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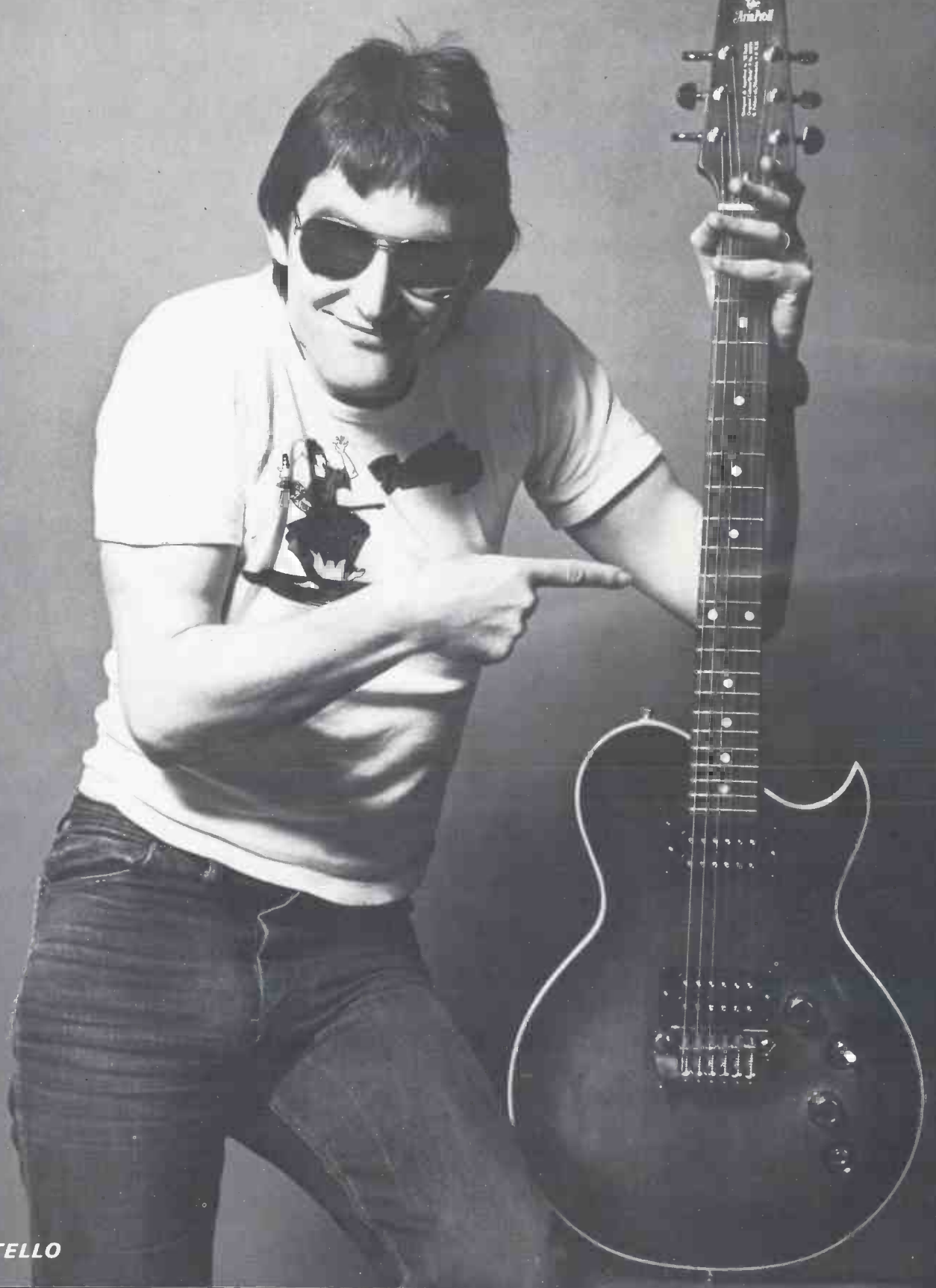
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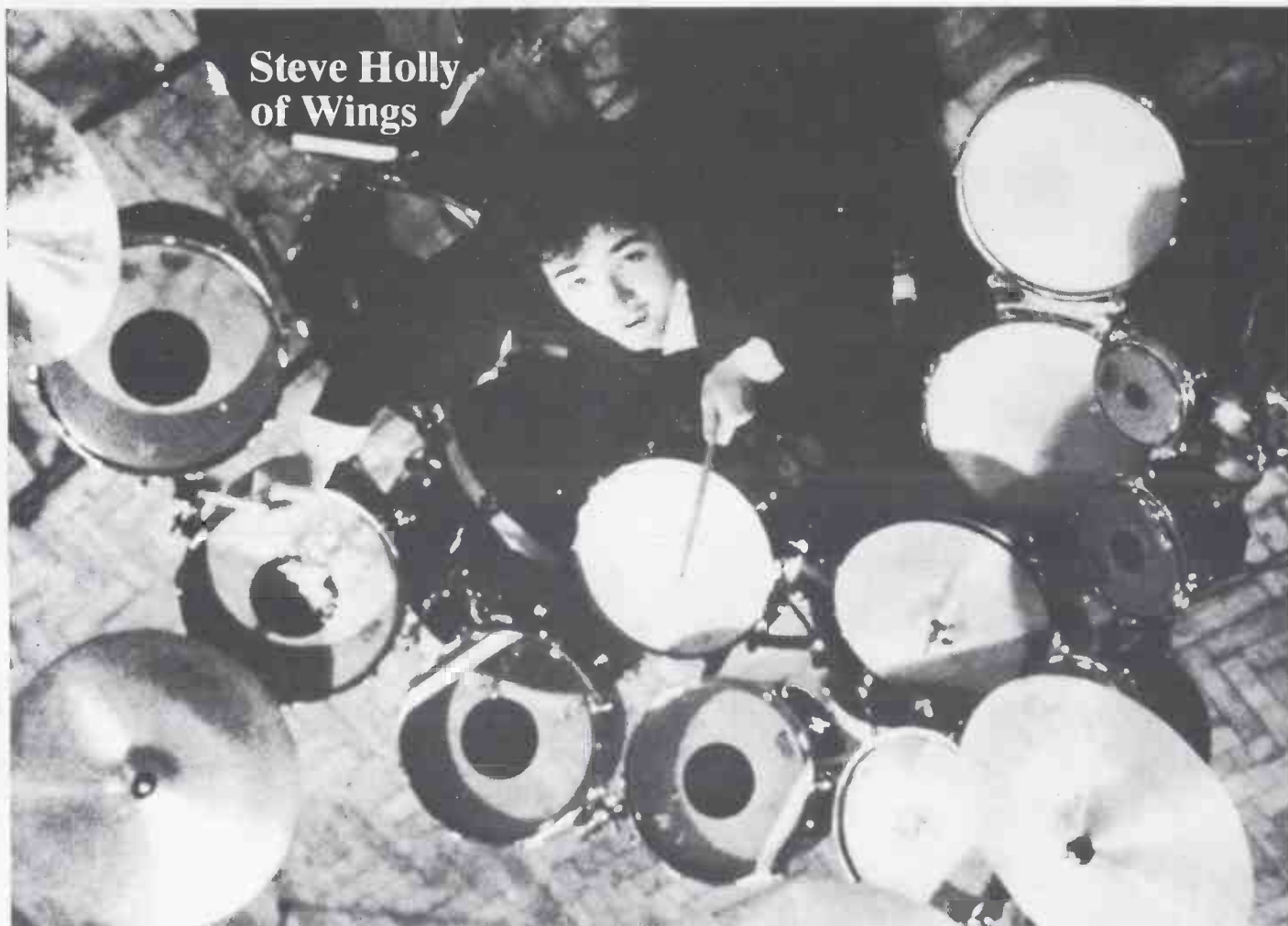
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FIVE OF THE BEST

GIOVANNI DADOMO talks to five rock drummers about their past, technique, sticks and kits.



Steve Holly
of Wings

WING'S drummer Steve Holly says he started "taking it seriously from about twelve years old.

"That was when I got my first kit. It was an Olympic and it was a wonderful kit. Then I got a Premier which I was also very fond of but eventually I sold it. And was sorry afterwards, of course."

The pots and pans bit came much earlier, from around the age of five, says Steve. "My father had a swing band and the drummer was always promising to teach me to play when I could reach the pedals. Which he did.

"And I think that's really

important when you're starting, having someone — who's experienced and willing to pass on a bit of advice."

His own advice to novices? "I think there's a lot to be said for buying the best. It's best to get a really good snare drum that's gonna last you, for example. If you start out with one of those flimsy structures they end up falling apart after about a year if you play hard. I'd say get a good snare, bass and hi-hat and then just add to that."

For his part, Steve admits he's very particular about the bass drum. "I use a twenty-inch. I like a small drum. I usually find

that it gives a fatter sound than a bigger drum would. Sonor's are good. They have this really open sound.

"The other kit I really like is a Ludwig Super-Classic with a few extra bits I've added myself — timbales and Roto-toms. That gives me a fairly wide range of sound to choose from in a fairly compact kit: bass drum, snare, four concert toms (10", 12", 13" and 14"), all single-headed. And a 16×16 floor tom, 13×14 Roto toms. That's my usual set-up.

"I use a 20" medium ride Paiste cymbal, and an 18" crash-ride, also Paiste. And

then usually a Zildjian 16", and a china type Swish 20".

"And then a variety of hi-hats. I've not really been able to settle for any particular type, so at the moment I've got a pair of Paiste 14" 602, and also a pair of 14" Zildjians. Then there's lots of bits and pieces kicking around that I change to from time to time. Like at the moment, I'm rehearsing with a very strange kit. It's all bits and pieces!"

Steve's musical background meant he heard lots of different kinds of music as he grew up. "But I think what really converted me to rock'n'roll was

hearing Chuck Berry's 'No Particular Place To Go' when I was about eleven. I really loved that slap sound the drummer on that record had. Then, of course, there was hearing The Shadows and The Beatles and everyone that followed on from there."

A stint with a heavy rock outfit around the 68/69 period was Steve's first 'pro' gig. "That's when I felt I'd finally managed to get somewhere. And, of course, that wasn't true at all!" A period with a Fairports-style folk-rock combo name of Amity led to John's being asked to 'dep' with another band with the same agency who'd just lost their drummer, one G. T. Moore & The Reggae Guitars, who were just what their name suggests they were.

"I'd never played reggae before and I had three hours' rehearsal and then I was on stage with them at the Fishmongers Arms in Wood Green!" The salvage operation lasted eighteen months, as it turned out. "And I think I learned more about rhythm than from any other group I'd been in before," says Steve. "A very crude way of looking at reggae is that it completely reverses the role of the snare and the bass. And that was really good experience for me. Really turned everything I'd done before on its head."

A long period of session work followed — everything from jingles to backing such a variety of artists as Arthur Brown, Alan Hull and Kiki Dee. Touring with Kiki Dee and playing on her session was one of the reasons Steve got himself a gig playing on Elton John's 'Single Man' LP, Elton having been co-producer on the Kiki sessions.

"Eventually I was sort of drifting around and working on Elton's album and Denny Laine's album and that's when I was asked to join Wings.

"The thing with playing with a variety of groups in pubs — which I was doing for years and years — even if you're just busking along, it gives you a knowledge of lots of different styles, and that's very worthwhile. It was an apprenticeship, really. Most people have to do that. Lots of

graft. You can theorise about music forever but the only way you really learn is by playing."

Having learnt the basics and then some, Steve's equally well seasoned in the studio by now: "It's got to a point where I'll take my kit and and I can tune it so I don't have to have an EQ at source.

"You can doctor sound endlessly in the studio, but I like to get my sound right before it goes on tape. When I started I'd go in and tune my kit and then hear a play-back and I'd go 'Christ, it didn't sound like that!"

"But you eventually learn. It's down to experience, really. And it's a very personal thing. Luckily I've never had to work with a producer who doctored the sound a lot."

As you'll have guessed, Steve Holly likes his studio sound clean. "I only ever overdub percussion. There's been a couple of things where I played two kits on record, but that's usually me playing the same thing anyway. Most of the stuff is fairly straight and fairly regular."

Steve's particular eccentricity is a liking for North African music, the result of being exposed to local groups — usually just percussive — in Morocco and Tunisia as a fledgling pro when he'd spend every Christmas working hotels on the African coast. "In fact, it's one of the last types of music in the world that hasn't been commercialised. I've seen some really weird groups out there and thought, 'If I could only see them on at some Northern club...'"

He ended up with a large collection of North African clay drums instead. "On 'Goodnight Tonight' they're all clay drums.

"There's one called a dar 'abook 'keh (pronounced dar-book-ah) which is shaped like a mushroom; it's amazingly loud — louder than anything on a Western kit. It's about twenty inches deep with an eight-inch head." Anyone wishing further details should check 'Percussion Instruments And Their History', a Faber paperback by James Blade which comes complete with Holly recommendation.

More conventionally, Steve

prefers C and G grades when it's stick-time "And generally speaking I practice with a heavier stick, maybe a B, basically 'cause it strengthens your wrists."

He's 'messed around' with syn-drums, despite quickly having tired of the way they've

been used on disco records. "I knew first time I heard them that you'd hear nothing else for ages. 'Love Doesn't Live Here Any more' by Rose Royce is probably the only time I really liked a syn-drum record. I think there's something to be said for them. But I'm still not sure.

Rat Scabies of The Damned

"Why am I a drummer?"

Because I like to hit things, that's why." In point of fact, The Damned's Rat Scabies takes things a lot more seriously than his petrol-on-the-cymbals onstage routines and general 'image' suggest — as anyone who's taken the trouble to listen to his drumming can readily attest. Having considered the question, Rat reveals the real roots of his obsession: "Because my dad got me up to watch Eric Delaney on 'The Palladium Show' when I was eight. And he had two bass drums. And he had three drum solos in one song. And I thought, Right, that's it, he's got two bass drums and I'm impressed. And I already liked drums and I thought, That's it, I'm gonna be a drummer. And then my dad bought me the Dave Clark Five's 'Bits And Pieces' after I'd seen them on the telly. And that's why I'm a drummer."

Rat's first kit came from Woolworth's. "A Slingerland with a fourteen-inch bass drum that I didn't have a bass drum pedal for; something that was supposed to resemble a snare, with a paper skin and a piece of tin wrapped around it. And that was the kit — with a cymbal and a pair of sticks!"

It lasted about three days, says Scabies. At twelve, Scabies senior invested in an Autocrat kit. "I remember I had a snare drum, 22" bass drums and two twelve-inch tom-toms — one was blue glitter and the other one was white. And that was it.

"And then, when I was about fifteen, my old man went and swapped the lot for a proper

five-drum Olympic kit. And that was my first proper kit. 22 bass, 14x3 snare, and a twelve and a thirteen and a sixteen floor. And Ajax cymbals.

"They were the worst. I've never used anything worse in all my life," says Scabies generously.

"First song I ever played? I played along to 'The House Of The Rising Sun' by Frijid Pink. That was the first record I ever played along with. I practiced for weeks and weeks to learn how to do eights on the cymbal. And that took me about two weeks to learn properly.

"My first group came around the same era. Called Tart, believe it or not. We had three of our own songs that we'd nicked off other people, and the rest were classics.

"Then I joined a group called Skint, from Crawley. And they said I had to get myself a proper kit that actually worked, so I went and got a five-drum Pearl kit with stands, and two Hayman cymbals. That was £170 quid, so I borrowed £110 quid off the National Westminster Bank, which I still haven't repaid them."

A week after his massive investment, Rat was fired from Skint. "I was well disappointed. They said I was too silly.

"And that's why I like Pearl, really. Because they're really solid. Like on the American tour, they gave me this kit that was really crumbly. I like Pearl, like I said, but this was the one in a hundred that was really awful.

"And I threw the kit across every stage in America and nothing ever broke.

"Then, in the last night, I

FIVE OF THE BEST

decided that it had to go, sod the expense. And I took an iron bar to it. And it really took some smashing. We finished it off after about an hour, but it was hard work. So then we just sent it back in the box."

Practice? "You must be joking. When I was younger, yeah. But even then it was more like a hobby. I think I'll have a go on the drums, sort of thing."

"Or if I had a row with me dad or a girl dropped me, then it was really good to get behind a kit and release all your pent-up emotions. It's better than hitting someone."

The only lessons he's ever had were "from some bloke who wrote down what a paradiddle and a five-stroke roll and all that stuff was. And I practiced it, so I can do all that stuff. But what's the use of it, where the fuck am I gonna put a praddidle in 'New Rose' or in 'Love Song'? So I just play, I just do whatever feels right."

"Same with tuning, no-one ever said to me, Tune it like that. I just learnt to tune it so it felt right to me. 'Stab Your Back', that's the perfect tuning to me, because you listen to it and it sounds sort of right."

A recent source of pride is Rat's having been the man who named Pearl's recently introduced plastic cymbals for miming purposes. "Dead Ringer they call 'em. Good one, eh?"

"My worst experience with a drum-kit? I had one that attacked me once!"

"But I've had some really embarrassing ones. Like, you know at the end of a set, you throw a stick at the tom and it bounces up in the air and you catch it? So one night I've gone Woah-HEEY! and KER-CHONG — and it's gone straight under the seat and rolled off the stage (adopts open-mouth air of disbelief, still waiting to catch the stick that just isn't there anymore)"

The other bad memory occurred after a particularly hostile gig at Brighton. "Captain got really annoyed with all these people spitting and throwing things, so I climb on top of the kit and I'm going 'Come on then! I take on

anyone!" giving it all that and suddenly the whole kit collapses and I'm flat on me arse!"

"I played around with Slimey Toad and that, and from then I went and joined London S.S. (the Brian James-Mick Jones ensemble of Brit-punk legend) and then The Damned, so the rest's all a bit history," says Rat.

"I did the first albums and two singles with that first Pearl kit, and then I went onto a proper Pearl kit with wood and fibreglass shells, a 16×18 snare and 12", 13" and 16" floor tom. And I've built it up as I've gone along. I've put on an extra 18", and I sometimes use two bass drums."

"I've been using the same hi-hat stand from the first kit I ever had. An old Ludwig one — and it's fucking awful!" Rat's disgust isn't aimed at Ludwig, it transpires, but at hi-hats in general. "I hate them. I never use 'em except to count in songs and just the very odd little bits in songs. I can't stand that awful 'tick-a-tick-a' sound that everyone seems to like so much. I just smash it through the old cymbals."

Until relatively recently, Scabies confesses, he'd just used "anything that was around" when it came to sticks. "But when I did that Greedy Bastards thing with Lynott, I only had one pair of sticks. So the roadies gave me a box of Ludwig 5A's of Brian Downey's. So I walked off with 'em and I've used them ever since!"

Or almost. "Now I just use 5A's — there's one firm that makes sticks for all the shops that want their own name on them and I just use those. They're quite light, actually. I'd say they're medium-light rather than medium-heavy."

Despite his undeniably powerhouse style, Scabies very rarely breaks sticks. "I usually give 'em away to people or just throw them away at the end of a set."

"Because I don't think good drummers should break sticks. It's only 'cause you're hitting the cymbals wrong, that's what makes you break 'em."

"There was this Paiste pamphlet once that told you how to play cymbals — always

hit 'em at an angle and so on. And I got that when I was about twelve and I've always gone by it. Like if you hit it on the side, you stop your cymbal splitting and you don't break sticks."



John Dummer of Darts

THE FORMATION of Darts a couple of years back found John Dummer back in the drummer's seat after a 'lapse' of some eight years. Older BEAT'ers may recall John's name from the John Dummer Blues Band which — of course — featured during that late-Sixties period referred to as 'the Blues boom', alongside other departed acts like Chicken Shack and the still extant if highly mutated Fleetwood Mac. In fact, John started out as the singer in a school 'trad' jazz band. "Then I started banging this old Cadet Corps CCF. And then my dad got me this old bass drum second-hand for Christmas, for about six quid, and it came with a snare and a cymbal. Moving to an old Premier, John found himself part of an r'n'b (sort of like Georgie Fame and The Blue Flames) combo name of Lester Square and the GT's. "It was sort of a rockhouse band — guitars, rhythm section, couple of saxes. Good fun."

"I sold my original Premier — later to regret it, of course — and got this Gretsch that I still have. It's a basic 1951 kit: just a 9×16 tom, snare and bass. That

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was my first real kit, really. I remember buying it from Mick O'Brien's 'cause John Hiseman was up there and he said, "that's a good kit,, so I thought it was great. Just three drums, really basic — I'd like to go back to that size really."

John left school in the mid-60's and became a reporter on his local paper in Surbiton. "I used to do the pop column and general reporting. And I'd be playing in the evenings usually — much to the detriment of my day job. I was always missing local meetings I was supposed to write up for the paper!"

Periods of day-work for CBS and the GPO (not much difference between one or t'other, what?) filled in the period before the 'blues boom' and a couple of years on the road with the quickly-contracted (three LP's for Phillips) John Dummer Blues Band. "Switching to Blues was easy. I'd always been a big Muddy Waters fan, and I really liked all that Chicago stuff."

Despite having played in such seemingly disparate areas as 'bluesville' and the juke-box pop of Darts, John doesn't think he's really changed his playing style at all. "It's really just a case of playing a solid back-beat."

"Actually, I'm probably getting more into drumming now than ever before. I'm listening to Mick Avory and Ringo Starr a lot lately, and really enjoying what they were doing back then," says John. What he regrets most, drum-wise, "is that I've pretty much stuck to a basic swing-style; I've never really got into playing that Stax sort of style."

The demise of his Blues Band meant an eight-year lay-off during which John Dummer worked mainly as a record plugger. "I hadn't really touched a kit," he admits. Catching some of the excitement from seeing bands like The Strangers in their early days was a big stimulus to the musician hibernating inside him, says John. He was a Rocky Sharpe and The Razors fan, too. "But then I heard they were breaking up and this bass-player called Thump Thompson that I

used to play with joined them for their three last gigs. Then I heard that Dan Hegarty and some of the Rocky Sharpe band were going to start another band, and that's how Darts started."

John dusted off his kit, quit his job with A&M, went on the dole for six months and just rehearsed with the new band. "At first I dug the old Gretsch out, but that needed so much money spent on it that I got a new Pearl kit instead." Break-down follows: Two toms, one 12×18, one 13×9; 16×14 floor tom; 22" bass, and a 6½" snare built by Vic O'Brien.

Studio-time. "The first two albums were produced by Tommy Boyce and Richard Hartley and they're really good-sounding from my point of view. They were both done at Olympic with this engineer called Phil Chapman. He's really good; he gets a great drum sound. You go in there and in ten minutes he's got you this great drum sound, sort of a Motown sound, if you like. Very live-sounding, too."

"The new album, 'Dart Attack', was produced by Roy Wood, and he does things a bit differently. More British-sounding, I suppose."

Unlike some of the drummers I've spoken to, John Dummer sees no objections to overdubbing. "Sometimes I'll overdub back-beats, and maybe even occasionally do a second drum track to get a sort of Spector sound. I'm all for doing anything like that."

What he regrets most is "never really having learnt the rudiments when I first started. It's absolute rubbish, when people say you don't need the rudiments of technique. I don't like to over-do things but it's better to have the knowledge and leave it out than not to have it at all."

John likes a C-size stick. "Any C, it doesn't really bother me too much beyond that. Actually I don't think drumming's down to drums and sticks at all — it's how you use them. I've heard people play with these really big army sticks and still make a really tinny little sound."

Anyone for syn-drums? John's original disinterest's

recently been overcome after seeing Joy Division on TV recently. "Their drummer had a syn-drum but he was using it

percussively. and really effectively. So it's made me have a second think."

Michael Zach of Nils Lofgren Band

A COLLIERY brass band's about the nearest thing we have in England to the stimulus that sent Michael Zach in search of something to hit and something to hit it with. Michael, who was over here recently as part of Nils Lofgren's back-up band, 'got into' drumming after being exposed to the local high school's marching band in his area of origin, "a small mountain town near Pittsburgh."

"My first kit was an old Ludwig Leedie, and then a few years later I switched to a Ludwig Yamaha. "Rock'n'roll came into his life through the auspices of an older brother: "he was bringing home all this early Elvis and r'n'b stuff, Fats Domino and so on."

Mike's first band adopted the much-used name of The Outlaws. "We started out by playing Ventures things and bits of surf music. Then we got turned on to James Brown and it was all over!"

"That was when I was thirteen or fourteen. After that I spent years playing in what were basically soul bands — everything from a three-piece, to an eleven-piece band."

Recording came a few years later. "I did an album with Lloyd Price, and then I played on Nils' 'Official Bootleg'."

"He's also recorded with Link Wray, made an LP for TK Records of Miami with his own group, Spats, and worked live with a range of artists from Dee Dee Sharpe to Billy Joe Royal. "So basically I've just kept moving around. I could never have gotten into a session situation because I basically prefer working with a band and then, if that works out, going into the studio."

Kit-wise, Michael remains a Ludwig subscriber: L400 chrome snare; two floor toms, a 14×16, and a 16×16 bass; 9×13 muted tom; a pair of Crash cymbals, ride cymbals and a variety of hi-hats. "I've tried lots of concert toms and about a thousand different cymbals," says Michael. "But I basically like to stick to a very simple set. I might add the occasional additional tom for studio work." Sticks are Cramark 747's, wooden-tipped. "It's a light stick. no, I don't break many sticks. I used the same set for the last three gigs. I find that it's pulling up when you're really hammering them, that's when I break sticks."

"I don't really know anything about technique," confesses Michael Zach. "I just sit down and play. When I first started, I used to practice six, seven hours a day. But I haven't really done that for about ten years. But then I've been playing five or six nights a week."

"But I mentally practice — every time you listen to a record you find yourself doing that."

Favourite drummers include the nameless gent on those early James Brown records, and Dino Danelli, now of Fotomaker and formerly with The Young Rascals: "A heavy, ingenious but very underrated drummer," according to Michael.

"And Buddy Rich, Elvin Jones, Danny Serafin (of Chicago) for everything else. Danny's quite an amazing drummer. Quite amazing."

"And I must mention a guy called Indugu — he played with Santana from about '74 to '77, then he joined George Duke and now he's on his own. He was playing with Miles Davis when he was eighteen!"

"And listening to him really

got me into timbales, which — amazingly enough — I hadn't heard until about '76. I'll probably be playing some more Latin-styled stuff when I get home after this tour, just jamming with some friends.

"Actually, I really love it over here. If you know anyone who's looking for a drummer, let me know. I'm free six months of the year and I'd love to come and join a band in Britain,"

confesses Mike, thereby getting himself a free 'Beat' want ad., (serious offers only please — drop 'BEAT' a line for Mike's address).

"Advice? Play from your heart; if it's in your heart and soul — go with it.

"That's all I can say, really; sincerity's the key. If you really wanna do it, you will. And don't forget to practice!"

with front-man/guitarist Pete Shelley, and their three LP's and numerous singles with United Artists.

John Maher kept playing his little old Sonar until the UA deal came through. "When we signed I got this five-drum Slingerland. I kept that for about a year and then I bought this little red Premier in London. It was a really good kit but it got wrecked in Brighton last year," says John, recalling a much-publicised audience 'riot' which we'll get back to later.

"It just so happened that a couple of weeks before I'd visited the Premier factory and ordered a new kit. It was a Premier Resonator and they delivered it the day after the other kit was wrecked." John was so happy with his replacement that he's stuck with the same model for his latest purchase, a yellow sparkle finish Resonator (now discontinued but dug up after another Premier factory visit) obtained a couple of months past.

Details? 24" bass drum; 14" top tom; two sixteen by eighteen floor toms. Plus two snares: one 5½" 2000, one 6½" 2003.

"I used Paiste cymbals, and I've got a Peel bass pedal at the moment," John reveals. Cut to 'How Did You Learn?' section ...

"In the beginning, I just played along to any record that I found in the house. If I saw anyone on TV or live, I just watched the drummer; it didn't matter if it was the Jack Parnell orchestra or what."

It's Clem Burke of Blondie who comes to mind when John's asked which current drummers he favours. "He does these very melodic little fills and always fits them into the tune.

"Which is what I'm into, not long solos. I try to fit the bits in. That's what I think of as a good drummer." And, in case you were wondering, John's given total freedom as to what 'bits' he fits where when a new Buzzcocks song is being made.

Recording's been relatively straightforward so far, Maher explains. "The first two albums we more or less recorded live. The last album, we did the bass and drums separately, and on a couple of tracks I did it on my own."

An exception to the rule was 'Late For The Train', the Bo Diddley-meets-British Rail miniepic that was one of the highspots of the band's 'Another Music In A Different Kitchen' debut. Here, the stuttering percussion run that's the backbone of the song was simply played once through and put on a tape loop. "It would be practically impossible for me to keep that up for more than five minutes," says Maher.

"But I don't really like the idea of recording something that I can't then play on stage. I can play anything on the new LP live, same as you hear on the album."

Sticks? What sticks? No, of course we didn't forget to ask about sticks. John Maher prefers Premier's CC nylon-tipped medium-sizers. "I used to use big heavy things but then I'd find big dents in the skins and end up having to change them every night!"

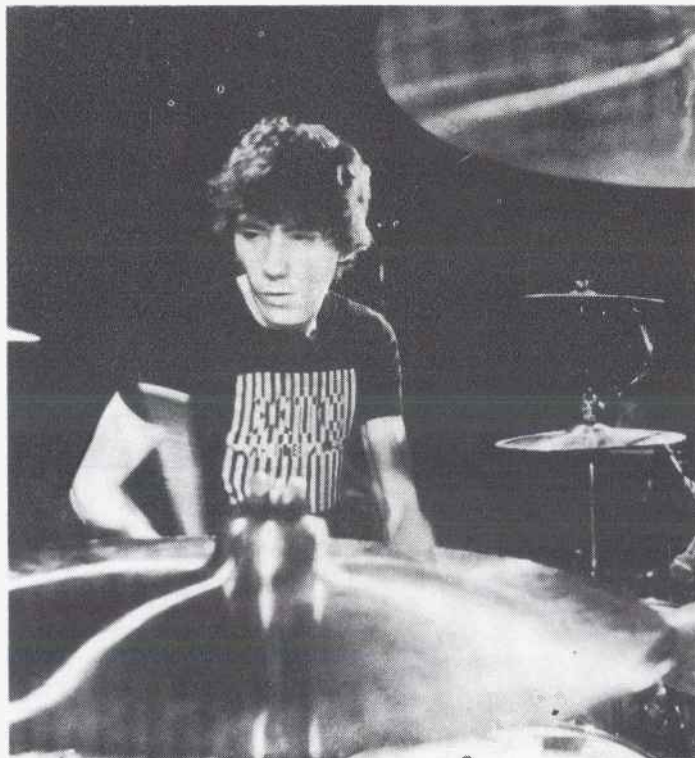
Is he still learning? "I would say so. I had about five months of lessons from this bloke who wrote a tutor for Premier but I had to stop because we went on a European tour."

Worst experiences as a drummer? John's had a couple of those, at least. "We were in the middle of 'Pulsebeat' one night and right in the middle of the drum solo I dropped a stick!

"The other thing was having the Premier smashed up. Going up to find all the stands bent up, a big hole in the tom tom and a leg ripped off the bass drum. That was pretty bad."

John's only extra-curricular activity so far's been the six tracks he played on for Patrick Fitzgerald's LP. "That was good because it was a break from what the Buzzcocks were doing, and I was quite pleased with how it turned out."

But ambitcons outside the drum area aren't part of the Maher universe at the moment. "It's what I enjoy most," says John.



John Maher of Buzzcocks

Buzzcocks' percussionist John Maher's earliest music-making experiences were with an electric guitar in his hands. The switch came when he was fifteen or sixteen, he explains. "I'd just worked my way up to a Gibson S.G. copy and for some reason my attention switched to drums. I think it was mostly from seeing drummers on T.V. actually."

A trial period on a hired kit convinced him he was right. "So I bought this Sonar kit for £110. Quite an old model.

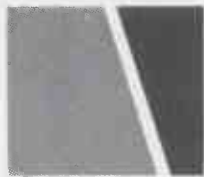
"I used to play it in the front room and my parents started complaining. So I started

ringing up ads in the papers."

Sound familiar? John rang a girl in Manchester who turned out to be a drummer herself, but the lady was kind enough to pass his number on to a certain Howard DeVoto, on the lookout for a drummer for the still young Buzzcocks ensemble.

"So he rang me and I took the Sonar over to his house. They'd just been practising for a couple of months and they had all these songs." The rest's pretty well documented history: the 'home-made' 'Spiral Scratch EP; DeVoto's subsequent departure from the vocal focal point; the group's re-emergence

*Next week
we talk to
five top
sax players*



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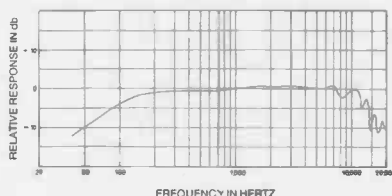


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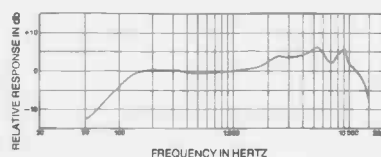


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MICK TAYLOR

A Stone alone

by Pete Makowski



"I only really started developing with Mayall"

MICK Taylor possesses a refreshing and sincere attitude regarding his auspicious position in the rock and roll hall of fame. At 29, Taylor has already been playing professionally for fifteen years and for a man who once enjoyed glory as the fifth member of the Rolling Stones (need I say legendary?) it is quite admirable to hear him genuinely brush aside his superstar past without a grudge or a hint of regret.

"I was just the guitar player", he will tell you without fake modesty although this statement seems a bit too harsh for a man whose fluid technique added new dimensions to the Stones previously

regimented and over-produced sound. Just listen to his contributions on 'Can You Hear Me Knocking?' (off 'Sticky Fingers') and any track off 'Goats Head Soup' for proof of Taylor's presence. In fact Keith Richards credits Taylor for the transformation of 'Honky Tonk Woman' which originally appeared as a sublime, laid back, almost jugband workout on 'Let It Bleed' (then known as 'Country Honk') until Mr T beefed the sound up with those instantly familiar strident powerchords that appear on the more famous single version. Need we say more?

After a long hiatus from THE SCENE Taylor has at last bounced back with

an album, 'Mick Taylor' on CBS, which displays the many facets of Taylor and his guitar, proving he didn't lose his panache or flair when he left the Stones (check out 'Leather Jacket'). It also at last gives an insight to his obvious diversity which ranges from straight 'dahn home' acoustic blues to more subtle jazz leanings. It's far from a perfect product but like the man says: "It's a very honest and sincere album."

Up until recently Taylor has remained the quietest muso you're ever likely to encounter. But the release of his own album has brought him from his place in New York back to London where I spoke

to him at a friend's flat.

A quiet, shy man who chain smokes menthol cigarettes, Taylor sat in a corner of a plush Victoria flat and began the interview by reminiscing when he read *Beat* during the formative years of his playing career (does that boost the circulation, chief?). (Not if he doesn't read it now — Ed).

"I started playing guitar when I was about thirteen. I never thought I was particularly good but I knew I'd develop. My first guitar was a Hofner President. Then I got a Fender Jazzmaster, a metallic blue one, like the one Elvis Costello plays. When I was sixteen I bought a Les Paul. It was then that I started buying a lot of American Blues records, 'discovering' people like Earl Hooker. For those guys Blues is second nature, although I don't believe in the myth that the 'white man can't play the blues'. It's a feeling not a classification. I hate categories. There's a couple of instrumentals on my album that people have dubbed as being jazz, but the truth is I'm no jazz player. It's just some melodic chord changes and harmonics. I could never play Be Bop, but I think the spirit behind jazz, rock and roll and blues is essentially the same."

Up until his mid-teens Taylor's playing experience was limited to tinkering with a few garage bands. His first encounter with professionalism came when he saw the daddy of British blues John Mayall (along with Alexis Korner) and after much encouragement from friends got on stage to jam. This led to him being enrolled as a full member taking over from Eric Clapton. "Although I started playing when I was quite young I only really started developing with Mayall. The change from knocking around in the front room to actually being up there on stage with a bunch of well respected guys was phenomenal and really brought me out of my shell. Being put in a position like that, following the footsteps of Eric Clapton, was much more nerve racking than joining the Rolling Stones." Playing with Mayall, like the Stones, gave Taylor instant prestige, taking him to America where he did a fair amount of session work and jamming which is how he got to have a blow with Hendrix at the Fillmore. The second time they met was back in London at the now defunct Speakeasy, in its proverbial heyday, an experience he won't easily forget.

"I jammed with Jimi at the Speak ... well actually I let him use my guitar. I'm right-handed and he's normally left-handed, but the guy's really ambidextrous, he just picked up my guitar, turned it upside down and played ... I just sat down and watched. It was pretty good in those days, everyone came from the same background, people weren't so selfish."

Was Hendrix an influence?

"No, but the guy was a genuine star. The guitar hero trip began with Cream and Hendrix. When Hendrix came to England, he blew everyone else away, there was nobody like him. I never tried to copy him, but he made me more aware that the guitar was limitless, he threw away whatever restrictions the traditional jazz guitarists had laid down. There's so many guitar players today but not many of them are capable of expressing their personalities like Hendrix did."

Which other guitar players do you like?

"I like some of John McLaughlin's stuff and Larry Carlton. I particularly like Jeff Beck, his whole attitude is so loose and arrogant. There's a track on "Wired" — "Pork Pie Hat" — which I once thought of doing. There's no other jazz piece which is so good for blues. I also like the guitarist who plays with Peter Tosh, he seems to take the music in a different direction. One of my favourite bands without doubt is Little Feat. I played with them at the Rainbow on their live album. To me they were the great rock and roll band of the seventies, proof that the right tension gives fire."

During the last two years, Taylor has been pretty much pre-occupied with his solo album. I asked him why it took so long to materialise.

"Various reasons. Firstly most of the tracks were written in the studios. It started off with me, Jean Rousell (keyboards), Alan Spenner (bass) and Richard Bailey (drums). Most of the songs were done off backing tracks which comprised of keyboards and percussion. If you've got a drummer who knows what he's doing, it's so free. I can't say it justified the amount of time it took but it was also the first time I produced myself and when you don't use the same engineer it's difficult to relax and adjust yourself. There's a few tracks that never went on the album. The songs on the album sort of selected themselves. All I knew was that I had to do an album, it was primarily going to be a guitar album ... but it got a bit more complicated. I really want to go into the studios and start work on the next album except this time with a batch of completed songs and a band I've been on the road with."

Did you ever do any home recording when you were with the Stones?

"No, I never did much writing at all. I did co-write a couple of songs. But with Keith and Mick ... their songs were pretty much complete when they wrote and we used to contribute what we could. I more or less helped arrange material."

This album marks your debut as a vocalist and songwriter.

"Yeah, actually I'm very lazy about words, I haven't written any more songs for ages. As for singing, I got into that with Mick and Keith. Anyway, when I get a band together I'm going to use another

guitarist, a guy called Pete Kirkman, you can do good things with two guitars and it will give me more scope to sing."

Taylor is currently hunting for new guitars. A few years ago his collection was whittled down when he and Richard had fifty guitars stolen from their house in France. I asked him what his current collection comprised of. "I've got two Les Pauls, a Firebird, a 1954 Telecaster and a Fender Stratocaster. I really like to use the tremelo arm and I'm going to get a device built on it that stops the strings from going out of tune. Let's see. There's a Gibson S.G. and a Gibson 335 which feeds back too much to use on stage. I've got a small bodied red Guild, a Martin and an Ovation, all of which I play in Nashville tuning. Actually I bought a couple of guitars off Keith two years before I joined the Stones. I knew Ian Stewart who's one of the big people in the entourage and he told me that they were selling a couple of Strats. I remember going down to the studios when they were recording 'Satanic Majesties Request' during their psychedelic era. I recall seeing them walking around in their robes, you could hear the twanging of sitars in the background ..."

I think at the moment Gibson and Fender are churning out inferior guitars to the Jap ones. It's got beyond imitations. Ibanez guitars are nice. I would also like to get a Flying V."

What gauge strings do you use?

"Heavy. Light gauge are like fish wire, makes it too easy, decreases the volume and they don't last as long."

How about effects pedals?

"I use an MXR phaser, and I used to have an electric mistress but it buzzed too much. I wouldn't mind getting a graphic equaliser."

Amps?

"I used to use big Ampegs when I was in the Stones. An Ampeg VT 40 is a good studio amp. Some guitars just don't make it with amps. I personally prefer valve to transistors. I recently tried out a Boogie amp but it wasn't that loud. Although thanks to technology you can mike up extension speakers through the P.A. and make small amps sound incredibly loud."

Do you indulge in any modifications on your equipment?

"I built a power boost into my Fender Strat, I find if you do certain things to modify your guitar you can lose the natural sound."

Taylor is currently putting together a band and will make his re-entry by playing a series of dates at small clubs around America. He has also completed an album with Keith featuring ex-Mamas and Papas vocalist John Phillips.

As for his new band; "It will be much looser than the album, I haven't been on the road for so long who can tell what will happen."

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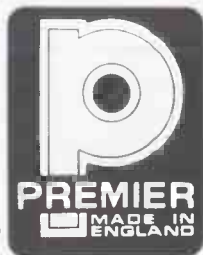


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PART FOUR:

Gary Cooper with a few tips on how to get out of the dumps and into the clubs . .

An obvious problem for any musician at any time in history has been how to get himself a gig. I'm quite sure that even a Medieval minstrel must have puzzled this one out — he didn't get gigs without exposure, and without exposure he didn't get gigs!

The problem's much the same today, bands have to have played a couple of gigs just to let other people like club bookers, agents, promoters etc, see them at work so that they, in turn, can offer them bookings.

I suppose the place that most people must start their careers is the local pub. A lot of pubs these days still feature live music, although many have switched over to the the currently fashionable (and thoroughly loathsome!) Disco. They realise that a Disco generally will accept a lower fee than a band with four or five people in it, and that a decent D.J. can be relied upon to pay his way by attracting dancers and offering a guaranteed standard of music — after all, he's playing other people's records so, providing his gear is adequate, how can he go wrong? A band, on the other hand, can be totally incompetent and drive away more people than they attract.

So that's rule one established very early on, make sure that you are *ready* for gigs before you start soliciting them. It may be alright for big name bands to go out unrehearsed and rely on a few obscure dates abroad to act as a 'warm-up' for a British or American tour, but every gig counts for you and you won't have a tame public ready to lap up anything you care to dish out just because you're a big name act!

Having established that you are actually *ready* for gigs start looking round at you area. Depending at what market you are aiming for have a look at your local newspapers and see where bands are playing. Pubs, colleges, clubs, even schools and youth clubs can help by holding occasional dances.

From here on it's down to being able to convince a local proprietor of such a venue that you're worth booking. This can be helped by giving him a hearing before the big night. If you have access to a decent tape recorder why not make a tape of your band live in rehearsal and let him hear

GETTING YOUR ACT TOGETHER



Van Halen are one of the bands who decided to stop banging their heads against the wall and start organising their own gigs.

that? You may even have made demo tapes and they can help too.

If taping you band isn't the answer then another good idea is to ask the promoter along to a rehearsal to check you out. Quite a few clubs take an active interest in discovering new bands and you'd be surprised at how often their owners will come out to see a new act and give them a chance.

