, Tsb S-1, Ns S-1, Tsb S-1, Wr. L-6S Deluxe, Eb. L-6S Deluxe, Mpl L-6S Deluxe, Mpl L-6S Deluxe, Tsb L-6S Deluxe, Wr. L-6S Deluxe, Wr. L-6S Ctm; Eb L-6S ctm; Eb L-6S ctm; Eb L-6S ctm; Wpl L-6S, Tsb SG ctm; Tsb SG ctm; Bigsby, Ch SG ctm; Bigsby, Ch SG standard, Gh SG Standard, Sw	572.27 513.74 377.18 336.54 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 342.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.39 668 896.68 461.75 896.81 669.81 669.81 669.81 669.81 669.83 702.33 702.33 702.33 702.33 702.33
c/away. 399.81 B 302 Long scale 314.15 B 301 As above 1 p/u 257.04 JSB2 299.88 JSB2C Carved 342.71 Acoustic: D55-NT TV Rosewood Dreadnought 546.58 Special Rose Dreadnought 449.47 D44MBL Bluegrass Jubilee Maple Dreadnought 578 G-37 NT Jumbo 17" Body D/nought 580 JD/nought 637BL Arched Back Maple D/nought 348.78 D-40NT Bluegrass Jubilee Mahog D/nought 348.78 D-35NT Bluegrass Jubilee Mahog D/nought 348.78 D-35NT Bluegrass Jubilee Mahog D/nought 348.78 D-35NT Bluegrass D/nought Nat. 302.05 D55SB Spruce 546.58 D44MMNT Nat 417.09 D40SB Spruce 348.78 D-40C Nt Florentine	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WG-45 WJ-20S WJ-21N WG-47S WG-48M 12 String Jumbo B-701 B-702 B-704 BG-76 Oreadnaught BW-650 9 String Flat top Jumbo MORIDAIRA F-301 Concert Folk W-601 Flat top Jumbo Concert Guitars SG-01/SK-614N % size SF-02/SK-614S % size CG-01/FK-614N 00 N Classic CG-02/GK-200 Classic CF-01/FK Folk CW-005/WK-585 Jumbo	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 157.10 176.50 179.20 116.85 125.40 137.10 191.60 259.70 63.85 73.55 31.90 33.95 35.90 41.45	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309 ES375N Semi acoustic HONDO ACOUSTICS HONDO ACOUSTICS H90S Plectrum H90N Classic H310A Classic H316A Classic H316A Classic H316A Classic H310A Folk H119A D/nought H155A D/nought H155B D/nought H155B D/nought H156A D 12 string D/nought H160A 12 string D/nought H160A 12 string D/nought H1200N Super Jumbo HJ200N Super Jumbo HJ200N Super Jumbo	205.00 210.00 220.00 275.00 179.00 99.00 125.00 220.00 220.00 22.00 22.00 27.00 34.00 39.00 46.00 50.00 38.00 35.00 44.00 44.00 54.00 49.00 72.00	RORLIN GIBSON J40 Flat Top, Nat J45 Flat Top, S/b J50 Flat Top d/I, Nat Johnny Smith DN 2 p/u, Nat Johnny Smith N, I p/u Johnny Smith N, I p/u Johnny Smith N, I p/u Johny Smith S/b Super 400 CES, Nat Super 400 COutfit, Single Cutaway Acoustic Nat J55 Flat Top, d/I, I/n, Nat J55 Flat Top d/I, Nat Heritage Flat Top ctm; Nat J200 Flat Top Artist, Asb J200 Flat Top Artist, L56. J200 Flat Top Artist, Nat	75.00 510.45 516.95 523.45 1453.00 1407.00 1407.00 1514.00 1316.00 1078.00 1215.00 557.59 715.27 734.78 749.42 749.42	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Val ES-175 D, Nat. ES-175 D, Nat. ES-175 D, Nat. ES-175 T, Nat. ES-175 T, Nat. ES-175 T, Wr ES-335 TD, Nat. ES-335 TD, Nat. ES-335 TD, Wal. ES-335 TD, Wal. ES-335 TD, Wr ES-345 TDSV, Wal. ES-345 TDSV, Wal. ES-345 TDSV, Wal. ES-345 TDSV, Wal. ES-347 TD, Nat. ES-350 T, Nat. ES-350 T, Nat. ES-350 T, Sb ES-355 TDSV, Asb. ES-355 TDSV, Asb. ES-355 TDSV, Sb. ES-355 TDSV, Sb. ES-355 TDSV, Wal.	1027.49 1027.49 1708.83 760.86 760.86 7708.83 734.84 721.84 695.83 695.8	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul Special, Wr. Les Paul S5, Dsb Les Paul S5, Dsb Les Paul S5, Wr Marauder, Rb Marauder, Rs Marauder, Ns Marauder, Wr. S-1, Ns S-1, Ns S-1, Ns S-1, Wr. S-1, Wr. L-6S Deluxe, Eb L-6S Deluxe, Mpl L-6S Deluxe, Npl L-6S Deluxe, Wr. L-6S Deluxe, Wr. L-6S Deluxe, Wr. L-6S Cetm; Eb L-6S Ctm; Eb L-6S Ctm; Eb L-6S Ctm; Eb SG Ctm; Ch SG Ctm; Bigsby, Ch SG Ctm; Bigsby, Ch SG Ctm; Bigsby, Wal SG Standard, Gh SG Standard, Mal SG Standard, Wal SG Standard, Wal SG Standard, Wal SG Standard, IH, Ch SG Standard, IH, Ch SG Standard, IH, Ch SG Standard, IH, Wal	572.27 513.74 513.74 377.18 336.54 377.18
c/away. 399.81 B 302 Long scale 314.15 B 301 As above 1 p/u 257.04 JSB2 299.88 JSB2C Carved 342.71 Acoustic: D55-NT TV Rosewood Dreadnought 546.58 Special Rose Dreadnought 449.47 D44MBL Bluegrass Jubilee Maple Dreadnought 17' Body D/nought 417.09 G-37BL Arched Back Maple D/nought 348.78 D-40NT Bluegrass Jubilee Mahog. D/nought 348.78 D-35NT Bluegrass D/nought Nat. 302.05 D55SB Spruce 348.78 D44MNT Nat 417.09 D40SB Spruce 348.78 D40CT C/away 399.16 D-25M Bluegrass 399.16	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WG-45 WJ-20S WJ-21N WG-47S WG-48M 12 String Jumbo B-701 B-702 B-704 BG-76 Dreadnaught BW-650 9 String Flat top Jumbo MORIDAIRA F-301 Concert Folk W-601 Plat top Jumbo Concert Guitars SG-01/SK-614N ½ size SG-01/SK-614S ½ size CG-01/CK-100 N Classic CG-02/SK-614S ½ size CG-01/FK Folk CW-005/WK-585 Jumbo CW-01/WK-588	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 157.10 176.50 179.20 116.85 125.40 137.10 259.70 63.85 73.55 31.90 33.95 35.90 41.45 38.85	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309. ES375N Semi acoustic HONDO ACOUSTICS H90N Classic H310A Classic H310A Classic H316A Classic H316A Classic H310A Classic H3	205.00 210.00 220.00 275.00 179.00 99.00 125.00 299.00 220.00 22.00 22.00 27.00 39.00 46.00 50.00 33.00 46.0	RORLIN GIBSON J40 Flat Top, Nat J45 Flat Top, s/b J50 Flat Top d/l, Nat Johnny Smith D, S/b Johnny Smith D, S/b Johnny Smith N, I p/u Johnny Smith N, I p/u Johny Smith S/b Super 440 CES, Nat Super 440 CES, Nat Super 440 CES, Nat Super 400 C Outflit Single Cutaway Acoustic Nat J50 Flat Top, d/l, I/h; Nat J55 Flat Top d/l, Nat Heritage Flat Top ctm; Nat J200 Flat Top Artist, Asb J200 Flat Top Artist, L500 Flat	510.45 516.35 523.45 1453.00 1453.00 1407.00 1514.00 1316.00 1078.00 1215.00 557.59 715.27 734.78 749.42 749.42	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Asb ES-175 CC, Wal ES-175 D, Nat. ES-175 D, Nat. ES-175 D, Sb ES-175 T, Nat. ES-175 T, Wr ES-335 TD, Nat ES-335 TD, Sb ES-335 TD, Wal ES-335 TD, Wal ES-335 TD, Wh, Wal ES-345 TDSV, Sb ES-345 TDSV, Wal ES-345 TDSV, Wal ES-347 TD, Eb ES-347 TD, Eb ES-347 TD, Eb ES-347 TD, Eb ES-350 T, Sb ES-355 TDSV, Sb ES-355 TDSV, Sb ES-355 TDSV, Sb ES-355 TDSV, Wal ES-355 TD	1027.49 1027.49 1708.83 760.86 760.86 7708.83 734.84 721.84 695.83 695.8	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul Special, Wr. Les Paul S5, Dsb Les Paul S5, Dsb Les Paul S5, Wr Marauder, Eb Marauder, Rs Marauder, Tsb Marauder, Wr S-1, Ns S-1, Ns S-1, Ns S-1, Ns S-1, Wr L-6S Deluxe, Eb L-6S Deluxe, Rp L-6S Deluxe, Rp L-6S Deluxe, Wr L-6S Cetm; Eb L-6S Cetm; Eb L-6S Cetm; Higher L-6S Cetm; Mpl L-6S, Tsb SG ctm; Ch SG ctm; Bigsby, Ch SG ctm; Bigsby, Wal SG Standard, Gh SG Standard, Sw SG Standard, IH, Ch SG Standard, IH, Wal SG Standard, IH, Ch SG Standard, IH, Ch	572.27 513.74 377.18 3377.18 336.54 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 461.20 462.20 47.58 461.72 669.81 669.81 669.81 669.81 669.81 669.81 650.73 702.33 702.33 702.33 494.23 550.73 550.75
c/away. 399.81 B 302 Long scale 314.15 B 301 As above 1 p/u 257.04 JSB2 299.88 JSB2C Carved 342.71 Acoustic: 299.88 JSB2C Carved 342.71 Acoustic: 354.58 D55-NT TV Rosewood Dreadnought 449.47 D45-MBL Bluegrass Jubilee Maple Dreadnought 449.47 D44MBL Bluegrass Jubilee Maple Dreadnought 417.09 G-41 NT Jumbo 17' Body D/nought 413.51 Body D/nought 347.56 G-37BL Arched Back Maple D/nought 348.78 D-40NT Bluegrass Jubilee Mahog D/nought 348.78 D-40NT Bluegrass Jubilee Mahog D/nought 348.78 D-40NT Bluegrass Jubilee Mahog D/nought 417.09 A48.78 D44DR Spruce 348.78 D40CNT c/away 399.16 D-40C Nt Florentine c/away 399.16 D-25M Bluegrass Mahogany D/nought 399.16	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WG-45 WJ-20S WJ-21N WG-47S WG-48M 12 String Jumbo B-701 B-702 B-702 B-702 B-704 BG-76 Oreadnaught BW-650 9 String Flat top Jumbo MORIDAIRA F-301 Concert Folk W-601 Flat top Jumbo Concert Guitars SG-01/SK-614N % size CG-01/C K-10 0 N Classic CG-02/GK-200 Classic CG-02/GK-200 Classic CF-01/FK Folk C W-005 / W K-585 Jumbo C W-01 / W K-588 Jumbo CW-01 / W K-588	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 157.10 176.50 179.20 116.85 125.40 137.10 191.60 259.70 63.85 73.55 31.90 33.95 35.90 41.45 38.85 41.30 42.50	SE600N SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309 ES375N Semi acoustic HONDO ACOUSTICS H90S Piectrum H90N Classic H310A Classic H310A Classic H310A Classic H340A Classic H340A Classic H340A Classic H340A Classic H340A Classic H36A D/nought H15A D/nought H16DA 12 string D/nought H10DA Super Jumbo H20ON Super Jumbo H20ON Super Jumbo H20ON Super Jumbo H20ON Super Jumbo H74OB	205.00 210.00 220.00 275.00 179.00 99.00 125.00 229.00 22.00 22.00 22.00 34.00 39.00 46.00 50.00 33.00 35.00 44.00 54.00 54.00 54.00 54.00 54.00 72.00 72.00	GIBSON J40 Flat Top, Nat J45 Flat Top, S/b J50 Flat Top d/I, Nat Johnny Smith D, S/b Johnny Smith D, S/b Johnny Smith D, S/b Johnny Smith D, S/b Super 400 CES, Nat Super 40 C	75.00 510.45 516.95 523.45 1453.00 1407.00 1407.00 1514.00 1316.00 1078.00 1078.00 1215.00 557.59 715.27 734.78 749.42 749.42 749.42 749.42	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Wal ES-175 CC, Wal ES-175 D, Nat. ES-175 D, Nat. ES-175 T, Nat. ES-175 T, Nat. ES-175 T, Wr ES-335 TD, Nat ES-335 TD, Wal ES-335 TD, Wal ES-335 TD, Wr ES-345 TDSV, Wal ES-347 TD, Nat ES-347 TD, Nat ES-347 TD, Nat ES-350 T, Nat ES-350 T, Nat ES-350 T, Sb ES-355 TDSV, Asb ES-355 TDSV, Asb ES-355 TDSV, Asb ES-355 TDSV, Sb ES-355 TDSV, Wal ES-355 TDSV, Sb ES-355 TDSV, Wal ES-355 TDSV, Sb ES-355 TDSV, Sb ES-355 TDSV, Wal E	1027.49 1027.49 1708.83 760.86 760.86 760.86 708.83 734.84 721.84 695.83 695.83 695.83 695.83 695.83 812.88 754.36 767.36 838.90 839.90	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul Special, Wr. Les Paul S5, Dsb Les Paul S5, Dsb Les Paul S5, Wr Marauder, Rh Marauder, Rh Marauder, Rh Marauder, Wr. Marauder, Eb. Les Deluxe, Rb Les Deluxe, Rb Les Deluxe, Tsb Les Deluxe, Tsb Les Deluxe, Wr. Les Deluxe, Wr. Les Cetm; Eb Les Cetm; Eb Les Cetm; Eb Les Cetm; Eb Les Cetm; Bigsby, Ch SG Ctm; Bigsby, Ch SG Ctm; Bigsby, Wal SG Standard, Gh SG Standard, Sw SG Standard, Sw SG Standard, Wal SG Standard, Jrh, Wal SG Standard, Higsby, Ch SG Standard, Higsby, Ch SG Standard, High, Wal SG Standard, High, Wal SG Standard, High, Wal SG Standard, High, Wal SG Standard, Higsby, Ch SG Standard, High, Wal	572.27 513.74 377.18 336.54 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 427.58 461.72 588.81 669.81
c/away. 399.81 B 302 Long scale 314.15 B 301 As above 1 p/u 257.04 JSB2 299.88 JSB2C Carved 342.71 Acoustic: 299.88 JSB2C Carved 342.71 Acoustic: 35-NT TV Rosewood Dreadnought 546.58 D50-NT Bluegrass Jubilee Maple Dreadnought 6471 NT Jumbo 17' Body D/nought 6378L Arched Back Maple D/nought 377.56 G378L Arched Back Maple D/nought 348.78 D-40NT Bluegrass Jubilee Mahog. D/nought 348.78 D-35NT Bluegrass Jubilee Mahog. 348.78 D-35NT Bluegrass D/nought Nat. 302.05 D55SB Spruce 346.58 D44MNT Nat 417.09 A40CNT c/away. 399.16 D-40C Nt Florentine c/away. 399.16 D-40C Nt Florentine c/away. 399.16 D-25M Bluegrass Mahogany D/nought 399.16 D-25M Bluegrass Mahogany D/nought 399.16 D-25M Nature Stellar Stella	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WG-45 WJ-20S WJ-21N WG-47S WG-48M 12 String Jumbo B-701 B-702 B-702 B-702 B-76 Oreadnaught BW-650 9 String Flat top Jumbo MORIDAIRA F-301 Concert Folk W-601 Flat top Jumbo Concert Gultars SG-01/SK-614N ½size SF-02/SK-614S ½ size C G-01 / C K-10 0N Classic CG-02/GK-200 Classic CG-02/GK-200 Classic CG-01/K Folk C W-01 / W K-58 S Jumbo	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 157.10 176.50 179.20 116.85 40 137.10 191.60 259.70 63.85 73.55 31.90 33.95 35.90 41.45 38.85 41.30 42.50 42.95	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309. ES375N Semi acoustic HONDO ACOUSTICS HONDO ACOUSTICS H90S Plectrum H90N Classic H310A Classic H316A Classic H316A Classic H316A Classic H310A Folk H155A D/nought H155B D/nought H155B D/nought H155B D/nought H156A D/nought H166A 12 string D/nought H1700N Super Jumbo HJ200N Super Jumbo	205.00 210.00 220.00 275.00 179.00 99.00 125.00 299.00 220.00 22.00 27.00 34.00 39.00 46.00 50.00 38.00 35.00 44.00 54.00 49.00 69.00 72.00 49.00 72.00 49.00 72.00 49.00 72.00 49.00 72.00 69.00 69.00	RORLIN GIBSON J40 Flat Top, Nat J45 Flat Top d/l, Nat J50 Flat Top d/l, Nat Johnny Smith D, S/b Johnny Smith D, S/b Johnny Smith N, Ip/u Johny Smith S/b Super 400 CES, Nat Super 40 CES, Nat Super 400 COutfit, Single Cutaway Acoustic Nat J55 Flat Top, d/l, I/n, Nat Heritage Flat Top ctm; Nat J200 Flat Top Artist, Asb J200 Flat Top Artist, Asb J200 Flat Top Artist, Sb Dove Flat Top, Asb Dove Flat Top, Eb Dove Flat Top, Eb Dove Flat Top, Dat Dove Flat Top, Dat Super Flat Top, Dat Super Flat Top, Leb Dove Flat Top, Dat	510.45 516.95 523.45 1453.00 1407.00 1407.00 1514.00 1316.00 1078.00 1078.00 1215.00 557.59 715.27 734.78 749.42 749.42 749.42 749.42 676.26 689.26 676.26	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Val ES-175 CC, Wal ES-175 D, Nat ES-175 D, Nat ES-175 T, Nat ES-175 T, Nat ES-175 T, Wr ES-335 TD, Nat ES-335 TD, Wal ES-335 TD, Wal ES-335 TD, Wr ES-345 TDSV, Wr ES-347 TD, Asb ES-345 TDSV, Wr ES-347 TD, Nat ES-350 T, Sb ES-355 TDSV, Asb ES-355 TDSV, Asb ES-355 TDSV, Asb ES-355 TDSV, Sb ES-355 TDSV, Wal E	1027.49 1027.49 1708.83 760.86 761.86 761.86 695.83 695.83 695.83 695.83 695.83 695.83 695.83 695.83 812.88 812.88 812.88 812.88 955.95 955.95 949.45 949.45 844.42	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul Special, Wr. Les Paul S5, Dsb Les Paul S5, Dsb Les Paul S5, Wr Marauder, Rb Marauder, Rb Marauder, Rs Marauder, Wr. S-1, Nb. S-1, Nb. S-1, Nb. S-1, Wr. L-6S Deluxe, Eb. L-6S Deluxe, Rb. L-6S Deluxe, Npl. L-6S Deluxe, Npl. L-6S Deluxe, Wr. L-6S Deluxe, Wr. L-6S Cetm; Eb. L-6S Ctm; Eb. L-6S Ctm; Tsb. SG Ctm; Ch. SG Ctm; Sigsby, Ch. SG Ctm; Bigsby, Ch. SG Ctm; Bigsby, Wal SG Standard, Sw. SG Standard, Sw. SG Standard, Wal SG Standard, Bigsby, Ch. SG Standard, Bigsby, Ch. SG Standard, Bigsby, Sw. SG Standard, Bigsby, Sw. SG Standard, Bigsby, SG Standard, Bigsby, Sw.	572.27 513.74 377.18 3377.18 336.54 377.18 3377.18 377.18
c/away. 399.81 B 302 Long scale 314.15 B 301 As above 1 p/u 257.04 JSB2 299.88 JSB2C Carved 342.71 Acoustic: 295.NT TV Rosewood Dreadnought 546.58 D50-NT Seluegrass Special Rose Dreadnought 449.47 D4MBL Bluegrass Jubilee Maple Dreadnought 417.09 G-41 NT Jumbo 17" Body D/nought 413.51 G875NT % Size 15" Body D/nought 57.56 G-37BL Arched Back Maple D/nought 348.78 D-40NT Bluegrass Jubilee Mahog. D/nought Nat. 302.05 D55SB Spruce 346.58 D44MNT Nat 417.09 D40SB Spruce 546.58 D44MNT Nat 417.09 D40SB Spruce 348.78 D-40C Nt Florentine c/away. 399.16 D-25M Bluegrass Mahogany D/nought 1258.90 Jumbo & Folk Acoustic F-50RNT Navarre Rosewood 17" 683.16	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WG-45 WJ-20S WJ-21N WG-47S WG-48M 12 String Jumbo B-701 B-702 B-704 BG-76 Dreadnaught BW-650 9 String Flat top Jumbo MORIDAIRA F-301 Concert Folk W-601 Flat top Jumbo Concert Guitars SG-01/SK-614N %ize CG-02/GK-200 Classic CF-01/FK Folk CW-01/WK-585 Jumbo CW-01 I/WK-588	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 157.10 176.50 179.20 116.85 125.40 137.10 191.60 259.70 63.85 73.55 31.90 33.95 35.90 41.45 38.85 41.30 42.50	SE600N SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309. ES375N Semi acoustic HONDO ACOUSTICS HONDO ACOUST	205.00 210.00 220.00 275.00 179.00 99.00 125.00 299.00 22.00 22.00 22.00 34.00 39.00 46.00 50.00 35.00 40.00 44.00 49.00 72.00 72.00 72.00 72.00 72.00 72.00 79.00 69.00 79.00 69.00 79.00	GIBSON J40 Flat Top, Nat J45 Flat Top, Nat J45 Flat Top, S/b J50 Flat Top d/I, Nat Johnny Smith DN 2 p/u, Nat Johnny Smith DN 2 p/u, Nat Johnny Smith N, I p/u Johnny Smith N, I p/u Johnny Smith S/b Super 400 CES, Nat Super 400 CES, Nat Super 400 C Outfit Single Cutaway Acoustic Nat Super 400 C Outfit Single Cutaway Acoustic, Nat J50 Flat Top d/I, Nat Heritage Flat Top ctm; Nat J200 Flat Top Artist, Asb J200 Flat Top Artist, D200 Flat Top Artist, Nat J200 Flat Top Artist, Nat J200 Flat Top Artist, Nat J200 Flat Top Artist, Nat Dove Flat Top, Asb Dove Flat Top, Nat	510.45 516.35 523.45 1453.00 1453.00 1407.00 1514.00 1316.00 1078.00 1078.00 1215.00 557.59 577.59 715.27 734.78 749.42 749.42 749.42 689.26 676.26	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Wal ES-175 D, Nat ES-175 D, Nat ES-175 T, Nat ES-135 TD, Nat ES-335 TD, Wr ES-345 TDSV, Wr ES-345 TDSV, Wr ES-347 TD, Asb ES-347 TD, Rat ES-347 TD, Rat ES-347 TD, Nat ES-350 T, Nat ES-350 T, Nat ES-350 T, Nat ES-355 TDSV, Asb ES-355 TDSV, Sb ES-355 TDSV, Wr ES-350 T, Nat ES-355 TDSV, Wr LS-355 TDSV, Wr LS-355 TDSV, Wr LS-355 TDSV, Wr LS-350 T, Nat ES-350 T, Nat ES-355 TDSV, Wr LS-355 TDSV, Wr LS-355 TDSV, Wr LS-350 T, Nat ES-350	1027.49 1027.49 1708.83 760.86 760.86 760.86 708.83 734.84 721.84 695.83 695.83 695.83 695.83 695.83 812.88 754.36 767.36 838.90 839.90	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul S5, Osb Les Paul S5, Dsb Les Paul S5, Wr Marauder, Eb. Marauder, Rs Marauder, Tsb Marauder, Wr S-1, Ns S-1, Ns S-1, Ns S-1, Wr L-6S Deluxe, Eb L-6S Deluxe, Mpl L-6S Deluxe, Mpl L-6S Deluxe, Ns L-6S Deluxe, Wr L-6S Ctm; Eb L-6S Ctm; Spl L-6S Ctm; Spl L-6S Ctm; Spl SG Ctm; Wal SG Standard, Sg-Standard, Sg-Standard, Sg-Standard, Sg-Standard, Sg-Standard, Bigsby, Ch SG Standard, Bigsby, Ns	572.27 513.74 377.18 336.54 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 427.58 461.72 588.81 669.81
