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HUNTER-RONSON: a double interview



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Alan Walsh

Editor
Tony Horkins

Assistant Editor
Mark Palmer

Advertisement Manager
Joe Wenbourne

Advertising Executive
Dan Kruyer

Administration
Christine Flaxman

Production and art direction
Mitch Howard, Ann Mroz, Lesley Lyons

American Correspondent
Ken Kubernik

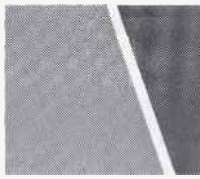
American Photographer
Peter Dance

English Photographer
Sue Arber

Contributors and Consultants

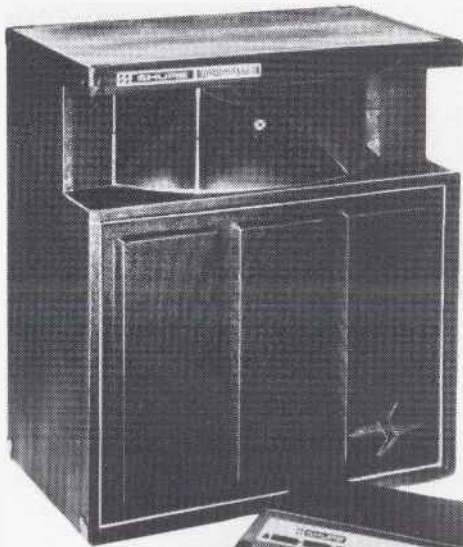
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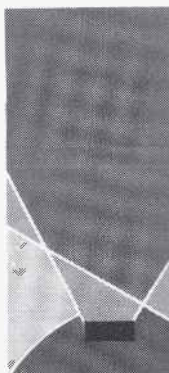


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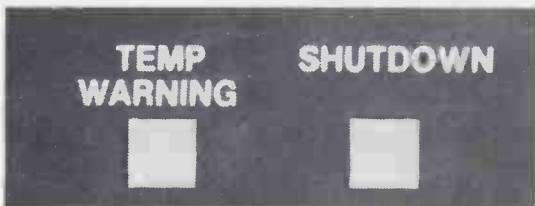


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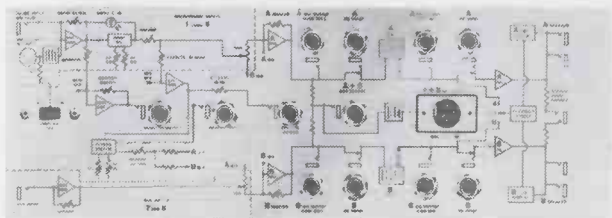
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Tony Horkins tracks down

THE GREAT WHITE HUNTER



Pic by Sue Arber

In 1974 the Hoople fell out of Mott. Ian Hunter left to pursue a solo career while the rest of the band battled on bravely, firstly with 'Mott' and then with 'British Lions', neither of which enjoyed enough success to survive. Mick Ralphs fell into Bad Company, Morgan Fisher went electronic, Ariel Bender

became a Widowmaker and Buffin ended up doing drum reviews for BEAT! God knows what the rest of them are up to.

Hunter's first solo venture came in the shape of an album titled, would you believe, 'Ian Hunter', which featured Mick Ronson on guitar, and was produced by both Hunter and

Ronson. The album had a hit single on it, 'Once Bitten Twice Shy', and to promote it we were given the Hunter/Ronson tour. After a short spell, both went their separate ways.

A year or so later, Hunter re-emerged with 'All American Alien Boy', an album that featured an impressive line-up. How do Chris Stainton,

Aynsley Dunbar and Jaco Pastorius grab you? Queen were there too to add some backing vocals and Hunter produced this one on his own. So how come he managed to get such well-established players on his albums?

"I never actually went to them, it was more the situations we were in at the

time and then saying they'd like to do something. In the case of Jaco Pastorius I knew Bobby Colomby at the time, and Bobby introduced me to Jaco and we got on really well."

So what's it like working with people like Jaco Pastorius after working with more straightforward rock musicians?

"I was scared to death. I wasn't sure if I could produce them, so I had Chris Stainton there just in case. As it happens, I did it myself in the end. I remember Sanborn playing (sax player on the 'Alien' album) and I had to go to the toilet. It was like a crash course on how to get on with people. Now I couldn't give two shits who I'm playing with. They said they enjoyed doing it, and we still keep in touch. They got out of it something different to what I got out of it."

After 'Alien Boy' came 'Overnight Angels' featuring Earl Slick on guitar and produced by Roy Thomas Baker, who was responsible for 'those Queen albums'.

Obviously the album had a slight Queen feel to it, but Ian's voice shone through. He did a tour to promote the album but it wasn't enough to bring it success. When compared to other Hunter albums, it was one of the weakest, which is now blamed on the fact

that he was 'going through a bad phase.' How did he feel about someone else producing one of his albums?

"I didn't like it, I wasn't in control enough. That doesn't mean I don't like Roy, but I just didn't like losing control."

His last album, 'You're Never Alone With A Schizophrenic', marks the return of his partnership with Mick Ronson of which Ian says "Our wives get on well so it helps us too." 'Schizo' is Hunter/Ronson produced and features the rhythm section of Bruce Springsteen's E Street band. It boasts a sound that makes the Phil Spector wall of sound sound tinny! When I say it's big, I mean BIG. It also proved that Hunter is still

capable of coming up with a great number of classic songs and was a showcase for a new-found strength in his voice. I still can't stop playing that damn album.

So how did the man start his musical career?

"I used to play in clubs in Germany, like the Star Club. All the guys I was playing with are in jail now, doing life. I used to be the bass player with Freddie Fingers Lee who had a little group in Northampton and I managed to get some gigs in

So how does a man like Hunter actually go about writing a song?

"I don't know really, there's no logic with it. If there was logic with it I could harness it and probably be a bit more prolific than I am. I kind of like a title. If I get a title I'll hold onto that."

Does this mean the lyrics come first?

"No not really, but a title gets me going, or a lick on a piano, or I'll hear a band play something — anything. I don't get it in any particular way and I don't have to put myself in certain surroundings to get it."

When in doubt, pick an

writing to producing, I wondered how he got into that. Not only has he been producing his own albums, but also, with Mick Ronson, he worked on Ellen Foley's album, and on his own he did Generation X and before that he produced an un-released Mr Big album.

"People just ask me. Like with Mr Big. EMI didn't approach me at all, Dixie approached me and they'd done the album twice. They weren't having any luck and there was conflict in the band as to what they wanted to be. A couple of them wanted to go into the 'Romeo' stuff, and the others wanted to go into the heavy rockers. So I produced it as a heavy rock album, they liked it, the manager liked it

and EMI freaked. They thought it was going to be a pop album.

It was no use asking me to do a pop album, I don't know how to do a pop album. So it never came out.

"Sometime later this guy from Chrysalis rang me up and asked me to do Generation X. You learn a bit as you go, and I'm still learning."

The sound production on Hunter's last album, recorded at New York's Power House is very different to that on his first. He says that the songs on his last album were simple and he wanted them to sound good.

"People seem to think that there's a lot going on on that album, but there's not. Usually it's just four or five instruments. We had a great studio and a great engineer."

It's a very big sound on the album.

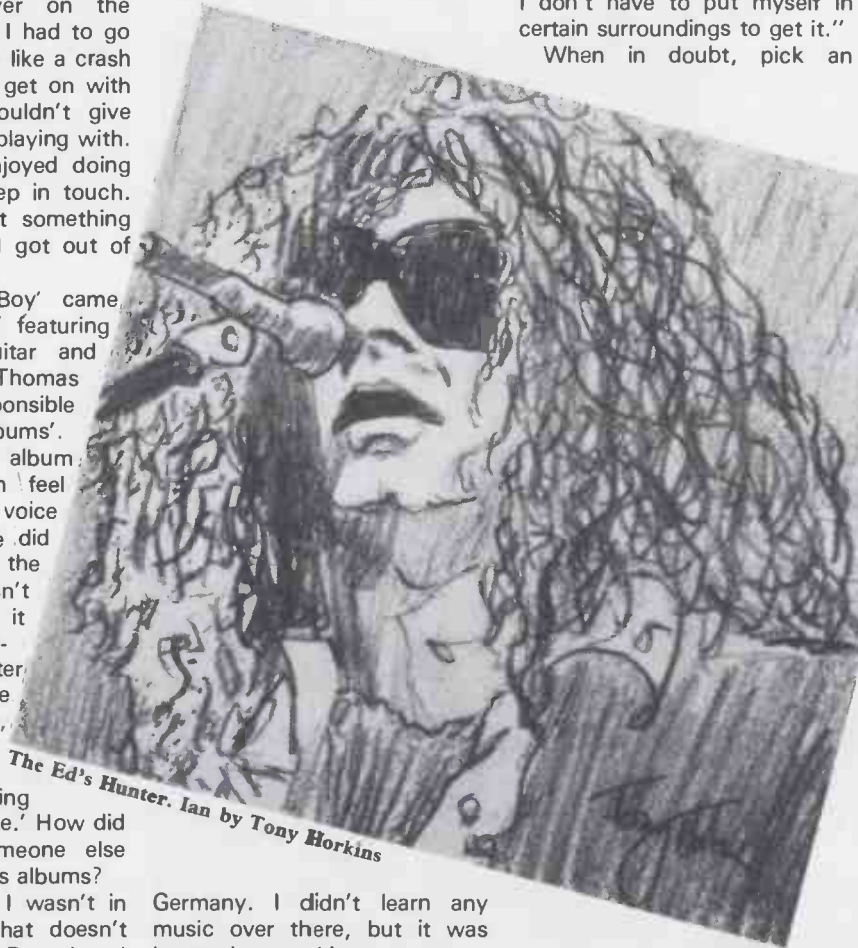
"It's a very big studio.

"Really it's an amazing place.

Whatever we did with the ambience faders it sounded great. We could have it at any one of fifteen different sounds and it sounded great. It's a converted ABC television studio and there's no feeling of claustrophobia — it's a huge place. It's natural ambience — everything's wood."

From this, the subject moved to musical training. Ian believes that no-one should actually learn anything, and should be

Continued over



The Ed's Hunter. Ian by Tony Horkins

Germany. I didn't learn any music over there, but it was better than working.

"A little after that Mott offered me a gig. It was really strange I didn't really know how to play, and I didn't know how to sing. I think it was Guy Stevens (Mott's old producer) more than anything. He saw something in me that I couldn't see in me.

"At first they didn't want me as a writer, but I started to write. Initially it was Pete Watts and Mick Ralphs that did the writing, but it turned out that Mick Ralphs and me were doing it. And that was about it really."

example. How about 'Life After Death' on the last album?

"Well I had the hook, and the verse came about after discovering I liked the sound of an A flat then a B then an F. That's as far as I'd got, and we finished it in the studio. The bits I couldn't play I explained to Roy Bitton and he had it within a couple of minutes. If you're working with good musicians they get on your wavelength and there's nothing you can't do."

Switching the subject from

THE IAN HUNTER INTERVIEW CONTINUED

left to find things out for themselves.

"You never see the beauty of things if you already know them because everything is relative. If you don't know

about them, you do. If you know about the key of C and all the relative minors, majors, sevenths and stuff you'll just go to them. But if you don't know them the first time you hit them they sound great."

Ian doesn't really regard himself as a musician, more of a singer/songwriter.

"I leave Mick to do everything else, all I do is write songs and sing them. I've got a fair idea of what should be going down, I don't have as much idea as Ronson, but there's a standard that I won't

go below. I like playing but ... I kind of like playing rhythmic guitar, I use open tunings a lot. I nicked 'em all from Keith Richards. It's very good, open tuning, because you've got to play more or less in majors, which encourages simple songs. But on piano I get all involved. Like I wrote 'Cleveland Rocks' on the piano."

As for gear, Ian uses Strats and Gibsons.

"You can get a clean sound through the one, and the balls with the other. We play at low

volumes and only use small amps, though we used to use great big 'uns. I'm using a twin reverb at the moment and a four by twelve. I like my sound pretty clear, but with balls. I don't like it when the sound's breaking up, it's a very old fashioned sound. More than anything I like body. It's real hard to get that body without the distortion."

Moving back to the subject of production, I wondered if there was anyone in particular that he'd like to do.

'I use open tunings a lot. I nicked 'em all from Keith Richards'

"There isn't anyone at the moment because I just don't feel like producing. If I did feel like producing I'd like to do the Clash, because I like the Clash. We've been offered a lot of production work at the moment, but what's happened in America is we've sold an awful lot of albums and done an awful amount of gigs and we're doing really well. We're doing well in Canada too, so we're going to work this one through, so I've got to start writing more."

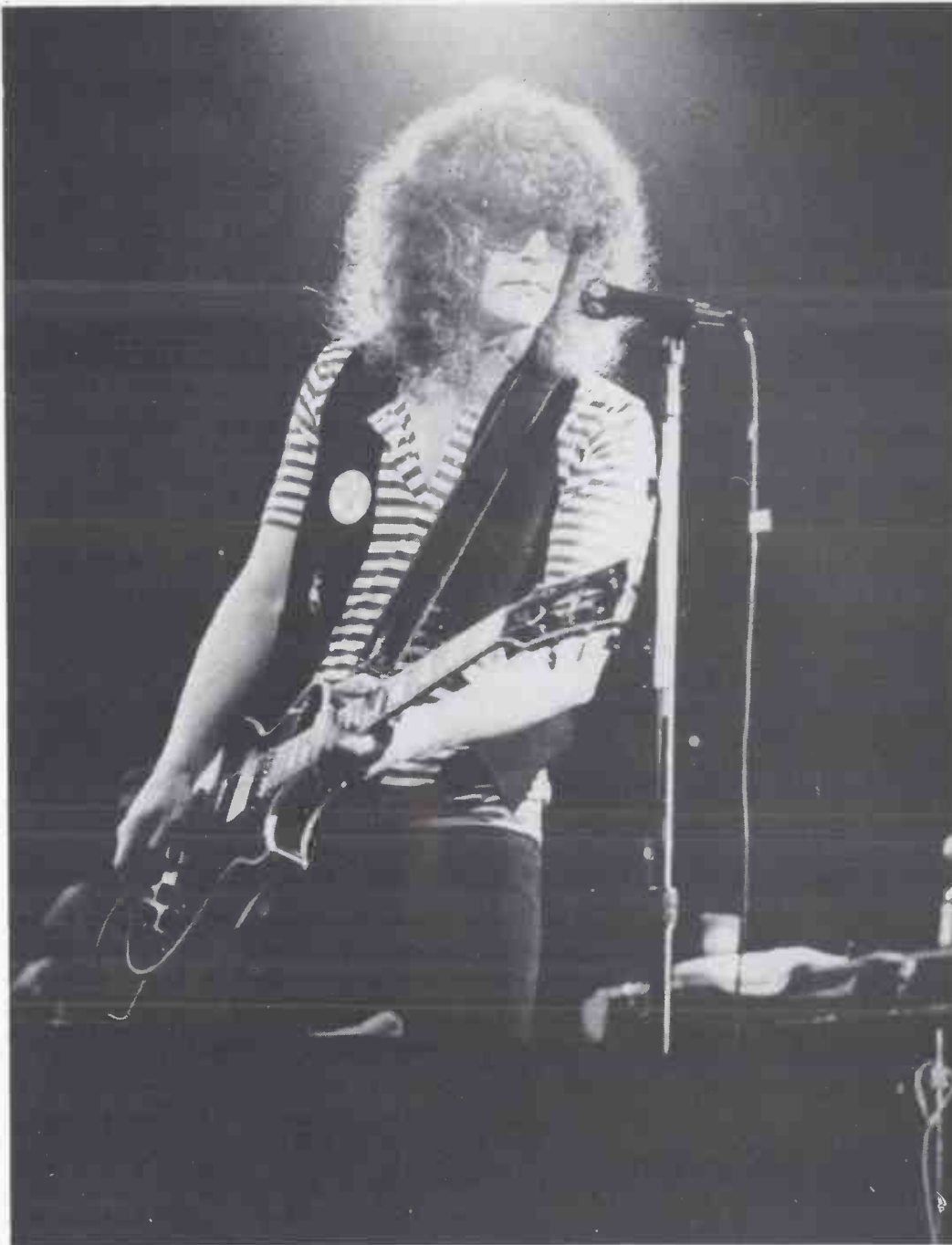
So who is he listening too at the moment?

"I kind of respect The Cars a lot. They've refined everything that's been going down in the last two years. I know it sounds ridiculous, but they are to America what The Clash are to England. If you knew how people are in America, that's as far as they're going to go. I don't think they'll ever totally accept The Clash."

"I like The Clash because they remind me of Mott. They're very committed people. I like Mick Jones — I think he's got taste."

Not a surprising statement when you stop and consider that Mick Jones was a dedicated Mott The Hoople fan, following the band up and down the country.

Over the past few years,



Hunter has been hailed as 'The Grandfather of Punk.' Many new bands have cited him as an influence and a hero, The Skids even perform 'All The Young Dudes' on stage. Why, with the music scene in England so ripe, is he spending his time in America? Doesn't he feel more at home with what's going on here?

"No. Now I feel more at home with what's going down in America. That's why I'm there. I don't feel at home at all with what's happening here."

You seem to have pioneered it to some extent.

"Yea, but that was then. I'm not there now. I'm older and I'm not working-class anymore, so I don't feel that I can represent them. At the time I felt totally in tune with the working class, and I had the same problems, but I'm older now. I don't feel that sitting in my house with a couple of cars and all that I should represent people who aren't. I should just write what comes to me now, which will represent whoever it represents. Kids have to have their own heroes, and I'm just me. I don't want to represent any particular thing now. I'm just going to write songs and whoever likes them likes them, and whoever doesn't — tough."

A rare touch of honesty in a business filled with deceit. But as far as I'm concerned Hunter's always played by the rules and given it to us straight. As long as Hunter's around, Rock 'n' Roll will never die and the dudes' will always be out there.



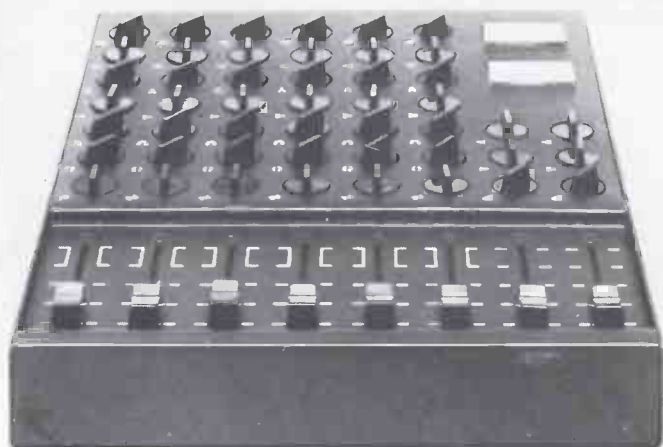
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Tony Horkins experiences A CLOSE SHAVE WITH RONSON

When Mick was at school he had a casual interest in guitar and piano playing. He was given lessons on the piano but kept on having to change teachers as he was moving house a lot. Because of this his interest in music was very on and off. He also liked to play the recorder and the violin too.

"I hated playing the violin. I didn't really want to play it. I wanted to play cello. But to do that I was told I'd have to play the violin for three years first, so I packed it in and started playing guitar."

The guitar in question was a 'Rosetti '57' and, to quote, impossible to learn on. But with a gap wide enough between strings and fretboard to put in another neck, Mick first learnt his stuff.

"In those days if I broke a string, that was it! I remember I used to have this one pick which I had for about five years and I lost it and nearly went out of my mind."

I wondered what Mick actually did when he was first faced with a guitar. How did he go about trying to play it.

"The first thing I ever played on the guitar was a Duane Eddy number 'Shazam'. I was playing around with melodies, single notes. I kind of developed from there. I never used books because I was too lazy."

Although he can read piano music, he still can't read guitar music and maintains that it was easy to adapt from playing the piano to playing the guitar.

"I can pick up a lot of instruments and learn how to play them. I can't play any of them very well, but I can usually play something on anything."

As for trying to copy other people's styles, he says he was

too lazy to try it, and still is.

"I tried it at first because I was really impressed by people who could sit down and copy other people's styles. I thought

Through his career Mick has played with a wide and varied amount of people, including David Bowie and Bob Dylan. How did he find adapting to each band he's been in?

just understanding what's going down."

Through his early years he was influenced by Jeff Beck, and more unusually, by George Harrison.

"He's great. He's probably the best guitar player around."



I'd try so I'd get home, sit down with my guitar and try to do it. I tried it about twice then said 'forget it!'

His laziness stretches to the fact that he doesn't even practice at all. In fact, he never did.

"I don't see any reason for practicing. I can only play if I'm playing with somebody else. I can't sit at home and just play to myself. I can't see the point, but I can see the point of playing with someone else and making music."

"Pretty easy really. It takes a little while though. When I first went back on the road with Ian it took a little while to get into the swing of it: The whole Rock n' Roll thing and playing solos. I'd been playing about on acoustics for a while and it took a little while to get into it. The first time I played Country music took a while too, because I didn't know what I was doing. I never even liked Country music but I love it now. Basically it's

Other influences lie with Pete Townsend, Roy Harper and Keith Richards. Nowadays he still likes Jeff Beck, though he doesn't listen to his records. When asked if impressed with any 'new' guitarists he answered, "Yes, but I can't think who they are." When prompted he says he shares Ian's interest in The Cars and The Clash but somehow doesn't

MICK RONSON

say it with as much conviction.

As for guitars, Mick uses mainly Strats, Telecasters and Les Pauls.

"When we first went on tour I was using the Strat on stage but I felt uncomfortable with it. Then I picked up the Les Paul and it felt really easy to play. So I use the Les Paul now. I like it because it sustains."

to him, "Can I come and watch what you're doing?", and he'd say 'Sure. "I was really impressed with what Tony did, I thought he was great. I still think he is. He's got a really good ear for sound. I thought to myself 'I could do that as well.'

"I like to do a lot of different things in music. I don't think I could just be a guitar player. I think I'd just get fed up and pack it all in. I very rarely pick up a guitar unless there's someone else in the room playing. I can't just sit and play the guitar, because I get really bored with it."

'I can't be bothered with all these equalisers and graphics'

great."

Mick is similarly unconcerned about other aspects of his profession. For example, when

back to just playing. There's no hard work involved anymore. We're just playing for the fun of it again."

Ronson gives an example.

"When Max (the drummer on the Schizo album) set his drums up in the studio he was comfortable with his own drums, they sounded OK and the sound was just there, so we just started playing."

Hunter's favourite studio is the Power Station in New York, because it's not claustrophobic, the engineer's good, and it generally has an easy, relaxing atmosphere.

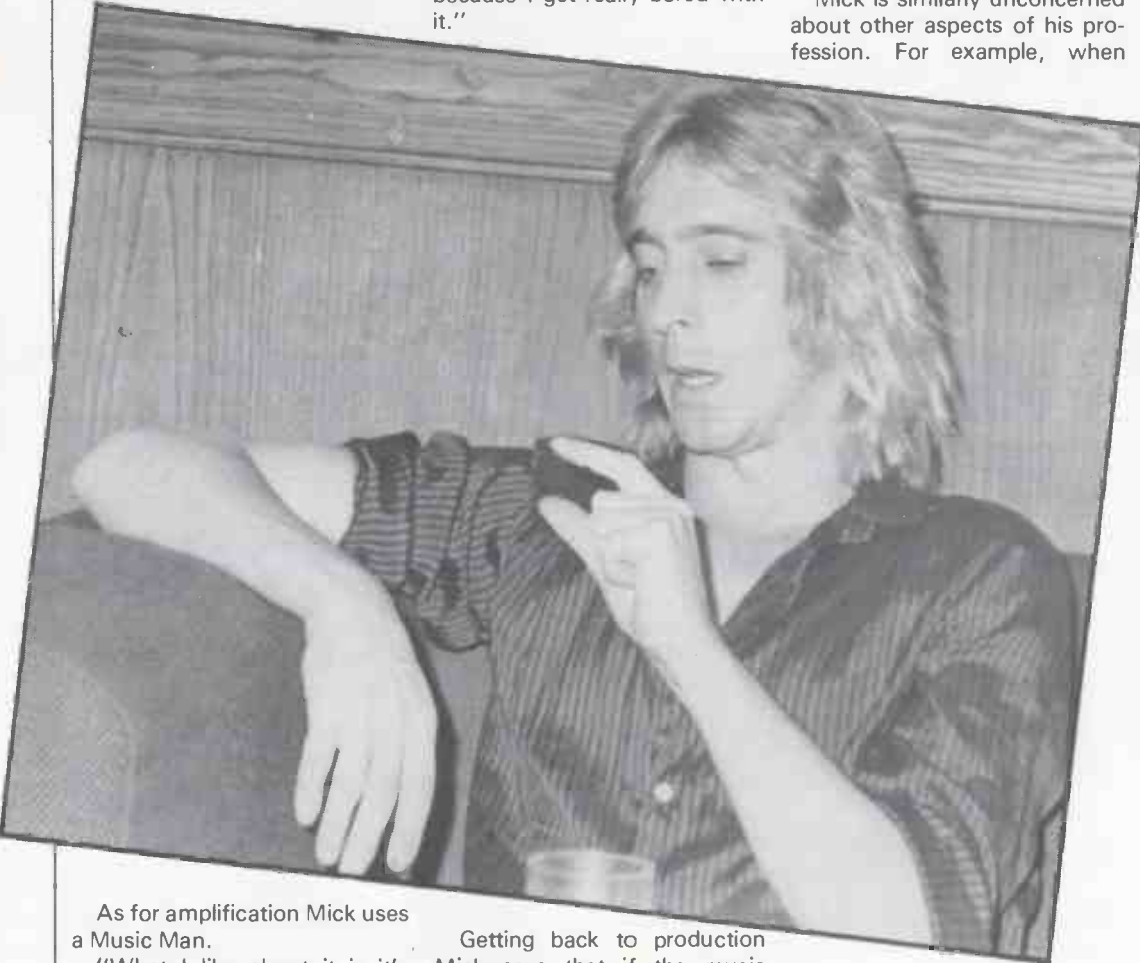
"The engineer is exceptional — it's a guy called Bob Clearmount. The whole studio just leaves us free whether we're playing or producing.

One important thing there is that maintenance is 24 hours. You don't get stopped because some guy's gone fishing for the weekend. That happens a lot in England."

Ronson hasn't really got a favourite studio, though he likes The Power Station a lot. They both say, however you can't really stick to one studio all the time.

Having played with many influential musos in his past, I wondered if Ronson had any ambitions yet to fulfil.

"When you're younger you go to bed dreaming of this and that, playing with this person or that person. But now it just seems to happen because we know a lot of people. We hang around and play with a lot of people anyway. Not just on records. We play in houses and hotel rooms. People stop by and bring their guitars round."



As for amplification Mick uses a Music Man.

"What I like about it is it's relatively small, it's got volume, treble and bass and it's simple. I can't be bothered with all these equalizers and graphics and all that sort of stuff. I can't deal with them. To me they sound all funny. When I have to fiddle around with things I get real impatient."

As for Mick's involvement with production work he says he first got into it when working with Bowie.

"When I was working with David, Tony Visconti used to be down at the studio, and I'd say

Getting back to production Mick says that if the music doesn't feel right, if that groove isn't going that makes music work, it won't sound right anyway. It doesn't matter what sort of sound's coming through.

"What's a good sound anyway? What determines what a good sound is? All that a sound is is the way that person is playing. All the rest is unimportant. I'd like somebody to say something musically first. Once the rhythm's going and everyone's tapping their feet it sounds great. It can be a shitty sound, but somehow it sounds

asked what strings he uses on his guitars, he replies with "I don't know, I don't put them on."

"Music isn't supposed to be hard and involved. It's supposed to be real pleasurable. You're supposed to tap your foot to it and get off to it and that's it."

Hunter elaborates.

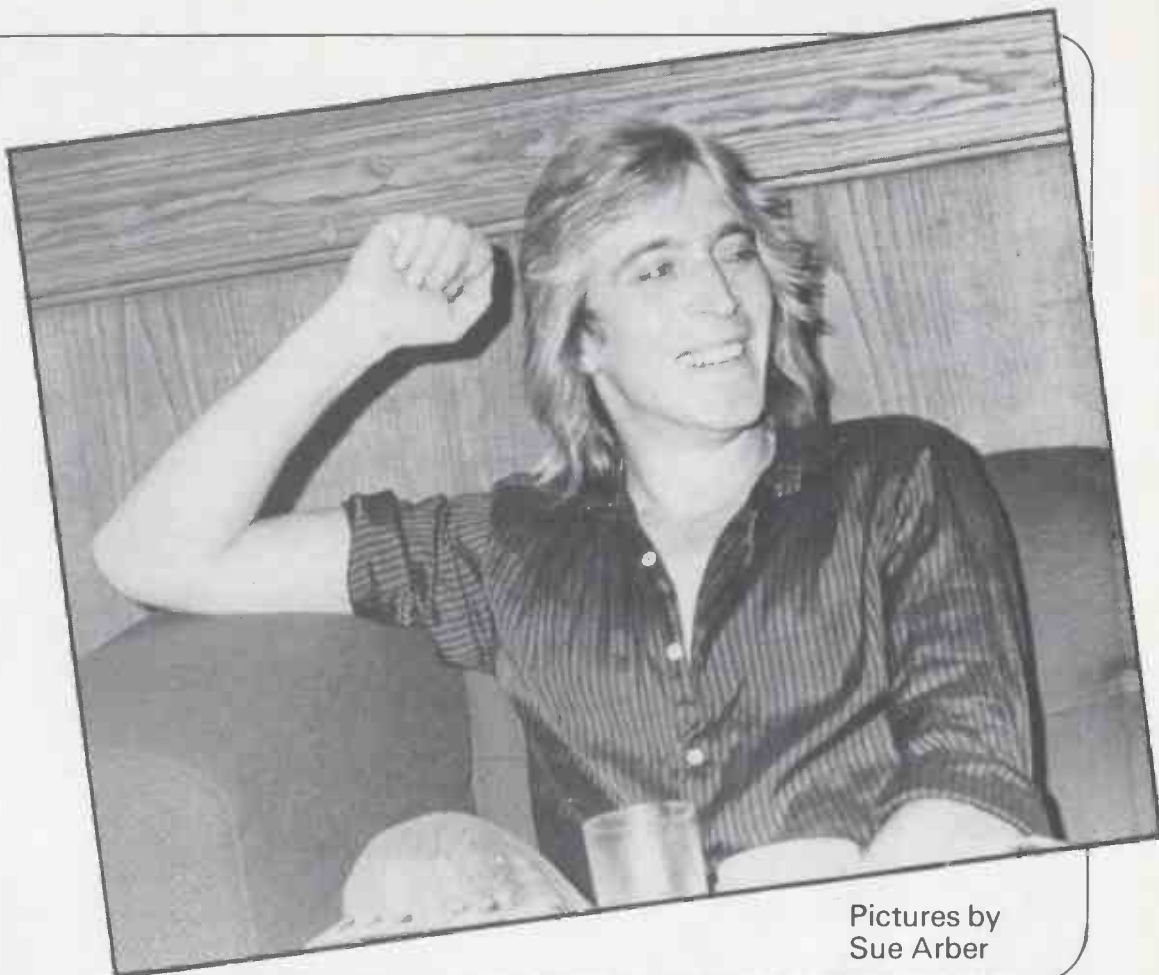
"Neither of us knew that for a long time. We used to think we had to spend three hours working on a guitar sound and a few more posing like hell. It's nice to get out of all that and get

'Music isn't supposed to be hard and involved'

It is this attitude that explains the ever-present camaraderie between musicians. Not so much a snobbery, more just sticking around with people that you can share and appreciate something with.