Having said that, however, you may be unlucky. It's still true that much of Britain is very badly served by live venues for smaller bands. There are areas of the country where Disco rules supreme and there's small chance of an unknown local group breaking into a tightly closed scene. By and large London is well served, and so

are certain areas of the North, but it can be hard in country districts to get a break.

One answer here may be to go the Van Halen way. Van Halen found a similar sort of problem in the U.S.A. They couldn't get bookings on the West Coast largely because the type of music they were playing was totally shunned by club owners who felt that heavy metal just wouldn't go down well with a predominantly 'laid-back' clientele. The result was that the band just hung around with no work. Unlike many others, who would have given up without a struggle, Van Halen took matters into their own hands and started organising their own gigs.

This may sound like an ambitious step but it needn't be. Many country areas and

GETTING YOUR ACT TOGETHER

inner city district have halls owned by a variety of organisations ranging from Churches, local councils, British Legions etc. etc. They are often desperately short of money and, providing that you don't scare them with thoughts of mass riots and sloppy organisation, they will possibly let you hire the venue to organise your own gig. If they won't then maybe, for the sake of exposure to other club owners or just for the sake of experience, you could persuade *them* to organise the gig and offer your services on a charity basis!

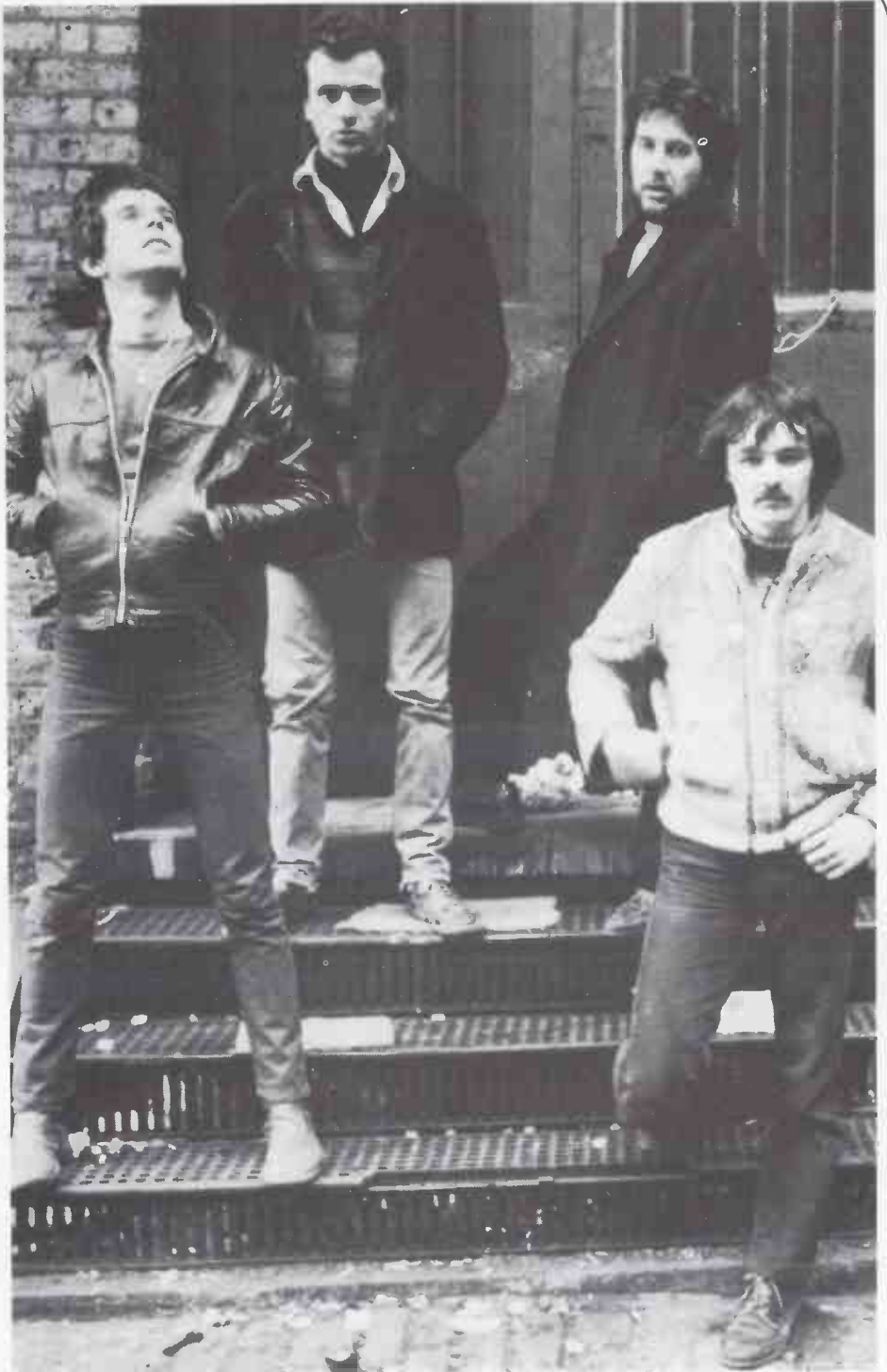
The thing to do when confronting an organisation like a local council is to make them feel secure. They are frightened of Rock music for the most part. Mention that you want to organise a Rock gig and they get visions of a mini Altamont in their lovely sleep village! What you have to do is get them to have confidence in you. Go along with your facts and figures already prepared. Arrange for friends to take the money on the door, provide some form of basic security (this will be just as well in case fights break out during the gig, they often do!) and generally look after the arrangements of the whole affair.

It's as well to remember that organisers of local halls and clubs are deeply suspicious of young people generally and will probably need quite a lot of convincing that the place won't be smashed to blazes by the time your rusty Transit pulls away from the back door.

In general any band needs a front man to approach outsiders, whether it's for hiring venues or arranging bookings. He must be someone who is a natural salesman and can handle people. Quite often this has to be someone outside the group itself and you should seriously consider arranging for a friend to look after this side of things. He can call himself a manager if he likes but don't sign any contracts with him unless they are just to specify a very limited agreement which you can terminate when you please.

Obviously it helps to have things like printed stationary and even photos if you're convinced that your a handsome bunch. These cost relatively little and do at least give club owners the feeling that you are reasonably serious about what you are doing.

A question that Beat is often being asked is about local agents. Many areas have people who rent small offices above a local betting shop and reside in the grandiose title of 'International MegaStars Incorporated'. By and large they exist by booking the local working men's clubs with failed comedians, bad ballad singers and



"Organisers of local halls and clubs are deeply suspicious of young people."

sucklike, but a few do actually handle the occasional Rock band. For the most part these people want to get their hands on bands whom they can place in the gigs they regularly deal with, and it may be hard to get a gig for a Strangler's type band in a working men's club who really would rather have someone like the Baron Knights or the Hollies.

All joking aside, gigs like these can be very valuable experience for you if you've got the nerve to stand them. You can't slop

on stage in your latest Punk gear and you'll probably have to play material which absolutely *sucks*. On the other hand the discipline of playing long tight sets of material which differs widely from the average twelve bar to an audience who are, surprisingly very demanding can be very useful. You'd be surprised by the number of bands that have done this sort of work when times were hard — mainly because it actually pays very well indeed.

An agent can help you into this sort of

market but he will need convincing that you can do it, and it really is harder to play than you might think. You'll need to be able to play everything from the latest singles material to old, old, standards which some drunken herbert will stagger on stage at ten thirty to plead with you to play because it's his wedding anniversary or something. Can you play Smoke Gets In Your Eyes?

One dodge that has been resorted to in the past is to go out under two names. What you do is have two distinct types of material. As band 'A' you play the clubs and pubs as a standards band (these days it helps if you can throw in some Disco type crap (what Lemmy calls 'Toetapperrockkabollock!') and as group 'B' go out as a totally different type of outfit elsewhere playing the sort of music you really want to play.

I know it sounds crafty and horrible to contemplate but this can mean that you subsidise what you regard as good music from the proceeds of what you regard as bad — so you get the last laugh anyway!

The point about agents is, as ever, never sign anything. If he gets you a gig let him take his percentage but never get involved with any of this 'sole representation' crap that some of the real fly-boys try. This will mean that you will be tied to an increasing round of his work and you'll not be able to break out of it. The best thing to do is just work on a gig by gig basis and leave it at that.

Assuming that you've now managed to play a few gigs and have begun to build up a decent repertoire of songs (this is vitally important by the way, too many bands have barely enough songs for an hour's set and you may be called on to do far more than that from time to time!) you can now think about spreading your wings a little.

At this stage it is well worth getting your name about. Contact the editor of the entertainments page of your local paper and get him along to see the band in action. You'd be surprised how young many local paper journalists are and how willing they are to get involved in helping a local band get under way. If you let them know in plenty of time you might even get a bit of free publicity before a gig — especially if you're organising it yourself.

As I discussed in the article on A&R men in Beat recently most of these bods lurk around London clubs and it will be there that you are spotted. The problem is getting gigs there. There can be no doubting that, however hard it can be elsewhere, the competition in London is the toughest anywhere, simply because that's where all the best bands come to get seen and heard.

Because of the laws of supply and demand you will find that money will almost inevitably be lost by playing in London. Clubs there can afford to pay you

next to nothing because if you won't play the gig someone else will. Hence the crazy situation in World-Famous venues where the support bands are still not paid enough to cover more than their barest expenses. Nevertheless if you want to succeed you have to be prepared to starve a bit and put up with it, so off we go.

The best thing to do here is apply direct to the club in question. Some leave it to the main band to supply a support band but some will give a new outfit a try. If you're not too far away they might send someone down to check you out but a tape and any information would help. Maybe that write-up by the local paper???? You'll probably find it hard going but, in the end, one of the smaller venues will take you on as a lowly support band. From here on in it's really up to you and beyond this stage it will be down to a manager to start hustling for a record deal and tour to help you on your way. Without a record deal a tour will be absolutely impossible, unless you care to organise one yourselves, which is a thought.

I heard of a regional band recently who organised themselves their own tour of the South Coast clubs. They were lucky in that one member of the band was a born hustler. He just sat down and 'phoned all the venues he could find mentioned in the back pages of the music weeklies, explaining what he was trying to do. Eventually he got together enough venues for the band to keep itself in work during the usually deadly quiet summer months. If you can find the time (difficult if you're working days) it's a very good way of having a laugh, seeing the country and maybe finding out if a life on the road is really what you want.

Two other ideas may help. Although residencies are less common than they used to be they're a good idea because you can then say to a prospective promoter, manager, record company or what have you 'we're at the Black Bull every Wednesday, why not pop down and see us?' Quite often this works and, very importantly, it gives you a chance to get a small following. It was through local followings that bands like the Stones and the Yardbirds were discovered and residencies influence is vastly under-rated these days.

The second idea is to take advantage of the mugs on the weekly press. They have a lot of strange notions these days about the people that their readers want to read about, which is why you're forever ploughing through them trying to find an article about someone you've 'a' heard of and 'B' are actually interested in. In their desperation to find new acts to rave about (hipper than thou, you see) they will often write about completely unknown bands in the hope of finding the next Sex Pistols or something. It happened with Punk, New



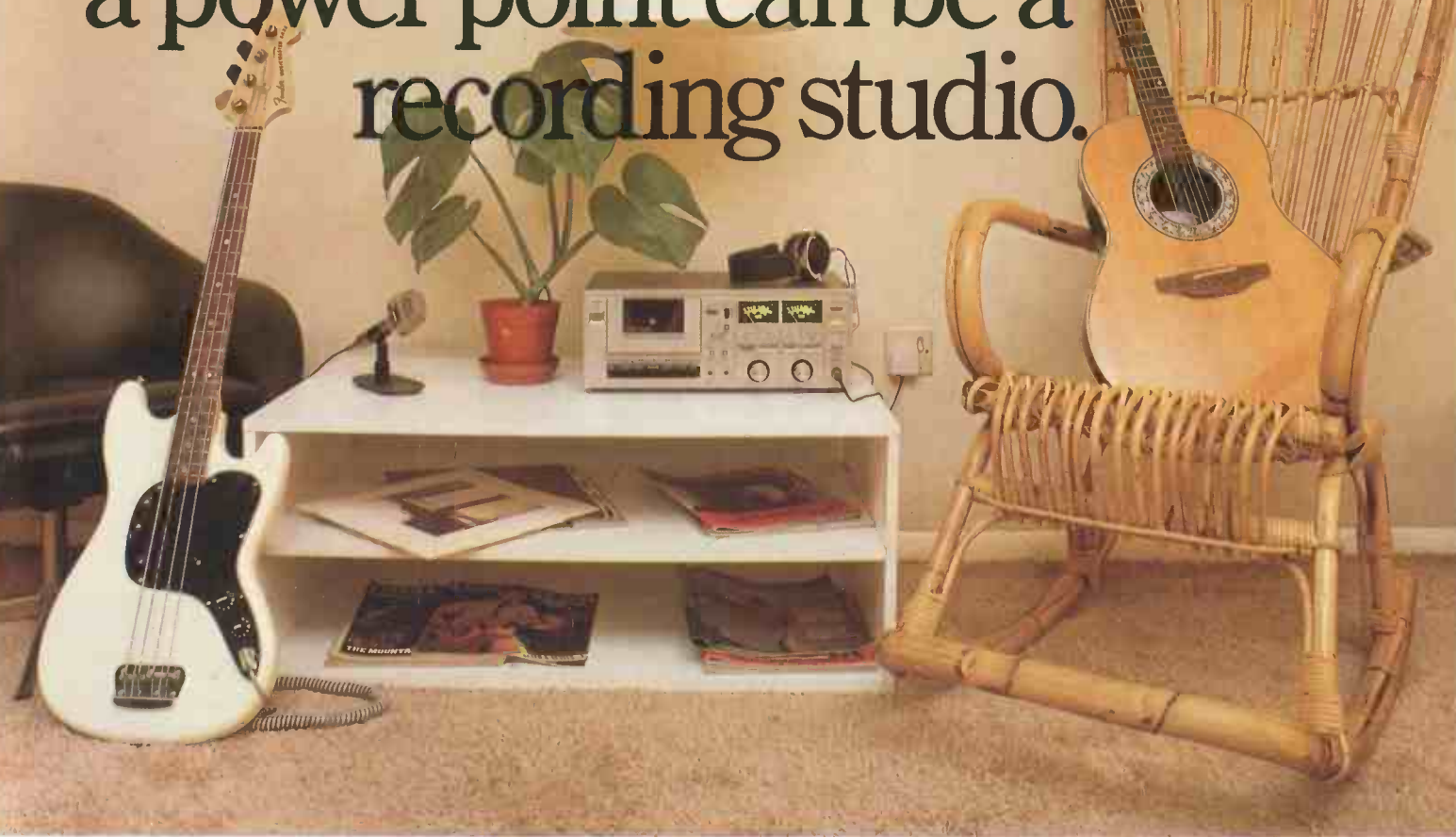
If you want to play at some London clubs, like the Marquee, expect to go hungry.

Wave and now the new Mod movement. For the most part it's a pathetic case of bandwagon jumping on the part of both the Press and the bands, but it does have the undeniable virtue of giving new bands a chance to come to public acclaim.

The national press are, for the first time in their history, giving new bands a break and you can and should take advantage of their willingness to give you a chance. Woe betide you if you happen not to be of the right political/ethnic/fashion clique (a cynic might suggest that there is no difference between these three conditions, of course). Use the Press but don't let us use you, that's the golden rule!

Getting gigs is never easy. It never has been and it never will be. The answer is to plan your campaign rather like a military leader might a battle — more like a war in point of fact. Look at all the avenues which are already opened or can be opened and use them. Use everything around you to the best possible advantage. In the end the band that makes it these days is not the one with the best musical ability. It is the one with the best ability to sell themselves to the public, the Press, promoters, agents, publishers, record company executives, and the whole panoply of people who make up this wonderful music business of ours! If that sounds too cynical, hard luck. The facts of life are that the music business is a great place to be and there are more people wanting to get into it than there could ever be holes to accommodate them. The only way in is to be better at everything than your competitors and, above all, better at pushing, shoving arranging and generally spreading the message about your band. Gigs are the traditional way of doing this and are still one of the best — but you'll have to fight to get them!

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And once your recording session is over, you only have to flip the 'Cross-Feed' switch to blend left and right channels together to give that 'live' stereo feel to the final result.

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Features

The Boomtown Rats

Tony Horkins goes up to Newcastle to meet the boys behind Bob





Rats in a heap. Pic by Tony Horkins

At the time of writing, the Boomtown Rats are touring England, playing night after night in sold out halls. Tonight it's Newcastle. "The tickets were sold out within 24 hours", Bob tells me proudly. And it has to be admitted — the Boomtown Rats are big. When we went for a look around Newcastle Bob and Johnny Fingers had to make a hasty retreat from Boots, only to be quickly followed by a vast entourage of young ladies. In Woolworths too they got surrounded, and some smart arse behind the record counter decided to put on

a copy of 'Like Clockwork.' With cries of 'Oh no, that's all I need' from Bob, again they were forced into an early retreat.

A little later, back at Newcastle City Hall, Johnny Fingers and myself decided to take a look at support band for the tour. Protex. Donning a raincoat and a hat (Johnny, not me), we sneaked out onto the balcony and sat in the back row. Within five minutes the contents of the entire balcony were swarming in our direction, hence another hasty retreat. You should have seen the lipstick stains over Johnny's face.

The gig itself was superb. A

fine blend of pop melodies and hard driving rock music, played well up to scratch. Each member of the band has a vital part to play, and each member does his stuff well. Geldof, as is to be expected, completely takes over the show, covering every square inch of the stage in frenzied glory. He's a great front man with an OK voice and a hell of a lot of panache.

But what of the band? They normally take a back seat when it comes to interviews, so this time we're letting them have the say and making Bob take a back seat.

It transpires that the

Boomtown Rats was the first band for nearly all of the group. After hanging around together for so long as mates in Ireland, and being a little peeved as to the state of the music flowing from the radio, they decided to make some of their own. They all had a little musical experience, (apart from Bob, so he just sang) so forming a group seemed a great idea. Each single member of the band has his own story to tell and his own view of what happened then and what's happening now, so I took each of them aside separately to get their story.

Johnny Fingers Keyboards

Like most of us, Johnny was forced into piano lessons by a mother with aspirations for her little boy to become the next Chopin. He managed to get away with just three years service in which he passed three grades with distinction. Against cries of 'You'll regret it when you're older' he swapped scales for

school work, or at least told his mother that.

When he and his mates decided to get a band together to create music they'd enjoy listening to it was obvious that he'd revert back to the instrument he at least knew a little about. He managed to get hold of a Tiger Pianet for about £25 which he eventually sold for

£30 (this lad will go far).

"It was really vicious. It was meant to sound like a piano, but it sounded more like a very bad string machine. I've never actually seen one since."

After managing to get that off of his hands he went to a Pianet and then a Wurlitzer. When the Rats found a little success he started hiring a Yamaha Electric

Piano which he hails as "The Best Electric Piano of all time." He got CBS to actually buy him one for an American tour and he's kept it ever since.

"The action on it is excellent — very hard, very heavy. The sound it produces is very metallic and toppy and overall very realistic."

He's also just invested in a

Continued

Prophet 5. He's had it for two weeks now and it's broken down twice already.

"It sounds nice when it's working though," he says in its defence.

"The mini-moog is the only other thing that comes near it. Very few synthesisers sound ballsy, but this one does. It's got 32 different pre-set sounds, all of which are excellent. So far I've added 6 noises of my own. It's more like a computer than an instrument, but it's still easy to understand."

He also enthuses about the Hohner duo which he says he uses quite a lot, and mentions that he has an Arp Odyssey.

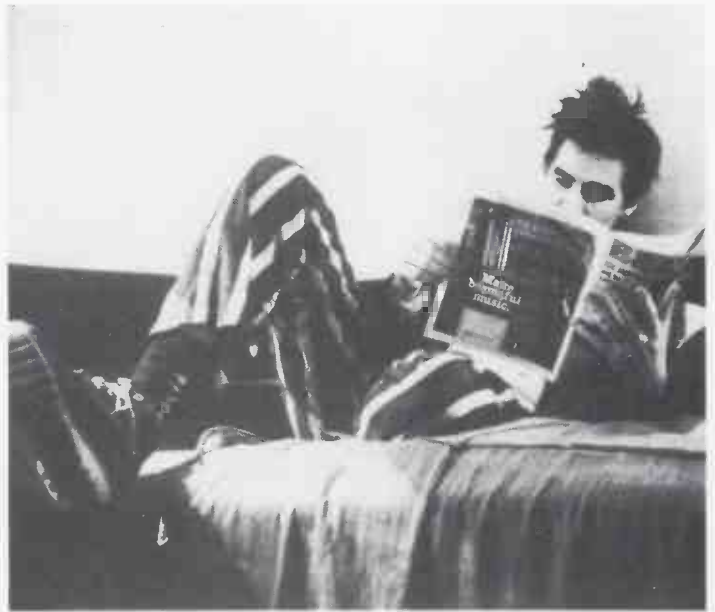
"It's alright, but a bit tinny. You can get some good effects

out of it."

All this gear he has feeds into an H/H V-800 Mos-fet amp.

"It's a very clean amp for keyboards. You need a lot of power on stage to get clarity. Where guitars need to be overdrive, the keyboards need to be underdrive. I've always used H/H. I tried some valves but they're useless for me. They always sound distorted.

There may be plenty of kids buying his singles today, but when he was younger he couldn't afford to buy any, so from between the ages of 13 and 18 he wasn't listening a lot to other peoples records. He got interested in Bowie when he was about 18, and also Lou Reed, both of which he still listens to. Nowadays he rates acts as diverse as Eno and Kraftwerk and Little Feat and JJ Cale.



Johnny Fingers reads *Beat Instrumental?* Candid camera shot by Tony Horkins

Gerry Cott Lead Guitar

As a 13 year old school boy, Gerry's first musical love was Flamenco guitar. After about a year he got fed up with it, so he took a two year break. After

that he got into acoustic blues in the Dylan vein. This inspired him to dig out his old guitar (an Aria acoustic would you believe) and try and copy his style. But when Dylan went electric, Gerry tried to also. He tried his hardest to simulate an electric guitar sound on his acoustic guitar. He tried for quite a while.

It was only three years ago that he first picked up an electric guitar. It was an Angelica copy of a Gibson. It looked like the guitars his heroes were playing so as far as he was concerned it was a good buy. After about six months though, he realised why the real thing cost a lot more. The more he got to know his Angelica, the more he knew he

didn't like it.

It was shortly after this that he picked up a Fender Tele, mainly because in those days they were a very hip guitar. What's more, it had a Gibson PAF on the front and he's seen Keith Richards using them so he was well pleased.

After about another nine months, he realised that that wasn't the guitar for him either, so he switched to a Les Paul Custom. Again, he enjoyed it more for what it actually was than for playing it.

"I wasn't all that happy with the sound for me, and I wasn't happy with the weight either. I managed to sell it for a profit anyway."

As you probably already know, he's now an Aria man. He went to them before the band was big and they were happy to give him the guitars for an endorsement. He's extremely happy with Aria, both with their guitars and service, and says the people who work there are great.

"They don't just treat you good if you're in a big band, they treat you good if you're anyone. The service is excellent. I don't have to say they're good but they are."

At the moment, Gerry is after a guitar that he can use for absolutely anything. He only uses the Aria for live work, but at this very moment Aria are



"Honest guv, it was this big." Gerry Cott pic by Garry Roberts

making a guitar to his requirements that could be the all-round guitar he wants so much.

"It's going to be like the PE-1000, but will have dual sound Di Marzios. If it all works well it could become part of the range."

If you've seen the Rats live, you'd have noticed a line of Custom amps behind him, but before he had them he was using Music Man.

"They had a great Pistols sound to them, but they weren't very versatile at all. The valves used to blow up too. I sold it to one of the guys in Protex."

Before that he had a Vox AC30, again because it was very hip. Nowadays he says he goes for Custom sound because having one of them breaks all the rules.

For a start it's a transistor job, and nowadays it's not so hip to have transistors. But it suits Gerry down to the ground.

"It's a 100watt combo feeding into two 2 x 12s. I got it last June and it's been pretty reliable."

At this stage he stopped to think about the whole business of endorsing products. He made a good point by saying that just when the bands don't really need the gear free anymore, they start getting it. Some of the stories he told me about endorsing deals and ad tie-ins unfortunately can't be reprinted on the page, and he's quite amused by the fact that he could get just about anything he wanted on an endorsement deal.

"My most important deal to date is with Kickers. They gave

each member of the band four pairs each to take a photo of us wearing them."

He also told me of a guy he met in Ostend by the name of Ted Numan Jones, a well respected guitar maker. When Gerry visited him he was making a guitar for Keith Richards and was enthusing over various minute details of his new creation. Then when the two of them had a few bevvy's down them, Ted turned and said to Gerry,

"There's an awful lot of bullshit about guitars."

Gerry agrees whole-heartedly with the sentiment. He just wants to get on stage, strap on a guitar, plug it in and play. However, the sentiment and the act don't go hand in hand. There is no one set up for every sound a guitarist wants, so you have to make compromises. One of his compromises is effects pedals.

"I've just got some Ross effects pedals. I wanted some pedals and I wanted them free. I went up to these people at the show and they were willing to let me have them, and they sound great to me. Some of the songs require that I use pedals, especially so on the new album."

As for musical preferences he likes to listen to The Cars, Bowie and Frank Zappa among others. He's finding at the moment though that he's listening more to keyboard players than guitarists, probably due to the fact that he's just started to take piano lessons. All he needs now is a pair of pyjamas and he's away...

extensively in the kitchen, an old Gibson acoustic to be precise.

"It was shite."

It was only when the Rats started that he started playing bass, but it was because of circumstances rather than desire. You see, whichever guitarist was last to arrive at rehearsals got lumbered to play the bass. Pete didn't have a watch, so he's the bass player. At first he was just using the bass strings on his acoustic, so they all chipped in to get him a real bass — a Fender Mustang.

"The bass was good — it was me that was bad."

Even now he doesn't have the greatest confidence in his bass playing, but sees his style as slightly progressed from the Sid Vicious/Gaye Advert mould.

At the moment he's playing a Kramer bass. He saw someone playing one at a gig and saw he was doing amazing things on it and was getting a great sound. So he rang up Kramer and they gave him a 650B.

"I like the feel and colour of the aluminium neck. Also it hangs very well, sounds great, and has particularly good sustain."

This he feeds into a Custom Sound 200 watt amplifier into two cabs with 15" speakers in them.

He has the greatest respect for Paul McCartney as a bass player; likes Elvis Costello's bass player, John Entwistle and Ronnie Wood. And it's Ronnie Wood's bass playing that he's talking about. He also added that he thinks Bill Wyman is the worst bass player in the world and that Pete Briquette, of course, is the best.

Pete Briquette Bass

Rather like Johnny Fingers, Pete Briquette was forced into piano lessons by a nagging mum, this time at the age of eight. He didn't like it, and what's more, he wasn't any good.

It was after this that he started playing the guitar



Pete Briquette shot by Garry Roberts

Garry Roberts Rhythm guitar

David started learning the guitar when he was about 14 but like everyone else started playing pinao when he was 12. That was his dad's fault. He borrowed an acoustic off a friend and started to copy chord arrangements from records by the Stones, Kinks and The Who.

He got his first electric guitar when the Rats got together — a '67 Tele.

"I wanted a real electric guitar and I saw this one advertised for £88 so I was away. I had a Strat tremelo arm fitted to it and it's great for recording, but it feeds back too much to use live. So I've got a Les Paul Pro De Luxe that I use for gigs, and a Les Paul TV which was introduced in '57.

He also owns two Aria guitars — a PE 1000 and 800.

"I used the 1000 on the album — it's a very nice guitar, and extremely good value."

I mainly use the Pro De Luxe because its got a big sound — a sort of clear distortion.

Unlike the kind of distortion he used to experience with Ampeg amps.

"When I used to drive them hard they had this strange kind of distortion at certain frequencies."

"I read in Beat (where else?) a review of the prototype Burman 501 amp, so when I got back to London I gave Greg Burman a ring. I'm now using one 100watt top amp driving two Burman 4x12s. I'm very happy with my sound now."

At this point in our conversation, Dave got up to put a tape on — Ian Hunter's 'You're Never Along With a Schizophrenic'. What superb taste this lad has. Who else do you like?

"The Ruts, The Specials. I liked The Who up until 'Who's Next', and a couple of tracks

from 'Who Are You?' are OK. Their problem is they're becoming too settled — they've lost the bollocks. I also like

listening to reggae."

David doesn't see himself as a good guitarist, and describes his technique as 'basic'.

Simon Creowe Drums

Surely as a drummer, you didn't start with piano lessons?

"Oh no, I started with the guitar when I was 12. I was in this school band with Garry and the drummer wanted to pull this chick. So while he was banging her, I was banging his drums."

One thing lead to another, and Simon ended up buying 50 quids worth of Pearl drums, with cymbals and everything. He played very occasionally with various bands but gave it up and lent his kit to a friend. When the Rats started he wanted to be the drummer so he got his old kit back which had been spread around various friends' houses in Ireland and it lasted for a further year.

When the band started taking

off, Simon started looking for a deal. He ended up having to choose between Sonor and Tama, and eventually went for Tama.

"I really liked the fitting on the Sonor drums, but they only made one kind of shell — a very heavy one."

His kit now consists of a 24" bass drum, a 13" timbali, 10", 13" and 18" toms and a 14" x 5" snare. All the stands etc are Tama, and he uses a Speed King pedal, and Zildjian cymbals.

"I picked those particular sizes on the toms for clear definition and a definite contrast. I've actually got a total of 6 tom-toms and 2 timbales. But I don't like using them all. It's not exciting enough when you move through a million toms to go down a little in pitch."

"As for the cymbals I feel that Zildjian are the only ones worth using. I don't like Paiste at all — they're not the same quality as Zildjian. I love their new flat hats — very heavy, very clean."

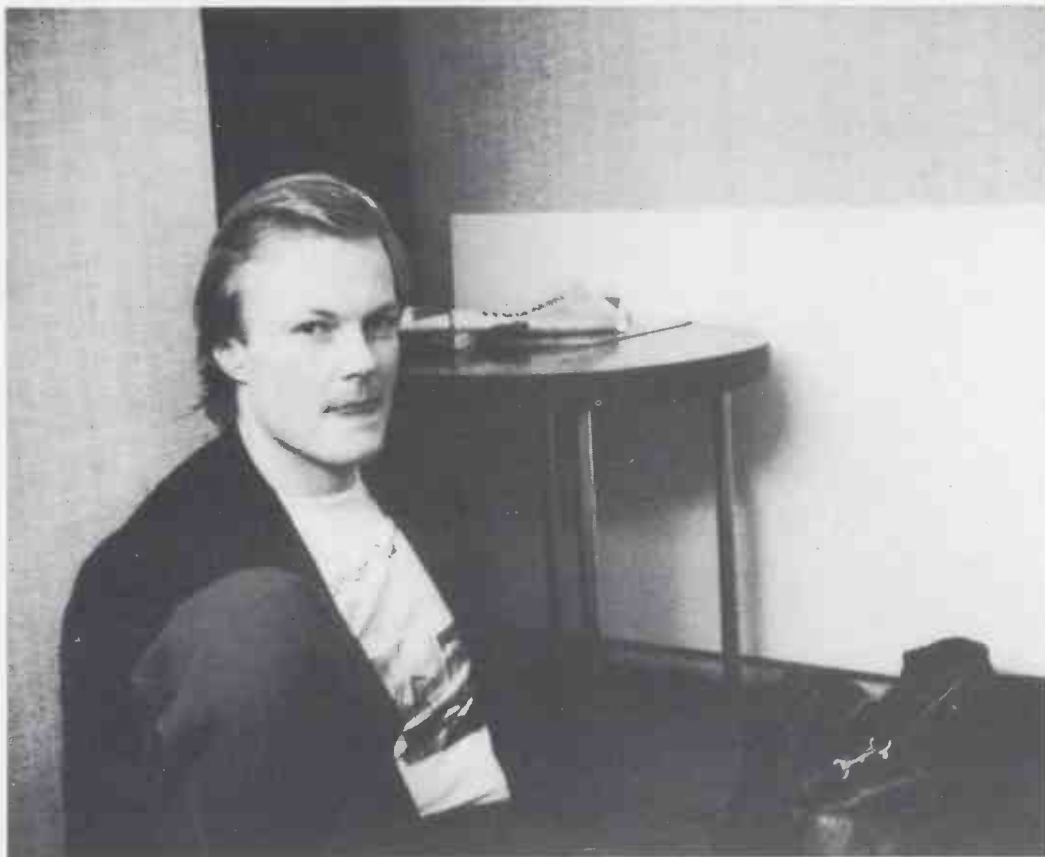
Although Simon likes to listen to Reggae music, Richie Havens — Bowie's drummer — is his current favourite.



Dave Roberts shot by Tony Horkins

STOP PRESS

Gerry Cott has had his Aria TS-800 ripped off in Edinburgh. The serial number is GV118003 and it has a light oak finish. If you receive any info as to its whereabouts, tell us at Beat and we'll make sure Gerry hears about it. Write to Beat Instrumental at 1B Parkfield Street, London N1 or 'phone (01) 359-5419.



Simon Creowe shot by Garry Roberts

Bob Geldof Vocals

Seeing as how Bob's got no instruments to talk about, he talked about the next album, *The fine art of Surfacing*.

"This one's been made in Holland. We haven't used this studio before. I like to try a different studio everytime we make an album.

"This is the first album that isn't just a collection of songs. Each song is connected in one way or another. The overall theme is to do with death, or going under."

If you look at the credits on the album sleeves you'll notice that Bob is responsible for the majority of the songwriting. He works out the songs on a guitar, which apparently he can play a little, though not enough to be able to, or even want to, talk about them in any depth.

"Do you want to hear about my Hohner mouth organs?"

No thanks, Bob, no thanks.



Bob Geldof shot by Tony Horkins

A HAPPY UNION?

Mike Evans has been the rock organiser for the Musicians Union for two years. We tried to discover what the Union is doing for today's rock musicians, and whether it can protect its own, and its members' interests. Russell Webb asks the questions . . .

How long has there been a 'rock' section in the Musicians Union?

Well there's no 'rock' section in the Union as such, but the Musicians Union has been going since 1921. I mean obviously at that time the Union was catering for strictly classical type musicians, very straight musicians. And then the first real influx of popular musicians was in the late twenties, with jazz and dance band players. Then another influx of a different kind of jazz players after the war with the be-bop players, who were the experimental players of their time. And now the last set of musicians to come into the union with a new set of problems are the rock players and pop groups of today. But there's no rock section, as such, in the Union.

So why doesn't the Union have a 'rock' section as such?

The reason for that is, whatever the Union can do for other musicians it can do for rock musicians. But because rock has its own way of operating we need a bit of deeper knowledge into the way it functions, and the Union felt that if it had someone who had a bit of knowledge of the rock side of the business then we could serve the members better who were involved in that particular side. I've been playing in bands since 1963 and have also been an active Union member since roughly the same time. So when I saw the ad. for the job I

applied, and here I am!

I personally get the feeling that rock musicians aren't catered for, in the Union, as well as session players for example.

That's true, but I don't think that it's because they're rock musicians particularly, I mean session players are catered for better than freelance Jazz



'Whatever the union can do for other musicians it can do for rock musicians'

musicians or rock musicians who are also mainly freelance. Partly because session players are easy to organise. They're there working for the big record

companies and once you set a rate in the companies for session players then that goes right across the board. Whereas with rock musicians or any freelance players doing a gig here one night and a gig there the next, they're all in separate little bands, in a way all competing against each other for the gigs, and are much more difficult to organise in a Union sense. And it's much harder to set rates with a thousand different employers than it is with one record company.

How well can you keep a tag on what promoters or regular venues pay some little band that has travelled two hundred miles to play a gig. How can you help them avoid finding themselves being handed fifteen quid and sent on their way?

That's obviously one of the problems of this very diverse end of the rock scene. It's not like the old days, when you had a string of dance halls owned by Mecca or something, where you could have a negotiation with the company and once you have an agreement you took care of a hundred gigs. Now there are more pubs and clubs then we've got time to tackle. There'll never be a situation where we will have an agreement with everybody, so the only other way to enforce a kind of rate of payment — the current rate that we recommend is £9.00 a musician per gig — is for the musicians themselves to try and, where possible, not play below that rate. Which is easier said than done, because there

are more bands knocking about than there are gigs for them to play. So that's always going to be a problem and I don't see that the Union is going to solve the problem, but I think at least nibbling away at it is better than not doing anything at all.

Where do you have agreements just now?

At the moment in London we've got agreements with the Marquee, Ronnie Scott's Upstairs, hopefully with the Music Machine within the next few weeks. And we've just launched a campaign into the pub area which is a lot more complicated because there are a lot more pubs and they're a lot smaller than most of the clubs. Partly we're going at it from the brewery side.

How big is your work force tackling this problem?

Well the actual work force of paid officials is very very small indeed. For instance, if we're tackling the pub problem in London, there are only three people who are responsible. Which is; myself because it's mainly involving rock musicians; the secretary of the Central London branch; and the London District organiser who oversees the whole London area, not just the Central London branch. There's only those three full time officials for the whole of the London area.

Do you think that's enough to cope with such a vast problem?

Well no it's not, it's just as many as the Union can afford to pay. Because the Union is

limited in it's finances by the number of members we have and the number of subscriptions coming in, and obviously that limits the number of people we can afford to employ to do all sorts of work and not just that particular job.

What you're saying is that it's like a Catch-22 situation. The job the Union is doing is limited by the number of members it has and the membership is limited by the feeling, in the rock field specifically, that the Union is not doing as good a job as it should, or could, be doing.

Yes, I see what you're getting at. If we appeared to be effective in a certain part of our work then that might generate more members. Yes I agree there is that kind of equation, but as I said we can only be as effective as our finances and our imagination allows us. I mean obviously if there is someone out there in the membership who's got a bright idea about something we should be doing, then by all means they should tell us, because we're at the service of the members. I mean it's only because it was the members who were complaining about the Marquee, that we took on the Marquee first. So most of what we do in the long term or the short term, is a reflection of what seems to be a problem for the members.

Help

What would you personally say was the most effective way the Musician's Union can be of help to today's young rock musician?

I think there are a lot of other things that the Union is now doing which are very helpful to rock musician's existence. For instance, we've initiated in the last year or so, an advice service on contracts. If you've got a contract from a record company or a manager, it's going to cost you a lot of money to have a lawyer look it over before you sign it. Well we do that for nothing, to members of course. But I think that alone is quite a valuable service, and obviously if members are getting into trouble over royalties or they have a good case to claim money that someone is withholding, then they can come to us and

we'll fight their cases for them in court or whatever. So I think where the Union doesn't appear to act for rock musicians in certain modes of work, you know, night to night gigs, that's because night to night gigs are much more disorganised. It's like a jungle out there. Whereas in the long term I think it can be very helpful indeed. At least helpful to the extent that it's worth twenty-five pence a week to be a member — that's the bottom rate. I mean you're not asking that much, and for that there is a kind of insurance for the future.



'We'll never really solve the problem of gigs'

There are lots of other things that the Union does as well and if we can, hopefully, in the future establish more agreements on rates of payment at venues, then that's fine. And don't forget that there are lots of things where rock musicians share the same advantages as session players. In as much as, if they go and work in a recording studio or if they go and work on television or whatever then they get paid the union minimums, and they only get paid those minimums because the Union has fought for them. When ever a rock band go on Top Of The Pops or whatever, then they get paid a Union minimum. It may have been negotiated for the session players, but everyone else benefits.

Why does the Union have the 'closed shop' for television appearances? I mean why is it the case that before a rock band can appear on Top Of The Pops, they must join the Musician's Union?

Well it's not quite that simple. It's obviously to everyone's advantage that the negotiated minimums for television are paid to the musicians who appear, or play on television. The only way we can keep it like that is to have the 'closed shop'. Otherwise the television company could bring in non-Union musicians and pay them a sum dictated by the company. It wouldn't just be other professionals, it would probably be amateurs, or even acts from common market countries who don't need work permits. So unless we have the 'closed shop' they would still be undercutting our members or other professional musicians who perhaps didn't happen to be our members. In all cases in a 'closed shop' professional musicians who rely on it for a living are getting the work, and are getting paid for it.

Needle-time

You also have 'needle-time' restrictions on how much time a radio station can devote to playing records.

That's right, that again is an attempt to secure work for 'live' musicians, you know, live music, in broadcasting. If we didn't have the 'Needle-time' agreements, which aren't the most satisfactory way of approaching the problem, then there could be situations where radio stations never employed any musicians. They'd just play records all the time. Which is great to listen to if your into records, but no good for a musician who hasn't recorded a single or album. Like John Peel puts on a lot of bands who haven't made records. Now it's quite probable, that if there weren't the 'Needle-Time' agreements that situation wouldn't exist. Because even if John Peel personally would still like to put live bands on — in his recorded sessions that is, which are still considered as being 'live', the B.B.C. powers that be might say, "Oh we can't afford

to pay these bands. It's much cheaper to have the whole programme just made up of records." So it's only because of those kind of pressures that you get a lot of exposure for live musicians.

Summary

So, just to sum up really, you feel that the major ways in which the Musician's Union can help today's rock musician is in the broadcasting 'closed shop' and in any legal difficulties, providing you decide to take up the case, they may come up against.

I think that's the most immediate way, yes. In the long term the sorting out of some of the bad conditions in the rock field, in terms of gigging and that, can only be achieved when we have a hundred per-cent membership in that field. We've got a very high membership now, but because there's new guys coming in at the bottom end all the time, then you've never got a full membership. It's only really by joining that we may begin to have more control over the places where bands work. It's so diverse that we'll never really solve the problem of gigs, it would be foolish to say that we could, but I think that being part of an organisation, and helping that organisation to at least solve part of the problem, is better than not having an organisation at all, or not being a member of one. Because whatever advantages it creates for it's membership, become advantages for everyone who is involved in the same line don't they? And it's only fair to play your part.

Sounds a bit hopeful to me. But then again it's always a few hopeful idealists that start the ball rolling — or is it rock 'n' rolling! The Musicians Union is undoubtedly ineffective in some important areas of the rock business, namely keeping a close watchful eye on conditions of employment and negotiating an overall guide payment minimum for live gigs. Mike Evans would be first to admit to that, but maybe he's right about one thing... if everyone had a go at the cancer then they just might be able to get rid of it. It's your gig!

HE'S THE FACE



Picture by Robert Ellis

Kenny Jones has for a long time been acknowledged as one of the world's best rock drummers, but it's only recently that he's become one of the world's best known. Mark Palmer talked to him about the past, present and future and didn't once ask 'who are you?'

Let's face it, Kenny Jones has never really received his fair share of the limelight.

When The Small Faces were at their peak, how many people looked beyond Steve Marriott screaming his lungs out and Ronnie Lane standing impishly beside him? How many people bothered to see where that rock solid drum beat to songs like 'All Or Nothing' and 'Itchycoo Park', was coming from.

Then when The Small Faces metamorphosised into The Faces, it was Rod Stewart and Ron Wood who got all the attention. It's only recently that Jones has received recognition as one of the world's top rock drummers.