c/away. 399.81 B 302 Long scale 314.15 B 301 As above 1 p/u 257.04 JSB2 299.88 JSB2C Carved 342.71 Acoustic: 299.88 JSB2C Carved 342.71 Acoustic: 35-NT TV Rosewood Dreadnought 546.58 D50-NT Bluegrass Jubilee Maple Dreadnought 6471 NT Jumbo 17' Body D/nought 6378L Arched Back Maple D/nought 377.56 G378L Arched Back Maple D/nought 348.78 D-40NT Bluegrass Jubilee Mahog. D/nought 348.78 D-35NT Bluegrass Jubilee Mahog. 348.78 D-35NT Bluegrass D/nought Nat. 302.05 D55SB Spruce 346.58 D44MNT Nat 417.09 A40CNT c/away. 399.16 D-40C Nt Florentine c/away. 399.16 D-40C Nt Florentine c/away. 399.16 D-25M Bluegrass Mahogany D/nought 399.16 D-25M Bluegrass Mahogany D/nought 399.16 D-25M Nature Stellar Stella	W617 WT-19 WH-24 WE-030 with pick-up WL-35 WG-67 (A/Series) Jumbo Dreadnaught WG-45 WJ-20S WJ-21N WG-47S WG-48M 12 String Jumbo B-701 B-702 B-702 B-702 B-76 Oreadnaught BW-650 9 String Flat top Jumbo MORIDAIRA F-301 Concert Folk W-601 Flat top Jumbo Concert Gultars SG-01/SK-614N ½size SF-02/SK-614S ½ size C G-01 / C K-10 0N Classic CG-02/GK-200 Classic CG-02/GK-200 Classic CG-01/K Folk C W-01 / W K-58 S Jumbo	202.20 121.10 119.15 134.90 145.45 118.10 131.70 157.10 157.10 176.50 179.20 116.85 40 137.10 191.60 259.70 63.85 73.55 31.90 33.95 35.90 41.45 38.85 41.30 42.50 42.95	SE600N SA600C Semi acoustic LG1000BS PB420S Base JHS ACOUSTICS (Bowl Back) ENC1 ENC2 with pick-up JHS ELECTRICS K309. ES375N Semi acoustic HONDO ACOUSTICS HONDO ACOUSTICS H90S Plectrum H90N Classic H310A Classic H316A Classic H316A Classic H316A Classic H310A Folk H155A D/nought H155B D/nought H155B D/nought H155B D/nought H156A D/nought H166A 12 string D/nought H1700N Super Jumbo HJ200N Super Jumbo	205.00 210.00 220.00 275.00 179.00 99.00 125.00 299.00 220.00 22.00 27.00 34.00 39.00 46.00 50.00 38.00 35.00 44.00 54.00 49.00 69.00 72.00 49.00 72.00 49.00 72.00 49.00 72.00 49.00 72.00 69.00 69.00	RORLIN GIBSON J40 Flat Top, Nat J45 Flat Top d/l, Nat J50 Flat Top d/l, Nat Johnny Smith D, S/b Johnny Smith D, S/b Johnny Smith N, Ip/u Johny Smith S/b Super 400 CES, Nat Super 40 CES, Nat Super 400 COutfit, Single Cutaway Acoustic Nat J55 Flat Top, d/l, I/n, Nat Heritage Flat Top ctm; Nat J200 Flat Top Artist, Asb J200 Flat Top Artist, Asb J200 Flat Top Artist, Sb Dove Flat Top, Asb Dove Flat Top, Eb Dove Flat Top, Eb Dove Flat Top, Dat Dove Flat Top, Dat Super Flat Top, Dat Super Flat Top, Leb Dove Flat Top, Dat	510.45 516.30 1453.00 1453.00 1407.00 1514.00 1316.00 1098.00 1078.00 1215.00 557.59 715.27 734.78 749.42 749.42 749.42 689.26 689.26 689.26 689.26	Wr Howard Roberts ctm; Sb Howard Roberts ctm; Wr ES-175 CC, Asb ES-175 CC, Val ES-175 CC, Wal ES-175 D, Nat ES-175 D, Nat ES-175 T, Nat ES-175 T, Nat ES-175 T, Wr ES-335 TD, Nat ES-335 TD, Wal ES-335 TD, Wal ES-335 TD, Wr ES-345 TDSV, Wr ES-347 TD, Asb ES-345 TDSV, Wr ES-347 TD, Nat ES-350 T, Sb ES-355 TDSV, Asb ES-355 TDSV, Asb ES-355 TDSV, Asb ES-355 TDSV, Sb ES-355 TDSV, Wal E	1027.49 1027.49 1708.83 760.86 760.86 7708.83 734.84 721.84 695.83 695.83 695.83 695.83 637.30 721.83 695.83 695.83 812.88 812.88 812.88 812.88 812.89 955.95 955.95 949.45 949.45 884.42	Les Paul Special, Eb. Les Paul Special, Wr. Les Paul Special, Wr. Les Paul S5, Dsb Les Paul S5, Dsb Les Paul S5, Wr Marauder, Rb Marauder, Rb Marauder, Rs Marauder, Wr. S-1, Nb. S-1, Nb. S-1, Nb. S-1, Wr. L-6S Deluxe, Eb. L-6S Deluxe, Rb. L-6S Deluxe, Npl. L-6S Deluxe, Npl. L-6S Deluxe, Wr. L-6S Deluxe, Wr. L-6S Cetm; Eb. L-6S Ctm; Eb. L-6S Ctm; Tsb. SG Ctm; Ch. SG Ctm; Sigsby, Ch. SG Ctm; Bigsby, Ch. SG Ctm; Bigsby, Wal SG Standard, Sw. SG Standard, Sw. SG Standard, Wal SG Standard, Bigsby, Ch. SG Standard, Bigsby, Ch. SG Standard, Bigsby, Sw. SG Standard, Bigsby, Sw. SG Standard, Bigsby, SG Standard, Bigsby, Sw.	572.27 513.74 513.74 377.18 336.54 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 377.18 390.18 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 442.20 568 396.68 396.68 396.68 396.68 396.68 396.68 396.68 396.68 396.68 396.75 500.73 5

SG Standard, Bigsby, I/h, Ch	Concert Classic	380.00	R159/27770 Flamenco and case	495.00	MM144/365	6.50 1.95	MC400	467.50	Maple Dreadnoughts M340	137.50
SG Standard, Bigsby, 1/h, Wal 539.75 The SG, Nw 403.18	Artist 38 Country Artist 38	175.00 389.95 389.95	R157/32260 Requinto and case R170/5610 Requinto	575.00 99.95	MM003/145	2.60 2.50 7.95	MC800 DS Bass MC900 DS Bass MC Case	299.50 375.00 39.50	M340AV	137.50 170.50 159.34
Melody Maker, Ch	Custom Legend // Matrix 2:	785.00 239.95 239.95	R150/21040 Classic and case R155/30575 Classic	375.00	MM157/309	5.50 2.95 3.75	MC Case/Fit MC Bass Case Concert series:	85.00 47.50	M370	170.50 163.65 178.42
EB-3 Bass, Ch. 546.25 EB-3 Bass, Wal 559.27	Anniversary 58 EKO ACOUSTICS	599.95	and case	545.00 99.95 174.95	MM171/076	1.35 1.30	CN100 BK, BS, CW, WN	199.50	M342AM	166.32 181.50
Ripper L-95 F/less bs; Eb. 507.24 Ripper L-95 F/less bs;	3132 Rio Bravo 12 8 1780 Ranger 6	79.00 84.00 64.00	R106/2690 Classic R112/3085 Classic	47.95 54.95	MM005XL/084 MM007/107 MM008/278	1.50 1.90 4.95	CN100 AV CN200 BK, CS, CW, MO	210.00	Floral deluxe series: F200CS	123.75 135.97
Nat 507.24 Ripper L-9S F/less bs;	1793 Ranger 12	77.65 49.95 59.95	R123/4485 Classic KISO SUZUKI 9583/6730 Outfit	74.95 119.95	MM008/3/278	4.95 3.75 2.50	CN200 WH, AV	220.00	F300CS	135.97 138.55 138.55
Tsb	3152 Sombrero 12	73.95 78.65	9502/3365 9503/3925	59.95 69.95	MM011/070	1.25 1.90	MO CN Case Iceman series:	39.50	F360BK	143.83 140.25
Grabber Bass, Eb	3154 Eldorado 12 11	08.00 16.00 95.00	9504/4205	74.95 79.95	MM014/107	1.90 4.95 4.95	IC300 KR	289.50 250.00 240.00	F302CS	140.25 143.85
Grabber Bass, Wr 442.20 Grabber G-3 Bass, Eb . 455.22	3142 El Guacho 12 Ranger 6 with p/u	29.00 76.70 89.95	9198/2105 Classic 9225/2240 De-Luxe 9625N/1288 Hi-Spot	37.50 39.95	MM018/323	5.75 2.00	IC200 BS	260.62 299.50	T200 T300	92.73 103.13
Grabber G-3 Bass, Mpl 455.22 Grabber G-3 Bass, Ns 422.70 Grabber G-3 Bass, Tsb 481.22	Left Hand to order 15% Extra. All Models.	65.50	Nylon	22.95	MM1100/925	16.50 19.50 16.50	PS10 Paul Stanley Autograph	320.00 399.50	T320 T302 T322	124.70 113.47 135.13
Explorer II, Nat 682.83 RD Artist, Asb 767.36 RD Artist, Eb 708.83		44.35 46.85	9800/1122 Eros Classic Electric Guitars:	21.95 19.99	MM1200/925	16.50 19.50 16.50	Jazz series: SA100 BS	52.50 273.85	Jumbo series: J500BS	158.57 184.53
RD Atist, Fb 767.36 RD Artist, Nat 702.33	3078	58.95 94.35 33.75	KAWAI F1/21040 F1JR/11220	375.00 199.95	MM1204/1095 MM1300/1230 MM1400/1230	19.50 21.95	SA400 CH	319.55 45.00	J540AV	199,95 166,23
RD Artist Bass, Asb 682.82 RD Artist Bass, Eb 669.81 RD Artist Bass, Fb 682.82	SUZUKI GUITARS 3180 Dreadnought 8	81.00	KB100/2245 Case for above	39.95	MM1500/1455 MM1600/1095	21.95 25.95 19.50	FA100 BS, NT FA100 Case only FA500	245.75 41.50 375.00	J502BS	158.57 188.82
RD Artist Bass, Nat 604.78 RD Custom, Nat 604.78 RD Custom, Wal 611.29	3185 Dreadnought 9	99.00 99.00 08.00	Rock'nRoll/18460 KS10XL/18235	329.00 325.00	MM1602/1095 MM1700/725 MM1800/1230	19.50 12.95 21.95	FA510 FA700 BS FA300 BS/NT	360.00 437.50 399.50	154 154W	32.50 35.50
RD Standard, Nat 487.60 RD Standard, Tsb 513.74	3184 Dreadnought 12 . 10 3182 Dreadnought 12	08.00 25.00	KS10JR/12625 KS11XL/17950	225.00 320.00	MM1900/1680 MM035/090	29.95 1.60	FA800, FA300 Case only	413.25 49.50	156	45.75
RD Standard, Wal 513.74 RD Standard Bass, Eb 513.74 RD Standard Bass, Nat 461.72	3067 Matt Finish 6 3068	40.00 65.00 75.00	KS11JR/12345 KS12XL/17670 KS12JR/12060	220.00 315.00 215.00	MM036/118	2.10 2.50 3.90	Studio series: ST50 BS BK	181.50 203.50	AW70 AW90 AW100	235.00 325.00 365.00
PB 250 M/tone P/Banjo, Wal 921.73	3070 Handmade 13	95.00 35.00 18.00	KE10/12345 KB10/13465 Bass KB100/2245 Case for	220.00 240.00	MM006S/055 MM006MB/659 MM006MC/659	0.99 11.75 11.75	ST100 BS AM ST105 BS AM ST200 BS, NT, AM	214,40 225.50 258.50	AW75AW95BANEZ AND CORDO	265.00 350.00
PB 800 P/banjo, Csb . 1359.03 RB 100 5-string Banjo, Wal	STUDENT GUITARS 3057 Dulcet	25.99 19.99	above	39.95	MM066MB / 727 MM066MC / 727	12.95 12.95	ST300 B S. NT, AM ST1200 B S	302.50 365.00	CŁASSIC GUITARS	59.50
RB 250 M/tone, 5- String Banjo, Wal 921.73 RB 800 5-String Banjo,	1512 Kansas	16.35 29.99	9802/4485	79.95 79.95 79.95	MM7000/1120	19.95 1.25 2.90	ST Case/Vault ST Case/Twin	427.65 45.00 57.50	1315	65.50 76.50 99.50
Csb	TERADA GUITARS	16.35	Mandolins 9655/3365 Kiso Suzuki 453/2800 Tatra	59.95 49.95	MM020/140	2.50 4.50 4.50	Roadster series: RS100	195.00	2856	107.25 116.88
Wal	3046 TG312 classic	99.95 74.95 99.95	293/1960 Portuguese . 9304/955 Portuguese .	34.95 17.00	MM022/070	1.25 2.90	RS800B	216.50 195.00 233.50	2858	132.00 181.50 214.50
TB 800 Tenor Banjo, Csb	3049 TG360 classic 17 3187 FW628 jumbo 14	79.95 45.95	9811/1400 Eros Mighty Mite MMN101/5050	24.95 90.00	MM024/225	4.00 14.00 1.95	RS Case	38.00 41.99	*Some acoustic available I/h 10% surcha	32.50 models arge.
Bass	3189 FW625 jumbo 11	35.95 12.95 07.95	MMN102/5050	90.00 105.00 105.00	MM6001/146	2.60 3.25 3.75	GB10	565.00 615.00	IBANEZ BANJOS WITH CASE	
Banjo	3191 FW659B jumbo	26.95 29.95	MMB101/4210	75.00 75.00	SHERGOLD	0.70	GB10 Case	49.50 55.00 85.00	BF600BR/NT Banjo BF500BR/NT Banjo BF500GBR/NT Banjo .	435.45 422.95 595.31
Banjo	3195 TW100 Hand- crafted 34	97.95 45.95	MMB102/4210 MMB103/5050 MMB104/5050	75.00 90.00 90.00	Modulator	226.16	Ibanez Artist	324.50	BT500BR/NT Banjo BF300BR/NT Banjo	417.69 394.57
	3196 TW70 Hand- crafted 22 3197 FW655N	20.95	MMB100/11165	199.00 15.95 23.95	Modulator bass Modulator 12-string	260.07 246.72	2618 2618/12 2619	321.75 343.75 368.50	BP300BR/NT Banjo	391.94 391.94 383.16
ROSE-MORRIS	APPLAUSE BY KAMAN	36.95 69.95	MM1011-V/533 MM1011-A/645 MM1011-B/1180	9.50 11.50 21.00	Cavalier	323.46 341.95 558.00	2622	434.50 488.95	BP200 Banjo BT200 Banjo Ibanez 'Artist'	379.44 379.44
ELECTRICS SHAFTESBURY 3414 Sunburst 199.95	AA24 16 GUYATONE	69.95	MM1011-CB/1180 MM1011-2/ Price as	21.00	Cavalier double 12/4 Cavalier double 12/6 Available through Ba	613.66 606.26	2626B	381.15 317.95 337.95	Banjo Spares 590-114 Banjo Bridge . 590-120 Resonator	1.21 40.68
3414 Sunburst	8-string pedal steel 37	75.00	finish MM1022-V/533	9.50	Mullins: Meteor	176.17	2630ST	350.25 335.35 643.50	590-121 Resonator 590-117 Banjo Tailpiece	44.11 4.18
OVATION 425.00 Breadwinner 515.00	ROSETTI		MM1022-A/645 MM1022-CB/1180 MM1022-B/1180	11.50 21.00 21.00	Masquerader	191.34 210.80 421.64	2700	456.50 511.50	590-118 Tailpiece Screw	0.12
Deacon 12 599.95 Viper 396.00	Acoustic Guitars MUNGEN 9830/6730 Mk I 11	19.95	MM1022-2/Price as above according to finish		Double-neck 4/12 Marathon bass Double-neck 12/6	442.32 210.80 459.97	Artist Case 2619 Artist Case Flight 2619	424.55 45.00 75.00	Screw	0.24 17.44
Electric Artist 539.95 Electric Country Artist 545.95	9834/12620 Mk V 22 9835/10095 Heritage	24.95	MM1033-V/645 MM1033-A/772	11.50 13.75	I/h models 10% extra.		Artist Bass Case 2626 . Artist Jazz Case 2630 . Artist Twin Case	50.00 55.00 75.00	Tension Hoop 590-103 Resonator	12.72
Electric Folklore 560.00 Electric Legend 635.00 Electric Pacemaker 649.95	MC6/2240 Case 3 KISO SUZUKI	79.95 39.95	MM1033-B/1320 MM1033-CB/1320 MM1044-V/533	23.50 23.50 9.50	STRINGS & THIN	IGS	Ibanex 'Pro' 2670	915.00	Flange	27.14 18.65
Electric Classic 639.95 Electric Glen Campbell 635.00 Electric Custom	9511/5045	99.95 89.95 74.95	MM1044-A/645 MM1044-B/1180 MM1044-CB/1180	11.50 21.00 21.00	MUSIC MAN Stingray 1	433.00	2671	395,00 550.00 286.00	590-105 Arm Rest 590-107 Tailpiece Bracket	14.26 1.30
Legend	9507/4205	74.95	MM1055/533	9.50 79.95	Stingray 2 Stingray bass	433.00 433.00	2681	392.00 45.00 75.00	590-110 Resonator Bracket	1.09
Balladeer 520.00 Electric Glen Campbell 695.00	9851/5610	94.95 99.95 24.95	MM111/420	7.50 7.50 14.95	Sabre 2	399.00 399.00	*Some electric models a I/handed 10% Surcharge	vailable	590-111 Resonator Screw	1.09
Electric Anniversary	EROS 9353/2800 4	49.95 39.95	MM01TB/1680 MMT111/1680	29.95 29.95	SUMMERFIELD		IBENEZ WESTERN GUI Vintage series:		Wrench	1.09 0.44 0.94
Preacher Deluxe 550.00 Preacher Deluxe 12 595.00	9808/2183	38.95	MMT112/1680	29.95 39.95 39.95	IBANEZ		S300 S300SV S320	708.35 118.65 122.97	590-191 Resonator Stud	1.01
TOP TWENTY 1971 bs 69.95 1970 6-str 57.95		29.95 34.95	MM121/420	7.50 7.50 9.95	PF100 BK, BS, CW, WN	185.00 189.50	V100 V200 V220	91.85 91.03 102.25	Stud Nut 590-122M Wood Tone	0.53
AVON 3403 99.95 3404 82.00	9842/10655 '78 18	89.95 39.95	MM02B6/558	9.95 29.95	PF200 BK, CS, CW, MO	199.50	V300 V300BS	93.50 93.50	Rim M/gny 590-122N Wood Tone Rim Nat	38.96 38.96
3405 79.95 3407	9513/6170 10 9653/4765 8	09.95 84 .95	MM131/435	7.75 7.75 29.95	PF200 WH, NT	205.00 210.00	V300BK	93.50 109.45 105.60	590-SH Remo Banjo Head	4.95
3430 99.95 3431 89.95 3427 129.95	9809/3365 5	59.95 59.95	MMST131/2240 MM141/04/1120 MM151/210	39.95 19.95 3.75	PF300 NT, WH, ZB PF300 AV	250.00 257.50 260.00	V302BS V322 V300S	105.60 122.97 135.15	591 Banjo Case KOHNO CONCERT GU MK15 W/Case	45.00 VITARS 853.85
3428		57.95	MM055T/1038 MM161/210	18.50 3.75	PF230 MO	220.00 235.00	V360	159.50 118.80	MK20 W/Case 1 MK30 W/Case 1	1,086.75 1,552.50
Classic Balladeer 349.95 Custom Balladeer 389.95	9510/5045	89.95 64.95	MM1012-V/266 MM1012-A/336 MM1012-B/379	4.75 6.00 6.75	PF400 MO, AV PF Case	299.50 39.50	V380 V390 Arched Back		MK50 W/Case 2 TAMURA 10 STRING GUITARS	
Glen Campbell 6-str	9514/7290	29.95	MM1012-CB/390 MM01J/112 MM122/365	6.95 1.99 6.50	series: MC100 DS	225.00 275.00	Dreadnoughts A300	118.64 122.97	10P1500 W/Case 10P2000 W/Case KADONO LUTE	605.25 822.83
Folklore		45.00	MM02J/106	1.90	MC 300 DS	299.00	A340		L85 W/Case	477.25 61

CSL ELECTRIC GUITARS LP121 Guitar	CASES FOR ELECTRIC GUITAR 2700 DX Flight Case	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 329 408.38 330/12 513.00 335 457.31 340 393.75 360 469.13 360/12 545.06 362/12 1105.31 370 513.00 360/12 545.06 362/12 1105.31 370 513.00 360/12 545.06 362/12 1105.31 370 513.00 4000 415.13 4001 366.19 4000 415.13 4001 448.88 4002 943.31 4005 531.56	K. 442 Auditorium Folk K. 550 Jbo pce black K. 33.95 K. 475 J.L. Seagull Z3.95 Classic: K. 225 Student K. 225 Student K. 233 Concert J9.75 KC235 Classic J5.50 KDG50 D/I Classic Z6.95 Electric: KIB. 130 Bs long scale El. 120 Single p/u Z3.95 K2T. S.G. 2 p/u Z7.95 Banjo: KB. 52 Deluxe Z9.95 WOODS WOODS G 152 Folk J7.53 G 130 Classic J2.53 G 130 Classic J2.53 G 130 Classic J2.16 G 200 Standard J3.12 G 300 Classic Z2.16 G 400 Standard J1.15 G 400 Standard J1.15 G 300 Classic Z2.16 G 400 Standard J1.15 G 300 Classic Z2.16 G 400 Standard J1.45 G 150 A Classic Z7.34 G 150 Western J3.75	LOPEZ: CLASSIC GUITARS Aragona 64.0 Valencia 67.8 Navarra 71.5 Granada 82.5 Castilla 91.0 Sevilla 117.5 Andorra 140.4 WESTERN GUITARS Serenata VII 60.55 Fantom 20 77.6 Fantom 30 81.22 Fantom 33 87.33 Fantom 36 93.55 Fantom 42 Black 99.55 TWELVE STRING GUITARS Fantom 112 90.00 Fantom 112 100.8 Fantom 112 111.8 Fantom 412 Black 111.8 SOLID BODY ELECTRIC GUITARS Dyno II 102.9 Vedette 115.8 Super Jaz 134.2 Red Flame 110.1 Black Pearl 120.2 THIN BODY ELECTRIC GUITARS Caravel 105.7 DS/2T 125.4 DS/Artist 139.3	Black Bass 122.85
ACOUSTIC 114 50W 2 × 10 260.00 116 75W bass amp 250.00 124 100W 4 × 10 399.00 125 100W 2 × 12 385.00 230 160W 325.00 330 160W 325.00 330 300W 325.00 330 300W bass amp 385.00 240 160W bass amp 285.00 402 2 × 15" enc 250.00 402 2 × 15" enc 250.00 406 2 × 15" enc 250.00 407 2 × 15" enc 250.00 408 4 × 15" + hn 429.00 AKG DYNAMIC MICROPHONES (1) D4/1 8.40 D4/7 8.40 D4/0 20.12 D4/1 8.40 D4/0 20.12 D4/1 8.40 D4/0 20.12 D4/1	CMSE COMPONENTS CE1	STEREO HEADPHONES K40/4. 14.00 K80/4. 22.70 K140S/4. 27.00 K140S/4. 35.20 K160/4. 35.20 K240/4. 50.50 HEADPHONES K10. 17.30 K14TV/1 16.00 HEADPHONE/MICROPHONE COMBINATIONS K18. 23.80 K36/1 50.00 K158. 39.00 K158/T301 49.50 HEADPHONE ACCESSORIES U501 11.00 T301 11.00 T301 11.00 Z50. 2.75 Z61 3.50 Z64 3.00 Z65 3.00	W4	130 W CSAP per ch, stereo pwr amp, rk-int 200 W CSAP, bi-amp slave	130. POA 145 POA 147 POA 147RV. POA 150. 251 POA 330. POA 150. POA 750. POA 750. POA 750. POA 760. POA 760. POA 770. POA 860. POA 970.