Mick Ronson is a fine guitar player who has substituted technique for feel, and who hits the right notes every time. His lazy attitude towards the business explains his lazy, yet soulful, technique on the guitar. And his continual quest to try different things will surely make him not only a Jack of all trades, but a master of many.

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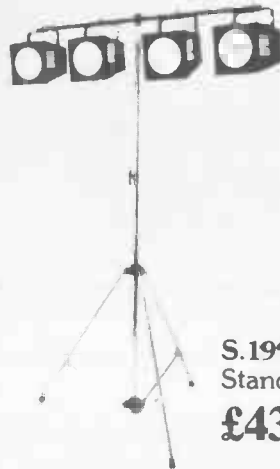
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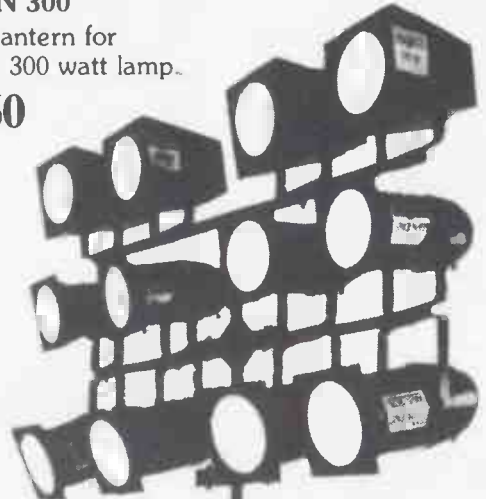
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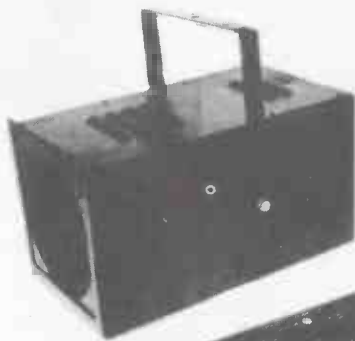
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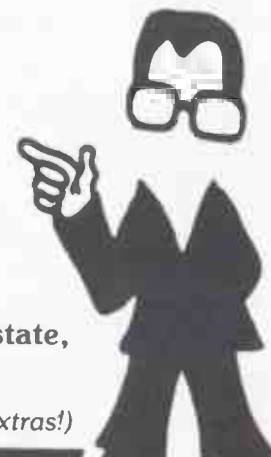
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ARE FRIENDS ECLECTIC?

If you've seen Gary Numan either on television or on his recent tour — and who now hasn't seen him? you will have formed a very clear, if somewhat strange, image of this strange musician.

If asked to describe him you'd probably use words like androgynous, robot-like, strange, extra-terrestrial and use comparisons with the glitter kings of the early 1970's — Marc Bolan, David Bowie, Bryan Ferry.

Yet to meet him is to destroy every preconception that you might have had. The success of his image has been total and, fascinatingly, the image really hides the real person.

The man behind the image is a model of unassuming modesty. He is shy to the point of painfulness. In conversation he speaks so quietly that often his voice will slip below audibility. He rarely looks you in the eye preferring to concentrate on his feet or the corner of the room.

"I wouldn't go out and seek people unless I had a reason," he admits, "I'm happy with the friends I've got. I find that making friends is a big strain. A big worry. I'm not really good at accepting new people."

Surprisingly this introversion exists hand in glove with a fierce ambition and an extraordinary clarity of purpose. Gary Numan knows exactly where he's going and he's worked out, quite systematically, just exactly how he's going to get there.

"Everything that I've done in the last 18 months has been planned almost week by week. The names. The covers. The music. Where I was going. Even what I would say. Right from the beginning I realised that if I was to become anything major that image would be terribly important."

Yet for all this image building he leads an ordinary uninspiring suburban life. He still lives with his parents and young brother in West London and his father, once a driver with British Airways, now spends his time looking after Gary's career.

So who is the real Gary Numan? Is he the quietly spoken Gary Webb (his real name) living in suburbia or is he the New Man, Gary Nu-man, who



Bruce Elder talks to Gary Numan about his influences, his playing technique, and his plans to dominate the music world.

dresses in space clothes like an extra from Star Wars and sings about robots and Mach-men?

A musician, amazed at Numan's spectacular success, recently remarked, "Don't worry. He won't be around much longer. I hear there's a plan to deport him back to his own solar system."

How did you actually start playing synthesisers? I mean it

requires a very different commitment in financial terms than going along and buying an old guitar for £25?

GARY: I used to hire. I didn't buy one until quite recently. I did 'Replicas' and the first album and, obviously, 'Are Friends Electric?' singles and things with equipment that was hired. So I didn't ever learn to play them at all. I played them on an old

piano at home and then I transferred them to synthesiser in the studio there and then and messed around for about five or ten minutes with a particular sound and then did it which is why it was very interesting to do.

Are you interested in synthesisers as a technological

continued over

GARY NUMAN CONTINUED

instrument or just as another musical instrument?

GARY: I'm interested in them because they could do things that I couldn't do on guitars anymore. I don't know whether that was because they were full of dials which have always fascinated me since I was young or because of the sounds that they make as an instrument. It really was the only way I could get out the feelings that I just couldn't get on guitars anymore. Guitars just didn't have that atmosphere or that emotion in them and everybody says that the synthesiser is a cold instrument and to me it was the only one that I could use to get all the emotions out. It puzzles me why people say they are cold. I really do think it's an old concept that people can't drop or find hard to drop.

Why did you actually decide to play a synthesiser?

GARY: It was originally to make siren noises on an old single we had when we were fairly into rock as a punk band. When I saw it and heard it I thought "Oh God". That's what I thought. There I was with guitars and there was this big monster just sitting there with so many sounds in it. I couldn't believe it. It was so simple to work. All the synthesisers I'd seen were masses of wires and big banks and there was this little thing just sitting there making all these lovely sounds.

Did you spend a lot of time just fiddling around with it?

GARY: No. I didn't spend much time at all. It was a £60 an hour studio and I was in and out like a flash. I could only hire them when I was in the studio and they were £10 a day. I didn't spend much time with them. When I did the first album I did the synthesiser there and then. I'd never touched one before apart from the siren noises. On 'Replicas' the only experience I'd had with them had been on the first album so I'd done about three days with synthesisers.

What kinds of problems are involved in trying to produce an album by yourself?

GARY: Personally I don't find any problems. I'd have far more problems working with a producer because I'd have to be constantly arguing. It would just make the whole thing very negative.

Do you think that part of the reason for not using a producer is because you're a person who likes to work by himself?

GARY: Yes. I can't take too many other ideas coming in which are not quite what we like so we have to compromise. I think compromising is bad. I think often you can lose the potential of one very good idea because somebody didn't like it and it was cut back a little bit and it really needed that whole input. So as a result of not getting that whole input it doesn't work because it isn't quite strong enough even though the idea is basically quite good. So if I make mistakes then they are my mistakes and if

As far as I'm concerned it doesn't work and I have tried it and it didn't work at all. I really don't need to do that. I write far more songs than we use. We've never had a shortage. We've had three albums out in a year which is a good indication of my productivity. The next one is half written. So there isn't a need to do that.

Presumably for the first two albums you went into the studio with very little idea of what you were going to walk out with? If you had to hire the synthesisers.

GARY: With 'Replicas' I had more of an idea. With 'Pleasure Principle' I still hadn't done much work with them at home. I actually bought them about halfway through the writing of it. Even then I still did all the writing on acoustic. Instead of having to transfer them in the studio as I wrote them on the piano I would move over to the synthesiser which was sitting

hard punk although it had equally as much power as any punk thing that was going around but it didn't have the same lyrics because I hadn't been on the dole. When we had to do a set nobody would listen to us doing stuff like that and so we did a few songs about being on the dole. It really was just trying to cater to the crowds so that having got a crowd you could then change it they'd be more willing to accept what you were doing rather than a completely cold crowd. It's all completely manipulation. It didn't work because nobody ever came to us in enough quantities to do it.

Do you feel a necessary ingredient of what you are doing is to keep changing?

GARY: It's important for my own interest, the audiences interest, new reasons for the press to slag me off. I think it's important. I learnt that from Bowie. I hadn't realised before the importance of change until I saw Marc Bolan crumble because he didn't change and he still didn't realise why people didn't like him anymore or enough to keep him at the top ... because I still did. Then Bowie came along and it was obvious to me what had to be done. Also luckily it's turned out that I lose interest in my own stuff very quickly. As the albums come out I lose interest. Almost by the time they're out I've had enough of them and I'm doing a new one. So I will also be changing because of my own interests rather than "It's about time I did a change, boys." It is risky changing. I mean Bowie has been lucky. We may not be lucky. We may change and lose everything but I will do it.

Do you see yourself as a natural extension of what happened in Britain in the early seventies?

GARY: I think we're the first real stars with the potential of "idolism" since Bowie.

I notice that at your concerts the kids are starting to dress like you. There's even some with the blonde hair?

GARY: Yes. I noticed that. If they want to keep that old image that's fine. It's as much for their interest as it is for mine.

How much do you think the German synthesiser bands had

'I've never wanted to work with anybody'

I'm right then *I am* right. I really have very little to do with anybody else.

It seems to me that that is a very similar attitude to the one adopted by John Foxx of Ultravox in the sense that he was a loner who saw a band as a need to participate with other people. Is that a similar attitude to the one you have towards this band?

GARY: No. When I spoke to John he said that he always wanted it to be all people pulling together and pooling their ideas and I've never wanted that. I've never wanted to work with anybody.

If we audition people and they say "Oh I've got loads of songs of my own" it will go against them rather than for them. I don't want people with their own songs. If they've got their own songs they can go and form their own band. I've got my songs and I want my band to play my songs. Not their versions or me mixing with them and putting the two together.

beside it. I'd try them out and if they didn't work I'd go back to the piano and start again.

What is your musical experience? Have you had musical training?

GARY: No. I've not been taught instruments. I had musical lessons at college for about a month but I couldn't really get on with the ideas. You had to play these piano parts. You'd write your own four part piano pieces and then they would play them. They'd all say to me "Well you can't have that" and I would obviously say "Why?" and then they'd say "You can't. It's not done. I thought "Sod that. Don't tell me it's not done. I did it and as far as I'm concerned it sounds great." So I failed to see the point in going anymore.

Your first single 'That's Too Bad' is to me very typical of its era. It's a typical late punk, early new wave type single. Do you agree with that?

GARY: When it come out it was different because it wasn't

an influence upon you?

GARY: Almost nothing.

You were aware of them but they didn't inspire you?

GARY: No. Not the Germans. It was Ultravox.

But Ultravox were very much influenced by the German synthesiser groups. John Foxx openly admits a great influence from Neu and Kraftwerk and the reason Ultravox used Connie Plank as a producer of their 'Systems of Romance' album because of his associations with Kraftwerk and Neu. So you're inspiration is a sort of second hand German influence?

GARY: Yeah. I suppose it was.

How highly do you rate Ultravox?

GARY: Very, very highly. They were probably one of the best bands we ever had.

Why do you think Ultravox didn't succeed?

GARY: They didn't present the songs with the atmospheric vision that is needed. They didn't look the part for the songs they were singing. They didn't strike an image that was identifiable as belonging to them which is important for mass acceptance of that kind of music which is very individual. I really put it down to the visual side of the band.

There was nothing wrong with the music?

GARY: Nothing. Nothing at all.

What do you see that you have taken from Ultravox?

GARY: Their use of synthesisers not as a noise effects instrument but as a rhythm instrument. Making a synthesiser play rhythms where a guitar will play rhythms. It's different to how Kraftwerk do it. Kraftwerk use their synthesisers to play drums and somehow don't even incorporate the rhythm guitar sound into it at all. Ultravox did it and we've done it by taking the guitar away and putting the synthesiser in its place but to play the same songs that you could play on a guitar but to play them with a synthesiser. So that even though they are the same style as everybody else's songs they are entirely different which is why it appeals to mass public and also everyone says "Oh isn't it individual and strange."

The other thing is that none of those German bands ever recognised the potential for using synthesiser with lyrics.

GARY: No they didn't.

Surely that was something you got from Ultravox?

GARY: No. I didn't get that from Ultravox. I got that from the way I write songs.

Have you ever thought of writing very extended synthesiser compositions then?

GARY: No. I'm not really interested in big marathon jobs. They're too much hard work. I'm not really interested in working that hard. I like my little three minute pieces. 'Conversations' is about 7½-8 minutes long and that really is quite long. For me, certainly. Nearly half a side.

So that's as far as you would want to go?

GARY: At the moment, yes. I may change but at the moment I like it the way it is.

GARY: There wasn't one. It was simply a matter of standing up and playing the songs. There wasn't the time or the stages or the music to put on an image. There wasn't an image to portray.

How understanding have Beggars Banquet been of this approach?

GARY: I don't think they held out much for it. Again and again I've been asked to play live because it's the done thing to promote records which I didn't accept. As far as understanding goes there really wasn't a lot that they could do about it. I wasn't going to play live and really that was the end of it.

As a musician are you very interested in musical instruments?

GARY: No. I don't see myself as a musician really. I'm not interested in different styles and things like that. I'm interested in writing. Much more in the

is what they look like although I do remember listening to 'Ride a White Swan' before I ever saw Marc Bolan and so I suppose that isn't necessarily true for me. There's so many different reasons for so many different things. For example the reason I got my first band together was because my Dad had a go at me and he said, in much heavier language, that I was wasting time. It really shocked me and I resented it for about two or three days and then when it actually dawned on me that he'd been quite right I got a group together in about a fortnight and the group after that was Tubeway Army.

It seems to me there are three main influences coming at you — new wave, pop singles and synthesiser music. Which of those areas do you feel most allegiance to?

GARY: None. None of them. I don't feel allegiance to anybody. I don't feel that anybody helped us. No other bands helped us. The press didn't help us. I don't intend to be a singles band very much longer at all. I'd rather get into albums which we already are as well as doing singles. I'd rather drop the singles side because that's very short lived and it can reflect on albums. I'm much more interested in the album market as a whole because that is a collection of songs from the time which I find much more interesting than a one-off single which is written in 10 minutes.

How important for you is success?

GARY: It was of prime importance providing I got there when I wanted to get there. How I got there was equally as important really I suppose.

So now you're there you're going to turn your back on what made you successful and go and do precisely what you wanted to do?

GARY: No. I did precisely what I wanted to do before. I will now do what I want to do with the view in mind that I could be blowing it. I'm hoping that it won't affect what I do at all.

But to be honest whether it will or not is something that remains to be seen. I'd like to say that it won't.

'I think we're the first real stars with the potential of idolism since Bowie'

Which is more important then — the presentation of your music or the presentation of your image? Originally you were a studio band — why didn't you like touring?

GARY: I didn't like the uncertainty of the crowds. That was the entire reason. I didn't enjoy it. I didn't like driving Transit Vans to a gig, putting up the PA, wiring up my own PA, doing my own roadie-ing, playing songs to people who were more interested in spitting at us or watching the top band that we were supporting. Or drinking or fighting. I didn't see any point in it whatsoever.

So you got to a point where you said, "Until I can go out and be in control of what I do. I'm not going to tour."

GARY: That's right. And had a hit single never arrived Gary Numan would never have appeared on stage?

GARY: No I wouldn't. I was interested in doing records.

What sort of stage act existed before?

writing of it.

Why did you choose music as opposed to novels or short stories?

GARY: I don't know. Maybe music was the first one I came across and I decided for that and thereafter I've not had the guts to change my initial ambition.

You don't seem to be typical of the 15 year old kid who picks up a guitar and idolises people and secretly says to themselves "I'd like to get on stage and do to other people what that guy has just done to me"?

GARY: I was almost exactly that.

With specific reference to whom?

GARY: The Monkees, Marc Bolan, David Bowie and even up to Ultravox.

So with the exception of Ultravox, very image conscious bands?

GARY: Yes.

And it was the image that appealed to you?

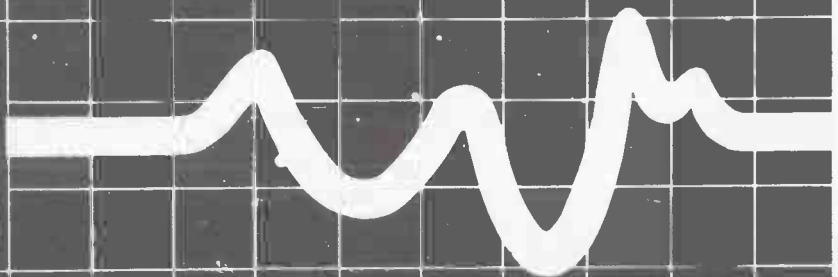
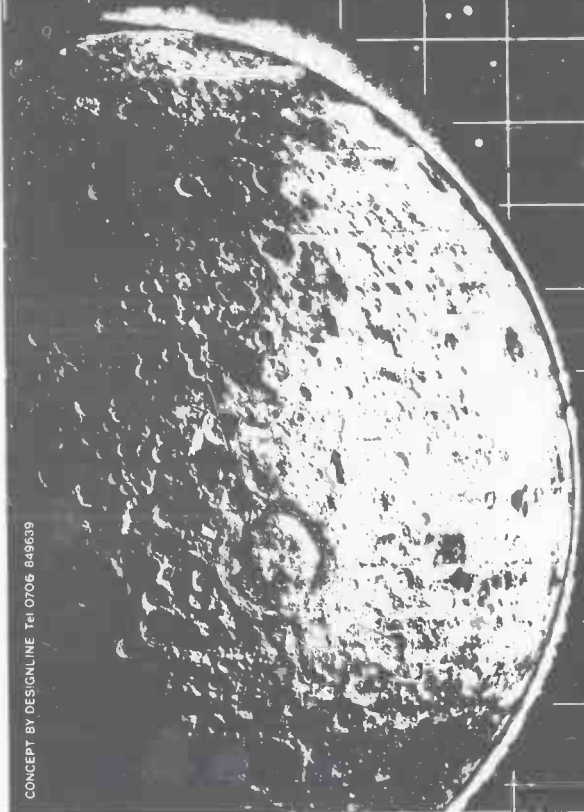
GARY: I think when you're initially attracted to somebody it

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FIVE OF THE BEST

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John Miles

“My first instrument was piano but I got this cheap acoustic guitar when I was about seven years old. My first electric was called a Broadway; my parents got it for me out of a catalogue. I used it in a group at school and went straight from that to a Strat, which was quite lucky, really. That was in the mid-60’s and I used that Strat for years and years and years. “I went for Gibsons after the first LP, but on ‘Rebel’ I had an Orange guitar, which was like an S.G. Junior. That was nice; I used it for a year or so and eventually I got an old ’59 Standard Sunburst. I’ve got another Gibson Les Paul ’57 Switchmaster with three pick-ups



John Miles. He bought a '54 Les Paul for 750 dollars.

but I’ve never really got used to that.”

Nowadays, says John Miles, he doesn’t listen specifically for the guitarist when he plays an LP. In the beginning it was different. Hank Marvin was a big influence. “I even had a pair of false glasses.” But his hair was the wrong colour, of course. “In those days I looked more like Jet Harris,” he laughs.

His early years were spent playing lots of covers. “because that’s what people wanted to hear.

“So we’d do our favourite singles, LP tracks and so on. We did a lot of Soul around the time of Otis Redding and Lee Dorsey, some George Fame-type things and ‘Stevie’s Blues’, which was a Spencer Davis Group B-side.”

Hearing B. B. King for the first time had a big effect. “I’d never really seen a great Blues guitarist, and that’s when I said, yeah ... Gibson.

“But I was never really into guitar heroes. I like Joe Walsh and Todd Rundgren very, very much. People don’t realise what a good guitar player Rundgren is.”

Despite being probably better known as a piano player, John says it’s guitar he really enjoys playing best. “On the new LP, I play piano on two songs and the rest’s guitar. I just find it a better way of expressing myself. But that’s probably because

I’m a better guitar player than piano player.”

Worst experience, says John, came after a ‘find’ the first time he went to the States. “I got this great ’54 Les Paul for 750 dollars.

“When I was coming back they dropped it at Customs and broke the neck off. About a year later I sent it back to Gibson for repair and it got lost on the way back and didn’t turn up for six months.

“I finally got it back again and it had this horrible thick neck and it sounded terrible. I ended up selling it for 200 quid!”

For stage amplification, John uses a 50 watt Marshall and a pair of 4 × 12’s. “In the studio I’ve been using a Voicebox and two Echo flange pedals, one for ADT and one for just flangeing. But as a rule I’ve never really got on with pedals. You can make a guitar sound like anything these days ... an organ, say. But I prefer a really simple guitar sound. I may be being old-fashioned, but that’s what I like a guitar to sound like ... a guitar.”

Strings? “Ernie Ball Super Slinky, just a regular set.” John likes a low action, “But not too low. I like to have a fairly relaxed feel.

“Recently I’ve been using the Marshall in the studio but a lot of the over-dubs were done from behind the desk. You get a very clean sound, but thinking about it I think I prefer the amp.”

Graeme Douglas of The Hot Rods

GRAEME DOUGLAS admits with the usual shyness these things bring with them that his original entry into the college of musical knowledge was through parentally enforced piano lessons at the tender age of seven. The guitar reared its noisy head around the time Graeme was fifteen. “I didn’t fancy playing piano much and everyone at school was in a band. That was around the time when guitars became a real big thing, with Hendrix and everyone.”

He didn’t own a guitar of his own until much later, it turns out, doing the usual rounds of school-time overnight combos on a series of borrowed instruments. “I’d just borrow other people’s until I had to

give them back.” Eventually he got a telecaster of his own. In the meantime he’d gained a lot of experience and lost quite a few friends due to his tendency to destroy the occasional instrument when on stage. “So a lot of them went back with bits missing,” chuckles Douglas.

Technique was the result of copying, as it is with everyone’s. Graeme’s bedrock was the Clapton/Hendrix/B. B. King axis, soon expanded by acid rock in the form of Jerry Garcia of The Grateful Dead. “After that it was just down to picking up bits from each various fashion as it came along, Country Rock and so.

continued over

FIVE OF THE BEST CONTINUED

The early years are, he confesses, shrouded in insignificance. "At school there was a new group being formed every week; you had a band because you had a name. I was twenty before I even played out of Southend." Southend itself the local nerve centre, was somewhere he'd play at least once a month, the ensembles coming and going. His last semi-pro outfit were Eddie & The Blizzards. "We were finalists in the 'Melody Maker' contests and got soundly thrashed. That was when we were trying to be The Allman Brothers, I think.

This collective 'we' refers to the crowd of local musicians who made up the Southend scene (or 'Mafia', as Graeme refers to them). When Dr. Feelgood started to crack the London club circuit, the music press started sniffing around for 'The Southend Sound' and Graeme's next

involvement, The Kursaal Flyers found a welcome at places like The Hope & Anchor.

"That went from bad to worse until Ed Hollis kindly re-introduced me to rock 'n' roll," says Graeme, succinctly condensing the Kursaal's career. "It wasn't a Rock 'n Roll band. It was a Pop group and you could've made a soap opera to rival Coronation Street from what was going on in the background.

"It started out as tough country/boogie rock 'n' roll and quickly degenerated into Let's see how many parodies we can do. What shall we rip off this time? 'River Deep, Mountain High'?"

"They kept telling me to turn down. Eventually Mike Batt" (Of Wombles fame. You remember the Wombles? No? You're better off.) "refused to work with me and the group decided they wanted to work with Mike Batt more than they wanted to work with me so... we parted amicably."

Graeme had known then Hot Rods manager Ed Hollis socially for some time and when Ed and Rods' guitarist Dave Higgs asked him to play with them he agreed. The results are still going strong, as well as having produced 'Do Anything You Wanna Do', a Seventies' classic (which nobody can deny).

Graeme's guitars: '62 Stratocaster; Bonded Strat ("Highly

modified with a saw-tooth profile metal neck made by Andrew Bond who does my salvaging for me"); late 50's Epiphone SG Junior copy; '65 Les Paul Standard.

"I use them all apart from the Epiphone; I don't really use that onstage. The main ones are probably the older Strat and the Les Paul."

"Strings, I use Vinci's. Reasonably light. From .008 to .0038 or 42.

"Action I like pretty low; adjusted for speed."

He hasn't used any pedals etcetera for a couple of years now. "I get a lot of things added by Lofty — echo and stuff — when he mixes our upfront sound. I think pedals cut down too much of the signal before it gets to the amp," Graeme continues. "You can get plenty of

sustain just by cranking up the amp.

Amplification: I've got this old PV combo 4 x 10 which I use sometimes but usually its an AC 270 watt amp with 4 x 12 JBL cabs built by Lofty.

"I use the PV in the studio quite a bit 'cause you can crank it up really loud and it's a very toppy amp, it screams a lot. And if you turn it towards the control room you get that nice 'bouncing off the glass' sound."

State Of The Art Bit: I asked Graeme for any general thoughts, got this: "I don't think many producers know how to record guitars properly these days. You hear lots of mixed rhythm guitars but a really good lead sound is hard to come by."

John Mayo of Dr Feelgood

KING GUITARIST, early Sixties' style, English version? Well, Magnus, there's no competition in this field — has to be Hank B. Marvin of The Shadows, no other. Ole goggle-face must've sold more guitars to musically inclined youngsters than anyone except maybe Fender can count, even if — truth be told — it was peroxide bassist Jet Harris who laid the ley-lines down as far as style was concerned. But, HANK WAS KING in the pre-Beatles early 1960's, and among his acolytes was none other than Dr. Feelgood's John Mayo. John was around ten years of age when Hank's TV image first set his brain ticking in guitar-time, but it wasn't until some three years later that Gypkie (as he is known to friends and colleagues) actually entered the realm of axe owners. "It was an old acoustic," John recalls. "But I learnt a few chords, a few tunes; one or two Shadows things, and then I got an electric.

"That was an Arbiter. I don't know if you know the cover of the second Roxy Music album, where they've all got these old guitars, but — I don't remember who's holding it, Eno I think — but that's the one, had all push buttons and things on. Great big thing, like a television set or something.

"But then that broke, the neck broke off or something and I was without an electric guitar for a couple of years." John's parents didn't really approve, he says, "Because I was playing hookey a lot and so my school work was deteriorating. But there was no actual bands as such until I was seventeen and I left home. By then I had a red 335, which was the first proper guitar I owned.

"I'd spent the year previous to that sitting at home learning Peter Green and Eric Clapton solos note for note. Good thing to do, just to

give your fingers an idea of how to construct a solo. Then when you're confronted with a proper group situation you've got something to start out with.

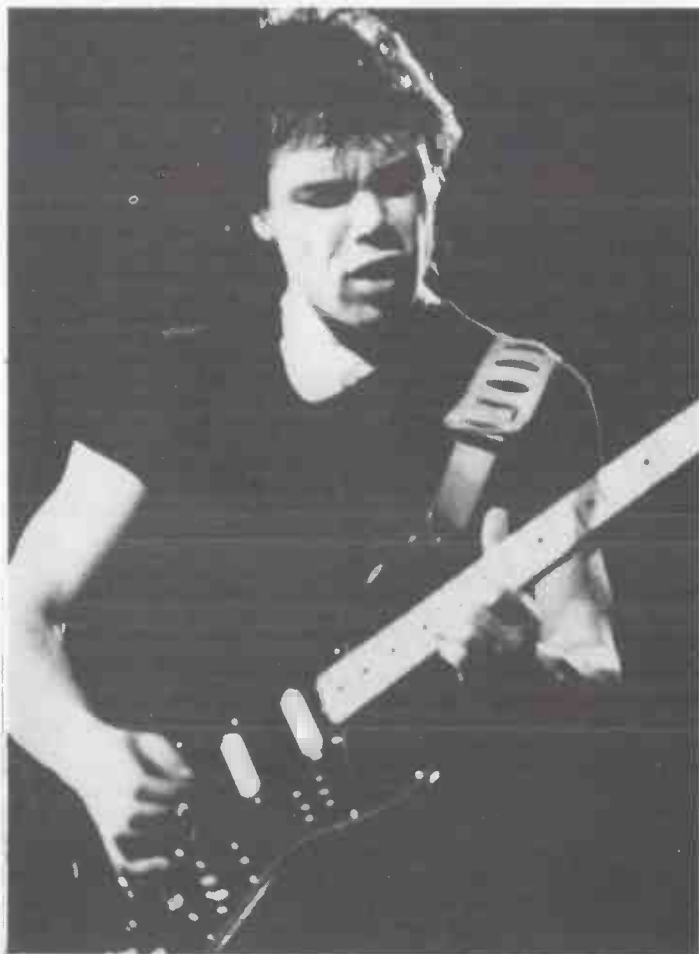
"So I spent the next couple of years playing with good musicians and working out my own style. And if I hadn't had that year locked away in me bedroom with the John Mayall albums and B. B. King albums..."

John's first pro group were White Mule, a bunch of Blues fanatics based in Harlow around 1969: "Good place to come from, "Mayo chuckles, not a very good place to go to.