Earlier this year he joined The Who after

the tragic death of Keith Moon, and almost immediately started work on the soundtrack of *Quadrophenia*. But Kenny might never have started the noble art of drumming if, as a schoolboy, he had been able to get the original instrument he dearly wanted to play. He explained:

"I was 13 years old at the time, and a friend and I used to clean cars for pocket money. We decided to form a group, and I asked him what instrument he wanted to play. He said guitar, and I said banjo. I don't know why, but I just fancied playing the banjo.

"The first shop we went to didn't have any banjos. So we went to a shop called J60s, and they didn't have any either. But while I was there I saw this white Olympic

kit for £64 10s 9d. So I thought 'Right I'll play the drums.'

"I went home to try and persuade my mum to give me the money for it. She wasn't in, but he purse was. So I nicked £10 out of it for the deposit. I didn't realise that I couldn't sign the HP agreement myself. I told the guy in the shop that if he brought the kit round that evening my parents would sign the papers. When it arrived my dad just didn't know what was happening.

"The guy set it up and said 'Here I'll show you what to do'. He got out the brushes and did a jazz beat. I thought 'Christ if I can't do that dad won't sign the papers.' So I sat down and tried the same thing — and found that I could do it."

Quite a promising start to a career in

drumming. I asked Kenny how often he used to practice in those early days.

"Quite a lot. I practiced for an hour before going to school, then at lunch time, then for a couple of hours in the evening. Sometimes I'd think of something at 10 o'clock at night and go and try it. I wasn't very popular with my parents, but I learnt to play basically in about three months."

It wasn't long before Kenny decided that he needed a proper group to give some stick to.

'From then I was hooked, I was a junkie'

"I used to go down to my local pub, where this jazz band used to play. After a while they saw me watching them and dragged me up on stage to play. That was my first experience of playing with a live band. From then I was hooked, I was a junkie.

"One of the barmen came up to me and said 'Hello my name's Stan, I've got a cousin who wants to form a band. I'll bring him down here one evening'. Next time I went there there was this character there looking like a rocker version of the Beatles. It was Ronnie Lane. We formed a band called The Outcasts and played in a pub called The British Prince. I was earning about £10 a week then, which was quite a lot of money for a schoolboy.

"Then we formed a band called the Pioneers. This was all in the space of six months."

The Small Faces was just a short step away. They were formed more by accident than design.

"Ronnie wanted to buy another guitar, so we went up to J60s. There was this guy who used to work there on Saturday mornings — a right little hairy herbert. He persuaded Ronnie to buy a bass guitar and also to let him join the band. It was Steve Marriott.

"We played in this pub and got the bullet the first night when he smashed up the piano. Within six weeks we had a following. We started playing at The Cavern in Leicester Square. Before we knew it we had a hit; 'Whatcha Gonna Do About It?'. And that was it."

The rest is history. The group had hit after hit, then eventually became The Faces. But The Faces had been defunct for about a year before Kenny joined The Who. So what did he do during that time?

"I was doing a lot of sessions with Glyn Johns. We were doing something with a British rhythm section and American

harmonies — something like The Eagles with balls. But I had to leave that when I joined The Who. That band's just released an album. They're called Lazy Racer.

"I've worked with Joan Armatrading, Jerry Lee Lewis, Chuck Berry; in fact you name them and I've probably worked with them.

"I won't stop doing sessions now that I'm with The Who. People keep on asking me to do them, and I enjoy it."

Was he at all surprised at being asked to join The Who?

"Well I was and I wasn't. Wherever I went in record company circles, people kept asking me whether I was going to join the band. I said no and they said come on, you're the obvious choice. And eventually I got used to the idea. Then Bill Curbishley, The Who's manager phoned me up and said that the band want me to join as a 25 per cent, full-time member. I said I'd think about it. In the end I decided OK I'll do it. We started work the next week on The Quadrophenia soundtrack.

"I felt more or less as though I'd been in the band for ages anyway. I'd known them for years.

"Obviously at the beginning I felt bad about it because there had been a death in the camp. But they were great to me. I said I probably wouldn't feel 100 per cent part of the band for a while. But they didn't mind that."

'I don't try to copy Keith's style at all'

"From the first gig onwards it just seemed to work. We've done something like 17 gigs now, and it just seems to get better all the time. We did five nights at Madison Square Gardens which went really well. The audience loved it. We're going to start work on a new album after Christmas."

I asked Kenny if he found it difficult trying to imitate Keith Moon's style on some of the earlier Who numbers.

"I don't try to copy his style at all. We kind of meet half way. I'm a steadier drummer than Keith was, and I'm too old to change now. The Who didn't want me to change. Keith was a very unpredictable drummer, and I think at times he used to rather take over things. Now it gives everyone a lot more freedom to do certain riffs. It's just getting tighter and tighter."

And so to the subject of drums. I asked Kenny what he uses and what cymbals he likes. You may remember that in the last issue of Beat he gave some of the Zildjian range a very favourable review.

"I've got a deal with Premier, so that's basically what I use. I've got about 17 to 20 kits — all custom. I don't use all of them, but I certainly couldn't sell them; they all mean a lot to me.

"I've still got that black kit that I used to use with The Small Faces, but unfortunately I haven't got that first Olympic outfit. I wish that I'd kept it now; it had real calf skins,

"The first set of hi-hats I owned I couldn't stand. They just sounded dead. I think they were probably Paiste. I drilled four holes in the bottom of them and got a much sharper, crisper sound.

"I'm leaning more and more towards Zildjian. And I find that other musicians are doing the same. With Paiste the sound wears out after a couple of years. I don't know why, I'm not really technical like that, I just play. But with Zildjian the sound actually gets better. It seems to mature after a couple of years."

What sticks do you use?

"I've been having a lot of problems with sticks. I used to get them from Percussion Services — D I think they are, a fairly medium weight. But their machine blew up and I was left with no sticks. Now Premier are going to make me some exactly the same. They're just the right length and weight and the tip is just small enough to get a nice sharp sound on cymbals. It's going to be marketed as the Kenny Jones stick. I don't know how much they'll be, but I'd like it to be a reasonable price if they're going to carry my name."

'The best way to limber up is with free form jazz'

Although Kenny says that he doesn't practice at all now — he gets all the practice he needs doing sessions — he suggested a routine that drummers can do to loosen up.

"I find that the best way to limber up is with free form jazz. It ends up being a boogie beat and becomes quite punchy."

Did he have any advice for young drummers who have just taken up the instrument?

"Nothing really new. You've got to stick with it. Just when you feel that you're beaten and you've got to the stage when you think you're not going to improve, that's the time to keep going. The competition is so hot now that you've got to be good to get anywhere."

At the time of going to press we understand that The Who will be playing a few British dates during November. Go along and you won't be asking who Kenny Jones is.

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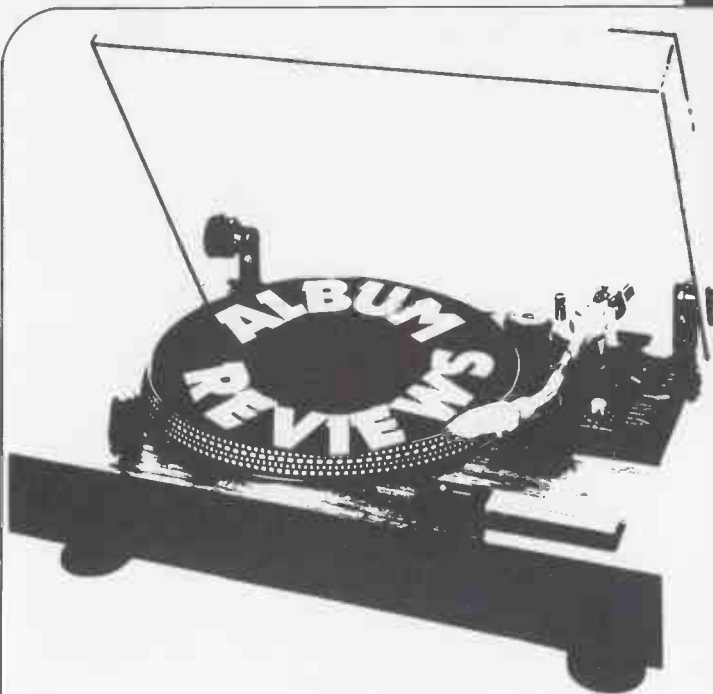
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Jackson's heights

JOE JACKSON
I'M THE MAN
A&M AMLH 64794

Joe Jackson is a bitter man. Who else would open an album with a number like 'On Your Radio.' It's a track that lets Joe get back at all the people that got at him through his life. Ex-friends, ex-lovers and

enemies; no one is excluded. "I've grown up, see me, hear me, don't you know you can't get near me, you can only hope to hear me on you radio."

'I'm The Man' is one hell of an album, proving that Joe is a songwriter extraordinaire — don't miss him while he's hot.

Although not as immediate as his debut 'Look Sharp', this



Joe Jackson — sharper than ever.



The Police — another dose of white reggae.

album's various subtleties unveil themselves slower and stay with you longer. Whereas on the debut album the general theme was that of a man lost and unhappy in love, this one sees more subjects covered. To me the greatest track on the whole thing, and possibly his best to date, is the title track. 'I'm The Man' sees Joe in the position of the one man who's behind every fad that ever happened. The big fat guy with the big fat cigar that's making big fat wads of money from the masses through the media. The man that gave you the hula-hoop, the yo-yo, Kung Fu, skateboards, Jaws, the lot. It's a powerful, frenzied track that makes so many so-called high energy bands seem so weak and limp. It's a masterpiece.

But this album is an album of contrasts. Lying next to 'I'm The Man' is the beautiful 'It's Different For Girls', a sensitive love song. Then there's 'Geraldine and John' about a happily married couple ('And for better or for worse, they are married but of course, not to each other'). 'Kinda Kute', a

soppy pop song, the list is endless.

As on the first album there are a couple of little trade marks ensuring that you realise this is a Joe Jackson album. There's no long screaming guitar solos and more important, the emphasis is on the bass guitar. The band, as ever, are tighter than you could believe and David Kershenbaum's production is as clean and crisp as on 'Look Sharp.'

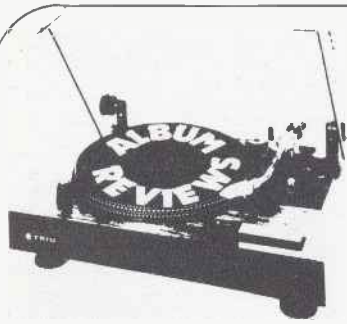
This is a superb album. Buy it.

TH

Police please me

THE POLICE
REGGATTA DE BLANC
A&M AMLH 64792

The Police are presently enjoying phenomenal success. They seem to have been taken under everyone's wing. At Reading the audience of mud-drenched hippies cheered like crazy every time a Police



record was played over the PA. Their gigs attract a very varied bunch of people. Punks and Rastas stood side by side and enjoyed things together. The Police are a classic peace band.

'Regatta de Blanc' (or 'White Reggae') kicks off with the single that shot its way to number one and stayed there for a bit, 'Message in a Bottle'. It was an obvious hit, but so many other tracks on this album would make it as singles too. 'It's alright for you', the excellent 'Bring On The Night' (if that isn't a smash ...) and side 2's opener 'Walking On The Moon'. The album is just bursting at the seams with hits.

There's a nice little story I can tell you that goes with a track on side two called 'Does Everyone Stare'. It was written by drummer Stuart Copeland and the way he did it was on a tape machine at home. He got together a rough demo with him playing the piano and singing on it, to play the rest of the band. The demo, however, has been cut onto the beginning of the track. So what you hear first is Copeland's actual demo, with hiss, radio breakthrough, the lot, then the band gradually coming in. The timing and switch over on the mix is superb. It gives a rare insight into how songs are actually constructed.

As with the Joe Jackson album, this one isn't as immediate as their debut. It takes a little time to grow on you, but eventually does. It also proves to me that Stuart Copeland is, after all, one of the best drummers to have emerged in recent years. To see him live is to see him best, but this album puts his playing into a better light than the first one. His combination of stamina, power and originality put him up there with the best. Long may he live.

Andy Summers also proves to be an inspiration on guitar, playing with a rare subtlety, and Sting has already proved himself to be a great bassist, though his singing prowess does tend to distract.

If the Police can keep coming out with albums like this, they'll be around for a long time yet. I hope they are.

TH

Cliff keeps it faultless

**CLIFF RICHARD
ROCK 'N' ROLL JUVENILE
EMI, EMC 3307**

It took Cliff three separate trips to the Pathe Marconi studios in Paris to make this (his quotes) "energy packed album" and in my opinion if it had taken twenty it would have been time and money well spent.

The album has a glossy tight sound to it with excellent single potential coming from tracks like 'Hot Shot' (co-written by Terry Britten and B. A. Robertson of 'Bang Bang' fame) and 'Language of Love' a raunchy rock 'n' roll number which, like most of the tracks on the album, I found myself singing in the bath.

Cliff's voice is of course faultless, his twenty one years experience really shows on this album. The title track is all Cliff's own work and I can't really make up my mind whether he is trying to say that after so long in the business he still feels and looks (lucky swine) so young or that in rock 'n' roll you never stop learning.

With 'We Don't Talk Anymore' (the only track on 'Rock 'N' Roll Juvenile' produced by Bruce Welch) already taken from the album as a single and reaching No. 1 in the UK charts and with 'Rock 'N' Roll Juvenile' riding high in the national album charts Cliff must be well pleased with his efforts.

Incidentally, 'We Don't Talk Anymore' wasn't actually planned for this album and just prior to its completion it was released as a single so they added it on. I've played 'Rock 'N' Roll Juvenile' several times

now on Breenwich Hospital Radio to find out what reaction it would get from such a varied audience and now from the information received from my detailed survey I can quite categorically state it's a bloody good record.

JW

Bridge that Genesis gap

**TONY BANKS
A CURIOUS FEELING
CHARISMA, CAS 1148**

And so the keyboardist from the dynamic trio breaks out to make 'A Curious Feeling'.

Tony Banks' long awaited solo album is in my opinion a success. Yes it does sound a lot like Genesis in musical texture but the vocals of Kim Beacon make a good turning point on which to view the album independently. Produced by David Hentchel and Tony Banks and recorded at Polar Studios in

Stockholm the album has a fresh clean but not clinical sound which I found most enjoyable.

The strong drum work by Chester Thompson is a must for all students of percussion to listen to. I find myself trying to drum along with Chester on most tracks and failing miserably.

Tony Banks himself plays all keyboards on the album as well as guitar, bass and some percussion.

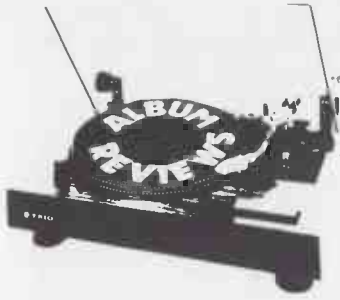
I think an obvious choice of single would be 'Lucky Me' which apart from having a strong rhythm, the lyrics (as in all the tracks on the album) stand up equally by themselves. You can hear that Tony hasn't rushed into making the album, there's some beautifully arranged musical passages like from 'The Undertow' and 'Forever Morning'.

In short, if you are a Genesis fan eagerly awaiting the release of a new album 'A Curious Feeling' is an excellent appetizer for the main course.

JW



Ellen Foley — not just a pretty face.



The production itself is the nearest anyone has got to Phil Spector than anyone else, yet still holds the Hunter/Ronson trade mark. A sort of Spector meets Schizo sound.

Tracks include Jagger/Richards' 'Stupid Girl', a few Phil Rambow numbers and a brand new Hunter song. Now if that isn't a reason for getting it

TH

Another rock Foley

**ELLEN FOLEY
NIGHTOUT
EPIC, CB 271**

You probably know by now, but I'll say it again just in case. Ellen Foley is the lady that strained her tonsils on the Meat Loaf epic 'Bat Out Of Hell.' Remember the man with the fat battling vocals with a lady on 'Paradise By The Dashboard Light'? Well that was just a small, small taste of what this lady can do.

To be honest, my prime motivation originally for getting this album was for the fact that Ian Hunter, along with Mick Ronson, was responsible for the production. If you've heard Hunter's 'You're Never Alone With A Schizophrenic' you'll by now realise that Hunter is not only one of the worlds greatest songwriters singers etc but one of the best producers too. (Am I going a little over the top here?)

Singing a collection of other people's songs, apart from the opener which she co-wrote, Ellen proves that she has a voice that matches her looks — dynamite. She really is *not* just a pretty face. She's got talent, that rare commodity that many other female vocalists seem to lack.

When you consider the fact that not only did Hunter/Ronson produce, but they play too. it's not really surprising that Hunter/Ronson feel is very strong on the album. Like Hunter, Ellen sings with true conviction and no bullshit.

If it's Stiff it's worth £1.85

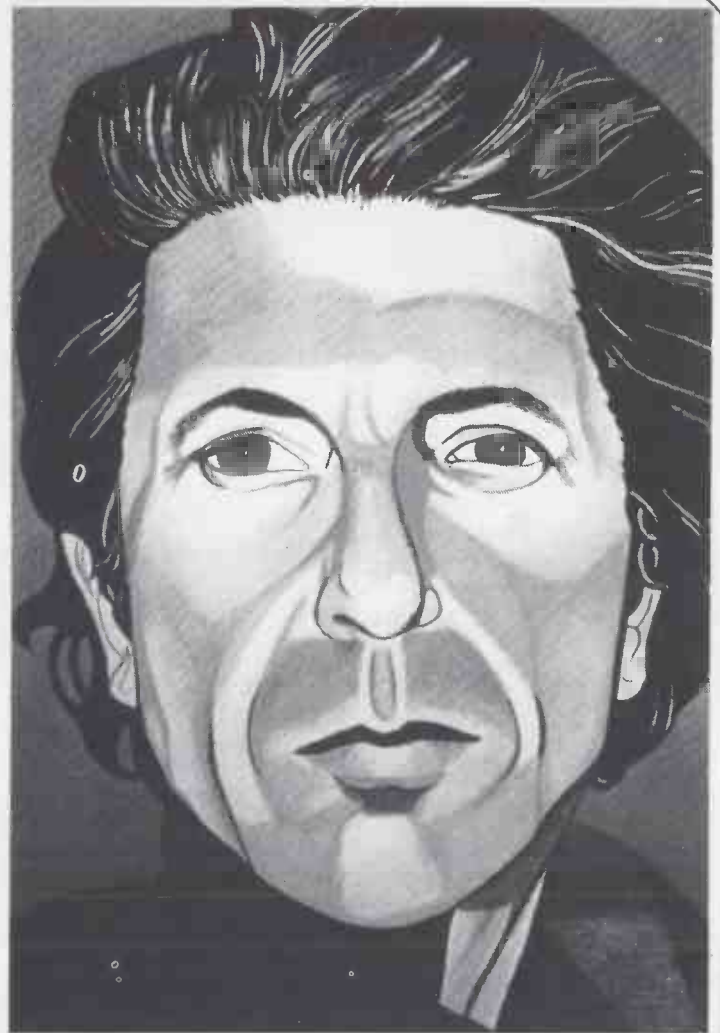
**LIVE STIFFS
VARIOUS
MUSIC FOR PLEASURE,
MFP 50445**

This album is a classic. Live tracks from Ian Dury, Elvis Costello, Nick Lowe, Wreckless Eric and Larry Wallis on one album for no more than £1.85. A bargain.

Recorded on the Bunch of Stiffs tour when this mob were just drawing a mere handful of people and when Top of the Pops was just a glimmer in their eyes it features some fantastic tracks. The best as far as I'm concerned are Nick Lowe and Dave Edmunds singing 'I Knew The Bride'; Elvis Costello singing 'I Just Don't Know What To Do With Myself' and 'Miracle Man' and Ian Dury singing 'Wake Up and Make Love To Me' and 'Billericay Dickie' and finally everyone hammering into the most powerful version of 'Sex and Drugs and Rock and Roll' you could ever hope to hear.

You may know that this album is merely a re-release, having first been put out on Stiff under the 'Live Stiffs Live' banner for just a few pennies more. If you want a copy you're going to have to take a trip down to your local Boots where you'll probably find it squeezed between 'Your Favourite TV Themes' and 'The Very Best of Englebert Humperdinck (Part 94)'. Look hard for it, because an album of this calibre at such a low price is very hard to come by.

TH



Leonard Cohen — still miserable after all these years.

It's all in the lyrics

**LEONARD COHEN
"RECENT SONGS"
CBS 86097**

When I first played this album I felt completely drained and quite depressed at the thought of hearing it all over again. But, being a sucker for punishment, I did play it again and surprise surprise I thought a whole lot more of it second time around.

Leonard Cohen, poet, composer, singer, does tend to grow on you, or should I say me. Many people do find his taste a little, shall we say drab and tedious — but being so hung up on his words the lyrical content does compensate for a great deal.

I still prefer the old classics like "Suzanne" and "Hey Thats No Way To Say Goodbye".

Although Recent Songs' does offer a good few tracks worth playing.

Jennifer Warnes' harmonies do Cohen's sultry voice some justice — particularly on "The Guests" side one track one — my favourite album on the album.

Leonard Cohen produced the album together with Henry Lewy who also did the mix and production wise it's very good. Still I can't help thinking that it could have been even better had the songs sounded a little more melodic. Nevertheless give it a play, you may like it first time around.

SP

**Reviewers:
Tony Horkins,
Joe Wenbourne,
Sue Pettican**

Rack your brains and win a rack

WE here at Beat have, er, acquired 12 rather tasty Crayonne record and cassette racks, and if you can answer the following questions correctly we may just pass one of each your way (no questions asked). The first 12 correct entries will win one of each. So the quicker you reply the more likely you are to get the goods.

Just fill in the form (right) and send it to 'Record Rack', 1B Parkfield Street, London W1.

If you don't want to mutilate your precious copy of Beat, just write your answers on a piece of paper.

1. What was the title of the first AC/DC album to be released in Britain?

2. Which British artist released an album called Overnight Angels?

3. Who was the first bass player in the Sex Pistols?

4. Who was the drummer on David Bowie's Ziggy Stardust album?

ANSWERS

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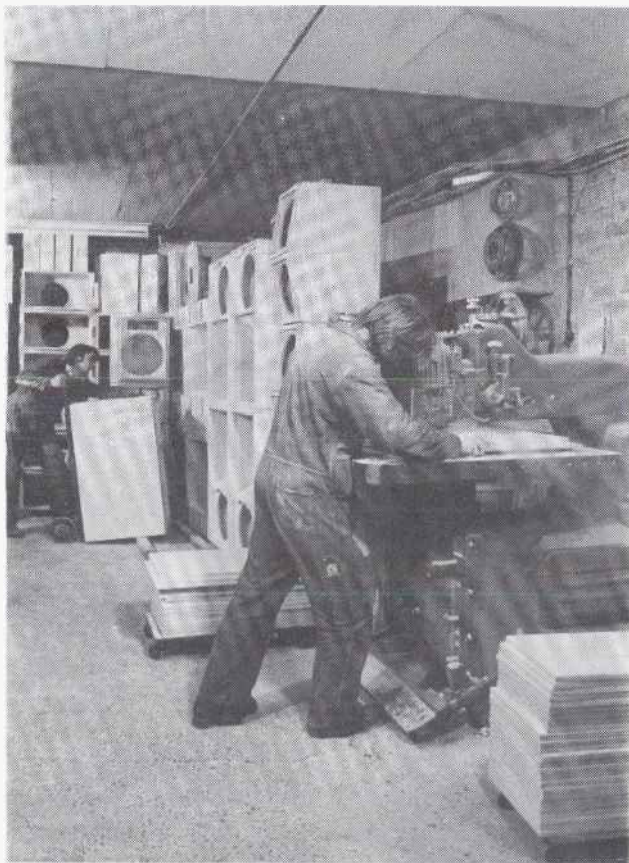
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NEW TO YOU

D300 SERIES FROM AKG

UP UNTIL now, entertainers' and musicians' microphones have been somewhat lacking in studio sound quality, simply because they have had to be built to withstand the knocking around that they are subjected to on the stages of travelling shows, night-clubs, etc.

At best, microphones previously designed to take abuse suffered from compromised sound quality.

After considerable study and research on how best to combine their renown acoustical excellence with "indestructible" mechanical construction, AKG has announced the availability of a new concept in microphone design, called the high-performance D300 series.

SUSPENSION

In the new microphones, studio-quality sound has been coupled with dependability and incomparable robustness, which is guaranteed by a novel and exceptional elastomer suspension device to withstand an unusually high degree of impact shock. In addition to the shock-absorber, each of the new microphones is equipped with a stainless steel grille and multi-layer pop and windscreen, reinforced by an internal safety-basket to provide maximum impact resistance and protection for the capsule module.

The transducer system elements are precision-assembled in a completely unitised module terminating in a plug-in keyed female connector. The system module can be removed and replaced, if necessary, by unscrewing the grille clamping ring and withdrawing the entire system module.

To eliminate interference induced by stray electromagnetic fields caused by lighting, power cables and miscellaneous electrical equipment, a hum-bucking coil is installed in the models D320B and D330BT as an integral part of the transducer system module.

The most sophisticated model of the new microphones includes a secondary transducer within its module which is wired out-of-phase to the primary transducer. Thus, electrical signals caused by mechanical noise cancel, resulting in incredible handling noise elimination.

Each model provides for varying degrees of equalisation at the microphone. This facility allows the performer to preferentially "shape" the sound of the microphone to suit any vocal or instrumental style or mood. The most unusual feature of this provision is attained through a specially designed filter network in which neither the microphone impedance nor sensitivity is altered with different setting of these switches, enabling critical signal-to-noise ratios to be maintained... a facility not to be found in any competitive microphone.

A precision zinc-alloy die-cast housing forms the attractive and sturdy housing for the microphone components. It is finished in satin-nickel for maximum durability and minimum light reflectance. Each of the three microphones in the D300 series, is weight-balanced and comfortable in hand-held applications.

SAVINGS

Because of their widespread musical applications, AKG advises that the quantity and types required to fulfill the needs of musical groups can now be minimised, resulting in savings in outlay by minimising the number of back-up microphones which a travelling group would require.

Distribution is aimed primarily through music stores and allied equipment suppliers world-wide. Although pricing is competitive AKG states that the values and features far exceed those found in competitive models intended specifically for the music industry.

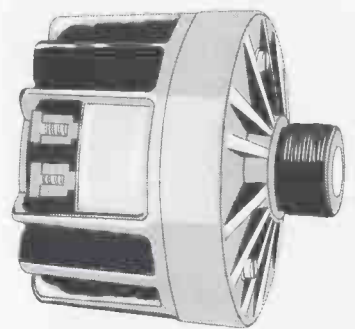


VITAVOX AT NEW YORK

VITAVOX Ltd., the North London manufacturers of music and industrial public address equipment, will be showing a selection of their current component range at the Audio Engineering Society exhibition, at the Waldorf Hotel, New York in November.

Featured in the established music component range will be the AK 156 and 157 loudspeakers, the S2 and S3 and GP1 and GP2 pressure drivers, the four cell dispersive horn and models 1000 and 500 dividing networks.

The new Vitavox 30 watt pressure driver, Music Motor, will be exhibited for the first



time in the United States. First launched at the Frankfurt Fair this year, Music Motor has been the subject of considerable interest in the music trade both in Europe and the UK.

NEW SHURE MODULARS

TO MEET the needs of musicians for tailored loudspeaker setups, Shure has announced a pair of modular loudspeakers that are designed to be used together in constructing a custom speaker stack; separately for adding high- or low-frequency emphasis to a system; or in a variety of combinations.

These new units are called the Shure Pro Master TM Model 707 low-frequency speaker and the Model 708 high-frequency speaker.

The Model 707, low-frequency module, is composed of a 15-inch woofer in a front-ported bass reflex enclosure. It has a response of 50 to 2600Hz with an acoustic rolloff above that frequency. The 707 has a low-frequency impedance of eight ohms.

The high-frequency speaker, Model 708, has a compression driver with a high-power handling capability, and features a horn with an adjustable dispersion angle. This radial horn has a selectable horizontal dispersion angle of either 120° or 60°; the vertical dispersion is 90°. The narrow-beam, high energy concentration of a 60° horn provides long throw capability; while the 120° horn provides short throw capability.

The 707 and 708 can each take 150 watts continuous.

Model 707 weighs 17.95 kg (39½ lbs.); Model 708 8.41 kg (18½ lbs.).

Nominal list price of Model 707 is £133.80 excluding VAT. Nominal list price of Model 708 is £138.60 excluding VAT.

WOOD CARE PRODUCTS FROM MUSICAID

THE Tres Amigos range of wood care products — all that is required to preserve, protect and polish — is being marketed exclusively in the UK by Musicaid, the musical instrument makers and distributors of St. Albans.

Two basic care-for-your-instrument products are available, a lemon oil and Carnauba wax.

The lemon oil is a 100% natural oil, containing no artificial ingredients and is specially blended to meet the unique care requirements of fine woods.

Whereas the lemon oil is formulated to prevent new finishes from becoming damaged, Tres

Amigos Carnauba wax is designed for damaged finishes. It seals cracks with a hard coat impervious to moisture. It is guaranteed to contain no water, silicones or other ingredients harmful to unfinished wood surfaces.

Both products are available in 4 and 16 ounce bottles.

Musicaid are also offering a wood care kit which contains two 4 ounce bottles, one of lemon oil and one of Carnauba wax with a 12-page wood care guide.

Approximate retail prices are £2.99 including VAT and they are available from shops throughout the country.

NEW ROAD

ROAD Electronics of Los Angeles, California has furthered its commitment to the sound reinforcement field with the addition of the new RS-7450 speaker, a two-way, full range system to the Professional Standard Series pro sound line.

The RS-7450 has been engineered to provide natural, clear sound for a wide variety of applications. It offers high sensitivity, high power handling and wide, flat frequency response.

The system utilizes a Special

Design 15" Road speaker and high performance radial horn and driver system, and features a professional crossover network, high frequency level control, and 100 watts continuous power handling.

Designed for maximum versatility, the RS-7450 is ideal for general sound reinforcement (PA), keyboard amplification, permanent or portable club placement or anywhere maximum sound output is needed from a compact speaker enclosure.

NEW TO YOU NEW CHEVIOT



TANNOY of High Wycombe announced the Cheviot Mk II loudspeaker at the recent Harrogate International Festival of Sound. Reintroduced by public demand, the Cheviot in its Mk II version uses a newly developed Tannoy 12" Dual Concentric system.

Tannoy managing director Norman Crocker, shown here with the new Cheviot, reports that interest from both trade and consumers in the Cheviot together with the rest of the Tannoy range is very high, and predicts an expanding future for the company.

NEW BABY FROM GRETSCH

GRETSCH have launched a new guitar, the BST-100 — the "Baby Beast".

It's an entirely new design from top to bottom with new pick-ups, new electronics and new styling.

The BB features a neck of laminated rock maple construction for added resistance to warping, flat Rosewood fingerboard, 24 3/8" scale, 24 frets, zero fret to reduce strain on nut and ensure proper intonation, fully

enclosed adjustable machine heads and special comfort taper on back and sides of neck.

The body is 12 7/8" wide and 1 1/2" deep of solid mahogany with easy reach cutaway and contoured body. It has a completely adjustable all chrome bridge and strings mounted through the body for better sustain.

The guitar is equipped with two high impedance (8 K-ohm) high output Humbucking pick-ups and quick access volume and tone controls with easy flip pick-ups selector switch.

The BST-100 is launched in America. No price for the model in the UK had been fixed at press time.



PROMOTION

JOHN Hughes has been promoted to Sales Manager of Neve Electronics International of Royston, Herts. He will handle the UK and selected overseas areas.

He has been with Neve for three years. Hughes was formerly Project Manager with Cryslyn Ltd.

NEW SOUNDCRAFT

THE Soundcraft Series 1624 is a fully modular 16 buss console that brings a new dimension to the split console format. It is available in two frame sizes 16/16 and 24/16.

The principal feature is the ability of the 16 group/monitor channels to split into two separate parts in mixdown, thus creating in the 24/16 format, 24 input channels, 16 sub masters (or 8 stereo sub masters) and 16 effects return channels with 3 band sweep frequency equaliser.

Other features are: ultra low noise discreet mic pre-amps; three solo modes prefade (mono); post fade (stereo) solo in place; 2 group mating busses;

6 auxiliary sends; 4 band sweep frequency equaliser with variable frequency high pass filter on all input channels; fully modular patchbay as standard; P & G faders as standard.

The larger frame size is fully wired for 24-track operation and the addition of an optional module containing eight monitor channels further facilitates this. VU meters are fitted as standard, each one incorporating a LED peak indicator set at 8dB above 0 VU, but other options are available. The console is supplied complete with floorstand and is finished with solid hardwood end cheeks and a leather armrest.

ROYAL CASES

C. P. CASES of Brentford, Middlesex have had their biggest ever single order — from Covent Garden's Royal Opera House.

More than 60 flight cases were supplied to the famed opera house to transport wigs, props

and other equipment for the Royal Opera's tour of South Korea and Japan.

C. P. Cases' normal clientele are rock bands wishing to transport guitars for mammoth tours of Hackney baths and Scunthorpe men's clubs!

NEW SG FROM GIBSON

EARLY SGs have also become collectors' items and in issuing "The SG", Gibson have offered a "clean", basic rock 'n' roll guitar carrying many of the classic features.

The new guitar has a natural finish walnut body with a laminated walnut neck and a new rosewood fingerboard which, with Gibson Equa strings fitted as standard, ensures a really rapid action.

It is a guitar for the player who likes to play hard and long, and "The SG" is a distillation of all that's best in a rock guitar. It is fitted with one standard Humbucker and one one Super Hot Humbucker — both with exposed coils — to give an instant choice of sound selections. The detail on this simple guitar is superb (as you would expect from Gibson). The machine heads are enclosed Schallers and naturally the guitar is fitted with a Tune-O-Matic bridge. All fittings are chrome-plated. Controls include a three-position switch and tone and volume speed knobs for each pickup.



NEW TO YOU



SANSUI: MORE POWER PER PENNY

MARK two versions of the lower/medium power Sansui amplifiers and tuners are now on the market. The new models offer increased power ratings, generally at lower cost than mark one versions. There are four amplifiers and one tuner affected, plus one new tuner.

The AU-117, 217, 317 mark two offer respectively 25, 40 and 60 watts per channel output. This compares with mark one version outputs of 15, 30, and 50 watts. THD/IMD for the lower power models, is unchanged at 0.17 and 0.06%, and is 0.03% for the 317. Retail prices are now around £91.00, £121.60, and £182.80 respectively, including VAT. The matching tuner, the TU-217, has minor improvements, but is not re-labelled mark two.

A new amplifier — the AU-417 — replaces the recently available AU-517. It is similar, with power of 65W per channel, but offers a further substantial reduction in price — at around £213.40 retail, including VAT.

THD is less than 0.02% and there is high slew rate and low transient inter-modulation distortion. A matching tuner — the TU-417 — is introduced. This has a 50dB quieting sensitivity of 36.5DBF (stereo) and a clean 73dB S/N ratio. There are improvements in AM reception. VAT inclusive retail price is around £152.20.

The UK branch of Sansui Audio Europe NV is at Unit 10A, Lyon Industrial Estate, Rockware Avenue, Greenford, Middx. UB6 0AA.

MINIATURE ARIA

A TINY amplifier which can be carried in a guitar case and is ideal for tuning, testing and playing in confined spaces (the loo, the back seat of a number 38 bus etc.) has been introduced by Gigsville.

The LA40 plugs directly into the jack socket of guitars. Volume is controlled by the volume control on the guitar.

It measures 3" x 3" x 1" with a 2" speaker and a power rating of 500mw and is powered by two nine volt batteries. Price is £16.90 (inc. VAT).



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Guitar courtesy of Mike Kelly and John Losch

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The rise of the Green Goddess



If you've ever wanted to build your own guitar, but were put off by the daunting task of getting all the parts, a firm called Mighty Mite could be the answer to your prayers.

Here, we take a look at the rise of this small firm. And Chris Gibbons, a session musician builds and reviews his 'Green Goddess'.

THE COMPANY

The story and the development of Mighty Mite guitar accessories lies in the hands of one man — Randall Zacuto. Four years ago, this intelligent young American musician started an idea and story of success which surprised even himself.

Randy Zacuto is a name which may appear on many record sleeves; he has played as a professional guitarist with bands like Wolf Gang with Bill Gram, he was in the original line up of Kokomo with Bryn Howarth and also played in the Hughes Corporation (remember that classic 'Don't Rock The Boat?').

A lengthy background of musicianship with names like Jacky Lomax, Ry Cooder and Sammy Mitchell gave Randy many ideas on how musicians got the best out of their instruments and sounds which other people would copy. But

when Sammy Mitchell started to use brass piping for a guitar slide, it set the ball rolling for Randy. The sound qualities of a brass slide were quite different to those obtained by previous bottle-neck materials such as glass or steel and the sustain was so much stronger.

At that time, no-one was manufacturing bottle necks in brass, so in June 1975 Randy manufactured a large number and took them with him to the Chicago Trade Fair. His stand was nothing special, just a table scattered with brass slides. But the response from dealers there was amazing — he took orders worth \$20,000!

After the trade fair he decided to develop brass nuts and bridges, taking full advantage of the metal's superb sustain qualities on guitars. He built these accessories in various combinations, allowing many guitars to customise their



A selection of bodies, necks and machine heads from the Mighty Mite range.

different guitars and produce their own personal sound.

By this time the ball really had started rolling. More and more people in the States — both dealers and musicians — were taking an interest in these new guitar accessories, so much so that the Di Marzio company asked Randy to distribute their guitar pick-ups with his present line-up. However, the two subsequently split. But Randy, still determined to succeed, developed his own Mighty Mite pick-ups and took them to the NAMM festival in 1976. The response was even better than the previous year.

Following this success, Randy started manufacturing bodies and necks for guitars, and in 1977 he was finally able to produce every part of a guitar

as an accessory, allowing guitarists to customise their existing guitars or build their own guitars to their own specifications.

Today, Randy produces a total of 250 guitar accessories, 3,200 music shops in the United States sell his products, Mighty Mite is distributed in 15 countries world wide and it is the only company to offer a complete Custom Guitar Service.

All this started from one brass guitar slide and took just four years — a fairy tale indeed!

Mighty Mite is becoming increasingly popular with guitarists in this country and Randy puts that down to Rosetti and their man in charge of Mighty Mite UK distribution, Trevor Newman.



MAKING THE GUITAR

If you have ever owned a Fender Stratocaster and during a fit of boredom, have decided to dismember it screw by screw, you will already know how easy it is to assemble a guitar from component parts. Well "Mighty Mite" have gone one step further. You can buy the body, neck, pickups and hardware of your own choice, each assembly coming in a confusion-proof clear plastic container and by a simple step by step process you end up with one humdinger of a guitar.

If electronics terrify you, pickup assemblies can be supplied ready-wired complete with pickups, controls and switches, leaving you only to solder the output wires to the terminals on the jack socket, and to feed the earth wire through a pre-drilled hole to the underside of the bridge.

So on with the show; you will need the following tools — a hand-drill with a pin-vice grip for small needle drills, or a fine bradawl; a fine file and emery paper, a tin of "T-Cut" or similar

cutting compound (ask your car accessory shop) a small Phillips screwdriver with a stout handle, a lightweight tack-hammer, a regular slot-head screwdriver and a soldering iron. When starting holes for the strap buttons it is a good precaution to protect the area by applying a small piece of masking tape to the surface to prevent the drill from skidding.

I decided on a straightforward ash bodied "Stratocaster" shape, with a vintage style maple neck. Unless you are very confident or experienced in spraying acrylic laquer, I recommend very strongly that you leave the finishing of the wood to the professionals. Mighty Mite now offer a spraying service for their necks and bodies at a very reasonable charge. The neck comes ready fretted and finished with a standard bone nut, with holes drilled on the headstock to accommodate standard Kluson machine heads. If you decide to upgrade to a better machine head, I would recommend



Scratch plates and things — all Mighty Mite.

Scholler M6L Minis, but you will need to enlarge the holes carefully with a 1/8" reamer.

Don't drill-out the holes larger with an electric drill, unless it is mounted on a professional jig and can drill at a slow speed. Taking your actual Black 'n' Decker to enlarge the holes could result in a split head or one large machine head hole! Needless to say, this modification is carried out before the spraying of clear laquer finish on the neck.

My spray job was done through Steve Jolly, a friend of mine who runs Holiday Music in Leytonstone. This was after I had seen a very attractive green-gold Sunburst Telecaster Custom respray he had done for his shop.

I chose to match the green-gold finish with a brass pickguard, bridge and neckplate and continued the theme by using brass strap buttons, string cleats and brass string retainers on the reverse side of the body. All the brass screws required are obtainable in a Mighty Mite survival kit.

To make sure all the component parts fit, first do a "trial fitting". Using a soft surface to work on (a foam block or soft cloth doubled up) lay down the body face up, then fit the pickguard and pickup assembly into place, making sure no loose wires under the pickguard are preventing it from fitting flush with the body.

Next lay the neck into the neck recess, and make sure it fits correctly. My sample was a little too tight, and I had to relieve the neck cavity gently with a sanding block on the surfaces that fit against the side of the neck. Leaving the neck in place, fit the bridge plate against the rear of the pickguard and make sure the holes in the base of the bridge plate line up with the holes in the body which the strings pass through. You can reduce the brass with a file and emery paper to ensure a correct fit. If you have to reduce the pickguard around the neck to allow the neck to fit in the neck cavity, use careful downward strokes with the file, holding it perpendicular to the pickguard.



Continued

You can remove the file marks with the emery paper, and if you chose a plastic pickguard, remove the dullness caused by emery paper with a small quantity of T-Cut on a soft cloth. If all fits well, plug in your soldering iron! Lift the pickguard and feed the output wires through the hole into the jack plate cavity, and solder an earth wire to the bottom of the nearest potentiometer and feed the wire through the small hole provided until it emerges beneath the bridge plate, strip about half an inch of flex from the end and leave it there. Screw down the bridge plate (the holes are pre-drilled) the

pressure of the plate on the bare end of the wire provides an adequate earth.

Additional screening can be provided by painting the inside of the pickup cavity with electrical screening paint, or glueing kitchen foil into the recess. Next fit a skeleton jack socket on to the jack plate and solder the output wires onto the terminals, (black to sleeve and red to tip).

The pickguard and jackplate can now be screwed to the body. With them both in place, start the holes for the screws with a needle drill or small Bradawl. Soap the threads of the screws and screw them in, making sure they go in vertically; a slight angle will cause them not to countersink correctly, and you will have sharp edges to cope with. Fit the neck to the body using the four long screws, and don't forget the neckplate! (I did!)

Again using the small drill, make two holes for the strap buttons, again soaping the

threads when fitting them.

Now turn the guitar over and gently tap the string retainers into the holes provided. Test first to make sure there is no excess lacquer from the spraying inside the holes, otherwise they won't fit. After removing the excess with a small round file, you should get a good snug fit. Use a scrap of wood to protect the metal when tapping them in.

Now string up the guitar and if you are using string cleats, position them about half way between the nut and the tuning pegs, start the hole with the needle drill and screw them in.

Adjust the string height and intonation at the bridge saddles, and you should be ready to go! Good luck, and remember, relax! Take your time, don't try any short cuts, there aren't any!