10 band graphic 91.66						
	Scorpion Custom 165.00 Wasp	92-2115-000-1 Guitar Amp Princeton Rev		Speaker Cabinet (1 × 18)	Commander II 439.0 Commander IV 475.0	
Volume	Wasp 69.00 Hornet 86.10	Cover	4.81	80-2005-000-4 FB215	Commander VI 559.0	0 701 372.54
Driver 54.63	Hornet Custom, 130.50	92-2117-000-4 Guitar		Speaker Cabinet	300 Guitar Amp I 575.0	
Damper pedal 7.41 1 switch footswitch . 8.33	Cobra P.A	Amp Vibro Champ Cover	3.10	(2 × 15) 177.86 80-2010-000-8 FB212	300 Guitar Amp II, 685.0 Combination Bass Amplifiers	
Double switch	Monitor 60/130 166.00	92-2157-000-6 Guitar	01.10	Speaker Cabinet	Commander Bass I 380.0	0 PPA11 288.77
footswitch 12.96	SPEAKER UNITS 2 × 12 Flare Bs 120W 150.00	Amplifier Super Six Rev cover	8.22	(2 × 12) 128.39 VOX EFFECTS PEDALS	Commander Bass II 439.0 Power Heads	0 Mixers P12-2 372.54
Treble switch 18.52	4 × 12 Lead 240W 159,00	92-2158-000-2 Guitar	0.22	90-2001-000-0 Wah	Commander Guitar	Instrument Amplifiers
Mixer 2-1 + preamp 18.26	1 × 18 100W	Amplifier Quad Rev	0.00	Swell 21.17	Head 310.0	0 700K 285.20
Multiple jack box 1-4. 12.17 Noise gate 33.91	2 × 12 120W PA pr 170.00 2 × 12 1 Hn 120W pr 209.00	92-2185-000-0 Guitar	6.82	90-2002-000-7 Wah Wah Pedal 18.26	Commander Bass Head 289.0	704
Noise gate	1 × 12 Hn 120W pr 172.50	Amp Vibrosonic Rev		90-2003-000-3 Tone	300 Bass Head 340.0	O Combination Amplifiers
Mains adaptor 8.33	2 × 12 1 Hn 240W pr 235.00	Cover	6.82	Bender	300 Guitar Head 385.0 Speaker Enclosures	0 705 319.07 707 311.94
Roland Rack Guitar preamp 156.53	1 × 15 TH Base Bin 165.50 2×12 TH Bass Bin 175.00	Amp Bandmaster Rev		90-2004-000-0 Wah Fuzz Swell 23.72	1—15" 165.0	P.A. Loudspeaker Enclosures
Bass preamp 173.04	Mini Bin 150.00		11.00	90-2005-000-6 Phaser . 31.03	2—10"	0 Sigma
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Dimension decoder 246.09	Horn unit (P4) 124.00	FENDER BASS AMPS		MICROPHONE STANDS	2-15" 264.0	
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synthesizer 426.96	Mantis 156.00	21-1407-000-3	201.00	95-3002-000-4 Vox	P.A. Equipment	Enclosures
Digital delay P.O.A.	Reverb Unit , 80.00	Bassman 70 Enc D140	408.44	Boom Stand 21.56 9 5 - 3 0 0 3 - 0 0 0 - 0	RPA – 2 Power Head . 239.0 CPA – 4 Power Head . 289.0	77011 450.00
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Lead 12" × 1 60w 393.52			213,65	95-3004-000-7	RPA-300 Power Head 679.0	Monitor Cabinets 7PSM
Lead 12" × 1 Pioneer speaker		2 1 - 1 8 9 0 - 0 0 0 - 6 Musicmaster Bass		Pianovox Stand , 15.68 VOX ELECTRONIC ORGAN	12-Channel Stereo Mixer 607.0	
Lead 15" × 1 60w 412.04	C.B.S. ARBITER	Amp F12" 1	148.07	95-3005-000-3 Concord	Stereo Power Amp 532.0	0
Lead 12" × 2 120w 504.63 Lead 12" × 2 Pioneer	(EX. VAT)	21-2190-000-8 Bassman 10 F10" 3	360.61	Organ, Single Key-	120 watt power	DARBURN
speaker 647.22		21-2706-000-4	300.01	ARBITER EFFECTS PEDALS	300 watt power Booster 298,0	0
Lead 10" × 4 120w 554.63	FENDER GUITAR	Bassman 135 Enc 3	308.93	15-0013-000-0 Arbiter	Stand for RPA — 4 25.0	EX. VAT
Power head 200w 462.04 Cab for JC 200 ea 439.82	AMPLIFIERS Abbreviation Code: Rev. —	2 1 - 2 7 9 3 - 0 0 0 - 4 Bassman 135 Amp Top 2	265.30	Soundhouse Treble	Stand for RPA – 6 25.0	0 Reverb
Lead 12" × 130w 162.03	Reverb. Enc. — Enclosure F 12"	21-3804-000-0 300 PS		Booster	P.A. Speaker Columns Pair with 2—10" Spkrs	SRV-100
Lead 12" × 150w 226.85	 Fender Speaker D120 — JBL 	Bass Enclosure 3	388.55	Soundhouse Bass	ea 196,0	0 KGP-50/80 201.80 KGP-100 259.20
Lead 12" × 1 60w 333.33 Lead Pioneer speaker	Speaker 21-0107-000-6 Dual	21-3090-000-7 Studio Bass Amp — New Line 4	492.90	Booster	Pair with 4-10" spkrs	KGP-100 1 × 15 276.80
60w 439.82	Showman Enc D140 421.27	FENDER BASS AMP		Soundhouse Power	ea	Piezo hn. extra 13.95
Lead 12" × 2 120w 458.34 Lead 12" × 2 Pioneer	21-0108-000-2 Dual	COVERS 92-2155-000-3		Booster 11.39	2 Piezo spkrs ea 499.0	0
speaker 120w 554.63	Showman Enc D130 406.02 21-0196-000-9 Dual	Musicmaster Bass		15-0016-000-0 Arbiter Soundhouse Distortion	P.A. Speaker Cabinets	d ELECTRO-VOICE
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Bass 15" × 1 50w 203.70 Bass 15" × 1 Pioneer	Top 416.72 21-0290-000-5 Guitar	92-2156-000-0 Bassman 10 Amp		15-0017-000-6 Arbiter	Monitor Spkrs. (pair) . 190.0	
speaker 50w 319.44	Amp Twin Rev F12"	Cover	5.58	Soundhosue Phase Shifter 24.41	Horn cabinet 285.0	
Bass 15" × 1 Pioneer	135W 496.48	92-2159-000-9		15-0019-000-9 Fuzz	Exponential horn 515.0 Exponential horn 290.0	, really direction of the
100w	21-0293-000-4 Guitar Amp Twin Rev D120	Bassman 135 Cabinet Cover	7.44	Phazer Effect Pedal 30.42 15-0022-000-0 Sustain	Exponential horn 215.0	0 1829, 60W driver 61.00 EVM12L speaker 105.00
Compact combo 40w . 208.33	135W 622.40	92-2160-000-7		Effect Pedal 18.55		EVM15B speaker 109.00
Compact combo 60w . 250.00 Cube base amp 263.63	2 1 - 0 4 0 6 - 0 0 0 - 3 Bandmaster Enc F12"	Bassman 135 Amp	3.26	15-0023-000-6 Fuzz	EL ETOLIED	 EVM15L speaker 108.00 EVM18B speaker 114.00
Cube base amp 200.03	21-0409-000-2	92-2176-000-0	5.20	King Effect Pedal 11.09 15-0024-000-2 Wah		EVM18B speaker 114.00 T350, VHF driver 76.00
	Bandmaster Enc D120 343.62	Bassman 70 Amp	0.00	Swell Effect Pedal 16.68	COPPCOCK &	P.A. 30A 39.69
BURMAN (Ex. VAT)	21-0496-000-2 Guitar Bandmaster Rev Amp	Cover	6.20	15-0025-000-9 Double Effect Pedal 19.96	NEWMAN	P.A. 12
	Top 299.85	Bassman 70 Cabinet		15-0026-000-5 Power	Columbus	ST.350A
	21-0590-000-9 Guitar	Cover	10.14	Driver Effect Pedal 16.69	3401/L 5 Watt 52.5	Cabinets
PRO 501 50W POA PRO 502 50W POA	Amplifier Super Rev F10"	FENDER P.A. AMPS & CABINETS			3403/R 10 Watt 73.5	
PRO 2000 100W POA	21-0593-000-8 Guitar	23-0305-000-8 PA 135		CLEARTONE	3405/X 15 Watt 90.7 3407/D 30 Watt 138.5	Elim 4 390.00
PRO 4000 bass 100W . POA	Amplifier Super Rev	23-0305-000-8 PA 135 S4-8 Sound Column	117.85		3407/D 30 Watt 138.5 3411/Q 30 Watt with	FM12-2
PRO 4000 bass 100W . POA EXTENSION CABS		23-0305-000-8 PA 135 S4-8 Sound Column		Park	3407/D 30 Watt 138.5 3411/Q 30 Watt with Reverb 146.7	Elim 4
PRO 4000 bass 100W . POA EXTENSION CABS 5025	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column	345.88	Park 8W Practice Amp 44.92 20W Vintage Valve	3407/D 30 Watt 138.5 3411/Q 30 Watt with Reverb 146.7 3410/N 50 Watt 157.0 3430/X Amp Cover, 5	Elim 4
PRO 4000 bass 100W . POA EXTENSION CABS 5025 POA	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column		Park 8W Practice Amp 44.9/ 20W Vintage Valve Combo	3407/D 30 Watt 138.5 3411/Q 30 Watt with Reverb 146.7 3410/N 50 Watt 157.0 3430/X Amp Cover, 5 Watt 2.9	Elim 4
PRO 4000 bass 100W . POA EXTENSION CABS 5025	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column	345.88	Park 8W Practice Amp 44.9: 20W Vintage Valve Combo	3407/D 30 Watt	Elim 4
PRO 4000 bass 100W . POA EXTENSION CABS 5025	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S48-Sound Column	345.88 529.31 97.21	Park 44.93 8W Practice Amp	3407/D 30 Watt	Elim 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 4000E POA	Amplifier Super Rev D110F	23-0305-000-8 PA 135 \$4-8 Sound Column	345.88 529.31	Park 8W Practice Amp	3407/D 30 Watt	Elim 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 4000E POA CALREC (EX. VAT)	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column 23-0391-000-1 PA 135 Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-0496-000-9 PA 160 SC3-10 Column 23-2000-000-0 High Frequency Horn 71-1000-000-0 PA 160 Stand	345.88 529.31 97.21	Park 44.93 8W Practice Amp 44.93 20W Vintage Valve 134.70 50W Valve Bass 237.00 50W Valve Rev. 44.93 50W Valve Rev. 237.00 50W Valve Rev. 269.50 50W Valve Rev. 319.43	3407/D 30 Watt	Elim 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 4000E POA CALREC (EX. VAT)	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column	345.88 529.31 97.21 75.61 68.41	Name	3407/D 30 Watt	Elim 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 4000E POA 4000E POA POA CALREC (EX. VAT) ENTERTAINMENT MICROPHONES CM 602D Omni	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column. 23-0391-000-1 PA 135 Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-2000-000-0 PA 160 SC3-10 Column 23-2000-000-0 High Frequency Horn 71-1000-000-0 PA 160 Stand 25-6291-000-4 MA6-6 Channel Mixer 25-6220-000-1 MA6 &	345.88 529.31 97.21 75.61	Park 8W Practice Amp 44.9: 20W Vintage Valve 134.7: 50W Valve Bass 237.0: 50W Valve Rev. 25.0: 50W Valve Rev. 269.5: 50W Valve Master Vol. 319.4: 50W Valve Master Rev. 28.9: 100W Valve Rev. 28.9:	3407/D 30 Watt	Elim 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 2000E POA 4000E POA POA CALREC (EX. VAT) ENTERTAINMENT MICROPHONES CM 602D Omni Direct 32.00	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column	345.88 529.31 97.21 75.61 68.41 569.80	Park 44.93 8W Practice Amp 44.93 20W Vintage Valve 134.70 50W Valve Bass 237.01 50W Valve Rev 42.70 50W Valve Master Vol 42.70 50W Valve Rev 42.70 50W Valve Rev 42.70 60W Valve Rev 42.70	3407/D 30 Watt	Elim 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 4000E POA 4000E POA POA CALREC (EX. VAT) ENTERTAINMENT MICROPHONES CM 602D Omni	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S48 Sound Column	345.88 529.31 97.21 75.61 68.41	Name	3407/D 30 Watt	Silm 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 2000E POA 4000E POA 4000E POA	Amplifier Super Rev D110F	23-0305-000-8 PA 135	345.88 529.31 97.21 75.61 68.41 569.80	Park 44.93 8W Practice Amp 44.93 20W Vintage Valve 134.70 50W Valve Bass 237.01 50W Valve Rev 269.51 50W Valve Rev 319.42 50W Valve Master Vol. 281.93 Combo 281.93 100W Valve Rev 396.76 100W Valve Master Vol. Combo 369.31 100W Valve Master Vol. Combo 369.33 100W Valve Valve Valve 369.33 100W Valve Valve 369.33	3407/D 30 Watt	Elim 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 2000E POA 4000E POA 4000E POA 4000E POA	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column . 23-0391-000-1 PA 135 Amp Top Only	345.88 529.31 97.21 75.61 68.41 569.80 191.49	Name	3407/D 30 Watt	Elim 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 2000E POA 4000E POA 4000E POA FOA FOA FOA FOA FOA FOA FOA FOA FOA F	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column. 23-0391-000-1 PA 135 Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-0406-000-9 PA 160 SC3-10 Column 23-2000-000-0 High Frequency Horn 71-1000-000-0 PA 160 Stand 25-6291-000-4 MA6-6 Channel Mixer 25-6202-000-1 MA6 & MA8 Speaker Enclosure 25-8291-000-1 MA6 & Seaker Stereo & Channel Mixer 25-8291-000-1 MA6 Stereo & Channel Mixer — New Line 25-8291-000-1 MA6 Stereo & Channel Mixer — New Line 25-8291-000-1 MA6 Stereo & Channel Mixer — New Line 25-8291-000-1 MA6 Stereo & Channel Mixer — New Line 25-8291-000-1 MA6 Stereo & Channel Mixer — New Line 25-8291-000-1 MA6 Stereo & Channel Mixer — New Line	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 LS	Park 44.93 8W Practice Amp 44.93 20W Vintage Valve 134.70 Combo 237.01 50W Valve Bass 269.51 50W Valve Rev 269.51 50W Valve Rev 269.51 50W Valve Rev 281.93 100W Valve Rev 281.93 100W Valve Rev 369.31 100W Valve Master Vol. Combo 369.31 100W Valve Masser Vol. Combo 369.32 100W Valve Masser Vol. Combo 309.32 100W Valve Bass Amp 202.14 100W Valve Bass Amp 249.55	3407/D 30 Watt	Silm 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 2000E POA 4000E POA 4000E POA 4000E POA 4000E POA	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column. 23-0391-000-1 PA 135 Amp Top Only	345.88 529.31 97.21 75.61 68.41 569.80 191.49	Park 8W Practice Amp	3407/D 30 Watt	Silm 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 2000E POA 4000E POA 4000E POA FOA FOA FOA FOA FOA FOA FOA FOA FOA F	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column . 23-0391-000-1 PA 135 Amp Top Only	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 LS	Name	3407/D 30 Watt	Silm 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 2000E POA 4000E POA 4000E POA 4000E POA	Amplifier Super Rev D110F	23-0305-000-8 PA 135	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 \$54.78 44.11	Park 44.93 8W Practice Amp 44.93 20W Vintage Valve 134.71 Combo 237.01 50W Valve Bass 250.01 50W Valve Rev 269.51 50W Valve Rev 269.51 50W Valve Master Vol. 281.93 100W Valve Rev 281.93 100W Valve Master Vol. 369.33 100W Valve Bass Amp 369.33 50W Valve Bass Amp 200.11 50W Valve Bass Amp 200.14 50W Valve Master Vol. 249.55 100W Valve Master Vol. 200.14 100W Valve Master Vol. 249.55	3407/D 30 Watt	Silm 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 2000E POA 4000E POA 4000 POWER 560 Ball Headed 40.00 POWER 560D BALL FOR 656D B	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column. 23-0391-000-1 PA 135 Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-04091-000-6 PA 160 SC3-10 Column 23-0200-000-0 High Frequency Horn 71-1000-000-0 PA 160 Stand 71-1000-000-0 PA 160 Stand 25-6201-000-4 MA6-6 Channel Mixer 25-6202-000-1 MA6 & MA8 Speaker Enclosure 25-8291-000-1 MA8 Stereo 8 Channel Mixer - New Line 25-8291-000-1 MA8 Speaker Through EFFECT PEDAL 71-0101-1000-7 Tone and Volume Foot Pedal 71-1015-000-2 Fuzz Wah Foot Pedal 71-1015-000-2 Fuzz Wah Foot Pedal swell	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 S	Park 44.93 8W Practice Amp 44.93 20W Vintage Valve 134.70 Combo 134.70 50W Valve Bass 237.01 50W Valve Rev 269.51 50W Valve Rev 269.51 50W Valve Rev 281.93 100W Valve Rev 281.93 100W Valve Rev 396.76 100W Valve Master 369.31 100W Valve Master 332.25 50W Valve Bass Amp 200.14 100W Valve Master Vol. 249.55 100W Valve Master 202.14 100W Valve Master 202.14 100W Lead Amp 202.14 100W Lead Amp 202.14 100W Lead Bays SS 29.55	3407/D 30 Watt	Silm 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 2000E POA 4000E POA 4000E POA 4000E POA	Amplifier Super Rev D110F	23-0305-000-8 PA 135	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 \$54.78 44.11	Park	3407/D 30 Watt 138.5	Silm 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 2000E POA 4000E POA 400E POA 40	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column . 23-0391-000-1 PA 135 Amp Top Only	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 \$ 54.78 44.11 86.74 58.59	Name	3407/D 30 Watt	Silm 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 2000E POA 4000E POA 4000E POA 4000E POA FOA POA 4000E POA	Amplifier Super Rev D110F	23-0305-000-8 PA 135	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 LS 54.78 44.11 86.74	Name	3407/D 30 Watt	Silm 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 2000E POA 4000E POA 4000 POA 4000E POA 502D FUIL Rige 27.89 CM 654D Hand Held 27.89 CM 656D Ball Headed POA 502D FUIL Rige 27.89 CM 656D Ball Headed POA 502D FUIL Rige 27.89 CM 656D Ball Headed POA 502D FUIL Rige 27.89 CM 656D Ball Headed POA 502D FUIL Rige 27.89 CM 656D Ball Headed POA 502D FUIL Rige 27.89 CM 656D Ball Headed POA 502D FUIL Rige 27.89 CM 656D Ball Headed 24.30 DM 656D Ball Headed 24.30 DM 656D Ball Headed 25.00 D	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column . 23-0391-000-1 PA 135 Amp Top Only	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 \$ 54.78 44.11 86.74 58.59	Park 8W Practice Amp	3407/D 30 Watt	Selim 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 2000E POA 4000E POA 4000E POA 4000E POA FOA FOA FOA FOA FOA FOA FOA FOA FOA F	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column . 23-0391-000-1 PA 135 Amp Top Only	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 \$ 54.78 44.11 86.74 58.59	Name	3407/D 30 Watt	Selim 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 2000E POA 4000E POA 4000 POA 4000 POA 4000E POA 4000E POA 4000E POA 4000E POA 656D Ball Headed POA 4000E POA 656D Ball Headed POA 4000E POA 656D BALL	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column 23-0391-000-1 PA 135 Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-0496-000-9 PA 160 SC3-10 Column 23-2000-000-0 High Frequency Horn 71-1000-000-0 PA 160 SC3-10 Column 23-2000-000-1 High Frequency Horn 71-1000-000-0 PA 160 SC3-10 Column 71-1000-000-1 High Frequency Horn 71-1000-000-1 High Frequency Horn 71-1000-000-1 High Frequency Horn 71-1000-000-1 High Stand 71-1000-000-1 High Frequency Horn 71-1000-000-1 High Frequency Horn 71-1000-000-1 High Frender 71-1010-000-1 High Frender 71-1010-000-1 MA6 Speaker 71-1010-100-1 MA8 Stereo 8 Channel Mixer — New Line 71-1010-1000-7 Tone and Volume Foot Pedal 71-1010-000-3 Volume Foot Pedal 71-1010-000-3 Volume Foot Pedal 71-1010-000-7 Fender Phaser Unit 71-1015-000-2 Fuzz Wah Foot Pedal Swell 96-0100-000-7 Fender Phaser Unit 70X PRODUCT RANGE VOX AMPLIFIERS 80-1001-000-5 Vox	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 \$ 54.78 44.11 86.74 58.59	Park	3407/D 30 Watt	Selim 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 2000E POA 4000E POA 4000 POWER 40.00 POWE	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column . 23-0391-000-1 PA 135 Amp Top Only	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 S 54.78 44.11 86.74 58.59 101.99	Name	3407/D 30 Watt	Selim 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 2000E POA 4000E POA 4000E POA 4000E POA FOA FOA FOA FOA FOA FOA FOA FOA FOA F	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column 23-0391-000-1 PA 135 Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-2000-000-9 PA 160 SC3-10 Column 23-2000-000-0 High Frequency Horn 71-1000-000-0 PA 160 SC3-10 Column 71-1000-000-1 High Frequency Horn 71-1000-000-1 High Stand 71-1000-000-1 High Stand Stand 71-1000-000-1 High Stand Stand 71-1000-000-1 High Stand Stand Speaker Spea	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 \$ 54.78 44.11 86.74 58.59	Name	3407/D 30 Watt	Selim 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 2000E POA 4000E POA 4000 POA 520 FUIL Rge 20.00 CM 654D FUIL Rge 27.89 CM 656D Ball Headed 40.00 Power supplies and leads extra CM 652D FUIL Rge 27.89 CM 656D Ball Headed 34.32 CANARY (EX. VAT) 40.00 POA 600 P	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column 23-0391-000-1 PA 135 Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-20406-000-9 PA 160 S23-0406-000-9 PA 160 S23-040-000-0 High Frequency Horn 71-1000-000-0 PA 160 Stand 71-1000-000-1 MA6 Speaker Enclosure 25-6202-000-1 MA6 Stereo 8 Channel Mixer New Line S25-8291-000-1 MA8 Stereo 8 Channel Mixer New Line S25-8291-000-1 MA8 Stereo 8 Channel Mixer New Line S25-8291-000-1 MA8 Stereo 8 Channel Mixer New Line S26-8291-000-1 MA8 Stereo 8 C	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 54.78 44.11 86.74 58.59 101.99	Park 8W Practice Amp	3407/D 30 Watt	Selim 4