"It was mainly Blues, John Lee Hooker, B. B. King, couple of things of our own, few jazzy things, Roland Kirk things. Really nice little band, actually. My first taste of life on the road couldn't have been nicer." Aside from Harlow the group played France, Switzerland, Germany and the rest of England. "We got ripped off, like every other band of seventeen year-olds. But the thing is, we had a good laugh and played some good music.

The 335 was his instrument at the time, and continued to be his main axe until he joined the Feelgoods, says John. "Unfortunately the bodywork started to go on it. You know how you've got a big wooden section which houses the pick-ups straight from the neck right down to the tail? Well just above the pick-ups, where the F-hole is... all that bang, bang (hits invisible chord) night after night after night was attacking the wood. So I thought, this is me favourite guitar I'd hate to see it get wrecked. So I stopped playing it and got an S.G., and then a Les Paul.

"And then I experimented with a Stratocaster and found I liked the sound of that because it was sharper. And because my role in the band is as much as a rhythm guitarist as a lead guitarist I found that a Strat



Graeme Douglas: from Pop to Rock 'n' Roll.



John Mayo: played a 335 until he joined The Feelgoods.

was a better compromise than a Gibson. And now I've got to like Fenders as much as Gibsons and maybe a little bit more, although I daresay I'll go back to using Gibson sometime, just for the hell of it.

"What I like about the Strat is you can get so many different tones out of it. Like the out of phase tone on a Stratocaster is really nice, with or without distortion."

Filling in John's background a little, he went from White Mule to doing cabaret with Joe Brown for a couple of months, played with a short-lived re-incarnation of the once highly touted 747 ("It weren't a bad little band but it didn't have enough character. Mainly because it wasn't united enough...") and — would you believe — even played mandolin with an Irish folk group for a while. "We did some busking as well," Mayo chuckles. "Made more money busking than we did gigging. Irishmen were standing there and putting in fifty p's! In between and around these various enterprises, lots of jamming back in Harlow. Then the Feelgoods called him up and that was that.

Items: John Mayo's strings are Picato Ultralite. "I've used them for as long as I can remember. Ever since I discovered light gauge strings. Because I used to make up my own, from banjo strings first, and then a medium gauge E for a B, a medium gauge B for a G, and so on. And then I discovered that they actually made them!" he chuckles. "I read about that in 'Beat Instrumental', an Eric Clapton article years ago, when I was about

fifteen or sixteen," John confesses.

Guitars: Two Strats, "A really nice old 1960, which is my main one. And the other one is just a spare which I bought second-hand. It's about 1975. It's got a white scratch plate on, it was just before they stopped making those. It's nowhere near as nice as the other one though, in terms of sound.

"Then there's the 335, an old '62 S.G., a Les Paul (which is about 1968, limited edition, got that in America). I'd like to get a Rickenbacker, 'cause I like the sound. I like the sound Paul Weller gets, which is very similar to the sound Townshend used to get, 'I Can See For Miles' and things, sort of clanky but a bit dirty.

"I've got an old Burns Tri-Sonic as well that I got not long ago. It's big old thing, in immaculate condition. Been under this guy's bed for about fifteen years and then his wife made him sell it. I got that on Canvey Island for ninety-five quid which is quite a bargain.

"The guy that owned the shop owned the guitar and I eventually badgered him into selling it. It was really sad," John continues with a wicked laugh. "When I bought it there were tears welling up in his eyes. It's hard to resist the temptation to take it outside and smash it up and watch the tears actually pour forth. If I'd had a cruel streak in me I'd have done that. But I wanted to keep it anyway 'cause it's a lovely guitar. Tremolo units on them Burns are the best I've ever seen. They're very loose, you don't have to apply a lot of pressure,

not like a Strat. And they don't put you out of tune, like Fenders sometimes do."

Pedals? "Don't touch 'em. At home I use them, but I don't use anything onstage, I go direct into the amplifier. The amp's a Marshall 100 that's been slightly doctored so it'll distort at a lower volume than it would normally. And it'll mix the two channels together; you go into one channel with just one lead. And providing you go into the second channel you can use the first in conjunction. It doesn't work the other way around. But that's a good sound in itself, the first channel. But I use the two because you can adjust it to varying acoustics. It's more versatile to use the two.

"I'd like to use an echo onstage actually, but I'm too lazy to get around to sussing a good one out, one that doesn't lower the signal. I think the best bet is probably an old-fashioned Copycat. They're my favourite ones 'cause they've got no actual boost on them, and they've got a pre-amp.

"The only think I like to have around me on stage is a reverb unit; for playing Blues. You have to have that to get that old-fashioned, cheapo-cheapo sound. A Fender Princeton amp or something like that is great for recording or practicing, 'cause you can turn 'em off a little bit."

John says he never gets as much enjoyment from being in the studio, as opposed to playing live. "On the last album I used a straight Marshall 50 and an ordinary Marshall cab and we just did the rest on the desk. It's a

very basic sound."

Amp-wise, John's happy with the contrast offered by Fenders and Marshalls. "I know everyone's shouting about Boogie amps, but I'm not over impressed. Maybe I haven't had enough time. You've got to be a bit of a computer programmer, sit down for about three hours and work your way through the card. It's a good sound, a bit like a Marshall, but they sound a little bit synthetic to me."

Action he likes reasonably low, but not too low. "Because then you get no power, particularly when you solo. You feel you got no power coming out. You feel like you're playing fresh air or something. I like to feel a little bit of resistance on the left hand. And I think that's good for Blues playing especially, 'cause it makes it sound tougher.

"Blues shouldn't sound as if it's effortless. Which is the beauty with early B. B. King. Or Albert King now. It sounds as if they're really wrenching their notes out."

It's still listening to those grand old players that inspires him most, says John Mayo. "Young guitarists seem to go through so many machines. The only young guitarist that springs to mind, that is into using gadgetry but I think is a really good player is Paul Barrere of Little Feat. He uses flangers and phasers and condensers and all the rest but he makes it work for him.

"As long as these things are regarded as effects then fine. But as soon as you start basing your whole playing 'round a little box ... that's not for me."

Jo Shaw of Doll By Doll

Jo Shaw of the much misunderstood and underrated Doll By Doll quartet got his first flash when he saw Jimi Hendrix support the Walker Brothers as his reward for rescuing a little kid from drowning. No mean feat, as Jo was still a nipper himself (or near enough). He'd played pibroch in an Army Cadet Corps band at around the same time i.e. around the age of twelve, but didn't actually get around to playing guitar until he was twenty. The circumstances were hardly cheerful: his father had died, he'd broken up with his girl-friend and his best friend had just moved to the States. "All I wanted to do was watch TV after work.

"Eventually I borrowed a guitar and practiced four hours a day. I can remember thinking why are you doing this? It was just something to do.

"A bit after that I met this keyboard player, Tim Mycroft, who used to be with Gun before they had that hit with 'Race With The Devil'." They formed a band and rushed to Hamburg where Mycroft

had previous commitments. "It all went wrong 'cause it all happened in too much of a hurry." Jo hung on in Hamburg, "and just got by playing solo."

Previous to that, however, Shaw had spent some time in Dorset where he met up with Jackie Leven for the first time. There'd been talk of playing together but little action. Meanwhile Leven had done some wandering of his own, including a solo LP in Spain, none of which really led anywhere much.

"I just got to a point where I rang him up and said let's do it now." And so, with numerous stops, starts, changes of personnel etcetera ... they did.

Guitars-time. "I had this Strat for eight years," says Jo, "a lovely 1967 Strat and the pick-ups were as loud as Di Marzio's and it got ripped off." Jo is retaliating by building his next guitar himself. "It's a Mighty Mite. Bit like an Airfix kit; the body comes in this big box, all wrapped up like a Christmas present. It's not

continued over.

FIVE OF THE BEST CONTINUED

finished yet. I'm thinking of covering it in black leather."

More general stuff: "I don't like humbuckers; they don't give you any power."

Power? This, you must remember, comes from a man who uses two amps. But noise isn't the objective here. Jackie explains, putting his two AC30's into perspective. "when you split a signal into two amps it's twice as clear but not twice as loud."

"I go from my guitar into a Big Muff and from there into a Univibe. The Univibe's got two inputs, so the output goes into one amp and the other goes into the guitar. So when I hit the fuzz pedal I get one clear fuzz and one Univibe fuzz."

"I've worked out my own system of inversion, so my function in the band is like a keyboard player," Jackie explains. "We connect on this one; he sometimes sounds astonishingly like a keyboard player — but it's still obviously a guitar — and words won't do it justice, it's a sound you have to hear."

"I do a fair amount of picking but

I find virtuosity pretty boring unless you manage to inject your own personality. Coltrane managed to do that."

To minutiae. Jo likes Ernie Ball strings. "I like a heavy bass E; you get a real piano-like sound that way, particularly with AC30s, which can be a bit woofy."

"I like to hear every string really clearly. I do all my own adjustments, and I use tremolo a lot. I just bought a Korg tuner and they're so great for setting strings up. We had a big thing against tuners for a long time but now I'm convinced."

Technique: "For years I was obsessed with jazz and I didn't listen to anything else, and then I went completely the opposite way; I hated talking about virtuosity and technique. Now I like really good hard rock: MCS, 'Ascension Day' by Third World War, the sound of revving Leslie's. We tried that in the studio. We jam it a lot." (Author's note: Check that one out; it's on the TWW album with the baby on the cover. Scour those bargain bins!)

"Everything we play is a semitone down from concert pitch," Jo explains. "So E is E Flat and so on. This is because Jackie plays in open tuning. He learnt guitar so it sounded right and went on from that. It sounded right and it was a semitone down. It was easy actually, because in a lot of what I was doing I was pitching my voice really high anyway."

At the time of the interview Doll By Doll had been on the road almost

non-stop for about two months. Jo hadn't heard a lot of new music. He had been impressed by Gang Of Four, however, 'Love Like Anthrax' in particular. "It hit me that the

guitar was... like alcoholic feedback... rather than Carlos Santana or whoever. But there isn't a particular music that I like. I move around a lot."

Eddie Clarke of Motorhead

Motorhead's Eddie Clarke was fifteen when the bug bit. Actual responsibility here goes to one E. Clapton, lead guitarist with John Mayall's Bluesbreakers on the night the young Clarke caught them at the legendary Eel Pie Island. "They did 'All Your Love' by Otis Rush and Clapton did this wonderful solo and... it done something to me. And I thought... I must go home and do that."

"So I got a little old Spanish guitar and went to this folk club where this bloke taught." Three weeks of getting up and practicing before he went to school resulted in his first tune — 'Summertime'.

"Then me dad bought me a black Watkins Rapier for fifteen quid and this little Futurama amp and that was it for about two years. So I started this little band in the garage and we just played and got stoned for a couple of years."

"Then I saved up and got myself

this Jansen, which I managed to trace back to having come from Australia, if anyone's interested. That lasted about three years and then, around 1970, I moved to a Strat. But I never got on with it. The Jansen was more like a Les Paul, so after three or four months I changed to a new Les Paul DeLuxe."

Band-wise, Eddie's main pre-Motorhead employments were in Zeus, alongside Hendrix sideman/biographer Curtis Knight (two albums, eighteen months rehearsal and a net profit of £70.00) and Blue Goose. The latter outfit received a massive advance for its day and subsequently got so wrecked on the proceeds that they fell apart. Meanwhile his Les Paul got broken so Eddie bought a reissued '54 Black Beauty from the insurance. "But that got stolen so I was stuck with this little S.G. Junior."

"Then Graham our tour manager lent me this Strat someone hocked with him, and I did some labouring and got 450 quid together and made half an album."

This solo effort, 'Continuous Performance' never saw the light of day, however, and pretty soon Eddie was a Motorhead.

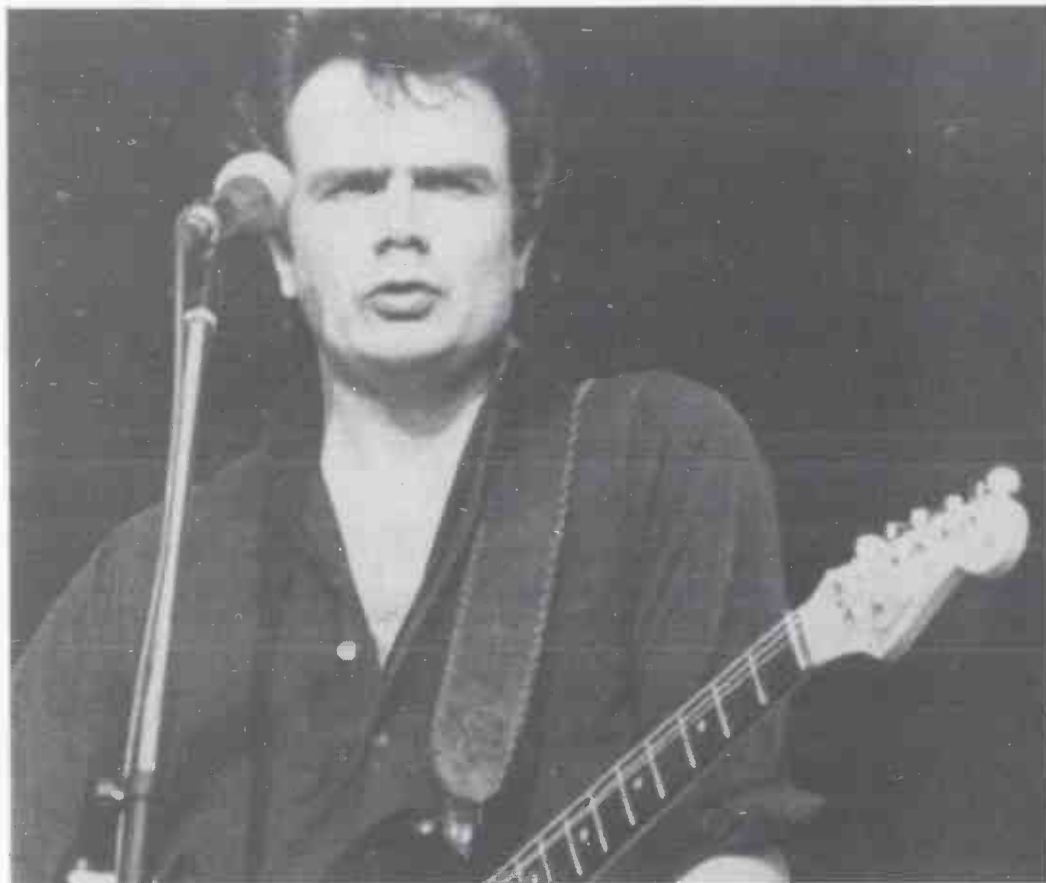
Current arsenal then: Gibson S.G., Black Beauty, Fender Stratocaster, this last his 'main axe'. Amplification's taken care of by three Marshalls and six cabs. "Lately we've been experimenting with linking an amp and cab across to the other side of the stage so we can turn each other up. 'Cause Lemmy's vocal mike gets a load of spill, especially from the bass."

Strings are Rotosound RO9, medium lights. Now the pedals: Coloursound Overdriver, Bell Flanger, MXR 90 phaser, and Cry Baby Wah-Wah. This last, says Eddie, "I can recommend as the best wah-wah."

"On this last tour I've been using a graphic, but I'm still experimenting, trying to find the best sort. The first one I had blew up on the fourth date!"

The bulk of recording's done on the Les Paul. "I use a 100 watt amp at master volume through one cab. The only effects are wah-wah, the rest they get on the boards."

Asked to name current favourites, Eddie Clarke duly presents a list of one. "Saxon I like very much, they're the only people who've got to me." Then the own-up: "I'd just be lacking in confidence if I heard anyone who's too good. I just lose me bottle... it takes me a couple of days to get over it!"



Jo Shaw: Playing guitar that sounds like keyboards.



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Mark Egan

Mark Egan plays bass in the exciting Pat Metheny Group and has recorded with Steve Grossman, Eumir Deodato, David Sanborn and Sonny Fortune among others. Mark recently wrote telling us how much he enjoyed his D'Addario XL Round Wound Strings. *"I've been using D'Addario XL soft gauge, long scale strings and have enjoyed their 'centeredness' and great feel, particularly on my fretless Fender Jazz Bass."* You can catch Mark Egan on "The Pat Metheny Group" album on ECM/Warner Records.



Rick Laird

Dublin born Rick Laird has been a pro since sixteen. He's provided creative bass sound for many leading artists like Chick Corea, Sonny Rollins, Stan Getz and Buddy Rich. The bassist for the legendary Mahavishnu Orchestra with John McLaughlin, Rick uses D'Addario XL's exclusively. Rick's latest album is "Rick Laird - Soft Focus," on Muse Records.

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TIPPED FOR THE TOP

Red Beans & Rice

MARK PALMER ASKS FOR ANOTHER HELPING

In the southern states of America there's a dish that's been the staple diet of poor whites and blacks alike for many years. The dish is red beans and rice, and it's no accident that it's also the name of this month's Tip For The Top.

"The name," says drummer and founder, Tom Riley "was chosen because it denotes economy — in eating *and* in music." And that's what Red Beans & Rice are all about. It was also chosen because the name is a 1965 instrumental by Booker T. and The M.G.s, a group very close to the musical hearts of the five members.

In the nine months that Red Beans & Rice have been moonlighting to London from their home town of Cardiff, they've built up an almost fanatical cult following in clubs and pubs. This fanaticism is all the more unusual when you realise that RB&R play no original numbers. The whole of their set consists of old Rhythm and Blues and

Soul standards like Sam Cooke's 'Shake', and Junior Walker's 'Pucker Up Buttercup'.

But before we go any further let's meet the band and find out what they were up to before RB&R.

Tom is the band's father figure. He's been playing drums for 18 years, and true to his belief in musical economy plays a very small and very old Ludwig Super Classic kit.

He played with Joe Cocker's Greaseband in 1968; was a member of Chuck Berry's backing band Memphis Bend in 1973, and played with Carl Perkins for a series of radio and T.V. shows during Spring 1978.

Tom's main influences are from The M.G.s, Bill Blacks Combo and The Muscle Shoals

Rhythm Section.

Singer Laverne Brown was lead vocalist with one of Britain's first all black bands, The Shantells from 1962-65. His influences are obvious when you see the band: Otis Redding, Ray Charles and Little Richard.

Mike Paice, was featured in last month's Five Of The Best on saxophone players in BEAT. As well as playing a Yamaha tenor saxophone and an unidentified soprano sax, he blows a mean harmonica. Bands Mike has played with include Phoenix and the Winchester based Attic Theatre. His favourite musicians include Junior Walker, King Curtis and Little Walter. He joined the band after answering an advert in Melody Maker.

The man on the white Telecaster is 30-year-old (no Spring

chickens these) Jeff Coleman. He used to play with a Welsh Funk band called Messiah, and lists Freddie King, Albert King, Roy Buchanan and Duane Allman as his favourite guitarists. His amp is the ubiquitous Vox AC 30.

Last but no least is bassist Benny Herbert, a man who at first glance seems a little out of place amongst the other Soulsters. He helped form Woman with ex-Budgie man Ray Phillips in 1975; and stuck with it when the band metamorphosed into Stiletto. But he says that his favourite bands are The Meters and The Crusaders.

Benny plays a WAL Pro 2 through an Ampeg V4B.

Phew. With the introductions out of the way we can get down to real business. The band is currently signed to Chiswick Records, a company with a respect for golden oldies. Was it difficult to get a recording contract?

"Not at all," says Tom. "We were playing at the Hope & Anchor in Islington where Martin Ace, who used to be with Man stays sometimes. He heard us and told us to send him a tape and he'd see what he could do. Chiswick said they'd like us, and we said yes because at that time no-one else had made any offers."

Commuting from Cardiff to London regularly takes it out of the band, financially as well as physically. But playing in London would be virtually impossible if it wasn't for manager Dave Morgan, who regularly puts the band up in his



The band at London's Nashville. From left to right they are: Jeff Coleman, Tom Riley, Laverne Brown, and Benny Herbert.



Mike Paice shows off his sax appeal.



Laverne Brown demonstrates how he manages to destroy a tambourine every eight gigs.

Old Street flat after gigs.

Even with this help there can't be much money left for each member of the band.

Dave admits that things weren't too rosy when the band started out, but the cult following has obviously helped them demand higher fees.

He said: "The band used to get between £85 and £100 a gig. After paying for petrol and food all they would end up with was £7-£8 each. That's not much for an evening's work. Now the fees are as high as £200."

The band has a great mistrust of agencies. Said Tom: "We've never used them; mainly because they don't want to know you if you're not playing what's in vogue. Unless you've got the mohair suits and are playing the musical style of the next 20 minutes, you're just wasting your time. But we've had no trouble getting gigs. In fact now we're having to turn

them down."

It's only through hard slogging in clubs and pubs that has put Red Beans & Rice in the enviable position of being able to turn down dates. Over the past nine months the band have played no less than 180 gigs at places like London's Nashville, Dingwalls and The Hope and Anchor, plus numerous private parties and even old boys' school reunions.

Now it's a matter of cracking the larger concert halls. But they already have a head start there. The band recently supported Dr. Feelgood and Phil Rambow at Hammersmith Odeon, and received an encore for their performance — something unheard of at that venue for a second support act.

As I mentioned earlier, the band play no original numbers and apparently have no intention of writing their own songs. Can they survive playing

other people's numbers?

Tom: "Certainly. There's such a wealth of old Soul and R&B material that very few people have heard of. And as far as I know we're the only people around playing this type of music."

Manager Dave comes in here with an interesting idea for a tour. "What would be nice is to put together a Stax style package, comprised of bands playing a similar type of music. Soulyard is one band that immediately springs to mind."

So when can we expect to see the band's first record?

"Well the band have recorded four tracks at Sound Suite Studios," said Dave, "and it's just a matter of choosing which one we put out as a single. But I think the choice is going to be 'That Driving Beat'; it's a real winner. That should be out by the end of the month."

Can we look forward to

seeing an album later in the year?

"I should think so. Although on paper it's a singles deal, Chiswick realise that they have quite a hot band here."

The last word comes from Laverne, and is a plea, for stronger tambourines. I noticed that his current tambourine was bound up with sticky tape and wondered if it was a novel way of improving the sound quality.

"No it's just that I hit the thing so hard on the fleshy part of my hand and on my leg that it quickly breaks. Each one lasts me about eight gigs," he said.

So all you tambourine firms, see if you can make one that will stand up to the ruthless pounding of Laverne Brown.

And that's it. Red Beans & Rice, a band playing the unfashionable music they love, and getting somewhere through sheer hard work.



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GETTING YOUR ACT TOGETHER

This month Gary Cooper talks about
the joys of home recording

Over the past few episodes of *Getting Your Act Together* I've looked at many individual areas of musical activities and, where possible, tried to answer some of those questions which we at BEAT are continually being asked about this strange business of making music.

One of the most frequently asked questions just now is 'what's all this fuss about home recording, then?' — an understandable response to the quantum growth in the baffling home recording equipment market in recent years (not to say months!). Frankly, keeping up to date with all the changes in home recording which have taken place recently isn't easy. Nor is trying to assimilate what amounts to a whole new technology. For most of us musicians this isn't as easy as it sounds. We know how to play our instruments, probably have a pretty fair idea of what goes on in them to make them work and may even have developed a reasonably fair grasp of PA and recording technique — but always from a *player's* point of view. Now we find ourselves confronted by a whole new area of sometimes very esoteric knowledge and no obvious way of finding our way through it.

What I'm going to do with this series for a while now is to try and carefully go into the area of home recording and try to point you in the right direction.

I say 'point you in the right direction' rather than 'tell you all about it' because I'm not so arrogant as to pretend that there are answers to all the questions you might come up with. Frankly, in my opinion, no-one, journalists, studio technicians, equipment manufacturers, even experienced home recordists *really* have this scene properly sorted out yet. The most anyone who doesn't have a book to write can do is point you in the right place and try and tell you the right questions to ask and, hopefully, suggest where you might possibly find answers to them.

In case you think, by the way, that home recording is either beyond you technically or financially, stick around. Sooner or later you are probably going to get interested in the subject and once you do the money seems to be found — from somewhere — although heaven knows where!

I think, before we go much further, that I'd better throw a question at you. Assuming that you are interested in home recording, interested enough to actually be thinking about spending hard earned money on new equipment, what do you want to record *for*? Are you a songwriter who wants a basic ability to overdub other instruments so that you can teach new songs and arrangements to the rest of your band? Are you a solo artist looking for a record or publishing deal? Are you just into it for the hell of it?

The answer to these questions will

determine whereabouts in the league table of home recordists you are going to have to start.

I'm already on record in this series as having said that I doubt that most A&R men could be relied upon to work from a band's demo tape recorded on fairly primitive equipment at home. These days most professional bands approach record companies with tapes recorded in specialist demo studios who have at least 8 track, and maybe 16 or 24 track equipment at their disposal.

However, home recording isn't always about recording material suitable for offering as samplers to record companies. It can be a useful facility for songwriters, it can help you develop your ability to record without fluffing notes due to 'freezing', it can teach you a phenomenal amount about arrangements and track planning procedures; it's just about one of the most creative things that a musician can do, beyond actually playing, that is.

But let's start from basic principles and assume that you are cash starved and really only want minimal facilities to enable you

to teach your band new songs which you are currently writing. After all, hardly anyone gets a record deal these days without having their own songs to record and handing your partners in crime a cassette of a new number is far better than running through the chord changes at ten p.m. in a hired rehearsal room — for the *n*'th time, of course!

Furthermore, you may well find that you actually *can't* write songs without recording them. Overdubs give you new ideas, arrangements suggest themselves. But what are you going to do without the money to buy all that reel to reel equipment.

Recently a partial answer appeared from Teac, the people who really started this whole home recording market with their 4 track reel to reel tape recorders.

Their engineers realised that not everyone either wanted or could afford the sophisticated equipment which traditionally goes with this normal home recording. To start the ball rolling, therefore, they introduced the A-108 Simul-Sync cassette player, which you've



GETTING YOUR ACT TOGETHER CONTINUED

probably heard about.

Although not much more complex than most cassette players in its basic format and workings, the A-108 has the advantage of Simul-Sync. What this means, in effect, is that you can make an extra track of one instrument with another and have the first track in sync with the second on replay. That may not actually sound too clever to you but Teac aren't claiming it's clever. It's just inexpensive and very, very simple to use (which makes a change in this field!).

What this machine can do is allow you to make very basic (and not at all bad sounding cassette tapes with you playing two parts. I borrowed one from Teac a few months ago and actually found the quality to be more than acceptable and just about right for the very basic use you could put this machine to. I found that it was possible to, say, record a basic track of acoustic guitar and vocal (using one mike to record both signals) and then put maybe a bass and vocal or another guitar and vocal over that.

With a small mic mixer you could achieve more than that, but you mustn't expect too much of a machine which retails at around £200. You are limited to two final tracks with no further overdubs.

One of the nicest things about the A-108 Teac is that it also doubles as a cassette player anyway...!

To move much beyond that, into the realms of 'proper' recording, I suppose we should look at those old stalwarts, the sound on sound machines. Right away, I suspect, we are beginning to get bogged down in terminology (possibly the worst aspect in this field is the confusing slackness of nomenclature in machine functions and purposes. It's almost as if the manufacturers and the industry as a whole were trying to make things seem clever by giving them fancy names — but they wouldn't do *that* now, would they!).

Sound on sound and multi-track are two terms which are quite definitely *not* interchangeable. Sound on sound is where you use the two tracks of a stereo tape recorder to make a first generation recording on one track and then mix that across to the next track, adding an overdub as you go. Each time you go across, say from 1-2, you are recording on track two the material originally recorded on track one plus the new material you are playing at the same time. This is fine, but when you come to going back from 2-1, this time with a first and second generation track going to track one plus another track which you record

whilst going across, you wipe the original track one and are left with a track 2 plus extra instrument version in its place. Each generation loses something in sound quality and once you've wiped it you've wiped it and there's no going back to alter that bass line, add a bit of echo or whatever. In fact you're mixing the final tape with every track you lay down. Further after a few generations, signal quality gets degraded and hiss levels (multiplied each overdub) become objectionable.

For years now this has been the standard way in which songwriters and musicians recording at home have worked. The disadvantages were always obvious but they were insurmountable. Multi-track is different.



The legendary Revox A77 tape deck. A good secondhand buy if you can't afford its younger brother, the B77.

With multi-track you simply record each instrument on a separate track and blend the whole lot down to a final twin track stereo master at the end. You've not committed yourself till the final mix and even then, if you keep the master multi-track tape, you can always re-mix or change tracks later on. Multi-track can be in 4, 8, 16, 24, 32 or more tracks.

It might be said, as there are so many obvious disadvantages to sound on sound, that no-one would bother with it. This isn't quite so, although it's possibly true to say that multi-track is winning. There are those who say the 'mix as you go' methodology of sound on sound means that you have to think that bit more carefully and aren't spoiled for choice. Further, it is rightly pointed out, sound on sound is cheaper. With multi-track you need a master 4 track (or greater) machine *plus* a twin track

stereo recorder of high quality to mix down onto.

Either way, if you are just starting out in home recording, you probably won't be able to afford the necessary equipment to go straight onto a 4 track machine, a 2 track mastering machine and all the ancillary equipment like echo units, mixers, effects and suchlike. Fortunately, with home recording (as with many other pursuits like photography and cars) it's best to learn the basic ways of doing things before you move onto the more sophisticated stuff. So console yourself with that thought for a while!

First principles, then, will be a sound on sound stereo machine with a pair of mics. It is possible to get sound on sound capable machines without going to the heights of the world famous Revox but, quite frankly, I doubt whether you will be satisfied with the final recorded quality without going that far. Regretably Revox equipment is not cheap. But there are, as we shall shortly see, long term reasons why a Revox will stand you in good stead which make it doubly worth buying one.

We have already seen that 4 track machines require a twin track mastering stereo tape recorder. Again, the quality must be high and here there is, to my mind, only one machine that fits the bill, the Revox B77, or A77 if you are buying secondhand.

That of course, is another thought. Can you risk buying secondhand Revoxes? At the risk of making myself unpopular I would almost be inclined to answer with a resounding 'no'. My own experience with these complicated machines leads me to doubt that people sell them for other reasons than that there is something wrong with them. It's not as if you grow out of using them (not until you go to the totally professional twin track machines). If you go to 4 track you will still need your Revox, so why do people sell them? Well, there are genuine reasons, of course, but, unless you have a very good reason to believe that the one you are being offered is in above average condition, or unless you can buy from a dealer who will offer you a guarantee then I would be inclined to get a new one if you can possibly afford to. Maybe for your first stumbling steps into sound on sound it won't matter, but you'll want a machine that will last a good few years so do get the best you can possibly afford.