THE GUITAR REVIEWED

Weird as it may sound, I am having to review a guitar I have built. Despite the fact there appears to be an inbuilt bias here — remember I am reviewing Mighty Mite components and the ease of assembly, not my personal skill or lack of skill.

I am *not* a guitar craftsman, just a guitarist of fifteen years standing who knows what he likes in guitars, and has acquired the necessary ability for a professional to be able to set up his own guitar and undertake minor repairs and adjustments.

Well let's look first at the appearance — I love it, but then again I built it the way I wanted it: Vintage Strat style; lime green to yellow sunburst stain with a clear lacquer that allows the grain to show through, finished off throughout with gleaming brass fittings; a very unique, pretty and classy looking axe, with all the charisma of an old Fender. All the components are excellent in finish and engineered to the highest standards. Even better, the body is solid ash, with a very distinctive grain pattern and highly responsive sustain characteristics. The neck is as the original 1955 Strat — one piece with no separate finger board, small head stock and rear adjusting truss rod at the body end.

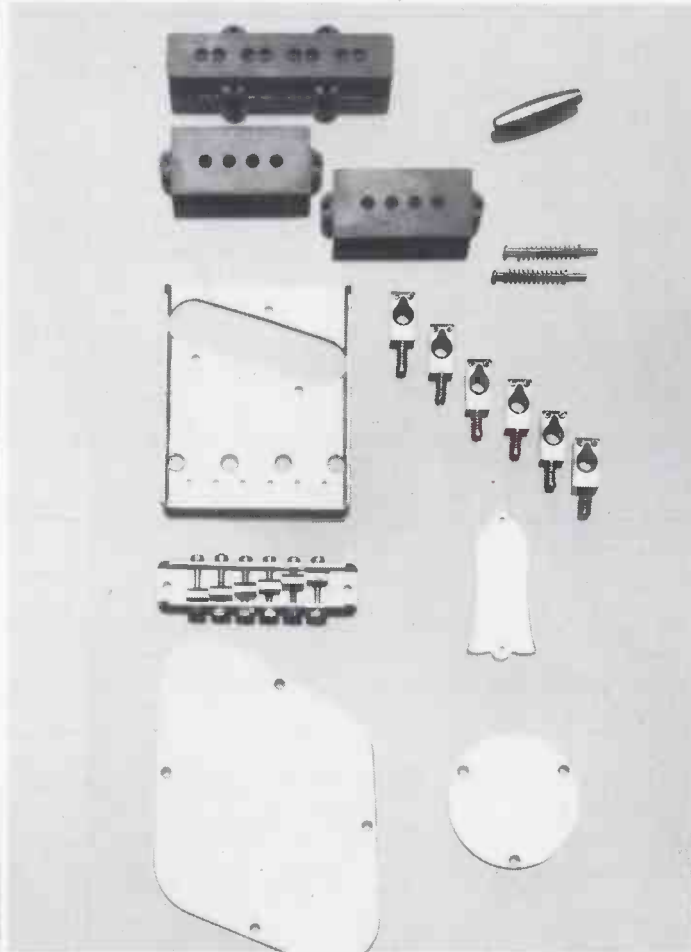
The actual feel of the guitar is great. The action went down

really low without even stoning the frets to remove buzzing, which surprised me (I thought I was in for a hard time).

The whole guitar has a much "chunkier" feel than most Fenders, a very solid feeling instrument but surprisingly responsive to touch. When I first went over to a Strat after using a Gibson 335 for years, I thought my fingers were going to hand me their resignation, until I got used to the amount of attack I needed, but this feels different, possibly due to the slightly deeper, rounder profile of the neck, giving the hand more support on a slippery maple fingerboard; and a wider neck thus relieving that sort of 'all pinched up' feeling you sometimes get on a Strat, particularly when exercising a difficult passage.

I guess guitars are a very personal subject when it comes to what 'feel' you like; but I've had to play just about every modern style there is as a session musician, and this guitar feels at home in just about every situation except maybe pure Jazz where I really need a hollow body for the tone. But for rock, R & B, Funk, Reggae, Blues etc., it's so comfy, I never get tired at all.

When it comes to sound in a guitar, I like an instrument that I can make sing, whether it be an acoustic, or an electric with humbuckers or single coils, and



Pickups and other paraphenalia that will help you get your axe on the road.

despite many guitars today which have as many controls and switches as they have frets, I prefer simplicity rather than variety. No matter how many In-Phase/Out-of-Phase, Coil tap variations, pre-amps etc., if the basic guitar doesn't 'sing', then I'll never be appeased with a rainbow of tone colour on a guitar which has no voice of its own.

Mighty Mite 'Strats' come either with a conventional five position selector switch or three toggle switches, (one for each pickup) to be activated individually. With the switch in the central position the pickup is off, in forward or reverse mode the pickup is on. With two pickups on with both switches forward, or reverse, the pickups are in phase; with one switch on forward and one on reverse, the pickups are out of phase — got it?

Armed with this information, I plugged in the guitar for its first outing I used a new 'Zoom' 60 watt valve combo, wound up about two-thirds and ran through a few licks — it sang! The pickups have a beautiful 'ring' (how can you describe sound?) and were good and hot. This combined with the extra sustain from a solid brass bridge and solid ash body provided the perfect recipe for luring me into one of those typically self-indulgent 'wailing sessions' to which lone guitarists are sometimes prone.

With all three pickups on (there's something you can't do on a regular youknow-whatacaster) I got a ridiculous fat sound with enough edge to cut through a herd of water buffalo (should you ever play to an audience of water buffalo, you'll be glad to know that!)

All the out of phase permutations were quite accessible, once I remembered which switches I'd flicked in which direction.

Having two volume controls and one master tone control, it was possible to vary the amount of out of phase sound by adjusting the two volume controls, thus expanding the tonal variation quite subtly. Maybe some people would find the variations too subtle to really bother with an would prefer a master volume and two tone

controls, but I quite like it.

Overall I am delighted with the guitar, for *me* it looks a treat and has a superb sound. With the amount of variation on component parts I see no reason why anyone should resist the temptation to build the kind of guitar they've always wanted, instead of hunting for a costly vintage model or souping up an existing guitar with additional hardware which is obviously more expensive.

Price wise Mighty Mite parts are a helluva lot more accessible to the average pocket compared with other systems on the market.

The permutations of necks, bodies, pickups and hardware, plus the additional bonus of a completely unique choice of finishes, give the player the ability to furnish himself with a completely personalised instrument.

If the one I built is anything to go by (and as I said before I'm no craftsman) Mighty Mite have got it all the way down the line. My wife christened the guitar 'The Green Goddess' it cost me £340 to make, and it seems to have found a home — I have to be careful 'The Green Goddess' doesn't grow legs and walk from the wall of my store to the wall of my music den at home!

One word of consideration: if you are thinking of building a Mighty Mite bass, remember that a solid walnut body on a bass is pretty heavy — but if you are man enough for it, fear not, it'll be a "mutha" to you.



**THE
END**



Chris Gibbons pictured above with the finished guitar is a 29 year old ex-London based session musician and arranger. He is currently involved in running the 'Guitar Bar' music centre situated on the second floor of City Electronics Organ Showrooms in Torquay. As a session player he has worked both sides of the Atlantic for producers who include Jimmy Horowitz (Rod Stewart) and Del Newmann (Elton John).

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LETTERS and QUERIES



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Wanted: complete control

Dear Beat,
Two of the members of our band have just bought the new Redmere Amps. (The Marshall, Fender, Vox combination) and although we've mastered most of the controls, we still can't use them to their full potential. I wondered if there was any kind of instruction manual we can get hold of (they haven't got any at the shop we bought the amps from) which you could let us know about?

Gaynor Cartwright, Oldham, Lancs.

could help me, and I look forward to hearing from you soon. And rest assured that from now on I will be a regular purchaser of your excellent magazine.

Martin Chisholm, Baillieston, Glasgow.

You may be interested to know that Jimmy Bain and Brian Robertson of Wild Horses are among the musicians who write for Beat every month.

We will shortly be doing a feature on Whitesnake and possibly Ritchie Blackmore.

At present there is no instruction manual available for the Redmere Amp. But if you care to write to Richard Torrens, MM Electronics, 63 Kneesworth Street, Royston, Hertfordshire, he will gladly answer any queries you may have.

Case of the missing Van

Dear Beat,
Can you tell me what gear a certain Mr. Nick Potter (Van der Graaf) uses? I am particularly interested in his Fx.

Thanks for a great magazine.
Dave Savage, Bristol.

Unfortunately, Van der Graaf disbanded late last summer. But if you care to write to Charisma Records, 90 Wardour Street, London, W.1., they will supply the information you require.

Vox pop

Dear Beat,
I have recently acquired a VOX AC10 10 watt combo, serial No. 42 40N, with two 10" Vox blue packed speakers in an open backed enclosure. The controls, from left to right are, vibrato inputs, normal inputs, vibrato amplitude, speed and volume, normal volume, tone, indicator light, on/off switch and voltage selector. A foot pedal for the vibrato control is attached and the whole thing is finished in black plastic with the usual diamond shapes on the speaker grille and the Vox logo in gold lettering on the front and embossed on the handle and footswitch.

Could you give me any further information on these amps, like whether or not they exist (I have never heard of one before), are they rare and how much would one sell for in good condition? Finally, this amp gives out just enough volume to enable me to compete with my sister's acoustic. Is this customary or is

there a screw loose somewhere. If not, are there any ways which I could soup up the sound a little? Ta.

Karl Foster, Walton Heights, Stafford.

Quite a few of the AC10, 10 watt combo's were made, so it's probably not all that rare, but to an enthusiast it may be worth about £150. At present, the AC10, and AC15 are not being made as there doesn't seem to be much call for small amps these days, however, the same sort of amp — the AC30 is still being made for around £300.

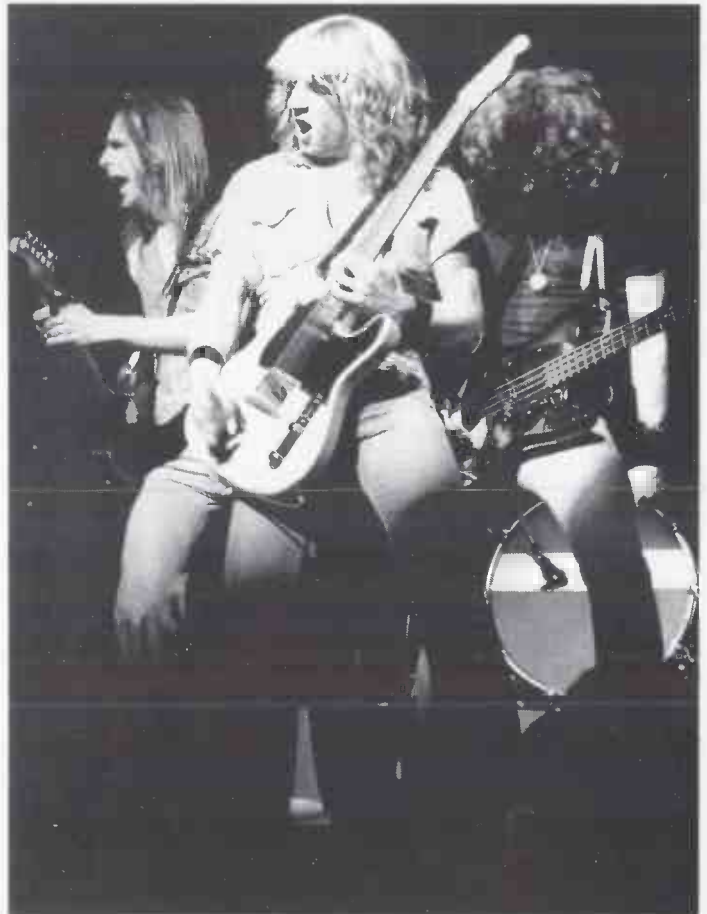
By the sound of it, your amp needs repairing for there is obviously something wroing with it if it is so quiet.

Les Page is the guy that designed most of this range and he also does all the repairs for CBS. You can contact him through Dallas Music Industries Ltd., 55 Vanguard Way, Shoeburyness, Essex.

Caledonian fan mail

Dear Beat,
I have just discovered your magazine. I bought the September issue yesterday and found it grossly superior to the crap churned out by Sounds every week. I was therefore wondering if it is possible to buy past issues from you, in particular issues with articles on:
A) Wild Horses.
B) Francis Rossi (and Status Quo).
C) Ritchie Blackmore (and Rainbow).
D) Whitesnake.
E) Tommy Bolin.

I would be very obliged if you



Reader Martin Chisholm wants back chat on Quo.

KAWAI a new star rising from the east...

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Kawai KS12XL

Solid mahogany body, three-piece mahogany neck. 3 position pickup selector switch, volume control and tone control for each pickup. (Mighty Mite Vintage Humbuckers). Dual tone switch. Phase-out switch. Badass bridge. Natural or black finish.

Kawai KS10XL

Solid ash or mahogany body, three-piece hard rock maple neck. Two Mighty Mite Vintage Humbuckers, selector, volume and tone controls for each. Dual tone switch. Badass bridge, brass sustain block. Metallic silver or violin sunburst finish.

Kawai 'Rock 'n' Roll Star'

Unusual semi-acoustic. Body of silver-heart with spruce top, three-piece silver-heart neck. One Mighty Mite Humbucker, volume controls. Metallic blue, cherry sunburst or brown sunburst finish.



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INSTRUMENT REVIEW Amplifier



CARLSBRO COBRA BASS AMP

Price: £199.23 inc. VAT

For an amplifier rated at 60 watts there's certainly a whole load of power under its handle. Pushing the thing to quite high volumes the 12" Powertone G12C speaker showed no signs of distortion at all. The first thing you have to do when using this amp is pick its sensitivity for your guitar. The 'HI' and 'LO' inputs are for guitars of low and high output respectively.

With that sorted out, set all the controls to zero and sort out your volume. The panel on top of the amp has three regular treble, mid and bass controls for you to sort out the kind of sound you're after. You'll find that each of these controls are very responsive and let you shift your sound from a very acoustic one to a real Chris Squire hard one.

Once you've got your sound sorted out you can start to unveil the secrets of the added Bass Pass Filters. This consists of five push button switches which push the sound through five different pre-set stages.

Effectively this means that you can set your basic sound and without altering its basic position you can boost or slacken off its quality. It says in the manual supplied

Bass Pass Filter	Tone Control Settings			Sound Character
	Treble	Middle	Bass	
				A deep rounded sound
				The classic jazz bass sound with lots of drive and penetration
				A solid bass with a hard "click" effect on the higher notes
				A full soft acoustic bass sound

Helpful control positions for sound variants re-printed from manual.

Reviewed by:

Jimmy Bain



that the 'LO' push button boosts the frequencies around 360 Hz giving a smooth deep sound whereas the 'HI' push button boosts frequencies around 6 kHz to give a sharp staccato sound. It also adds that a further four settings can be obtained by selecting adjacent buttons together.

What's more, next to all that is yet another push button, this time marked 'deep'. This boosts the bottom end even more if the mood takes you.

So after all that, what's it like? In simple terms, it's great. It's suitable for both the pro and semi-pro as far as I'm concerned. As a pro I'd use it in the studio instead of using a stack. It would be just perfect for that. For the semi-pro it could be used in places like the Nashville for live work.

I like its appearance, though I'm not so sure about one or two of its design characteristics. I really don't like all those knobs being round the back. For a start it stops you stacking them, and it also stops you making a quick grab for them when necessary. I can't think of any reason why they'd be round the back except to make the front look pretty. Also, if you look at the picture, you'll notice those two corners sticking out round the back too. Watch them, because they could get knocked off if you're not careful.

Another small point is the front speaker grill. It's made of some kind of plastic which isn't going to stand up to much hard treatment.

It's nice to see a good instruction manual supplied with the amp too. There's a handy table printed in it which shows you how to

get various sounds out of assorted positioning of the knobs (re-printed on this page — Ed).

Using it with Brian and the Cobra Lead Beat have given him to review, the two sound great together to me. The sounds mingle well and of course they're visually matched too.

It's a very compact looking amp. All closed up at the back, all square at the front, having the overall appearance of a Vox. Personally speaking I prefer it to my Fender Champ and Marshall cabs that I've used for my bass and at just under £200 I think is a reasonable buy. The company offer a year's guarantee on the product and I honestly think you'll be happy with it.



Cobra Bass: 60 watt output.

Reviewed by: **Brian Robertson**



As with Jimmy's bass amp, this lead version seems to have a lot of kick for the 60 watts specified.

Also, like the bass amp, the lead has a rather unusual spray of controls tucked around the back.

First off there's a gain control which lets you match your guitar to the input of the amplifier. If you turn the volume control down and whack the gain up you're going to go into overload distortion, getting that dirty raunchy sustain sound. I haven't experienced any natural distortion of the speaker though, and can't see it happening. Apparently it's fitted with a 75 watt Powertone 12GP speaker and it can certainly take the strain.



Cobra Lead: 60 watt output.

There's a push button marked 'bright' which gives the amp that extra kick in the balls. Then there's the 'HI' and 'LO' controls, which are the same as on all amps.

But the way this amp differs is by its Parametric Equaliser. Firstly you select a frequency between 75Hz and 1kHz on the Frequency control and then cut or boost it with the Gain control. Effectively it's like having a powerful graphic equaliser. At first these controls seem a little complicated but once used to them they're easier to use than a conventional amp. Instead of farting around with three controls for your sound (bass, mid and treble) you've just got the one working for you. And it doesn't limit your tonal variations either. You can get just about any sound out of it. You can have smooth long sustain or gutty distortion. The manual has a table which shows you what positions give you what sound (also reprinted on this page — Ed) so it shouldn't be too long before you have total control at ease over your sound.

In addition, this amp has 'Suzz' and 'Rev' effects, which can be remotely operated with the footswitch supplied with it, which just plugs into the back of the amp.

The 'Suzz' is operated by two controls, one controlling the length of sustain and the other its volume.

The remaining feature on this amp is its sustain. Although nothing particularly special it is quite steady and doesn't fluctuate. You really have to spend a lot of

INSTRUMENT REVIEW Amplifiers



CARLSBRO COBRA LEAD AMP

Price: £231.15 inc. VAT

money to get a decent reverb in an amp.

It's good to see the amp working well at both low and high levels. You can still get a good dirty raunchy sound at quiet volumes, though of course it sounds better turned up and screaming.

Because of its wide range of sounds it really is good for any type of music, and it also works well with the bass model, visually and tonally. There is a lot of range with that Parametric system.

Its wide range of variables also means that you can match it well depending on what guitar you're using. If you've got a Strat, for example, but aren't too keen on its cut in the treble, you can soften it. So really it doesn't matter what kind of guitar you've got. The Cobra Lead will suit it.

The overall construction is very solid, though I don't like the controls being around the back. It stops you from stacking them and you can't get to them quick enough. Also I don't like those corners sticking out of the back, it's too easy to knock 'em off. Something should be done about the grill too.

Overall, it's good for studio work, and for live work in small places, or even for rehearsals. Very good value for money, and a lot of balls for little outlay.

I like this amp very much. And to show you just how highly I rate it, I'm buying one to use for live gigs, and in the studio.

Gain	Bright	Lo	Parametric		Hi	Suzz		Rev	Vol	
			Freq	Gain		Gain	Sustain			
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Long smooth sustain
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Dirty raunchy sustain
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Hard clear sound
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Growing bars with bright treble
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Overload with bright treble
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strappy treble sound

And the table printed from the manual with the lead amp.

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GORDON-SMITH GEMINI GUITAR

Price: £592.25 inc VAT

My God, these are the biggest goddam frets I've seen in my entire life! A lot bigger than the frets I've got on my Les Pauls for starters. This really makes it great for bending the notes. I like to bend the notes a lot so, so far, I like this guitar.

The neck itself is nice and thin widthways, so it's easy to wrap your hands around it. The fretboard is pretty wide but that's really a matter of getting used to. The neck's made of maple and incorporates twin G.S.G. 'Tensionless' truss rods. The fingerboard is ebony with the fret edges finished at the outer edge of the binding for a full playing area. The nut is stainless steel.

The actual body of the guitar is a beaut. The standard finish is solid mahogany but apparently is also available in Canadian Rock Maple. It's an amazing piece of workmanship and is obviously quality made. It's been well cut for comfort and playability and is hand carved.

FAST ACTION

The positioning of the switches is perfect for fast action. The toggle switch that puts the pickups out of phase is located under the volume controls which you just pull in and out to operate. It's a lot easier than your conventional switch to operate.

The volume control's response is superb. It comes in very fast and actually does go up with every turn. The tone controls are also very good, giving you a very wide range of sounds.

Plugged into a Boogie at home the pickups performed superbly. They are toppy in character, but remain very powerful and strong. It's better to have to roll off the top on the amp than to try to create it. The pickups are in fact Gordon-Smith's own design and really are excellent.

Just one look at the guitar is enough to be able to tell that it's a quality instrument in every respect. No corners have been cut.

Reviewed by Scott Gorham of Thin Lizzy

Easy action—plus a solid gold guarantee

Even the inspection plate at the back is made of the same wood the body is made of, rather than having a metal or even plastic substitute.

The machine heads are Schaller M6s which, of course, are fine tuning instruments and always reliable.

The bridge is nice and solid, and unfamiliar too. From the way it's attached to the guitar it doesn't look like you're going to be able to change it, but then again you don't need to.

HEAVY

It is quite a heavy guitar, but not too heavy. The balance is a little neck heavy which means that you have to give some support to the neck by hand.

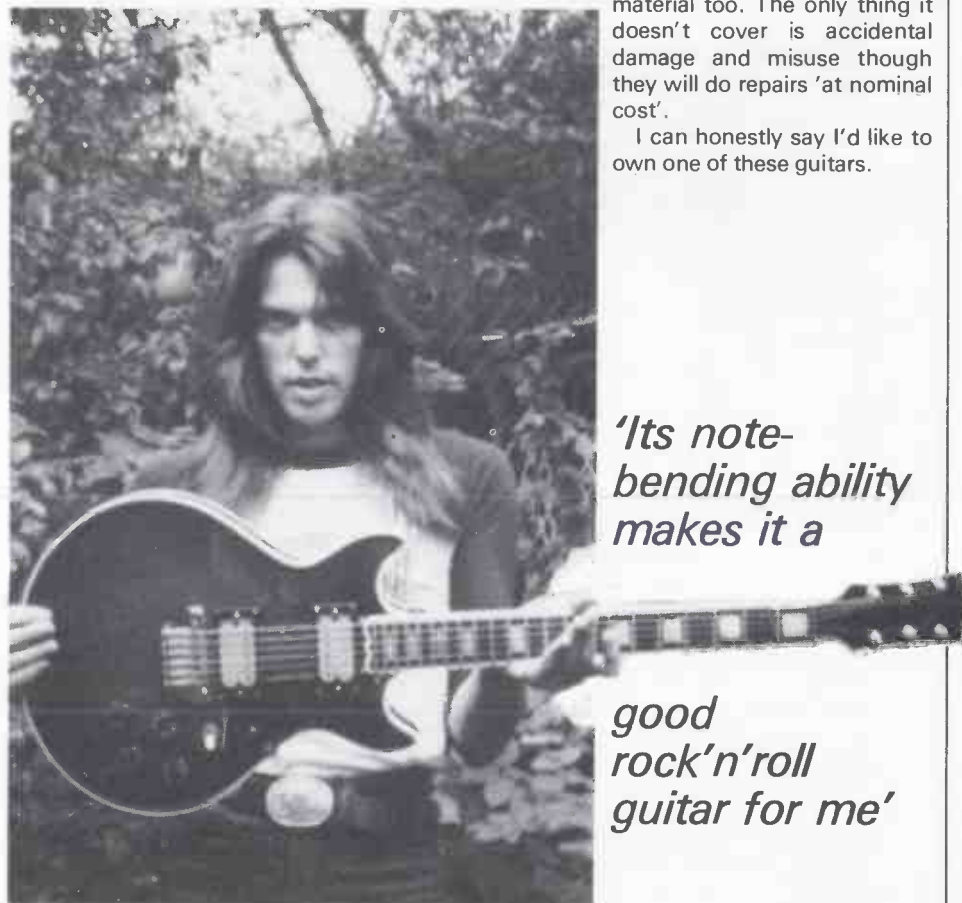
Overall though it's an easy instrument to play. The action is good and, like I said, those frets are just unbelievable. It's note-bending ability makes it a good rock 'n roll guitar for me, and the shape is real rock 'n roll too.

Beat's editor didn't tell me the price of this guitar until after I'd reviewed it, and to be honest I think it's really worth the money. It's not *quite* as good as a Les Paul, but it's not quite as much as one either.

GUARANTEE

It must be said too that the distributors, Keith Hand, offer a pretty good guarantee. They insure it against defect for 25 years after manufacture. That's not only the manufacture and workmanship, but it's the material too. The only thing it doesn't cover is accidental damage and misuse though they will do repairs 'at nominal cost'.

I can honestly say I'd like to own one of these guitars.



'Its note-bending ability makes it a

good rock'n'roll guitar for me'

Scott Gorham with the new Gordon Smith Gemini guitar.



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SHERGOLD MARATHON SIX STRING BASS

Price: £258.53

I first discovered Shergold in the form of one of their twelve string models. Now I seem to have a fair few Shergold guitars in various jigsaw patterns so I can alternate them on my double neck. Although I have a sliced up bass that fits the double neck, I don't, as yet, have a six-string bass.

So what's the advantage of a six-string bass anyway? The first advantage must go to the guitarist who's decided to take up bass, not an uncommon thing to happen. A guitarist will be used to using six strings and the change over will require less adaptation. Of course this also works the other way. It's not the bass to get if it's your first instrument. You need to be an experienced player to be able to work fully within its capabilities.

Of course its other advantage is the fact that you have more scope, there's more than you can do. For a start you can actually play chords, though it's best to keep it to the top four strings otherwise it tends to sound muddy. It does have as much depth as an ordinary bass so it doesn't have to be used entirely for melody. In fact as an ordinary bass this Shergold works well, with a nice mellow sound up on the high notes.

The neck is 30" of Maple, with a double octave maple fingerboard, apparently available fretted or fretless. This one is fretted. It's good to see a nice wide neck on it. I've got a Fender six-string bass and the neck is too thin to be able to really use it to its fullest. There's plenty of room on this one to do a bit of jumping. Its general size is very comfortable to play, though your wrists would have needed to have developed some strength to play it for extended periods. The nut is made of brass, the truss rod is counter adjustable, and the whole thing is encased in polyurethane.

The pickups which are Shergold's own, are very bright and very toppy, which I

Reviewed by: Mike Rutherford

MARATHON-IN THE RUNNING

particularly like. They feel quite powerful and used in conjunction with the tone controls give a fine range of variables in sound.

The bridge is fully adjustable with each string individually supported in brass saddles. It appears solid and extensive adjustment is available for both height and length.

The actual body itself is selected hardwood 'chosen for stability and weight.' It really is nicely finished, well cut for playability and comfort and covered in lustre polyester. The overall feel is quite heavy but not too heavy for me. After all

I've been humping a double-neck around for long enough.

Everything about this guitar looks good to me. The machine heads do the job well, stay in tune and don't slip. The frets are shallow which makes it easier to play and overall it has a nice feel.

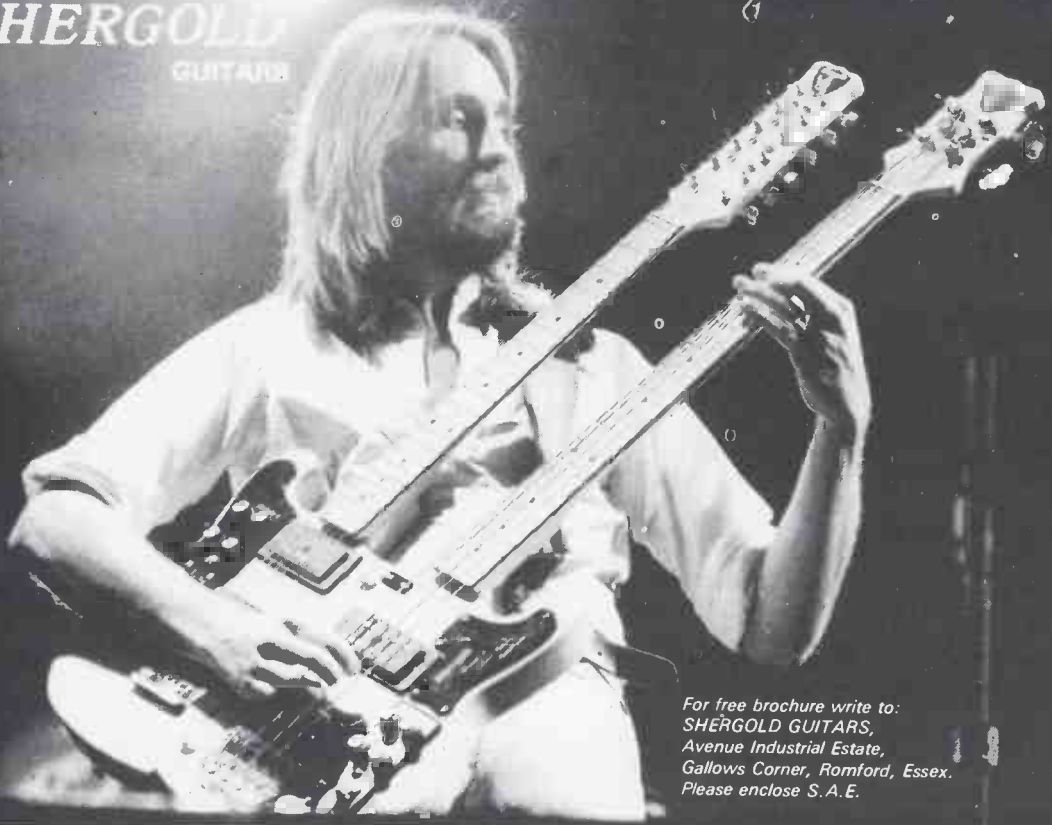
It should be mentioned too that it's available in five colours: cherry, white, black, natural and sunburst.

At £258.53 this is well worth the money; excellent value. It's particularly well suited for intricate music and also acoustic songs as it has very delicate qualities.



Genesis man Mike Rutherford with Shergold Marathon.

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INSTRUMENT REVIEW

Drums



PEARL VP-422 VARI-PITCH DRUM KIT

Price: £740 inc VAT

I first saw this drum kit in Henritts drum store and couldn't believe it. A whole new concept in drums combining the relatively new idea of the Roto-tom with a not-so-standard shell. The shells themselves are Pearls Phenolic shell, which is made from glued, compressed cardboard resulting in a bright sound.

The kit consists of a 14" x 22" bass drum (the PH-222, which is also Phenolic), a 5" x 14" vari-pitch snare drum fitted with a 14" Roto-tom, a 10½" x 12" and 10½" x 14" toms fitted with 10" and 12" Roto-toms respectively, and a 10½" x 16" floor tom fitted with a 14" Roto-tom. All stands are also supplied with the kit and also the new 910 drum pedal.

You may have noticed that all the toms are, in fact, the same depth. Apparently research has found a 10½" deep shell a perfect resonator, so therefore all drums are kept the same in depth and altered widthwise in accordance to pitch variations.



The kit in all its glory

Reviewed by: Dale Griffin (Buffin)

So first of all, I just have to say something about them visually. They just look so strange, so totally unbelievable. I was always led to believe that, particularly with the snare drum, you needed it to be really rigid, yet here's a snare with a 3" gap between the skin and the shell. I didn't even think it was feasible. However, not only is it feasible, it sounds superb.

For a snare, it has very few overtones. It produces a very clean, very crisp sound yet still has the kind of guts you need for live playing. It would be great for studio work, though I can't foresee it being bad for live work either. It comes fitted with an optional damper which helps get rid of those unwanted tones.

The snare itself is a fairly standard 24 strand job with a throw off snare catch. Both simple and effective.

One thing you should be careful of. The centre spindle which attaches the Roto-tom to the brackets in the shell seems to be a little vulnerable. Be very careful when packing and general humping about, because it looks like it may bend. Perhaps future models should be fitted with a thicker bar. Something the makers should definitely think about.

The toms are really nice too. As mentioned earlier the Roto-tom (generator) is 2" smaller than the shell (resonator).

Regular Beat readers will know I reviewed a couple of Roto-toms for the September issue and said although it had the marvellous advantage of easy tuning, it lacked a certain amount of depth. Well, the Pearl Vari-Pitch kit combines the best of both worlds. Here, you have the high-speed variable tuning of a Roto-tom and the depth and duration of note normally associated with standard drums.

Technical buffs may be interested to know that Pearl have carried out tests with an oscilloscope, showing the impact and decay of a Roto-tom, a conventional drum and a Pearl Vari-Pitch drum. Photos of the tests are printed in the bumf that you can pick up on the kit at a Pearl dealer. Basically they show that Pearl Vari-Pitch drums go on where other drums give up.

The bass drum itself is also pretty good too. The bracket that supports the tom holders looks particularly strong and the skin they're putting on the front looks amazing. Instead of the conventional white skin with black lettering, this is a black, almost mirrored skin with white lettering. A pleasant change.

As for the stands that come with the kit, they're nothing short of superb. The stand that supports the two toms on top of the bass drum is very rugged, yet very simple to operate. There's a good deal of

adjustment in both height and width, and it's also possible to fit a cymbal stand to it.

I used one of their snare stands for two years and they're very well built. They're based on the Ludwig model of years ago but it's much improved on. I never had any trouble with it. The bottom part of it is encased with a nylon shank which is very good for grip, and overall it's nice and heavy.

The hi-hat stand is a relatively new model. Double sprung, it looks like a very reliable piece of equipment to me. The die-casting on the footplate is very solid and the whole thing is superbly finished. Connection between the centre pull rod and the base plate is via a solid nylon block, which also looks built to last.

Adjustment on it is very good and you can lock it into position for easy setting up.

The bass drum pedal is their £45 model, the 910. Again there's some very heavy duty die-casting on the footplate, and the whole thing is very adjustable, through footplate angling, spring tension and better positioning. A nice feature on it is its 'one touch locking system'. Once placed in position on the drum you don't have to fiddle about with wing nuts. Once actually set to the width of your bass drum rim a large handle on the pedals left will lock or unlock it into position.

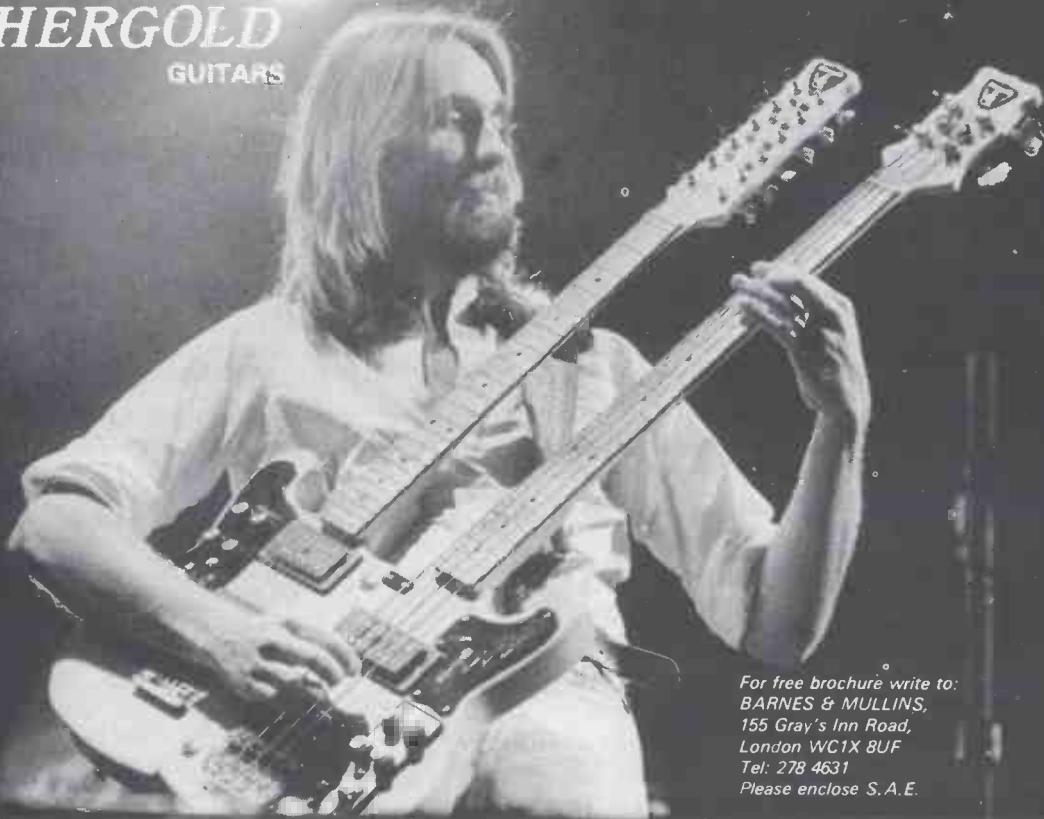
The only thing that doesn't seem to come up to standard is the cymbal stands. Not quite as thick and beefy as the rest of the stands, but they do the job.

So that just leaves the price. I'd say the price is perfect, and this kit, if you're already convinced by the Roto-tom sound, is fantastic value. And watch out for Pearl all round. The things I saw down at the factory are going to shock a few people.



Buffin gives the kit a beating

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Reviewed by Tony Horkins

**TEAC A-108 SYNC****Price: £225 including VAT**

It's all very well having your guitar, writing your songs and working out arrangements, but how do you tell them to other people? How do you explain to the rest of the band exactly what you want them to do, and when you want them to do it? Most professional musicians make their own demos, playing both or all parts themselves, and hand a rough idea of how a song should sound to the rest of the band. Professional musicians also tend to have a lot of money to blow on expensive tape machines and costly reels. Your average reel-to-reel tape is going to cost around the £8 mark and a decent machine is going to cost a whole lot more than that.

At long last someone has come out with a twin-track recorder that takes cassette tapes, and that someone is Teac. This machine combines the advantages that go with owning a normal cassette deck and the qualities of a reel-to-reel in terms overdubbing. Now you don't have to buy two machines.

At first glance the A-108 looks like a normal cassette machine, but closer inspection reveals two small push-button switches marked 'Simul-Sync' and 'Cross-Feed'. The recording process is thus:

Imagine you want to lay down a rhythm and bass track. First off you can lay down the rhythm track in the same way as on normal cassette machines. Large VU meters ensure a distortion-free recording at the right levels, and a memory switch is also included which is very helpful. What this does is lock in a certain position on the tape which can be referred to easily when rewinding. So if you're not starting your recording at the beginning of the tape you'll have no trouble finding your starting point.

Anyway, with the rhythm track laid down, plug in a mic in the 'mic right' socket and press the 'simul sync' button. This will

At last — your own fully mobile studio

cut out the left VU meter but leaves the right one illuminated for monitoring your bass track. Plug in a pair of 'phones in the jack and play back your already recorded rhythm track. While listening to the rhythm play a bass line and both will be recorded together. The rhythm track on the left, and the bass on the right.

When it's been recorded, for playback press the 'cross feed' switch which effectively blends both tracks together for a fuller sound. If you make a mistake when doing the bass part it's no problem. You can still erase that and keep your rhythm track intact.

That's it for overdubs, but the machine also features a 'mic blend' operation. This enables you to do two more things. Firstly you can record your own voice over a record. I had a go at that which proved finally that no way am I a singer. The 'mic blend' switch also lets you sing over recordings that you've done and put your voice or whatever into the mix, but doesn't

let you actually record it.

Although facilities for just the two overdubs seems rather limiting it's still a major step forward into home recording. The tapes you'll get with just the two tracks on will be excellent quality and a whole lot of fun.

The A-108 is also a very fine cassette machine when used purely as a normal cassette deck. A long time ago I had a Teac A-103 which I borrowed for a while, and that was a great machine. This is the nearest I've got to that in quality and when doing straight recording from disc it was perfect. A lot better than a lot of machines I've heard.

So, all in all, the Teac A-108 is a perfect buy if you want to start making some tapes of your own. Cassette tapes are still a lot cheaper than reel-to-reel tapes and also a lot more convenient. At £225 you're getting a lot for your money and I'd seriously recommend you go and give it a listen. You won't be disappointed.



The Teac A-108 Sync: an excellent buy.

"If music be the food of love play on" (Shakespeare)

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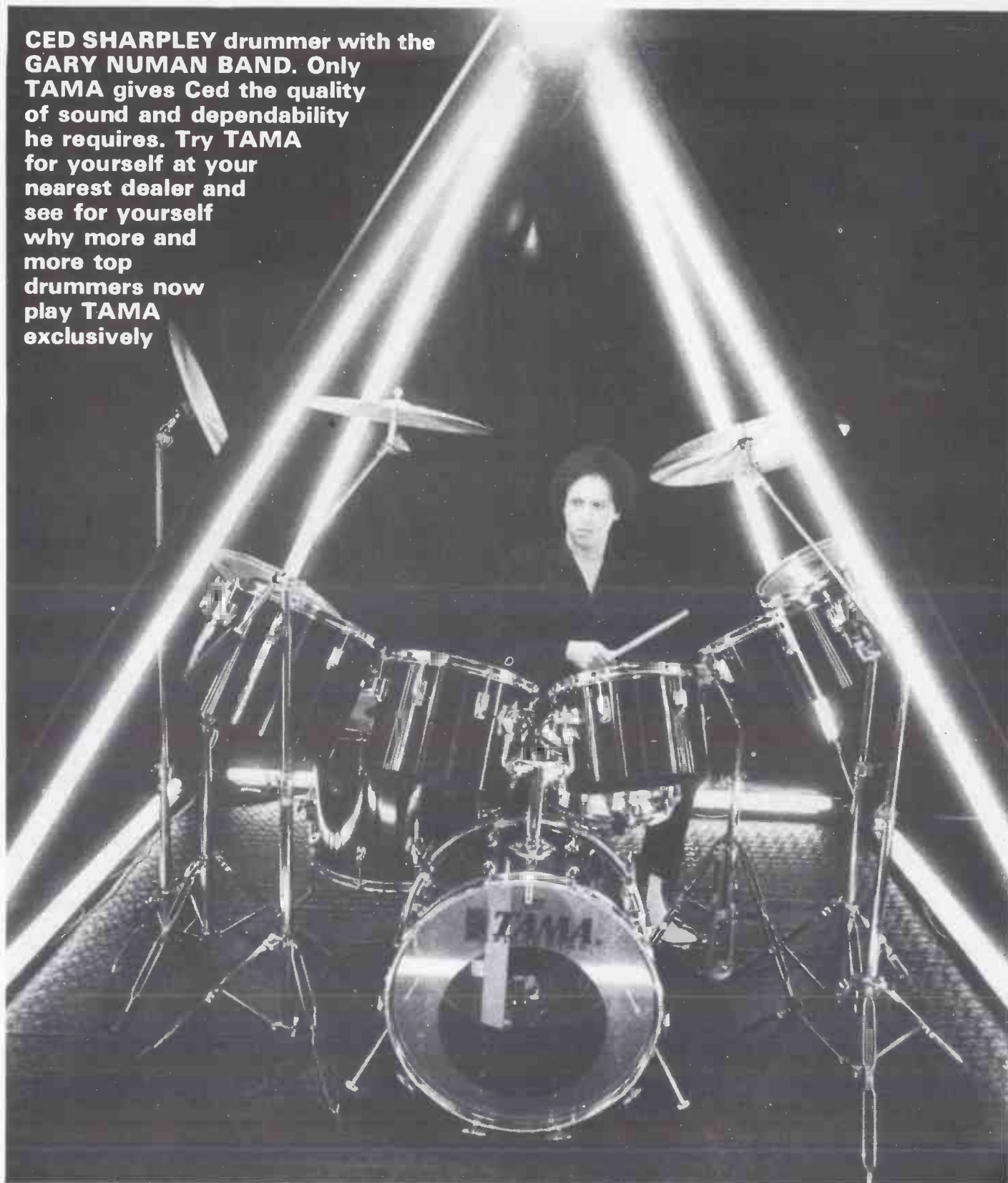
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A LITTLE LIGHT READING

We take a look at some of the items that could brighten up your act.