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 2000E POA 4000E POA 4000E POA 4000E POA FOA FOA FOA FOA FOA FOA FOA FOA FOA F	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column 23-0391-000-1 PA 135 Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-20406-000-9 PA 160 SC3-10 Column 23-2000-000-0 High Frequency Horn 71-1000-000-0 PA 160 Stand 71-1000-000-0 PA 160 Stand 71-1000-000-1 High Stand 71-1000-1 High Stand 71-1010-1000-7 High Stand 71-1015-000-2 Fuzz Wah Foot Pedal 71-1015-000-2 Fuzz Wah Foot Pedal 71-1015-000-2 Fuzz Wah Foot Pedal 71-1010-000-7 Fender Phaser Unit 71-1015-000-0 Fender Phaser Unit 71-101-000-5 71-000-000-7 Fender Phaser Unit 71-000-000-6 71-000-000-000-6 71-000-000-6 71-000-000-000-000-6 71-000-000-000-000-000-000-000-000-000-0	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 \$54.78 44.11 86.74 58.59 101.99	Name	3407/D 30 Watt	Selim 4 390.00
PRO 4000 bass 100W POA EXTENSION CABS 502E POA 2000E POA 4000E POA 4000 POA 520 FUIL Rge 20.00 CM 654D FUIL Rge 27.89 CM 656D Ball Headed 40.00 Power supplies and leads extra CM 652D FUIL Rge 27.89 CM 656D Ball Headed 34.32 CANARY (EX. VAT) 40.00 POA 600 P	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column 23-0391-000-1 PA 135 Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-0406-000-9 PA 160 SC3-10 Column 23-2000-000-0 High Frequency Horn 71-1000-000-0 PA 160 SC3-10 Column 23-2000-000-1 High Frequency Horn 71-1000-000-1 High Frequency 71-1016-000-1 MA6 Speaker 71-1016-000-1 MA6 Stereo & Channel Mixer — New Line 71-1016-000-1 MA8 Stereo & Channel Mixer — New Line 71-1010-000-7 Tone and Volume Foot Pedal 71-1010-000-3 Volume Foot Pedal 71-1010-000-0 Fender Phaser Unit 71-1015-000-2 Fuzz Wah Foot Pedal Swell 96-0190-000-7 Fender Phaser Unit 70X PRODUCT RANGE VOX AMPLIFIERS 80-1001-000-5 Vox Portable Escort Mains / Battery Model 80-1009-000-0 Vox Portable 85-0009-000-0 Vox Portable 85-0009-000-000-0 Vox Portable 85-0009-000-0000-000-000-000-000-000-000-	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 54.78 44.11 86.74 58.59 101.99	Park	3407/D 30 Watt	Selim 4
PRO 4000 bass 100W EXTENSION CABS 502E POA 2000E POA 4000E POA 4000 POA 4000E POA 400E POA 400	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column 23-0391-000-1 PA 135 Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-0406-000-9 PA 160 SC3-10 Column 23-0200-000-0 High Frequency Horn 71-1000-000-0 PA 160 Stand 71-1000-000-0 High Stand 71-1000-000-1 High Stand 71-1010-000-1 High Stand 71-1010-000-1 High Stand 71-1010-1000-1 High Stand 71-1010-1000-1 High Stand 71-1010-1000-1 High Stand 71-1010-1000-7 High Stand 71-1010-1000-7 Fund Stand 71-1010-1010-1010-1010-1010-1010-1010-1	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 S 54.78 44.11 86.74 58.59 101.99 47.78 58.78 341.65	Park 8W Practice Amp. 20W Vintage Valve Combo 237.0° 50W Valve Bass Combo 237.0° 50W Valve Rev. Combo 281.9° 100W Valve Rev. Combo 281.9° 100W Valve Master Vol. Combo 369.3° 100W Valve Master Vol. Combo 332.2° 202.1° 100W Valve Master Vol. Combo 332.2° 202.1° 100W Valve Master Vol. Combo 202.1° 202.1° 100W Valve Master Vol. Lead Amp 202.1° 202.1° 200W Valve Master Vol. Lead Amp 202.1° 202.1° 200W Valve Master Vol. Lead Amp 202.1° 200W 200W	3407/D 30 Watt	Selim 4 390.00
PRO 4000 bass 100W EXTENSION CABS 502E POA 2000E POA 4000E POA 400	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column 23-0391-000-1 PA 135 Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-2000-000-9 PA 160 SC3-10 Column 23-2000-000-0 High Frequency Horn 71-1000-000-0 PA 160 SC3-10 Column 71-1000-000-0 PA 160 SC3-10 Column 71-1000-000-0 PA 160 SC3-10 Column 71-1000-000-1 High Frequency Horn 71-1000-000-1 High Frequency Horn 71-1000-000-1 High Stand 71-1000-000-1 High Stand 71-1010-000-1 MA6 Se MA8 Speaker Speaker Factosure 75-6202-000-1 MA6 Se MA8 Speaker Speaker Factosure 75-6202-000-1 MA6 Se MA8 Speaker Factosure 75-6202-000-1 MA6 Se MA8 Speaker Factosure 75-6202-000-1 MA6 Se MA8 Speaker Factosure 71-1010-000-1 MA6 Stereo S Channel Mixer – New Line FENDER EFFECT PEDAL 71-0101-000-7 Tone and Volume Foot Pedal 71-1010-000-7 Fender Foot Pedal 71-1010-000-0 Fender Phaser Unit. 71-1015-000-2 Fuzz Wah Foot Pedal Swell 96-0100-000-8 Fender Phaser Unit. 71-1015-000-0 Sender Sender VOX AMPLIFIERS 80-1001-000-5 Vox Portable Escort Battery Model 80-1005-000-0 Vox Portable Escort Mains / Battery Model 80-1005-000-0 Vox AC30 Reverb 80-1011-000-4 Vox AC30 Top Boost 1 80-1011-000-4 Vox AC30 Top Boost 1 80-1011-000-1 Vox	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 LS 54.78 44.11 86.74 58.59 101.99 47.78 58.78 341.65 297.72	Name	3407/D 30 Watt	Selim 4 390.00
PRO 4000 bass 100W EXTENSION CABS 502E POA 2000E POA 4000E POA 400E POA 400	Amplifier Super Rev D110F	23-0305-000-8 PA 135	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 S 54.78 44.11 86.74 58.59 101.99 47.78 58.78 341.65	Park 8W Practice Amp	3407/D 30 Watt	Selim 4 390.00
PRO 4000 bass 100W EXTENSION CABS 502E POA 2000E POA 4000E POA 4000 POA 4000E POA 400E POA 400	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column 23-0391-000-1 PA 135 Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-0406-000-9 PA 160 SC3-10 Column 23-0200-000-0 High Frequency Horn 71-1000-000-0 PA 160 Stand 71-1000-000-0 PA 160 Stand 71-1000-000-1 PA 160 Stand 71-1010-000-1 PA 160 Stand 71-1010-000-3 Volume Foot Pedal 71-1010-000-3 Volume Foot Pedal 71-1010-000-5 Fender Phaser Unit. 71-1015-000-2 Fuzz Wah Foot Pedal Swell 96-0190-000-7 Fender Phaser Unit. 71-101-000-5 Vox Portable Escort Battery Model 71-1010-000-5 Vox Portable Escort Battery Model 71-1010-000-6 Vox Portable Escort Battery Model 71-1010-000-6 Vox Portable Escort Battery Model 71-1010-000-6 Vox Portable Escort Battery Model 71-1010-000-7 Vox Portable Scort Battery Model 71-1010-000-7 Vox Portable Scort Battery Model 71-1010-000-6 Vox Portable Scort Battery Model 71-1010-000-6 Vox Portable Scort Battery Model 71-1010-000-6 Vox Portable Scort Battery Model 71-1010-000-7 Vox Portable 71-1010-000-7 Vox	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 LS 54.78 44.11 86.74 58.59 101.99 47.78 58.78 341.65 297.72	Name	3407/D 30 Watt	Selim 4 390.00
PRO 4000 bass 100W EXTENSION CABS 502E POA 2000E POA 4000E POA 900E POA 90	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column 23-0391-000-1 PA 135 Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-0496-000-9 PA 160 SC3-10 Column 23-2000-000-0 High Frequency Horn 71-1000-000-0 PA 160 SC3-10 Column 23-2000-000-0 High Frequency Horn 71-1000-000-0 PA 160 SC3-10 Column 71-1000-000-0 PA 160 SC3-10 Column 71-1000-000-0 High Frequency Horn 71-1000-000-1 High Frequency 71-1016-000-1 MA6 Speaker 71-1016-000-1 MA6 Speaker 71-1010-000-1 MA6 Speaker 71-1010-000-1 MA6 Stereo & Channel Mixer — New Line 71-1010-000-1 Tone 71-1010-000-1 Tone 71-1010-000-0 Volume 71-1010-000-0 Fender 71-1010-000-1 Vox 71-1010-000-1 Vox 71-1010-000-0 Vox 71-1015-000-0 Vox 71-1015-000-0 Vox 71-1015-000-6 Vox 71-101	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 LS 54.78 44.11 86.74 58.59 101.99 47.78 58.78 341.65 297.72	Park 8W Practice Amp	3407/D 30 Watt	Selim 4
PRO 4000 bass 100W EXTENSION CABS 502E POA 2000E POA 4000E POA 656D Ball Headed 40.00 POWER SUDPILIES AND 400E POA 400E	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column 23-0391-000-1 PA 135 Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-0406-000-9 PA 160 SC3-10 Column 23-2000-000-0 High Frequency Horn 71-1000-000-0 PA 160 SC3-10 Column 23-2000-000-1 High Frequency Horn 71-1000-000-0 PA 160 SC3-10 Column 71-1000-000-1 High Frequency Horn 71-1000-000-1 MA6 Speaker Fac202-000-1 MA6 Speaker Fac202-000-1 MA6 Speaker Fac1000-1 MA8 Stereo 8 Channel Mixer — New Line 75-8291-000-1 MA8 Stereo 8 Channel Mixer — New Line 75-8291-000-1 MA8 Stereo 8 Channel Mixer — New Line 75-8291-000-1 Tone and Volume Foot Pedal 71-0101-000-7 Tone and Volume Foot Pedal 71-0101-000-3 Volume Foot Pedal 71-0101-000-00 Sender Fender Bender 71-1015-000-2 Fuzz Wah Foot Pedal Swell 96-0100-000-8 Fender Phaser Unit 70-7-10100-000-7 Fender Phaser Unit 70-7-10100-000-7 Vox POTABUE 80-1001-000-5 Vox Portable Escort Mains / Battery Model 80-1005-000-6 Vox AC30 Top Boost 70-7-1015-000-6 Vox AC50 Amplifier 70-001-1 Vox 80-1015-000-5 Vox AC120 Amplifier 70-001-1 Vox 80-1011-000-1 Vox	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 LS 54.78 44.11 86.74 58.59 101.99 47.78 58.78 341.65 297.72	Park 8W Practice Amp	3407/D 30 Watt	Selim 4 390.00
PRO 4000 bass 100W EXTENSION CABS 502E POA 2000E POA 4000E POA 4000E POA 4000E POA CALREC (EX.VAT) ENTERTAINMENT 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 656D Ball Headed 34.32 CANARY (EX.VAT) 10/2 294.00 10/2 sub 235.00 10/4 441.00 10/4 sub 329.17 15/2 POA 20/2 POA 400W amp 289.89 Electronic Crossovers: 3-way 75.00 4-way 84.37 CARLSBRO (EX.VAT) Stingray Super 171.00 Stingray Super 172.50	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column 23-0391-000-1 PA 135 Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-2000-000-9 PA 160 SC3-10 Column 23-2000-000-0 High Frequency Horn 71-1000-000-0 PA 160 SC3-10 Column 71-1000-000-1 High Frequency Horn 71-1000-000-1 High Frequency Horn 71-1000-000-1 High Frequency 71-1000-000-1 MA6 E MA8 Speaker Speaker Speaker SC3-2000-1 MA6 E MA8 Speaker Speaker SPENDER EFFECT PEDAL 71-0101-000-7 Tone and Volume Foot Pedal 71-0101-000-7 Tone and Volume Foot Pedal 71-0101-000-7 Tone SPENDER EFFECT PEDAL 71-1011-000-00-3 Volume Foot Pedal SC3-1000-000-8 Fender Sender SPENDER SPECT PEDAL 71-1015-000-0 Fender Phaser Unit. 71-1015-000-0 Fender Phaser Unit. 705-0010-000-5 Vox Portable Escort Battery Model S0-1001-000-5 Vox Portable Escort Battery Model S0-1005-000-0 Vox Portable Escort S0-1011-000-4 Vox AC30 Reverb S0-1015-000-6 Vox AC30 Reverb S0-1015-000-1 Vox S0-1015-000-1 Vox S0-1015-000-1 Vox S0-1015-000-1 Vox S0-1015-000-0 Vox S0-1015-000-	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 LS 54.78 44.11 86.74 58.59 101.99 47.78 58.78 341.65 297.72 197.24 420.44 118.84	Name	3407/D 30 Watt	Selim 4
PRO 4000 bass 100W EXTENSION CABS 502E POA 2000E POA 4000E POA 4000 POA 52D Full Rge 27.89 CM 656D Ball Headed 40.00 Power suopilies and leads extra CM 652D Full Rge 27.89 CM 656D Ball Headed 34.32 CAMARY (EX. VAT) 4000E POA 4000E POA 4000E POA 4000E POA 400E POA 50E POA 400E POA 50E POA	Amplifier Super Rev D110F	23-0305-000-8 PA 135	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 LS 54.78 44.11 86.74 58.59 101.99 47.78 58.78 341.65 297.72	Name	3407/D 30 Watt	Selim 4
PRO 4000 bass 100W EXTENSION CABS 502E	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column 23-0391-000-1 PA 135 Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-0496-000-9 PA 160 SC3-10 Column 23-2000-000-9 PA 160 SC3-10 Column 23-2000-000-0 High Frequency Horn 71-1000-000-0 PA 160 SC3-10 Column 71-1000-000-0 PA 160 SC3-10 Column 23-2000-000-1 High Frequency Horn 71-1000-000-1 High Frequency Horn 71-1000-000-1 High Stand 71-1000-000-1 High Frequency Horn 71-1000-000-1 MA6 Speaker Enclosure 7-5-6202-000-1 MA6 Stereo 8 Channel Mixer — New Line 7-5-6202-000-1 MA6 Stereo 8 Channel Mixer — New Line 7-5-6203-000-1 MA6 Stereo 8 Channel Mixer — New Line 7-10-100-000-3 Volume Foot Pedal 71-0102-000-3 Volume Foot Pedal 71-0102-000-7 Fender Phaser Unit 7-1015-000-2 Fuzz Wah Foot Pedal Swell 96-0100-000-8 Fender Blender 7-10105-000-0 Fender Phaser Unit 7-10105-000-0 Vox POTable 80-1001-000-5 Vox Portable Escort Mains / Battery Model 80-1005-000-0 Vox AC30 Reverb 80-1015-000-6 Vox AC30 Top Boost 80-1015-000-6 Vox AC1015-000-6 Vox AC1015-000-6 Vox AC1015-000-6 Vox AC1015-000-6 Vox AC1015-000-1 Vox BO-1018-000-5 Vox BO-1018-000-5 Vox BO-1018-000-1 Vox BO-1018-000-1 Vox BO-1018-000-1 Vox BO-1018-000-1 Vox BO-1018-000-1 Vox BO-1018-000-0 Vox Solid State AC30 Amplifier 7-10-1000-1000-1000-1000-1000-1000-1000	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 LS 54.78 44.11 86.74 58.59 101.99 47.78 58.78 341.65 297.72 197.24 420.44 118.84	Name	3407/D 30 Watt	Selim 4
PRO 4000 bass 100W EXTENSION CABS 5025	Amplifier Super Rev D110F	23-0305-000-8 PA 135 S4-8 Sound Column 23-0391-000-1 PA 135 Amp Top Only 23-0491-000-6 PA 160 Vocal Amp Top Only 23-0496-000-9 PA 160 SC3-10 Column 23-2000-000-9 PA 160 SC3-10 Column 23-2000-000-0 High Frequency Horn 71-1000-000-0 PA 160 SC3-10 Column 71-1000-000-0 PA 160 SC3-10 Column 23-2000-000-1 High Frequency Horn 71-1000-000-1 High Frequency Horn 71-1000-000-1 High Stand 71-1000-000-1 High Frequency Horn 71-1000-000-1 MA6 Speaker Enclosure 7-5-6202-000-1 MA6 Stereo 8 Channel Mixer — New Line 7-5-6202-000-1 MA6 Stereo 8 Channel Mixer — New Line 7-5-6203-000-1 MA6 Stereo 8 Channel Mixer — New Line 7-10-100-000-3 Volume Foot Pedal 71-0102-000-3 Volume Foot Pedal 71-0102-000-7 Fender Phaser Unit 7-1015-000-2 Fuzz Wah Foot Pedal Swell 96-0100-000-8 Fender Blender 7-10105-000-0 Fender Phaser Unit 7-10105-000-0 Vox POTable 80-1001-000-5 Vox Portable Escort Mains / Battery Model 80-1005-000-0 Vox AC30 Reverb 80-1015-000-6 Vox AC30 Top Boost 80-1015-000-6 Vox AC1015-000-6 Vox AC1015-000-6 Vox AC1015-000-6 Vox AC1015-000-6 Vox AC1015-000-1 Vox BO-1018-000-5 Vox BO-1018-000-5 Vox BO-1018-000-1 Vox BO-1018-000-1 Vox BO-1018-000-1 Vox BO-1018-000-1 Vox BO-1018-000-1 Vox BO-1018-000-0 Vox Solid State AC30 Amplifier 7-10-1000-1000-1000-1000-1000-1000-1000	345.88 529.31 97.21 75.61 68.41 569.80 191.49 876.60 LS 54.78 44.11 86.74 58.59 101.99 47.78 58.78 341.65 297.72 197.24 420.44 118.84	Name	3407/D 30 Watt	Selim 4

OH 200, 106-watt am-		spkrs, rev/vib 308.45	P.A. mixers	Musician 120C combo 289.60	EXV6B 2 x 15"
plifier and two speaker cabinets 513.00	Speaker Components MLT-1 Horn only,	All combination amplifiers available with ATC speakers at	PM1000/16 3500.00 PM1000/24 6500.00	Musician Super 120J combo 539.03	Speaker-bass 356.74 EXSVT 8 × 10"
TR 70, portable, 60W	medium throw 65.00	extra cost.	PM700 1500.00	LOUDSPEAKER	Speaker-use 2 with
two chan	MLT-4 Horn only, long throw	COMPLETE P.A. SYSTEMS	PM430 675.00 PM180 400.00	CABINETS 12 2 × 122 spkrs 113.83	SVT
	MF40 Drivers for above 55.00	112B bs hn bn 1 x 12"	PM170 290.00	12 4 x 12 4 spkrs 192.51	EXVT22 2-12" Speaker
FUNKSHUN	MF50 Drivers 8 ohms . 185.00 RMH-1 Horn, radial + 2	ATC 200W prog 224.75 112M mid hn bn	EM150 425.00 EM120	412S 4 x 12 spkrs 227.66 115C bass bin 217.62	VT22 extension cab 206.35 EXV6 2 × 12" Speaker,
1 > 12" FOW - 11 46 27	MF40 + 6 PZ1 UHF 345.00	1 x 12" ATC 150W	Power Amps	115E bass bin 150.66	radial horn + tweeter 559.59
1 x 12" 50W all purp 46.37 1 x 12" Pro 75W all	L48CF Folded Horn 500 Watts 595.00	prog	P2100		PA Systems
purpose 49.72	L48SE Folded Horn	HFS RCF High freq	Speakers		SR4 100W Four channel 2×10"
2 × 12" 100W/P.A. disco 82.00	500 Watts 835.00 Electronics	hn/lens	SO110T	MATAMP (EX. VAT)	Speakers 500.14
2 × 12" Pro 150W	GE2 Graphic Eqlzr 385.00	array	SO410H 350.00		SR6 120W Six channel, 4 x 8"
P.A./disco	A3001 Stereo Power Amplifier 365W 835.00	112SM Stage floor	S4115H	AMPLIFIERS	speakers, 2 tweeters 905.84
150W P.A./disco 108.81	A1800HF Stereo	monitor ATC/Piezo, 100W 217.00	H6115 575.00	120W	Amplifier Head C-SR4 100W Solid
2 x 12" 100W Guitar 82.00 2 x 12" Pro 150W	Power Amplifier 555.00	Type D 16-4 16 ch	\$2115H 275.00	Mk 1 PA amp 172.50	State
Guitar 88.72	A18001 Commercial Power Amp 225W 625.00	subgrp mixer 1937.50 XO231 3 way elec.	N1020	Mk 2 PA amp 202.50 100W slave 142.50	C-S R6 120W Solid State
Baby Bin 75W 1 x 12"	A1800M Stereo Power	crossover		X6 mixer	A-120 120W Slave
P.A./Disco w sgl 25W horn 105.46	amp w. meters 225W . 595.00 DM1 Disco Mixer 455.00	DR112 100W P.A. amp 240.25 DR203 200W P.A. amp 294.50		Disco unit 232.50	amplifier-Solid State 276.30
Reflex 1 x 15" 100W	DB100 Bass excavator 35.00	POWER AMPLIFIERS	LANEY	Microphone kit 62.50 LOUDSPEAKERS	Speaker Cabinets S-210 2 × 10" Speakers 118.91
P.A./Disco		STA100 100W 'slave' välve		MA 112 107.25	S-48 4 x 8" Speakers
Bass/Heavy Duty	HH ELECTRONIC	välve	Amplifiers (Transistors) A100	MA 412	wtih 2 tweeters 223.84
P.A./Disco/Organ 128.90 Mini Bin 100W 1 x 15"	AMPLIFIERS	valve	A100	MA 115 G60 110 25	
P.A./Disco 100.44	VS Musician 100W rvb 180.79 VS Bass amp 100W 147.31	STA250R 'Tube State' 250W	A200 169.31	MA 115 D100 142.50 MA 115 G100 139.50	NORLIN