Now, armed with your trusty Revox, what do you need to start recording? The obvious first items will be mics. In my experience a lot of guff is talked about expensive microphones. I will readily accept that they are essential in a properly acoustically designed studio environment but for home recording I have always had perfectly good results from the basic

A.K.G. and Shure stage mics which also double as stage gear. The only real problem here is that your stage mics will probably be high impedance models and tape recorders tend to work better (ie most of them are designed to work with) low impedance mics. The added advantage here is that low impedance mics work better with long leads so you will, eventually, have to buy new ones. Fair enough, but don't start spending a fortune unless you have to.

Another requirement is for a good monitoring system. For most practical purposes your present Hi-Fi system will do but, eventually, you may well feel that a pair of good small home/studio monitors will be a good idea, especially when combined with a good amp to drive them. For the time being your humble Celestions will do well, as will your Hi-Fi amp — but you *will* need a good pair of cans. Generally speaking I tend to favour those made by the European microphone manufacturers (like A.K.G. and Sennheiser to name just two) but *good* Japanese ones will work well. As you will be relying on the cans to give you a clear and precise indication of what you are doing when you record you can see how vital this area is — *don't* cut corners!

So, in addition you will need leads (again, no corner cutting if you can possibly avoid it, good leads aren't that much more expensive than bad ones and bad ones will destroy your sound quality and reliability). You'll also need a good sturdy mic stand or two. I emphasise good and sturdy here!

Armed thus you are more or less ready to take your first stumbling steps into the magic of sound on sound recording. Your first results probably won't bowl you over and you'll start feeling that familiar itch to get better equipment. What you will be doing, however, is feeling your way to the techniques of mic placing, playing on the word 'go', how to thread tapes etc. etc. You will also be starting to see just how complicated it all is. The back of a Revox looks rather uncomfortably confusing at first and I suggest that you get yourself a copy of the Revox handbook when you buy your machine. The machines are beautifully (but sometimes infuriatingly) made by Studer but they are subject to some abuse from those who don't understand how to use them.

In these early stumbling days you probably won't worry too much about acoustic insulation of your room, about effects, about much else other than seeing how many guitar solos or keyboard lines you can twirl together. As your desire to achieve perfect sound and newer expressions of your musical ideas grows you will want to go further. The next step may be to buy a small mixer so that you

could, say, mix a live band recorded in rehearsal onto straight twin track stereo. You don't think it's possible? Just listen to the recent 'Live In Hamburg' album from Roger Chapman on Arista Records. That was recorded live on a twin track Telefunken — and it sounds great!

For reasons of cost you may wish to opt here for a mixer which mixes into two. Don't. If you ever want to go to four track you may just as well buy a six or eight into four now and get it over and done with. Secondhand gear shows a remarkable rate of depreciation, don't forget!

Having learned a little about what you are doing you may now want to go further, maybe buy a small echo unit — fine, maybe some more mics — great, maybe a 4 track — hang on, are you *sure* about that? One option still exists to you before you start on the multi-track route and that's linking two stereo machines together and working sound on sound in stereo. Thus far all your creative attempts to be a one man band will have been in mono. Just adding another twin track will take you into the stereo league. You'll need that mixer now, by the way.

For me, well, I'd go straight now to 4 track, but do remember that the options are still open at this stage and that you aren't yet committed to 4 track.

As far as going into individual techniques of mic placement, sound deadening or enlivenment are concerned, well, I really don't think that this is the place for it. One day someone is going to have to write a good book about all that. Apart from telling you always to keep your levels high (it helps get rid of hiss) I really

do believe that it's up to you to experiment and not be tied down with a thousand complicated dos and do nots on technique. The Revox manual will be all you'll need to operate the machine and the rest should really come from you and your experience.

Armed with your trusty sound on sound stereo machine, a pair of decent mics, a few leads, your existing Hi-Fi system, good cans and an awful lot of patience you will learn what works best for you and can make some great recorded sounds. Remember, until comparatively recently, sound on sound was the only overdubbing there was, multi-track didn't even exist in the professional studios to any serious extent. You are at no greater disadvantage than many of the artists of the past whose work you admire. You have all the chances that they did — probably more because you aren't paying for studio time!

From here on you will probably choose to go multi-track. Fine, and next month I shall get down to talking about the basic options open to you, as well as the recently announced, revolutionary, Teac M-144 4 track cassette recorder. For the time being, however, just remember that you can make great tapes on basic sound on sound equipment and that all the extra equipment in the world won't make you a musical genius, all it will do is help you express the ideas in your own head. That will always be true. No equipment will guarantee you success. Just ask yourself how far you need to go to express what you can do and stick with that, always remembering that you may want to go further one day and, therefore, buying equipment that will last you and will enable you to expand and grow with. Good luck, see you next month!



The revolutionary Teac M-144 4 track cassette recorder. We'll be talking about its potential in next month's BEAT.

LETTERS and QUERIES

Edited by
Gary Cooper



REMEMBER
to use
POST CODE!

Letters and Queries,
'BEAT INSTRUMENTAL'
1B Parkfield Street,
London
NT

The great Framus mystery

Dear Beat,

I have bought a Framus bass guitar. On the head it says 'The Hawk'. Overall it seems of good quality and I wondered if you have any info on this model. I got it for £30. What has become of Framus? Have any readers got a treble-position pick-up for this model, as mine is missing!

Is there a small simple pre-amp on the market as this old one seems low on pick-up output?

Does anyone make a mid and high range driver to use with a 2 x 15 cab and crossover? I don't want to compromise with a 4 x 12 as I wish to use a double bass (very bassy) bass or fretless bass and clarinet (bassy to very high) and so must have a very large range of well reproduced frequencies.

Sorry this is a long letter, hope you can help.

● A. K. Fox, Diss, Norfolk.

Framus were a W. German company who made guitars, the most famous of which being the Framus Star Bass immortalised by Bill Wyman of the Stones. Unfortunately Framus ran into financial difficulties a few years ago, and to our knowledge are not now in business.

It is doubtful that anyone will have a Framus pick up as this bass was never particularly marketed in Britain. A pre-amp might solve your problem but it would probably be easier to fit a second pick-up from one of the

accessory ranges. People like Mighty Mite and Di Marzio will be able to help here.

Alternatively your pick-up could be copied for you by someone like Peter Cook the guitar maker, you can contact him on 01-998-3101.

There are many pre-amps on the market such as the excellent one by Ashley, but for a really good one they are expensive. The best bet would be an amplifier with a variable pre-amp gain.

We suggest that to overcome your speaker problem you write to JBL, Harman UK, St. John's Road, Tylers Green, High Wycombe, Bucks.

A letter to the Ed ...

Dear Beat,

The October 1977 edition of BEAT featured Phil Lynott. It was the third or fourth copy I'd bought and the issue that made me a regular reader.

June of last year featured Brian Robertson, my joint favourite guitarist of all time (equal with Paul Kossoff). The appearance of Brian R. lately has been very welcome and I would like to thank you. I've admired Brian's playing since 'Fighting' and his playing on 'Criminal Tendencies' and 'The Rapist' is still as fresh, arrogant, raunchy and warm as ever. It is for this reason that I would like you to pass on the enclosed letter (see below — Ed.) The magazine is surprisingly consistent in its high standard, and back issues constantly give answers to questions which still

crop up. I can think of only one thing that could be added (a free Marshall 100 watt combo with each issue) and that is a section on playing techniques, eg. for guitar: getting rid of bad habits (clean style), splitting octave, harmony guitar, scales at 6ths, 9ths etc., theory behind bending notes. Also, solos to some well known songs could be written out for beginners or useless guitarists like myself to copy to gain ideas. There could also be references to various records which contain good examples. Apart from that I doubt if you need me to tell you what a great job you're doing.

● Mark Howells, Fareham, Hampshire.

What timing you have Mr. Howells. This month sees the start of a new series on the very subject you've brought up — guitar technique. 'Chris Gibbons' Guitar Bar' is on page 46 of this issue.

As for your letter to Brian I passed it on and we've printed firstly your letter to him and then his reply below.

... and a letter to Robbo

Dear Brian,
I don't propose to tell you how influential you've been to loads of people, and myself in particular. However your success must tell you something of the following you've got.

With you and Paul Kossoff in mind, the question is, how do I get a sound for that style with limited funds?

I have an Ibanez Les Paul copy and using Fender Super Bullets I get a good sound. However I'm in the shit about an amp. I had a Marshall transistor amp and a 2 x 12 cab. But it was too big to transport so I replaced it with an old H&H IC 100 combo. Unfortunately the sustain (distortion) unit isn't very good. It's too distorted and doesn't allow me to play ballsy, slightly distorted chords.

I read your review of the Burman Boogie Amp and it sounds great, but is about twice what I can afford. I can only add about £50 to what I can get for my H&H, which means I can afford something like the Carlsboro Cobra. Would you recommend this amp for your sound, or could you suggest another combo or effects unit? Any advice would be appreciated, but even if you can't get around to replying, thanks for the music. It's stopped me getting too pissed off at times when I otherwise would have. And next time you tour here, unlike last time (Feb.), please don't do a Students Union gig (Portsmouth), because it took an hour of standing in the rain to get signed in past the elitist bastards on the door.

● Mark Howells.

Brian Robertson replies: I would recommend that you do get the Carlsboro amp for a couple of reasons. One is the fact that it has Parametrics on it which mean that you're going to be able to get close to my sound. Parametrics give you a lot of variants. The other is the fact that it's small and easy to transport and is still a very powerful amp.

As an extra tip I suggest you take the pick-up covers off of your Les Paul copy, if you haven't already done so. That way you're going to get more sustain at a cleaner level.

Yamaha

Apologies to Yamaha for the small error in the G100-112 amplifier review in last month's Beat. It read as if the pedal had

a single switch to change between the channels and to bring the reverb in and out, which of course would be very clumsy.

The pedal in fact has two switches on it, one for each function. It also has two jacks which plug into two sockets in the back of the amp.

It is also interesting to note that since Scott Gorham did the review he has bought the amp in question.

● The Editor.

Studio quest

Dear Beat,

I am interested in working in a Recording Studio as a Sound Engineer (Trainee). Could you please tell me how to break into this field, as at the moment it is the only job I am interested in.

I hope you can help me.

● Mr. R. Gibbs, Portsmouth, Hants.

Unfortunately the majority of professional studios are inundated with job applications. There is no recognised standard entry procedure.

Your best bet is to write to each studio individually offering your services as a Tape Operator. In most cases this amounts to little more than a jumped up tea boy, but once in you will learn a lot and hopefully you will eventually be promoted to the position of Junior Engineer.

Alternatively, you could try muscling your way in at a local Demo Studio and gain experience that way.

Sorry, but its a very old fashioned industry in that respect.

Read how one guy did it in next months Beat.

Vox is back

Dear Beat,

I read the letter from your reader Karl Foster in your November issue and I am pleased to tell your readers that Vox is now a part of the Rose-Morris group of companies. We are extremely interested in receiving your readers comments as to which Vox Models they have or prefer. We will then try to keep the best of the past whilst introducing new models into the range.

As far as your comments concerning 10-15 watt combos, it is true that the Vox range does not currently run these models. However, at the moderate cost of £136.60, the Vox Escort 30 is a fully equipped and warm sounding combo. If Mr. Foster would care to write to me, I will forward the free full colour Vox catalogue and price list as I would for any interested reader.

We are very excited that Vox, one of the longest selling amps of all time and British at that, is back on the map, and everyone at Vox is working hard to let you know!

● Jim Wilmer,
Marketing Manager, VOX.

Pick up a Fender

Dear Beat,

I own a Fender F85 acoustic guitar and I wish to fit an acoustic pick-up to it for use through a Vox AC30 T/B combo.

Having read your article in September 1978 issue regarding

acoustic pick-ups, I wondered if you had any further comments to make in the light of future developments and modifications to the list of pick-ups surveyed then.

The guitar would mainly be used as a rhythm backing to a small band, playing in pubs and other small venues. I do not wish to use a pre-amp if possible.

I would appreciate your suggestions of a suitable unit to fit to the Fender and if possible some addresses of agents.

● B. Ross,
Dublin, Ireland.

What you are really asking for is an up-dated pick-up survey!

For what you are doing a Bill Lawrence pick-up would best fit the bill. For further information write to Fletcher Coppock & Newman Ltd., Industrial Estate, Morley Road, Tonbridge, Kent.

We'll see what we can do about a further survey!

On a bender

Dear Beat,

I own a Fender Telecaster and am very keen on having a second string, or 'B' bender fitted.

My initial enquiries suggest that these are only available in America. However I wondered if you know of a UK distributor or have any other relevant information.

● Michael Roberts, Brighton, Sussex.

Shobud Music of Denmark Street, London say: the device which you refer to was the Clarence White Stringbender. which was marketed by the Byrds' guitarist before his death.

As far as we know the Stringbender has been unavailable in Britain and the USA for some years. It was a very inaccurate instrument which raised the note a tone but didn't always bring it back. The only similar device we know of is the Bigsby Palm Pedal, which raises the G and B strings a tone. The price is £37.50, and is available from us.



Reader R. Gibbs would like to join the gentleman above and work in a recording studio. See 'Studio quest'.



Bring back the wizard

RAINBOW
DOWN TO EARTH
POLYDOR DE-LUXE 5023

HAVING played bass with Rainbow for a couple of years it was nice being asked to review their new album.

The title 'Down To Earth' would suggest a return to lyrical

content of a less terrestrial nature, but after hearing gems like 'Wanna touch you, Wanna hear you, wanna make you mine' on 'All Night Long', I think I prefer Ronny Dio's wizard!

As for the music they haven't gone forward or backward, just stuck to being the same as

before. 'Danger Zone' sounds like 'Still I'm Sad', there's shades of 'Mistreated' on 'Loves No Friend' and the track 'All Night Long' has a familiar E minor to C major solo section in it. What's more, 'Lost In Hollywood' is pure Purple and 'No Time To Love' sounds like B-grade AC/DC.

The only saving grace is the single 'Since You've Been Gone', which proves just one incredibly important point: They're in dire need of a decent songwriter. Such fine players deserve more of a challenge.

Rainbow have many colours, but black is the only one on this LP.

JB

Eagles Fall to earth

EAGLES
THE LONG RUN
ASYLUM, K52181

THIS is quite possibly the worst and most boring Eagles album I've ever heard. It's so goddam dull. Amidst the credits stand the words 'This album was *not* mixed through the Apex Aural Exciter', an exotic little device which hightens highs and lowers

lows and makes things sound that little bit more exciting. Perhaps if they'd have used it there'd be more than just two good tracks on it.

The two tracks are 'Heartache Tonight' written by Don Henley, Glenn Frey, Bob Seger and JD Souther which is the closest they get to rocking on the whole thing (it took enough of them to write it) and the beautiful 'The Sad Cafe' which again took four people to compose, the same bunch as the last one, minus Bob Seger and plus Joe Walsh. 'The Sad Cafe' is the only slow one that hits the right notes and shows just a hint of emotion.

It took the Eagles a long time to make this album, and having been a fan of selections of their earlier material I was very disappointed.

When they lost Randy Meisner they lost their soul.

TH

The Rats clean up

THE BOOMTOWN RATS
THE FINE ART OF SURFACING
ENSIGN (ENROX11)

THIS is the third album from the Boomtown Rats, and the best one they've done as far as I'm concerned. The songs are better in terms of arrangement and general melody (ie: there is some) and the musicianship has gone through a dramatic improvement. Geldof's voice is as strong and expressive as ever and the general sound of the album is a lot cleaner and more powerful than on previous albums. At some points, particularly on the opening passages of the opening track 'Someone's Looking At You', Geldof's voice seems to sound more than just a little like Bowie.

For your money you're going to get two hit singles 'I Don't Like Mondays' and the vastly underrated 'Diamond Smiles', and a whole bunch of particularly fine songs, well played, well sung, and well recorded.

Not as good as the Beatles though.

TH



The Boomtown Rats. Pete Briquette demonstrates the fine art of diving.

In the Family way

ROGER CHAPMAN AND THE SHORTLIST LIVE IN HAMBURG ACRO 6

AS MENTIONED by our own Gary Cooper in this issue's Getting Your Act Together, this album was recorded on the most basic equipment. But rather than detract from the quality, it has assisted by making the recording more immediate. If you don't feel that you were part of the audience at The Markthalle in Hamburg on August 28 last year, you either aren't wrecked enough, or there's something seriously wrong with your stereo. But don't blame the recording.

Ex-Family man Roger Chapman has soldiered on most convincingly since the disintegration of Streetwalkers, and has no intention of letting the world go without his quavering guttural voice.

Most of the material here is from Chapman's first solo LP, Chappo. But if you already own it, that's no reason to ignore this. There's a deliciously dirty version of Chuck Berry's 'Talkin' Bout You' which slides neatly into Don Nix's 'Goin' Down' and The Stones' 'Let's Spend The Night Together'.

A limited number of copies are available at £3.00 — the price of six pints. But if you're anything like Chappo you'll have the LP and six pints.

MP

Case of the dirty Mac

FLEETWOOD MAC TUSK WARNER BROTHERS K66088

FROM British Blues kings to masters of the American airwaves in just over a decade is no mean feat. Mac have done it through judicious change of personnel and a gradual drift towards the type of music which

captures dollars as well as hearts.

Now the band is composed of four distinctive singer/songwriters, each with their own idea of what makes a lilting ballad or a rousing rocker. My preference is for Lindsey Buckingham, who has the edge when it comes to cutting through the clutter and putting it succinctly on the line. Listen to 'What Makes You Think You're The One' and all will be revealed. But I'm also a sucker for Stevie Nicks' lazy, sensual voice. And her song 'Sara' is another favourite.

Despite the fact that more than a million dollars was spent on this digital recording, the snaps, crackles and pops on my copy made me wonder if Mac are trying to compete with Rice Crispies. Friends report similar experiences. So be prepared to take it back to the shop at least once.

MP

Anything but petty

TOM PETTY AND THE HEARTBREAKERS DAMN THE TORPEDOES BACKSTREET, MCF 3044

WE seem to have forgotten somehow that Tom Petty and the Heartbreakers are one of LA's only bands that still know how to Rock and Roll. They sound more like New Yorkers, or even Londoners, than West Coasters.

They're also one of those Rock n' Roll bands that haven't forgotten what melodies are all about. So many bands substitute volume for melody in an attempt to blast the kids into submission. Tom Petty is more subtle and wants his fans to be able to sing along and shake their heads. A rare combination delved into by too few bands at the moment.

Damn The Torpedoes is a great album with a touch of honesty about it. With a fine bunch of musicians behind him and a number of good songs under his belt Tom Petty is a great artist.

TH



The Clash: where have all the riots gone?

Give 'em enough scope

THE CLASH LONDON CALLING CBS CLASH 3

THERE'S little here to remind you of the white riot which The Clash promised us so long ago. But despite that, or perhaps because of it, London Calling is one of the most memorable and enjoyable albums I've heard for ages.

Can you imagine The Clash playing Jazz numbers? There's no need to imagine; they're here in the sleazy strung out strains of 'Jimmy Jazz' and in the pumping, brass filled 'Wrong Em Boyo'.

Over four sides the band maintain the variety so well that you wonder what they could have done on a triple album. They introduce reggae in-

fluences with 'Rudie Can't Fail' and the dub-style 'Revolution Rock' and throw in a handful of thrashers which include 'Hateful', a drug song with a haunting background drone.

Lyrical everything is so much sweeter, apart from moments of token militancy. Strummer's guitar work get's better all the time (listen to his pained squeals on 'Lover's Rock') And the production comes out in sympathy, after the diabolical sound of 'Give 'Em Enough Rope'.

The Clash may have given up politics, but they're still into value for money. At £3.50 discount, with a hit single thrown in for extra measure, this must be the bargain of the year.

MP

**Reviewers:
Jimmy Bain
Tony Horkins,
Mark Palmer**

PROBABLY THE FIRST NEW RANGE OF AMPS FOR TEN YEARS!



Carlsbro have applied computer technology to develop the first significantly new range of back line amplifiers in ten years. Features such as digital channel switching and parametric equalisation offer players studio type facilities previously unavailable in primary amplification.

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Kirkby-in-Ashfield, Notts. U.K. Tel: 0625-753902 Telex: 377472.

CARLSBRO

ALL THE FUN OF THE FAIR

ALLEN AND HEATH BRENELL add the SR 28 to their range of professional mixing consoles. It's a large frame version of the SR 20 and has been designed for large concert halls and theatres. It features 28 mic and 40 line inputs.

BOOSEY & HAWKES will be launching their '937' medium bore trombone with a lightweight bell. In addition the firm's range of woodwind instruments will be complemented by the unveiling of the De Peyer student clarinet.

For the fifth year running, **CANARY MIXING DESKS** will be showing their wares at Frankfurt. New items include a re-designed 400 watt stereo amp, and a new 10 way stereo graphic equaliser. All the firm's established lines will be on display.

CARLSBRO are keeping quiet about most of the new products which they will be unveiling at Frankfurt. But one of them is a patented cheap foot switch which the firm expects will cause a great deal of interest.

The Nottinghamshire company will also be launching the first of their Profex range. It's a professional chorus/reverb unit with an analogue delay line called the CR1.

In addition Carlsbro will have on show their Backline range of amps and cabinets, which they hope will give them a lead in the 1980s. Features include remote digital channel switching, analogue delay lines and Parametric equalisation.

The **CBS/ARBITER** stand at the fair includes a 50-seat, air-conditioned auditorium which will be used to demonstrate the many new products from the firm.

Fender will be unveiling two new electric guitars. They are the Lead I and Lead II, which come with either rosewood or maple necks and special 'Hot Pick-Ups'. Fender claim that

these new pick-ups give 25 per cent more output.

New amplifiers in the Fender range are the 1-15 standard bass enclosure, the 1-15 deluxe bass enclosure and the 2-15 standard bass enclosure. Also on show will be the new Fender 75 amp.

Fender have gone into the PA market with a vengeance with the recently introduced MA6, MA8S and M12 mixing desks. Now they have added a power amplifier. It's the SRA 200, which will be on display with its big brother, the SRA 400.

To complete the PA systems, Fender are introducing two speaker enclosures with computer-optimised woofers and flush-mounted horn drivers. Two new wedge monitors will also be on show.

Rhodes have a new 73 note Flat Top Stage Piano with a flat harp cover, which enables keyboard players to stack other keyboard instruments on top of it.

Rogers drums will be heavily featured on the **CBS** stand. This year customers will be able to

try out a new range of drum shells called XP-8. These shells are made of 8-ply cross-laminated rock maple and are so strong that they don't require internal glue rings.

CUSTOM SOUND, the Shropshire based amplifier firm will be showing two new units. They are the Trucker 2-5, a 25 watt combo; and a 2x 150 watt amplifier which is designed for PAs and discos.

Also on display will be Mk II versions of the established Trucker PA amps.

FANE ACOUSTICS, long-established manufacturers of chassis speakers will be adding a range of extra high power units to their range, as well as the Classic range of competitively priced general purpose loudspeakers.

Established products on show include the Specialist series of speakers plus horns and horn tweeters.

FUTURISTIC AIDS from Leeds, who make amps, speakers and lighting equipment will be unveiling their high-power PA bins and an extensive range of lighting effects.

A new low-price 3 watt practice amp is one of the new items which **JOHN HORNBY SKEWES** will be showing, along with a fully re-styled selection of big brothers, from 5 to 50 watts.

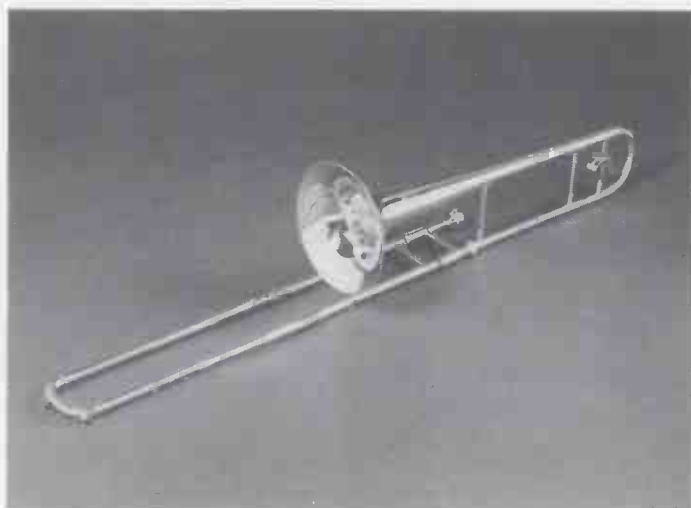
Another new product from the Leeds firm is the FET 1 booster pre-amp, which is designed to boost the usual low impedance signal from a guitar to match most amp inputs.

Hornby Skewes will also be showing their range of novelty instruments, including kazoos, whistles and bird calls.

KEITH HAND MUSICAL SUPPLIES, who distribute Gordon Smith and Fylde guitars, will have both ranges on display, plus a new make of drums, which has yet to be named.

LANEY AMPLIFICATION take a step forwards by going

With the annual Frankfurt Fair just a few weeks away, we take a look at some of the items that the many English firms have on show.



Boosey & Hawkes' latest offering — the 937 Sovereign Trombone.

FRANKFURT FAIR PREVIEW

backwards. The Birmingham firm are re-launching their range of valve amplifiers, starting with the 50 and 100 watt master volume amps. In addition Laney will have on show their extensive range of transistorised amps.

LEECH SERVICES, who are no longer connected to the cabinet manufacturing company, will be displaying a new series of amplifiers and matching speakers.

The range, which is being marketed under the name of Ohm, includes a 60 watt Parametric combo and a 60 watt Graphic Bass Amplifier.

Also on show will be a new range of chassis loudspeakers under the name Formac.

A 10" drive unit and a 2 x 10 monitor are the new products which **MEGA** will be unveiling at the show. Also on show will be Mega's PA range, including the FR 112 general purpose system.

MULTIFORM LIGHTING will add three new products to their attractive range. They are the Multiflash 1200 Strobe, the Multiflash 400 Strobe and the Multiphase Strobe Driver.

The Surrey based firm will also be exhibiting several established items.

MUSIC SALES, who market a vast range of song books for piano and guitar, will have on display a new Ginger Baker Drum Method, words and music to Pink Floyd's The Wall and My Book of The Guitar by Segovia.

NORLIN will be introducing their new Prodigy synthesiser — a low cost instrument with the full fat Moog sound. The Prodigy, which features Moog's pitch and modulation wheels costs just £295.

A new series of Gibson guitars make their European debut. They are the ES Artist Active, The Les Paul Artist Active, a second generation Flying V and the Explorer Reverse. The Active guitars have circuitry which provides expansion, compression and a high frequency boost.

The Flying V II has two new, specially designed Gibson Boomerang Humbucking pickups and a V-shaped, gold-plated tailpiece.

The Explorer II Reverse is basically the same as the



Hot from the Fender factory is the Lead II guitar.

Explorer which was launched last year, but the body and neck sandwich has been reversed so that it's a maple-walnut-maple sandwich. As yet no prices have been fixed for the guitars.

The TP6 fine tuning tailpiece

is another simple, but effective invention from Gibson. This device allows a guitarist to accurately tune down his instrument without using the machine heads. Norlin claim that this device prolongs string life and is easy to fit to a guitar.

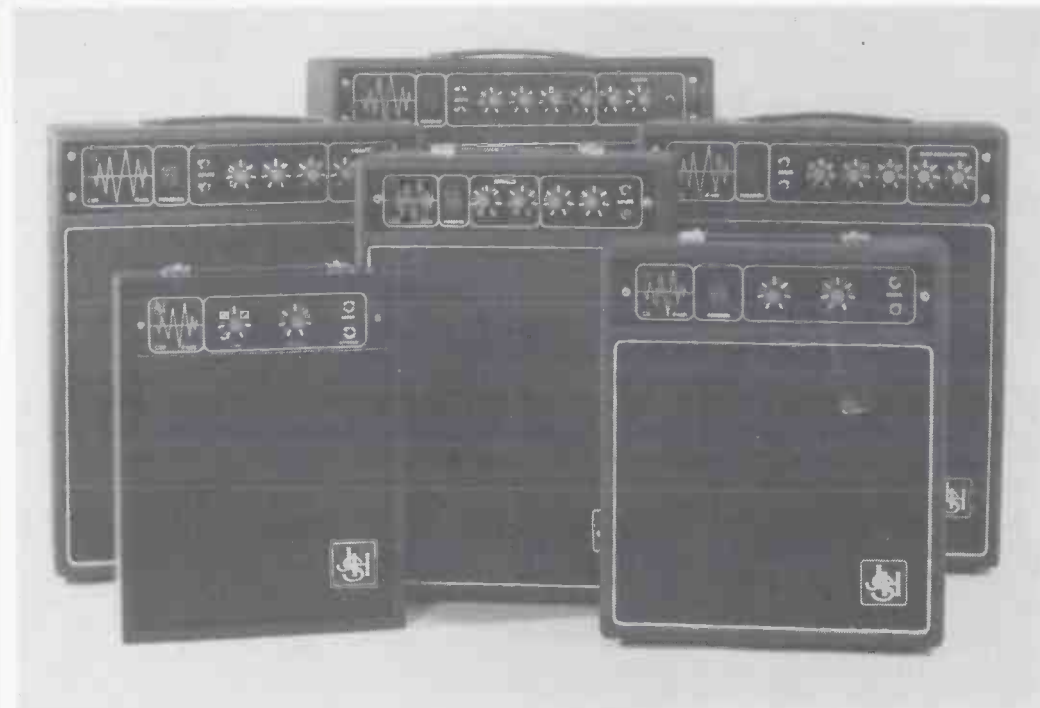
Still on guitars, Gibson will be demonstrating their new Equ strings, which are designed to give equal tension — 16 pounds — on each string. The firm claims that this helps to keep the neck straight and ensures a very fast, low action.

Also on display from Norlin will be their Lab Series Amplifiers and Epiphone acoustic guitars.

PA:CE MUSICAL EQUIPMENT of Royston in Hertfordshire expand their range with a new selection of mixing consoles and effects units. They will be displaying equipment by MM Electronics, Intermusic Amplification and Bell Electrolabs

PULSAR of Cambridge will be showing off their award-winning Modulator and attractive 10-way Chaser.