THE LS808 LIGHT MIXER

There is little doubt that when Project Electronics launched the LS808 Light Mixer nearly 3 years ago they were well ahead of the times, but Dave Simms and the team were very confident that portable band lighting would sell in a big way if the price was right.

The quite astounding sales over this period of time have confirmed beyond question that they were right, and the fact that the current model is virtually unchanged since the original testifies well to the heavy R & D program that preceded the units debut.

The LS808 is an 8 channel unit, combining full twin pre-set

theatre mixing with a very sophisticated, but simple to operate multi-effects section, any amount of sequencing or effect can be superimposed on any amount of pre-set, and there are a host of features such as programme hold, bounce, programme split, flash buttons and blackout etc. All effects can work automatically with full speed controls, or with music signal, either direct from an amplifier, or by direct connection or a microphone, which gives the facility for only the singers voice to work the lights!

The unit is rated at 1000 watts per channel, and comes complete in flight case, with a waist height floor stand as

optional extra.

There is a range of lanterns using the sealed beam 300 or 1000 watt lamps from the very low cost Par-Kan 300, through the Super Par-Kans, and on to the beautifully designed spun aluminium Stage Blazers, all of which can be fitted to the unique S.200 Light Hoist with its built-in winding mechanism. This means that lights can be fitted with the hoist lowered, and then simply wound-up to the required height, thus removing the necessity for ladders on stage, and for the lighting man to be something of an acrobat!

Project Electronics can be contacted at 1-5 The Grove, Ealing, London W5. Tel. 01-567 0757.

Laser lighting is here — and here to stay.

Gone are the days when a nightclub or mobile disco could go out and buy a couple of three channel sound to light units and think that's it. In the last four years the improvement in lighting equipment for the disco market has been tremendous. Four years ago you could go to a

disco and feel you were seeing something good if you saw lights flashing to the beat of the music, or even perhaps sequencing. Today, however, we have infinitely programmable lighting controllers to dim, chase, sequence, strobe, flash, and modulate all kinds of lighting. Add to that the different types of lighting; filament bulbs, neon, UV, strobes, fibre optic, and the like, and you have a vast range of lighting formats. However, of the last 2 years, one effect which has been working its way more and more into discos nationwide, is the effect obtained by the use of lasers. Originally lasers were used as a lighting effect by only the richest of rock groups for large concerts, but as the field has been explored more, and cheaper ways of producing the laser tubes themselves have been found, so the price of lasers has dropped enough for clubs and dee jays to be able to afford them. The word LASER stands for Light Amplification Stimulated Emission of Radiation. Basically all a laser is, is a device which emits a very thin parallel beam of coherent light, i.e. all the light waves are in phase. In normal light there are no beams as such — unless they are focused — and the light waves are incoherent. The safety problem worries some people: laser beams when stationary are dangerous, if a stationary beam should ever shine directly into your eye then you would probably be permanently blinded, due to the beam burning away the retina of the eye. However, most commercially available lasers for entertainment are of a considerably lower power than you would need to blind someone and all units are equipped with a failsafe device that makes sure the beam is always moving. With lasers properly installed and mounted, the risk of any danger to a person is zero. So what sort of lasers are available and who supplies them?



Project Electronics' acclaimed LS 808 Light Mixer.

Well the name that springs to most peoples minds straight away is that of Lasertronics, who are Europe's leading manufacturers with leading centres in London, Miami, and New York.

As the company's name suggests they combine lasers and electronics, and were founded from managing director Mike Geary's fascination with laser beams. Mike has been in bands, stage work and entertainment lighting all his life and thoroughly appreciates the needs of entertainers and this contributes to the company's success.

THE LASERTRACE RM1

A rack mounted multi-function Lasertrace, the RM1 is able to draw two and three dimensional patterns, on almost any surface. Light smoke present in the atmosphere gives the laser beam a scintillating effect.

The Lasertrace RM1 head unit is packaged in a tough black acrylic case, or for ceiling mounting a strong alloy case to which the ceiling mounting bracket or de-luxe spigot can be fitted.

Standard 19" rack mounting (19" x 6 1/4") the RM1 control unit is housed in a strong alloy box with a smart black acrylic front panel. All control legends are heavily engraved and easy to read.

Other features of the RM1 Lasertrace and controller include, illuminated meters (for logging settings) ten turn control potentiometers for fine tuning, key operated safety switch, and independent Laser on/off switch with a specified time delay as required by the Bureau of Radio-logical Health.

Ten channels of automatic pattern control are provided each of which is individually present to the desired pattern by the operator. The controller automatically works through the ten channels remaining on each preset channel for between 15 seconds and ten minutes as selected on the chase control. Additionally the operator can work through the channels one at a time using the manual stepping facility. This facility is particularly useful when pre-setting the individual channels.

Built into the Lasertrace RM1



Lasertronics' Lasertrace RM1 control unit.

is the Astral Cloud effect. Control of this effect is facilitated through the RM1's controller; by varying the settings of Trace 1 and Pattern set or the automatic facility, the raw laser beam is mechanically shifted producing as seen in the Lasertronics full colour catalogue — the astral effect — soft, slow, gentle, striations of laser light.

The Lasertrace RM1 incorporates the latest electronic devices, failsafe circuitry, laser pilot light on head and control unit, multiple fusing of both mains and low voltage supplies, all connections between the head and controller are made through a pinch type twelve way captive plug and socket.

Each Lasertrace RM1 is hand built, precision engineered to exacting standards, and is backed by a one year guarantee from the makers. Service centres are in London, Miami and New York with other countries under negotiation.

The standard RM1 comes with a five milliwatt helium-neon laser with a tube life of ten thousand hours. All laser products are suitable for any size laser from a 0.5 milliwatt helium-neon through argon-iron to the 40 watt argon. Supplied with specific instruction the Lasertrace RM1 is available in 110 volt and 220 volt versions.

Lasertronics can be contacted at 26 Station Road, Westgate-on-Sea, Kent, England. Tel (Thanet) 0843 33488.

GIANT STROBE

Strobes are a very popular feature in Discos where they are used in short bursts of a few minutes at a time to give a sudden highlight to a particular record or Act. A Strobe produces brilliant flashes of light which seem to freeze movement into a set of still photos. The eye sees a series of still images rather than a continuously moving image. It is a very impressive feature when used on a disco dance floor and creates a very vivid atmosphere.

Guaranteed for one year, each "Giant Strobe" is hand built and precision engineered to a very high standard. It is extremely powerful and can be remotely controlled by either the Pulsar Strobe Remote Controller, the Pulsar Rainbow Strobe Controller or the Optikinetics Strobe Control Unit.

The "Giant Strobe" is the choice of the professionals and is used by many top class performers as well as being installed in countless discotheques throughout the World.

OPTIONAL EXTRAS

Suspension cradle for ceiling

mounting. Slot in frame for colour gel.

TECHNICAL SPECIFICATION

Size

34.5cm x 28cm x 24.5cm (Boxed)

Weight

7.5kg (Boxed)

Finish

Semi Matt Black (Stove Enamelled)

Lamp

Large xenon tube with zirconium and tungsten electrodes mounted on an octal base, lamp life is millions of flashes.

Mains Connection

110/115 volts or 220/240 volts. Please specify.

Flash Rate

1-15 F.P.S.

Remote Control

Input via a standard mono jack socket.

STARBEAM SEALED-BEAM STAGE LANTERN

This is the lantern fast becoming the choice of the contemporary lighting designers and technicians — an ultra-bright, lightweight, low cost unit, with a range of easy to change pre-focus sealed beam 1,000, 500 or 300 watt lamps.

The 1,000 watt quartz lamp produces a light output far greater than conventional 1,000 watt tungsten-halogen spot

LIGHTING SURVEY CONTINUED

lights, in a choice of beam angles from very narrow spot to wide flood.

Each lantern comes complete with cable, lampholder, u-bracket, and slot in frame to accommodate colour filters.

The extremely low weight of the lantern plus lamp (approx. 2.5 Kg) means that far more lanterns can be fitted where the strength of the mounting frames is restricted. This type of lantern is ideal for use on 'Genie-Hoist' lighting towers, as up to twenty lamps can be mounted on a single pneumatic hoist, whilst taking up less than half the recommended weight limit. Using a 15' cross tube assembly, on two 'Powerdrive' heavy duty tripods, twelve to fifteen lamps can be hung with negligible sagging of the crossbar. The weight factor combined with the practical box-type shape makes transportation of large mobile lighting rigs far less of a problem.

To fit 1,000 or 500 watt lamps locate the lamp in the two clips situated midway down the lantern. For 300 watt lamps locate the lamp at the front of the lantern against the baffle. The two clips on the louvred sides fit over the lamp rim. The two opposite are for spacing only.

Lamps:-

(240v) 1,000 watt quartz sealed-beam parabolic reflector with lens average life 300 hours. Beam angles available narrow spot, spot or medium flood.

(120v) 1,000 watt quartz sealed-beam parabolic reflector with lens average life 150 hours beam angles available very narrow spot, narrow spot, medium flood, or wide flood.

(120v) 500 watt tungsten sealed-beam parabolic reflector with lens, average life 2000 hours. Beam angles available narrow spot, medium or wide flood.

(240v) 300 watt tungsten sealed-beam parabolic reflector with lens, average life 2000 hours beam angles available narrow spot, medium or wide flood.

For 240v operation, 120v lamps can be wired directly together in series — Neutral lamp 1 to supply, positive lamp 1 to neutral lamp 2, positive lamp 2 to supply, earths direct to earth. Alternatively, can be wired in normal way with plugs, and connected in pairs to a special series wired splitter.

4-ARM PINSPOT SPINNER

Since the success of "Saturday Night Fever", club owners have been clamouring to get hold of reliable rotating Pinspots. A few months ago, we asked the company who make our Slimbeam Pinspots to produce a 4-Arm Spinner.

The result is a British made, reliable unit designed by engineers who have a wealth of experience in Electrical Engineering.

The Spinner has a ceiling fixing plate, and a separate power supply transformer, which can be mounted inside a recessed ceiling, or back at the control console.

The unit comes complete with four PAR 36 Lamps and four colour Gels.

Rotation speed is 65 R.P.M.

8-ARM PINSPOT SPINNER

Even more spectacular than the 4-Arm version, the 8-Arm Pinspot Spinner has a remote control unit which can vary the speed from 0-100 R.P.M. change the direction, and stop the unit almost instantly by means of an electronic brake.

As with the 4-Arm Spinner, each lamp head is fully adjustable for pan and tilt.

The unit comes complete with speed control, eight PAR 36 Lamps and eight colour Gels.

PORTABLE ILLUMINATED DANCE FLOOR

A brand new product which should cause a sensation in Discos this year, is a British made Portable Modular Dance Floor.

Each Module is 3' square by 6" deep and weighs only 36 Kgs. On the back of each is a recessed carrying handle, two bulgin multiway sockets and a two way

switch to change from a 4-way adjacent modules are positioned.

The lamps used are 25 watt clear and beneath the opal acrylic top are four coloured gels. The total power consumption is 400 watts per module, with the largest load being 175 watts on the outer blue band. (The inner yellow square has only one lamp).

A total of 5 standard modules can be used on a 4 x 1 Kw. controller or alternatively, they can be supplied with 15 watt lamps giving a total possibility of 9 modules. Obviously a 4 x 2 Kw. controller doubles the capability.

The thick top can take a weight far in excess of the maximum number of people who can dance on it at any one time, is fire resistant and splashproof. A separate top skin can be supplied where excessive wear is anticipated, but cigarette burns can simply be scraped off.

The modules can also be used as a D.J. rostrum or as part of a stage setting for live shows. Because they are fully portable, the patterns possible are fully variable by the way in which two

"STARBURST" VISUAL DISPLAY SCREENS

From the same manufacturer as the Dance Floor comes a new visual display using coloured pygmy lamps, known as the "Starburst".

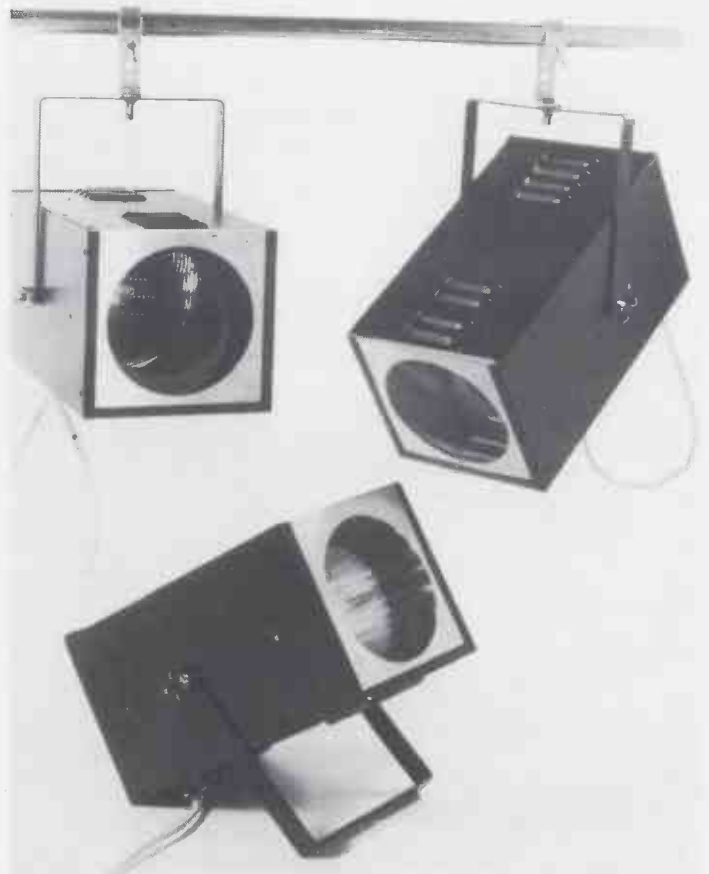
Each box is 2' 6" square by 6" deep and is fitted with 54 x 15 watt lamps. The outside of the box is covered in textured black rexine and comes complete with a hardboard slot-in protective front.

The lamps are wired so that two separate three-way controllers with common neutrals may be used, or one controller only, by means of throwing three switches on the back panel, which pair channel 1 to channel 4, 2 to 5 and 3 to 6.

A fourth switch makes the unit compatible with a 4-way controller.

Two different versions are available:-

"Spoke" with a rotary display motion and "Target" with a concentric circle display motion.



Cerebrum's range of Starbeam lanterns.

PULSAR 10-WAY CHASER

Pulsars sensational new "10-Way Chaser" is the absolute ultimate in lighting controllers! Operating on any voltage from 110 to 250 volts, it has ten channels each with 1200 watts capability, and can control tungsten, low-voltage or neon loads.

The controls include full or shimmer brightness control, standby, L.E.D. readout, auto reversing with 4 variations 8 separate preset patterns, auto pattern change, speed control, fast, slow speed select, and a music/auto selector. When set up at the slowest speed it will take 32 minutes to go through the eight different sequences, making it possible to use as an environmental programmer in a Club, or Shop window display, as only one or two channels are ever on at the same time.

"PARCAN" PAR 64 LANTERN

In addition to our own "Starbeam" Lantern, we now offer as an alternative, the more sophisticated spun aluminium "Parcan".

The big advantage with this Lantern is that the rear is easily removable, with the lamp still inside, so that a blown lamp can be replaced without removing the Lantern from the suspension boom.

Each "Parcan" is fully wired and comes complete with a colour frame.

"BLACK BOXES"

"Black Boxes" are a unique, totally modular Flight Case system designed specifically for mobile Discotheque use (patent applied for).

They are infinitely expandable to meet the users changing needs and new equipment. A range of standard units are available to accept almost every piece of currently available disco effect equipment.

Easy and fast to set up, there is no need to unpack equipment from cases.

Each box accepts standard theatre bolts and clamps, and interface with Powerdrive Stands.

LIGHT MASTER 611 CONTROLLER

The "Lightmaster 611" is a new 6-Channel Remote Control Desk from Zero 88, which has all the possibilities of the fantastic "Lightmaster 691" without the built in dimmers.

The "Lightmaster 611" is connected by means of a multicore cable to a "Lightmaster 690" dimmer pack, which can be located up to 1,000 metres away.

The new unit takes up much less room in a discotheque control console, and saves the cost of expensive power supply cables as the dimmer packs can be situated adjacent to the mains distribution box.

ELECTROSONIC "ROCK 'N ROLL" DESK

The Electrosonic "Flatapak" range of desks and dimmers was launched a few months ago, but the long awaited "Rock 'N Roll" 24-Channel Desk has only just become available.

All the 2-present desks in the range have a grand master with dipless crossfade facility, a separate blackout switch for each preset, and a master dead blackout by means of a key.

However, unique to the "Rock 'N Roll" model is the effects panel which has a chase pattern selector and speed control forward, reverse and freeze button, sound to light sequencer, and flash button master blackout to prevent accidental use of the 24 flash buttons.

5 MILLIWATT "SPIROSCOPE" LASER

The prototype 2 milliwatt Spirolaser was first shown at last years exhibition, and now a powerful 5 milliwatt version is available for the first time.

This unit is absolutely unbeatable in its range of functions, and only a full live demonstration can do it justice.

PRICE LIST

Nova Illuminated Dancefloor Module £185.00; Nova "Starburst" Screen — Spoke £120; Nova "Starburst" Screen

— Target £120.00; Nova "Starscreen" £65.00; "Parcan" Spun Aluminium PAR 64 Lantern £36.00.

BLACK BOXES

Standard Hollow Open Case — 130mm £34.00; Additional Cost per 100mm Depth — Pro Rata £7.50; Large End case (open 1 side only) — 289mm £58.00; Small End Case (open 1 side only) — 139mm £53.10; 19" Rack Mounting Addition £16.00; Standard 9mm. Fitted Panel Addition £8.00; Projector Box to take 2 x Solar 250 — Hollow 360mm £53.00; Spiroscope Laser Box — Hollow 360mm £53.00; 8 Lamp Display Box (less lamps) — Hollow 260mm £62.20; Twin 2' U.V. Box (less lamps) — End 130mm £73.20; Twin Cylinder Mirror Box — Hollow 230mm £126.70.

SPECIAL ATTENTION — PRICE REDUCTION EFFECTIVE 6/9/79

6/9/79
5 Mw. Spiroscope Laser £1,480.00.

All the above are available from Cerebrum Lighting, 168 Chilton Drive, Berrylands, Surbiton, Surrey. Tel: 01-390 0051.

And now for something completely different:



Next month Beat has a new face — the one on the right to be precise. The First issue with the new cover Features interviews with Mark Knopfler of Dire Straits, Whiteshake, Randy California, After The Fire, Hi-Tension, plus new and regular features, surveys, reviews, news and more — all for 40p.

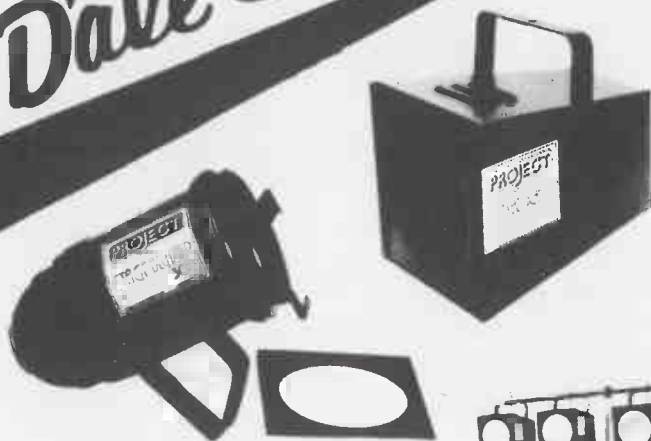
NEW!
from

Dave Simms

PROJECT

Very!

PORTABLE STAGE LIGHTING



PAR-KAN 300
All Steel lantern for
PAR 56 - 300 watt lamp.
£27.60

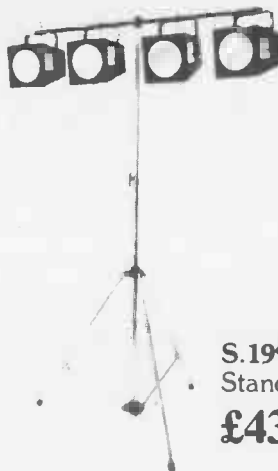
STAGE-BLAZERS

Top Professional/Theatre lanterns in lightweight Spun Aluminium with "Twist-out" rear section for easy lamp changes. 3 models

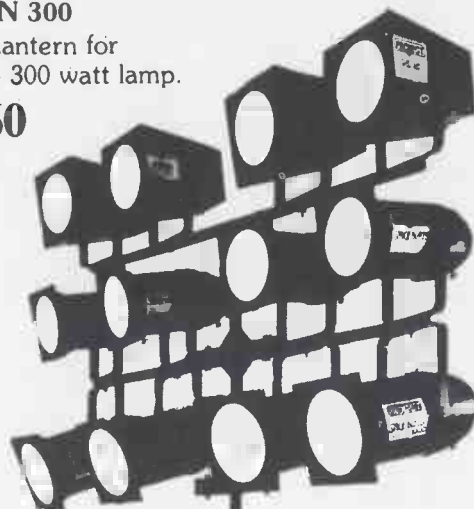
SB300 - £64.70

SB1000 - £68.30

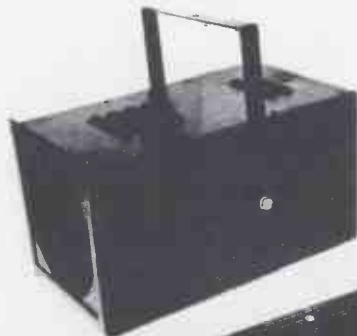
SB1000F (Floor Flood) £72.45



S.191
Stand.
£43.70



S.200
Wind-up Light
Hoists,
complete with
single T-Bar
£79.85
(Winds up to
12 feet
(3.65m))



SUPER PAR-KANS

All Steel lanterns with hinged lamp section. 2 models, **SPK300** for PAR 56 lamp, and **SPK1000** for CP series or PAR64 - 1000 watt lamps.

£40.55



The **AMAZING LS808 Mixer**. 8x1000 watt channels, 2 Presetts, Channel Flashers, vast sequencer programme selection, remote blackout etc etc etc

£580.35

Lantern prices include high temperature Ceramic Lamp holder, but not lamps. The PAR 56 (300W) and the CP series (1000W) sealed beam lamps available in various beam widths.

SIMPLY FIT YOUR LIGHTS AND WIND-EM UP - NO MORE LADDERS OR ACROBATICS!

See the full range of Dave Simms Music Products at the Frankfurt Spring Fair Hall 5, Stand No. 50154.

Trade and Export enquiries welcome.

Project Electronics Ltd. 5, The Grove, Ealing, London W5 5DX England.
Telephone: 01-567 0757.

ALL PRICES INCLUDE VAT. (No hidden extras!)



Anyone looking for a slick, professional studio in which to spread the roots of their musical endeavours and cultivate them in an atmosphere conducive to growth rather than inhibition, take note. Here is some 'good earth' specially designed to nurture and nourish what you plant. Not that you just sit back and let it all happen for you. Any gardener worth his soil will tell you that to grow healthy, strong and vital plants, you not only have to spend a lot of time working on and caring for them, you also need the correct feeding and fertilising compositions in the soil you use. You need good earth. Likewise any producer worth his sound knows that a studio goes a very long way to making any recording session bear fruit. Over twelve years of working in some of the world's best studios has taught this one very basic fact to the man behind Good Earth Studio: Tony Visconti.

MICROPHONES

These days, with so many incredible advances in recording hardware, it's so easy to be lured into a false feeling of security when surrounded by myriad effects and gadgets and believe that one can create a master tape sounding nothing less than incredible. Not so. Unfortunately, technology and incredible masters don't go as hand-in-hand as one would hope. Without the right atmosphere in even the most well stocked studio — whether it be created by decor or intelligently conceived layout — the incredibility of one's masters can suffer greatly. It is that simple but elusive factor that separates a reasonably good studio from a very good indeed studio!

In Tony Visconti's opinion, the musician is the prime concern in a recording environment. Everything must be geared to make the artist feel comfortable. "Almost everyone who works for me in my studio is a musician, or has been a musician at some point," he says. He is a man with the experience to know what works and the perception to know what he wants. Talking with the guy shows him as a sincere

and strong-minded character. Someone who has no time for pseuds or wasters, but will sit and talk in a most polite and uncondescending way. He radiates enthusiasm and it shows. Bowie's Young Americans, Low, Heroes, Lodger: Thin Lizzy's Live and Dangerous are but a few of the excellent productions this man has put his stamp on. He is a person with the humour and sincerity to come out with a statement like "Music is my hobby," and mean it. With a hobby like that who needs a job?

The sensitive imagination which has stood Visconti's productions out from so many others has crossed over the design of Good Earth Studio. Most of the way the studio looks and operates (apart from the equipment) was designed by himself — an extension of his hobby! The spacious three-tier design of the control room (19 x 18 ft) and the compacted positioning of the effects racks all around and in easy access from the desk (a fully remote Triad 32 into 24 T.S.M. British made desk) gives unobstructed listening space, from the front to the very back of the room. No more craning round engineer's heads or six-foot high effects racks blocking the monitors, which in this case are J.B.L. 4 333's powered by a Studer A-68 300W bi-amps. The bi-amps work on the principle of 150W driving the high and mid range crossovers and 150W driving the bass end. The sound is excellent. There are the usual Auratones and some medium sized hi-fi speakers giving the opportunity to monitor in four different modes, mono being the fourth.

The tape machines consist of: a Lyrec 24-track with an extremely wide 100% vari-speed (most 24-track recorders can vari-speed their top speed of 30 inches-per-second half as much again, up to 45 i.p.s., the Lyrec allows an incredible 60 i.p.s.). Two Studer A-80 2-tracks; one B-62 2-track; one B-67 2-track and two Revox 2-track recorders with wide vari-speed on each. Compressors, limiters, modulators, analogue delays, flanging, harmonising, vocal stresser, all are of the usual high standard of Eventide, Urei, etc.



but all have passed the additional uncompromising test given by the highly critical ears of Visconti himself. The man who says he "thinks" he had one of the first harmonisers in Britain four years ago. And with its extensive use on Bowie's Low almost single handedly launched a brand new drum sound to the world (not to mention guitars and vocals as well).

ADVANCES

Studio mikes are of the Neuman, Beyer, A.K.G., Calrec and Shure variety and noise reduction is standard Dolby-A. Nothing elaborate, everything effective. A good deal of thought has also gone into what some studios tend to overlook as being an important piece of equipment, that is, the cassette taping machine. There is nothing more frustrating than taking a mix out of a studio on a cassette tape, to listen to in a different environment with fresh ears and finding that the tape is muffled sounding or the recording is too quiet. Here two Pioneer C.T. 700 stereo cassette decks with adjustable bias can put the maximum amount of signal onto practically any tape.

Resident instruments in the studio are, now let me see, there's a rather small, rather old Rogers drum kit (smaller kits usually record better and this one has got something like a 20-inch bass drum). "Someone's just offered me twice what I paid for it" said Visconti as he gazed admiringly at it. In fact most of

his favourite studio instruments are not new ones. There's a Wem 200W valve amplifier, a Marshall 4 x 12 cabinet, a selection of L.A. and percussion, but by far the most impressive instrument in the whole place is the newest acquisition, the oldest instrument and the most important basic instrument in any self-respecting studio. It's a 1921 Steinway 6½ ft grand piano.

Lastly, the actual studio space itself is well thought out. The drum booth is among the largest in Europe at 10½ x 14 feet. The main studio is a large L-shaped 582 square feet and the vocal booth comes in at 12½ x 12 feet. Each part is easily visible from the other by means of thickly double glazed windows but curtains can be drawn if you're shy. The sound in the main studio and the drum booth can be varied from a nice 'live' sound to a dead studio sound depending on whatever acoustics are required.

Pricewise it's not exactly the cheapest studio around, but at £42 per hour for 24-track it's not the most expensive. And the final results may just possibly be the ends which justify the means. Up until the present the studio has not been available for sessions other than projects which Visconti himself or his engineers have been personally involved in; Live and Dangerous and Stage being the most notable, but as from November 2 it will be available for general hire. Check it out, it may just be what you're looking for.

RUSSELL WEBB

RECORDING?



GOOD EARTH STUDIO WAS DESIGNED BY TONY VISCONTI;
PRODUCER OF T. REX, DAVID BOWIE, THIN LIZZY AND MANY OTHERS.

IT'S A UNIQUELY DIFFERENT STUDIO-AND IT WORKS!

THE EQUIPMENT INCLUDES A CUSTOMISED TRIAD TSM CONSOLE WITH 24 TRACK RECORDING
A FULL RANGE OF MICROPHONES & SPECIAL EFFECTS COMPONENTS, ALL CONSTANTLY UPDATED

THERE'S ALWAYS A VERY RELAXED ATMOSPHERE WITH LOUNGE AND GAMES ROOM,

FOOD AVAILABLE LOCALLY UNTIL 5 A.M.

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DEALER PROFILE



SIDE STREET MUSIC

Aptly named, Side Street Music lies just off a main road in one of Edinburgh's suburbs. Starting up about 18 months ago, its owner and main man is Dave Clark.

The shop, which looks more like a storeroom inside, specialises in the sale and hire of PA systems. It's hard to believe that amongst the general chaos in the shop that Dave Clark and his two assistants can actually tell what they have in stock, let alone lay their hands on it.

Despite their lack of order, the shop is well stocked and they are agents for MM, Roland, Custom Sound, Peavey and Bose. In addition they also stock items from a range by Intermusic, Marshall, Frunt, RSD, Turner, Gauss, Shure, AKG and Beyer. In fact in Scotland they are the only agents for Bose. Clark is particularly pleased with Bose equipment and recommends it highly. 'It's extremely good value for money' he says, 'and it's the most compact system I know of.' The cabinets and amps are very compact and six pairs of 802 speakers and three 1800 amps would fit comfortably into the back of a small van.'

Whilst I was at Side Street Music, the Revillos came in to buy some equipment for their forthcoming debut appearances. They bought Bose gear for much the same reason. Says Eugene Reynolds 'Technically I've heard they're very good, but our main consideration is that they are easily manoeuvrable and will fit into our van. Really it's a system that the band can set-up themselves.'

When I saw the Revillos at Edinburgh's Tiffanys the sound was excellent, but the Bose speakers looked less than stable. They are almost cube-like and possibly rather top heavy. However, I gather the band is having a special stand made, which should alleviate the problem.

In stock are Peavey CS400 and CS800 stereo amps, a selection of Custom Sound 700 series amps and Trucker PA systems. None of the gear is priced so you have to ask. It's generally sold at list price, though

it you're buying a lot of gear you're reckoned to get a discount. Even after I'd had a good look round I was somewhat unclear as to exactly what models Side Street had in stock, so it's best to go in and ask for what you require rather than try to fight your way through the stacks of amps and speakers. There is also a fair amount of gear out the back.

Side Street also supplied Mike Westwood with a Bose PA and a number of other people like Bilbo and Rossetta Stone bought their gear from the shop. Shake, the other half of the old Rezillos were supplied with a Texonic PA.

Dave Clark rates Peavey gear highly, especially as far as value for money goes; and Their guitars are the only ones you will find in the shop. Says Clark 'I've had so much trouble with some makes of guitar that it's just not worth stocking them anymore. With one particular brand, I was sending back four out of every five models because they needed fixing. So now all he stocks is the Peavey T60; although he is contemplating stocking Ibanez and Aria.

REPAIRS

Therefore, while the shop does not cater for musos in terms of instrument supply, they will undertake repairs and supply items like strings. Dave Clark does admit, though, that their repair service is not altogether fantastic. 'At the moment we tend to pass a lot of repairs to outside people. However, we get so many repairs coming in that I think I shall have to think about getting a full-time repairman.'

About 10% of Side Street's trade is second-hand gear. Obviously the stock is

always changing, but while I was there they had a modified Fender twin reverb with ATC speakers for £250 and a Fender bass amp and cab.

Stock was lower than usual, on both new gear and second-hand stuff, but that's not surprising for late summer when trade is fairly slack. Matters were not helped by the fact that a large proportion of the second-hand gear had been hired to the Undertones who were playing at the Edinburgh Rock Festival at Ingliston.

Also to be found in the shop is various studio equipment including Studio Master 16 into 2 and RSD mixers. Virtually the whole range of MM mixing consoles were in stock; the ones I saw were 12 into 2, 8 into 2, 12 into 4, and 16 into 4. In the mic department, Side Street stock Beyer, AKG and Shure.

Piledriver equipment Hire, part of Side Street Music, boasts the largest rig in Scotland. With RSD amps, Gauss and ATC speakers, it has a maximum output of 4,000 watts and includes 1,500 watt monitors. To prove that Dave Clark really put his money where his mouth is, he uses Bose speakers and amps for his 2,500 watt rig, which he reckons is suitable for both large venues and tours. Additionally he has a number of smaller systems which can be used for pubs and clubs. The hire charge for the largest rig works out at about £110 a night plus transport. Rather a lot compared with other places you may think, but as Dave Clark pointed out, Piledriver are the only company in Scotland with a system of that size.

Side Street Music is at 11 Harrison Gardens, Edinburgh and is open six days a week, 10am-6pm.

Nik Oakley



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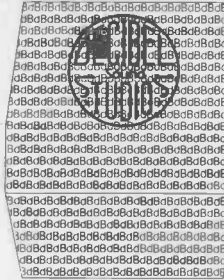


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CUSTOM AMPLIFICATION, 45 Nantwich Road, Crewe, Cheshire. (0270) 4779

HUMBUCKER MUSIC, 124c Green Lane Road, Leicester (0533) 769318

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PALL MALL MUSIC, 58 Pall Mall, Chorley, Lancs. Tel: 02572 71124

S.A.I., Regent Street, Coppull, Nr. Chorley, Lancs. 0257 791645

SUN MUSIC, 110-111 Oxford Road, High Wycombe, Bucks. 0494 36686

SUPERMOUSE MUSIC, 233 Melton Road, Leicester (0533) 63830 After hours: (0533) 606623/607279

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

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570 Small size Classic	POA
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1 0 - 0 7 0 0 - 5 2 3 - 4 Telecaster Custom with case Antigua	400.37
1 0 - 0 7 0 0 - 5 2 4 - 3 Telecaster Custom with case Plum	400.37
1 0 - 0 7 0 2 - 5 2 3 - 7 Telecaster Custom with case M/N	425.51
1 0 - 0 7 0 2 - 5 2 4 - 6 Telecaster Custom with case M/N Plum	425.51
1 0 - 1 3 0 0 - 5 2 3 - 0 Telecaster Antigua with case	375.13
1 0 - 1 3 0 0 - 5 2 4 - 9 Telecaster Plum with case	375.13
1 0 - 1 3 0 2 - 5 2 3 - 2 Telecaster M/N	400.37
1 0 - 1 3 0 2 - 5 2 4 - 1 Telecaster M/N Plum with case	400.37
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11-0902 Stratocaster WT R/N	405.05
11-0904 Stratocaster LT R/N	337.51
11-0906 Stratocaster LT M/N	366.47
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New Custom Colours	
1 0 - 0 9 0 0 - 5 2 3 - 3 Stratocaster WT R/N with Case Antigua	439.72
1 0 - 0 9 0 0 - 5 2 4 - 2 Stratocaster WT R/N with Case Plum	439.72
1 0 - 0 9 0 2 - 5 2 3 - 6 Stratocaster WT M/N with Case Antigua	464.84
1 0 - 0 9 0 2 - 5 2 4 - 5 Stratocaster WT M/N with Case Plum	464.84
1 0 - 0 9 0 4 - 5 2 3 - 9 Stratocaster L/T Antigua with Case	407.39
1 0 - 0 9 0 4 - 5 2 4 - 8 Stratocaster L/T Plum with Case	407.39
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1 0 - 0 9 0 6 - 5 2 4 - 0 Stratocaster L/T M/N Plum	432.88
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94-6300-000-3 FC-30 Classic Guitar	101.71
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94-8500-000-0 F-65 Steel Strung Acoustic Guitar	119.30
94-8600-000-4 F-75 Steel Strung Acoustic Guitar	159.57
94-8700-000-9 F-85 Steel Strung Acoustic Guitar	178.36
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94-8900-000-8 F-80 12 Steel Strung Acoustic Guitar	177.37
94-9000-000-0 F-115 Steel Strung Acoustic Guitar	406.69
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91-9460-000-3 F Series Guitar Case - Classic	38.13
91-9461-000-0 F Series Guitar Case - Jumbo	41.54
FENDER 'F' SERIES LEO BANJO (Inc. Case)	
94-9200-000-0 Fender Leo Banjo Bluegrass	238.67
FENDER PEDAL & STEEL GUITARS	
14-0200-500-9 Pedal 1000 Steel Guitar	
Sunburst	1188.00
14-0400-500-8 Pedal 400 Steel Guitar	656.00
14-0820-510-6 Fender D6 Steel Guitar Blonde	250.00

14-1220-501-2 Champ Steel Guitar Blonde	115.00
14-2000-506-1 Student Single Pedal Guitar	393.50
14-2100-506-6 Artist Single Ten Black	660.30
14-2100-514-6 Artist Single Ten Mahogany	660.30
14-3820-506-2 Dual Six Guitar Black W/Case	303.50
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18-0100 Fender Precision Bass R/N	325.61
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18-0128 Fender Fretless Precision Bass LH R/N	315.50
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All Precision Bass models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
PRECISION BASSES (WITH CASES)	
New Custom Colours	
1 9 - 0 1 0 0 - 5 2 3 - 1 Precision Bass R/N with Case Antigua	401.23
1 9 - 0 1 0 0 - 5 2 4 - 0 Precision Bass R/N with Case Plum	401.23
1 9 - 0 1 0 2 - 5 2 3 - 4 Precision Bass M/N with Case Antigua	426.25
1 9 - 0 1 0 2 - 5 2 4 - 3 Precision Bass M/N with Case Plum	426.25
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18-0200 Fender Jazz Bass R/N	383.87
18-0202 Fender Jazz Bass M/N	408.72
18-0220 Fender Jazz Bass LH R/N	398.30
18-0222 Fender Jazz Bass LH M/N	439.90
All Jazz Bass models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
JAZZ BASSES (with cases)	
New Custom Colours	
19-0200-523-6 Jazz Bass R/N with Case Antigua	461.45
19-0200-524-5 Jazz Bass R/N with Case Plum	461.45

19-0202-523-9 Jazz Bass M/N with Case Antigua	486.54
19-0202-524-8 Jazz Bass M/N with Case Plum	486.54
TELECASTER BASSES	
18-0300 Fender Tele Bass M/N	324.20
18-0320 Fender Tele Bass LH M/N	330.40
All Telecaster Bass models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
MUSTANG BASSES	
18-0400 Fender Mustang Bass R/N	259.03
18-0402 Fender Mustang Bass M/N	280.72
18-0420 Fender Mustang Bass LH R/N	265.52
18-0422 Fender Mustang Bass LH M/N	301.72
All Mustang Bass models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	
MUSICMASTER BASSES	
18-0700 Fender Musicmaster Bass R/N	139.13
18-0720 Fender Musicmaster Bass LH R/N	151.74
All Musicmaster Bass models are available in White (505) and Black (506) only.	
CHAPPELL	
Classical:	
C.100	36.00
C.101	43.00
C.102	49.00
C.103	59.10
C.104	65.00
Steel strung:	
C.200	49.50
C.201	63.00
C.202	43.00
C.203	54.00
Boin Handmade:	
C.10	180.00
B.11	150.00
B.12	120.00
CLEARTONE	
CMI ELECTRIC	
SC36DB Black	120.35
SC36DSB Sunburst	120.35
SC30	94.40
LS26	109.13
LS26 Left Handed	123.85
FV26D & Case	174.08
PB Custom Fretless Bass	195.30
JB20 Bass	92.67
TL Custom	151.58
SC36DW	120.35
SC36 Left Handed	127.73
SC Custom	171.49
SC 400	242.51
LS59TV	147.23
LS58D	147.23
LS26G	125.56
LS26DS	125.56
LS26DS Left Handed	132.49
LS26D	125.56
LS26D Left Handed	132.49
LS Custom	203.53
LS230	111.67
LP200 GCN	162.17
SG Standard	164.54
SG Special	164.54
SG Custom	194.86
1944 Twin Neck & Case 12/6	304.56

1954 Twin Neck & Case 6/4	304.56
175DC	164.54
ES Custom	177.55
HR 500	218.61
PB Custom Bass	175.81
PB14 Bass	92.67
JB Custom Bass	186.22
JB 200B Bass	179.36
JB24 Bass Left Handed	116.08
RK24 Bass	194.86
EB Custom Bass	173.21

ACOUSTIC	
Mountain G120 Concert	58.72
Mountain G150 Concert	64.04
Mountain G200 Concert	74.07
W200B Jumbo	68.80
MJ200N Jumbo	106.54
Junior Classic	27.36
Concert Classic	29.77
Junior Western	34.81
110 Western	41.78
Hashimoto W 350 Western	164.31
Mountain F100 Folk	53.12
Mountain W120 Jumbo	63.31
Mountain W120/12 Jumbo	72.87
Mountain W150 Jumbo	73.42
Mountain W230 Jumbo	101.85
Mountain W250D Jumbo	120.60
Mountain W300 Jumbo	137.57
Mountain R500D Jumbo	230.53

J. T. COPPOCK

ANTORIA	
2355 Big Jack S.Ac. Sunburst	173.00
2355M Big John S.Ac. Maple	190.00
2357 Mt. Strad Violin	88.00
2350 Memphis Custom	136.00
2350 Memphis std.	132.00
2350L Memphis std l/h	114.00
2351 Memphis d/l	136.00
2351DX Memphis d/l	148.00
2351 Memphis Original	141.00
2342V Memphis	170.00
2341 Memphis ctm d/l	154.00
2343 Memphis jun	159.00
2337DX Memphis jun	173.00
2350 Memphis white	144.00
2405 Custom 74	208.00
2451 Memphis Oldie	190.00
2350B Memphis bs	143.00
2660 Memphis Vine	150.00
2458 Memphis Spl	157.00
2351CH Memphis	136.00
'Cherry	136.00
2675 Custom 76	430.00
2354 Woodstock	133.00
2354S Woodstock std.	127.00
2345SL Left-Hand	135.00
2377 Woodstock pro.	141.00
2383 Woodstock ctm	151.00
2338 Woodstock std.	106.00
2347 Woodstock jun	128.00
2394 Woodstock nat.	142.00
2345 Woodstock white	240.00
2354B Woodstock bs	130.00
2354LB Woodstock long bs	140.00
2352 Clipper	92.00
2352M Clipper d/l	108.00
2352 Custom	121.00
2353LDX Clipper long bs black	106.00
2368 Clipper Fireball	122.00
2365 Dixie bs	138.00
2365BL Dixie bs l/h	145.00
2366B Marksman	132.00
2366FLB Fretless bs	132.00
2375 Rocketman Maple fb	144.00
2375W Rocketman White	152.00
2375L Sunburst l/h	140.00
HG188C Steel	85.72
2375N Rocketman Natural	155.00
2375 Ash	182.00
2375B Rocketman black	143.00
2655ZB Rocketman	186.00
2656ZB Zebra bs	188.00
2375W Twin Gemini 6/12	250.00
2407 Twin Gemini 6/4	260.00
2376 Dixie Fireball bs	156.00
2386 Memphis ctm d/l	154.00
2386L Left-Hand	175.00
2384 Clipper Ash	150.00
2385 Clipper Ash bs	171.00
2370 Semi-Ac Id.	139.00

FLETCHER, COPPOCK & NEWMAN

KIMBARA	
Classical	42.50
170/N	48.75
171/Q	53.75
172/T	58.95
173/W	63.75
174/Z	69.95
1/D	75.00
175/C	81.00
176/F	47.95
177/I Requinto	95.00
Maestro Classical	89.00
45/J Concert	125.00
25/Z	195.00
46/M Concert	295.52
47/P Concert	53.30
85/D Concert	66.50
2/g Folk	70.75
Western Jumbo	89.95
6/S 6-string	93.50
7/V 12-string	81.00
8/Y 6-string	85.00
24/W 12-string	
179/O 6-string	
180/S 12-string	

To avoid unnecessary repetitions, certain abbreviations are frequently used in our listings: electric-elec; custom-ctm; semi-acoustic-s/ac; organ-org; professional - pro; standard - std; acoustic - ac; folk - fk; bass - bs; string-str; de luxe-d/l; jumbo-jbo; piano-pno; left hand-l/h; scale-sc; case - cs; banjo - bjo; monitor - mt.