Mini Bin 125W 1 x 15"	VS Bass amp 100W 147.31 VS Musician rvb com-		A200 Reverb 194.33 Amplifier (Valved)	WIA 115 G100 139.50	TOTILITY
Bass	bo 100W 267.01	HOUNED	L100 Klipp		SELMER
P.A./Disco	VS Bass combo 100W 267.84	HOHNER	Amplifiers (Public Address) PA100 168.77	MM ELECTRONICS	SOLID-STATE
Bass Bin 125W 1 x 15/Bass Guiter 157.36	IC100L Combo 262.82	221111	PA100 Reverb	(EX. VAT)	100W Bass Outfit 566.84 100W Bass Amp 367.20
Single High Hn 50W 32.48	Studio 50 Combo 160.70	SCHALLER Effect Units	PA200 Reverb 242.24		100W 1 .× 15" Cabinet 206.77
Twin High Hn 100W 52.74	INSTRUMENT LOUDSPEAKERS	Effect Units 121 volume pedal 17.55	Slave Amplifiers S100 Mono 96.37	Mixing consoles:	60W 1' × 12" Combo 238.86 200W Bass Outfit 707.65
Horn Unit 2 × 25W Up- per Mid Range (small). 58.59	412 BL 4 × 12 200W 189.16	Wah-wah volume	\$200 Mono	MP 175 12 chn 250.00	200W Bass Amp 424.24
Fibreglass R.C.F.	215 BL 2 × 15 200W 204.23 PA AMPS	pedal	S200 Stereo	MP175 8 chn 204.00 MP175 16 chn 310.00	200 W 2 × 15" Cabinet 295.90 100 W 2 × 12" Combo 463.45
100W Midd Range Horn with lid 143.96	MA100 5 ch 100W 190.00	Hfx	Combinations	MP185 Super 16 490.00	100W 4 × 10" Combo 488.41
Wedge Monitor 75W	SM200 6 ch 2 × 100W	Modular Effects—Series 1 Modular Generator 31.90	K30. 90.99 K30 Reverb. 106.31	MP175 8/4 350.00	100W 1 x 15" Combo 520.49
1 × 12 ·	Stereo	Valve overdrive	K35 Twin 100.31	MP175 12/4 390.00 MP275 12 chn in flight	200W 2 x 4 x 12" Stack
Flight cases and empty cabs POA	S130 slave 100W 115.50	Instant funk 58.45	K35 Twin Reverb 117.56	case 390.00	200W Amp 424.24
	PA LOUDSPEAKERS 212 DC 2 × 12 100W 118.85	Phase shifter 69.00 Chorus Flanger 74.30	K50 Reverb. 189.54 K50 Bass 189.54	MP285 Super 16 in	200W 2 × 4 × 12" Cabinets
GIGSVILLE	Mini horn 50W 75.33	Modular linking kit 3.15	K 100 Reverb	flight case. 630.00 MP175 16/4 490.00	Footswitch 11.59
GIGGVILLE	PRO 100 12" + radiator 128.90	FW10 Fuzz Wah Pedal 31.90	Speakers C215 Cabinet (150W) . 192.74	MP175 20/4 550.00	Cover
PA EQUIPMENT	PRO 150 15" + radiator 152.33 PRO 200 2 x 12"		C212 Cabinet (150W). 151.74	MP295 16/4 940.00 MP385 16/8 900.00	Cover
*EQ 500 Aria Equalizer 28.50	+ radiator 180.79	HORNBY-SKEWES	C412 Cabinet (300W) . 211.89	MP485 16/8 990.00	Cover 14.26
*RE 90 Aria Phaser 27.60 G 2500 Aria Guitar	Unit radial		C210PA Columns (200W Pr) 171.44	Amplifiers AP360 100W 180.00	Cabinet Cover. 14.26 Cabinet Cover. 14.26
Stand 10.70	Concert radial 131.54	Eko Bass Pedal Boards	C212PA Columns	Intermusic combo 197.00	Cabinet Cover 14.26
G 2000 Aria Guitar Stand 9.80	Concert Midrange 152.71 Concert bass horn 161.78	4100X 13 notes 125.00 K1X 13 notes 135.00	(300W Pr) 74.86	Intermusic head 147.00	Amp Cover 10.70
GM 230 G Aria Pick-up 21.40	Mon combo 175.77	K2X 13 notes 160.00		19" Rack Mounting Equipment:	Amp Cover
GM 230 W Aria Pick-	Mon ext	K3X 20 notes 185.00 Eko Rhythm Units	MACINNES	EP122 2-way elec.	MOOG
up	Digital Multi echo TBA	4000X Rhythm Box (10	(EX. VAT)	cross	SYNTHESISERS
phones 23.20	Digital Vari-echo TBA	Rhythrns)		cross 65.00	Syn. Amp. Outfit 3,083.73
*G- 3000 Arla Guitar Stand 16.90	19" rach mount TBA MIXERS	4002X Music Box (12 Rhythms) 106.00	CROWN INT/AMCRON	EP127 7 way graphic	Syn. Amp. 400W
*G 3500 Aria Guitar	8/2	4005X Music Box (15	IC150 Stereo Pre-Amp 285.00	EQ	Amp 2,570.37 Syn. Amp. Midrange
Stand	9/2 cannons	Rhythms]	D60 Power Amp 197.00 D150A 310.00	EP141 st. comp. limiter 72.00	Cabinet
*Not illustrated. GUITAR AMPLIFIER	12/2 cannona 409.75	Rhythms) 155.00	DC300A 520.00	EP161 sub-mixer 93.00 SR271 27-band graphic 190.00	Syn. Amp. Low Frequency Cabinet 880.56
*Model No. CA 5500	16/2 538.27	JHS C33 watt, 6" Speaker. 34.00	M600	Sitzi i Sano grapine 150.00	Graphic Equaliser 181.82
"Little Devil" 56.90	16/2 cannons 589.68 Effects module 185.98	CD6T 6 watt, Tremelo,	M2000	h in	Parametric Equaliser
*LA40 Micro Guitar Amplifier 16.90	COMPLETE SYSTEMS	8" Speaker 45.00	Crossover Unit 245.00	MUSICAID	12 Stage Phaser 274.51
*BC1500 Battery	A system 505.40 B system 811.54	CD15T 15 watt, Tremelo, 12" Speaker: 69.95	OC150 Output Con- Cent	<u> </u>	Studio System 15 POA Studio System 35 POA
Checker 6.20	C system 1007.02	CD50T 50watt,	Walnut End for D60	Ampeg	Studio System 35 POA Studio System 55 POA
	D system	Tremelo, 12" Speaker. 95.00 CD100R 100 watt,	Amp	Guitar Combos	Polymoog c/w Legs 3,194.24
G.M.S.	Unit P.A	Reverb, 2 x 12"	or IC150 Amp 35.00	G18 10W 1 × 8" Solid State 101.65	Polymoog Pedal Controller
	/	Speakers 245.00 Reverb Units	Walnut Enc for	G100 20W 1 x 10" Solid	Polymoog Keyboard
P&N microphone stands: CT 102S, floor 15.64	HIWATT	ZE2 Battery 54.00	DC300A Amp 44.00 IC150 Acc Packs 4.00	State	c/w Legs
GM167, floor 8.10	(EX. VAT)	ZE2M Mains 63.00 Echo Units	ES212 75W two Unit	GT10 20W 1 × 10" Valve	Micromoog 550.79
GM119F, boom stand. 20.70 GM139, boom stand. 16.18	A.P. AMPLIFIERS	SS100 JHS (tape	Sys	VT40 60W 4 × 10"	Multimoog
GM115, boom 7.83	DR504 50W 193.75	cartridge) 115.00	Analyser 555.00	Valve	Taurus Pedal Synth 666,66 Ribbon Controller 297,68
GM120, boom 9.41	DR103 100W 217.00 DR201 200W 271.25	EP50 Echopet (Analogue) 119.00.		Valve 524.62	Percussion Controller . 224.60
GM121, boom 10.42 GM137, boom 6.86	DR405 400W 348.75	EP100 Echopet		G212 120W 2 x 12" Solid State 524.62	Sample and Hold 260.25 Glide Decay
GM109, table top 8.06	NCA108 Solid State 180W 248.00	(Analogue) 165.00 EP200 Echopet	MARLBORO	G410 120W 4×10"	Footswitch 21.39
GM111, table top 9.27 GM148, low level 9.43	SPEAKER ENCLOSURES	(Analogue) 275.00		Solid State 542.11 Bass Combos	Footpedal Controller 53.48
GM149, low level 10.61	SE4123 4 × 50W 12" spkrs 201.50		GA2 Amp 59.95	B100 20W 1 × 10"	
	SE4122 4 × 70W 12"	VELEDI -	GA3 Amp. 67.60 G20R Amp 127.55	Solid State	NOVANEX
C. E. HAMMOND	spkrs	KEMBLE	G40R Amp 161.40	Valve 473.61	
	spkrs 232.50	YAMAHA	G60R Amp	B115 120W 1 x 15"	Combos Aut 3
EX. VAT	SE2150 2 x 14" 100W	Combos:	1500 B Amp	Solid State	Aut 6 69.00
CERWIN VEGA Vocal Systems	spkrs	G25112	P200W slave 161.90 SM600 mixer 154.95	HDV2 60W Valve 377,73	Aut 10
V.20 100 Watts 170.00	SE2120 2 × 12" 150W	G100B212 323.00	LS15B cab 104.30	HDV4 100W Valve 444,18 HDB25B 55W Valve-	Aut 20
V.30 150 Watts 260.00	prog	G100115	LS20LH cab 137.95	Bass 304.28	U 30
V.32 300 Watts 380.00 V.33 300 Watts 410.00	prog 271.25	G100410	SC40 column 128.20	HDV4B 100W Valve- Bass 419.70	U 50
V.35 300 Watts 560.00	COMBINATION AMPLIFIERS	B100115 375.00	MAINE	HDV6B 240W Solid	U 80 350.00
VH.36 400 Watts 710.00 Instruments Systems	SA112 50W 1 × 12"	AO112T 285.00 A4115H 415.00	MAINE	State-Bass 430.19	U 100W
G.32 200 Watts 285.00	spkr 248.00	A0140H 456.00		HDSVT 300W Valve- Bass 640.06	RG 50 285.00
B.36A 300 Watts 395.00 B.36MF 300 Watts 475.00	SA112FL 100W 1 × 12' spkr 279.00	Stacks G100 head	P.A. EQUIPMENT	Cabinets	RG 80
B.48 300 Watts 580.00	SA115 50W 1×15"	B100 head 175.00	PA170 mixer amp 267.84 212PA cab 147.31	EXV2 4 x 12" Speaker reflex	B 35
B.48MF 400 Watts 650.00 B118C 300 Watts 280.00	spkr	212s spkr	112M mon cab 108.81	EXV4 4 x 12" Speaker-	B 70
Stage Monitors	spkr 294.00	115s spkr 250.00	Tripod for cab 38.50 AMPLIFIERS	use 2 with V4 amp 276.30 EXB25B 2 x 15"	B 100W
SM12-2 150 Watts 16.00			A-1: 170 A 100 00		OPS 70 450.00
	SA212 50W 2 x 12"	115L spkr 245.00	Artist 170A 199.20	Speaker-bass reflex 251.82	OPC 120
SM15-2 200 Watts 276.00 SM18-2 300 Watts 406.00	SA212 50W 2 x 12" spkrs	115L spkr	Standard 170S 169.07	EXV4B 2 x 15"	OPS 120
SM15-2 200 Watts 276.00	spkrs 263.00	610s spkr 340.00	Standard 170S 169.07	EXV4B 2 x 15"	OPS 120 550.00

Comparison											
1.00	L 30	M212 Mace 160W 2 × 12" w, reverb +		Equipment MO Monitor Amp		1982-82B 120W 4 × 12. 1960-60B 100W 4 × 12.	176.25	102F/1175	20.30 18.75	MUSIC PRODUCTS	s
1.00	L 100	M412 Mace 160W 4 × 12" w reverb +		112TS Monitor Wedge	100.00	1979-79B 200W 4X15.	285.00	102R/1035	17.85	(EX. VAT)	
A	LM 30	SN212 Session 200W		22 Spider 22 High Ef-		Powercel	190.90	CT102S/1335	23.05	PA 100 4 ch	
March Marc	M 41 180.0	SN12EV Session 200W	410.75	A1 Adaptor for above	7.75	Powercel		1195/1515 138PB/770		2 × 12 PA Hn Cols prs . 1	72.50
Mode	M 62 390.0	spkrs	519.25	A3 ditto		1990 100W 8 × 10	173.85	102/440	7.60	1 x 12 PA Cols pr 1	19.25
March Marc	M82S 555.0	1 x 15" JBL or Black	F00 7F	phone High Imp	56.58	2056 250W Powercel .	386.50	120/695		V 4 × 12 Inst. Cab 14	40.00
March Marc	M 1635 955 U	LTD115 LTD 200W	503.75	phone Low Imp	56.58	Combo Amplifiers	146.95	137/530		Add on Hn per pr	64.80
MAISS	M 162 790.0	Widow	503.75	Microphone High Im-	E6 E0	Trans		188/630	22.55	Power slave 125 amp . 9	94.50
1.5 1.5	M163S 955,0	Heads		BML Peavey Ball		2078 100W 4 × 12 Ld	299_95	162F/1685	29.06	1 × 15 Mini bin	24.30
Band	ER 300 99.0	purpose	166.62	wilcrophone Low imp.	50.58	2202 30W Trans Bs	147.50	M60T/16830	299.95	August Disco Consoles	
1.5 1.5	ER 800 259.0	all purpose + reverb	204 75	DECLOCOLIND		2103 100W Valve	378.75	9705/2015	35.95	MD1	53.25
State	LS 50 173.0	B Bass 200W w. Eq +		HESLOSOOND		PA Amps & Mixers		9385/1490	26.50		
## ALCOMAL - 9 313.8 391.14 Conference miles 5.67 201.500 Conference		M Musician 200W w.	200.75		42 FF	1985 50W 4 Ch Amp	191.95			SOLA SOUND	
Second 1965 1966	ORANGE	Automix	313.88	S91/H Condenser mic		2051 250W Slave		S.A.I. (EX. VAT)			
27. 1.5		reverb + Automix	313.88	mic		amp	255.95	Disco Units		Graphic equaliser 4	45.20
April Company Compan	SDEVREDS	rvb	279.00	UDI-M Cardioid mic		2097 pr 8 × 8 125W	211.90	Maverick disco		Compact 10 4	41.85
1927/00 Parties Basis 1928	113 Reflex Bass,	400W w. reverb, ef-	490 E0	mic		200W	299.95	Disco IVSP	210.00	Buckeroo 7W amp 3	
International Content 1975	113/200 Reflex Bass,	F800B Festival Series		Cabaret Exec mic	356.40	100W	197.80	Stereo disco		2.2	A T1
March Marc	109, 4 × 12" 120W 185.1	Instrument Speaker	410.75	TX100 (Gold mic.		Monitor	212.90	50W twin ch		- TEX. VA	A 17
16.6 4 12 12 12 13 13 13 13 13	horn, 4 horns and	115 1 × 15"		TXT	174.50	Monitor		FC 150 slave			
48	106, 4 × 12" anti	412S 4 × 12" Stackable	209.25	PA	100.32	2126 Bass Bins	130.25	Eliminator w. horn		M174M 4-chan mic	
1997 1997	107/SH 2 × 12" +	412F 4 × 12"	228.86	4820 25W		2128 Supahihorn	66.30	Mini Elim. w horn	164.00	M174 170W mixer amp 1	
1971/1004 x 15 15 15 15 15 15 15	109/200 4 × 12" 200W 223.4	215H 2 × 15" + Hyper-		SU25 Driver 25W	23.50	2057 HF horn	195.95	15"	188.00	rvbs 21	10.00
141 102 131 107 207	131/100H 1 × 15"	610 6 × 10"		SA6205 Spark		mond effects and pick-	ups and	2 × 12 std	144.00	DL6 100W full range 11	
Automatical Color Programmer 124 12 monitors 12	114 1 × 15" 85W <u>19</u> 8	bolic Hn		diaphragm	4.55			Tweeter box	39.00	System 200 stack 4	12.50
March Marc	124 1 × 12" monitor 69.9	118S 1 × 18" Stackable		ROOST		DOCETTI		Mini bass cab	102.00	SP4 tweeter !	51.00
## Slave ## and plane Part	hns 92.8	Hn				KOSEIII					
## DESCRIPTION OF THE COLOR OF	AMPS	and Slaves		(Valve)							
Sept 1, 20,	PA 214.5 103T, 200W, Slave 186.6	SPA Standard 130W 8		drive fac	120.33			SHARMA			
12,12 12,12 13,15 15,16 15,1	Slave 191.1	PA400 200W 12 inputs				PE56/46804160	71.76	ORGAN SPEAKER			77.00
11.5 BW combo combo with Hammond Revelby 32.7 g	112 120 120W 213 1			100W 2 ch	144 37	565D/4680 4160	/1./0			2 × 12 PA cols pr.	
with Hammord Reverb 13, 120, 120 Corn 200, 25, 25 Stereo Silve 2 15, 200 Corn 200, 25, 27 Stereo Silve 2 15, 200 Corn 200, 25, 27 Stereo Silve 2 15, 200 Corn 200, 25, 27 Stereo Silve 2 15, 200 Corn 200, 25, 27 Stereo Silve 2 15, 200 Corn 200, 25, 27 Stereo Silve 2 15, 200 Corn 200, 25, 27 Stereo Silve 2 15, 200 Corn 200, 25, 27 Stereo Silve 2 15, 200 Corn 200, 25, 27 Stereo Silve 2 15, 200 Corn 200, 25, 2	112.80 80W graphic 191.1	mixer amp 120W/ch	558.00	100W 2 ch w. rvb		565SD/4770, 4240	73.14	CABINETS 500		100W 1	148.00
129 100 Reverb amp. 24.78 6 400 8 400 8 200 200 8 200 200 8 200 8 200 8 200 8 200 8 200 8 200 200 8 200 8 200 8 200 8 200 8 200 8 200 8 200 8 200 8 200 8 200 8 200 8 200 200 8 200 20	112.80 80W graphic 191.4 115, 80W combo 291.4 115/R 80W, combo	mixer amp 120W/ch 260B 260 Booster 130W slave		100W 2 ch w, rvb 150W 2 chan + over- drive fac	179.37	565SD/4770 , 4240 565SD-CN/4995 . 4440 PE585V/3825 3400	73.14 76.60 58.65	CABINETS 500	322.84 331.84	100W	293.00
128 108 128 108 128 108 128 108 128	112.80 80W graphic	mixer amp 120W/ch 260B 260 Booster 130W slave 260S 260 Stereo Booster 120W/ch	170.50	100W 2 ch w, rvb 150W 2 chan + over- drive fac 150W 2 chan + in- tegral reverb	179.37 160.42 196.07	565S D / 4770 4240 565S D - CN / 4995 . 4440 PE585 V / 3825 3400 585S A V / 3555 3160 B588S A / 3105 2760 588S A / 2835 2520	73.14 76.60 58.65 54.51 47.61	CABINETS 500	322.84 331.84 391.92 357.35	100W	293.00 135.00
18 18 18 18 18 18 18 18	112.80 80W graphic 191.115, 80W combo 291.4 115,/R 80W, combo with Hammond Reverb 115, 120, 120W combo 2012/120M Overdrive 216.4	mixer amp 120W/ch. 260B 260 Booster 130W slave	170.50 259.62	100W 2 chw. rvb 150W 2 chan + over- drive fac 150W 2 chan + in- tegral reverb 100W 6 chan PA 150W Slave	179.37 160.42 196.07 187.74	565S D / 4770	73.14 76.60 58.65 54.51 47.61 43.47 43.47	CABINETS 500 650 Sharmette 900 2200 d/l 2200 pro 2000 pro	322.84 331.84 391.92 357.35 335.92 415.72	100W	293.00 135.00 60.00 93.00
Second S	112,80 80W graphic . 191.115,80W combo . 291.415/R 80W, combo with Hammond Reverb 115, 120, 120W combo	mixer amp 120W/ch	170.50 259.62 240.25	100W 2 chw, rvb 150W 2 chan + over- drive fac	179.37 160.42 196.07 187.74 132.87	565S D / 4770 . 4240 565S D - CN / 4995 . 4440 PE585V / 3825 . 3400 585S A V / 3555 . 3160 585S A V / 3555 . 2560 588S B / 2835 . 2520 588S B / 2835 . 2520 588S B - CN / 2970 . 2640 B548 / 5130 . 4560 548 / 4906 . 4360	73.14 76.60 58.65 54.51 47.61 43.47 43.47 45.54 78.66	CABINETS 500 650 Sharmette 900 2200 d/l 2200 pro 2000 pro 2000 d/l 5000 dT	322.84 331.84 391.92 357.35 335.92 415.72 424.58 524.05	100W	293.00 135.00 60.00 93.00 83.00 08.00
120 100	112.80 80W graphic . 191.115, 80W combo . 291.415/R 80W, combo with Hammond Reverb 115, 120, 120W combo	mixer amp 120W/ch	170.50 259.62 240.25	100W 2 chw, rvb 150W 2 chan + over- drive fac	179.37 160.42 196.07 187.74 132.87 184.37 213.26	565S D / 4770	73.14 76.60 58.65 54.51 47.61 43.47 45.54 78.66 75.21 78.66 82.55	CABINETS 500 650 Sharmette 900 2200 d/i 2200 pro 2000 pro 2000 GT 2300 3000	322.84 331.84 391.92 357.35 335.92 415.72 424.58 524.05 512.07 570.54	100W 1 4 × 12PA cols split prs 200W 2 4 × 12 inst. cab. 150W 1 Loudspeakers HE1c, 1 × 12, 50W 6 L13, 100W F/rng 11 DL6, 100W F/rng 11 Series VI 2 Series VIa 15	293.00 135.00 60.00 93.00 83.00 08.00 246.00
MXFRS 300 Store Stere Miner 137 27 27 27 27 27 27 27	112.80 80W graphic . 191 191 195. 80W combo . 291 115/R 80W, combo with Hammond Reverb 115, 120, 120W combo	mixer amp 120W/ch. 260B 260 Booster 130W slave	170.50 259.62 240.25 333.25	100W 2 chw, rvb 150W 2 chan + over- drive fac	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34	565S D / 4770 . 4240 565S D / CN / 4995 . 4440 PES85V / 3825 . 3400 585S A V / 3555 . 3160 588S A / 2335 . 2520 588S B / 2835 . 2520 588S B / 2835 . 2520 588S B / 2835 . 2520 588S B - N / 2970 . 2640 B 548 / 4905 . 4360 548 / 4905 . 4360 548 D - CN / 5385 . 4785 PE54 / 4500 . 4000	73.14 76.60 58.65 54.51 47.61 43.47 45.54 78.66 75.21 78.66 82.55 69.00 70.38	CABINETS 500 650 Sharmette 900 2200 d/i 2200 pro 2000 pro 2000 GT 2300 3000	322.84 331.84 391.92 357.35 335.92 415.72 424.58 524.05 512.07 570.54	100W	293.00 135.00 60.00 93.00 83.00 08.00 246.00
Marcon 170,07 1	112.80 80W graphic . 191.15, 80W combo . 291.4 115, 80W combo with Hammond Reverb 115, 120, 120W combo	mixer amp 120W/ch. 260B 260 Booster 130W slave 260S 260 Stereo Booster 120W/ch stereo slave 400B 400 Booster 200W slave S800B 800 Booster 400W slave CS800 Commercial Power Amp Stereo 400W/ch Mixers 600 Mixer 6 ch mono	170.50 259.62 240.25 333.25 480.50	100W 2 chw, rvb 150W 2 chan + over- drive fac	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94	565S D / 4770 4240 565S D / CN / 4995 4440 PESBS V / 3825 3400 585S A V / 3555 3160 585S A V / 3555 3160 588S B / 2835 2520 588S B / 2835 2520 588S B / 2835 2520 588S B / 12835 2520 588S B - 10 / 2970 4560 548 / 4905 4560 548 S D - CN / 5385 4785 548 / 4905 4560 548 S D - CN / 5385 4785 PE54 / 4500 4000 PE54D / 4590 4000 P545D / 4230 3760 545S D / 4320 33640	73.14 76.60 58.65 54.51 47.61 43.47 45.54 78.66 75.21 78.66 82.55 69.00 70.38 64.86 66.26	CABINETS 500 650 Sharmette 900 2200 d/i 2200 pro 2000 pro 2000 GT 2300 3000	322.84 331.84 391.92 357.35 335.92 415.72 424.58 524.05 512.07 570.54	100W	293.00 135.00 60.00 93.00 83.00 08.00 246.00
DAMEC 1200 Mixer 12 ch mono 406.87 2 x 12" 150W 88.30 150W inst. amm 137.98 1200.5 to 1200 Stereo 2 x 12" 150W 28.30 150W inst. amm 137.98 1200.5 to 1200 Stereo 2 x 12" 150W 28.30 150W inst. amm 137.98 1200.5 to 1200 Stereo 2 x 12" 150W 28.30 150.0 to 150.0 150.0 to 150.0 to 150.0 150.0 to 150.0 to 150.0 150.0 to 150.0 150.0 to 150	112.80 80W graphic . 191.115, 80W combo . 291.415/R 80W, combo with Hammond Reverb 115, 120, 120W combo	mixer amp 120W/ch. 260B 260 Booster 130W slave	170.50 259.62 240.25 333.25 480.50 259.62	100W 2 chw, rvb 150W 2 chan + over- drive fac	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94 314.81	565S D / 4770	73.14 76.60 58.65 54.51 47.61 43.47 45.54 78.66 75.21 78.66 82.55 69.00 70.38 64.86 66.26 69.69 33.81	CABINETS 500 650 Sharmette 900 2200 d/l 2200 pro 2000 pro 2000 d/l 5000 GT 2300 3000 700Q	322.84 331.84 391.92 357.35 335.92 415.72 424.58 524.05 512.07 570.54	100W	293.00 135.00 60.00 93.00 83.00 08.00 246.00 135.00