RAINBOW AND CP CASES are aiming to surprise the



A family of restyled combos from John Hornby Skewes.



The second-generation Gibson Flying V, which will be on the Norlin stand.

punters at Frankfurt with a range of cases which they claim are visually and structurally revolutionary. The firm will also have on display a full range of professional flight cases.

RE-AN PRODUCTS, who make a wide range of speaker cabinet hardware and control knobs for amplifiers, will have on display new low profile slider knobs, plus their full range of accessories.

Five new speaker systems will be on display at the **RICHARD ALLAN** stand. They are the Atlas 10", 12", 15" and 18" units plus the Monitor 80 Hi-Fi speaker system. Also on display will be the firm's established range of chassis drive units.

ROKK AMPLIFICATION will have on show a whole host of new items, including the Rokket 20W Combo, two stereo mixers and hopefully the Spider 100W 2 x 12 Combo.

The Sussex company will also be exhibiting their full range of speaker cabinets, plus mixers and guitar amps.

Although they have nothing new on show **ROLA CELESTION** will again be exhibiting their extensive and

successful range of PA loudspeakers, from 8" to 18".

ROSE MORRIS will be exhibiting almost all of their British made products, from their range of Marshall amps to the James Galway Tin Whistle. The Marshall Club and Country range of combos will be on continuous demonstration in a soundproof booth.

SOUND OUT LABORATORIES of Surrey will be showing their complete range of Frunt equipment, including the 12-2 mixer.

On the case for the first time at Frankfurt is the **STENTOR MUSIC COMPANY** which is the world-wide distributor for Bird Brothers' electric guitar flight cases. In addition Stentor will be introducing cases for violins, acoustic guitars, amplifiers, synthesisers and keyboards.

The firm will also be showing their new range of violins and violas and the Woodlark Lute, which is apparently very competitively priced.

VINCENT BACH INTERNATIONAL, a subsidiary of Selmer, will be showing their ever-popular Jiffy saxophone slings, Styatone trumpet mutes and Selmer lubricants.

VITAVOX, the North London manufacturers of PA systems will have their full range on show. It includes the highly acclaimed Thunderbolt speaker system and a selection of drive units.

Cartridge controlled lighting systems will be strongly featured on the **ZERO 88 LIGHTING** stand. The

Hertfordshire firm will also be exhibiting their new Zone control unit, which increases the capacity of the already available Lightmaster 611 Controller. The controller plus four Lightmaster 690 dimmer packs will give a power handling of 48 kilowatts over 24 channels.

ZILDJIAN, the Leicester-based firm who have already converted many musicians to their range of cymbals, will be unveiling three new models at Frankfurt. In addition to the new range the firm will again feature their Flat Hi-Fi Cymbals and their Earth Cymbals.

Drummers now using Zildjian equipment include Brian Downey of Thin Lizzy, Clem Burke from Blondie, Kenny Jones and Simon Crowe of The Boomtown Rats.

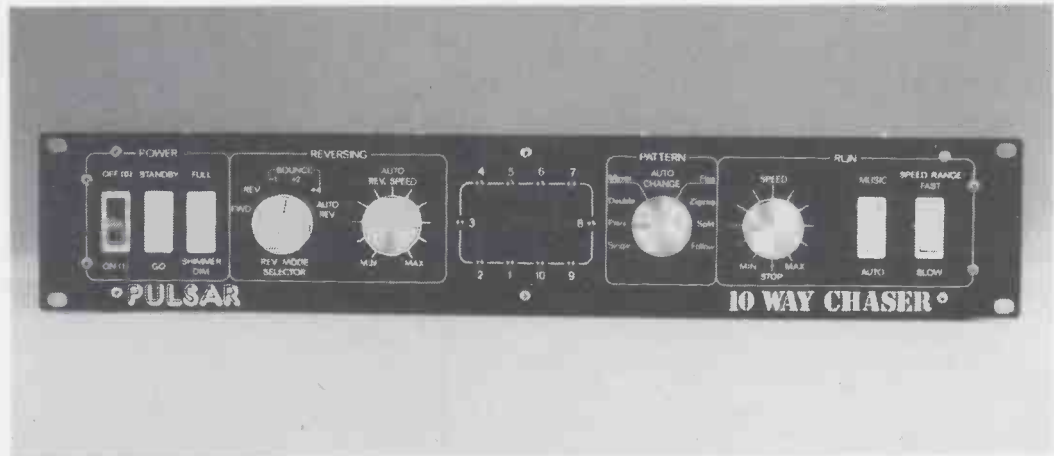
ZOOT HORN, London manufacturers of amplifiers, monitor mixers and loudspeakers will be exhibiting a range of new mixers in addition to their established G500 amplifier, C4 PA system and PMR 2 mixer.

STOP PRESS

Turn to page 67

for late additions to the

Frankfurt Fair



Pulsar's attractive 10-way Chaser.

Eat Your Heart Out AMERICA!

Gordon Smith guitars are **ENGLISH**

Guaranteed 25 years

* As played by Big Jim Sullivan

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| Gaffa Tapes | Prostix |
| Regai Prostix | Bluebird Flight Cases |
| Eccleshall Strings | Vinci Strings |
| Remo Heads | Roto Toms |
| Perc-Serve | Rickenbacker |
| Resounder | Invader Speakers |
| Leech Amplification | Kenny Clare Drums |
| Newtal Congos | Belden Cables |
| Hyde Guitar Straps | Guitar Cases and Bags |
| Microphone Stands | Drum Stool |
| Cymbal Stnads, etc. | |

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NEW TO YOU

RORY GETS ANNIVERSARY STRAT

GUITARIST Rory Gallagher can now give his battered 1963 Fender Stratocaster a rest.

While he was in New York recently to play two shows at the city's Palladium Theatre, CBS Musical Instruments presented him with a gleaming limited edition Strat. The guitar was the fourth of a run, made to commemorate the 25th anniversary

of the Stratocaster. But Rory is still likely to perform live with his 1963 Strat, which was the first guitar he bought.

Fender will also be presenting anniversary models to other top guitarists, including Eric Clapton and Robin Trower.

Pictured presenting the Strat to Rory are Don Johnston and Larry Newman, both of CBS.



FEWER SHOCKS FOR MICROPHONES

HERE'S some shocking news from Electro-Voice, the long-established German firm. It has added two shock-isolated microphones, plus a low-cost microphone shock mount to its wide range of equipment.

The microphones are the D056 — an omnidirectional dynamic microphone, and the RE18, which is a cardioid mike. Electro-Voice claim that both microphones amplify very little vibration because of rubber isolation rings which convert shock energy to heat.

For those people who want this isolation without buying either of the two microphones, Electro-Voice has introduced

the 313A shock mount.

The mount, which looks like a standard stand clamp holds the mike by four replaceable urethane bands. A hinged metal latch is provided for temporary shock mounting.

Electro-Voice has also added two bass guitar cabinets to its range. They are the B115-M and B215-M. The former, which uses a 15" bass unit and a vented midrange cone, gives a light sound preferred by many jazz guitarists. It can handle 200 watts RMS.

The B215-M, which offers a heavier sound, uses two 15" bass units and can take 400 watts RMS.

RARE GEAR GOES UNDER THE HAMMER

JIMI Hendrix's Sunn 2000S bass amplifier was just one of the many items which were snapped up at the first London Music Auction held recently at the Boileau Arms Hotel in Barnes.

Although the amplifier wasn't working, it fetched £80.

A rare juke box called a Scopetone, which plays early Rock and Roll movies was withdrawn at £1,200 when it failed to reach its reserve price. The Scopetone will be in the next auction which will be held at a different venue in February. Details were not available at the time of going to press.

David Style, who organises the auctions with Philip Lobatto said: "We have decided to make the next one rather more theatrical by featuring a juggler and possibly a rock band."

"Items are flooding in. One of them is a 24-channel mixing desk from Virgin Records."

"We are quite happy to accept musical paraphernalia from anybody. But we won't take anything which is likely to sell for less than £25."

If you have anything to sell, or would like to know where and when the next auction is being held, David or Philip can be contacted at 01-748 1453 or 01-748 4262.

LOSE SOME WIN SOME

ROSE Morris have lost a salesman, but gained a customer.

Gerald Kennedy, salesman for North West England and Ireland for the last 15 years, has left the company to join Barratts of Manchester.

At his farewell presentation, Gerald was given an engraved carriage clock and a hand-carved chess set. In return he presented Peter Clarke, chair-

man of Rose Morris with an order from Barratts.

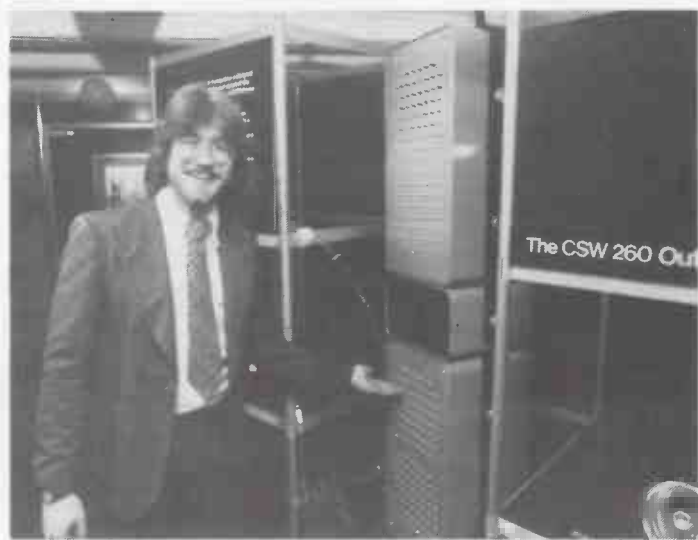
Mr Kennedy joined Rose Morris in 1964 as a salesman for Scotland and Ireland. He then took over their key accounts in North West England and Ireland, and for many years he was an Associate Director of the company.

In his new job Gerald will control all four Barratts stores and their field sales staff.



Electro-Voice's new 313A Shock Mount Clamp.

NEW TO YOU



The CSW 260 waterproof speakers being demonstrated.

EAGLE PUT PAID TO WET SOUNDS

THERE'S no need to worry about your open-air gig being a wash out, now that Eagle have introduced two weatherproof speakers to their range of public address equipment.

The speakers, called the CSW 150 and the CSW 260, are just two of 14 items which Eagle have added to their range.

Although the speakers are designed primarily for sports grounds and factories, the makers claim that they are suitable for all PA applications.

The CSW 150 handles 25 watts RMS and the 260, 100 watts RMS. And the makers point out that both are highly efficient. The 150 produces 84dB at three metres from one watt. The 260 produces 90dB.

Saving your sound from the elements doesn't come cheaply. The 150s are £132 each, not including VAT; and the 260s are £793.35 each, not including VAT.

Eagle have also launched a range of stereo mixing consoles at competitive prices. The 700 range includes a graphic equaliser, a disco mixer and a microphone/programme mixer. The price of each is £79 excluding VAT.

The 'M' range of low-cost microphones has been introduced for all types of work. The MD 50 HL is a unidirectional mike which replaces the UD 50 HL. The unidirectional version is the MD 52 HL. And the MD 70 HL is an accurate cardioid mike. At the bottom of the range is the MC 60L, a low cost unit with a power supply built into the jack plug housing.

Prices of the microphones range from £16-£21 plus VAT.

For further information contact Eagle International at Precision Centre, Heather Park Drive, Wembley, HA0 1SU, England. Or telephone 01-902 8832.

MONTHLY MARKET FOR THE NORTH

A MUSIC market designed to let musicians find all their needs under one roof has been organised in the Manchester and Liverpool area.

The Musicians Emporium will cover musical instruments, amplifiers, PA, hire lighting, stage wear, cases, finance, insurance, photography, recording, van hire and repairs.

The organiser, Martin Sleater, hopes to have a different guest manufacturer or

distributor each month, giving demonstrations of new products.

So far two dates have been set for this month. They are: February 2 at Houldsworth Hall, Deansgate, Manchester and February 16 at Bluecoat Chambers School, Liverpool.

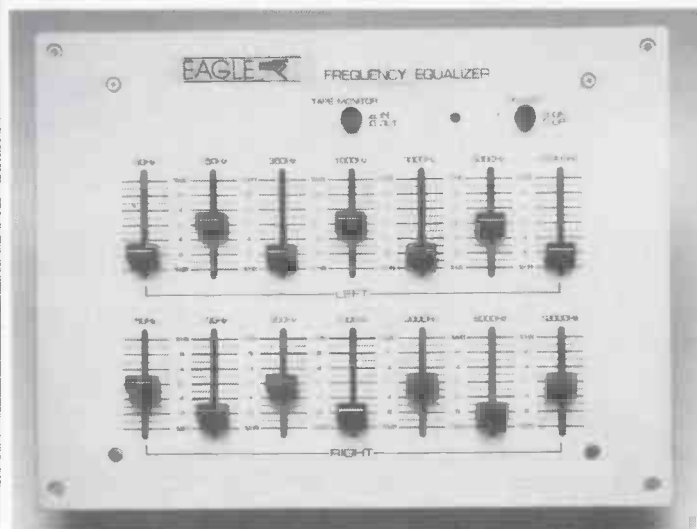
If you have any queries or suggestions for future markets, Martin Sleater can be contacted at 061-792-1177, between 12.30 pm and 5.00pm weekdays.

NEW MAN FOR BACH

MR. JEFF WILLIAMS has joined Vincent Bach International as sales representative for South West England, Wales and the East and West Midlands. He has

sales responsibility for Vincent Bach, Selmer (Paris), Bundy, Signet and Buescher brass and woodwind, plus the De Jacques self adjusting bridges and Glasser fibreglass violin bows, for which lines Vincent Bach International have recently been appointed U.K. distributor.

Jeff, who has considerable past experience as a professional musician and teacher, is married and lives with his family in Hereford, in the middle of his sales territory. He can be contacted initially through the Vincent Bach International London offices, Tel: 01-450 2661.



The new GHX stereo graphic equaliser from Eagle.

A SWEETER TWEETER

MEGA have added a super tweeter array to their range of loudspeakers.

The ST4 which had its first public showing at the Live Music Show at Olympia, uses four bullet type drivers and a sophisticated crossover and protection circuit. According to

Mega this gives a sweet sound without introducing any hissing at the very top end.

The ST4 costs £193.75 including the flight case cabinet. Details are available from Mega Ltd., Westwood House, Great West Trading Estate, 979 Great West Road, Brentford.



SOMETHING COOKING AT KITCHENS

ONE of Britain's leading musical instrument suppliers has opened a new store in Huddersfield.

R. S. Kitchens, who have more than 100 years experience in the music industry, already have three showrooms in Leeds,

Bradford, Barnsley and Newcastle. The new showroom will be in Market Avenue in the heart of Huddersfield's shopping centre.

The manager of the store is David Chapman, who has been with Kitchens for 12 years.

NEW TO YOU

DAVID GOES STATESIDE

DAVID SEVILLE, the man responsible for marketing Norlin instruments in Europe, is moving to the big country next month.

David, who joined Norlin in 1973, has been promoted to Marketing Manager of Gibson in Chicago. His job will involve selling Gibson and Epiphone electric guitars in the USA.

Mr. Seville's old job will be taken over by David Leed, who will have two marketing managers under him. They are Anne Boggis Rolfe, who becomes European Marketing Manager for Moog, Lab Series and Gibson and Epiphone

acoustic guitars, and Jeremy Uwins who will become European Marketing Manager for Gibson and Epiphone electric guitars and Gibson Strings and accessories.



MELLOTRON MAN DIES

MR. FRANK BRADLEY, one of the men involved in the development and production of the Mellotron and the Novatron has died. He was 61.

Mr. Bradley, a director of Streetly Electronics Ltd., of

Sutton Coldfield for many years leaves a daughter, Angela. The firm will continue under the management of Mr. Bradley's two brothers, Leslie and Norman Bradley.



Vitavox Sound Award winners Paradox, pictured in the studio after recording their debut single.

WINNING SINGLE

PARADOX, winners of the Vitavox Live Sound Award are about to show the world what they did with their prize. The Midland-based band will shortly release a single, 'Hollywood Bowl', which was the result of one day in Horizon Studios, Coventry.

The session in Horizon was just part of the prize which included a Vitavox PA, worth £1,500, and a trophy which the band keeps for a year.

This is the third annual Live Sound Award to be held by Vitavox. The competition is open to any group which has never had a top 50 single or album.

The band is pictured in Horizon Studios with producer Derek Lawrence (seated front left) and Kim Holmes, manager of the studio (front right).



Tim Gentle's

'Dare-you-go-anywhere-else' Guide to New Gear & Service

PEAVEY PRICES DOWN.

	£
T60 guitar & case	242
T40 bass & case	242
Backstage 30	86
TKO bass combo	195
Pacer 45 watt combo	160
TNT bass combo	195
Classic 2 x 12 VT series	242
Deuce 2 x 12 VT series	336
Artist 1 x 12 VT series	336
130 watt bass combo para EQ	311
Mace VT series 160 combo	420
Session 1 x 15 200 combo	470
Century 100 top	155
Centurian 130 bass top	210
Standard 130 top automix	210
Bass 200 automix head	267
Musician 200 Automix	292
Mace 160 VT head	292
Session top 200	260
1 x 15 cabs	120
4 x 12 cabs	195
2 x 15 cabs	185
PA200 + 1 x 12 horn cabs complete	342

DIMARZIO PICKUPS THE CHEAPEST PRICES

SDSI	19
PAF	18
Pre BI	16
Fat Strat	16
Super Distortion Hum	19
Dual Sounds	20
Model P	20
Super 2 (New type)	17
Acoustic 2	30
Acoustic quick mount	21
Acoustic bug	17
Model 1 Bass	35
X2N Power plus	28
Mounting kit	70p
Mounting rings	70p

(all pickups + 50p P&P per pickup)

ELECTRO HARMONIX IN STOCK NOW RING FOR PRICES.

MUSICMAN GUITARS & AMPS.

Musicman stingray bass	360
Musicman stingray bass silver	360
Musicman Sabre bass	399
Musicman Sabre guitar	365
Musicman combos	POA

MIXERS, POWER AMPS, MULTICORES NEW AND SECONDHAND. RING FOR PRICES

MM GEAR — RING FOR PRICES

MORLEY PEDALS. BIG DISCOUNTS.

Volume	54
Volume boost	58
Power wah	62
Pro panner	62
Stereo volume	62
Wah Volume	70
Power Wah Boost	79
Power Wah Fuzz	81
Automatic Wah	83
Pro phazer	99
Volume phazer	107
Pro Flanger	124
Rotating Wah	153
Electrostatic delay	165
Echo Volume	223

OVATION GUITARS. LOWER PRICES. £

Matrix acoustic	150
Matrix acoustic electric	199
Custom Balladeer	240
Custom Balladeer Electric	315
UK II solid with case	399

BOSE IN STOCK NOW POA

SHERGOLD GUITARS

Masquarader 12. Used	175
Masquarader	189
Meteor	174
Marathon bass	207
Marathon fretless bass	207
WASHBURN FALCON	270

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SECONDHAND GEAR GUARANTEED 3 MONTHS.

CARLSBRO SOUND EQUIPMENT BIG SAVINGS.

Stingray Multichorus head	306
Stingray Lead combo 150 watts	317
Stingray Professional combo	478
Marlin 150 watt PA head	227
2 x 12 + 2 horn cabs	
300 watts pair	280
Stingray top 130 watts	136
Stingray bass head 130 watts	135
M130 slaves	123
Stingray 130 watt combo	219
Stingray bass combo 130 watts	245
Cobra bass combo	185
Cobra Lead combo	214
Cobra PA top	135
2 x 12 flared bin	154
Minibins + horns	150
2 x 12 + one horn cabs	
120 watts pr.	228
S800 power amp stereo	442
12 into 2 mixer balanced	399
10 band eq. pedals mains	74
6 band eq. pedals batt.	46
Echo pedals mains	100
ADT chorus & vib	
mains pedal	132
Chorus & vib pedal mains	108

(All other Carlsbro gear at similar discounts, ring for prices).

LEFT HANDED INSTRUMENTS

Aria PE 1000	450
Aria LS 450	212
Aria 355 copy	185
Aria SB 1000	433
Aria SB 900	390
Aria SB 700	299
CMI Strat copy	128
CMI Les Paul copy	130
CMI Jazz bass	116
Hagstrom Swede	295
Ibanez PF 100	199
Antoria Les Paul	220
Shergold Masquarader	231
Shergold Marathon Bass	254
Ovation Classic 1113	320

LANEY AREA DEALER

K30 combo	82
K30R combo	96
K35 twin combo	91
K35 twin reverb combo	105
K50 reverb	170
K50 Bass	170
K100 reverb combo	215

BURMAN HAND MADE AMPLIFICATION

	£
Pro 501 70 watt combo	416
Pro 502 70 watt combo	503
Pro 2000 140 watt combo	592
Pro 502 70 watt head	398
Pro 2000 140 watt head	458
Pro 4000 bass head 140 watt	432
Speaker cabs	POA

HH FRANCHISED DEALER. LOADS IN STOCK. RING FOR PRICES.

HAND BUILT GORDON SMITH ENGLISH GUITARS

Gordon Smith Graduate	506
Gordon Smith Gypsy II	385
Gordon Smith G model	172

BLUEBIRD FLIGHT CASES IN STOCK

Bluebird bass case	72
Bluebird guitar case	67
Bluebird twin reverb	89
All other cases available	POA

HAGSTROM GUITARS. UNBELIEVABLE PRICES.

Hagstrom Swede	270
Hagstrom Super Swede	393
Hagstrom Viking	255
Hagstrom Jimmy	260

GIBSON GUITARS

Les Paul Customs	460
Les Paul Customs Black from	380
Les Paul Standards	420
Les Paul De Luxes	395
Flying Vees new	480
Explorers new from	435
Thunderbird basses	435
SG Standards	360
L6S Customs	350
The Paul	280
Marauders	250
Available in Black, Nat. Wine, Silverburst, Cherry, Sun White, Tob/Sunburst.	
Rickenbacker 4001 Bases	360
Rickenbacker 330 Natural	395

ARIA GUITARS. NEED WE SAY MORE?

SB 1000 Bass	361
SB 900 Bass	324
SB 700 Bass	248
SB 600 Bass	185
FS 1000 semi acoustic	408
YS 500 with case	245
Strat copy	195

IBANEZ GUITARS

ST 50 sunburst or black	175
ST 55	199
ST 300 EQ model	299
Musician Ltd Edition	350
Musician MC 300	280
Artist 2618 inc case	337
Artist 2710 inc flight case	458
PEARL LES PAUL AMAZING	142

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The BASS event of the year!

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A major event for all you forgotten,
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WEDNESDAY 19th MARCH

We at Soundwave invite you to a bass players' extravaganza — the launch of our new specialist department dedicated to the needs of the modern bass player. Some big names will be there to talk to you and demonstrate a huge range of bass guitars and amplification including:—

ALEMBIC H. S. ANDERSON ARIA BOZO PETER COOK
S. D. CURLEE FENDER GIBSON GUILD HAGSTROM HOFNER
HOHNER IBANEZ MUSIC MAN OVATION PEAVEY PEARL
RENAISSANCE B. C. RICH RICKENBACKER SHERGOLD
CARL THOMPSON WAL WESTBURY YAMAHA ETC.

Also on show will be the superb new range of Trace Elliot custom bass rigs — no compromise professional equipment which sets new world standards. A choice of graphic or fully parametric preamps drive a range of powered cabinets featuring electronic crossovers and limiting. Full studio D.I. facilities are also included.

Special discounts will be offered on this day only, so don't miss the bass player's event of the year, and a free bottle of BASS (geddit?) on WEDNESDAY 19th MARCH.



For more details contact Alan Morgan at

soundwave bassplace

66 Victoria Road, Romford, Essex, England.
0708-25919 (Closed all day Thursdays).

★ Special notice - Polytone Amps now in stock.
Also Polytone and Underwood
double bass pickups.

Please keep me a bottle of BASS on 19th March. I shall be coming to your launch!

Name _____
Address _____





Where small is still beautiful

Situated somewhere in deepest Lancashire is one of, if not *the*, most prominent independent acoustic instrument manufacturing works in the country. The name may not be household, but it certainly packs a hefty clout around many musicians' circles. The name: Fylde Instruments.

The Fylde Instrument company began serious full time manufacturing when two partners, Roger Bucknell and Bob Astley, managed to secure the initial financial backing they needed to 'set up shop'. The company's first premises were in St. Annes, near Liverpool,

back in 1973. Since then they have moved three times until finally settling at Kirkham, an ancient village (reputedly mentioned in the Domesday Book of the 11th century) situated somewhere between Preston and Blackpool.

After trying, unsuccessfully to think of a decent trade name encompassing both surnames — Ast-nell... Buck-ley... Buck-Ast... they eventually gave up and decided to use the name Fylde, an area where both partners had stayed at one time. And so began the legend.

Roger, presumably desperate to run the operation his own way, eventually bought out the other two people involved. The original source of finance was bought out after one year. After the second year, Bob accepted Roger's offer and Fylde Instruments became a one man operation. It sounds as if the first two years were very successful (but why let yourself be bought out of a successful business? — I guess we'll never know). Anyway that appeared to be that, and now Fylde Instru-

ments is one man's success story.

Roger places his first ventures into guitar manufacturers back as far as when he was 9 years old. That means he's been at it now for 20 years, a long apprenticeship. Between the ages of 18 and 20 he worked on his guitars at home every evening, but it wasn't until he was 23 that a fairy godbacker came along and presented him — and partner — with the chance to turn his hobby into a profession. The name Fylde was adopted and full time production got under way. Now six years and two departures later he and his 14-strong staff operate from a 12,000 sq. ft. workshop in an old cotton mill at Kirkham.

He says that most of his staff, like himself, began messing around with guitars just as a hobby, so there's genuine interest in the work that goes on in the 'factory' and, more than likely, a great deal of job-satisfaction. The output is roughly 80 guitars per month and everyone who works on the production of all the instruments made by Fylde (six 6-string guitars; three 12-string guitars; one acoustic bass; one mando-cello; one mandolin; and one mandola) rotates the job that they are doing every month. That means everyone has a comprehensive knowledge on every aspect of guitar manufacture, from cutting and preparing the ebony and rosewoods to fretting or varnishing on the finished models. All the wood, by the way, that Roger uses for his instruments is bought in very large timber form, so all cutting, storage, etc. is done at Kirkham. The company is totally self-sufficient and it's probably largely due to this that Roger



A Fylde acoustic guitar being given its final buffing

can sell his instruments at such competitive prices. The least expensive guitar model would cost, retail, around £300, the most expensive . . . £450. Of course that's only for 'standard' models, a customised model would no doubt be more expensive.

Today, after six years on the go, the name of Fylde Instruments is internationally renowned. In New York there is a distribution outlet which deals exclusively in Fylde and sells to the whole of the United States. Roger also told me that a *major* Japanese instrument manufacturer (he made me promise not to mention their name, must be hush-hush) has been negotiating with him with a view to distributing Fylde Instruments in the land of the rising profits. Very big business for what is essentially a one man operation (but to be totally fair there are the other 14 craftspeople who make the instruments and Roger's protégée, Tony Wilson, the works manager and, while Roger takes time out to upgrade or redesign, production controller. The future looks very promising and indeed very profitable.

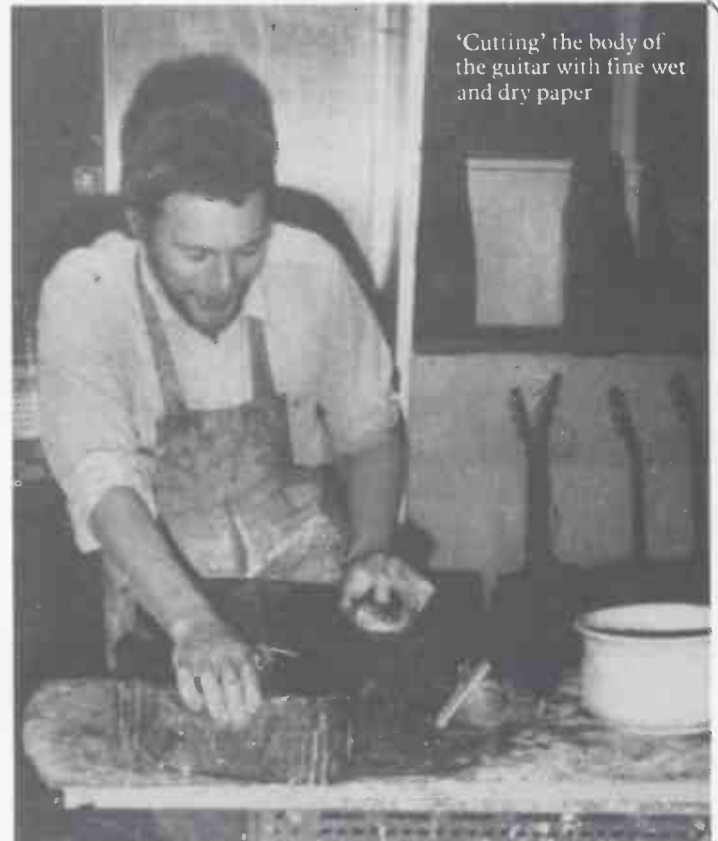
Something that most people may not realise about Fylde is that they also ventured into the field of the electric guitars about two years back with the respected Pack Leaders. An excellent studio guitar. The reason for its popularity in the studio is only that the instrument was so delicately made that the hard touring and harsh treatment it would no doubt have received on the road would break the very finely balanced neck on the instrument. The Pack Leader was a very versatile guitar and hence was copied by various other companies. I think it was this fact that convinced Roger to give up on the manufacture of the guitar in order to rethink the design. He said that when the design gremlins are finally disposed of he will recommence the manufacture of this well respected instrument.

The final paragraphs: in which I sum up the namedrop on behalf of Roger Bucknall and everyone at Fylde Instruments, Kirkham. According to the man himself, almost every self-re-

specting folk artist in the U.K. possesses one of his instruments. Other reputedly proud owners of Fyldes include Keith Richards, Stanley Clarke, Foreigner possess four, the top American Jazz guitarist John Abercrombie, Bill Wyman, Steve Howe, Ian Anderson and Martin Barre (Jethro Tull and all that) and Pete Townshend is said to be delighted with his particular model. Roger seemed to positively glow as he said, "everyone paid for their instrument, we don't give any away free."