KIMBARA & LORENZO	
58/X Maestro Western Jumbo	133.95
16/X Student Classical	29.95
27/F Classical	27.75
LORENZO	
Classical	35.00
20/K	29.95
17/A	31.50
99/U three-quarter	31.95
26/C Folk, Steel	
Strung	26.75
19/G Folk	42.75
54/L 6-string Western	
Jumbo	56.95
Jumbo	
56/O 12-string	
Western	61.75
67/Z	35.25
68/C	41.50
196/P 6-string, White	61.50
191/A 6-string, Black	58.50
197/S 12-string, Black	86.25
KAPOK & KENT	
Kapok	16.99
187/N Full-size	13.75
188/Q Junior	11.25
189/T Mini	
Classical	15.95
60/E Nylon Strung	15.95
61/H Nylon Strung	15.95
62/K Steel Strung	33.25
38/N	
KENT	
Western Jumbo	46.50
39/Q	48.95
40/U	46.25
41/X	
42/V	
43/W	
44/Y	
45/Z	
46/A	
47/B	
48/C	
49/D	
50/E	
51/F	
52/G	
53/H	
54/I	
55/J	
56/K	
57/L	
58/M	
59/N	
60/O	
61/P	
62/Q	
63/R	
64/S	
65/T	
66/U	
67/V	
68/W	
69/X	
70/Y	
71/Z	
72/A	
73/B	
74/C	
75/D	
76/E	
77/F	
78/G	
79/H	
80/I	
81/J	
82/K	
83/L	
84/M	
85/N	
86/O	
87/P	
88/Q	
89/R	
90/S	
91/T	
92/U	
93/V	
94/W	
95/X	
96/Y	
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121/X	
122/Y	
123/Z	
124/A	
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126/C	
127/D	
128/E	
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137/N	
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139/P	
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144/U	
145/V	
146/W	
147/X	
148/Y	
149/Z	
150/A	
151/B	
152/C	
153/D	
154/E	
155/F	
156/G	
157/H	
158/I	
159/J	
160/K	
161/L	
162/M	
163/N	
164/O	
165/P	
166/Q	
167/R	
168/S	
169/T	
170/U	
171/V	
172/W	
173/X	
174/Y	
175/Z	
176/A	
177/B	
178/C	
179/D	
180/E	

ARIA FLAT TOP GUITARS	
9250	178.50
9254/12	187.70
9230	130.70
9234/12	145.30
9210	116.00
9214/12	124.00
9450	139.00
9454/12	147.90
9400	88.90
**9400 T	123.00
*Not illustrated. Solid Spruce Top. Mahogany Back & Sides. Rosewood Finger Board.	
**As 9400 plus built-in Transducer and Volume Control.	
9404/12	98.00
9630	89.10
9634/12	97.10
930	155.00
7451	105.20
7451 B	112.30
7451 WR	112.30
7460	123.00
940	146.20
9460	240.60
9290	185.40
9291	185.40
9295	196.10
9294	193.40
GR 30	139.00
9800 C	117.70
9800	117.70
9810 C	131.90
9810	131.90
9260	125.70
9264/12	135.50
960	124.80
9270	159.50
9280	242.40
9271	172.90
9274/12	189.80
9275/12	213.00
**9300	73.90
**9304	83.80
**Not illustrated. Similar to 9400. Full size Western Guitar.	
***Not illustrated. 12 String	
Version of 9300	
CW 3000	29.90
CW 3004	31.20
CW 3520	32.10
CW 3524	31.20
CG 7100	32.10
CW 3504	32.95
CW 3524	31.20
ARIA ELECTRIC GUITARS & BASSES	
O PE 1500 With hard case and strap	474.00
o PE 1000 With hard case and strap	386.80
o PE 1000 U With hard case and strap	386.80
o PE 800 With hard case and strap	321.80
o PE 600 With hard case and strap	287.00
o PE 500 With hard case and strap	259.40
O* PE 460 With hard case and strap	255.80
O PE 450 With hard case and strap	236.20
PB 1500	365.40
oo SB 1000	361.00
O These are supplied complete with hard case & Aria PRO II leather strap.	
o PE 1000 used by Gerry Cott. Boomtown Rats.	
* Same as PE 450 but fitted with Phase switch.	
oo SB 1000 used by Alan Jones, Jack Bruce, Bernie Calvert.	
LC 750	266.50
LC 550	209.50
LC 440	186.40
LS 500	205.90
LS 450	193.40
LS 430	147.00
LC 430	157.80
LS 700	242.40
LS 600	268.30
TS 600	238.90
TS 500	184.50
TS 400	169.30
PE 1000U With hard case and strap	386.80
PE 800 With hard case and strap	321.80
PE 180 With hard case and strap	343.20
PE 600 With hard case and strap	287.00
PE 500 With hard case and strap	259.40
PE 450 With hard case and strap	236.20
NK 700	347.50
**Not illustrated. TB only. As ST 600 but with Alder Body.	
O Not illustrated. As PB 550 but with Maple Body.	
oo Fretless Models available.	
O These models are supplied complete with hard case and Aria PRO II leather strap.	
ARIA DIAMOND SERIES	
EL 195	115.90
ES 175	110.50
ES 750	167.50
ET 240	128.40
ST 380	128.40
EA 200	119.50
EJ 230	124.80
PB 260	192.50
RE 550	
CASES	
CE 1001 AR	49.90
CE 1500	39.90
CE 1022	29.90
CE 1040	32.10
CE 1132	29.90
CE 1050	32.10
CE 2002	33.90
CE 3052	33.90
CE 2012	29.90
CE 1090	32.10
CE 1002	42.80
CE 1112	29.90

CE 3022	28.50
CE 3040	29.90
CE 1500 B	41.90
CE 6100	41.90
CE 1200	29.90
CE 6302	38.30
CE 6202	38.30
CE 6402	35.70

ARIA BANJOS & MANDOLINES

BANJOS	
PB 450	298.60
PB 550	308.50
PB 650	367.20

CASE	
BC 11	39.20
B 900	672.00
B 800	529.40
B 700	395.70
B 100F	255.00
B 600	319.90
B 80 M	119.50

MANDOLINES	
PM 750	269.20
PM 780	319.90
PM 800	368.90

CASE	
MC 20	33.00
M 900	319.90
M 800	279.90
M 700	236.20
M 300	105.20
M 500	182.70
M 180	76.70
CASE	
MC 20	33.90
CASE	
MC 10	26.80

G.M.S.

PICATO STRINGS (sets)	
ES77 elec	2.51
UL77 Rock & Roll	2.69
XL77 Super light	2.51
77 light	2.69
P750 med. gauge, elec	2.99
35L Bass, round wnd	6.95
736L Bass, nylon wnd	6.95
738L Bass, flat wnd	6.95
76 "Gold" Classic	2.07
WESTERNER	
600	2.39
610	2.39
662	4.07

GUILD (INC VAT)

Artist Award	1380.00
X-500	920.00
X-175	632.50
CE-100D	546.25
SF-4	494.50
S-300	368.00
S-300D	419.75
S-300A	402.50
S-300AD	448.50
S-60D	305.90
S-70D	379.50
S-60	224.25
M-80CS	483.00
M-80CSD	529.00
S-300D	???
B-301	306.48
B-301A	343.85
B-302	373.75
B-302A	402.50
D-55	661.25
D-50	540.50
D-40	419.75
D-40C	483.00
G-37	419.75
D-35	362.25
D-25	316.25
F-50R	845.25
F-50	690.00
*F-40	477.25
*F-20	327.75
*F-30	258.75
G-312	598.00
G-212	488.75
*F-512	885.50
*F-412	799.25
*F212XL	569.25
*F-212	488.75
*F-21C	587.75
*F-112	379.50
*B-50 with case	744.05
*Mark 5	718.75
Mark 4	477.25
Mark 3	327.75
Mark 2	258.75
C-5, Guild case for F-20	66.96
2515, Guild case for F-30/F-112	66.96
2516-D, Guild case F40/F212/CE100D	66.96
2517, Guild case for all 17" jumbo's	66.96
2520, Guild case for dreadnought's	66.96
5250, Guild case for	

acoustic bass	101.52
2516, Guild starfire case	66.96
42-P, Guild case M-80, 4529, Guild case for S-300	75.60
29-S, Guild economy case for S-300	27.00
4529-B, Guild case for B-301 bass	75.60

Hohner

MUSIMA	
500/1 Steel String Economy	19.70
Nylon string student 500/2	21.95
681	29.75
Resonata Concert Classic	
730	33.55
731	36.75
732	41.35
733	47.85

MORIDAIRA Concert Classic	
G201	77.25
G203	82.70
G205	96.30
G206M	102.75
G207	112.20
G208	118.60
G212	129.15
G213	139.65
G214	187.10
G215	215.85
G216	255.50

Concert Feik	
F302	96.45
F303	105.95
F305	125.90
FG-37 (A-Series) Flat top Jumbo	106.20
W602	101.10
W603	108.50
W604	127.50
W605	133.85
W606	148.65
W609	152.85
W613	180.35
W615	166.50
W616	174.95
W617	202.20
WT-19	121.10
WH-24	119.15
WE-030 with pick-up	134.90
WL-35	145.45
WG-67 (A-Series) Jumbo Dreadnought	118.10
WG-45	131.70
WJ-20S	157.10
WJ-21N	157.10
WG-47S	176.50
WG-48M	179.20
12 String Jumbo	
B-701	116.85
B-702	125.40
B-704	137.10
BG-76 Dreadnought	191.60
BW 650 9 String Flat top Jumbo	259.70

MORIDAIRA	
F-301 Concert Folk	63.85
W-601 Flat top Jumbo	73.55
Concert Guitars	
SG-01/SK-614N % size	31.90
SF-02/SK-614S 3/4 size	33.95
C G - 01 / C K - 100 N Classic	35.90
CG-02/GK-200 Classic	41.45
CF-01/FK Folk	38.85
CW - 005 / W K - 5 8 5 Jumbo	41.30
CW - 01 / W K - 5 8 8 Jumbo	42.50
CW-01H/WK-588SH Jumbo	42.95
CW - 02 / W K - 5 9 9 Jumbo	49.50
CW-02H/WK-599SH Jumbo	53.20

MUSIMA MANDOLIN	
NO 22 with bag	31.75
MORIDAIRA	
UKELELES	
MU-14	standard
ukelele	standard
MU-15	standard
ukelele	standard
MU-16	standard
ukelele	standard
MU-20	standard
D/luxe ukelele	52.90
MB-21 Baritone ukelele	21.20
Hohner	
MP-200S	173.75
MP-200N	216.30
MP-300M	214.40
ML-600	179.40
MG-226	137.90
MG-360	158.25
MS-300	160.25
MS-300N	194.15
MF-266	129.40
MF-266N	162.25
MB-200	162.25
MB-100N	183.95

IG-650	298.35
IB-780	306.60
EG-F2	51.05
EG-F3	53.90
MORIDAIRA BANJOS	
FB-61FT 4-string tenor	104.25
FB-61F 5-string folk	104.25
FB-61 5-string with resonator	116.00
DX-75T 4-string tenor	120.22
DX-75 5-string	120.22
FB-78 5-string	145.35
DX-112G 6-string	170.10
DX-120 5-string	181.55
DX-120T	181.55
DX-121 5-string	197.70
DX-121T 4-string tenor	197.70
Concert Banjos	
BJ-16T 4-string banjo	62.75
BJ-16 5-string banjo	62.75
GBJ-16 5-string banjo	64.50
FB-02, FB-04, FB-06, BT-20, BJ-30 Not available in the U.K.	

HORNBY-SKEWES

PALMA ACOUSTICS	
300N Student classic	19.25
500 Plectrum	19.25
KASUGA ACOUSTICS	
G100L Classic	69.00
G200 Classic	88.00
HC40 Classic	200.00
F180 Folk	90.00
D300 Dreadnought	118.00
D400 Dreadnought	169.00
T250 12 String Dreadnought	103.00
HC600 Dreadnought	269.00
KASUGA ELECTRICS	
SG360CH	164.00
SA600C Semi-Acoustic	225.00
SE600N	215.00
SE480S	189.00
PB420S	182.00
JHS ACOUSTICS (Bowl Back)	
ENC1	105.00
ENC2 with pick-up	128.00
JHS ELECTRICS	
X309	305.00

HONDO ACOUSTICS	
H90N Classic	26.00
H90S Plectrum	26.00
H308A Classic	35.00
H310A Classic	39.00
H316A Classic	46.00
H330C Deluxe Classic	52.00
H118A Concert steel string	41.00
H130A Folk	44.00
H119A Dreadnought	45.00
H155B Dreadnought	52.00
H160A 12 western string	57.00
HJ200A Super Jumbo	79.00
HJ200N Super Jumbo	75.00
H155E Dreadnought with hot dot	59.00
H155A Dreadnought western	48.00
H340E Classic with hot dot	65.00
H340A Deluxe classic	66.00
H235E Dreadnought with hot dot	69.00
H235A Dreadnought	58.00

HONDO ELECTRICS	
H730BS	56.00
H740B	78.00
H740N	87.00
H760S	89.00
H760N	76.00
H830S Bass	128.00
H830N Bass	79.00
HD70WA Curlee	129.00
HD800WA Curlee bass	129.00
HONDA ELECTRICS with Di-Marzio pick-ups	
HD90AB	88.00
HD740WH	110.00
HD740WI	110.00
HD5740B	123.00
HD910AB	115.00
HD760N	118.00
HD830B Bass	112.00
HD940BS	107.00
HD770BS	132.00
HD794 Semi-Acoustic	142.00
GUYATONE HAWAIIAN	
HG92 (6 string)	50.00
HG508B (8 string) pedal steel	399.00

JOHN BIRCH

(EX. VAT)	
All 6 str. from	320.00
All basses from	340.00
Twin necks from	600.00
Cases from	45.00

KEMBLE

YAMAHA	
Classica	
G225	61.00
G230	69.00
G235	77.00
G240	87.00
G245	97.00
G250s	109.00
G255s	126.00
Folk & Jumbo	
FG325	65.00
FG330	73.00
FG335	89.00
FG340	101.00
FG345	116.00
FG512	125.00
FG350w	125.00
FG365s	135.00
FG375s	165.00
FG336sb	84.00
FG351sb	120.00
FG312	93.00
SG412sb	96.00
Electrics	
SG2000	625.00
SG1500	495.00
SG1000	525.00
SG700	435.00
SG500	389.00
SG175	250.00
SG90	190.00
SF500	285.00
SF700	326.00
SF1000	375.00
SC1200	450.00
SC1000	375.00
SC800	361.00
SA2000	530.00
SA1000	449.00
BB800	345.00
BB1000	375.00
BB1200	475.00
Classic Case	
Folk Case	28.00
Jumbo Case	30.00
12-st Case	29.00
SG Case	75.00
SB Case	69.00
SA Case	75.00

MUSICAID

Guitars	
Standard I	379.50
Standard II	392.00
Standard III	379.50
Curbeck	499.00
Summit	612.00
Butcher	667.00
Bass Guitars	
Standard I	379.50
Standard II	480.00
Curbeck	510.00
Summit	612.00
Butcher	667.00

NORLIN

Acoustic Guitars	
J40 Flat Top Nat	464.00
J45 Flat Top, Sb	470.00
J50 Flat Top d/I Nat	476.00
J50 Flat Top d/I, I/h, Nat	506.00
J55 Flat Top d/I, Nat	506.00
Heritage Flat Top ctm; Nat	650.00
J200 Flat Top Artist, Asb	668.00
J200 Flat Top Artist, Eb	681.00
J200 Flat Top Artist, Nat	681.00
J200 Flat Top Artist, Sb	681.00
Dove Flat Top, Asb	626.00
Dove Flat Top, Eb	626.00
Dove Flat Top, Csb	626.00
Hummingbird Flat Top Sb	560.00
Hummingbird Flat Top Nat	572.00
Hummingbird Flat Top Hr	572.00
Gospel Flat Top Nat	518.00
Gospel Flat Top Wal	530.00
MK53 Flat Top Nat	470.00
MK72 Flat Top Nat	470.00
MK81 Flat Top Nat	554.00
LC-50 Carved Body Eb	638.00
L-5C Carved Body Nat	1188.00
L-5C Carved Body, Sb	1188.00
L-5C Carved Body Wr	1188.00
Super 400C Carved Body Eb	1168.00
Super 400C Carved Body Nat	1168.00
Super 400C Carved Body S	1168.00

Super 400C Carved Body Wr	1168.00
Electric Guitars	
Johnny Smith 1p/u Eb	1253.00
Johnny Smith 1p/u Nat	1253.00
Johnny Smith 1p/u Sb	1253.00
Johnny Smith 1p/u Wr	1253.00
Johnny Smith D 2p/u Eb	1307.00
Johnny Smith D 2p/u Nat	1307.00
Johnny Smith D 2p/u Sb	1307.00
Johnny Smith D 2p/u Wr	1307.00
Super V BJB ctm elec	1457.00
elec; Nat	1494.00
Super V CES ctm; elec; Asb	1457.00
Super V CES ctm; elec; Nat	1494.00
Kalamazoo Award ctm; elec; Asb	2138.00
Kalamazoo Award ctm; elec; Nat	2138.00
Super 400 CES ctm; elec; Eb	1337.00
Super 400 CES ctm; elec; Nat	1337.00
Super 400 CES ctm; elec; Sb	1337.00
Super 400 CES ctm; elec; Wr	1337.00
L-5CES ctm; elec; Eb	1325.00
L-5CES ctm; elec; Nat	1325.00
L-5CES ctm; elec; Sb	1325.00
L-5S Sb, Asb	921.00
L-5S Sb, Csb	857.00
L-5S Sb, Fb	921.00
L-5S Sb, Nat	921.00
Byrdland ctm; elec; Eb	1277.00
Byrdland ctm; elec; Nat	1277.00
Byrdland ctm; elec; Sb	1277.00
Byrdland ctm; elec; Wr	1277.00
EDS-1275 Sdn; Sb	1024.00
EDS-1275 Sdn; Wal	976.00
Howard Roberts Artist, Nat	976.00
Howard Roberts Artist, Sb	976.00
Howard Roberts Artist, Wr	976.00
Howard Roberts, ctm; Sb	952.00
Howard Roberts, ctm; Wr	952.00
ES-175 CC, Asb	656.00
ES-175 CC, Wal	705.00
ES-175 D, Nat	705.00
ES-175 D, Sb	656.00
ES-175 T, Nat</	

RD Artist, Eb	666.00
RD Artist, Bb	711.00
RD Artist, Fb	711.00
RD Artist, Nat.	650.00
RD Artist Bass, Asb	632.00
RD Artist Bass, Eb	620.00
RD Artist Bass, Fb	632.00
RD Artist Bass, Nat	560.00
RD ctm; Nat.	560.00
RD ctm; Wal.	566.00
RD Standard, Nat.	452.00
RD Standard, Tsb.	476.00
RD Standard, Wal	476.00
RD Standard Bass, Eb	476.00
RD Standard Bass, Nat	428.00
Banjoes/Mandolins	
PB 250 M/10tone	
P/Banjo, Wal.	837.00
PB 900 P/Banjo, Csb	1235.00
RB 100 5-string Banjo, Wal	608.00
RB 250 M/10tone 5-string Banjo, Wal	837.00
RB 800 5-string Banjo, Csb.	1235.00
TB100 Tenor Banjo, Wal	608.00
TB250 M/10tone Tenor Deluxe Banjo, Wal	837.00
TB 800 Tenor Banjo, Csb.	1235.00
All-American Tenor Banjo	3890.00
All-American 5-string Banjo	3890.00
Florentine Tenor Banjo	4047.00
Florentine 5-string Banjo	4047.00
F5-L Artist Mandolin, Asb	1891.00

ROSE-MORRIS

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SHAFTELSBURY	
3414 Sunburst	199.95
3419 (bass stereo)	199.95
3399 2 p/u bass	175.00

OVATION

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Deacon 12	599.95
Viper	396.00
Preacher	450.00
Electric Artist	539.95
Electric Country Artist	545.95
Electric Folklore	560.00
Electric Legend	635.00
Electric Pacemaker	649.95
Electric Classic	639.95
Electric Glen Campbell	635.00
Electric Custom Legend	999.95
Electric Custom Balladeer	520.00
Electric Glen Campbell 12	695.00
Electric Anniversary	775.00
Magnum I bass	535.00
Magnum II bass	675.00
Preacher Deluxe	550.00
Preacher Deluxe 12	595.00

TOP TWENTY

1971 bs.	69.95
1970 6-str	57.95
AVON	
3403	99.95
3404	82.00
3405	79.95
3407	99.95
3430	99.95
3431	89.95
3427	129.95
3428	129.95

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Classic Balladeer	349.95
Custom Balladeer	389.95
Glen Campbell 6-str	449.95
Glen Campbell 12-str	549.95
Pacemaker 12-str	495.00
Folklore	399.95
Classic	439.99
Concert Classic	380.00
Legend	475.00
Artist	389.95
Country Artist	389.95
Custom Legend	785.00
Matrix	239.95
Matrix Artist	239.95
Anniversary	599.95

EKO ACOUSTICS

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3132 Rio Bravo 12	84.00
1780 Ranger 6	64.00
1793 Ranger 12	77.65
3140 Navajo 6	49.95
3141 Navajo 12	59.95
3151 Sombrero 6	73.95
3152 Sombrero 12	78.65
3153 Eldorado 6	108.00
3154 Eldorado 12	116.00
3143 El Paso	95.00
3142 El Guacho	129.00
Ranger 6 with p/u.	76.70
Ranger 12 with p/u.	89.95
Left Hand to order	
15% Extra. All Models.	

CLASSICAL

3076	44.35
3077	46.85
3078	58.95
3079	94.35
3080	133.75
SUZUKI GUITARS	
3180 Dreadnought	81.00
3183 Dreadnought	99.00
3185 Dreadnought	99.00
3181 Dreadnought	108.00
3184 Dreadnought 12	108.00
3182 Dreadnought	125.00
3186 Frik	140.00
3067 Mart Finish	65.00
3068	75.00
3069	95.00
3070 Handmade	135.00
3071 Handmade	218.00

STUDENT GUITARS

3057 Dulcet	25.99
3058 Constanta	19.99
1512 Kansas	16.35
3050 Super Dulcet	29.99
1514 El Chico	16.35

TERADA GUITARS

3045 TG315 classic	109.95
3046 TG312 classic	99.95
3047 TG307 classic	74.95
3048 TG370 classic	209.95
3049 TG360 classic	179.95
3187 FW628 jumbo	145.95
3188 FW624 jumbo	135.95
3189 FW625 jumbo	112.95
3190 FW615 jumbo	107.95
3191 FW659B jumbo	126.95
3192 FW615E electric	129.95
3191 FW613 jumbo	97.95

3195 TW100 Hand-crafted	345.95
3196 TW70 Hand-crafted	220.95
3197 FW655N	

APPLAUSE BY KAMAN

AA14	169.95
AA24	169.95
GUYATONE	
8-string pedal steel	375.00

ROSETTI

Acoustic Guitars

MUNGEN

9830	119.95
9834	224.95
9835	179.95
MC6	39.95
KISO SUZUKI	
9512	99.95
9511	89.95
9651	74.95
9507	74.95

KAWAI

9850	94.95
9851	99.95
9852	124.95
EROS	
9353	49.95
9807	39.95
9808	38.95

12 String Guitars

MUNGEN

9837	129.95
9841	234.95
9842	189.95
MC12	39.95

KISO SUZUKI

9513	109.95
9653	84.95
EROS	
9356	59.95
9809	59.95
9810	57.95

Folk Guitars:

KISO SUZUKI

9510	89.95
9582	64.95
9514	129.95

RAIMUNDO

R160 Flamenco and case	545.00
R159 Flamenco and case	495.00
R157 Requinto and case	575.00
R170 Requinto	99.95
R150 Classic and case	375.00

R155 Classic and case

545.00	
R128 Classic	99.95
R145 Classic	174.95
R106 Classic	47.95
R112 Classic	54.95
R123 Classic	74.95

KISO SUZUKI

9583 Outfit	119.95
9502	59.95
9503	69.95
9504	74.95
9505	79.95

TETRA

9198 Classic	37.50
9225 De-Luxe	39.95
9625N Hi-Spot	

Nylon	22.95
9625S Hi-Spot Steel	21.95
9800 Eros Classic	19.95
Electric Guitars:	
KAWAI	
F1/2	375.00
F1JR	199.95
KB100 Case for above.	39.95
KAWAI	
Rock'nRoll	329.00
KS10XL	325.00
KS10JR	225.00
KS11XL	320.00
KS11JR	220.00
KS12Xzl.	315.00
KS12JR	215.00
KE10	220.00
KB10Bass.	240.00
KB100 Case for above.	39.95

EROS

9802	79.95
9803	79.95
9804	79.95

Mandolins

9655 Kiso Suzuki	59.95
453 Tatra	49.95
293 Portuguese.	34.95
9304 Portuguese.	17.00
9811 Eros	24.95

Mighty Mite

MMN101	90.00
MMN102	90.00
MMN103	105.00
MMN104	105.00
MMB101	75.00
MMB102	75.00
MMB103	90.00
MMB104	90.00
MMB100	199.00
MM60	15.95
MM40	23.95

MM1011-V	9.50
MM1011-A	11.50
MM1011-B	21.00
MM1011-CB	21.00
MM1011-2/	Price as above according to finish
MM1022-V	9.50
MM1022-A	11.50
MM1022-CB	21.00
MM1022-B	21.00

MM1022-2/Price as above according to finish	
MM1033-V	11.50
MM1033-A	13.75
MM1033-B	23.50
MM1033-CB	23.50
MM1044-V	9.50
MM1044-A	11.50
MM1044-B	21.00
MM1044-CB	21.00
MM1055	9.50
MMP110	79.95
MM111	7.50
MM112	7.50

MM01B	14.95
MM01TB	29.95
MMT111	29.95
MMT112	29.95
MMST111	39.95
MMST112	39.95
MM121	7.50
MM121/6	7.50
MM02B	9.95
MM02B6	9.95
MMT121	29.95
MM131	7.75
MM03B	7.75
MMT131	29.95
MMST131	39.95
MM141/04	19.95
MM151	3.75
MM05ST	18.50
MM161	3.75
MM1012-V	4.75
MM1012-A	6.00
MM1012-B	6.75
MM01J	1.99
MM122	6.50
MM02J	1.90
MM144	6.50
MM103G	1.95
MM103	2.80
MM004	2.50
MM156	7.95
MM157	5.50
MM158	2.95
MM159	3.75
MM171	1.35
MM005	1.30
MM005XL	1.50
MM007	1.90
MM008	4.95
MM008	4.95
MM009	4.95
MM010	3.75
MM144	2.50
MM011	1.25
MM012	1.90
MM014	1.90
MM016	4.95
MM017	4.95
MM018	5.75
MM1TS	2.00
MM1100	16.50
MM1101	19.50
MM1110	16.50

MM1200	16.50
MM1201	19.50
MM1203	16.50
MM1204	19.50
MM1300	21.95
MM1400	21.95
MM1500	25.95
MM1600	19.50
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MM1700	12.95
MM1800	21.95
MM1900	29.95
MM035	1.60
MM036	2.10
MM006	2.50
MM006B	3.90
MM006S	0.99
MM006MB	11.75
MM006MC	11.75
MM066MB	12.95
MM066MC	12.95
MM7000	19.95
MM013	1.25
MM019	2.90
MM020	2.50
MM020B	4.50
MM021	4.50
MM022	1.25
MM023	2.90
MM024	4.00
MMP020L	14.00
MM6000	1.95
MM6001	2.60
MM6002	3.25
MM6003	3.75

SHERGOLD

Modulator	226.16
Modulator bass.	260.07
Modulator 12-string	246.72
Cavalier	323.46
Cavalier 12-string	341.95
Cavalier double 6/4	358.00
Cavalier double 12/4	613.66
Cavalier double 12/6	606.26
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Meteor	176.17
Masquerader	191.34
Masquerader 12-string	210.80
Double-neck 4/6	421.64
Double-neck 4/12	442.32
Marathon bass	210.80
Double-neck 12/6	459.97
l/h models 10% extra.	

IBANEZ

IC210 BS	250.00
IC100 BS, BK, WH	240.00
IC200 BS	260.62
IC400 MO	299.50
IC400 AV	320.00
PS10 Paul Stanley Autograph	399.50
lceaman Case.	52.50
Jazz series:	
SA100 BS.	273.85
SA400 CH	319.55
SA Case only	45.00
FA100 BS, NT	245.75
FA100 Case only.	41.50
FA500.	375.00
FA510.	360.00
FA700 BS.	437.50
FA300 BS/NT	399.50
FA800.	413.25
FA300 Case only.	49.50
Studio series:	
ST50 BS BK	181.50
ST55 BS BK	203.50
ST100 BS AM	214.40
ST105 BS AM	225.50
ST200 BS, NT, AM	258.50
ST300 BS, NT, AM	302.50
ST1200 BS	365.00
ST1300 BS	427.65
ST Case/Vault	45.00
ST Case/Twin	57.50
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RS100	195.00
RS300	216.50
RS800B	195.00
RS900B	233.50
RS Case	38.00
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GB10	565.00
GB20	615.00
GB10 Case	49.50
GB20 Case	55.00
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2617	32

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B80S Guitar and Case	398.45
B80S/12 Guitar and Case	422.25
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EG26 Guitar and Case	275.00
EB14EL Guitar and Case	299.50

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2250	59.50
2251 and Case	152.50

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80 Round Back	53.75
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511 Flat Back	57.50
513 Flat Back	72.00
514 Flat Back	64.50
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425 Flat Back W/Case	36.50
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1521 Flat Back	26.16
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330	399.38
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335	457.31
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K200 Folk	16.95
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K028 Jbo Western	33.50
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K.442 Auditorium Folk	23.95
K.550 Jbo pce black	33.95
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KC.265 Student	18.75
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KB.52 Deluxe	39.50

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G 180 Classic	32.53
G 190 Classic	45.00
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G 220 Standard	13.12
G 300 Classic	22.16
G 400 Standard	14.65
G 150A Classic	27.34
G160 Western	49.47

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Sevilla	117.93
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Fantom 20	77.64
Fantom 30	81.29
Fantom 33	87.39
Fantom 36	93.50
Fantom 39	99.59
Fantom 42 Black	99.59

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Fantom 212	100.80
Fantom 139	111.82
Fantom 412 Black	111.82

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Dyno II	102.93
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Super Jaz	134.26
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Black Pearl	120.28

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Caravel	105.75
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DS/Artist	139.35

BASS ELECTRIC GUITARS	
Special Bass	152.08
Black Bass	122.85

DS/Bass	120.28
Starfire Bass	87.24
Red Bass	115.87

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Model Studio I	235.77
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Model 40	147.42
Model 38	85.36
Model 33 Flamenco	170.10
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Model 2	25.92
Model 4	27.54
Model 12	32.40
Model 14	34.02
Model 21	25.92
Model 24	71.28
Model 26	85.86
Model 28 Flamenco	48.60
Mandoline	25.92
Model Lady 1/2 size	25.92
Model 21 W	45.36

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ACOUSTIC

114 50W 2 x 10	260.00
116 75W bass amp	250.00
124 100W 4 x 10	399.00
125 100W 2 x 12	385.00
126 100W bass amp	385.00
220 160W bass amp	285.00
230 160W	325.00
320 300W bass amp	395.00
330 300W	445.00
402 2 x 15" enc.	225.00
403 4 x 12" enc.	250.00
406 2 x 15" enc.	295.00
407 2 x 15" + hn	295.00
408 4 x 15" + hn	429.00

AKG

DYNAMIC MICROPHONES (1)	
D4/1	8.40
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D4S/8	10.00
D40	20.12
D58C	31.50
D58E	31.50
D109	31.50
D120C	36.75
D120E	38.50
D120HL	42.00
D130E	45.00
D140C	63.00
D140E	63.00
D170E	72.00
D190C	51.50
D190CS	55.80
D190C/HI	55.80
D190CS/HI	60.00
D190E	51.50
D190ES	55.80
D190E/HI	55.80
D190ES/HI	60.00
D510B	44.00
D511B	46.00
D528	40.00
D558B	44.00
D590	44.00
D591	44.00
D1200C	63.00
D1200E	66.00
D2000E	78.00
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D12	95.00
D110	48.80
D160C1	63.00
D160E1	63.00
D200C1	75.80
D200E1	75.80
D202ES	95.50
D202E1	97.70
D222EB	90.00
D224E	145.00
D900C	96.60
D900E	96.60
CMSE MICROPHONES	
C501E/10	60.90
C505E/10	75.60
C510E/11	102.90
C510E/17	100.80
C535EB	118.00
C567	92.00
Not inc. VAT	

CMSE COMPONENTS

CE1	29.40
CE2	29.40
CE5	37.80
CE8	56.70
CE10/1	69.30
CE10/2	56.70
CE10/7	67.20
SESE/10	33.60

CMSE COMPONENTS

C451C	63.70
C451CB	78.30
C451E	63.70
C451EB*	78.30
C452EB*	78.30
CK1*	41.40
CK1S	41.40
CK2*	41.40
CK4	118.00
CK5	78.40
CK8	78.40
CK9	95.00
CK22*	48.00

CMSE ACCESSORIES

A50/-10db*	12.00
A50/-20db*	12.00
A51*	26.00
A52	9.00
B46E	44.00
H7	12.00
H9	14.40
H10	14.40
H15	30.00
H60	13.20
H70	35.00
N66E	116.00
SA7QR2	5.00
SA15/1*	5.50
SA18/1*	13.20
SA70/3	27.50
VR1	23.00
VR2	88.00
VR11	23.00
VR12	88.00
W17A	17.60
W17A sw	20.00
W18	6.60
W32 +	3.50

CONDENSER MICROPHONES

C24/Comb	POA
C34/Comb	890.00
C414EB	284.00
C422/Comb	985.00
C424/Comb	890.00
CONDENSER MICROPHONE ACCESSORIES	
H15/6	46.80
H15/9	48.80
H16	1.60
H17	POA
H42	31.00
MK42/20	74.50
S42E	238.00
SA42	31.00
W26	3.00
W34	7.00
W42	6.80

STEREO PICK-UP CARTRIDGES

P6R	16.50
P6E	21.50
P7E	32.50
P8E	60.00
P8ES	68.50

REPLACEMENT STYLUS

X6R	8.50
X6E	10.50
X7E	16.50

X8E

X8E	36.00
X8S	41.20

STEREO HEADPHONES

K40/4	14.00
K80/4	22.70
K140S/4	27.00
K141/4	34.20
K160/4	35.20
K240/4	50.50

HEADPHONES

K10	17.30
K14TV/1	16.00
K14TV/3	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	1.00
Z50A	11.00
Z60	2.75
Z61	3.50
Z64	3.00
Z65	3.00
Z53/1	1.50

STEREO REVERBERATION UNITS

BX10E	1,372.00
BX15E	1,876.00
BX20E	2,744.00

MICROPHONE ACCESSORIES

A12	7.20
H2	4.40
H2A4	17.60
MK1/5	5.00
MK4/5	5.00
MK9/10	8.50
MK9/20	10.60
MSH21C	14.00
MSH22C	24.00
MSH26C	18.00
MSH30	8.00
MSH58C	18.00
MSH58E	24.00
NC 3FC*	3.30
NC 3MC*	3.30
PCI/2	3.60
SA11/1	7.00
SA12/1	7.00
SA16/1	7.50
SA18/3	17.60
SA18/9	17.60
SA23/2	3.00
SA25/1	6.50
SA26	6.60
SA30	4.00
SA70/9	33.00
SHF1	4.00
SHF2	4.00
SHZ4	.84
ST1	6.60
ST4A	11.00
ST11	12.00
ST12	20.00
ST41	24.00
ST43	36.00
ST102A	37.00
Fixed boom	16.00
Telescopic boom	18.00
ST200	40.00
ST305	42.00
XLR-3 11C	3.30
XLR-3 12C	3.30
W2 +	4.50
W2A +	4.50

W4

W4	5.50
W6	3.00
W9A +	5.50
W13	10.00
W16	18.00
W19	18.00
W22	30.00
W23 +	12.00
W29/W29A	4.00
W31 +	3.50

*Also Available in Dull Black Finish-specify by adding "sw".
+ Available In Grey, Blue, Green, Yellow or Red.
Specify by adding colour after type number.