150EQ + equalitizer 156.94 Mixer 12 oh stereo 736.25 1519 + effects 1519 5150 + effects 1510 15	112.80 80W graphic . 191.115,80 W combo . 291.4 115,7 R 80W, combo with Hammond Reverb . 115, 120, 120W combo	mixer amp 120W/ch. 260B 260 Booster 130W slave 260S 260 Stereo Booster 120W/ch stereo slave 400B 400 Booster 200W slave S800B 800 Booster 400W slave CS800 Commercial Power Amp Stereo 400W/ch. Mixers 600 Mixer 6 ch mono. 600S 600 Stereo Mixer 6 ch stereo facilities . 800S 800 Stereo Mixer 8 ch stereo facilities .	170.50 259.62 240.25 333.25 480.50 259.62 313.87 480.50	100W 2 ch w, rvb 150W 2 chan + over- drive fac	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94 314.81 137.27 225.99	565S D / 4770 . 4240 565S D / CN / 4995 . 4440 PESBS V / 3825 . 3400 585S A V / 3555 . 3160 585S A V / 3555 . 3160 588S B / 2835 . 2520 588S B - CN / 2970 . 2640 B548 / 5130 . 4560 548 / 4905 . 4360 548 S D / 5130 . 4560 545 S D / 4320 . 3360 545 S D / 4320 . 3360 545 S D / 4320 . 3360 545 S D / 4320 . 3640 PE515 / 2205 . 1960 515 S A / 1935 . 1720	73.14 76.60 58.65 54.51 47.61 43.47 45.54 78.66 75.21 78.66 82.55 69.00 70.38 64.86 69.69 33.81 29.67 29.67	CABINETS 500 650 Sharmette 900 2200 d/l 2200 pro 2000 d/l 5000 GT 2300 3000 7000	322.84 331.84 391.92 357.35 335.92 415.72 424.58 524.05 512.07 570.54	100W	293.00 135.00 60.00 93.00 83.00 08.00 246.00 135.00
\$SISEC w. both 205.74 400F Festival Mixer 24 400F Festiva	112.80 80W graphic . 191 195. 80W combo . 291.4 115/R 80W, combo with Hammond Reverb 115, 120, 120W combo	mixer amp 120W/ch. 260B 260 Booster 130W slave	170.50 259.62 240.25 333.25 480.50 259.62 313.87 480.50 333.25	100W 2 chw, rvb 150W 2 chan + over- drive fac 150W 2 chan + in- tegral reverb 100W 6 chan PA 150W Slave Session Master 50W comb 2 × 12" Session Master as above w. reverb SM100 100W combo SM104 100W combo SM104 100W combo SM104 100W combo SM104 Fw. rvb Solid State 8 chan mixer As above + 100W amp Stereo slave 2 × 12" 50W 2 × 12" 150W	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94 314.81 137.27 225.99 199.62 73.66	565S D / 4770	73.14 76.60 58.65 54.51 47.61 43.47 43.47 45.54 78.66 82.55 69.00 70.38 64.86 66.26 69.69 33.81 29.67 51.06 50.37	CABINETS 500 650 Sharmette 900 2200 d/i 2200 pro 2000 d/i 5000 GT 2300 3000 7000 SHURE VOCAL MASTER VA300-S.	322.84 331.84 391.92 357.35 335.92 415.72 424.58 524.05 512.07 570.54 690.03	100W	293.00 135.00 60.00 93.00 83.00 08.00 246.00 135.00
PATO Fig. 2 Public Address Speakers Pato Fig. 2 Pa	112.80 80W graphic . 191.15, 80W combo . 291.415/R 80W, combo with Hammond Reverb 115, 120, 120W combo	mixer amp 120W/ch. 260B 260 Booster 130W slave	170.50 259.62 240.25 333.25 480.50 259.62 313.87 480.50 333.25 406.87	100W 2 chw, rvb. 150W 2 chan + over- drive fac 150W 2 chan + in- tegral reverb 100W 6 chan PA. 150W Slave Session Master 50W comb 2 x 12" Session Master as above w. reverb SM100 100W combo SM100R w. rvb SM104 100W combo SM104R w. rvb Solid State 8 chan mixer As above + 100W amp Stereo slave 2 x 12" 50W 2 x 12" 150W 4 x 12" 100W 4 x 12" 300W	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94 314.81 137.27 225.99 199.62 73.66 88.30 129.74	565S D / 4770 4240 565S D - (N / 4995 4440 PE585 V / 3825 3400 585 S A V / 3555 3160 585 S A V / 3555 3160 5885 S A / 2835 2520 5885 B - CN / 2970 2640 B548 S B - CN / 2970 2640 B548 S B - CN / 2970 2640 B548 S D / 5130 4560 5485 D / 5130 4560 5485 D / 5130 4560 5485 D / 5130 360 5485 D / 5130 360 5485 D / 5130 360 5485 D / 4530 3760 5455 D / 4320 3840 5455 D / 4320 3840 PE515 / 2205 1960 5455 B / 1935 1720 F158 B / 1935 2960 589 S / 3285 2920 F158 C / 5580 3440	73,14 76,60 58,65 54,51 47,61 43,47 43,47 45,54 78,66 82,55 69,00 70,38 64,86 66,26 69,69 33,81 29,67 29,67 51,06 50,37 85,56 59,34	CABINETS 500 650 Sharmette 900 2200 d/i 2200 pro 2000 pro 2000 GT 2300 3000 7000 SHURE VOCAL MASTER VA300-S. VA301-S. VA301-S.	322.84 331.84 391.92 357.35 335.92 415.72 424.58 524.05 512.07 570.54 690.03	100W	293.00 60.00 93.00 83.00 08.00 246.00 135.00 00.00 00.00 00.00
Speakers	112.80 80W graphic . 191.15, 80W combo . 291.4 115, 80W combo with Hammond Reverb 115, 120, 120W combo	mixer amp 120W/ch. 260B 260 Booster 130W slave 260S 260 Stereo Booster 120W/ch stereo slave 400 Booster 200W slave 800B 800 Booster 200W slave S800 Commercial Power Amp Stereo 400W/ch Mixers 600 Mixer 6 ch mono. 600S 600 Stereo Mixer 6 ch stereo facilities 900 Mixer 9 ch mono. 1200 Mixer 12 ch mono 1200 Mixer 12 ch stereo 400K 120 Stereo 40Ker 12 ch stereo 51 200 Festival Mixer 24	170.50 259.62 240.25 333.25 480.50 259.62 313.87 480.50 333.25 406.87	100W 2 ch w. rvb 150W 2 chan + over- drive fac 150W 2 chan + in- tegral reverb 100W 6 chan PA 150W 5lave Session Master 50W comb 2 × 12" Session Master as above w. reverb SM100 100W combo SM100R w. rvb SM104 100W combo SM104 100W cwb Stereo slave 2 × 12" 50W 2 × 12" 150W 4 × 12" 100W 4 × 12" 300W 1 × 12" 300W	179.37 160.42 196.07 187.74 132.87 184.37 213.26 245.34 285.94 314.81 137.27 225.99 199.62 73.66 88.30 129.74 155.60	565S D / 4770	73.14 76.60 58.65 54.51 47.61 43.47 45.54 78.66 75.21 78.66 62.55 69.00 70.38 64.86 66.26 69.69 33.81 29.67 29.67 51.06 50.37 85.56 59.34 177.33 81.43	CABINETS 500 650 Sharmette 900 2200 d/i 2200 pro 2000 pro 2000 GT 2300 3000 7000 SHURE VOCAL MASTER VA301-S VA301-S VA302E6 VA302E6 VA302E6 VA302E6 VA302E6	322.84 331.82 391.92 357.35 335.92 415.72 424.58 524.05 512.07 570.54 690.03	100W	293.00 60.00 93.00 83.00 08.00 246.00 135.00 00.00 00.00 00.00
OC2 2 12 12 13 12 13 13 12 13 13	112.80 80W graphic . 191.1 115.80 W combo . 291.4 115.7 80W combo with Hammond Reverb . 115.7 120W combo	mixer amp 120W/ch. 260B 260 Booster 130W slave	170.50 259.62 240.25 333.25 480.50 259.62 313.87 480.50 333.25 406.87 736.25 3487.50	100W 2 chw, rvb 150W 2 chan + over- drive fac 150W 2 chan + in- tegral reverb 100W 6 chan PA 150W Slave Session Master 50W comb 2 × 12" Session Master as above w, reverb SM100 100W combo SM100R w, rvb SM104 100W combo SM104W w, rvb Solid State 8 chan mixer As above + 100W amp Stereo slave 2 × 12" 50W 4 × 12" 300W 4 × 12" 300W 1 × 12" 300W 1 × 15" 100 Folded hn bass bin	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94 314.81 137.27 225.99 199.62 73.66 88.30 129.74 155.60 107.14	565S D / 4770 . 4240 565S D / CN / 4995 . 4440 PESBS V / 3825 . 3400 585S A V / 3555 . 3160 585S A V / 3555 . 3160 588S B / 2835 . 2520 588S B / 2835 . 2520 588S B - CN / 2970 . 2640 5488/5130 . 4560 548/5130 . 4560 548/5130 . 4560 548/5130 . 4560 548/5130 . 4560 548/50 . 4000 PE54D / 4590 . 3940 545S D / 4320 . 3840 545S D / 4320 . 3840 546S D - CN / 4545 . 4040 PE515/2205 . 1960 515S A / 1935 . 1720 PE589 / 3330 . 2960 515S A / 1935 . 1720 PE589 / 3330 . 2960 589S / 3285 . 2920 PE5E/ / 3580 . 9660 PE52 / 3870 . 3440 SM54/11565 . 10240 SM54/11565 . 10240 SM55/75310 . 4720 SM58/6795 . 6040 SM11/3285 . 2920	73.14 76.60 58.65 54.51 47.61 43.47 45.54 78.66 75.21 78.66 82.55 69.00 70.38 64.86 66.26 69.69 33.81 29.67 29.67 51.06 50.37 85.56 59.34 177.33 81.42 104.19 50.37	CABINETS 500 650 550 650 Sharmette 900 2200 d/i 2200 pro 2000 d/i 5000 GT 2300 3000 7000 SHURE VOCAL MASTER VA300-S VA301-S VA302E6 VA302E6-C VA305HF PM300E6 A3PC	322.84 331.84 391.92 357.35 335.92 415.72 424.58 524.05 512.07 570.54 690.03	100W	293.00 60.00 93.00 83.00 08.00 246.00 135.00 00.00 00.00 00.00
CC2 2 x 12 140W 108.71 118.11 1412 x 12" Col each 135.62 135.63 136.71 1210T 2 x 12" + 2 x 10" + 3 Tweeters 178.25 136.64 136.62 136.64 136.62 136.64 136.65	112.80 80W graphic . 191.15, 80W combo . 291.4 115, R 80W, combo with Hammond Reverb . 115, 120, 120W combo	mixer amp 120W/ch. 260B 260 Booster 130W slave	170.50 259.62 240.25 333.25 480.50 259.62 313.87 480.50 333.25 406.87 736.25 3487.50 ers 73.63	100W 2 chw, rvb 150W 2 chan + over- drive fac 150W 2 chan + in- tegral reverb 100W 6 chan PA 150W Slave Session Master 50W comb 2 × 12" Session Master as above w. reverb SM100 100W combo SM100 100W combo SM104 100W combo SM104 100W combo SM104 100W combo SM104 For inverse salve As above + 100W amp Stereo slave 2 × 12" 150W 4 × 12" 150W 4 × 12" 300/ 600/ 900/ stage monitors pr 1 × 15" 170W bs cab 2 × 15" 170W bs cab 4 hn dispersion cab	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94 314.81 137.27 225.99 199.62 73.66 88.30 129.74 155.60 107.14	565S D / 4770 . 4240 565S D / CN / 4995 . 4440 PESBS V / 3825 . 3400 585S A V / 3555 . 3160 585S A V / 3555 . 3160 585S A V / 3555 . 3160 588S B / 2835 . 2520 588S B / 2835 . 2520 588S B - CN / 2970 . 2640 B548 / 5130 . 4560 548 / 4905 . 4360 548 S D / 5130 . 4560 545 S D / 4320 . 3840 PE515 / 2205 . 3940 PE515 / 2205 . 1960 515 S A / 1935 . 1720 PE589 / 3330 . 2960 515 S A / 1935 . 1720 PE589 / 3330 . 2960 PE52 / 3870 . 3440 PE51 / 3870 . 3440 S M 5 / 1565 . 10280 S M 5 / 1565 . 10280 S M 5 / 1565 . 6040 S M 11 / 3285 . 2920 S M 5 / 6795 . 6040 S M 11 / 3285 . 2920 S M 5 / 6795 . 6040 S M 5 / 6400 . 4800	73.14 76.60 58.65 54.51 47.61 43.47 45.54 78.66 75.21 78.66 82.55 69.00 70.38 64.86 66.26 69.69 93.3.81 29.67 51.06 59.34 177.33 81.42 104.19 50.37 108.33 82.80	CABINETS 500 650 Sharmette 900 2200 d/i 2200 pro 2200 pro 2000 d/l 5000 GT 2300 3000 7000 SHURE VOCAL MASTER VA300-S VA302E6 VA302E6-C VA305HF PM300E6 A3PC-C A3PC-S	322.84 331.84 391.92 357.35 335.92 415.72 424.58 524.05 512.07 570.54 690.03	100W	293.00 60.00 93.00 83.00 83.00 86.00 246.00 35.00 00.00 00.00
PEAVEY	112.80 80W graphic . 191.15, 80W combo . 291.4 115, R 80W, combo with Harnmond Reverb . 115, 120, 120W combo	mixer amp 120W/ch. 260B 260 Booster 130W slave 260S 260 Stereo Booster 120W/ch stereo slave 400B 400 Booster 200W slave 800B 800 Booster 400W slave CS800 Commercial Power Amp Stereo 400W/ch Mixers 600 Mixer 6 ch mono. 600S 600 Stereo Mixer 6 ch stereo facilities . 800S 800 Stereo Mixer 8 ch stereo facilities . 900 Mixer 9 ch mono. 1200 Mixer 12 ch mono. 1200 Mixer 12 ch stereo facilities . 2400F Festival Mixer 24 ch full prof unit	170.50 259.62 240.25 333.25 480.50 259.62 313.87 480.50 333.25 406.87 736.25 3487.50 ers 73.63 116.25	100W 2 chw, rvb. 150W 2 chan + over- drive fac 150W 2 chan + in- tegral reverb 100W 6 chan PA. 150W Slave Session Master 50W comb 2 x 12" Session Master as above w. reverb SM100 100W combo. SM100R w. rvb SM104 100W combo. SM104 100W combo. SM104 R w. rvb As above + 100W amp As above + 100W amp Stereo slave 2 x 12" 50W 4 x 12" 150W 4 x 12" 150W 1 x 12" 300/600/900/ stage monitors pr 1 x 15" 100 Folded hn bass bin 2 x 15" 170W bs cab. 4 hn dispersion cab 100W folded cab + tweeters	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94 314.81 137.27 225.99 199.62 73.66 88.30 129.74 155.60 107.14 127.99 154.84 71.98	565S D / 4770	73.14 76.60 58.65 54.51 47.61 43.47 45.54 78.66 82.55 69.00 70.38 64.86 66.69 33.81 29.67 29.67 51.06 50.37 85.34 177.33 81.42 104.19 50.33 82.80 52.80	CABINETS 500 650 Sharmette 900 2200 d/i 2200 pro 2000 pro 2000 GT 2300 3000 7000 SHURE VOCAL MASTER VA300-S VA301-S VA301-S VA302E6 VA302E6 VA302E6 A3PC-C A3PC-C A3PC-C A3S-C A3S-S A3S-T	322.84 331.84 391.92 357.35 335.92 415.72 424.58 512.07 570.54 690.03 212.40 155.40 1014.00 616.20 93.00 257.40 48.00 17.40 48.00 16.80	100W	293.00 60.00 93.00 83.00 08.00 246.00 00.00 00.00 00.00 30.00
PEAVEY	112.80 80W graphic . 191.1 115,80 W combo . 291.4 115/R 80W, combo with Hammond Reverb . 115, 120, 120W combo	mixer amp 120W/ch. 260B 260 Booster 130W slave	170.50 259.62 240.25 333.25 480.50 259.62 313.87 480.50 333.25 406.87 736.25 3487.50 ers 73.63 116.25	100W 2 chw, rvb. 150W 2 chan + over- drive fac	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94 314.81 137.27 225.99 199.62 73.66 88.30 129.74 155.60 107.14 127.99 154.84 71.98 225.99	565SD / 4770 4240 565SD / 4770 4240 PE585V / 3825 4440 PE585V / 3825 3400 585SAV / 3555 3160 588SA / 2835 2520 588SB - 2835 2520 588S - 2835 2785 7835 2785 7835 2785 783	73.14 76.60 58.65 54.51 47.61 43.47 45.54 78.66 67.21 78.66 68.69 33.81 29.67 51.03 85.56 50.37 85.56 50.37 85.56 50.37 81.42 104.19 50.37 108.33 81.42 104.19 50.37 108.33 81.42 104.19 50.37	CABINETS 500 650 650 Sharmette 900 2200 d/i 2200 pro 2000 d/i 5000 3000 7000 SHURE VOCAL MASTER VA301-S VA301-S VA302E6 VA302E6 VA305HF PM300E6 A3PC A3PC-C A3PC-C A3PC-C A3S-C A3S-C A3S-C A3S-T A31PC-S	322.84 331.84 391.92 357.35 335.92 415.72 424.58 524.05 512.07 570.54 690.03	100W	293.00 60.00 93.00 83.00 83.00 846.00 135.00 000.00 000.00 000.00 300.00 51.00
Sec VAT	112.80 80W graphic . 191.1 115,80 W combo . 291.4 115/R 80W, combo with Hammond Reverb . 115, 120, 120W combo	mixer amp 120W/ch. 260B 260 Booster 130W slave	170.50 259.62 240.25 333.25 480.50 259.62 313.87 480.50 333.25 406.87 736.25 3487.50 ers 73.63 116.25 135.62 139.50	100W 2 chx, vb. 150W 2 chan + over- drive fac	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94 314.81 137.27 225.99 199.62 73.66 88.30 129.74 155.60 107.14 127.99 154.84 71.98 225.99 102.53 131.73	565SD / 4770 4240 565SD / 4770 4240 PE585V / 3825 4440 PE585V / 3825 3400 585SAV / 3555 3160 5885SA / 2835 2520 5885 A / 2835 2520 5885 B - CN / 2970 2640 B548 / 2835 2520 5885 B - CN / 2970 2640 B548 / 5130 4560 5485 D / 4530 3760 5485 D / 4530 3760 5455 D / 4320 3840 PE515 / 2205 1960 5455 D / 4320 3840 PE515 / 2205 1960 5455 D / 4320 3840 PE515 / 2820 PE5E / 5580 4960 5895 / 3235 1720 PE589 / 3330 2960 5895 / 3285 1220 PE5E / 5580 4960 5895 / 3285 1220 PE5E / 5580 4960 5895 / 3285 2920 PE5E / 5680 4960 5895 / 3240 440 SMB1 / 1368 5 2920 SMB9 / 795 6040 SMB1 / 1368 5 2920 SMB9 / 795 6040 SMB1 / 13420 3040 SMB1 / 10980 9760 Microphone Mixers M68F CE / 7425 M610 - 2E / 8730 M615 A / 30015	73.14 76.60 58.65 54.51 47.61 43.47 45.54 78.66 62.55 69.00 70.38 64.86 66.26 69.33.81 29.67 29.67 51.06 59.34 177.33 81.42 104.19 50.37 108.33 81.42 104.19 50.37 108.33 81.42 104.19 50.37 85.56 113.85 113.85 113.85	CABINETS 500 650 Sharmette 900 2200 d/l 2200 pro 2200 pro 2000 d/l 5000 3000 7000 SHURE VOCAL MASTER VA300-S VA301-S VA302E6 VA302E6 VA30E6 A3PC A3PC A3PC-C A3PC-C A3PC-S A3S-T A31PC-S A3S-T A31PC-S A50-XC P300R SSR SERIES	322.84 331.84 391.92 357.35 335.92 415.72 424.58 524.05 512.07 570.54 690.03 212.40 155.40 1014.00 21.60 48.00 14.40 45.00 14.40 45.00 16.80 21.60 15.60 18.60 18.60	100W	293.00 60.00 93.00 83.00 83.00 86.00 135.00 000.00 000.00 000.00 000.00 213.60 99.30
ROSE-MORRIS VA301-S/11655 178.67 SR106-2E 129.00 K85 power Baby comboding SR107-2E 204.00 bo. 265.45 SR108 SR107-2E SR108 SR107-2E SR108 SR107-2E SR108 SR107-2E SR108 SR107-2E SR108	112.80 80W graphic 191.115, 80W combo 291.415, 80W combo with Hammond Reverb 115, 120, 120W combo 32.5, 120, 120, 120, 120, 120, 120, 120, 120	mixer amp 120W/ch. 260B 260 Booster 130W slave	170.50 259.62 240.25 333.25 480.50 259.62 313.87 480.50 333.25 406.87 736.25 3487.50 ers 73.63 116.25	100W 2 chw, rvb. 150W 2 chan + over- drive fac 150W 2 chan + in- tegral reverb 100W 6 chan PA. 150W Slave Session Master 50W comb 2 × 12" Session Master as above w. reverb SM100 100W combo. SM100R w. rvb. SM104 100W combo. SM104 100W combo. SM104 Rw. rvb As above + 100W amp As above + 100W amp Stereo slave 2 × 12" 50W 4 × 12" 150W 4 × 12" 150W 1 × 12" 100 W 4 × 12" 100 Folded hn bass bin 2 × 15" 170W bs cab. 4 hn dispersion cab. 100W folded cab + tweeters 10W ported cab + 2 hn. Radial Flare add on hn 50W Radial Flare add on hn	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94 314.81 137.27 225.99 199.62 73.66 88.30 129.74 155.60 107.14 127.99 154.84 71.98 225.99 102.53 131.73	565S D / 4770	73.14 76.60 58.65 54.51 47.61 43.47 45.54 78.66 82.55 69.00 70.38 64.86 66.26 93.38 70.37 85.56 50.37 85.34 177.33 81.42 104.19 50.37 108.33 81.42 104.19 50.37 108.33 81.42 108.36 113.85 113.85 113.85 113.85 113.85 113.85	CABINETS 500 650 Sharmette 900 2200 d/i 2200 pro 2000 pro 2000 GT 2300 3000 7000 SHURE VOCAL MASTER VA300-S VA301-S VA301-S VA301-S VA302E6 VA302E6 VA302E6 A3PC-C A3PC-C A3PC-C A3PC-C A3PC-C A3PC-S A3S-T A31PC-S A50-XC P300R	322.84 331.84 391.92 357.35 335.92 415.72 424.58 524.05 512.07 570.54 690.03 215.40 1014.00 616.20 93.00 257.40 48.00 14.40 17.40 18.60 18.60 18.60 18.60 18.60 10.20	100W	293.000 60.00 93.000 83.000 83.000 86.000
P112 Pacer 45W 1 15 17	112.80 80W graphic 191.115, 80W combo 291.415, 80W combo with Hammond Reverb 115, 120, 120W combo 32.5, 120, 120, 120, 120, 120, 120, 120, 120	mixer amp 120W/ch. 260B 260 Booster 130W slave	170.50 259.62 240.25 333.25 480.50 259.62 313.87 480.50 333.25 406.87 736.25 3487.50 ers 73.63 116.25 135.62 139.50	100W 2 chw, rvb. 150W 2 chan + over- drive fac 150W 2 chan + in- tegral reverb 100W 6 chan PA. 150W Slave Session Master 50W comb 2 × 12" Session Master as above w. reverb SM100 100W combo. SM100R w. rvb. SM104 100W combo. SM104 100W combo. SM104 Rw. rvb As above + 100W amp As above + 100W amp Stereo slave 2 × 12" 50W 4 × 12" 150W 4 × 12" 150W 1 × 12" 100 W 4 × 12" 100 Folded hn bass bin 2 × 15" 170W bs cab. 4 hn dispersion cab. 100W folded cab + tweeters 10W ported cab + 2 hn. Radial Flare add on hn 50W Radial Flare add on hn	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94 314.81 137.27 225.99 199.62 73.66 88.30 129.74 155.60 107.14 127.99 154.84 71.98 225.99 102.53 131.73	565S D / 4770	73.14 76.60 58.65 54.51 47.61 43.47 45.54 78.66 75.21 78.66 82.55 69.00 70.38 64.86 66.26 69.69 93.3.81 29.67 51.06 59.34 177.33 81.42 104.19 50.37 108.33 82.80 52.44 168.36 113.85 460.22 104.20	CABINETS 500 650 5500 650 Sharmette 900 2200 d/i 2200 pro 2200 pro 2000 d/l 55000 GT 2300 3000 7000 SHURE VOCAL MASTER VA300-S VA302-S VA302-S VA302-S VA302-S VA302-S A3S-C A3PC-C A3PC-C A3PC-C A3PC-S A3S-C A3S-T A31PC-S A3S-T A31PC-S A3S-C P300R SR SERIES SR101-2E SR102 SR101	322.84 331.84 391.92 357.35 335.92 415.72 424.58 512.07 570.54 690.03 212.40 155.40 1014.00 257.40 48.00 14.40 45.00 14.60 15.60 10.20 10.20 10.20 10.20 279.00 279.00 234.00	100W	293.000 60.00 93.000 83.000 83.000 200.0000 200.000 200.000 200.000 200.000 200.000 200.000 200.0000 200.000 200.0000 200.0000 200.0000 200.0000 200.0000 200.0000 200.0000 200.0000 200.0000 200.0000 200.0000 200.00000 200.0000 200.0000 200.0000 200.0000 200.0000 200.0000 200.0000 200.0000 200.0000 200.0000 200.0000 200.0000 200.0000 200.0000 200.0000 200.0000 200.0000 200.0000 200.00000 200.00000 200.00000 200.0000 200.0000 200.0000 200.0000 200.0000 200