Main outlets in the U.K. for Fylde include Sounds Acoustic in Manchester and Ivor Mairants in London. All the instruments are named after characters from Shakespeare's plays. For example: Falstaff and Oberon. The mandolin is called Lucetta; the acoustic bass is called (not surprisingly) Sir Toby. (Sir Toby Belch . . . oop's! pardon me! is the big, very fat troublemaker from Twelfth Night). Presumably the Macbeth is a killer, the Shylock is a mean, old axe blah blah! And for God's sake don't buy the Brutus — it'll stab you in the back.

RUSSELL WEBB

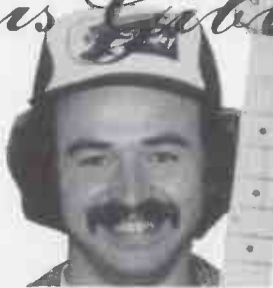


'Cutting' the body of the guitar with fine wet and dry paper



Shaping the neck

Chris Gibbons'



In another new series, Chris Gibbons, an ex-session musician shows you ways to improve your guitar-playing technique

GUITAR BAR

PART 1: THE DEVELOPMENT OF STYLE

This is the first of a series of articles in which we will deal with musical style.

There are many guitarists who have become recognised during their lifetime as possessing a certain quality in their music which has made them special. Without quoting lists of names to you, examine your own mental filing system, and you will see that each player that "stands out" in your "minds eye", uses certain personal techniques to enhance his own style:

The associations that come to me include Wes Montgomery and George Benson for octave playing; Pete Townsend for powerful chording using open strings;

Ry Cooder for melodic bottleneck style; and Roy Buchanan for violining and harmonics.

In fact just about every guitarist you could think of has harnessed one or more specialised technique to help him express his own very individual musical ideas.

During this series of articles we will be looking at all these specialised techniques and I will be helping you with your difficulties in mastering certain styles. If during this series you encounter any special problems — please write in. We will do our best to help.

The first question that comes to me when I think about style is: is it important?

To which I answer myself "yes"! Your style of playing is as much a part of you as your hand writing and your reflection in the mirror. It is a very special means for you to extend your ideas and express yourself, no matter what level of playing you have arrived at. I have also found that by examining your own style, by listening to recordings of your own solos, you will gain an interesting insight to your own musical train of thought,

Try an experiment — grab a cassette recorder and record a solo in any style you wish, of say 36 bars. When you play it back, listen very critically for the following aspects:

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1. DEVELOPMENT OF MELODY

Depending on musical taste — any succession of tones could be regarded as a melody, assuming your solo is not deliberately "avante garde", you will have commenced your solo with a melodic "germ" or idea. Did you elaborate or expand on this idea? Did you re-introduce the melody later on in the solo in another form. This will take very careful listening, your own subliminal process will often disguise obvious repetitions, but nevertheless they are there.

2. PHRASING

Did you start your solo with a phrase containing few notes or many notes? Did your rhythmic grouping of notes vary much from phrase to phrase? How much did you actually pause between phrases, or did your phrase run one into the next from start to finish.

If you started your solo with an excited flurry of fast notes, how did you maintain that excitement throughout the solo? Very often we are so keen when we start soloing, we let off all our big guns at once, leaving nothing for the end. This doesn't mean that all solos should start with slow phrases building to a climax of finger-twisting runs, but if you do start playing your solo with fast running lines, you should have enough expertise to vary the melodic and rhythmic nature of the solo, so you'll be able to take it somewhere. You shouldn't find that towards the end of the solo; you've stretched yourself so far that you've got nothing left in reserve to maintain interest in the ear of the listener, and you have to resort to re-iterating ideas already explored, or setting light to your guitar with lighter fluid!

Phrasing is very important. I recall listening to Albert King for the first time — 3 or 4 well timed notes at the start of his solo knocked me out of my seat!

Any one of you could physically play those notes, but I doubt it would have the same effect! His phrasing is so unique that it is virtually impossible to imitate his sense of timing. I've tried many times but "it just don't make it".

Wind your tape on past the solo you've just recorded, now choose a simple phrase containing just 5 notes, and see how much variety you can obtain by phrasing alone. Don't alter the melodic sequence, just use different timings, tempos, rhythms, picking techniques, everything at your disposal. Now play them back and see how different the "effect" of each one is. Now wind back to your solo and listen again carefully. How much are you using phrasing as a conscious tool to help you deliver your ideas?

Finally, within your phrasing, does the melodic and rhythmic structure of the lines you play dictate where you place accents, or are you able to place accents where you

want. Suppose you are playing a phrase that looks like this:



(a descending run in triplets, repeated)

Now the chances are you'll be accenting the first of each group of three notes. Why? Because it's the most easy and obvious, also because the melody dictates this. Now if the melodic contour is changed but the rhythm stays the same, e.g.:



You will most likely be accenting the notes shown by asterisks, as they are the first note of a descending sequence and "stand out" to the ear. Here the rhythmic structure of triplets is made more interesting by a melodic grouping of four notes the first of each group being accented.

Now there is no reason why similar accent patterns, away from obvious rhythmic and melodic groupings can't be used as another asset to make your soloing more interesting, e.g.:



Variation of accents over a repeated phrase is very effective. You should develop the ability to accent any note you wish, thus obtaining a greater rhythmic freedom away from the confines of the obvious.

3. "TRICKS"

How many tricks did you use in the course of the solo. By this I mean single, double or triple string bending, harmonics and false harmonics, violining, octave playing etc.

If you are a country player, multiple string bending, hammering on and off, is an important part of that particular style. "Tricks" are very often linked to a type of style, but may-be one style can borrow tricks more common to another style. This is what you can indulge in during your practise sessions. Much can be learnt by blending styles and forms. You will find where boundaries overlap, and it is within these boundaries of styles where many individual approaches to playing may be found.

In future articles I will look very closely at these various "Tricks" and will introduce special exercises to build up general technique. I very much hope you benefit from this series and that you will find a greater enjoyment from playing guitar!

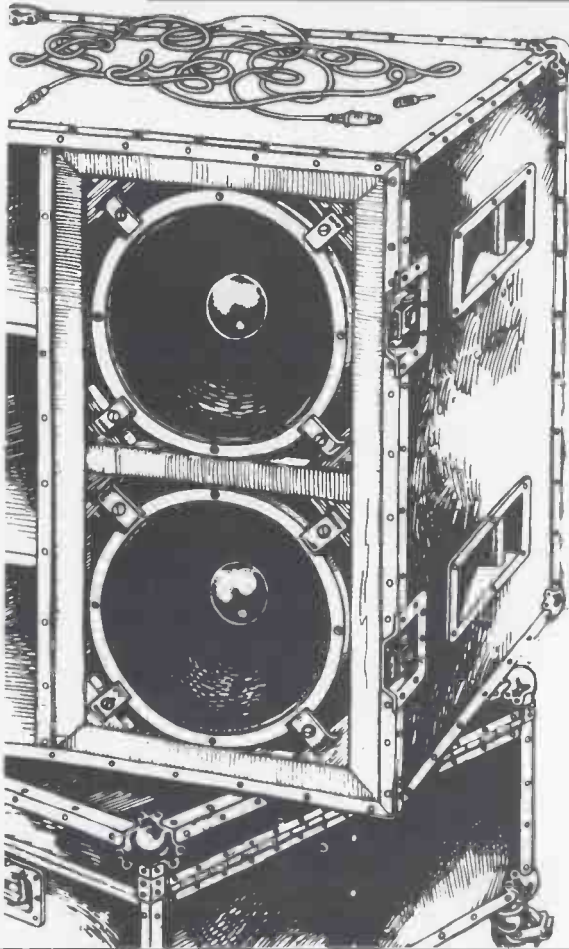
A WORD ABOUT THE AUTHOR

Chris Gibbons is a 29-year-old ex-session musician and arranger. He is currently a guitar demonstrator/salesman at City Electronics Organ Showrooms in Torquay.

As a session player he has worked on both sides of the Atlantic for producers including Jimmy Horowitz (Rod Stewart) and Del Newman (Elton John).

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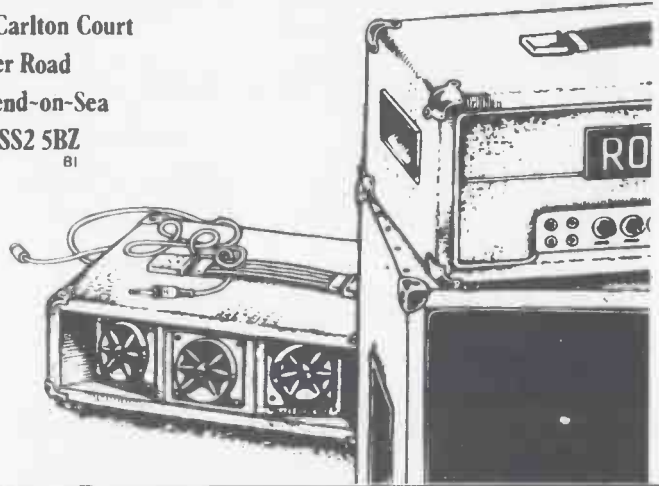
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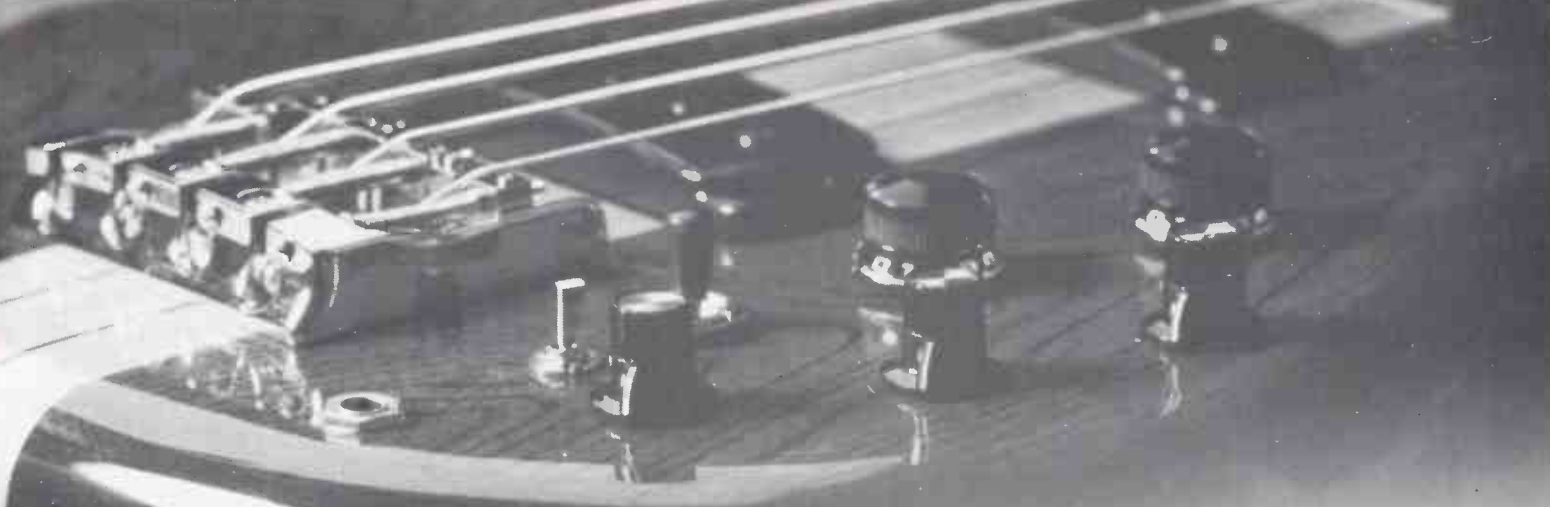
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The Ibanez Musician EQ Bass wins by a neck.

At Last ...No Dead Notes!

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

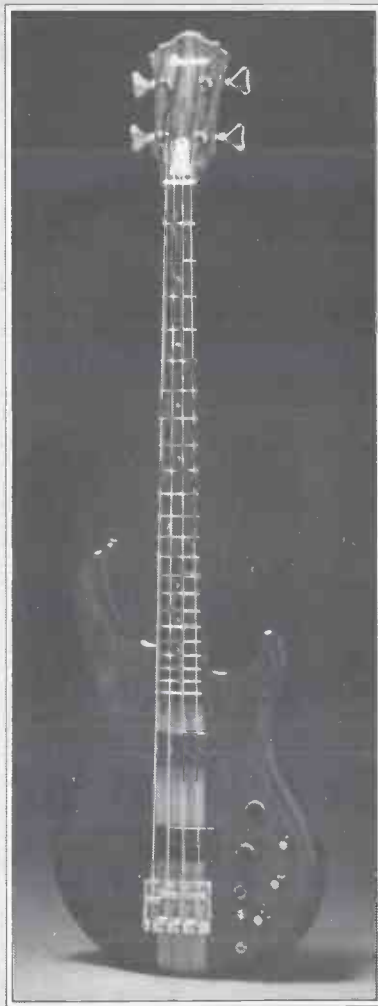
After several years of careful research and experimentation, Ibanez has hit upon the solution —

The Ibanez TR/Tuned Response Neck

Each Ibanez Musician bass neck is tuned with two unequal length steel rods embedded under the fingerboard (on either side of the truss rod) to eliminate large peaks and sharp dips.

The result is a bass that's a noticeable improvement over any other instrument you've played. Because it's made of wood, it's got a warm feel and a sound that's full of character, but because it's a TR neck, the response is smooth and even.

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



EQ-B TONE SYSTEM

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

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

SUPER 4 PICKUPS

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

ACCU-CAST B BRIDGE/ TAILPIECE

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

IBANEZ QUALITY

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

The Musician EQ Bass
Ibanez
A step ahead.

INSTRUMENT REVIEW
Drums



**Pro-Mark,
Hands Hickory and
Good Time
drumsticks**

The following is a personal look at the majority of sticks imported by Rosetti under the Pro-Mark banner. The sticks are split into three ranges. One just under 'Pro-Mark' which are hand-made in Japan and range between £2.95 and £3.95. The next range is the Hands Hickory which are hand-made in Korea from Hickory imported from America. Their wood-tip models are £4.25, and nylon-tips are £4.50. And finally there's the Good-Time range, of which we have only two samples, made in Korea and selling at £1.95 for wooden-tips and £2.25 for nylon ones.

PRO-MARKS

1S — £3.50
'16⁷/₈" Medium Heavy Weight, traditional design for marching bands.
'A bit top heavy. Good for practice and good for a rock band. Lots of power, a nice stick.'

DOWNEY TAKES

Reviewed by: Brian Downey of Thin Lizzy

2S — £3.50
'17" Heavy Weight, great balance with big sound for marching bands.
Good Rock'n'Roll sticks. Lots of power, good balance, but a bit too long.

3S — £3.95
'17" Very Heavy Weight, perfect for drum corps and marching bands.
Good for practice sticks. Weight very equal, You could use them for years without breaking them. They'll certainly warm your hands up.

3A — £2.95
'15¹/₂" Medium Weight, a short stick with ball tips for a big sound.
Nice for light rock and heavy jazz. Nice rounded tips for cymbals. The taper is a bit too extreme. Nice for rock'n'roll.

5A — £2.95
'16" Medium Weight, excellent big band and show stick.
I used to use Ludwig's 5A's. Compared to them they're not as good. I don't really like them. They don't seem to be consistent with other 5A's.

6A — £2.95
'15" a short, hefty, Medium Weight model.
Much too short. The weight is good but I think they'd be prone to breakage. Each stick has a good balance but the pair seems odd to quite an extreme.

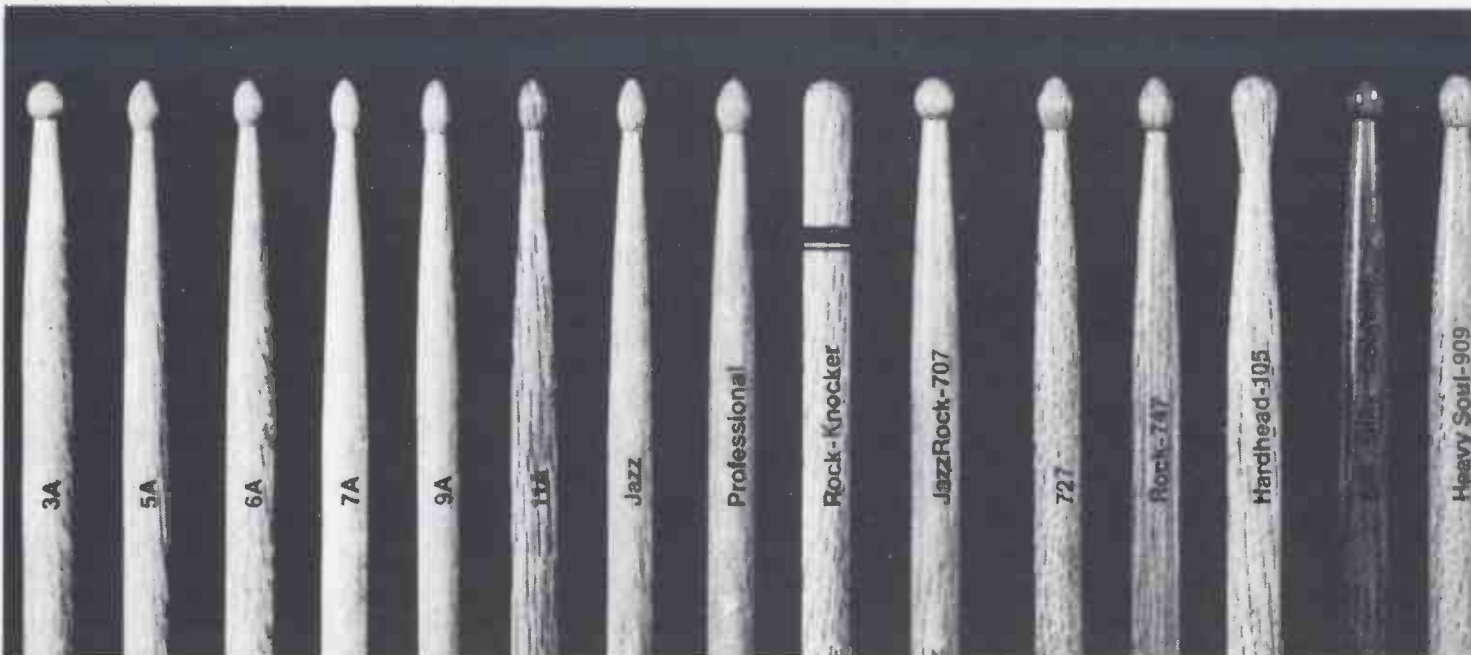
7A — £2.95
'15³/₈" Light Weight, a small combo — a great cymbal pinger.
Just a touch heavier than the 6A. There's very little difference between them, though maybe this is a little wider in the butt.

9A — £2.95
'15¹/₈" Light Weight, a small combo — a great cymbal pinger.
The worse. They're terrible. Maybe they'd be OK for light jazz, but they're far to short and thin for me.

11A — £2.95
'15⁵/₈" Medium Weight, very popular dance model.
Jazzy sticks. Nice for working the cymbals on the fast stuff. Great feel and good weighting.

2B — £3.50
'16" Medium Heavy Weight, the most preferred concert stick in America.
Good for really heavy rock. Good feel. Also good for practice. The wood version seems a little better than the nylon tipped version. Weight not consistent.

5B — £3.50
'16" Light Heavy Weight, perfect for heavy dance or light concert.
Quite like the sticks I'm using, so I obviously like them. Good weight, wood and balance. And they're strong too. Not quite as good as mine (which I get made



The full range of Pro-Mark drumsticks.

SOME STICK

through Rob Henrit's) but I'd well recommend them.

Jazz — £2.95

'16" Medium Weight, a 'swing' drummers delight.'

Good for jazz would you believe? All of the jazz ones in the range seem narrow in the butt and consistent in weight.

Rock 747 — £2.95

'16 1/4" Light Heavy Weight, for the heavy jazz or rock players.'

Seem too light for rock. Very springy and the weight not quite right.

Professional — £2.95

'15 1/8" Medium Weight, excellent for big band and solo work.'

Good for heavy jazz and light rock work. Nice feel, nicely tempered.

Jazz Rock 707 — £2.95

'16 1/4" Ed Shaughnessy's model. Large ball tip, flat taper.'

Lots of spring and the weight's consistent. I don't like the taper but the round end is good for cymbals. Don't really like them.

Rock Knocker — £2.50

'16" Medium Weight, Rock'n'Roll model for heavy rock.'

Crap. They're double ended — two butts. I don't know why they make them. I wouldn't recommend them to anybody.

727 — £2.95

'Louie Bellson model. Great for big band and solos.'

A bit springy making them hard to control. They're a strange sort of stick which I don't feel comfortable playing.

Hardhead 105 — £3.50.

'16 1/4" exclusive design for heavy rock and lightweight marching.'

These are weird. Only very slightly tapered at the head. They do have quite a nice feel to them, and I can't see them breaking, which is a great money saver. Sticks aren't that cheap.

808 Billy Cobham model — £3.50

'16" Billy's personal choice.'

I don't like them. They feel top heavy, and overall quite weighty. They're nice if you like Billy Cobham.

About the whole range I'd say they're very well made and, with one or two exceptions, look built to last longer than your average sticks. However, personally I find them a little over varnished, which makes them a bit slippery if your hands sweat. But it does help to stop warping. In all cases the nylon tips were well secured to the stick, each stick is available with either tip.

HANDS HICKORY

H-Rock —

Seem a bit light for rock. A bit narrow in the butt. The balance isn't so good and they're not consistent with each other.

H-2B —

I don't like the feel in this pair. Seem top heavy. I like the balance to be nice through the stick. The wooden tipped version feels nicer than the nylon ones.

H-5B

These are really nice. The taper's good, though they are a bit warped.

H-5A

These are narrower in the butt than the Pro-Mark 5A. A bit too light for me but useable in Rock'n'Roll. Nice feel and a good marching stick.

H-7A

These are the best of the lighter sticks. They'd be very nice jazz sticks.

H-Jazz

Good for cabaret and small jazz. Nice for doing tasty little licks. Nice balance.

Personally I prefer this range to the Pro-Marks. Not so much varnish, and I like the feel in Hickory sticks.

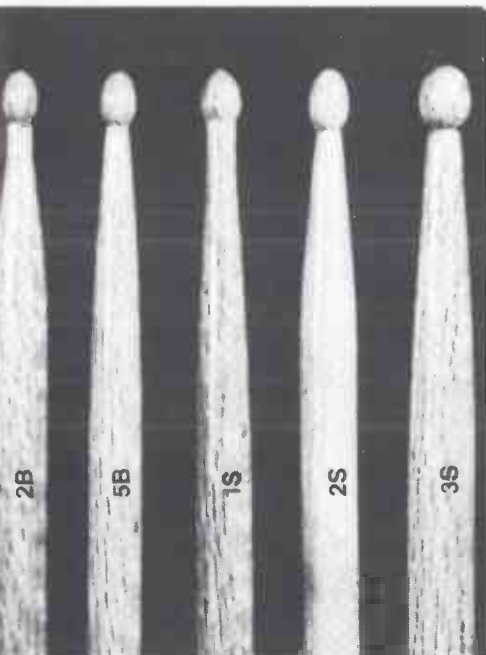
GOOD TIME

2B — £1.95

Excessive varnish, and a pretty bad finish. However, they're very well balanced though maybe a bit top-heavy. Quite a strong rock stick, but I don't like them.

5A — £1.95

Nicer stick than the other 5A's. More like the Ludwig version. The weight's very much the same, though the tip's wrong. Too narrow and pointed. Again, far too much varnish.



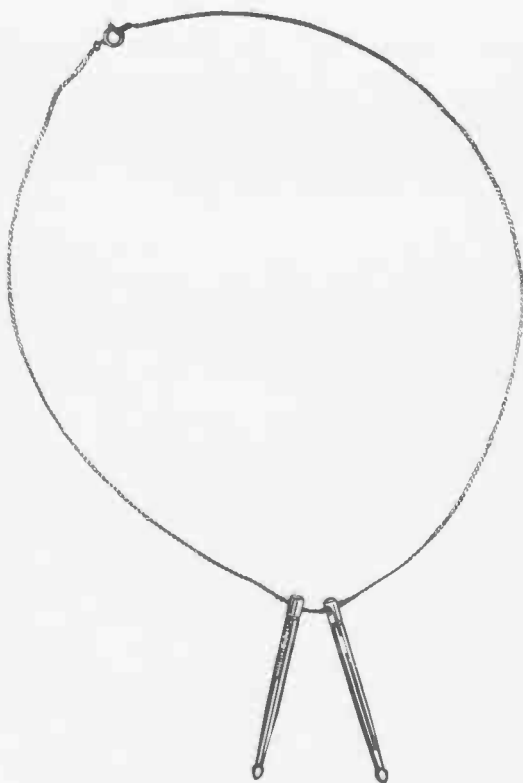
Brian tries out a pair of sticks while dozens more await his testing:

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**Billy Cobham doesn't have four hands...
he just sounds like it.**

Billy's two hands hold the all new pro-mark drumsticks. They help him sound better. And pro-mark can help you sound better, too.

Rosetti now stock three complete ranges of PRO-MARK drumsticks. The original PRO-MARK, the NEW HAND HICKORY and GOODTIME. These are stocked both in Woodtip and Nylontip covering the full range for any drummer from Jazz through to Rock to Marching Bands.



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FYLDE ARIEL

Price: £415.26
inc. VAT

It's very difficult for me to be objective or unbiased about Fylde, because I've been using them for the past eight years and I'm of the opinion that they make the best acoustic guitars in the world — bar none. Having said that, I'll try to be as objective as possible.

The Ariel is a small-bodied guitar based on a Martin design from the 1930s. Apparently Ian Anderson of Jethro Tull has a number of these old Martins but found it impossible to tune them on stage because of their age. He asked Fylde to make a guitar to the same design, and the Ariel is basically the result.

This guitar has mahogany back and sides, a cedar top and an ebony fingerboard. I like the sound that cedar gives. It's very bright yet warm, if that makes sense. I think it's a fallacy that the bigger the box is the bigger the sound. Sometimes it's better to have a smaller body because then the sound is pushed out of the instrument. This is certainly true of the Ariel; it projects very well.

When I first saw the guitar I thought that the machine heads looked very cheap. They're the one-piece type that you see on a lot of Spanish guitars. But they're blooming nice — very positive.

It has a superb action, even with heavier strings than I'm used to. (Regular readers of BEAT will know that I prefer light strings). My only complaint is about the triangular neck which I don't like at all. (Make a note Roger Bucknall). The neck is also slightly bowed, which you shouldn't have to put up with in a guitar of this price.

For once I like the idea of having a plain fingerboard. All you really need are the markers on the side of the neck. The top nut is there purely as a guide. Roger has never really made full use of the fingerboard. He could easily space the strings more widely. The bottom E for example could be about a quarter of an

Reviewed by: Gordon Giltrap

Fylde — but no corners cut

inch higher. That said, this really is an excellent guitar. I can understand why Ian Anderson finds it so appealing. It's a very classy and very comfortable instrument.

Now to the thorny subject of what it's most suitable for, I think that no guitar should be restricted to one particular style. It's really what you make it. I know from personal experience that Fylde's record well, and I don't see why this should be any exception. But I use them in any

environment, not just studio work.

Value for money is again a tricky one. A guitar is really worth what you're willing to pay for it. But considering that it's a fairly specialised instrument I think it's fairly competitively priced. It would certainly hold its own against Guilds and Martins in the same price range. You can pay a lot of money for a guitar which has a laminated back and top. An instrument like this is going to improve over the years.



Gordon with the Spanish-style Fylde Ariel.



PEAVEY T-40 BASS

Price: £298.60
inc. VAT and hard case

When it comes down to it there are two kinds of bass guitarists: the ones whose idea of heaven is a beat-up stripped-down Fender, and those who dream nightly of customised fretless Rickenbackers, Wals and Alembics. It isn't a question of what style of music you play, or even competence — both kinds of bass players can range from New Wave minimalism through to Pastorius/Clark superflash. It's a matter of attitude (and of course image) — so that your choice of instrument will depend entirely on which kind of bass guitarist you happen to be. If you're the first sort, the stolid down-to-

Reviewed by: Tom Robinson

POWER IN THE PEAVEY

earth no-nonsense Precision Snob, read no further. The Peavey T-40 is not for you.

Or, come to that, me. The vast fretboard and sheer size of the guitar, bristling with knobs and switches, terrified the life out of me so that I scarcely knew where to begin. Eventually I called in Jo Burt from my new band to put it through its paces while I watched from a safe distance. In the hands of a competent professional the brute was quickly mastered and I finally plucked up courage to try it for myself. Between us, we started to note the instrument's more outstanding features — along with some of its disadvantages.

In the first place it's a solidly constructed, twin pick-up, long scale (34") bass guitar built to professional specifications. Nothing skimpy or cheap-skate about it: maple neck, heavy chromed fittings, massive pick-ups and firm positive controls. It's a Serious guitar — one of its main attractions in the USA where it undersells many tinpot Fender/Gibson copies of "budget" quality (let alone the originals) thanks to revolutionary new production techniques at the Peavey factory. Plus of course the fundamental marketing tactic of establishing demand for

your product before upping the price! Demand there certainly is: early last year the things were selling like hot cakes for under \$300 at one store I visited. Over here however the T-40 is rather less of a snip at £298 RRP.

As you'd expect from a firm who have made their reputation designing amplifiers, the pick-ups and electronic circuitry are the strongest features. If you like Peavey amps you're going to love the tonal range of Peavey guitars. For instance instead of the traditional tone control consisting of a single capacitor slung between earth and signal to muffle out the treble frequencies (and most of your volume), these pots simply vary the mix between single and double coil on each of the giant humbucking pick-ups — producing a response and cut normally only possible with an on-board power pack, as in the Music Man range. Peavey's circuitry is, I'm told, completely passive. Sounds good to me: eat your hearts out, Precision snobs. The top pick-up can also be switched in and out of phase with the other, with an infinitely variable mix between them: useful for that nasal middle sound currently popular with Funk players using the 'slap-



From his new band, Tom has moved from bass guitar onto rhythm and employed Jo Burt — 'a genius' — as his bass player. Although Tom did the review, Jo is pictured here with the T-40 bass under review while Tom clutches a gleaming Strat.

and-tickle' technique. Sustain is greatly improved by the instrument's unusual resonance, caused by the combination of a metal topnut, heavy duty bridge saddles, and a 5-piece body of extremely dense ash. Even unamplified it's amazingly loud for a solid, with all four strings ringing out true and clear — a bonus if you need to practise quietly at home. The natural wood finish is attractive, and the machine heads are a treat: solid, smooth and accurate. Interestingly, the action is adjusted by an Allen key inserted in a hole through the neck plate rather than by raising and lowering the bridge saddles — which is only necessary when setting the arch pattern of the strings. The Allen key changes the action by altering the angle of tilt on the whole neck, while the strings remain at full tension. This feature is quite separate from the truss rod, which adjusts the amount of bow within the neck itself. When new, the scratchplate appears to be covered in annoying and unnecessary lettering but this all peels away with the protective cellophane, leaving a plain black finish. There is also a removable foam damping pad for the bridge, supplied in the hard padded case — similar in appearance to a Fender case, but much wider.