ATLANTEX

MXR	
Pignose amp.	87.50
Stereo compander	189.75
Stereo graphic	227.50
Digital delay	1078.57
31-band graphic	427.57
2 x 15 band graphic	401.27
Mini limiter	149.95
Auto phaser	212.75
Auto flanger	310.90
Fiance/nphase rack	1210.85
Pro-rack	163.65

BALDWIN

BASS

35 W CSAP 1 ch, 1-12" spkr, SC	166.00
60 W CSAP 1 ch, 1-15" spkr, SC	295.00
130W CSAP, 2 ch, 1-15" Jensen spkr	295.00
1-15" SRO spkr	224.00
2-15" Jensen spkrs	228.00
2-15" SRO spkrs	366.00
LEAD	
35 W CSAP 1 ch, 1-12" spkr, SC	175.00
60 W CSAP 1 ch, 1-12" spkr, SC	344.00
130W CSAP, 2 ch, 4-12" spkrs	357.00
130 W CSAP, 2-12" Jensen spkrs, SC	451.00
PUBLIC ADDRESS	
130 W CSAP, 8 inputs HI & LO Z	268.00
8 Channel Stereo Mixer - No Power	405.00
12 Channel Stereo Mixer - No Power	521.00
3-10" spkrs, 2 Piezos	

10 band graphic	91.66
Volume	36.11
Flanger	82.41
Driver	54.63
Damper pedal	7.41
1 switch footswitch	8.33
Double switch	
footswitch	12.96
Treble switch	
footswitch	18.52
Mixer 2-1 + preamp	18.26
Multiple jack box 1-4	12.17
Noise gate	33.91
Doctor Beat	49.57
Mains adaptor	8.33

Roland Rack	
Guitar preamp	156.53
Bass preamp	173.04
Power amp 60w x 2	188.97
Power amp 120w x 2	305.22
Stereo flanger	242.61
Dimension decoder	246.09
Vocoder	507.83
Pitch/voltage + synthesizer	426.96
Digital delay	P.O.A.
Amplifiers	
Lead 12" x 150w	276.85
Lead 12" x 160w	393.52
Lead 12" x 1 Pioneer speaker	486.00
Lead 15" x 160w	412.04
Lead 12" x 2120w	504.63
Lead 12" x 2 Pioneer speaker	647.22
Lead 10" x 4120w	554.63
Power head 200w	462.04
Cab for JC 200 ea.	439.82
Lead 12" x 130w	162.03
Lead 12" x 150w	226.85
Lead 12" x 160w	333.33
Lead Pioneer speaker 60w	439.82
Lead 12" x 2120w	458.34
Lead 12" x 2 Pioneer speaker 120w	554.63
Bass 12" x 130w	155.56
Bass 15" x 150w	203.70
Bass 15" x 1 Pioneer speaker 50w	319.44
Bass 15" x 1 Pioneer 100w	569.45
Compact combo 20w	133.33
Compact combo 40w	208.33
Compact combo 60w	250.00
Cube base amp	263.63

BURMAN (Ex. VAT)

PRO 501 50W	POA
PRO 502 50W	POA
PRO 2000 100W	POA
PRO 4000 bass 100W	POA
EXTENSION CABS	
502E	POA
2000E	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
16/2	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	135.38
Stingray Super	171.00
Stingray combo	219.38
Stingray bass	132.75
Stingray bass combo	229.50
Stingray super combo	252.00
Marlin	171.00
Slave	115.00
Scorpion	155.00

Scorpion Custom	165.00
Wasp	69.00
Hornet	86.10
Hornet Custom	130.50
Cobra P.A.	106.50
Cobra bass combo	139.50
Monitor 60/130	166.00
SPEAKER UNITS	
2 x 12 Flare Bs 120W	150.00
4 x 12 Lead 240W	159.00
1 x 18 100W	130.00
2 x 12 120W PA pr	170.00
2 x 12 1 Hn 120W pr	209.00
1 x 12 Hn 240W pr	172.50
2 x 12 1 Hn 240W pr	235.00
1 x 15 TH Base Bin	165.50
2 x 12 TH Base Bin	175.00
Mini Bin	150.00
Full Range Flare	225.00
Horn Units (2)	132.00
Horn unit (P2)	75.00
Horn unit (P4)	124.00
Mon. 1 x 12 60W	99.00
ACCESSORIES	
Mantis	156.00
Reverb Unit	80.00
Constellation 12/2 mixer	312.90

C.B.S. ARBITER (EX. VAT)

FENDER GUITAR AMPLIFIERS	
Abbreviation Code: Rev. —	
Reverb. Enc. — Enclosure F 12" — Fender Speaker D120 — JBL Speaker	
21-0107-000-6 Dual Showman Enc D140	421.27
21-0108-000-2 Dual Showman Enc D130	406.02
21-0196-000-9 Dual Showman Rev Amp Top	416.72
21-0290-000-5 Guitar Amp Twin Rev F12" 135W	496.48
21-0293-000-4 Guitar Amp Twin Rev D120 135W	622.40
21-0406-000-0 Bandmaster Enc F12" 21-0409-000-2 Bandmaster Enc D120	343.62
21-0496-000-2 Guitar Bandmaster Rev Amp Top	299.85
21-0590-000-9 Guitar Amplifier Super Rev F10"	435.95
21-0593-000-8 Guitar Amplifier Super Rev D110F	671.29
21-0690-000-3 Guitar Amplifier Pro Rev F12"	397.77
21-0790-000-8 Guitar Amplifier Vibrolux Rev F10"	345.66
21-0890-000-2 Guitar Amplifier DeLuxe Rev F12"	276.00
21-0990-000-7 Guitar Amp Princeton Rev F10"	213.50
21-1090-000-0 Guitar Amp Princeton F10"	164.15
21-1190-000-4 Guitar Amp Vibro Champ F8"	101.77
21-1290-000-9 Guitar Amp Champ F8"	95.18
21-2290-000-2 Guitar Amplifier Super Six Rev F10"	580.61
21-2390-000-7 Guitar Amplifier Quad Rev F12"	596.80
21-2893-000-9 Guitar Amp Vibrosonic Rev D130	533.11
21-2991-000-0 Super Twin Rev.	612.11
21-3604-000-0 300 PS Guitar Enclosure	332.48
21-3691-000-0 300 PS Guitar Top	598.50
21-5090-000-4 Tube Reverb 220V	154.60
FENDER AMP COVERS	
92-0186-000-9 Guitar Amp Twin Rev Cover	5.21
92-0187-000-5 Guitar Amp Pro Rev Cover	5.21
92-2101-000-0 Guitar Amp Dual Showman Rev Cab Cover	10.54
92-2102-000-7 Dual Showman Amp Cover	4.81
92-2111-000-6 Guitar Amplifier Super Rev Cover	5.58
92-2113-000-9 Guitar Amplifier Vibrolux Rev Cover	4.19
92-2114-000-5 Guitar Amplifier DeLuxe Rev Cover	4.34

92-2115-000-1 Guitar Amp Princeton Rev Cover	4.81
92-2117-000-4 Guitar Amp Vibro Champ Cover	3.10
92-2157-000-6 Guitar Amplifier Super Six Rev cover	8.22
92-2158-000-2 Guitar Amplifier Quad Rev Cover	6.82
92-2185-000-0 Guitar Amp Vibrosonic Rev Cover	6.82
98-2183-000-3 Guitar Amp Bandmaster Rev Cabinet Cover	11.00
98-2184-000-0 Guitar Amp Bandmaster Amp Cover	3.41
FENDER BASS AMPS	
21-1405-000-0 Bassman 70 Enc	251.53
21-1407-000-3 Bassman 70 Enc D140	408.44
21-1496-000-6 Bassman 70 Amp Only	213.65
21-1890-000-6 Musicmaster Bass Amp F12"	148.07
21-2190-000-8 Bassman 10 F10"	360.61
21-2706-000-4 Bassman 135 Enc	308.93
21-2793-000-4 Bassman 135 Amp Top	265.30
21-3804-000-0 300 PS Bass Enclosure	388.55
21-3900-000-7 Studio Bass Amp — New Line	492.90
FENDER BASS AMP COVERS	
92-2155-000-3 Musicmaster Bass Amp Cover	4.03
92-2156-000-0 Bassman 10 Amp Cover	5.58
92-2159-000-9 Bassman 135 Cabinet Cover	7.44
92-2160-000-7 Bassman 135 Amp Cover	3.26
92-2176-000-0 Bassman 70 Amp Cover	6.20
92-2177-000-7 Bassman 70 Cabinet Cover	10.14

FENDER P.A. AMPS & CABINETS	
23-0305-000-8 PA 135 S4-8 Sound Column	117.85
23-0391-000-1 PA 135 Amp Top Only	345.88
23-0491-000-6 PA 160 Vocal Amp Top Only	529.31
23-0406-000-9 PA 160 SC3-10 Column	97.21
23-2000-000-0 High Frequency Horn	75.61
71-1000-000-0 PA 160 Stand	68.41
25-6291-000-4 MA6-6 Channel Mixer	569.80
25-6202-000-1 MA6 & MA8 Speaker Enclosure	191.49
25-8291-000-1 MA8 Stereo 8 Channel Mixer — New Line	876.60
FENDER EFFECT PEDALS	
71-0101-000-7 Tone and Volume Foot Pedal	54.78
71-0102-000-3 Volume Foot Pedal	44.11
71-1015-000-2 Fuzz Wah Foot Pedal Swell	86.74
96-0100-000-8 Fender Blender	58.59
96-0190-000-7 Fender Phaser Unit	101.99
VOX PRODUCT RANGE	
VOX AMPLIFIERS	
80-1001-000-5 Vox Portable Escort Battery Model	47.78
80-1005-000-0 Vox Portable Escort Mains/Battery Model	5.21
80-1009-000-6 Vox AC30 Reverb	58.78
80-1010-000-4 Vox AC30 Top Boost	297.72
80-1015-000-6 Vox AC50 Amplifier	197.24
80-1018-000-5 Vox AC120 Amplifier	420.44
80-1019-000-1 Vox Escort 30 Amplifier	118.84
80-1008-000-0 Vox Solid State AC30 Amplifier	201.11
VOX CABINETS	
80-2001-000-9 FB118	

Speaker Cabinet	
(1 x 18)	161.32
80-2005-000-4 FB215 Speaker Cabinet (2 x 15)	177.86
80-2010-000-8 FB212 Speaker Cabinet (2 x 12)	128.39
VOX EFFECTS PEDALS	
90-2001-000-0 Wah Swell	21.17
90-2002-000-7 Wah Wah Pedal	18.26
90-2003-000-3 Tone Bender	18.26
90-2004-000-0 Wah Fuzz Swell	23.72
90-2005-000-6 Phaser	31.03
90-2006-000-2 Super Phaser	27.37
VOX PIANOS & MICROPHONE STANDS	
95-3001-000-8 Vox Microphone Stand	16.65
95-3002-000-4 Vox Boom Stand	21.56
95-3003-000-0 Pianovox	255.16
95-3004-000-7 Pianovox Stand	15.68
VOX ELECTRONIC ORGAN	
95-3005-000-3 Concord Organ, Single Keyboard	273.90
ARBITER EFFECTS PEDALS	
15-0013-000-0 Arbiter Soundhouse Treble Booster	11.39
15-0014-000-7 Arbiter Soundhouse Bass Booster	11.39
15-0015-000-3 Arbiter Soundhouse Power Booster	11.39
15-0016-000-0 Arbiter Soundhouse Distortion Booster	11.95
15-0017-000-6 Arbiter Soundhouse Phase Shifter	24.41
15-0019-000-9 Fuzz Phaser Effect Pedal	30.42
15-0022-000-0 Sustain Effect Pedal	18.55
15-0023-000-6 Fuzz King Effect Pedal	11.09
15-0024-000-2 Wah Swell Effect Pedal	16.68
15-0025-000-9 Double Effect Pedal	19.96
15-0026-000-5 Power Driver Effect Pedal	16.69

FLETCHER, COPPOCK & NEWMAN

Columbus	
3401/L 5 Watt	52.50
3403/R 10 Watt	73.50
3405/X 15 Watt	90.75
3407/D 30 Watt	138.50
3411/Q 30 Watt with Reverb	146.75
3410/N 50 Watt	157.00
3430/X Amp Cover, 5 Watt	2.95
3431/A Amp Cover, 10/15 Watt	3.10
3432/D Amp Cover, 30/50 Watt	3.50
Guitar Effects Pedals	
3082/M Mini Comp.	22.65
3083/P Mini Fazer	28.50
3084/S Graphic Equalizer	58.75
3085/V Funky Filter	51.50
3044/Y Kimbara Wah-Wah Pedal	21.25
3045/B Kimbara Fuzz Wah Pedal	29.95
3046/E Kimbara Fuzz Pedal	13.95
3081/O Echo Chamber	75.95
3082/R Tapes for Echo Chamber	5.80

CUSTOM SOUND

Combination Amplifiers	
Trucker	117.65
Trucker bass	137.25
Trucker duo	137.25
Trucker rvb	176.47
P.A. System	
Trucker PA rev amp	165.77
Trucker PA100W	142.60
Trucker cab 60W	80.21
Trucker monitor	62.39
Trucker mini-cab	62.39
Side-FX Effects Unit	
CSP1	19.61
CSP2	24.96
CSP3	32.09
CSP4	33.87
Accessories to 700 series and Trucker range	
7FS	5.78
TC2	4.73
TC3	4.00
TC4	5.35
TC5	5.78
ST1	35.65
FC1	106.95

J. T. COPPOCK

RANDALL	
Combination Amplifiers	
Commander 210	385.00
Commander I	385.00

Commander II	439.00
Commander IV	475.00
Commander VI	569.00
300 Guitar Amp I	575.00
300 Guitar Amp II	685.00
Combination Bass Amplifiers	
Commander Bass I	380.00
Commander Bass II	439.00
Power Heads	
Commander Guitar Head	310.00
Commander Bass Head	289.00
300 Bass Head	340.00
300 Guitar Head	385.00
Speaker Enclosures	
1-15"	165.00
2-10"	174.00
2-12"	199.00
4-10"	252.00
4-12"	310.00
2-15"	264.00
6-10"	319.00
2-12" Folded Horn	270.00
P.A. Equipment	
RPA-2 Power Head	239.00
CPA-4 Power Head	289.00
RPA-120Power Head	499.00
RPA-300 Power Head	679.00
12-Channel Stereo Mixer	607.00
Stereo Power Amp. 120 watt power	532.00
300 watt power	
Booster	298.00
Stand for RPA-4	25.00
Stand for RPA-6	25.00

P.A. Speaker Cabinets	
Pair with 2-10" Spkrs ea.	196.00
Pair with 4-10" spkrs ea.	329.00
Pair with 2-12" and 2 Piezo spkrs ea.	499.00
Piezo Super Horn IV	103.00
Piezo Super Horn VIII	165.00
Monitor Spkrs. (pair)	190.00
Horn cabinet	285.00
Exponential horn	515.00
Exponential horn	290.00
Exponential horn	215.00

ELECTRO-VOICE (EX. VAT)

Components	
1823, 110W driver	57.00
1829, 60W driver	61.00
EVM12L speaker	105.00
EVM15B speaker	109.00
EVM15L speaker	108.00
EVM18B speaker	114.00
T350, VHF driver	76.00
P.A. 30A	39.69
P.A. 12	28.44
T.35	35.50
ST.350A	66.00

CABINETS

Elim 1A	550.00
Elim 3	360.00
Elim 4	390.00
FM12-2	245.00
Microphones	
660 Super Cardioid	57.00
DS 35 snl D Cardioid	88.00
RE 11 Super D Cardioid	99.00
RE 20 Cardioid	258.00

ELKA-ORLA

6101 Universal Amp.	239.32
50 Bass Fiesta	100.00
6102 Universal Amp.	269.42
100	21.25
6103 Universal Amp.	200.00
200	104.59
1604 Reverb III	

FAL

Combo 40-T	75.94
Bass Fiesta	75.60
Kestrel	84.24
Kestrel combo	162.00
Super Minstrel	37.13
Phase 50	57.24
Phase 100, 2 amp	71.28
P100 slave	53.46
P200 slave	81.00
120, 6 amp	106.92
50, 1 x 12 cab	38.88
100, 2 x 12 cab	61.56
PA 200 cals (pr)	162.80
Mon. + hms	48.60
1 x 15" + hn	77.76
2 x 12" + hn	95.58
Add on horns	51.84
Bass bin	81.00
Bass bin + hn	123.12

UH 200, 106-watt amplifier and two speaker cabinets	513.00
TR 70, portable, 60W two chan	232.60
CL30 Amp./Cab.	237.60

FUNKSHUN

1 x 12" 50W all purp.	46.37
1 x 12" Pro 75W all purpose	49.72
2 x 12" 100W/P.A. disco	82.00
2 x 12" Pro 150W P.A./Disco	88.72
2 x 12" Pro w hrn MF50 P.A./disco	108.81
2 x 12" 100W Guitar	82.00
2 x 12" Pro 150W Guitar	88.72
Baby Bin 75W 1 x 12" P.A./Disco w sgl 25W horn	105.46
Reflex 1 x 15" 100W P.A./Disco	102.11
Reflex 1 x 15" 125W Bass/Heavy Duty P.A./Disco/Organ	128.90
Mini Bin 100W 1 x 15" P.A./Disco	100.44
Mini Bin 125W 1 x 15" Bass	127.22
Bass Bin 100W 1 x 15" P.A./Disco	130.57
Bass bin 125W 1 x 15" Bass Gultor	157.36
Single High Hn 50W	32.48
Twin High Hn 100W	52.74
Horn Unit 2 x 25W Upper Mid Range (small), Fibreglass R.C.F. 100W Mid Range Horn with lid	143.96
Wedge Monitor 75W 1 x 12"	58.59
Flight cases and empty cabs	POA

GIGSVILLE

PA EQUIPMENT	
*EQ 500 Aria Equalizer	28.50
*RE 900 Aria Phaser	27.60
G 2500 Aria Guitar Stand	10.70
G 2000 Aria Guitar Stand	9.80
GM 230 G Aria Pick-up	21.40
GM 230 W Aria Pick-up	21.40
HP 1001 Aria Head-phones	23.20
*G 3000 Aria Guitar Stand	16.90
*G 3500 Aria Guitar Stand	16.90
*Not illustrated.	
GUITAR AMPLIFIER	
*Model No. CA 5500 "Little Devil"	56.90
*LA40 Micro Guitar Amplifier	16.90
*BC1500 Battery Checker	6.20

G.M.S.

P&N microphone stands:	
CT 102S, floor	15.64
GM167, floor	8.10
GM119F, boom stand	20.70
GM139, boom stand	16.18
GM115, boom	7.83
GM120, boom	9.41
GM121, boom	10.42
GM137, boom	6.86
GM109, table top	8.06
GM111, table top	9.27
GM148, low level	9.43
GM149, low level	10.61

C. E. HAMMOND

EX. VAT	
CERWIN VEGA Vocal Systems	
V.20 100 Watts	170.00
V.30 150 Watts	260.00
V.32 300 Watts	380.00

V.33 300 Watts	410.00
V.35 300 Watts	560.00
VH.36 400 Watts	710.00
Instruments Systems	
G.32 200 Watts	285.00
B.36A 300 Watts	395.00
B.36MF 300 Watts	475.00
B.48 300 Watts	580.00
B.48MF 400 Watts	650.00
B118C 300 Watts	280.00
Stage Monitors	
SM12-2 150 Watts	16.00
SM15-2 200 Watts	276.00
SM18-2 300 Watts	406.00
BM4-4 100 Watts	146.00
Speaker Components	
MLT-1 Horn only, medium throw	65.00
MLT-4 Horn only, long throw	260.00
MF40 Drivers for above	55.00
MF50 Drivers 8 ohms	185.00
RMH-1 Horn, radial + 2	
MF40 + 6 PZ1 UHF	345.00
L48CF Folded Horn	
500 Watts	595.00
L48SE Folded Horn	
500 Watts	835.00
Electronics	
GE2 Graphic Eqlzr	385.00
A3001 Stereo Power Amplifier 365W	835.00
A1800HF Stereo Power Amplifier	555.00
A18001 Commercial Power Amp 225W	625.00
A1800M Stereo Power amp w. meters 225W	595.00
DM1 Disco Mixer	455.00
DB100 Bass excavator	35.00

HH ELECTRONIC

PROFESSIONAL POWER AMPLIFIERS	
S-500-D H/power T/c amp	517.82
Flight Case Metal Clad transport case for 2 x S 500-D amps. Includes XLR C/Panels and all wiring.	247.77
Transport Case/Jacks For single S 500-D. F/equl. with Jack C/Panel	74.87
Transport Case/XLR's For single S 500-D. F/equl. with XLR C/Panel	93.58
S 130 Slave amp, Studio quality, 100W	135.47
MOS-FET RANGE	
V 150-L Sin/C amp, 150W RMS into 4 ohms	249.55
V200 T/C amp, 100W RMS into 4 ohms both channels driven	313.72
V800 T/C amp, 400W RMS into 4 ohms, both channels drive	579.31
ELECTRONIC CROSSOVER	
X300 2/3 way stereo active crossover. Jack/XLR connections	179.98
ACCESSORIES	
Balanced input facilities for MOS-FET Amps and X300	
10k:10k Bridged	23.17
600 ohms Matched	23.17
INSTRUMENT AMPS.	
V-S Musician Valve Sound, twin Rev, 100W	207.66
V-S Bassamp Bass Boost, 100W	174.69
V-S Footswitch Illuminated control	15.15
IC 100L Twin Rev, 100W	195.18
V-S Musician Combo Valve sound, Rev, 2 x 12" H/D speakers, 100W	313.72
V-S Bassamp Combo Rear loaded, 1 x 15" Bass speaker, 100W	315.50
IC 100L Combo Rev, 2 x 12" H/D speakers, 100W	310.16
Studio 50 Combo Rev, 1 x 12" H/Effi speaker, 50W	188.95
INSTRUMENT LOUDSPEAKERS	
412BL Lead Bass & Org 4 x 12" H/pow speakers, 200W	220.14
215BL Lead Bass & Org 2 x 15" H/pow speakers, 200W	217.47

FOOTSWITCHES	
V-S Footswitch Illuminated Control for V-S amps	15.15
S-1 Footswitch for Echo Units, MA 100 Rev, SM200 Rev or Echo	9.80
EFFECTS SYSTEM	
Rev. Footswitch Illuminated Module	17.83
Flanger Footswitch Illuminated Module	52.58
Effects Connector lead	8.91

CHROME CONSOLE	
Console for mounting up to four amps. and Echo Units	29.90

MIXER-AMPS.	
MA 100 Five input channels, Rev. 100W Mono amp	235.29
SM 200 Six input channels, Rev. Graphic Equalizer, Two x 100W amp. Stereo	478.60
SM 200 Vinyl Case	31.19

SOUND MIXERS	
Stereo-8 Jacks 8-into-2, comp. facilities	370.76
Stereo-8 / XLR's F/Equi. with XLR cons.	415.32
Flight Case Full protection	82.89
Vinyl Case Convenient transport case	25.85
Stereo-12 Jacks 12-into-2, comp. control features	438.50
Stereo-12 Jack M 12-into-2, fitted & Wired for Multicore facility	468.80
Stereo-12 / XLR's F/Equi. with XLR cons.	483.06
Flight Case Full protection	87.34
Vinyl Case Convenient transport case	27.63

HIWATT (EX. VAT)

A.P. AMPLIFIERS	
DR504 50W	193.75
DR103 100W	217.00
DR201 200W	271.25
DR405 400W	348.75
NCA108 Solid State 180W	248.00
SPEAKER ENCLOSURES	
SE4123 4 x 50W 12" spkrs	201.50
SE4122 4 x 70W 12" spkrs	217.00
SE4129 4 x 100W 12" spkrs	232.50
SE2150 2 x 14" 100W spkrs	255.75
P.A. and ext. range enclos. SE2120 2 x 12" 150W prog	201.50
SE320 4 x 12" 300W prog	271.25

COMBINATION AMPLIFIERS	
SA112 50W 1 x 12" spkr	248.00
SA112FL 100W 1 x 12" spkr	279.00
SA115 50W 1 x 15" spkr	263.50
SA115FL 100W 1 x 15" spkr	294.00
SA212 50W 2 x 12" spkrs	263.00
SA212R 100W 2 x 12" spkrs, rev/vib	308.45

COMPLETE P.A. SYSTEMS	
112B bs hn bn 1 x 12" ATC 200W prog	224.75
112M mid hn bn 1 x 12" ATC 150W prog	209.25
HFL RCF High freq hn/HFS RCF High freq hn/liens.	186.00
425H Piezo tweeter array	308.45
112SM Stage floor monitor ATC/Piezo, 100W	93.00
Type D 16-4 16 ch subgrp mixer	217.00
XO231 3 way elec. crossover	1937.50
DR112 100W P.A. amp	310.00
DR203 200W P.A. amp	240.25
POWER AMPLIFIERS	
STA100 100W 'slave' valve	294.50
STA200 200W 'slave' valve	186.00
STA250R 'Tube State' 250W	240.25
250W	263.50

MIXER ACCESSORIES	
Mixer Stand Fold up stand for SM 200, Stereo-8, Stereo-12 Multicore-Stagebox Jacks Remote cons. system for Stereo-12, Stereo-16 Stagebox with jack sockets plus 30 metres of cable.	196.97
Multicore-Stagebox XLR's As above but fitted with full set of XLR cons. on s/box	229.05
Multicore Cable Drum.	103.39
LOUDSPEAKER SYSTEMS	
212 DC Dual Concentric 2 x 12" Wide range speakers, 160W	140.82
PRO-100 12" 1200 Series speaker + Bullet radiator, 100W	158.64
PRO-150 15" 1500 Series speaker + Bullet radiator, 150W	187.16
PRO-200 2 x 12" 1200 Series speakers + Bullet radiator, 200W	222.81

UNIT P.A. SYSTEM	
Unit Radial CD 400 Pressure Driver and Moulded horn. Includes Crossover and Energy control	158.64
Unit Bass 15" 1500 Series Loudspeaker Bass reflex, 150W	155.08

TRIPOD STAND	
Fold-up stand for PRO Series and 212 DC Speaker systems	37.43

CONCERT P.A. SYSTEM	
Radial CD 400 Pressure driver and Moulded horn. Crossover and Energy control. Includes protective lid. Midrange 2 x 12" 1200 Series loudspeakers. Steep slope crossover, 300W	196.08
Bass Horn Folded Horn high efficiency Bass. 15" 1500 Series, Long throw driver, 150W	210.34
Connector Leads Ten leads with XLR's for Concert System applications	60.61

STAGE MONITORS	
Monitor Combo 75/100W amp. 80W Dual Concentric loudspeakers	222.81
Monitor Extension Dual Concentric Loudspeaker, 80W	115.86
Loudspeakers include Heavy Duty Transport Covers, Instruction Manual and Connecting Leads. Amplifiers and Mixers include Instruction Manual, and Mains connection leads. Concert P.A. System includes Technical Data. All cabinets are fitted with heavy duty loudspeaker chassis manufactured by H.H. Acoustics.	

JHS	
C3 3 watt, 6" Speaker	37.00
CD6T 6 watt, Tremolo, 8" Speaker	49.00
CD15T 15 watt, Tremolo, 12" Speaker	75.00
CD50T 50 watt, Tremolo, 12" Speaker	106.00
CD100R 100 watt, Reverb, 2 x 12" Speakers	269.00

REVERB UNITS	
ZE2 Battery	57.50
ZE2M Mains	67.00

ECHO UNITS	
SS100 JHS (tape cartridge)	122.45
EP50 Echopet (Analogue)	125.00
EP100 Echopet (Analogue)	175.00
EP250 Echopet (Analogue)	290.00

EFFECT PEDALS	
RGE1 Ross Band Graphic Equaliser	88.00
RFL2 Ross Flanger	125.00
RSD3 Ross Stereo Delay	215.00
RDP4 Ross D/P Combination	110.00
RDN5 Ross Distortion Pedal	38.00
RCR6 Ross compressor	52.00
RPZ7 Ross Phaser Pedal	65.00

YAMAHA	
Compos:	
G25112	155.00
G50112	230.00
G100B212	323.00
G100115	342.00
G100410	389.00
B50115	280.00
B100115	375.00
A0112T	285.00
A4115H	416.00
A0140H	456.00
Stacks	
G100 head	220.00
B100 head	175.00
212s spkr	236.00
412s spkr	272.00
115s spkr	250.00
115L spkr	245.00
310s spkr	340.00
2151 spkr	355.00

P.A. mixers	
PM1000/16	3500.00
PM1000/24	6500.00
PM700	1500.00
PM430	675.00
PM180	400.00
PM170	290.00
EM150	425.00
EM120	335.00
Power Amps	
P2100	365.00
P2200	530.00
Speakers	
SO110T	125.00
SO112T	212.00
SO410H	350.00
SA115H	350.00
SE115	675.00
H6115	575.00
S2115H	275.00
N1020	85.00
F1030	317.00

HÖHNER

SCHALLER	
Effect Units	
121 volume pedal	17.55
Wah-wah volume pedal	42.55
HÖHNER Hfx	
Modular Effects-Series 1	
Modular Generator	31.90
Valve overdrive	41.35
Instant fun	58.45
Phase shifter	69.00
Chorus Flanger	74.30
Modular linking kit	3.15
FW10 Fuzz Wah Pedal	31.90

HORNBY-SKEWES

JHS	
C3 3 watt, 6" Speaker	37.00
CD6T 6 watt, Tremolo, 8" Speaker	49.00
CD15T 15 watt, Tremolo, 12" Speaker	75.00
CD50T 50 watt, Tremolo, 12" Speaker	106.00
CD100R 100 watt, Reverb, 2 x 12" Speakers	269.00

REVERB UNITS	
ZE2 Battery	57.50
ZE2M Mains	67.00

ECHO UNITS	
SS100 JHS (tape cartridge)	122.45
EP50 Echopet (Analogue)	125.00
EP100 Echopet (Analogue)	175.00
EP250 Echopet (Analogue)	290.00

EFFECT PEDALS	
RGE1 Ross Band Graphic Equaliser	88.00
RFL2 Ross Flanger	125.00
RSD3 Ross Stereo Delay	215.00
RDP4 Ross D/P Combination	110.00
RDN5 Ross Distortion Pedal	38.00
RCR6 Ross compressor	52.00
RPZ7 Ross Phaser Pedal	65.00

KEMBLE

YAMAHA	
Compos:	
G25112	155.00
G50112	230.00
G100B212	323.00
G100115	342.00
G100410	389.00
B50115	280.00
B100115	375.00
A0112T	285.00
A4115H	416.00
A0140H	456.00
Stacks	
G100 head	220.00
B100 head	175.00
212s spkr	236.00
412s spkr	272.00
115s spkr	250.00
115L spkr	245.00
310s spkr	340.00
2151 spkr	355.00

P.A. EQUIPMENT	
PA170 mixer amp	267.84
212PA cab	147.31
112M mon cab	108.81
Tripod for cab	38.50
AMPLIFIERS	
Artist 170A	199.20
Standard 170S	169.07
Booster 170B	142.79
Musician 120C combo Musician Super 120J	289.60
539.03	
LOUDSPEAKER CABINETS	
12 x 122 spkrs	113.83
12 x 124 spkrs	192.51
412S 4 x 12 spkrs	227.62
115C bass bin	217.62
115E bass bin	150.66

LANEY

Amplifiers (Transistors)	
A100	143.75
A100 Reverb	168.77
A200	169.31
A200 Reverb	194.33
Amplifier (Valved)	
L100 Klipp	330.54
Amplifiers (Public Address)	
PA100	168.77
PA100 Reverb	216.16
PA200 Reverb	242.24
Slave Amplifiers	
S100 Mono	96.37
S200 Mono	117.66
S200 Stereo	144.29
S400 Stereo	210.84

Combinations	
K30	90.99
K30 Reverb	106.31
K35 Twin	101.71
K35 Twin Reverb	117.56
K50 Reverb	189.54
K50 Bass	189.54
K100 Reverb	230.59
Speakers	
C215 Cabinet (150W)	192.74
C212 Cabinet (150W)	151.74
C412 Cabinet (300W)	211.89
C210PA Columns (200W Pr)	171.44
C212PA Columns (300W Pr)	74.86

Mini Elim. w horn	164.00
Mini Elim. w. horns	144.00
15"	188.00
2 x 12 + 2H	237.00
2 x 12 std	144.00
1 x 12 + 1H	144.00
Tweeter box	39.00
18" hn	252.00
Mini bass cab	102.00
Super lead bass	96.00

SHARMA

ORGAN SPEAKER CABINETS	
500	274.35
650	322.84
Sharmette	331.84
900	391.92
2200 d/I	357.35
2200 pro	335.92
2000 pro	415.72
2000 d/I	424.58
5000 GT	524.05
2300	512.07
3000	570.54
7000	690.03

SHURE

VOCAL MASTER	
VA300-S	212.40
VA301-S	155.40
VA302E6	1014.00
VA302E6-C	616.20
VA305HF	93.00
PM300E6	257.40
A3PC	48.00
A3PC-C	14.40
A3PC-S	17.40
A3S-C	45.00
A3S-S	16.80
A3S-T	21.60
A31PC-S	15.60
A50-XC	18.60
P300R	10.20
SR SERIES	
SR101-2E	1017.00
SR102	279.00
SR103	234.00
SR105C-E6	390.00
SR106-2E	129.00
SR107-2E	204.00
SR108	582.00
SR109-2E	534.00
SR110-2E	153.00
SR112	234.00
SR116	264.00
A101A	82.20
A101B	16.20
A120A	28.80
A103A	24.60
A105A	57.60
A112A	39.60
A112B	57.00
A112C	15.60
A30A	52.80

DAVE SIMMS MUSIC PRODUCTS (EX. VAT)

August Amplification	
PA 100 4 ch	119.99
2 x 12 A Cols prs	154.40
2 x 12 PA Cols prs	172.50
1 x 12 PA Cols prs	99.99
2 x 12 PA Cols pr	119.25
2 x 12 inst. Cab.	82.25
"V" 4 x 12 Inst. Cab	140.00
1 x 15 Folded Hn Bin	145.00

Add on Hn per pr	64.80
Full-mix PA 100	149.99
Power slave 125 amp	94.50
1 x 15 Super bin w hn	167.00
1 x 15 Mini bin	124.30
1 x 15 Super mini bin	145.80
August Disco Consoles	
MD3 Garrard dks	218.45
MD1	153.25
MD3 100	286.25

SOLA SOUND

Reverb mixer	45.20
6-ch mixer	37.79
Graphic equaliser	45.20
Mighty Atom amp	27.90
Compact 10	41.85
Sola 30W amp	89.64
Buckaroo 7W amp	33.13

SOUNDOUT (EX. VAT)

M200 Mono slave	141.00
S400 Stereo slave	217.50
M174M 4-chan m/c mixer	97.50
M174 170W mixer amp	165.50
M206 200W c ch. w. r/vs	210.00
Speakers	
DL6 100W full range	117.00
DL8 200W full range	216.00
System 200 stack	412.50
SP2 tweeter	33.00
SP4 tweeter	51.00
SP5 tweeter	37.50

SIMON KING MUSIC

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

SOUNDCRAFT

16/2 mixer	1000.00
12/4 mixer	1500.00
16/4 mixer	1800.00
Soundcraft/Court Acoustic PA's prices on application. Options arranged	
SP11 50W hn	30.00
SP1V 100W hn	51.00

STRAMP

2100-A, 100W amp top	213.60
2120-A, 120W amp top	199.30
3120-A, 120W, 4-chn amp, top.	192.30

SL100, 120W slave amp	127.90
SL200, 240W slave amp	177.90
MP10, 10-chan mixer	577.15
MP-16, 16-chan mix	1427.90
EX-2 Cross-over	113.60
K 85 Power Baby combo	265.45
K-95 Bass Baby combo	285.00
2050-BB, 100W cab	163.60
2100-BB, 200W cab	206.60
2100-BB, 100W bs cab	213.60
370-B 70W horn p.a. cab.	142.15
3140-BH, 140W hn p.a. cab	186.45
3140-B 140W p.a. cab.	156.45
3200-B, 120W bass horn cab	427.90
H-50 70W tweeter horn	156.45
H-100 120W tweeter horn	227.15

STRINGS & THINGS

MUSIC MAN Combo Amps	
112-65	428.62
115-65	471.90
210-65	471.90
212-65	558.49
410-65	558.49
210HD-130	558.49
212HD-130	649.41
410HD-130	649.41
112RP-65	349.95
112RP-100EVM	349.95
112RD-100EVM	449.95
212HD-130EVM	699.41
Heads	
65	316.05
65RE	385.27
HD130	402.63
HD10REV	471.90
Speaker Enclosures	
115RH65	267.84
212RH130	318.06
412GS	342.04
115RH-65EVM	297.84
210RH-130	199.95
212RH-130EVM	368.06
412B	369.95

THEATRE PROJECTS (EX. VAT)

STUDIO MONITORS	
9844A 30W	400.00
9845 50W	470.00
9846-8A 100W	485.00
9849A 60W	330.00

CROSSOVERS AND MIXERS	
1650 28 band equalizer	530.00
729A 2 chan. 24 freq. equalizer	668.00
N500F 250W X-over	120.00
N501-BA 100W X-over	47.00
N800D 75W X-over	57.00
AMPLIFIERS	
9440-A 2 x 225W	635.00
1224 60W/30W bi-amp	240.00
1609 100W/50W bi-amp	470.00

MUSIC SPEAKERS AND COMPONENTS	
403A 8" 12W	9.00
405-8G 4" 10W	9.50
411 5" 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	100.00
503B Multi hn	195.00
805B Multi hn	180.00

TRAYNOR (EX. VAT)

Combs:	
YGM-3 300W r/vb	126.00
YGM-4 400W r/vb	147.00
YRM-15C	231.00
YGL-3 Twin r/vb 90W	276.00
YBA-2B Bs mate 30W	126.00
YBA-4 50W 15", spkr. Amplifiers	195.00
YBA-1 50W, bs.	120.00
YRM-1 50W Id w/r/vb	147.00
YBA-1A 100W bs.	150.00
YGL-3A 100W head-vb/trem.	186.00
YBA-3	171.00

Speaker Systems:	
YS-15P 15" ported bs.	108.00
YT-15 2 x 15" Id/bs	132.00
YF-10 4 x 10" Id/bs.	132.00
YC-810 8 x 10" bs.	165.00
Y-212 2 x 12" Id	120.00
YF-12 4 x 12" Id	165.00
YB-18 1 x 18"	147.00
YCN-212 2 x 12" Vega cab 200W	192.00
P.A. Amps:	
YVN-3 P.A. r/vb 30W	108.00
YVM-4 4-ch w/r/vb	165.00
YPM-1 6-ch w/r/vb	258.00
YVM-1 100W slave	108.00
P.A. Speaker Systems:	
YSC-2 4 x 12" cols (pr)	162.00
YSC-3 4 x 8" cols (pr)	126.00
YSC-8 6 x 8" cols (pr)	198.00
YSC-9 15 x 12" x hn cabs (pr)	480.00
YM-1 Mtr cabs (ea.)	69.00
YSC-7A Cols (pr)	240.00
YSP-1 Sibilance Projector	63.00
YM-2 100W mon	114.00
4200 mixer-amp	165.00
BW4 cab (pr)	144.00
6400 mixer-amp	237.00
BW3 cab (pr)	186.00
BW2 cab (pr)	324.00
PS300 slave	174.00
PM600 stereo slave	345.00
BW1 cab (pr)	402.00
TSL-400	9.00
6401 6-ch mixer	165.00

TURNER (EX. VAT)

1 x 15 Bs Hn	180.00
2 x 15 Bs Hn	340.00
1 x 12 Mid Ring, Hn	160.00
2 x 12 Mid Ring, Hn	280.00
1 x 10 Mid Ring, Hn	150.00
Rad. Hn + VHF Tweets	300.00
Wedge 12" ATC + Hn.	220.00
Wedge 12" ATC + Diff Hn	320.00
Wedge 12"	320.00
Gauss + Diff Hn 12"	400.00
Hexagonal Mt.	230.00
A200 Ster. power amp	245.00
B300 Pro. Power amp	260.00
A300 Pro. Power amp	350.00

A500 Pro. Power amp.	480.00
TPS 12/2 mixer	1740.00
TPS 16/2 mixer	2125.50
TPS 20/2 mixer	2500.00
TPS 24/2 mixer	2875.00
TPM 10/2 mixer	1931.25
TPM 16/2 mixer	2562.00
TPM 20/2 mixer	2981.25
TPM 24/2 mixer	3400.00
Belden Multiway Cables	on app
Cannon Pigs - stg. Boxes	"
Gauss Spkrs	"
JBL Spkrs	"

VITAVOX (EX. VAT)

Tunderbolt	540.00
AK 156 15"	127.00
AK 157 15"	127.00
500 Dividing Network	42.00
1000 Dividing Network	32.00
53 Pressure driver	137.00
4 cell horn	86.00
4K horn	54.00
8 cell horn	290.00
10 cell horn	329.00
12 cell horn	383.00
15 cell horn	514.00
Horn throat adaptors	15.00

W.E.M.

Copical Echo	94.50
Domlnator 30	165.00
Domlnator 30 reverb	182.00
Domlnator 50 lead	126.50
Domlnator 50 Combo	198.00
GX 40	104.50
GX 100	133.00
AX 40	104.50
AX 100	133.00
Dominator Mk III	107.00
Dominator Bass	119.00
Slave Power Stage 100	118.00
Slave Power Stage 200	206.00
Bandmixer 100 Mk II	169.50
Reverbmaster	254.00
Audiomaster Mk 2	435.00
Super Dual 12.	97.00
Super 40.	97.00
Starfinder 100 Bass.	115.50
Starfinder Twin 15	137.50
Super Starfinder 200	192.50
1 x 12"	53.00
1 x 12" x/vol control.	66.00
Club System	97.00
Club 2 x 12"	79.50
Band System	115.50
Band 2 x 12"	99.00
4 x 12" A Super	121.00
Intruder reflex 50	176.00
Intruder reflex 100.	198.00
X39 reflex 100.	346.50
X39 reflex 200.	412.00

SISGO	
Revolving organ cabinets:	
SM/30 70W Leslie	377.00
SM/100 70W	624.00
SM/300 120W Leslie	856.00
SM/3000 200W	1163.00

WHITE

INST AMPLIFIERS	
LW50 w sustain 70W	139.50
LW100 w sustain 120W	220.00
CM30 Combo w reverb	213.00
P.A. AMPLIFIERS	
PA100 6 ch PA amp 100W	122.49
PA150 6 ch A amp 100W	168.99
PA200 6 ch PA amp 200W	189.00

POWER SLAVE AMPLIFIERS	
PS100 100W	106.92
PS150 150W	119.43
PS250 250W	148.50
PS300 300W (st)	184.22
INSTRUMENT ENCLOSURES	
A2004 x 12" 200W	157.68
A150 x 15" fldd hn bs pnc 150W	216.63
P.A. ENCLOSURES	
S50 1 x 12" 60W	59.85
S100 2 x 12" 120W	84.82
S150 1 x 15" w H.F. hrsns 100W	174.21
S200 4 x 12" 240W	157.65
M50 1 x 12" monitor 60W	61.74
H50 H.F. twin horn	66.45
Projector 100 1 x 15" 2 hn.	154.50
Projector 200 2 x 15" 3 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	398.58
H100E Radial horn 30W	136.23
H100V Radial horn 70W	187.23
T70 H.F. horn 70W	171.48
"36" horn 70W	314.85

MONITOR ENCLOSURES	
M100/12 1 x 12"	370.71
Wedge 100W	370.71
M100/15 1 x 15"	370.71
M200/15 1 x 15"	370.71
D24 S1 24 ch	1275.00
Multi wedge 200W	184.98
Mon Horn "A"	12.78
Mid/Horn	58.68

MIXING DESKS	
DB Mono 8 ch	185.79
DB D-L Mono 8 ch	229.80
D16 S1 16 ch	870.00

WOODS	
GUYATONE	
GA280	47.58
GA380	64.97
GA480	90.36
GA580	127.17
GA580B	149.60
GA680	165.80
GA880	234.00</

73965 20" Swish	POA
7400 21"	POA
7397 22"	POA
7397S 22" Swish	POA
AVEDIS ZILDJIAN	
'BRILLIANT' CYMBALS	
(Prices for all types except Swish and Pang as stated)	
73878 10"	34.99
73908 13"	44.99
73918 14"	59.24
7391 14" Hihat pr	118.45
73928 15"	64.35
7392 15" Hihat pr	128.69
73938 16"	57.00
73948 17"	62.00
73958 18"	67.50
73958 18" Swish	78.01
73968 20"	88.30
73978S 20" Swish	88.30
73978 22"	110.30
73978S 22" Swish	96.03

C.B.S. ARBITER (EX. VAT)

ROGERS DRUM OUTFITS WITH MEMRILOC STANDS	
43-1122 Rogers Greater London V Outfit	871.03
43-1110 Rogers Londoner V Drum Outfit	826.34
43-1210 Rogers Londoner V1 Drum Outfit	922.96
43-1310 Rogers Londoner V11 Drum Outfit	1088.47
43-1410 Rogers Ultra-power V11 Drum Outfit	1230.00
43-1510 Rogers Ultra-power V111 D Outfit	1315.66
43-1610 Rogers Starlighter 1V Drum Outfit	742.85
43-1710 Rogers Headliner 1V Drum Outfit	623.78
43-1810 Rogers Studio X Drum Outfit	1383.50
All Rogers Drums are available in the following finishes:- Black (081), New England White (082), Mojave Red (084), Spanish Gold (085), Mahogany (086), Metallic Silver (087), Pacific Blue (088), Ebony (089), Metallic Gold (090).	
ROGERS MEMRILOC STANDS	
54-1000-000-4 Rogers Snare Drum Stand - Flush Base	35.68
54-1001-000-0 Rogers Concert Snare Drum Stand Tripod	42.81
54-2001-000-4 Rogers Floor Cymbal Stand - Tripod Base	35.68
54-2002-000-0 Rogers Floor Cymbal Stand - Flush Base	35.68
54-3001-000-8 Rogers Dual Tom Stand	53.52
54-3003-000-0 Ext Dual Tom Stand	56.43
54-4001-000-1 Timbale Stand Tripod Base	46.95
54-5001-000-5 Rogers Samson Drum Throne	43.03
54-1200-000-9 Double Tom Tom Holder	38.28
ROGERS HI-HATS & PEDALS	
5 4 - 6 0 0 1 - 0 0 0 - 9 Supreme Hi-Hat	57.84
5 4 - 6 0 0 3 - 0 0 0 - 1 Swivomatic Hi-Hat with Hinged Heel	45.47
54-6005-000-4 Swivomatic Hi-Hat with Adjust. F/Board	45.47
5 4 - 7 0 0 0 - 0 0 0 - 6 Supreme Pedal	58.71

CLEARTONE

Latin Percussion	
Conga Drum 11"	227.11
Conga Drum 11 1/2"	241.40
Conga Drum 12 1/2"	246.98
18" Conga Leg Set	25.01
24" Conga Leg Set	27.00
Super Conga Stand	42.89
Stiffener Kit for LP278 Double Conga Stand	12.32
Double Conga Stand (Collapsible)	71.09
96.11 Triple Conga Stand	205.27
Pro Bongos Wood Shells	144.13
Pro Bongos syn shells	144.13
Bongo Stand	25.79
Bongo Mounting Bracket	10.91
Bongo Mounting	