TNT Tn t 45W 1 × 15" bs unit	112.80 80W graphic . 191.115, 80W combo . 291.415, R 80W, combo with Hammond Reverb . 115, R 120, L 20W combo	mixer amp 120W/ch. 260B 260 Booster 130W slave	170.50 259.62 240.25 333.25 480.50 259.62 313.87 480.50 333.25 406.87 736.25 3487.50 ers 73.63 116.25 135.62 139.50 178.25 248.00	100W 2 chw, rvb. 150W 2 chan + over- drive fac	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94 314.81 137.27 225.99 199.62 73.66 88.30 129.74 155.60 107.14 127.99 154.84 71.98 225.99 102.53 131.73	565S D / 4770	73.14 76.60 58.65 54.51 47.61 43.47 43.47 45.54 78.66 75.21 78.66 62.55 69.00 70.38 64.86 66.26 69.69 33.81 29.67 51.06 50.37 85.56 50.37 85.56 50.37 108.33 81.42 104.19 50.37 108.33 81.42 113.85 460.22 1165.85 708.48 244.20 1165.85	CABINETS 500 650 500 650 Sharmette 900 2200 d/l 2200 pro 2200 pro 2000 d/l 5000 3000 7000 SHURE VOCAL MASTER VA300-S VA301-S VA301-S VA302E6 VA302E6-C VA305HF PM300E6 A3PC A3PC-C A3PC-C A3PC-C A3PC-C A3PC-C A3PC-S A3S-T A31PC-S A3S-T A31PC-S A3S-T A31PC-S R50-XC P300R SR SERIES SR101-ZE SR102 SR103 SR105C-E6 SR101-ZE SR102 SR103 SR105C-E6 SR101-ZE SR103	322.84 331.84 391.92 357.35 335.92 415.72 424.58 524.05 512.07 570.54 690.03 212.40 155.40 1014.00 616.20 93.00 257.40 48.00 17.40 48.00 11.40 45.00 18.60 10.20 1017.00 279.00 234.00 390.00 234.00 390.00	100W 1 4 × 12PA cols split prs 200W 2 4 × 12 inst. cab. 150W 1 Loudspeakers HE1c, 1 × 12, 50W 6 hE2c, 2 × 12, 100W 1 DL6, 100W F/mg 11 Series VI 2 Series VIa 1 SP 18 pre amp 1 SOUNDCRAFT SOUNDCRAFT 16/2 mixer 100 12/4 mixer 150 16/4 mixer 18 Soundcraft/Court Acoustic PA's prices on application. Options arranged SPII 50W hn 5 STRAMP 2100-A, 100W amp top 2 2120-A, 120W amp top 3120-A, 120W amp top 3120-A, 120W dave amp 15 SL200, 240W slave amp 15 SL200, 240W slave amp 15 L100, 120W slave amp 15 L200, 240W slave amp 15 MP-16, 16-chan mix 142 EX-2 Cross-over 11 K-85 Power Baby com-	293.00 60.00 93.00 93.00 83.00 83.00 88.00 886.00 35.00 00.00 00.00 00.00 00.00 213.60 27.90 27.90 77.90 13.60
CL12 Classic 50W 215HT 2×15" + 2203 100W M/Vol. 235.95 A31PC-S/1350 20.70 SR116 264.00 370-B 70W horn p.a. 2 × Hyperbolic Hns + 1989 50W keyboard 191.95 A3S-C/3690 56.57 A101A 82.20 cab 142.15 A104B 16.20 3140-BH, 140W hn 16.20 State 186.45 A101B 16.20 3140-BH, 140W hn 186.45 A101B 16.20 State 186.45 A101B 186.45 A101B 16.20 State 186.45 A101B 16.20 State 186.45 A101B 186.45 A	112.90 80W graphic 191.115, 80W combo 291.415/R 80W, combo with Hammond Reverb 115, 120, 120W combo 349.212/120M Overdrive 126, 129/100 Reverb amp 247.315/80M overdrive 295.2115/80MR overdrive reverb 36.0 115/80MR overdrive reverb 36.0 115/80MR overdrive reverb 378.104/B 120W PA 278.104/B 120W VA 278.104/B 120W VA 278.104/B 120W VA 376.10MEC 376.10MEC 376.10MEC 376.10MEC 376.10MI digital amp 397.00M digital amp 397.00M digital amp 397.00M digital amp 397.00M speakers 397.00M spea	mixer amp 120W/ch. 260B 260 Booster 130W slave	170.50 259.62 240.25 333.25 480.50 259.62 313.87 480.50 333.25 406.87 736.25 3487.50 ers 73.63 116.25 135.62 139.50 178.25 248.00	100W 2 chw , rvb 150W 2 chan + over- drive fac 150W 2 chan + in- tegral reverb 100W 6 chan PA 150W 5lave Session Master 50W comb 2 × 12" Session Master as above w , reverb SM100 100W combo SM100R w , rvb SM104 100W combo SM104R w , rvb Solid State 8 chan mixer As above + 100W amp Stereo slave 2 × 12" 50W 2 × 12" 150W 4 × 12" 300W 1 × 12" 300W 1 × 15" 100 Folded hn bass bin 2 × 15" 170W bs cab 4 hn dispersion cab 100W folded cab + tweeters 100W ported cab + 2 hn. Radial Flare add on hn. 50W As above but 100W Prices ex covers	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94 314.81 137.27 225.99 199.62 73.66 88.30 129.74 155.60 107.14 127.99 154.84 71.98 225.99 102.53 131.73	565S D / 4770	73, 14 76,60 58,65 54,51 47,61 43,47 45,54 78,66 75,21 78,66 62,55 69,00 70,38 64,86 66,26 69,69 33,81 29,67 51,06 50,37 85,56 133,85 142 104,19 50,37 108,33 81,42 104,19 50,37 108,33 81,42 1165,85 133,85 143,85 143,85 143,85 143,85 143,85 143,85 143,85 143,85 143,85 143,85 143,85 143,85 143,85 143,85 143,85 143,85 146,20 1165,85 708,48 244,20 1166,85 708,48	CABINETS 500 650 Sharmette 900 2200 d/i 2200 pro 2000 pro 2000 G/i 5000 GT 2300 3000 7000 SHURE VOCAL MASTER VA300-S VA301-S VA301-S VA301-S VA302E6 VA302E6 VA302E6 VA302E6 VA302E6 VA302E6 SA3PC A3PC-C A3PC-C A3PC-C A3PC-S A3	322.84 331.84 391.92 357.35 335.92 415.72 424.58 512.07 570.54 690.03 212.40 155.40 1014.00 616.20 93.00 257.40 48.00 11.40 48.00 11.60 1	100W	293.00 60.00 93.00 93.00 83.00 83.00 83.00 83.00 83.00 83.00 85.00 86.00 99.30 992.30 992.30 992.30 977.15 27.90 777.15 885.00
Automix 248.00 2 × Tweeters Vocal 2195 100W Trans Lead 182.95 A3C-T/1755 26.90 A101B 16.20 3140-BH, 140W hn CL410 Classic 50W Proj each 333.25 2098 100W Trans Lead 182.95 A50XC/1530 23.45 A120A 28.80 p.a. cab 186.45 A100M Bass 23.59 Psylone Proj each 186.45 A100M Bass 23.59 Psylone	112.80 80W graphic 191.1 115,80 W combo 291.4 115/R 80W, combo with Harmmond Reverb 332.5 115/R 80W, combo with Harmmond Reverb 349.1 115/R 80W combo 349.2 112/120M Overdrive 216.1 112/80M overdrive 295.2 115/120M overdrive 352.1 115/80M overdrive 352.1 115/80M overdrive reverb 36.1 125/50W combo 318.1 125/100 100W combo 353.1 125/100 100W combo 353.1 130/B 120W PA 278.1 130/B 120W PA 278.1 130/B 120W PA 278.1 130/B 6-chan 170.1 12/2 376.1 0MEC 376.1 0MEC 376.1 150EQ + equalizer 156. S150EQ + equalizer 156. S150EQ + equalizer 156. PA150 & ch. Wrob 165. PA150 EQ 397. 0M2 Remote unit 39. Speakers 397. 0M2 Remote unit 39. Speakers 397. 0C4 15" bass 118. PEAVEY exc VAT Combination Amplifiers P112 Pacer 45W 1×12" w. reverb 170.5	mixer amp 120W/ch. 260B 260 Booster 130W slave	170.50 259.62 240.25 333.25 480.50 259.62 313.87 480.50 333.25 406.87 736.25 3487.50 ers 73.63 116.25 135.62 139.50 178.25 248.00 271.25	100W 2 chw, rvb. 150W 2 chan + over- drive fac	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94 314.81 137.27 225.99 199.62 73.66 88.30 129.74 155.60 107.14 127.99 154.84 771.98 225.99 102.53 131.73 155.68	565SD / 4770 4240 565SD / 4770 4240 FESSS / 4440 FESSS / 43825 4440 FESSS A / / 3555 3160 585S A / / 3555 3160 588S A / 2835 2520 588S B - CN / 2970 2640 B 548 / 5130 4560 548 S D / 5130 4760 545 S D / 4320 3760 545 S D / 4320 546 S D / 4320 547 S D	73.14 76.60 58.65 54.51 47.611 43.47 43.47 45.54 78.66 68.25 68.00 70.38 64.86 66.26 69.69 33.81 29.67 51.06 50.37 85.56 59.34 177.33 81.42 104.19 50.37 108.33 81.42 113.85 133.85 460.22 1165.85 708.48 244.20 178.67 106.92 312.85 59.32	CABINETS 500 650 500 650 Sharmette 900 2200 d/l 2200 pro 2200 pro 2000 d/l 5000 3000 7000 SHURE VOCAL MASTER VA300-S VA301-S VA302-E6 VA302-E6 VA305-HF PM300-E6 A3PC A3PC-C A3PC-C A3PC-C A3PC-C A3PC-C A3PC-S A3S-T A31PC-S A3S-T A31PC-S A3S-T A31PC-S R508-T SR102-S R101-ZE SR102 SR109-ZE SR107-ZE SR109-ZE SR101-ZE SR109-ZE SR109-ZE SR101-ZE SR109-ZE SR101-ZE SR101-ZE SR109-ZE SR101-ZE SR110-ZE SR111-ZE	322.84 331.84 331.92 357.35 335.92 415.72 424.58 524.05 512.07 570.54 690.03 212.40 1014.00 616.20 93.00 257.40 48.00 14.40 17.40 21.60 18.60 10.20 1017.00 279.00 234.00 183.00 234.00 582.00 234.00 1532.00	100W	293.00 60.00 93.00 93.00 08.00 246.000 00.00 00.00 00.00 00.00 273.60 99.30 27.90 777.91 527.90 65.645 85.00 66.60
4 × 10" w. reverb + Automix 294.50 SPI Spider Bin 1 × 15" 1992 100W Bass 235.95 P300R/855 13.10 A103A 24.60 3140-B 140W p.a. cab. 156.45 Automix 294.50 + Radial Hn Theatre 2099 100W Bass 191.95 Microphone Stands A105A 320-B 320-B 120W bass 22 × 12" w. reverb + Automix 1300 Bank of 3 Twtrs 58.13 1987 50W Lead 191.95 5/645 11.15 A112A 39.60 horn cab 427.90 Automix 333.25 1712 Radial Bank of 12 2204 50W M/Vol 191.95 8/6270 4.65 A112C 15.60 H-100 120W tweeter Farm A112 Artist 120W 1 × 2 Tweeters each 166.62 2205 100W Slave 156.40 R8/425 7.35 A30A 52.80 horn 227.15	112.80 80W graphic 191.1 115.80 W combo 291.4 115.7R 80W, combo with Hammond Reverb 205.1 115.7R 80W, combo with Hammond Reverb 205.1 115.7E 207.1 115.7E 207.1 112.7E 207.1 112.7E 207.1 112.7E 207.1 115.7E	mixer amp 120W/ch. 260B 260 Booster 130W slave	170.50 259.62 240.25 333.25 480.50 259.62 313.87 480.50 333.25 406.87 736.25 3487.50 ers 73.63 116.25 135.62 139.50 178.25 248.00 271.25	100W 2 chw, rvb. 150W 2 chan + over- drive fac	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94 314.81 137.27 225.99 199.62 73.66 88.30 129.74 155.60 107.14 127.99 154.84 71.98 225.99 102.53 131.73 155.68	565SD / 4770 4240 566SD / 4770 4240 PE585V / 3825 4440 PE585V / 3825 3400 585SAV / 3555 3160 588SA / 2835 2550 588SB / 2835 2550 588SB / 2835 2550 588SB - CN / 2970 2640 B548/5130 4560 548SD / 5130 4660 548SD /	73.14 76.60 58.65 54.51 47.611 43.47 45.54 78.66 68.25 69.00 70.38 64.86 66.26 69.33.81 29.67 29.67 51.06 50.37 85.56 59.34 177.33 82.80 59.34 178.33 82.80 52.44 168.36	CABINETS 500 650 Sharmette 900 2200 d/i 2200 pro 2200 pro 2200 pro 2300 3000 7000 SHURE VOCAL MASTER VA300-S VA301-S VA301-S VA301-S VA302E6 VA302E6-C VA302E6-C VA30E6-C VA30E6-C VA30E6-C VA30E6-C VA30E7-C A3PC-S A3PC	322.84 331.84 331.92 357.35 335.92 415.72 424.58 524.05 512.07 570.54 690.03 212.40 155.40 1014.00 257.40 48.00 257.40 48.00 16.80 21.60 15.60 18.60 17.40 48.00 15.60 18.60 10.20 1017.00 279.00 234.00 234.00 582.00 534.00 534.00 534.00 224.00	100W	293.00 60.00 93.00 93.00 08.00 08.00 08.00 0946.00 86.00 00.00 005 005 213.60 99.30 92.30 77.90 77.15 27.90 65.45 85.00 66.45 85.00 66.60 13.60
D212 Deuce 120W Type encl. each 372.00 1986 50W bass 191.95 F/735 12.70 A112A 39.60 horn cab 427.90 2 × 12" w. reverb + T300 Bank of 3 Twtrs 58.13 1987 50W Lead 191.95 S/645 11.15 A112B 57.00 H-50 70W tweeter horn 156.45 Automix 333.25 T12 Radial Bank of 12 2204 50W M/Vol 191.95 R/6270 4.65 A112C 15.60 H-100 120W tweeter A112 Artist 120W 1 × 2 Tweeters each 166.62 2205 100W Slave 156.40 R8/425 7.35 A30A 52.80 horn 227.15	112.80 80W graphic 191.115, 80W combo 291.415, R 80W, combo with Hammond Reverb 115, 120, 120W combo 332.5 115, 120M Overdrive 193.12/120M Overdrive 216.112/80M overdrive 247.6 115/80M overdrive 352.1 115/80M overdrive 352.1 115/80M overdrive 352.1 115/80M coverdrive reverb 36.1 125 50W combo 318.1 125 50W combo 376.1 104/B 120W valve PA 344.9 MIXERS 376.1 150W inst. amp 137.5 150EQ + equalizer 156.1 150 + effects 185.1 150 + effects	mixer amp 120W/ch. 260B 260 Booster 130W slave 260S 260 Stereo Booster 120W/ch stereo slave 400B 400 Booster 200W slave 3800B 800 Booster 400W slave CS800 Commercial Power Amp Stereo 400W/ch Mixers 600 Mixer 6 ch mono. 600S 600 Stereo Mixer 6 ch stereo facilities 900 Mixer 12 ch mono. 1200 Stereo Mixer 8 ch stereo facilities 900 Mixer 12 ch mono. 1200 Mixer 12 ch mono. 1200 Festival Mixer 24 ch full prof unit 4 2400F Festival Mixer 24 ch full prof unit 4 2400F Festival Mixer 24 ch full prof unit 4 12 12" Col each 1210TS 1 × 12" + 1 × 10" + 3 × Tweeters Col each 1210T 2 × 12" + 2 × 10" + 3 × Tweeters Col each 1510T 2 × 15" + 2 × 10" + 3 × Tweeters Col each 1510T 2 × 15" + 2 × 10" + 3 × Tweeters Col each 1510T 2 × 15" + 2 × 10" + 3 × Tweeters Col each 1510T 2 × 15" + 2 × 10" + 3 × Tweeters Col each 1510T 2 × 15" + 2 × Tweeters Vocal Proj each 215HT 2 × 15" + 2 × Tweeters Vocal	170.50 259.62 240.25 333.25 480.50 259.62 313.87 480.50 333.25 406.87 736.25 3487.50 ers 73.63 116.25 135.62 139.50 178.25 248.00 271.25	100W 2 chw, rvb 150W 2 chan + over- drive fac	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94 314.81 137.27 225.99 199.62 73.66 88.30 129.74 155.60 107.14 127.99 102.53 131.73 155.68	565SD / 4770 4240 565SD / 4770 4240 PE585V / 3825 4440 PE585V / 3825 3400 585SAV / 3555 3160 588SA / 2835 2520 588SB / 2835 2520 588SB - CN / 2970 2640 B548 / 4935 4580 548 / 4935 4785 548 / 4935 4785 PE54 / 4930 4360 548SD / 5130 4560 548SD / 5130 4785 PE54 / 4500 4000 PE54D / 4590 4000 PE54D / 4500 4000 PE54D / 4500 4000 PE54D / 4500 4000 PE54D / 4500 4000 PE54D / 450	73.14 76.60 58.65 54.51 47.61 43.47 45.54 78.66 62.55 69.00 70.38 64.86 66.69 69.33 81.42 104.19 56.37 88.56 113.85 133.85 143.85 153.85 168.86	CABINETS 500 650 Sharmette 900 2200 d/i 2200 pro 2200 pro 2000 G/i 5000 GT 2300 3000 7000 SHURE VOCAL MASTER VA300-S VA301-S VA301-S VA301-S VA302E6 VA302E6 VA302E6 VA302E6 VA302E6 SA3S-C A3S-C A3S-S A50-XC P300R SR SERIES SR101-2E SR102 SR102 SR106-2E SR107-2E SR108 SR109-2E SR1109-2E SR110-2E SR110-2E SR110-2E SR116 A101A A101B	322.84 331.84 331.83 31.92 357.35 335.92 415.72 424.58 524.05 512.07 570.54 690.03 212.40 1014.00 616.20 93.00 257.40 48.00 15.60 115.	100W	293.00 60.00 93.00 93.00 08.00 246.00 00.0
Automix 333.25 T12 Radial Bank of 12 2204 50W M/Vol 191.95 R/6270 4.65 A112C 15.60 H-100 120W tweeter A112 Artist 120W 1 × 2 Tweeters each 166.62 2205 100W Slave 156.40 R8/425 7.35 A30A 52.80 horn 227.15	112, 80 80W graphic . 191.* 115, 80W combo . 291.* 115/R 80W, combo with Hammond Reverb . 115, 120 Loombo	mixer amp 120W/ch. 260B 260 Booster 130W slave	170.50 259.62 240.25 333.25 480.50 259.62 313.87 480.50 333.25 406.87 736.25 3487.50 ers 73.63 116.25 135.62 139.50 178.25 248.00 271.25	100W 2 chw, rvb. 150W 2 chan + over- drive fac	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94 314.81 137.27 225.99 199.62 73.66 88.30 129.74 155.60 107.14 127.99 102.53 131.73 155.68 235.95 235.95 191.95 182.95 235.95 182.95 235.95 182.95 235.95	565S D / 4770 4240 566S D / 4770 4240 PE585 V / 3825 4440 PE585 V / 3825 3400 585 S A V / 3555 3160 5885 S A / 2835 2520 5885 B / 2835 4785 PE54 / 4500 400 PE54 D / 4590 400 5485 D / 4320 3360 5485 D / 4230 3360 5485 D / 4230 3360 545 D / 4230 340 545 D / 4230 340 545 D / 4320 547 D / 4320 547	73.14 76.60 58.65 54.51 47.61 43.47 43.47 45.54 78.66 68.25 69.00 70.38 64.86 66.26 69.69 33.81 29.67 51.06 50.37 85.56 59.34 177.33 81.42 104.19 50.37 108.33 81.42 104.20 1165.85 708.48 244.20 1165.85 708.48 224.20 117.94 20.70	CABINETS 500 650 500 650 Sharmette 900 2200 d/l 2200 pro 2200 pro 2000 d/l 5000 3000 7000 SHURE VOCAL MASTER VA300-S VA301-S VA302-6 VA302-6 VA302-6 VA305-HF PM300-6 A3PC A3PC-C A3PC-C A3PC-C A3PC-C A3PC-C A3PC-C A3PC-C A3PC-C A3PC-C SR102-S SR101-2E SR101-2E SR102 SR105-2E SR107-2E SR107-2E SR109-2E SR110-2E SR1110-2E	322.84 331.84 331.92 357.35 335.92 415.72 424.58 524.05 512.07 570.54 690.03 212.40 1014.00 616.20 93.00 257.40 48.00 257.40 48.00 11.60	100W	293.00 60.00 93.00 93.00 08.00 246.000 00.00 00.00 00.00 00.00 00.00 27.90 27.90 27.90 77.15 27.90 63.60 63.60 63.60 42.15 86.45 86.45
	112.90 80W graphic 191.115, 80W combo 291.415, R 80W, combo with Hammond Reverb 115, 120, 120W combo 349.212/120M Overdrive 112/120M Overdrive 112/120M Overdrive 295.2115/80M overdrive 352.115/80M overdrive 352.115/80M overdrive 352.115/80M coverdrive reverb 368.125/100 100W combo 318.125/100 100W combo 318.125/100 100W combo 370.12/2 376.104/B 120W PA 344.4 MIXERS 310/4 6-chan 170.12/2 376.104/B 120W valve PA 344.5 376.104/B 120W valve PA 345.5 310/4 6-chan 170.12/2 376.104/B 120W valve PA 346.5 310/4 6-chan 170.112/2 376.104/B 120W valve PA 346.5 310/4 6-chan 376.104/B 120W valve PA 346.5	mixer amp 120W/ch. 260B 260 Booster 130W slave	170.50 259.62 240.25 333.25 480.50 259.62 313.87 480.50 333.25 406.87 736.25 3487.50 ers 73.63 116.25 135.62 139.50 178.25 248.00 271.25 217.00 333.25 372.00	100W 2 chw, rvb 150W 2 chan + over- drive fac	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94 314.81 137.27 225.99 199.62 73.66 88.30 129.74 155.60 107.14 127.99 102.53 131.73 155.68	565SD / 4770 4240 566SD / 4770 4295 566SD / CN / 4995 54440 PES85V/3825 3160 585SAV/3555 3160 588SA / 2835 2520 588SB / 2835 2520 588SB / 2835 2520 588SB - CN / 2970 2640 5485D / 4930 4560 5485D / 5130 4560 5485D / 4230 3760 5455D / 4230 3760 5455D / 4230 3760 5455D / 4230 3760 5455D / 4230 3940 546SD - CN / 4545 4040 PE515 / 2206 1960 545D / 4230 3940 546SD - CN / 4545 4040 PE515 / 2206 1960 545SD / 4320 3840 546SD - CN / 4545 4040 PE516 / 2206 1960 545SD / 4320 3840 546SD - CN / 4545 4040 PE516 / 2206 1960 589S / 3285 1720 515SB / 1935 1720 515	73, 14 76,60 58,65 54,51 47,61 43,47 43,47 45,54 78,66 75,21 78,66 62,55 69,00 70,38 66,26 69,69 33,81 29,67 51,06 50,37 85,56 59,34 177,33 81,42 104,19 50,37 108,33 81,42 104,19 50,37 108,33 81,42 113,85 133,85 143,85 143,85 143,85 143,85 143,85 143,85 144,20 166,96 166,96 178,67 106,92 322,85 57,88,48 244,20 178,67 106,92 322,85 59,32 17,94 20,70 20,	CABINETS 500 650 Sharmette 900 2200 d// 2200 pro 2000 pro 2000 gro	322.84 331.84 391.92 357.35 335.92 415.72 424.58 512.07 570.54 690.03 212.40 155.40 1014.00 616.20 93.00 616.20 93.00 17.40 48.00 18.60 10.20 1017.00 234.00 234.00 234.00 234.00 234.00 234.00 234.00 234.00 234.00 234.00 234.00 234.00 234.00 234.00 234.00 582.20 16.20 28.80 29.20 16.20 28.80 29.57.60	100W	293.00 60.00 93.00 60.00 93.00 842.15 86.45 86.45 86.45