But now the bad news; the heavy metal fittings and dense bodywork which produce the outstanding resonance also

make this an extremely unwieldy instrument — probably the heaviest bass I've ever played, and my own Precision isn't lightweight. It's an important point if you're planning to stand for a couple of hours every night with the thing slung around your neck. It balances out at a roughly horizontal playing position, fine for an ordinary guitar but not so hot on a long-scale bass which many musicians like to play with the neck at a slight angle in order to reach the bottom notes comfortably. And while the edge of the body is rounded at the back, it's styled at the front with a sharp 90° angle which means it's less comfortable for the average bass poseur to rest her/his right arm across when playing.

Neck

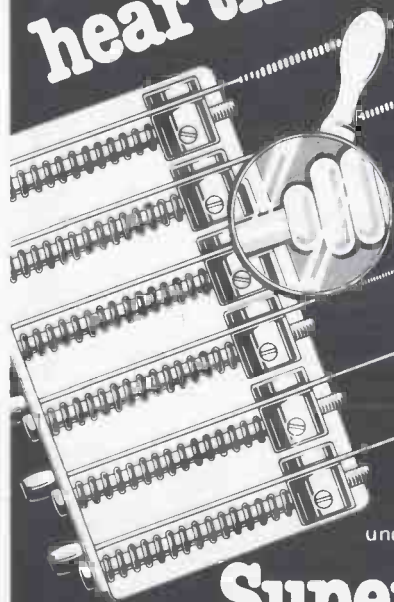
The neck is a standard 20 frets in length, a frustrating semitone short of that magical top E featured on Music Man basses, among others. More seriously, the frets on my particular specimen were decidedly rough and a certain amount of expert setting-up would be necessary after buying the guitar to bring the action up to the same standard as the electronics and general finish. At the same time you can pick up a T-40 for as little as £239 (with

case) by shopping around, and if you like everything else about it, it'd certainly be worth spending a few quid to take it to your friendly neighbourhood Roger Giffen or Peter Cook and have the frets and fingerboard set up for your own playing requirements. Finally, and this is purely a matter of personal taste, it's ugly as hell: a bit fussy in detail, a strangely angular head, and rather oddly proportioned overall.

I can't help feeling that most of the T-40's problems stem from being a scaled-up "bass version" of the well-designed and versatile T-60 six string guitar, which was pioneered very much with the needs of guitar players in mind. There are so many differences in terms of size, weight, sound requirements and playing techniques, that what's really called for is a totally new instrument designed from scratch for the job in hand — something Leo Fender understood when producing the Music Man bass, and which the Peavey team have partially ignored. But as I say, it all depends on what kind of bass guitarist you are...

For functional simplicity at around the same price you'd probably be better off with a new Precision. But for a wider range of sounds together with a technological design and appearance you may find the Peavey T-40 an appealing alternative to the Shergold, Wal or Kramer of your dreams.

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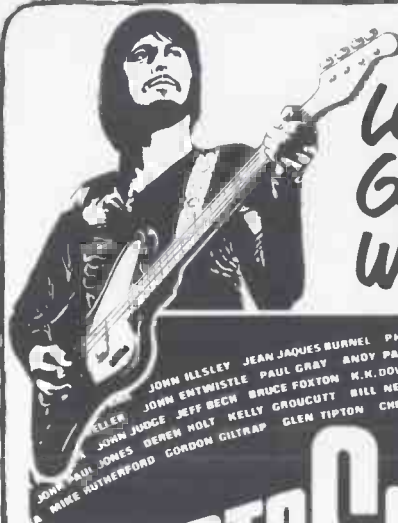


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INSTRUMENT REVIEW Keyboards



YAMAHA CP70 ELECTRIC GRAND PIANO

Price: £2,950 inc VAT

Since purchasing the CP70 some years ago Yamaha have modified and upgraded what is basically the same instrument to the CP70B. Apparently my particular one is one of only 10 assembled before alterations were made. The basic instrument is exactly the same, only now, with the CP70B, it's built for DC for world-wide use and the tuning is a lot more stable. I have to tune my one drastically at every gig but the new ones have eliminated this problem. They have no sound boards and the strings are anchored to what they call a Humid-A-Seal Pin Block, which is a patented tuning pin design which holds the tuning despite temperature and humidity changes.

I've always loved the sound of acoustic

Reviewed by: Johnny Fingers of The Boomtown Rats

pianos and I've found the Yamaha very similar, particularly around the mid-octaves. The bass notes are a little different giving more of a 'donk' than an 'ink' (to put it technically). They just sound that bit more electric than a straight acoustic, and don't sound quite so grand.

RESPONSIVE

The tone controls are very responsive. You get volume, bass, mid, and treble, plus a tremelo switch with depth and speed variations on it. The speed control on the vibrato is perhaps the least responsive, only sounding really effective turned full on.

When I'm actually playing the thing I end up having to hit the keys very hard otherwise it sounds too wimpy, especially so in the studio. That's what I've found for the sort of music we play anyway.

I find the action much better than on an acoustic piano. It's quite heavy but not cumbersome. As a comparison it's a lot better than the action on a Rhodes, which I find quite horrible. The hammers themselves are fitted with synthetic buckskin for longer wear.

GRAND

The strings are two Yamaha Grand Piano strings per note for treble and middle notes, and specially developed single strings for bass notes that retain true grand piano character. I seem to break the strings

quite often, perhaps every couple of weeks, and mainly around the mid-section of the board.

The keyboard itself has 73 keys from No.8E to 80E.

The whole unit folds into two separate cases. This makes it real easy to transport but you do need a couple of people to put it together. The sections, though compact, are very heavy and also very roadworthy.

The actual weight of them is 149.9lbs for the upper section and 136.7lbs for the lower, making a total of 286.6lbs including all the cases and bits and pieces. Although heavy, it's a lot lighter than an acoustic piano.

Also, if you damage just the top part, you can hire yourself a new top part while waiting for yours to be repaired.

PIEZO ELECTRIC

Really it's made in a very similar way to a normal grand piano, only it's all smaller and fitted with pick-ups (an independent piezo electric system' to be precise). It's got a sustain pedal too which you have to press really hard to get response from. I use a Clone Theory Pedal which makes it sound very grand and pretty jangly.

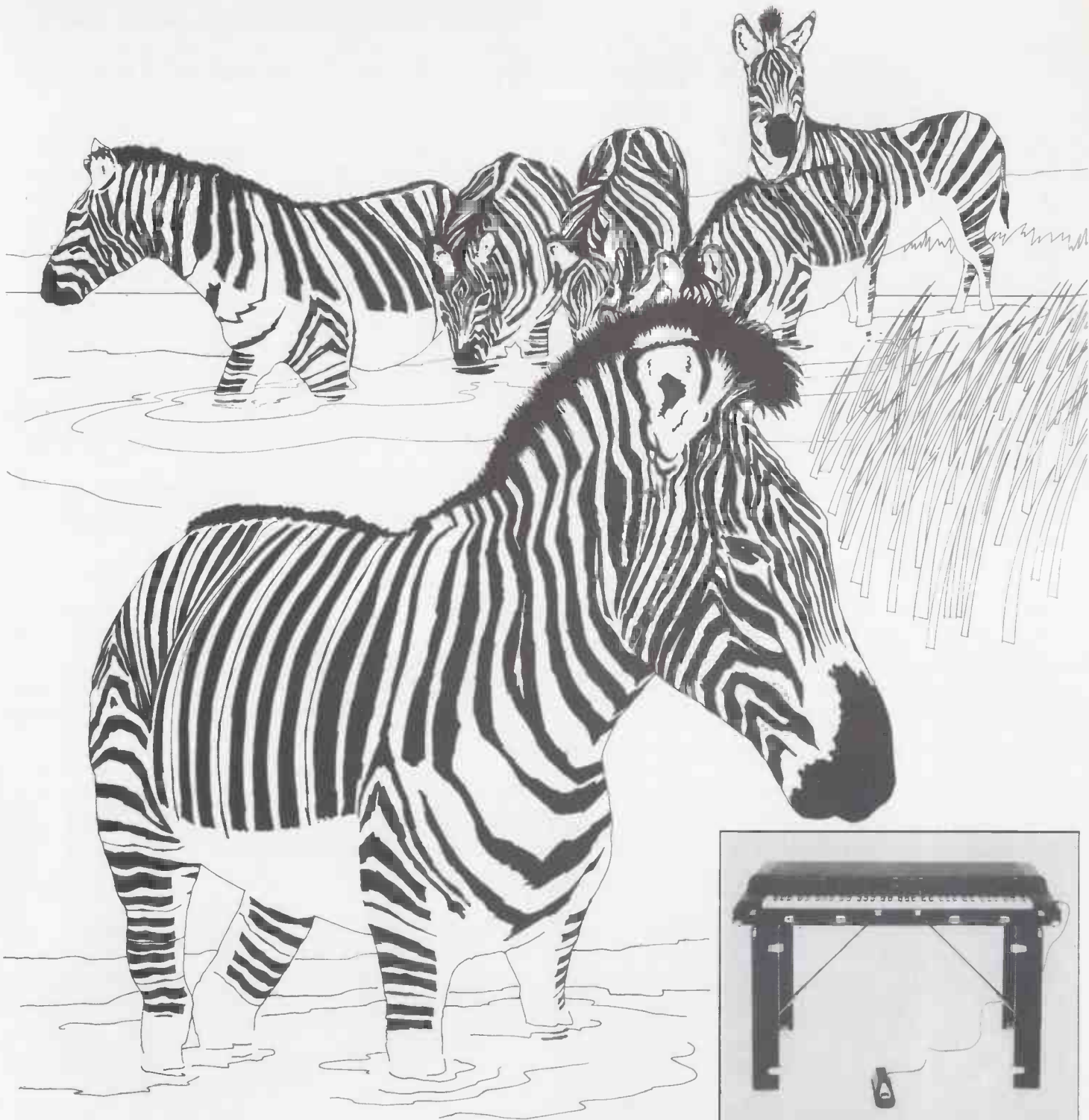
So although very expensive it is a top quality instrument, built for a professional. It's also a very universal instrument. Everywhere I've been on the road with the Rats people have known it and dealt with it accordingly.



Johnny using the keyboard live.



The assembled Yamaha CP70.



After a century of manufacturing pianos, Yamaha have developed the first electric grand piano, the CP-70.

A robust instrument built for touring, it embodies the traditional quality and craftsmanship that has made Yamaha the largest piano manufacturer in the world. It has the sound and feel of a concert grand and produces a faultlessly amplified acoustic sound.

The other electric pianos in the Yamaha range, the CP-20 and the

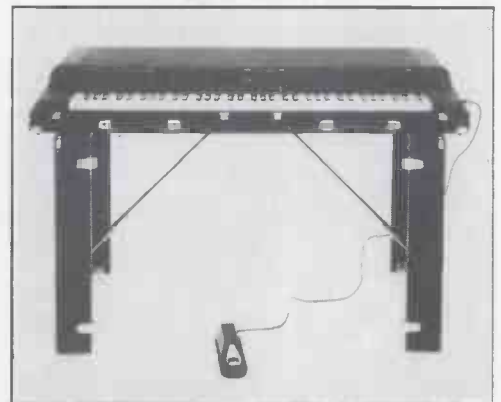
CP-30 are both touch sensitive, like the traditional instrument, but inside they are pure electronics, a typical Yamaha combination of tradition meeting technology; the pianos only they could build because no-one else quite knew how.



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INSTRUMENT REVIEW

Amplifier



ZOOM MESIA 60-WATT AMP

Price: £299.95 inc VAT

Since getting this amp to review some weeks ago I haven't stopped using or liking it. It arrived just in time to use it in the studio for the first Wild Horses album. The way I've been using it is with my Marshall. I've had the Zoom and the Marshall isolated from each other and had the Marshall on one track of the desk and the Zoom on another. This has given me a great guitar sound with little hassle. Now I'd like to get a few of them, link them up together, and use them for live work.

The control panel has volume, reverb, mid, treble and bass controls, with a pull-out booster behind the volume switch, a stand-by switch (which all valve amps should have) and a switch to change the ohmage to add another speaker. What it effectively does is boosts it from 60 watts to 100 watts. I've found the controls to be very good and quick in their response. You can really hear the change as you turn the knobs round.

The amp itself has a very good bass-end response so I've found it best to crank down the bass-end and up the treble. The booster switch behind the volume control doesn't really make much difference but Rosetti, the importers, say that the boost isn't meant to be a particularly big one, more of a subtle one.

BALLSY

When you whack the volume up to 10 you get a very ballsy sound but still a very clean one, with plenty of sustain. The 12" Coral speaker can definitely handle anything you give it.

You can get a fair amount of sounds out of the thing too. I'm getting exactly the sound I'm after, which is loads of bollocks for chords yet still nice and clean when

Reviewed by: Brian Robertson

THE FIRST COMING OF THE MESIA

switching to lead. For the 60 watt rating you're going to get a bigger sound than expected.

I've also found the thing to be very versatile too. I've been using it mainly with my black Les Paul and Tele too and it's been a great amp for both guitars.

The thing looks really sharp too, very attractive yet still rugged. Overall I'd say it's a Boogie copy only one hell of a lot cheaper, the Boogie costing around £1,000. (After Brian had done the review we learned that the Zoom amp was invented by the same guy that used to make the Boogie amps — Ed).

The reverb is very loose and not the type you can turn right up to 10. Set at about 5 or 6 you've got basically what you need. It's also proved to be steady at lower levels.

DISTORTION

I found it hard to get a healthy amount of distortion at low levels but I understand

that this has now been rectified and works well at all volumes. Another thing I was going to mention was the fact that it's open backed when it should be closed, but I've since been informed that a back panel has been designed and fitted to all models of the Zoom now being made, complete with aluminium grill to dissipate heat and keep the tubes cool.

Although a pedal is not supplied with the amp, there's a socket at the back to plug in a remote switch for the reverb.

Overall, although the amp is definitely useable for jazz and quiet music it's great when you just whack it up and let it rip. In that respect, it's just like a Marshall.

For the price I've just got one thing to say — get it. Not only is it good for someone in my position, but it's great for a starter who wants to use it for practicing and playing gigs in small clubs and pubs. The sound carried very well. If you want something more powerful they do a 100 watt model for £349.95.



Robbo, milked-up Zoom and flight case pictured at Konk studios.

STUDIO SPOTLIGHT



ELEPHANT

Studio reviews in this and almost every other musicians' magazine are written from a totally objective viewpoint. That is the reviewer goes to visit the studio, maybe hears a mix or sees some tracks being laid down. He speaks to the best available source of information (usually the studio manager or owner) whose information is — to say the least — a bit biased. The poor reviewer goes home, his brain awash with a cacophony of facts and implanted ideas, sits

down at his little manual Smith-Corona typewriter and tries to give the prospective recording artists a fair and helpful perspective on the studio and its recording potential. In all cases the picture painted by the reviewer is more than 50% incomplete. That is, none of the frustration that goes into recording is present or was felt, either at the visit to the studio or during the writing of the 'review'. Now all that has changed, (at least for this particular article).

Recently, I went along with Beat editor Tony Horkins — a mean, skins basher (drummer to you!) — and John McGeoch of Magazine fame to the Elephant Recording Studio at 181a, Long Lane, SE1 with the express purpose of making a demo, the reason for which is more brain damaging than playing Super Mastermind with a compulsive liar! But I digress. The situation is: Tony Horkins, John McGeoch, and myself gathered in the Elephant Studio about to begin recording the aforementioned demo when Tony pops his head up over a tomtom and says, (always on the ball is little Tony — bless 'im) "Hey, why don't you do your studio review this month on this place?" "What a shitty idea Tony" I say, "but ... seeing that it's you, and if I don't you'll give me the sack ... I'll do it!" So here we are, an inside information studio review.

The Elephant Recording Studio is situated on the left hand side, a fair bit along Long Lane coming from the direction of Borough Tube Station. It's rather difficult to find as it is set off the road in what appears to be a building (or demolition) site. (It's above Black Hole

rehearsal rooms if that's any help to anyone). The session was to start at eleven in the morning but late coming was tolerated. The engineer, Nick Robbins, was there before everyone else so that was a good start. When I arrived Tony was sitting, biting his nails and trying to imagine the horrible fate that was in store for him on that fateful day in November. He introduced me to Nick and we got under way. The drum kit was a mixture of bits and pieces from, well that's not for me to say, but it was very small and rather old. We used only the bass drum (small 20ins), the snare (standard 5ins deep) and the hi-hats which were pretty rough and had a bad overtone on the top. I think we turned them round and stuck some gaffer tape on to try and make them sound less overbearing. (Actually the kit was a salvage job from Olympic and Pearl kits. It was only a four drum kit, but I was assured that the second floating tom was in repair. If you do want to use the studio kit take your own hi-hat cymbals, your own pedal and your own crash and ride cymbals. Next time I'll use my own kit — Tony Horkins).

In about an hour we had a decent snare sound, an average/o.k. hi-hat sound and a slightly weak, but not too bad, bass-drum sound. The important thing to remember when recording a demo is that the material that you record is more important than the basic sounds on each individual instrument. The fatal mistake a great number of people make when recording demos is spending too much valuable recording time on getting the sounds 'together'. Some engineers are guilty of this as well, they are programmed to spin out a session as long as they can — more money! This didn't appear to be the case with Nick at The Elephant, and the desk (a Tweed Audio 12 into 8) can be fiddled with till your heart's content — as long as you don't pull the thing to bits. Some of the eq. pots were quite noisy when altering them but random noises seemed to be minimal.

I had booked two of the very reasonable eight-hour sessions (£50 including master tape-



John McGeoch, left, and the author, Russell Webb, tune up their vocal cords.

¼ inch) and hoped to get three tracks done in this time. Unfortunately, in the end, two tracks were all that we managed to finish completely. There was a lot of time wasted on our part (the musicians), there was a lot of time wasted on the part of Nick. Two things I found particularly frustrating and time wasting were the fact that the studio telephone and booking diary were in the control room, and that someone kept letting the eight track tape run back too far and therefore off the spool. The telephone thing was a particular hassle. For a start it diverts the engineer's attention from engineering when it rings and someone on the other end wants to book a session or ask about equipment or rates. I also found it ruining concentration and taking up a hell of a lot of time. The manager/owner should think seriously about taking bookings and other 'phone calls on another 'phone — out of the control room (I know he sometimes does, but not anywhere near enough). During our session the 'phone interrupted everything from playbacks to actual takes so I think something serious should be done about it.

Control room

The control room itself is a bit on the small side, measuring roughly nine feet by six feet. I found that this created a very lazy atmosphere. The studio itself was also on the small side but there is a separate drum booth which compensates slightly. I must also say that the studio as a whole was usually very cold, so a few more heat machines wouldn't go far wrong (it's winter now!). It would be unfair for me to dwell on bad points, but they are present and therefore must be mentioned. On the more positive side; it's possible to get a good sound from this studio. It has a relatively good range of equipment for an eight track. It's a functional little place and seems to be very popular (judging by the amount of phone calls they get!) possibly because of the very cheap £50/eight hour rate. The equipment consists of: The

Tweed desk; a Brenell 1 inch eight-track recorder; a Teac A33005 SX ¼ inch two-track; a Revox A77 ¼ inch two-track; good Tannoy monitors powered by Quad 405 and 303 amps; Auratones; A Klark Teknik DN22 Stereo Graphic; a very good (and very new I think) Klark Teknik Analogue Time Processor (for flange, phase, a.d.t. and other exciting little time twists); one of the very good Roland Chorus Echos; and a reasonable stereo spring reverb unit. There are also 2 DBX 160 compressor/limiters. The mikes consist of AKGs, Shures and a big Neuman.

Instruments

For anyone wishing to use the studio's own musical equipment

it's there and it's free. There is: a Vox AC30; a Marshall 100W combo; a Marshall 50W top and a 2x12 cabinet; a Selmer Treble and Bass 50W and 2x15 cabinet. The studio piano is a Welmar upright (good enough, but not exactly a Yamaha — you thought I was going to say Steinway or Bechstein didn't you?!) There is also a Korg string synth, we didn't try that so I can't honestly say if it's any good or not. And last but by all means least! — the studio drum kit, mentioned before so no need to go on about it (it's actually o.k. for basic demo recording) A band could record in The Elephant and need only take along their favourite instruments, everything else — more or less — is there.

So there we are, The Elephant Recording Studio, 181a Long Lane, London SE1. Very

reasonable rates, quite decent equipment, 3 full-time engineers, 2 freelance engineers, good sound, naughty tape machine that runs off the end sometimes when you're not looking! Horrible telephone that rings all the time and interrupts very rudely and wastes time, at least one engineer namely Nick Robbins who is responsive and willing to sit back while you fiddle with the knobs and a good time was had by all. Oh! one last thing, there is no Dolby system but as I always say: "For a demo, who cares? As long as the material can stand up to rotten mixes and bad sound it's o.k." I would recommend The Elephant, but when you get into the control-room, take the phone off the hook and then hide it somewhere (preferably out the window!).

RUSSELL WEBB



Elephant engineer Nick Robbins ponders which knob to turn next.

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DEALER PROFILE



HUMBUCKER MUSIC CENTRE

From the name, you could be forgiven thinking that this cosy corner shop specialises in pick-ups or solely in Gibson guitars. Not so. Humbucker Music Centre is so called because the owner Jon Page wanted a name that people wouldn't easily forget.

Jon has been running his shop for the past two years, with the help of his girlfriend Rosita Weinhold. His musical background includes playing guitar in a band called Curley, which won the Baileys/Players No. 6 music award in 1975. The group also came second on TV's New Faces.

Jon is currently with a semi-pro band called Brandy.

For a shop of this size, Humbucker has a formidable range of equipment — new and secondhand. The list includes Ampeg, Traynor, Peavey, Hill, Laney, Darburn, Music Man, Gibson and many more.

For those people whose finances don't stretch that far, Jon also has plenty of cheaper guitars in stock. Names like Maya, Hondo, Avon, Curlee and Westbury.

Jon also likes to stock unusual instruments, and is quite happy to take them in part exchange. He said: "I've got a Maton semi-acoustic in stock, which is



The shop front at 124c Green Lane Road, Leicester.

probably something you've never heard of. It's Australian and looks like a thicker version of a Gibson 335. That's only £65."

Jon plays a Gibson Les Paul, but says that other favourites are Fender, Guild and Music Man.

Amplification ranges from a Peavey 100 watt combo to a four way PA stack powered by a Malcolm Hills 1,250 watt slave.

Humbucker also market their own bins and cabs. Jon explained: "We have the cabinets made for us, then we load them with Celestion or H&H speakers. If somebody has the money, we can put JBL drivers in them."

Jon is eager to point out that any piece of equipment sold by Humbucker is set up free of charge, and that secondhand

equipment comes with a guarantee.

By the time you read this, a small two-track studio will have been added to the back of the shop.

"It's being done by two local musicians, so that small bands who can't afford the money to go into a large studio can record a demo tape. The cost should only be about £30 a day."

It's a novel idea which other small shops should consider with recent explosions of eager but impoverished groups.

Jon has just returned from America, where he negotiated with wholesalers for the direct import of equipment. So next time you're passing Green Lane Road, Leicester drop in and see Jon. You may find something you never thought you'd see on these shores.



Some of the many guitars available at Humbucker.



The main man, Jon Page, always ready to help you.

THE SPECIALIST IN NEW AND SECONDHAND EQUIPMENT

NEW GEAR

Gibson LP Custom Ebony	£439
Guild S70D	£295
Guild B302	£229
Guild B301	£259
Fender Strat (MN)	£275
Fender Tele (RWN)	£225
Fender Musicmaster	£145
Music Man Stingray bass	£325
Marshall mast. vol. combo 50w	£265
Marshall 50w Superlean top	£195
Marshall 100w Superbass valve top (latest model)	£255
Marshall 100w master vol. top mixer	£255
Traynor 6 channel 120w PA Amp. built in graphic equaliser, reverb, high, low imp.	£249
Traynor 100w twin valve combo	£285

TO CLEAR AT COST PRICE

Lany klipp valve 100w	£139
MAT 100w lead/bass amp	£145
Darburn SRV 50/80 lead combo, built in compressor	£159
McGregor Phillips 100w lead amp with phaser, sustain, etc.	£110

SECONDHAND GEAR

ALL GUARANTEED	
Leslie 760	£225
Maine 200w bass set up	£295
Orange graphic 100w amp	£125
Orange 4112 cab (4x75w McKenzie speakers)	£120
Marshall superlead 100w amp (imac.)	£145
HH slave 100w (like new)	£85
Farfisa 100w valve amp	£60
LP Custom	£360
John Birch Fireglow (MN)	£280
Shergold Masquerader 12-string solid body	£125
Gibson SG Special	£230
Fender Jazz bass	£260
Hohner Clavinet D6	£339

MUSIC CENTRE
124c Green Lane Rd
Leicester



HIWATT

BULLDOG RANGE

50 WATT

SA112

SA115

100 WATT

SA112FL

SA115FL



HIWATT, PARK WORKS, 16 PARK ROAD, KINGSTON-ON-THAMES, SURREY, ENGLAND. TEL: 01 549 0252/3

FRANKFURT

STOP PRESS . . . STOP PRESS . . .

Perhaps the most significant change on show at the PREMIER stand will be the Premier Club range of drums and accessories. Replacing the old Olympic range, the introduction of Premier Club means that for the first time a comprehensive range of drums and accessories will be available in a budget-priced range of kits. One of these four new kits will be on show.

Also on show will be a new top line Resonator kit with Trilok stands and a large Soundware kit. For the first time, Premier will be exhibiting a brand new snare drum. The 2007 is a top-line concert snare drum that features a brass shell, fitted deluxe snares and 10 tension brackets.

Premier will be launching a new flagship to their fleet of tuned percussion with the new professional Elite pedal timpani. Featuring oversized heads and hoops, a unique fine tuning crown wheel, tilt adjustment and fully polished copper bowls, there are four sizes, 22 1/2", 25", 28" and 30" all with 2" oversized heads. A range of ordinary pedal timpani with copper or fibreglass bowls is also available. Still with tuned per-

cussion, the new 882 xylophone with synthetic notebars will also be on show.

IBANEZ will once again be featuring a host of new models on their stand at this year's trade fair.

Special prominence will be given to the Ibanez electric bass guitar range which has now been extended to eighteen models.

The most common problems faced by electric bassists are notes that are too dead or too live — virtually every bass has a few. The Ibanez TR tuned response neck is calibrated with tuned steel bars to eliminate these trouble spots. This revolutionary concept gives a bass that's smooth and even from the nut to the 24th fret. Another very special feature is the Ibanez EQ-B Tone System which expands the range of tone control by 500% over conventional circuitry. All the innovations in the new Ibanez basses work together to give the player an instrument that's a leap ahead of all the others on the market today.

On the acoustic front Ibanez will be featuring their new Art-



Two new 12 string guitars from the Ibanez Artwood range.



The new C4 Club kit from Premier.

wood range consisting of ten high quality six and twelve string models ranging in price from £135 to £450.00. A further four electric/acoustic Artwood models will be seen for the first time.

Together with their usual vast range of accessories Ibanez will be featuring a totally new range of microphones and amplifiers. TAMA will be displaying their full range of kits, from the budget priced Swing Star, through the Imperial, Royal and Fibrestar lines to the Superstar outfits at the top of the range.

Many British groups are now using Tama gear, including the Boomtown Rats, Thin Lizzy, The Police and XTC.

The full GUILD line of quality USA made guitars and accessories will once more be seen at Frankfurt. Included this year are several new models. Full details will not be revealed until Frankfurt but we are advised that new electric and bass models will be on view, a revamped 'Starfire' series, and some new acoustic/electric models.

TERRY GOULD MUSIC, will feature their new UNIVERSAL CAPO FOR ALL GUITARS. This item was launched with great success at Atlanta in June 79. An improved model will be offered at Frankfurt, in line with Terry Gould's policy of continual improvements.