Bracket for Double Conga Stand	11.92
Tito Puente Timbales	250.91
Prestige Line Cowbell	16.90
Black Beauty Cowbell	8.54
Black Beauty Cowbell d/1	10.91
Timbale Cowbell	12.07
Bongo Hand Cowbell	13.69
Bongo Hand Cowbell d/1	15.74
NY Bongo Cowbell	18.47
Mambo Cowbell	10.45
Cowbell U Clamp	1.30
Marro Bells	25.79
Agogo Bells std	13.37
Agogo Bells Large	14.58
Agogo Bells Mounting Bracket	4.42
Cabasa Standard	12.07
Cabasa Large	13.83
Cabasa d/1	16.49
Vibra-Slap std.	12.67
Vibra-Slap d/1	13.97
Vibra-Slap II	18.25
Large Bata Drum	POA
Medium Bata Drum	POA
Small Bata Drum	POA
Tambora	124.69
Pro Maracas	7.81
Standard Clave	4.72
African Clave	5.76
Traditional Clave	2.41
Cuban Guiro	18.29
Guiro	16.27
Torpedo Guiro std	33.74
Torpedo Guiro Small	23.83
Torpedo Scraper	3.49
Spring Guiro	13.30
Multi-Guiro	15.49
Guiro Stick	0.16
Solid Bar Chimes	49.62
Chimes Mounting Bracket	2.41
Solid Bar Hand Chimes 4" Triangle	5.83
5" Triangle	7.02
6" Triangle	7.95
Woodblock std	6.39
Woodblock large	7.81
Woodblock small	6.19
Piccote Woodblock	4.42
Double Piccolo Woodblock	8.07
Woodblock Mallet	0.29
Piccote Woodblock Mallet	0.32
Woodblock Mounting Clamp	2.92
Wooden Agogos	6.49
Wooden Agogo Holder	4.42
Rhythm Clackers	9.43
Everything Rack	26.22
Metal Castanets	7.17
Talking Drum	56.79
Small Shkere	16.70
Moroccan Castanets	6.56
Cuica	50.59
Samba Whistle	8.54
Caxixi Large	POA
Caxixi Extra Large	POA
Small Metal Shaker	3.99
Large Metal Shaker	4.76
D/1 Conga Bag	33.74
22" Cymbal Bag	19.87
Lug-Lube	0.75
Headless Tambourine	9.07
Tuneable Tambourine	22.98
D/1 Cowbell Beater	1.91
Canvas Cowbell Pouch	8.29
Padded Conga Bag	41.09
L.P. Tee Shirts	4.55
Conga Key Chain	2.58
LP Belt Buckle	4.38
"Understanding Latin Rhythms" LP	5.47
"Down To Basics" LP	5.47
"Authority" LP	5.47
"Ready For Freddy" LP	5.47

FLETCHER, COPPOCK & NEWMAN

KENT N5201 Apollo 5	229.00
N2501 Superstar	295.00
N2501 Apollo 4	156.00

GIGSVILLE

ARIA PERCUSSION	
Aria Drum Kit D05501 WZ (Cymbals not included)	489.90
Aria D05501 Kit	196.00
Concert Toms. D05810. Set of six with three stands, 6", 8", 10", 12", 13" and 14". Colour finishes: Metallic Maroon, Copper, Silver.	
Aria Drum Kit D05501 WZ (Cymbals not included)	489.90

HÖHNER

WEATHERKING	
Snare Drum Heads Batter R 124 CS	6.65
R 314 CS	6.65
114 BD	5.80
114 BA	5.80
114 BE	6.50
Snare/Side Heads	
114 SD	5.15
114 SA	5.15
114 SE	5.25
Tom-Tom Heads	
R206/R306 CS	3.85
106 BD	3.75
R208/R308 CS	4.75
108 BD	4.00
R100/R310 CS	5.25
110BD/110BA	4.35
110 BE	5.05
R212/R312 CS	4.90
112BD/112BA	5.05
112 BE	5.80
R213/R313 CS	6.35
113/BD/113BA	5.80
113 BE	6.10
R214/R314 CS	6.65
114BD/114BA	5.80
114 BE	6.50
R215/R315 CS	7.05
115BD/115BA	6.10
115 BE	6.85
R216/R316 CS	7.40
116BD/116BA	6.50
116 BE	7.20
R128/R318 CS	8.10
118BD/118BA	7.05
118 BE	8.35
Bass Drum Heads	
R218/R318 CS	8.75
118 B	7.75
118 BB	8.65
R220/R320 CS	10.20
120 B	8.65
120 BB	9.65
R222/R322 B	10.60
122 B	9.35
122 BB	10.60
R224/R324 B CS	11.55
124 B	10.20
124 BB	11.55
SOUNDMASTER	
12 B0	2.60
13 B0	2.65
14 B0	2.65
16 B0	3.30
14 SO	2.25
20 SMB	4.75
22 SMB	5.00
24 SMB	5.80
REMO	
FIBERSKIN AND PIN STRIPE	
506 6" P306 BE	4.20
508 8" P308 BE	4.90
510 10" P310 BE	5.25
511 11" P311 BE	5.70
512 12" P312 BE	6.05
513 13" P313 BE	6.50
514 14" P314 BE	6.85
515 15" P315 BE	7.30
516 16" P316 BE	7.75
517 17" P317 BE	8.10
518 18" P318 BE	8.55
520 20" P320 BE	10.95
Bass Drum Heads	
518 B 18" P318 BB	9.25
520 B 20" P320 BB	10.30
522 B 22" P322 BB	11.15
Practice Outfits	
RPS 10 Standard set	89.00
RPS 10 T Double T/T Set	99.95
MANO	
Hand Drums	5.47
Tunable with key	5.47
RM6 6"	6.05
RM8 8"	7.55
RM10 10"	10.05
Roto Toms	
Tunable with CS head	
RR6T 6"	31.90
RR8T 8"	40.00
RR10T 10"	50.70
RR12T 12"	60.45
RR14T 14"	69.75
RR16T 16"	83.80
RR18T 18"	95.75
104RT Stand for Roto Tom	42.15
104RT Twin/Triple Stand	58.25
AD100 Adaptor Bar Universal	6.30
AD200 Stand Adaptor AD-10 24" R/T Track MS 24	15.00
SONOR	
Congas	
L823 73cm high, with stand	215.65
L824 63cm high, with stand	180.95
Z6205 Connector for 2 Conga stands	14.00
Bongos & Stands	
L840 15 x 17cm and 20 x 17cm	44.65

L841 16 x 17cm and 21 x 17cm	63.65
L842 Same as L841, but with strong outside tension	96.70
Z6202 Light stands	23.80
Z6204 Extra stable stands	34.00
Wood Tom-Toms	
L2620 26cm and 30cm per set	45.00
L2624 35cm and 41cm per set	60.65
Tambourines	33.45
L1637 26cm	40.20
L1638 32cm	21.85
L2614 26cm headless	25.30
L2615 32cm headless	
Temple Blocks	
L2611 Original Korean temple blocks - set	150.85
Cuica	
L2612 Metal shell	116.85
Guero	
L2621 Original Mexican model with scraper	7.65
Cabasa Afuche	
L2617 Latin percussion model	21.20
Agogo Bells	
L2613 Latin percussion model	25.55
Vibra-Slap	
L2616 Lation percussion model	18.90
Wood Block	
V2200 Small rosewood, with mallet (Sch 95)	5.15
V2202 Large, rosewood, with mallet (Sch 95)	6.90
V2206 Rosewood, with mallet (Sch 95)	6.35
Z2204 Latin percussion model	6.80
Claves	
V2601 Large, rosewood pair	3.05
V2602 Small, rosewood pair	2.50
Rhythm Sticks	
Z5610 Beechwood, 36cm (14") long	1.85
Castanet with Handle	
V2512 Rosewood	7.65
Tubo	
V2631 Metal lacquered	3.45
L2630 Metal lacquered	7.30
Maracas	
V2610 Wood lacquered	7.85
L2692 Made of the fruit	
Calabash	2.95
L2693 Made of Mexican wood	5.15
HÖHNER	
Tambourines 10" headless	6.25
W10/9 9 pair jingles	7.85
W10/18 18 pair jingles	
LONDONER	
TH-101 10" headless, 18 pair jingles	4.20
TH-104 10" tunable, 18 pair jingles	8.00
Maracas	
No. 3 Fruit shell - standard size pair	2.45
No. 7 Assorted colours, small size pair	1.60
No. 31 Hand made - standard size pair	6.70
No. 13A Hand made - medium size pair	6.35
Hardware	
WM01 Maracas (pair) acrylic	3.15
Reso-Reso	
No. 62 with scraper	7.35
Shaker	
No. 63 all wood 15" 3" Claves	8.80
No. 79 Quality Rosewood pair	3.05
No. 85 Mezquite Wood pair	3.15
Bongos	
No. F2 Vellum heads, small size	11.15
No. F3 Vellum heads, large size	13.40
No. 56A with strap	49.95
No. 62A with strap	47.50
No. 78A with legs (retractable)	133.05
No. 86A with legs (retractable)	148.80
No. 98B with strap	99.95
Castanets	
No. 158 Rosewood	2.40
No. 1816	9.55
See drum section for further rhythm instruments (Maracas-Claves-Shakers-Bongos-Congas etc.)	
HORNBY-SKEWES	
TFL102	75.00
TFL104 snare	22.00

HOSHINO

5075	389.00
5080	495.00
5085	545.00
8050	399.00
HM300	169.00
JK510 snare	43.00
S480 Snare stand	26.00
H280 Hihat stand	34.00
T360 Drum stool	41.00
C580 Boom stand	40.50

KEMBLE

YAMAHA

Kits - 9000 Series	
YD9222	805.00
YD94224	855.00
Bass drums	
BD926	251.00
BD924	245.00
BD922	209.00
BD920	199.00
BD918	186.00
Floor toms	
FT918	150.00
FT916	125.00
FT914	110.00
Tom toms	
TT915	98.00
TT914	83.00
TT912	66.00
TT913	72.00
Hardware	
CS901	44.00
CS902	47.00
SS902	47.00
HS901	59.50
FP901	67.00
TH905	33.00
TH90W	41.50
CL901	23.00
CL902	26.00
CH901	17.00
CH902	25.00
DS901	57.00
SB901	11.00
SAT902	30.50
Snare drums	
SD065MB	127.00
SD055MB	124.00
SD050MB	121.50
SD765MB	86.50
SD755MB	83.50
SD750MB	82.00
Concert tom Stands	
ETS901	43.00
Stands	
ETS902	48.00
ETS903	85.00
Kits - 7000 & 5000 Series	
YD7222	645.00
YD7224	685.00
Bass drums	
BD726	211.00
BD724	198.50
BD722	183.50
BD720	177.50
BD718	159.50
Floor toms	
FT718	126.50
FT716	112.50
FT714	97.00
Tom toms	
TT715	82.00
TT714	75.00
TT712	61.00
TT713	65.50
Hardware	
CS701	35.50
CS702	43.00
SS701	34.00
HS701	42.00
FP702	37.00
TH705	39.50
TH70W	39.50
CL701	22.00
CH701	17.00
CH702	25.00
DS701	24.00
ST500	2.00
WB500	3.00
CH703	28.00
Kit - 5000 Series	
YD5222	435.00
Concert toms	
ET906	43.00
ET908	47.00
ET910	52.00
ET912	63.00
ET913	67.00
ET914	76.00
ET915	88.00
ET916	102.00

MUSICAID

ASBA ACCESSORIES	
220 'Tempo' Bass Drum Pedal	34.77
222 'Caroline' Bass Drum Pedal	58.37
230 'Mambo' Pedal with cow bell	17.87
240 'Veronic' Hi-hat pedal	56.22

102 Snare Drum stand	36.80
120 Double Tom-tom stand	37.86

15" pair Hi Hat	39.71
16" Crash	21.84
18" Ride	27.79
20" Ride	33.74
22" Rock/Ride	43.67
Marching Band	
15" pair Matched	43.67
16" pair Matched	51.62
Bronze	
14" pair Hi Hat	40.73
15" pair Hi Hat	48.88
16" Crash	26.47
18" Ride	34.62
20" Ride	40.73
22" Jazz/Ride	40.73
22" Rock/Ride	50.91
Crystal	
14" pair Hi Hat	43.67
15" pair Hi Hat	51.62
16" Crash	27.79
18" Ride	33.74
20" Ride	43.67
22" Rock/Ride	53.60

The standard ASBA KIT comprises of the following: 1 22" Bass Drum — Ref. 613. Retractable spurs fitted, 1 6 1/2" Deep Snare Drum — Ref. 744, 1 13" x 9" Tom-tom — Ref. 511, 1 14" x 10" Tom-tom — Ref. 501, 1 16" x 16" Tom-tom — Ref. 505, 1 Double Telescopic Tom-tom Fitting, 1 "Caroline" Bass Drum Pedal — Ref. 222, 1 "Veronic" Hi-hat Pedal — Ref. 240, 1 Snare Drum Stand — Ref. 102, 1 Cymbal Stand — Ref. 103 and is available in four different shell constructions. All Steel Shells. Polished stainless steel or colours: Black, Blue, Grey, White or Red. £713. Wood Shells. In a variety of unique plastic finishes as well as natural wood — Teak or Mahogany. Altglass. "See through" in a selection of colours. "Fibreclac". A new synthetic material that is very strong and requires no strengthening rings. White inside and a choice of attractive colour finishes. £880. All ASBA stands and fittings are cast and heavily chromium plated.

Individual Drums	
Wood Altglass Fibreclac	
743 14" x 5" Snare Drum	151.87
744 14" x 6 1/2" Snare Drum	161.43
500 10" x 8" Tom-tom	106.20
509 12" x 8" Tom-tom	109.39
511 13" x 9" Tom-tom	113.64
501 14" x 10" Tom-tom	117.89
520 15" x 10" Tom-tom	123.20
502 14" x 14" Floor Tom-tom	168.86
504 15" x 15" Floor Tom-tom	174.17
505 16" x 16" Floor Tom-tom	179.49
506 18" x 16" Floor Tom-tom	186.92
601 18" x 14" Bass Drum with double holder	218.78
633 20" x 14" Bass Drum with double holder	226.22
613 22" x 14" Bass Drum with double holder	231.53
615 24" x 14" Bass Drum with double holder	246.40

ORANGE

Single drum kit To order
Double drum kit To order

PREMIER (VAT)	
Snare:	
33, 14 x 5 1/2	72.50
35, 14 x 5 1/2	76.50
36, 14 x 6 1/2	80.00
1002, 14 x 5 1/2	37.50
1005, 14 x 5 1/2	38.50
1035, 14 x 5 1/2	59.00
1036, 14 x 5 1/2	63.00
2000, 14 x 5 1/2	78.50
2001, 14 x 5 1/2	79.00
2003, 14 x 5 1/2	85.50

2005, 14 x 8"	87.00
2001, 14 x 4"	80.00
Outfits (w/out cymbals)	
202 2 20" BD	400.50
B202 w 22" BD	402.00
D202 w 24" BD	414.00
201.	388.50
B201.	390.00
B203.	494.50
D203.	503.50
B204.	580.00
D204.	589.00
304.	488.50
B304.	490.00
D304.	502.00
305.	535.50
B305.	537.00
D305.	549.00
308.	573.50
B308.	575.00
D308.	587.00
604.	473.00
B604.	474.00
D604.	486.50
605.	563.00
B605.	564.00
D605.	576.50
606.	704.00
B606.	707.00
D606.	731.00
717 w 20" BD	648.50
B717 w 22" BD	650.00
D717 w 24" BD	662.00
808 w 20" BD	862.50
B808 w 22" BD	868.50
D808 w 24" BD	892.50
1030 20" BD	369.00
B1030 22" BD	373.50
D1030 24" BD	378.50
1031 w 20" BD	246.00
B1031 w 22" BD	250.00
D1031 w 24" BD	292.00
B1033 w 20" BD	296.00
D1033 w 22" BD	296.00
B3304.	546.50
B3305.	600.50
D3317.	739.50
Bass Drums:	
124, 28 x 14"	100.50
125, 24 x 14"	96.00
126, 26 x 14"	99.50
127, 18 x 12"	73.50
130, 20 x 14"	82.50
132, 22 x 14"	84.00
142, 22 x 14"	96.00
144, 24 x 14"	105.00
1150, 20"	69.50
1152, 22"	74.00
1154, 24"	79.00
1161, 20 x 14"	61.00
1163, 22 x 14"	63.50
1170, 20 x 12"	54.50
1171, 20 x 14"	55.00
1173, 22 x 14"	59.00
1175, 24 x 12"	64.00
Timbales:	
531, 13 x 14 x 6	110.00
532, 13 x 14 x 6	102.00
531C.	110.00
532C.	102.00
Tom-Toms:	
112.	33.50
113.	36.50
114.	44.00
115.	51.00
116.	54.00
118.	57.00
333.	54.50
340.	60.00
342.	51.00
346.	77.00
348.	86.00
433, 13 x 9"	48.50
435, 14 x 14"	63.50
436, 16 x 20"	76.50
440, 14 x 10"	54.00
442, 12 x 8"	44.50
444, 14 x 9"	51.00
445, 15 x 12"	61.50
446.	69.50
448, 18 x 16"	76.50
1433, 13 x 8"	31.00
1333.	37.00
1340.	39.00
1346.	53.00
1435, 14 x 14"	44.50
1440, 14 x 10"	39.50
1441, 12 x 8"	23.00
1442, 12 x 8"	29.50
1445, 16 x 16"	37.50
1446, 16 x 16"	46.50
1448, 18 x 16"	48.50

ROSE-MORRIS

LUDWIG	
Outfits:	
995 Jazzette	690.00
980 Super Classic	755.00
983 Hollywood	860.00
1000 Mach IV	935.00
1005 Mach V	1050.00
2001 Octapuss	1699.59
2005 Quadruplus	1120.00
993 Pro Beat	1099.95
990 Deluxe Classic	785.00
989 Big Beat	899.95
985 Rock-Duo	1160.00
964 Super Big Beat	935.00

975 Triple Tom	1065.00
1001 Rock Machine	950.00
1007 Smoke 'n Fire	970.00
2007 Overdrive	1150.00
2003 Power Factory	1330.00
987 Super Classic 20"	740.00
999 Deluxe Classic 24"	805.00
997 Big Beat 24" bs	910.00
981/TP Tivoli 22"	1295.00
982/TP Tivoli 24"	1310.00
1003 Mach IV 24"	950.00
1006 Mach V 24"	1075.00
1004 Rock Machine	960.00
1009 Smoke 'n fire 26"	990.00
2006 Quadruplus 24"	1140.00
2008 Overdrive 26"	1160.00
2100 Sound Projector	1175.00
2101 Sound Projector	1195.00
2110 Sound Projector	1495.00
2111 Sound Projector	1515.00
2004 Power Factory 24"	1345.00
992 Rock Duo 24"	1190.00
2002 Octapuss 24"	1725.00
Snare Drums:	
410 Supersensitive 5"	193.00
411 Supersensitive 6 1/2"	199.95
400 Supaphonic 5"	123.95
402 Supaphonic 6 1/2"	129.95
404 Acrolite	96.50
405 Piccolo 3"	113.95
418 Black Beauty 5"	220.00
419 Black Beauty 6 1/2"	224.00
416 Superphonic Black Beauty 5"	149.50
417 Superphonic Black Beauty 6 1/2"	154.00
407 White Vistalite 5"	84.00
Stands and Fittings:	
201 Speed King Pedal	42.95
205 Ghost Pedal	59.95
1130 Tubular Hi-Hat stand	49.95
1374 Tubular s/d stand	40.95
1405 Tubular cymbal stand	36.95
1410 Tubular boom stand	49.95
1020 Tubular throne	39.95
Tom-Toms:	
342 12 x 8 Tom Tom	107.50
944 13 x 9 Tom Tom Super Classic	109.95
946 14 x 10 Tom Tom Super Classic	114.50
947 15 x 12 Tom Tom Super Classic	123.50
948 14 x 14 Floor Tom	145.95
949 16 x 16 Floor Tom	159.95
952 18 x 16 Floor Tom	184.50
954 20 x 18 Floor Tom	214.50
487 6 x 5 1/2 Melodic Tom Tom	48.50
488 8 x 5 1/2 Melodic Tom Tom	49.95
489 10 x 6 1/2 Melodic Tom Tom	66.50
461 12 x 8 Melodic Tom Tom	72.00
462 13 x 9 Melodic Tom Tom	78.95
463 14 x 10 Melodic Tom Tom	84.95
464 15 x 12 Melodic Tom Tom	97.95
465 16 x 14 Melodic Tom Tom	114.50
Bass Drums:	
920 20 x 14 Bass Drum Super Classic	205.50
922 22 x 14 Bass Drum Super Classic	219.95
924 24 x 14 Bass Drum Super Classic	237.50
926 26 x 14 Bass Drum Super Classic	252.95
For price of stainless steel drums, add approx. 10%.	
Synare	
Synare 1 Percussion Synth	799.00
Synare 3 Percussion Synth	170.00

CYMBALS.

Avedis Zildjian Products	
5241 8"	24.50
5242 10"	29.00
5344 12"	35.00
5243 13"	39.00
5244 14"	45.00
5245 15"	48.00
5246 16"	51.00
5247 17"	56.00
5248 18"	61.00
5249 19"	67.00
5220 20"	74.00
5261 21"	80.00
5221 22"	90.00
5345 24"	106.00
5346 26"	123.00
5347 28"	143.00
5348 30"	163.00

Zilco	
5321 8"	14.10
5322 13" hi-hats pr	44.20
5323 14" hi-hats pr	52.20
5324 16"	30.20
5325 18"	36.20
5326 20"	42.30
5327 22"	52.30
5330 Pro-Set 1	79.65
5331 Pro-Set 2	123.00

ROSETTI

HAMMA DRUMS AND ACCESSORIES (EACH)	
D880 7 drums only	599.95
DH880 7 drum kits	699.95
DH880 7 drum kits	779.95
DHU880 7 drum kits	869.95
D770/ 5 drums only	429.95
DH770/ 5 drum kits	529.95
DH8770/ 5 drum kits	599.95
DHU770/ 5 drum kits	674.95
D660/ 4 drums only	369.95
DH660/ 4 drum kits	449.95
DH8660/ 4 drum kits	519.95
DHU660/ 4 drum kits	579.95
7152 22" bass drum	109.95
7154 24" bass drum	119.95
7442 12 x 8 tom tom	54.95
7443 13 x 9 tom tom	64.95
7444 14 x 10 tom tom	69.95
7446 16 x 16 floor tom tom	89.95
7448 18 x 16 floor tom tom	94.95
7035 14 x 5 1/2 metal snare drum	99.95
7033 14 x 5 1/2 woodshell snare drum	89.95
7251 bass drum pedal	21.95
7313 Side drum pedal	20.00
7314 cymbal stand	17.45
7698 cymbal arm	7.10
7315 hi-hat stand	27.60
7388 single tom tom holder	18.75
7392 double tom tom holder	25.75
7393 triple tom tom holder	31.20
7399 triple tom tom holder strap	6.65
7246 drum stool	20.00

PRO-MARK STICKS

Wood Models (PAIR)	
11000 3A	2.95
11001 5A	2.95
11002 6A	2.95
11003 7A	2.95
11004 9A	2.95
11005 11A	2.95
11006 Jazz	2.95
11007 Professional	2.95
11008 Rock-Knocker	2.50
11009 Jazz-Rock 707	2.95
11010 727	2.95
11011 Rock 747	2.95
11012 Hardhead 105	3.50
11013 808 Billy Cobham	3.50
11014 Heavy Soul 909	3.50
11015 2B	3.50
11016 5B	3.50
11017 1S	3.50
11018 2S	3.50
11019 3S	3.95

PRO-MARK STICKS Nylon-Tip Models

11020 2B	3.95
11021 3A	3.25
11022 5A	3.25
11023 5B	3.95
11024 6A	3.25
11025 7A	3.25
11026 9A	3.25
11027 11A	3.25
11028 Jazz	3.25
11029 JH	3.25
11030 707N	3.50
11031 727N	3.25
11032 Rock 747N	3.50
Hands Hickory Models	
H-2BA	4.25
H-5A	4.25
H-5B	4.25
H-7A	4.25
H-Jazz	4.25
H-Rock	4.25
H-2BN	4.50
H-5AN	4.50
H-7AN	4.50
H-Jazz N	4.50
H-Rock N	4.50
Goodtime Models	
GT-5A	1.95
GT-7A	1.95
GT-3S	1.95
GT-5AN	2.25
GT-7AN	2.25
GT-5BN	2.25
GT-2BN	2.25
GT-3SN	2.25
(EACH)	
11075 Pro-Mark Multi Mallet	29.95

DN	
Necklace	4.95

TOSCO CYMBALS

Ride	
RMT40 16" Medium	32.50
RMT45 18" Medium	41.50
RMT50 20" Medium	52.00
RMT55 22" Medium	72.00
RMT45 18" Heavy	41.50
RMT50 20" Heavy	52.00
RMT55 22" Heavy	72.00
RMT60 24" Medium	95.00
RMT45 18" Heavy	41.50
RMT50 20" Medium	52.00
RMT55 22" Medium	72.00
RMT60 24" Medium	95.00

IMPERIAL STAR

8904 drum outfit	674.88
8936 drum outfit	837.94
8989 drum outfit	1071.89
8993 drum outfit	1464.33
8987 drum outfit	948.39
8908 drum outfit	1071.80
8935 drum outfit	774.76
8705 drum outfit	676.85
8704 drum outfit	607.20
8905 drum outfit	789.41
ROYAL STAR	
RM45 18" Medium	41.50
RM50 20" Medium	52.00
RM55 22" Medium	72.00
RM60 24" Medium	95.00
RMH45 18" Medium Heavy	41.50
RMH50 20" Medium Heavy	52.00
RMH55 22" Medium Heavy	72.00
RMH60 24" Medium Heavy	95.00
SWING STAR	
7245 drum outfit	380.65
SUPERSTAR	
9520 bass drum	160.26
9522 bass drum	182.37

7513CS tom tom drum	53.71	SUPERSTAR	9556 concert tom tom	37.78	ROYAL STAR	8635 tenor drum	83.26	6825 hi-hat stand	26.17	TOM TOM STAND RANGE	6858 concert stand	26.60	
7212 tom tom	40.07	9558 concert tom tom	41.85	7568 concert tom set	206.34	8622 Scotch bass	140.10	6855 hi-hat stand	33.72	6858 tom tom stand	42.10	6899-3T tom tom stand	58.62
7213 tom tom	42.86	9560 concert tom tom	48.78	7569 concert tom set	292.57	8624 Scotch bass	163.06	6865 hi-hat stand	31.43	6899-3T tom tom stand	58.62	6899ST tom tom stand	58.62
7321 tom tom	43.62	9562 concert tom tom	59.80	7570 concert tom tom	498.90	8628 Scotch bass	171.47	6895 hi-hat stand	46.92	6899-3T tom tom stand	58.62	*S lock clamp	1.27
7313 tom tom	46.00	9563 concert tom tom	61.92	7576 concert tom tom	29.14	7602 parade drum	69.89	SNARE STAND RANGE		6899-3T tom tom stand	58.62	6897 concert tom tom	20.84
SUPERSTAR		9564 concert tom tom	73.44	7580 concert tom tom	30.58	7604 parade drum	73.44	6910 snare stand	41.33	6898 concert tom tom	36.34	6898 concert tom tom	36.34
9536 floor tom tom	125.87	9565 concert tom tom	77.92	7582 concert tom tom	42.35	7606 parade drum	78.44	6920 snare stand	39.89	6898 concert tom tom	36.34	6898 concert tom tom	36.34
9538 floor tom tom	136.21	9566 concert tom tom	86.82	7583 concert tom tom	44.22	7634 tenor drum	58.02	6890 snare stand	37.00	6898 concert tom tom	36.34	DRUMMERSTHORNES	
9634 floor tom tom	115.12	9567 concert tom tom	37.52	7584 concert tom tom	52.18	7635 tenor drum	73.52	6870 snare stand	31.00	6898 concert tom tom	36.34	6775 drummers throne	25.67
9636 floor tom tom	126.47	9568 concert tom tom	41.76	7585 concert tom tom	55.40	7626 Scotch bass	113.33	6880 snare stand	33.72	6790 drummers throne	52.27	6780 drummers throne	43.37
9638 floor tom tom	135.78	9569 concert tom tom	48.53	7586 concert tom tom	62.85	7624 Scotch bass	135.45	6820 snare stand	16.43	6780 drummers throne	43.37	6780 drummers throne	43.37
9234CS floor tom tom	124.86	9660 concert tom tom	59.47	TIMBALES		7626 Scotch bass	157.22	6850 snare stand	29.22	6780 drummers throne	43.37	6780 drummers throne	43.37
9234S floor tom tom	124.86	9662 concert tom tom	62.01	7645 timbales set	95.63	7628 Scotch bass	165.35	6860 snare stand	27.96	6780 drummers throne	43.37	6780 drummers throne	43.37
9236CS floor tom tom	145.94	9663 concert tom tom	62.01	7650 timbales set	104.44	6394 parade drum sling	3.09	CYMBAL STAND RANGE		6780 drummers throne	43.37	6780 drummers throne	43.37
9238CS floor tom tom	160.09	9664 concert tom tom	77.92	OCTOBANS		6395 Scotch bass drum sling	6.02	6912 cymbal stand	38.12	6780 drummers throne	43.37	6780 drummers throne	43.37
IMPERIAL STAR		9665 concert tom tom	86.65	7800 octoban set	530.44	6397 bass drum c/ring	0.81	6914 cymbal stand	48.28	6780 drummers throne	43.37	6780 drummers throne	43.37
8534 floor tom tom	96.47	9666 concert tom tom	86.65	60-810 octoban	66.32	6398 snap eye	0.47	7722 concert bass	112.49	6780 drummers throne	43.37	6780 drummers throne	43.37
8536 floor tom tom	104.27	9669 con tom tom set	381.58	60-810 octoban	66.32	6399 snap-in k/holder	0.47	7722 concert bass	132.85	6780 drummers throne	43.37	6780 drummers throne	43.37
8536CS floor tom tom	106.05	9670 con tom tom set	683.85	50-733 octoban	73.42	6399 leg rest	5.93	7722 concert bass	132.85	BASS DRUM PEDALS		6780 drummers throne	43.37
8538 floor tom tom	114.61	IMPERIAL STAR		60-807 octoban	57.94	6399 leg rest	5.93	6921 cymbal stand	34.13	6720 drum pedal	24.82	6720 drum pedal	24.82
8538CS floor tom tom	116.73	8568 concert tom set	226.25	60-607 octoban	53.96	6399 leg rest	5.93	6922 cymbal stand	36.34	6740 drum pedal	36.34	6740 drum pedal	36.34
8836 floor tom tom	106.81	8596 concert tom set	306.89	6868 octoban stand	26.60	7728 concert bass	TF	6924 cymbal stand	46.08	6750 drum pedal	TF	6750 drum pedal	TF
ROYAL AND SWING		8596 concert tom set	306.89	60-551 octoban	50.40	7720 concert bass	97.15	6891 cymbal stand	30.58	6750 drum pedal	TF	6750 drum pedal	TF
SA7534 floor tom tom	79.96	8558 concert tom tom	29.56	60-497 octoban	46.84	6830 bass drum stand	34.56	6892 cymbal stand	32.95	6750 drum pedal	TF	6750 drum pedal	TF
7534 floor tom tom	79.96	8560 concert tom tom	37.44	60-455 octoban	44.64	HARDWARE		6893 cymbal stand	35.41	6750 drum pedal	TF	6750 drum pedal	TF
SA7536 floor tom tom	86.05	8562 concert tom tom	43.96	60-411 octoban	42.01	6550 Road Master set	429.62	6894 cymbal stand	42.10	6750 drum pedal	TF	6750 drum pedal	TF
TD7836 floor tom tom	126.80	8570 concert tom set	533.13	PARADE DRUMS		HI-HAT RANGE		6872 cymbal stand	22.70	6750 drum pedal	TF	6750 drum pedal	TF
7536 floor tom tom	86.05	8570 concert tom set	533.13	8604 parade drum	83.61	6915 hi-hat stand	51.84	6882 cymbal stand	25.24	6750 drum pedal	TF	6750 drum pedal	TF
7536CS floor tom tom	89.95	8563 concert tom tom	46.08	8604 parade drum	83.61	6925 hi-hat stand	49.63	6822 cymbal stand	15.08	6750 drum pedal	TF	6750 drum pedal	TF
7234 floor tom tom	60.90	8564 concert tom tom	53.61	8605 parade drum	88.18	6885 hi-hat stand	37.70	6852 cymbal stand	24.82	6750 drum pedal	TF	6750 drum pedal	TF
7334 floor tom tom	64.88	8565 concert tom tom	58.02	8634 tenor drum	78.18			6854 cymbal stand	29.65	6750 drum pedal	TF	6750 drum pedal	TF
7336 floor tom tom	73.27	8566 concert tom tom	64.96					6862 cymbal stand	19.99	6750 drum pedal	TF	6750 drum pedal	TF

KEYBOARDS

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Models:	TBA
124A	506.00
E10	608.00
124B	792.00
124CB	894.00
E10R	1600.00
E10L	
E10LR	
125A	
E10LB	
E10L	
130A	
130AC	
126	
130D	
130DC	
56A	
56D	
711	
CT100A	
CT100D	
CT100D	
C630	
4E	
210D	
PR200A	
C620	
E110 (Piano)	
E105 (Piano)	
Cabinets:	
3ET	
3S	
3PR	
3ETE	

100/S Stand	91.67	31-0607-000-6 Pre Amp	141.24	Talisman S	960.00
Block 1 Console	3743.43	31-0693-000-0 Master Unit	341.46	Royal	1390.00
Block 2 Keyboard	457.29	31-0694-000-6 Slave Unit	436.96	Snoopy piano	180.00
Block 3 Sequencer	1161.76	32-0100-000-6 Rhodes Piano Bass	489.70	Broadway 444	1190.00
Block 4 VCO Bank	2432.89	38-0408-000-7 Rhodes Piano Bass Stand	85.22	Cosmic 333	899.00
Block 5 VCF/VCA	1751.01	36-0590-000-4 Home Piano	1450.02	Mistral	689.00
Block 6 Interface/mix	1010.01	31-1091-000-9 Janus I Pre/Ampl Nameboard	75.61	Serenade	415.00
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718C Module power	17.59	51-0003 Pacemaker 1011	1365.54	Recital d/l	2100.00
Micro composer	4187.84	51-0013 Pacemaker 1011L	1526.73	Recital	1675.00
Guitar synth incl. cable	913.44	51-5003 Pacemaker 1511	1739.81	Broadway 200	900.00
Guitar synth total	1549.20	51-5063 Pacemaker 1511KW	2104.82	Mistral 200	615.00
10m. cable	49.19	51-7013 Pacemaker Deluxe 1811L	1954.74	Prelude C	590.00
Guitar synth foot op.	155.56	51-7018 Pacemaker Deluxe 1811LW	2317.89	Symphony 200	665.00
Guitar synth stand	45.37	51-7038 Pacemaker Deluxe 1821K	2322.15	Prelude	535.00
Stand for other keyboards	45.47	51-9048 Pacemaker Deluxe 1823KM	2604.57	Ruby	220.00
5 module system	184.45	53-5003 Paragon Deluxe 3516	2981.21	Montreal piano	250.00
2XVCO	158.10	53-5023 Paragon Deluxe 3516W	3153.44	Carusel rhythm unit	295.00
2 x VCF	144.15	53-5063 Paragon Deluxe 3516KW	3346.22	Rhythm machine	95.00
2 x VCA	144.15	53-2023 Theatrum Deluxe 3318W	3388.82	Artist 707 de Luxe	3,271.11
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Rack incl. multi jack panel	134.85	54-6018 621K	4898.16	Artist 606	2,172.22
49 note key controller	230.95	54-4184 431 Traditional	2773.65	Crescendo 303	1,839.99
3 module system	176.70	54-4189 431K Traditional 1	2918.00	Prelude 12/L	1,124.44
VCO/VCF/VCA	176.70	54-4204 441 Traditional	3064.37	Prelude 15	817.72
2 envelope & LFO	176.70	54-4208 441K Traditional 2	3209.20	X705 complete	2,662.02
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32-0100-000-6 Rhodes Piano Bass	489.70	Broadway 444	1190.00	80/CO	291.00	52/6/240 Six-sided	52.70
38-0408-000-7 Rhodes Piano Bass Stand	85.22	Cosmic 333	899.00	C16	55.00	Harmonica	52.70
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		Recital d/l	2100.00	125JM2	1450.00	Miniature	5.05
		Recital	1675.00	126JM	1895.00	110/8 Gold Plated each	5.05
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		Prelude	535.00	CONSOLE MODELS		260/40 Chromonica	14.85
		Ruby	220.00	B-3000 with HL72 Leslie Speaker	5295.00	261/70 Chromatica	42.10
		Montreal piano	250.00	16462	4895.00	262/35 Chromatica	35.05
		Carusel rhythm unit	295.00	16522M	4825.00	263/70 Chromatica	44.65
		Rhythm machine	95.00	11222M	5995.00	265/58 Double Bass	83.45
				2307M	7450.00	266/14 Single Bass	24.45
						267/384 Accorda	157.50
				PORTABLE MODELS		270/48 Super Chromonica C & G	17.75
				B-200	1795.00	270/48 All other keys	18.85
				HL822 Leslie Speaker	975.00	280/64 "64"	27.65
						Chromonica	27.65
				SPECIAL PRODUCTS		310/28 Regulation Band	3.90</

PERSONAL ADS

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

VOCALIST WANTED ... soon ... male or female for amateur rock band — first concert soon — influences, Purple to Camel. No pros, punks or pratts. Apply: Ian, Carrickfergus 63199 or Colin, Carrickfergus 63755. Ability to play guitar or flute helpful.

GENESIS-influenced lead vocalist/songwriter with ambition wanted for keyboard, guitar, bass, drums line-up. Phone: Ian, Weald (0732 77) 342 or Alan, Tunbridge Wells 25739.

ENGLISHMAN and American, in Brighton, looking for pro-minded musicians for original band. English rock with American new wave influence. 0273-772096.

AMERICAN jazz rock guitarist, 21, Holdsworth influenced. Marshall and modified Fender equip. Seeks work with good English band and/or studio work in the UK. (Prefer bassist in band to play fretless). Need some accom. Write: Dael Hauskins, 5421 Zola Ave., Pico Rivera, Calif. 90660 USA. (213-695-4844).

FOR SALE — Maya. Les Paul copy. Tobacco, Sunburst. £80. Phone Wolverhampton 754044.

BASSIST WANTED — for creative and melodic symphonic rock band. Must be prepared to move as band is now looking further afield (Europe) for work and hopes to attain professional status in the near future. Only sincere and dedicated musicians please. Phone John, 041-773 0200, Colin, 041-886 4708.

DRUMMER and lead vocalist needed to complete serious heavy rock band. Transport an advantage. Manchester area. Phone Chris, 061-798 9533 after 6.30.

FENDER jazz bass, Sunburst with maple neck. Perfect condition. Yamaha G100B-212 combo amp. Brand new, never used. No reasonable offer refused for either item. Telephone 061-740 6802, (Manchester).

GIBSON, Les Paul 20th anniversary ctm, left handed, Cherry, Sunburst. Immac. condition with hard case. £450. Bargain. Also, JOHN BIRCH Super Deluxe J.2. Maple neck with black mother-of-pearl inlays. Multiflux pickups, with hard case. Immac. condition. £350. Phone 01-437 4933 during working hours. Ask for Gary or Steve.

1966 NON reverse Firebird. 3 black P.90s. Kluson banjo heads. A well worn but superb instrument £355 o.n.o. Swap for L.P. Deluxe. Newmarket 61066 after 5.30 pm.

JAZZROCK white American guitarist 21; Holdsworth influence. Experienced; Marshall and modified Fender. Seek English band work, session/gigs in U.K. Can travel. Write: Dael Hauskins 5421 Zola Ave., Pico Rivera, California 90660, U.S.A.

BASSIST, 17 seeks other musicians to form a heavy rock band in the Bury St Edmunds area. Jams, gigs, then megastardom! Posers welcome (as long as they can play). Phone Mark after 5.30 on Pakenham 30646.

VOX AC30 amplifier head (not combo) recently overhauled £60 or exchange for thinline semi acoustic. Eg:- Shaftesbury Rickenbacker type or similar. Phone Geoff on 061-620 2381 evenings. Oldham, Lancashire.

UNEXPERIENCED rhythm guitarist requires lead, bass, drums, to form original,

pop/rock band + other modern influences. Got own material but other songwriters very welcome. Ring 356 6791 or 356 4652 (9-4.45pm Mon-Fri). Ask for Cherry — Computer Dept., or offers of band live 5 mins. from Town — Birmingham.

CLASSICAL MUSICIAN, Alto, Tenor, Soprano Saxophone, Oboe, and Cor Anglais. Moving to London soon. Would like to hear from intelligent, dedicated, proficient, musicians. Who would seriously be interested in forming a flamboyant Avant-Garde rock band, within an ambitious concept. Female Vocalist/Pianist, Multi-Keyboards (Wurlitzer, Solina, Hammond, Clavinet, Synth), Bassist, Guitarist, Drummer (with Roto-Toms). For further information phone 061-439 2381.

WANTED: Fender Strat or Tele in exchange original design, hand made, one only guitar. A1 spec + parts. Cash offers considered. More info phone Coppull (Lancs) 793047 after 6pm any night.

FENDER TELE-CUSTOM M/N case Schallers £225 H/H studio 50 combo as new £125. Tel: Castle Cary 50304.

BASS GUITARIST seeks Heavy Metal band. Tel: Wigan 58470. 6-9 p.m.

AMBITIOUS, well educated, 17-year-old seeks trainee engineer position in studio. Will work absolutely anywhere. Phone Martin, (061) 430 6654.

DRUMMER — wants to join or form band. Glasgow area only. Phone 041-776 1334.

FOR SALE: Kent drum kit, 4 drums, cymbol. White £80. Tel: Sean, Chislehurst 01-467 8441. Good condition.

AMERICAN COMPOSER/Acoustic Guitarist/Singer into a good range of Mellow, heavily orchestrated writing seeks Acoustic/Electric guitarist and Bassist preferably with singing, reading and lyric writing skills to co-write/arrange songs in hope of landing record deal. Will also eventually need string and woodwind players, keyboardist and percussionist. Some very new and creative sounds could be in the making! Tom McLaughlin, Garden Flat, 11 Steele's Road, Hampstead, London NW3. Phone: 01-722 1530 after 6 pm.

DRUMMER and lead guitarist, into Floyd and Genesis (Gabriel) etc, etc, seek keyboards, vocalist and bassist (with own gear) to form ambitious band. Playing majority of own material. Must live in Derby area. No pros, headbangers, punks or timewasters, (any sex welcome!!). Phone: Steve — Ripley 42226 weekdays after 6 pm.

FENDER STRATOCASTER, black, v.g.c., with quality case. £225. Traynor guitar mate reverb. 30W 1 x 12" combo £85, and also Carlsbro 1 x 15" twin horn cab. 50W with casters and cover v.g.c. £85. Phone: Steve 0256 24427.

LEAD VOCALIST urgently required for pro-minded rock band. No P.A. needed — but transport an asset — Work waiting. Leicester/Coventry area. Phone: Frank, Sibley 3129.

VERY BASIC (useless) lead guitarist not much imagination, no previous groups, and short of practice, wishes to join or form HM/Boogie band; + Eagles and similar type stuff. (Leicester area) *Regret no transport.* — Replies on a stamped addressed jelly: or Phone: Colin, Leicester 890098, 6-8 p.m. Please.

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