	112.80 80W graphic 191.1 115.80 W combo 291.4 115.7 80W combo with Hammond Reverb 201.5 115.7 80W combo with Hammond Reverb 216.1 112.7 80M overdrive 216.1 112.7 120M Overdrive 216.1 112.7 120M Overdrive 295.2 115.7 80M overdrive 296.2	mixer amp 120W/ch. 260B 260 Booster 130W slave	170.50 259.62 240.25 333.25 480.50 259.62 313.87 480.50 333.25 406.87 736.25 3487.50 ers 73.63 116.25 135.62 139.50 178.25 248.00 271.25 217.00 333.25	100W 2 chw, rvb 150W 2 chan + over- drive fac	179.37 160.42 196.07 187.74 132.87 184.37 213.26 216.63 245.34 285.94 314.81 137.27 225.99 199.62 73.66 88.30 129.74 155.60 107.14 127.99 102.53 131.73 155.68 235.95 235.95 235.95 119.95 182.95 191.95 235.96 182.95 191.95 235.96 182.95 191.95 235.96 182.95 191.95 235.96 182.95 191.95	565SD / 4770 4240 565SD / 4770 4240 PE585 / 4340 PE585 / 3455 4440 PE585 / 3455 5 3160 585 SA / 3555 3160 588 SA / 2835 2520 588 SB - 2835 2520 FE54 / 4500 4900 FE54 / 4500 3940 FE54 / 4500 FE54 / 4500 3940 FE54 / 4500 FE54 / 4500 3940 FE54 / 4500 FE54 / 45	73.14 76.60 58.65 54.51 47.611 43.47 43.47 45.54 78.66 75.21 78.66 62.55 69.00 70.38 64.86 66.26 69.69 33.81 29.67 51.06 50.37 85.56 50.37 108.33 81.42 104.19 50.37 108.33 81.42 104.19 50.37 108.33 81.42 104.20 1165.85 708.48 2244.20 1165.85 708.48 2244.20 1165.85 708.48 2244.20 1165.85 708.48 2244.20 1165.85 708.48 2244.20 1165.85 708.48 2244.20 1165.85 708.48 2244.20 1165.85 708.48 2244.20 1165.85 708.48 2244.20 1165.85 708.48 2244.20 1165.85 708.48 2244.20 1165.85 708.48 2244.20 1165.85 708.48 2244.20 1165.85 708.48 2244.20 1165.85 708.48 2244.20 1165.85	CABINETS 500 650 500 650 Sharmette 900 2200 d/i 2200 pro 2000 d/i 5000 3000 7000 SHURE VOCAL MASTER VA300-S VA301-S VA301-S VA301-S VA301-S VA301-S VA301-S VA301-S S SBPC A3PC A3PC A3PC S A3S-C A3	322.84 331.84 391.92 357.35 335.92 415.72 424.58 512.07 570.54 690.03 212.40 155.40 1014.00 261.00 279.00 234.00 257.40 48.00 11.60 18.60 18.60 1017.00 279.00 234.00 234.00 252.00 534.00 153.00 264.00 264.00 264.00 264.00 264.00 264.00 264.00 264.00 279	100W	293.00 60.00 93.00 60.00 93.00 246.00 08.00 246.00 00.00 00.00 00.00 00.00 00.00 00.00 27.70 13.60 65.45 85.50 42.15 86.45 56.45 27.90

	MILES CON A VEGO AND	VCC 24 10"		CN / 100 70'11	77011 5 1 7011
STRINGS & THINGS	MUSIC SPEAKERS AND COMPONENTS 403A 8" 12W 9.00	YSC-2 4 × 12" cols (pr) 162.00 YSC-3 4 × 8" cols (pr) 126.00 YSC-8 6 × 8" cols (pr) 198.00	VITAVOX (EX. VAT)	SM/100 70W 624.00 SM/300 120W Leslie . 856.00 SM/3000 200W 1163.00	936" horn 70W 314.85
MUSIC MAN Combo Amps 112-85 428.62 115-65 471.90 210-65 471.90 210-65 558.49 410-65 558.49 210-130 649.41 410-130 649.41 410-130 649.41 112RP-65 349.95 112RD-100EVM 449.95 112RD-100EVM 699.41 Heads 65 316.05 65REV 385.27 HD130 402.63 HD10REV 471.90 Speaker Enclosures 115RH65. 267.84 112RH130 318.06 412GS 342.04 115RH-65EVM 297.84 115RH-65EVM 297.84 115RH-65EVM 297.84 115RH-130 199.95 112RH-130 199.95	COMPONENTS 403A 8" 12W 9.00 405-8G 4" 10W 95.50 411 15" 100W 96.00 414 12" 50W 75.00 416 15" 75W 85.00 515 15" 75W 135.00 604-8G 15" 65W 220.00 617A 12" 60W 97.00 619-8A 15" 75W 130.00 755E 8" 20W 36.00 288 HF 15W 183.00 290-4G HF 120W 190.00 291-16B HF 50W 190.00 32B sect. hn 50.00 311-60 sect. hn 120.00 311-90 sect. hn 185.00 811E sect. hn 190.00 805B Multi hn 180.00 TRAYNOR (EX. VAT) Combos: YGM-3 30W r/b 147.00 YBM-1SC 231.00 YBA-2B Bs mate 30W 126.00 VBA-24 Bs mate 30W 126.00 VBA-450W 15", spkr 195.00 WBD-150 10 15", spkr 195.00 WBA-2B Bs mate 30W 126.00 VBA-450W 15", spkr 195.00	YSC-34 x 8" cols (prl. 126.00 YSC-9 6 x 8" cols (prl. 198.00 YSC-9 15 x 12" x hn cabs (prl. 240.00 YSC-7A Cols (prl. 240.00 YM-2 100W mon 114.00 BW4 Cab (prl. 240.00 BW4 Cab (prl. 240.00 PM300 slave 174.00 PS600 stereo slave 345.00 BW1 Cab (prl. 340.00 9.00 6401 6-ch mixer 165.00 YSC-400 9.00 6401 6-ch mixer 165.00 TURNER (EX. VAT) TURNER (EX. VAT) 1 x 15 Bs Hn. 180.00 2 x 15 Bs Hn. 340.00 1 x 10 Mid Ring, Hn. 180.00 1 x 10 Mid Ring, Hn. 180.00 1 x 10 Mid Ring, Hn. 280.00 Rad. Hn. + VHF Tweets 300.00 Wedge 12" ATC + Diff	Tunderbolt	SM/300 120W Leslie 856.00 SM/3000 200W	9.36" horn 70W 314.85 MONITOR ENCLOSURES M100/12
THEATRE PROJECTS (EX. VAT) STUDIO MONITORS 9844A 30W. 400.00 9845 50W 470.00 9846 8A 100W 455.00 9849A 60W. 330.00 CROSSOVERS AND MIXERS 1650 28 band equalizer 729A 2 chan. 24 freq. equalizer 1729A 2 chan. 25 freq. 668.00 1720 000 1000 1000 1000 1000 1000 1000 1	YRM-1 50W Id w/rvb 147,00 YBA-1A 100W bs 150,00 YGL-3A 100W head- rvb/trem 186,00 YBA-3 100W head- rvb/trem 186,00 YBA-3 171,00 Speaker Systems: YS-15P 15" ported bs 132,00 YF-10 4 × 10" Id/bs 132,00 YF-10 4 × 10" Id/bs 152,00 YF-12 4 × 12" Id 120,00 YF-12 4 × 12" Id 150,00 YB-18 1 × 18" 147,00 YCN-212 2 × 12" Vega cab 200W 192,00 P.A. Amps: YNN-3 P.A. rvb 30W 108,00 YYM-4 4-ch w/rvb 165,00 YYM-6 5-ch w/rvb 258,00 YPM-1 100W slave 108,00 P.A. Speaker Systems:	Hn	Intruder reflex 50	S150 1 x 15" w H.F. hrns 100W 174.21 S200 4 x 12" 240W 187.65 M50 1 x 12" monitor 60W 61.74 H50 H.F. twin horn 66.45 Projector 100 1 x 15" 2 hn 258.00 CONCERT RANGE PA ENCLOSURES B12 1 x 12" Mid rnge hn 200W 196.20 B15 1 x 15" bs hn 200W 240.12 B30 2 x 15" bs hn 400W 196.20 H100V 196.20	ZOOT-HORN (EX. VAT) All prices available on appl. BB 11 x 15" bin
	PERC	<u>USSION I</u>	NSTRUM	ENTS	
GRETSCH Ourfits: 4017 Big Band	4452 10 × 14	8003 6-drum POA 8005 14-drum POA 9381 18 POA 9381 12" POA 9390 14" POA 9391 13" POA 9391 13" POA 9391 15" POA 9391 15" POA 9395 18" POA 9397 10" POA 9397 20" POA 9397 20" POA 9397 22" POA 9397 22" Swish POA 9397 22" Swish POA 9397 22" POA 9391 14" Hihat pr 118, 45 9392 15" Hihat pr 18, 45 9392 15" Hihat pr 18, 45 9392 15" Hihat pr 18, 45 9393 16" \$9.24 9391 14" Hihat pr 18, 45 9393 15" 64, 35 9392 15" Hihat pr 128, 69 93938 16" \$9.20 93988 18" Swish \$8, 30 93978 22" Swish \$8, 30 93768 20" Swish \$8, 30	lighter 1V Drum Outfit 43-1710 Rogers Head- liner 1V Drum Outfit	CLEARTONE	Bracket. 2.41 Solid Bar Hand Chimes 20.02 4"Triangle 5.83 5" Triangle 7.02 6" Triangle 7.95 Woodblock std 6.99 Woodblock large 7.81 Woodblock small 6.19 Piccolo Woodblock Woodblock Mallet 0.29 Piccolo Woodblock Mallet Woodblock Mounting 2.92 Clamp 2.92 Wooden Agogo 6.49 Mood Agogo 6.49 Mood Agogo 6.49 Wooden Agogo 6.49 Wooden Agogo 6.49 Mood Agogo 6.56 Ge 6.56 Cuica 50.59
4447W 5½ × 6. 43.14 4448 5½ × 8. 48.32 4448W 5½ × 8. 52.24 4449 6½ × 10. 56.16 4450 8 × 12. 53.84 4450W 8 × 12. 56.16 4451 9 × 12. 59.01 4451W 9 × 12. 59.01	BOOSEY & HAWKES BEVERLEY COMPLETE OUTFITS 80015-drum POA	C.B.S. ARBITER (EX. VAT) ROGERS DRUM OUTFITS WITH MEMRILOC STANDS 43-1122 Rogers Greater London V Outfit		Vibra-Slap std. 12.67 Vibra-Slap d/I. 13.97 Vibra-Slap II. 18.25 Large Bata Drum POA Medlum Bata Drum POA Small Bata Drum POA Tambora. 124.69 Pro Maracas. 7.81 Standard Clave. 4.72	L.P. Tee Shirts

"Drum Solos Vol. 1"	5.47	Practice Outifts RPS 10 Standard set	89.00	No, 13A Hand made — medium size pair	6.35	TT714	75.00 61.00	6412 Wood Snare Drum, 5 ½ × 14"	27.75	435, 14 × 14"	63.50 76.50
"Drum Solos Vol.	5.47	RPS 10 T Double T/T Set	99.95	WM01 Maracas (pair) acrylic	3.15	TT713	65.50	6413 Wood Snare Drum, 5 ½ × 14"	23.50	440, 14 × 10" 442, 12 × 8"	54.00 44.50
"Drum Solos Vol. 3"	5.47	MANO Hand Drums		Reso-Reso No. 62 with scrapper.	7.35	CS701	35.50 43.00	Accessories: 6420 Bs Drum Pedal	12.00	444, 14 × 9" 445, 15 × 12"	51.00 61.50
	0.47	Tunable with key RM66"	6.05	Shaker No. 63 all wood 15" 3"	8.80	SS701	3 4.00	6422 Hi-Hat Stand 6423 Cym Floor Std	13.00 7.25	446	69.50
FLETCHER, COPPOCK &		RM86"	7.55 10.05	Claves No. 79 Quality Rose-	0.00	HS701	42.00 37.00	6424 Snare Drm Std TOSCO CYMBALS	8.25	448, 18 × 16" 1433, 13 × 8"	76.50 31.00
NEWMAN		Roto Toms	10.05	wood pair	3.05	TH705	30.50 39.50	14" Hi-Hats	38.00	1340	37.00 39.00
•	-4	Tunable with CS head	31.90	No. 85 Mezquite Wood	3.15	CH701	22.00 17.00	15" Hi-Hats	40 .00 23 .00	1346	53 .00 44 .50
KENT N5201 Apollo 5 2	29.00	RR8T 8"	40.00 50.70	No. F2 Vellum heads,		DS501	25.00 24.00	18" Medium Ride 20" Medium Ride	33.00 39.50	1440, 14 × 10" 1441, 12 × 8"	39.50 23.00
N2501 Superstar 2	95.00	RR12T 12"	60.45 69.75	No. F3 Vellum heads,	11.15	ST500	2.00 3.00			1442, 12 × 8"	29.50 37.50
N2501 Apollo 4 1	56.00	RR16T 16"	83.80 95.75	large size	13.40	CH703	28.00	ORANGE		1446, 16 × 16"	46.50 48.50
GIGSVILLE		103RT Stand for Roto	42.15	No. 56A with strap No. 62A with strap	49.95 47.50	YD5222	435.00	Single drum kit 1			
ADIA DEDCLIGRICAL		104RT Twin/Triple Stand	58.25	No. 78A with legs (retractable)	133.05	ET906	43.00	Double drum kit 1	o order	ROSE-MORRIS	
ARIA PERCUSSION Aria Drum Kit D05501		AD100 Adaptor Bar Universal	6.30	No.86A with legs (retractable)	148.80	ET908	47.00 52.00	PREMIER			
	89.90	AD200 Stand Adaptor	0.30	No. 98B with strap	99.95	ET912	63.00 67.00	(VAT)		LUDWIG Outfits:	
Concert Toms. D05810. S		AD-10 24" R/T Track MS 24	15.30	Castanets No. 158 Rosewood	2.40	ET914	76.00 88.00	Snares:		995 Jazzette	690.00 75 5.00
six with three stands, 6" 10", 12", 13" and 14". C	', 8'', Colour	SONOR Congas		Flexatone No. 1816	9.55	ET916	102.00	33, 14 x 5 ½	72.50 76.50	983 Hollywood 1000 Mach IV	935.00
finishes: Metallic Ma Copper, Silver.	roon,	L823 73cm high, with stand	215.65	See drum section for rhythm instruments (M	laracas-	NORLIN		36, 14 × 6 ½	80.00 37.50	1005 Mach V	1050.00
Aria Drum Kit D05501 WZ (Cymbals not in-		L824 63cm high, with stand	180.95	Claves-Shakers-Bongos- etc.)	Congas	PEARL DRUM OUTFIT	S	1005. 14 x 5 ½	38.50 59.00	2005 Quadraplus 993 Pro Beat	1120.00
	189.90	Z6205 Connector for 2 Conga stands	14.00			6300/PFW 22" Bs 6300/SFW 22" Bs	873.00 952.00	1035, 14 × 5 ½" 1036, 14 × 5 ½" 2000, 14 × 5 ½	63.00 78.50	990 Deluxe Classic 989 Big Beat	785.00
		Bongos & Stands L840 15 x 17cm and		HORNBY-SKEWE	S	6301/PFW 24" Bs 6301/SFW 24" Bs	902.00 984.00	2001, 14 × 5 ½" 2003, 14 × 5 ½"	79.00 85.50	985 Rock-Duo 964 Super Big Beat	1160.00
HOHNER		20 x 17cm	44.65	TFL102	75.00	6302/PFW 22" Bs	623.00	2005, 14 × 8"	87.00 80.00	975 Triple Tom	1065.00
WE A THE DIVINO		21 x 17cm	63.65	TFL104 snare	22.00	6302/SFW 22" Bs 6302/PF 22" Bs	678.00 688.00	Outfits (w/out cymbals)		1001 Rock Machine 1007 Smoke 'n Fire	970.00
Snare Drum Heads Batter	6.05	but with strong outside	98.70	5075	389 .00 495.00	6302/SF 22" Bs 6302/PNP 22" Bs	742.00 653.00	202 2 20" BD	400.50 40 2 .00	2007 Overdrive	1330.00
R 124 CS	6.65 6.65	Z6202 Light stands	23.80	5085	545.00	6302/SNP 22" Bs 6304/PFW 24" Bs	708.00 638.00	D202 w 24" BD	414 .00 388 .50	987 Super Classic 20". 999 Deluxe Classic 24"	740.00 805.00
114 BD	5.80 5.80	Z6204 Extra stable stands	34.00	8050	399.00 169.00	.6304/SFW 25" Bs 6304/SFW 25" Bs	693.00 704.00	B201	390.00 494.50	997 Big Beat 24" bs 981/TP Tivoli 22"	1295.00
114 BE	6.50	Wood Tom-Toms L2620 26cm and 30cm		JK510 snare	43.00 26.00	6304/SF 24" Bs 6304/PNP 24" Bs	759.00 666.00	D203	503.50 580.00	982/TP Tivoli 24" 1003 Mach IV 24"	1310.00 950.00
114 SD	5.15 5.15	per set	45.00	H280 Hihat stand T360 Drum stool	34.00 41.00	6304/SNP 24" Bs 6312/PFW 24" Bs	722 .00 557.00	D204	589.00 488.50		1075.00 960.00
114 SE	5.25	per set	60.65	C580 Boom stand	40.50	6312/SFW 22" Bs 6312/PF 22" Bs	546.00 633.00	B304	490.00 502.00	1009 Smoke 'n fire 26'' 2006 Quadraplus 24''	990.00 1140
R206/R306 CS	3.85 3.75	L1637 26cm	33.45 40.20	KEMBLE		6312/SF 22" Bs 6312/PNP 22" Bs	671.00 603.00	305. B305.	535.50 537.00	2008 Overdrive 24" 2009 Overdrive 26"	1160.00
R208/R308 CS	4.75 4.00	L2614 26cm headless . L2615 32cm headless .	21.85 25.30	16		6312/SNP 22" Bs 6314/PFW 24" Bs	643.00 591.00	D305.	549.00 573.50	2100 Sound Projector . 2101 Sound Projector .	1175.00
R210/R310 CS	5.25 4.35	Temple Blocks L2611 Original Korean		YAMAHA		6314/SFW 24" Bs	642.00	B308	575.00 587.00	2110 Sound Projector.	1495.00
110 BE	5.05	temple blocks — set Cuica	150.85	Kits - 9000 Series		6314/PF 24" Bs 6314/SF 24" Bs	677.00 728.00	D308	473.00	2111 Sound Projector. 2004 Power Factory	
112BD/112BA	5.05 5.80	L2612 Metal shell Guiro	116.85	YD9222 YD94224	805.00 855.00	6314/PNP 24" Bs 6314/SNP 24" Bs	642.00 642.00	D604.	474.00 486. 50	24" 992 Rock Duo 24"	1345.00 1190.00
R213/R313 CS	6.35	L2621 Original Mexican model with scraper	7.65	Bass drums BD926	251.00	5324/PW 24" Bs	529.00 57 1.00	605	563.00 564. 50	2002 Octaplus 24" Snare Drums:	1725.00
113/BD/113BA	5.80 6.10	Cabasa Afuche	7.03	BD924	245.00 209.00	6324/PFW 24" Bs 6324/sW 24" Bs	529.00 571.00	D605	576.50. 704.00	410 Supersensitive 5". 411 Supersensitive	193.00
R214/R314 CS	6.65 5.80	L2617 Latin percussion model	21.20	BD920	199.00 186.00	6324/PF 24" Bs 6324/SF 24" Bs	603.00 633.00	8 606	707.00 731.00	6 ½"	199.95 123.95
R215/R315 CS	6.50 7.05	Agogo Bells L2613 Latin percussion	05.55	Floor toms FT918	150.00	6324/PNP 24" Bs 6324/SNP 24" Bs	568.00 610.00	717 w 20" BD	648.50 650.00	402 Supaphonic 6 1/2". 404 Acrolite	129.95 96.50
115BD/115BA	6.10 6.85	model	25.55	FT916	125.00 110.00	6332/PFW 22" Bs 6332/SFW 22" Bs	494.00 525.00	D717 w 24" BD	662.00 865.50	405 Piccolo 3"	113.95 220.00
R216/R316 CS	7.40 6.50	L2616 Lation percussion model	18.90	Tom toms TT915	98.00	6332/PF 22" Bs 6332/SF 22" Bs ,	557.00 589.00	B808 w 22" BD D808 w 24" BD	868.50 892.50	419 Black Beauty 61/2" 416 Superphonic Black	224.00
116 BE	7. 2 0 8. 1 0	Wood Block V2200 Small		TT914. TT912.	83.00 66.00	6332 – PNP 22" Bs 6332/SNP 22" Bs	531.00 562.00	1030 20" BD	369.00 373.50	Beauty 5"	149.50
118BD/118BA	7.05 8.35	rosewood, with mallet (Sch 95)	5.15	TT913	72.00	6342/PW 22" Bs 6342/SW 22" Bs	440.00 468.00	D1030 24" BD 1031 w 20" BD	378.50 246.00	Beauty 6 ½"	154.00 84.00
Bass Drum Heads R218/R318 CS	8.75	V2202 Large, rosewood, with mallet		CS901	44.00 47.00	6342/PFW 22" Bs 6342/SFW 22" Bs	440.00	B1031 w 22" BD	250.00 292.00	Stands and Fittings: 201 Speed King Pedal.	42.95
118 B	7.75 8.65	(Sch 95)	6.90	CS902	47.00	6342/PF 22" Bs	468.00 496.00	B1033 w 22" BD	296.00	205 Ghost Pedal	59.95
R220/R320 CS	10.20	mallet (Sch 95)	6.35	HS901	59.50 67.00	6342/SF 22" Bs 6355/PNP Concert	524.00	B3304	546.50 600.50	1130 Tubular Hi-Hat stand	49.95
120 BB	9.65	model	6,80	TH905	33.00 41.50	Tom-toms Concert	429.00	D3717 Bass Drums:	739.50	1374 Tubular s/d stnd 1405 Tubular cymbal	40.95
122 B	9.35	V2601 Large,	3.05	CL901	23.00 26.00	Snare Drums:	468.00	124, 28 × 14"	100.50 96.00	stand	36.95
R224/R234 B CS	11.55	V2602 Small,	2.50	CH901	17.00 25.00	6356 Cust Metal Snare 5 x 14"	51.00	126, 26 × 14" 127, 18 × 12"	99.50 73.50	stand	49.95 39.95
124 B	11.55	Rhythm Sticks Z5610 Beechwood,	2.00	DS901	57.00 11.00	6357 Cust Brass Snare 5 x 14"	71.00	130, 20 × 14"	82.50 84.00	Fom-Toms: 342 12×8 Tom Tom	
SOUNDMASTER 12 BO	2.60	36cm (14") long	1.85	SAT902	30.50	6358 Cust Brass Snare 6½ × 14"	71.00	142, 22 × 14"	96.00 105.00	Super Classic	107.50
13 BO	2.65 2.65	Castanet with Handle V2512 Rosewood	7.65	SD065MB	127.00 124.00	Accessories: 6360 Bs Drm Pedal	25.75	1150, 20"	69.50 74 .00	Super Classic	109.95
16 BO	3.30 2.25	Tubo V2631 Metal lacquered	3.45	SD050MB	121.50 86.50	6361 Hi-Hat stand 6362 Cymbal floor	31.75	1154, 24"	79.00 61.00	Super Classic	114.50
20 SMB	4.75 5.00	L2630 Metal lacquered Maracas	7.30	SD755MB	83.50 82.00	stand	16.00	1163, 22 × 14"	63.50 54.50	Super Classic	123.50
24 SMB	5.80	V2610 Wood lacquered L2692 Made of the fruit	7.85	Concert tom Stands ETS901.	43.00	stand	18.25	1171, 20 × 14" 1173, 22 × 14"	55.00 59.00	Tom Super Classic 950 16×16 Floor Tom	145.95
FIBERSKIN AND PIN STRIPE		Calabash	2.95	Stands	48.00	stand	30.75 39.50	1175, 24 x 12" Timbales:	64.00	Tom Super Classic	159.95
506 6" P306 BE 508 8" P308 BE	4.20 4.90	Mexican wood HOHNER	5.15	ETS903	85.00	PEARL MAXWIN	55.30	531, 13 & 14 × 6	110.00 102.00	952 18 × 16 Floor Tom Tom Super Classic	184.50
510 10" P310 BE	5.25 5.70	Tambourines 10" headle		Kits = 7000 & 5000 Serie	S	Outfits:		531C	110.00	954 20 x 18 Floor Tom Tom Super Classic	214.50
512 12" P312 BE	6.05 6.50	W10/99 pair jingles W10/18 18 pair jingles	6.25 7.85	YD7222 YD7224	645.00 685.00	6400 Stage-705 22" Bs Drum,	245.00	Tom-Toms:	102,00	487 6×5½ Melodic	48.50
514 14" P314 BE	6.85	TH-101 10" headless,	4.00	Bass drums BD726	211.00	6401 Stage-704 22" Bs Drum	218.00	113	33.50 36.50	488 8×5½ Melodic Tom Tom	49.95
515 15" P315 BE	7.30	18 pair jingles TH-104 10" tunable, 18	4.20	BD724	198.50 183.50	6402 Studio-504 22" Bs Drum	199.0 C	115	44.00 51.00	489 10 x 6 ½ Melodic Tom Tom	66.50
517 17" P317 BE	8.10 8.55	pair jingles	8.00	BD720	177.50 159.50	6403 Studio-503 20" Bs Drum	126.00	118	54.00 57.00	461 12 x 8 Melodic Tom Tom	72.00
Bass Drum Heads	10.95	No. 3 Fruit shell standard size pair	2.45	Floor toms FT718	126.50	Snare Drums: 6410 Snare Drum Kit		333	54.50 60.00	462 13×9 Melodic Tom Tom	78.95
	9. 25 10.30	No. 7 Assorted colours, small size pair	1.60	FT716 FT714	112.50 97.00	5 x 14, 12"	36.75	342	51.00 77.00	463 14 x 10 Melodic Tom Tom	84.95
	11.15 12.20	No. 31 Hand made — standard size pair	6.70	Tom toms	82.00	Drum, 5½ x 14", Chrome	31.00	348	86.00 48.50	464 15 x 12 Melodic Tom Tom	97.95
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