AC-ES

PROFESSIONAL SOUND EQUIPMENT

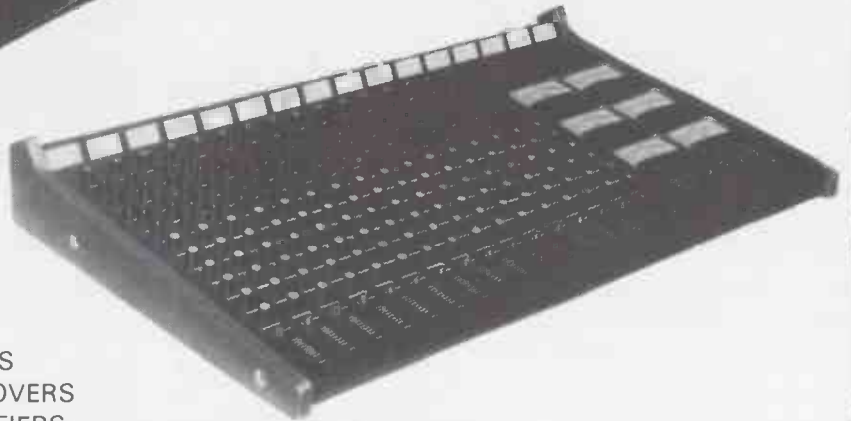


MODEL SM16/8/2
£1100



MODEL
SP600
£271

STUDIO MIXERS
POWER AMPLIFIERS
GRAPHIC EQUALIZERS
ELECTRONIC CROSSOVERS
INSTRUMENT AMPLIFIERS



MODEL SM1616 £1200

MANUFACTURED BY:

A.C. ELECTRONIC SERVICES, OLD RAILWAY WORKS, GOBOWEN RD, OSWESTRY, SALOP. TEL: (0691-4504)

picato

Strings

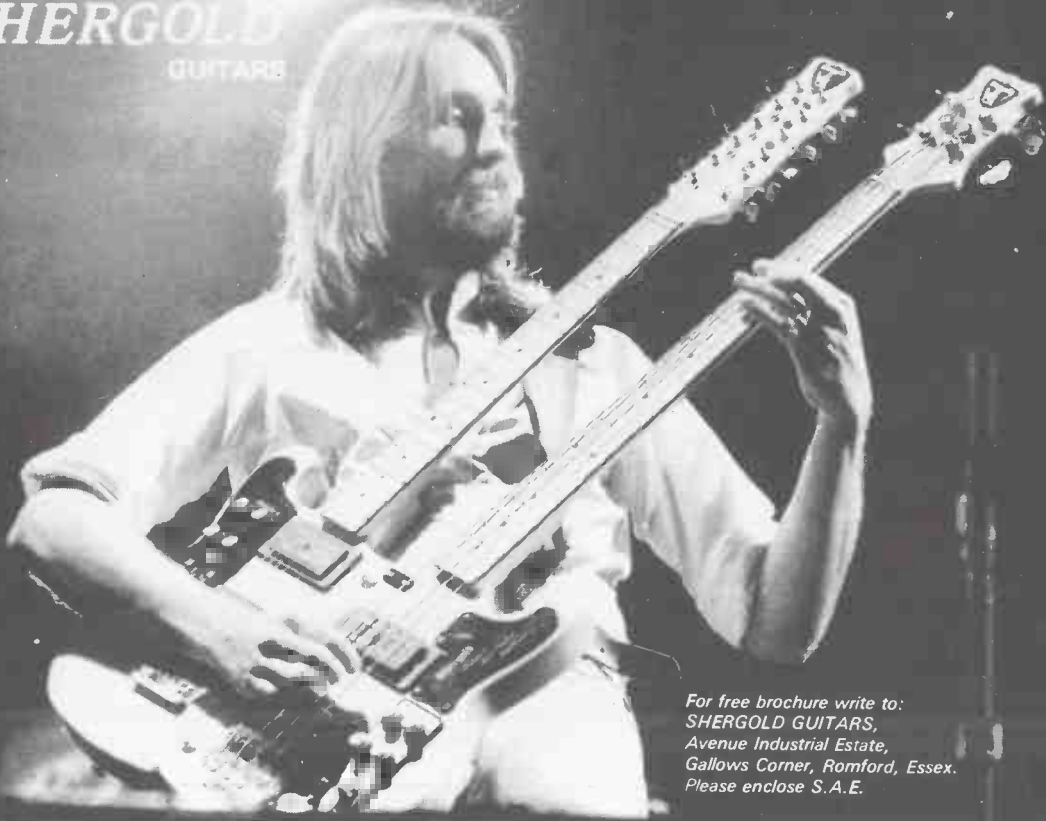
Magic

REGD. TRADE MARK

Frankfurt, Hall 5
Stand 50145

General Music Strings, Treforest,
Mid-Glamorgan, U.K. Cables: Musical, Cardiff.

SHERGOLD
GUITARS



For free brochure write to:
SHERGOLD GUITARS,
Avenue Industrial Estate,
Gallows Corner, Romford, Essex.
Please enclose S.A.E.

The French have a word for heavy drums



-Asba

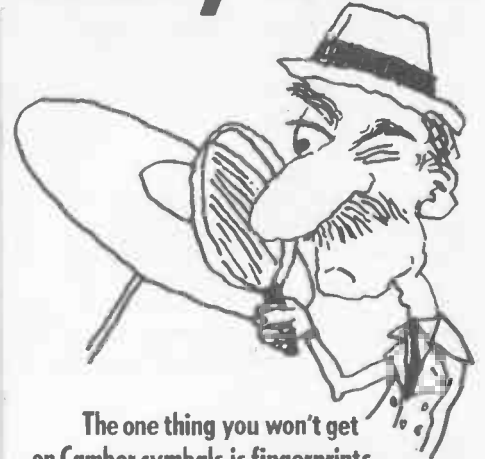
Think of your ideal kit. It's on the cards that ASBA can provide it. There's a choice of show stopping, brilliant clear plastic shells. Or good, solid teak. Or big, big sounding metal. Or the latest Fibrecel shell, one of the strongest in the world.

Apart from a staggering range of different size drums and tom-toms ASBA offer something more. Some incredible fittings.

You can adjust them to virtually any angle,

because ASBA know that your drums should be just as different as you are.

from the amateur to
the professional
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AAKAY SOUND LTD
- Sound us out



The one thing you won't get
on Camber cymbals is fingerprints.

Camber's four great ranges of cymbals in brass, nickel-silver, crystal and bronze give brilliant tone and a range of exciting musicianly sounds with sensitive response. Plus of course no fingerprints to clog the tone grooves. Definitely the best cymbals since phallic.

For details of your Musicaid stockists and information on the great range of top name instruments we supply, including SDS and Lyricon synthesizers, Pickpocket guitar straps and Camber, drop us a line. Musicaid, 176 Hatfield Road, St. Albans, Herts, or telephone St. Albans (0727) 33868.

MUSIC MART

To have your company listed,
contact Joe Wenborne. 01-359 5378

AMP & GUITAR SHOPS

CASSMUSIC LIMITED, 29 South Street, Eastbourne, Sussex. BN21 4UP (0323) 37273

CASSMUSIC LIMITED, 38 Monarch Parade, London Road, Mitcham, Surrey. CR4 3HA. 01-640 1870

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

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

J.S.G. MUSICAL, 108b, Main Street, Bingley, West Yorks 0976 68843

KEYBOARD HARMONY LTD., 82/84 High St., Redhill, Surrey. (91) 68821

KINGFISHER MUSIC CO., 20 Kings Road, Fleet, Hants. 02514 21210

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

TELECOMMS, 189 London Road, North End, Portsmouth (0706) 60036

WHITE SOUND EQUIPMENT, 3 Albion Place, Sunderland, Tyne & Wear. (0783) 78058

WOOD BROS. SOUND CENTRE, 33 London Road, Buxton, Derbyshire. 0298 4638

WOODROFFES MUSICAL INSTRUMENTS LTD., 119 John Bright Street, Birmingham B1 1BE (021) 643 6545

CUSTOM-BUILT SOUND EQUIPMENT

ACCOUSTIC SOUND SYSTEMS, 17 Andersons, Stanford-le-Hope, Essex Stanford-le-Hope 6218

DORON SOUND SYSTEMS, 453 Brook Lane, Kings Heath, Birmingham B13 0BT. (021) 777 4971

DISC-CUTTING & MASTERING

COUNTY RECORDING SERVICES, London Road, Binfield, Bracknell, Berks. Tel: (0344) 54935

MIDLAND SOUND RECORDINGS, Meeting House Lane, Balsall Common, Coventry. (0676) 32468

TAPE TO DISC SERVICE

ANGLIA PRESSINGS, 112 Beach Road, Scrabby, Great Yarmouth, Norfolk NR29 3PG. 0493-730136

CASSETTE DUPLICATING

The Cottage Sound Studio, Forres, Morayshire, Scotland.

DISCO SERVICES

D.J. ELECTRONICS (HACKNEY) LTD., 83 Queens Road, Southend-on-Sea, Essex, SS1 1PY. (0702) 353033/4/5

DAVE SIMMS DISCO SERVICES, 1-5 The Grove, Ealing, London W5 5DY 01-560 0520

S.I.S. (SOUND EQUIPMENT) LTD., 57 St. Andrews Road, Northampton NN1 2PB. Tel: 0604 32966

ROGER SQUIRE'S DISCO CENTRES LONDON 176 Junction Road, N19. 01-272 7474

BRISTOL 125 Church Road, Redfield. 0272 550550

MANCHESTER 251 Deansgate, 3 061-831 7676

EQUIPMENT HIRE SERVICES

JULIAN'S STUDIO INSTRUMENT RENTALS LTD. 01-459 7294/5

KEYBOARD HARMONY LTD., 82/84 High St., Redhill, Surrey. (91) 68821

MAURICE PLAQUET LTD., (Colin Barton), 358-360 Uxbridge Road, Shepherds Bush, London W12. 01-749 3232

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

TELECOMMS, 189 London Road, North End, Portsmouth (0706) 60036

LIGHTING

CHAMELEON LIGHTING, 40 Westfield Avenue South, Saltdean, Brighton BN2 8HT. 0273 32539

LAIR HUST LTD., 7/9 Wood Close, London E2 01-639 7547

METEOR LITES, 8 Pinnocks Lane, Baldock, Herts 0462 892121

P.A. SYSTEMS

AXIS SOUND EQUIPMENT, 58 Avon Road, Bournemouth, Dorset BH8 8SE. 0202 38246

CABIN SOUND CENTRE, 1a/2 Bamborough Gdns, London W12 8QN. 01-749 9121

CASCADE MUSIC, 42/44 Upper Tooting Road, London SW17 7PD. 01 272 3997

GROUND CONTROL, 7/9 Wood Close, London E2. 01-739 7543

H.H.B. P.A. HIRE, 16 Wallasey Crescent, Ickenham, Uxbridge, Middx. Ruislip (71) 73271/36986

HIWATT EQUIPMENT LTD., Park Works, 16 Park Road, Kingston-upon-Thames, Surrey. 01-549 0252/3

LIVE WARE, 17 St. Anne's Court, Wardour Street, London W1V 3AN. Tel: 01-734 9901/3

MUSIC SYSTEMS HIRE, 128 Brooks Road, Cambridge. 0223 40841

R & C MUSIC, 2 High Street, Bexley, Kent. 29 51663

STANDISH LIGHT & SOUND HIRE CO. LTD., 358 Preston Road, Standish, Nr. Wigan. (0257) 421603

E. ZEE HIRE LIMITED, 7-9 Market Road, London N7. Tel: 01-609 0246

PERCUSSION INSTRUMENTS

PERCUSSION SERVICES, 17-23 Vale Royal, London N7. 01-607 8383

EQUIPMENT REPAIR SERVICES

MAURICE PLAQUET LTD., (Colin Barton), 358-360 Uxbridge Road, Shepherds Bush, London W12 01-749 3232

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

AMPLIFICATION

ROKA'S SHOP, 57 Endell Street, London WC2B 9AJ. 01-240 2610

ORGANS & AMPS

BUG SOUND ELECTRONICS, 76 Manor Street, Braintree, Essex. 0376 21962

STEVE JACKSON, Roundhouse Music, 72-73 Chalk Farm Road, London N.1. 01-267 5641/2. Evenings 01-340 8105.

SPEAKERS

JOHNSON & JONES (Quality Speaker Repairs), 66 Dalston Lane, London E8. 01-254 9331.

GUITAR SERVICES

PETER COOK, 17 Perimeade Road, Perivale, Middx. 01-998 3101

ROKA ACOUSTIC SERVICES, 67 Enaell St., London WC2. Tel: 01-240 2610

GRIMSHAW GUITARS, 12a Vickers Road, London NW5 Tel: 01-485 8362

INSURANCE

CANWORTH BROKERS LTD., 43 South Molton Street, London W1Y 1HB 01-408 2272 (10 lines)

GIBSON & CO. LTD., Inc. Insurance Brokers, 54 Uxbridge Road, London W12. 01-743 4834/5

ROGER SQUIRE'S (INSURANCE), 55 Chalbert Street, London NW8. 01-722 1130

LIGHTING EQUIPMENT FACILITIES

AARVAK ELECTRONICS, 12a Bruce Grove, London N17 6RA. Tel: 01-808 8923

CEREBRUM LIGHTING (Sales & Hire), LTD 168 Chitem Drive, Berrylands, Surbiton, Surrey KT5 8LS. 01-390 0051

MULTIFORM ELECTRONICS LTD., 22 Portugal Road, Woking, Surrey GU21 5JE 04862 70248

ROGER SQUIRE'S DISCO CENTRES See our address entries under the heading Disco Services.

ZENITH LIGHTING, 60 Ifield Road, London SW10. 01-352 7048

MAIN AGENTS FOR

ALTEC & UNIVERSITY SOUND

THEATRE PROJECTS, 10 Long Acre, London WC2 9LN. 01-240 5411

MANUFACTURERS

ELKA-ORLA (UK) LIMITED, 19 Bluebridge Industrial Estate, Halstead, Essex. Halstead 5325/6

AMPLIFICATION

AFLYN MUSIC, 71 Windmill Road, Luton, Beds. 0582 414297/36950

HIWATT EQUIPMENT LIMITED, Park Works, 16 Park Road, Kingston-upon-Thames, Surrey. 01-549 0252/3.

SOUTHERN MUSIC, 34 Waterloo Road, Hove, Sussex 0273 733387

WATKINS ELECTRIC MUSIC LTD., 66 Offley Road, London SW9 0LU. 01-735 6568/9/0

WHITE AMPLIFICATION, 211 High Street West, Sunderland, Tyne & Wear. (0783) 43627

ZOOT-HORN SOUND EQUIPMENT, 31 Station Road, London SE25. 01-653 6018

ELECTRIC ORGAN KITS

ELVINS ELECTRONIC MUSICAL INSTRUMENTS, 12 Brett Road, Hackney E8 1JP. 01-986 8455

CABINET FITTINGS

AFLYN AUDIO, 71 Windmill Road, Luton, Beds. 0582 414297/56950

ADAM HALL (SUPPLIES) UNIT O, Starline Works, Grainger Road, Southend-on-Sea, Essex. 0702 613292

CUSTOM-BUILT PERCUSSION & FITTING

PERCUSSION SERVICES, 17-23 Vale Royal, London N7. 01-607 8383

P/A EQUIPMENT

AMEK, 2nd Floor, Islington Mill, James Street, Salford, Lancs. 061-834 6747

EPICENTRUM, Foxhouse, Moor Road, Langham, Colchester, Essex 020 636 668

GELF ELECTRONICS LTD., 6 Duncombe Street, Bletchley, Milton Keynes. Tel: 0908 77503

RESLOSOUND, Eagle Road, Rye, E. Sussex. Rye (079 73) 2988

SOUNDCRAFT, 5/8 Great Sutton St., London EC1. 01-251 3631

SYNTHESISERS

SYNTHESISER MUSIC SERVICES LTD., 12 Holland Park, London W11. 01-221 5665

MUSICAL INSTRUMENT SHOPS

A1 MUSIC CENTRE, 88 Oxford St., Manchester 1. (061) 236 0340

ANDERTONS MUSIC CENTRE, 5 Stoke Fields, Guildford, Surrey. (0483) 75928

ASSEMBLY MUSIC, Alfred Street, Bath (0225) 63508

BERRY PIANOS, 48 Grand Parcoe, Haringay, London N4. 01-800 2488

ALLAN BILLINGTON LIMITED, 172/174 Park View Road, Welling, Kent. 01-303 1429/3441

COOKES BAND INSTRUMENTS, 34 Benedicts Street, Norwich, Norfolk. 0603-23663

CORNELL, J.P., 31 Spring Bank, Hull. (0482) 215335

J.P. DIAS (CARLISLE) LTD., 149-153 Botchergate, Carlisle.

DUCK SON & PINKER, Harmony Hall, Bridge Street, Bath. (0225) 5676

EUROMUSIC, 13 Princesses Parade, Waterside, Crayford, Kent DA1 4JD. (03225) 22544

F.D. & H. MUSIC, 138-140 Charing Cross Road, London WC2H 0LD. 01-836 4766.

EQUIPMENT PRICE GUIDE

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

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

GUITARS

BALDWIN

GRETSCH	
White Falcon Double Cutaway - Stereo	£1030.38
White Falcon Double Cutaway - Mono	991.53
White Falcon Single Cutaway - Mono	839.23
Super Chet - Red	864.78
Super Chet	
W/Bixby - Red	914.87
Super Chet - Walnut	864.78
Super Chet	
W/Bixby - Walnut	914.87
Super Axe	693.05
Atkins Axe	543.81
Country Gentleman	642.96
Nashville	618.43
Tennessee	543.81
Roc Jet - Black	493.72
Roc Jet - Red	457.95
Roc Jet - Walnut	591.85
Country Roc	591.85
Country Club	
Shaded	602.08
Country Club	
Natural	602.08
Corvette II	311.77
Deluxe Corvette	347.35
Roc I	287.44
Broadkaster Solid Body - Natural	393.72
Broadkaster Solid Body - Shaded	493.72
Broadkaster Hollow Body - W/Bixby	
Natural	543.81
Broadkaster Hollow Body - W/Bixby	
Shaded	543.81
Broadkaster Bass - Natural	493.72
Broadkaster Bass - Shaded	493.72
Broadkaster Hollow Body - Natural	567.32
Broadkaster Hollow Body - Shaded	567.32
Broadkaster Hollow Body - Red	550.97
6 String Sho Bro	401.72
7 String Sho Bro	401.72
Spanish Sho Bro	401.72

BOOSEY & HAWKES

DI GIROGIO (BRAZIL)	
No 16 Signorina	POA
No 18 Estudante	POA
No 28 Classico	POA
No 36 Bel Som	POA
No 30 Amazon	POA
TAKEHARU	POA
GT85 full size	POA
GT120 full size	POA
GT180 full size	POA
WT100 jumbo	POA
WT200 jumbo	POA
WT100-12 jumbo	POA
VEGA	POA
V244	POA
V445	POA
V445-12 str	POA
V446	POA
V646 S	POA
V845	POA
2052M case	POA
VITTORO	POA
570 Small size Classic	POA
575 Full size Classic	POA
ANGELICA	POA
2852 Folk guitar	POA
2853 Jumbo guitar	POA
2854 Class guitar	POA
2855 Small size Classic	POA
ANGELICA MANDOLIN	POA
584 Flat-back Model	POA

BRODR JORGENSEN

KRAMER	
K450B	431.17
K450BC	488.90
K2000	466.74
K2000C	524.45
K3000	400.01
K3000C	457.77
K4001	342.22
K4001C	399.99
K5000	443.56
K5000C	501.33
KGC	60.45
KBC	61.98
All prices and specifications are subject to alteration without notice. Left handed models are available at an additional cost of 10%. Bass guitars available in fretless models at an additional cost of 3%.	
Flattop Guitars	
W D15	64.81
W F15	55.55
W D25	109.26
W D25/12	115.74
Solid Top Guitars	
W D-26S	134.26
W D-27S	148.15
W D-28S	226.85
W D-30S	254.63
W D-30S-12	267.59
W D-50S	328.70
Solid Wood Series	
WTRD	189.81
WPSD	208.33
WPS-12	217.59
WPSDC	236.61
Wing Series Electric Guitars	
WHGBL	222.22
WHGBR	222.22
WHTS	222.22
WFR	262.23
WFM	262.23
WFAS	262.23
WSB 6	131.16
WSB 30R	313.00
WSB 30 M	334.00
WSB 401	213.00
WSB 402	274.00
5-String Banjos	
W B-10	69.44
W B-12	115.74
W B-16	328.70
Mandolins	
W M-2	82.41
W M-3S	189.81
W M-4S	361.11
W M-5S	379.63
Guitar Cases	
WGC 62	37.04
WGC 64	41.66
WGC 72	34.00
WGC 74	40.00
WBC 82	41.00
WMC 90	26.00
Options	
Transducer	Pickup
Installed	54.25
Left-Handed Models additional 15%.	
CBS/ARBITER (EX VAT)	
FENDER SOLID BODY ELECTRIC GUITARS	
11-0100 Jazzmaster	
Sunburst Only	433.97
TELECASTER GUITARS	
11-1300 Telecaster	
Standard R/N	311.71
11-1302 Telecaster	
M/N	336.71
11-1320 Telecaster LH R/N	
Plum	337.39
11-1322 Telecaster LH M/N	
M/N	358.41

11-0700 Telecaster Custom R/N	336.71
11-0702 Telecaster Custom M/N	358.36
11-0720 Telecaster Custom LH R/N	377.41
11-0722 Telecaster Custom LH M/N	392.75
11-0800 Telecaster DeLuxe M/N	395.56
11-0820 Telecaster DeLuxe LH M/N	439.77
All Telecaster models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	

TELECASTER GUITARS (WITH CASES)	
New Custom Colours	
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 Antigua with case	400.37
1 0 - 1 3 0 2 - 5 2 4 - 1	
Telecaster M/N Plum with case	400.37

STRATOCASTER GUITARS	
11-0900 Stratocaster	
WT R/N	374.17
11-0902 Stratocaster WT M/N	405.05
11-0904 Stratocaster LT R/N	337.51
11-0906 Stratocaster LT M/N	366.47
11-0920 Stratocaster WT LH R/N	411.29
11-0922 Stratocaster WT LH M/N	436.14
11-0924 Stratocaster LT LH R/N	381.70
11-0926 Stratocaster LT LH M/N	404.88
All Stratocaster models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	

STRATOCASTER GUITARS (WITH CASES)	
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
1 0 - 0 9 0 6 - 5 2 3 - 1	
Stratocaster L/T M/N Antigua	432.88
1 0 - 0 9 0 6 - 5 2 4 - 0	
Stratocaster L/T M/N Plum	432.88
BRONCO GUITARS	
11-4000 Bronco R/N	198.38

MUSICMASTER GUITARS	
11-4500 Musicmaster R/N	179.69
Bronco and Musicmaster models available in White (505) and Black (506) only.	

MUSTANG GUITARS	
11-4900 Mustang R/N	246.53
11-4902 Mustang M/N	271.28
11-4920 Mustang LH R/N	258.97
11-4922 Mustang LH M/N	290.07
All Mustang models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	

TELECASTER THIN LINE	
12-3000 Telecaster Thinline M/N	389.25
12-3020 Telecaster Thinline LH M/N	401.45
All Telecaster Thinline models are available in the following custom colours:- Sunburst (500), Blond (501), White (505), Black (506), Natural (521), Walnut (522).	

FENDER 'F' SERIES CLASSIC GUITARS	
94-6000-000 FC-10 3/4 Classic Guitar	48.58
94-6100-000 FC-10 Classic Guitar	58.43
94-6200-000 FC-20 Classic Guitar	80.18
94-6300-000 FC-30 Classic Guitar	101.71
94-6400-000 FC-40 Classic Guitar	109.58

FENDER 'F' SERIES FLAT TOP ACOUSTIC GUITARS	
94-8000-000-7 F-15 Steel Strung Acoustic Guitar	63.13
94-8100-000-1 F-25 Steel Strung Acoustic Guitar	86.10
94-8200-000-6 F-35 Steel Strung Acoustic Guitar	93.72
94-8300-000-0 F-45 Steel Strung Acoustic Guitar	92.81
94-8400-000-5 F-55 Steel Strung Acoustic Guitar	115.94
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
94-8800-000-3 F-95 Steel Strung Acoustic Guitar	232.61
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

FENDER 'F' SERIES GUITAR CASES	
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 Steel Guitar	1188.00
14-0400-500-8 Pedal 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
14-3920-505-8 DeLuxe Six Guitar W/Case White	271.00
14-3920-506-7 DeLuxe Six Guitar W/Case Black	271.00
14-4220-506-0 Champ Steel Guitar White W/Case	172.00
14-4220-506-9 Champ Steel Guitar W/Case	172.00
14-9998-500-3 Pedal 800 Steel Guitar Sunburst	902.00

FENDER SOLID BODY GUITARS	
PRECISION BASSES	
18-0100 Fender Precision Bass R/N	325.61
18-0102 Fender Precision Bass M/N	347.42
18-0104 Fender Precision Bass Narrow R/N	337.00
18-0106 Fender Precision Bass Narrow Maple Neck	358.52
18-0108 Fender Fretless Precision Bass R/N	327.78
18-0110 Fender Fretless Precision Bass M/N	349.08
18-0120 Fender Precision Bass LH R/N	347.42
18-0122 Fender Precision Bass LH M/N	372.29
18-0128 Fender Fretless Precision Bass LH R/N	315.50
18-0130 Fender Fretless Precision Bass LH M/N	355.09
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

JAZZ BASSES	
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
Bolin 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
FV26B Case	174.08
PB Custom Fretless	
Bass	195.30
J820 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	

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 200N Bass	179.36
JB24 Bass Left Handed	116.08
RK24 Bass	194.86
EB Custom Bass	173.21

2371 Semi-Ac bs.	141.00
2374 Semi-Ac Id	154.00
2395 Semi-Ac nat.	132.00
2409B bs.	160.00
2409BW bs.	167.00
2387 Custom Vulcan	198.00
2387CU Vulcan bs.	210.00
2348 Phoenix	207.00
2617S Artist nat	231.00
2459 Venturer	222.00
2469 Vulcan II	223.00
2683 Solid special.	232.00

ACOUTIC	
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

ANTORIA WESTERN FOLK	
698E Gt. Western elec	104.50
684E Super Electric	121.00
698 Gt. Western jbo	120.00
698M Gt. Western maple	137.00
698BK Gt. Western Black	120.00
693 Gentleman Jim d/I	107.00
684/12 Super Jumbo	104.00
684BLK Black	97.00
683 Super Jumbo	85.00
684/L Left-Hand.	97.00
628/12 Californian bo.	86.00
628 Californian jbo	78.00
62 Bronco fk	44.00
627/12 Bronco jbo	71.00
627L Left-Hand.	72.00
642 Folk	144.00
670 12 str	133.00
699 Blonde	116.00
697 Tennessee 6	125.00
695 Nashville 6	92.00
758 Gt. Western Artiste jumbo	100.00
670	124.00
952 Antroria Vintage jbo	82.00
684/6 Super Nashville.	94.00

J. T. COPPOCK

ANTORIA	
2355 Big Jack S.Ac. Sunburst	173.00
2355M Big John S.Ac. Maple	190.00
2357 Mt. Strad Violin Bs.	88.00
2350 Memphis Custom	136.00
2350 Memphis std.	132.00
2350L Memphis std l/h	114.00
2351 Memphis d/I	144.00
Q351DX Memphis d/I	148.00
2351 Memphis Original 2342IV Memphis	141.00
2341 Memphis ctm d/I	174.00
2343 Memphis jun	159.00
2337DX Memphis jun d/I	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 Sspl 2351CH Memphis 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/I	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 Zebra	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/I	154.00
2386L Left-Hand.	175.00
2384 Clipper Ash	150.00
2385 Clipper Ash bs	171.00
2370 Semi-Ac Id	139.00

CIMAR	
1904 Black 2pu	83.00
1904S Sunburst 2pu	82.00
1908 Bass 2pu.	85.00
1940 Sunburst 3pu	91.00
1940W White 3pu.	91.00
1940 Ash 3pu	96.00
1941 Cherry Jun 1pu	75.00
1942 Walnut 2pu.	75.00
1944 Walnut 2pu.	82.00
1949 Stereo bs 2pu	153.00
1950 White	113.00
'951 Cherry	112.00
1952 Bass	109.00
ANTORIA CLASSICAL	
2855	58.00
2841	51.00
2840	49.00
2839	42.50
TAMA GUITARS	
3563	299.00
3568	239.00
3560S	225.00
3561S	212.00
3566	198.00
3565	185.00
3555S	1157.00
3557/12	214.00
3560/12	236.00
3550S Classical.	163.00
3551 Classical.	230.00
3570	202.00
DOBRO GUITARS	
1000	800.00
36	285.00
33D	250.00
33HS	250.00
60SS	205.00
60S.	205.00
Dobro Mandolin	200.00
HAWAIIAN	
2390 Guitar only	38.50
2391 Outfit	117.00

FLETCHER, COPPOCK & NEWMAN

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

2371 Semi-Ac bs.	141.00
2374 Semi-Ac Id	154.00
2395 Semi-Ac nat.	132.00
2409B bs.	160.00
2409BW bs.	167.00
2387 Custom Vulcan	198.00
2387CU Vulcan bs.	210.00
2348 Phoenix	207.00
2617S Artist nat	231.00
2459 Venturer	222.00
2469 Vulcan II	223.00
2683 Solid special.	232.00
ANTORIA WESTERN FOLK	
698E Gt. Western elec	104.50
684E Super Electric	121.00
698 Gt. Western jbo	120.00
698M Gt. Western maple	137.00
698BK Gt. Western Black	120.00
693 Gentleman Jim d/I	107.00
684/12 Super Jumbo	104.00
684BLK Black	97.00
683 Super Jumbo	85.00
684/L Left-Hand.	97.00
628/12 Californian bo.	86.00
628 Californian jbo	78.00
62 Bronco fk	44.00
627/12 Bronco jbo	71.00
627L Left-Hand.	72.00
642 Folk	144.00
670 12 str	133.00
699 Blonde	116.00
697 Tennessee 6	125.00
695 Nashville 6	92.00
758 Gt. Western Artiste jumbo	100.00
670	124.00
952 Antroria Vintage jbo	82.00
684/6 Super Nashville.	94.00
CIMAR	
1904 Black 2pu	83.00
1904S Sunburst 2pu	82.00
1908 Bass 2pu.	85.00
1940 Sunburst 3pu	91.00
1940W White 3pu.	91.00
1940 Ash 3pu	96.00
1941 Cherry Jun 1pu	75.00
1942 Walnut 2pu.	75.00
1944 Walnut 2pu.	82.00
1949 Stereo bs 2pu	153.00
1950 White	113.00
'951 Cherry	112.00
1952 Bass	109.00
ANTORIA CLASSICAL	
2855	58.00
2841	51.00
2840	49.00
2839	42.50
TAMA GUITARS	
3563	299.00
3568	239.00
3560S	225.00
3561S	212.00
3566	198.00
3565	185.00
3555S	1157.00
3557/12	214.00
3560/12	236.00
3550S Classical.	163.00
3551 Classical.	230.00
3570	202.00
DOBRO GUITARS	
1000	800.00
36	285.00
33D	250.00
33HS	250.00
60SS	205.00
60S.	205.00
Dobro Mandolin	200.00
HAWAIIAN	
2390 Guitar only	38.50
2391 Outfit	117.00

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 27/F Classical.	29.95 27.75
LORENZO	
Classical 20/K	29.95
17/A	31.50
99/U three-quarter 26/C Folk, Steel	31.95
Strung 19/G Folk	26.75 42.75
54/L 6-string Western Jumbo	55.95
Jumbo 55/O 12-string Western	61.75
67/Z	35.25
68/C	41.50
61/SO	61.50
58/50	58.50
66/25	66.25
KAPOK & KENT	
187/N Full-size	16.99
188/Q Junior	13.75
189/T Mini	11.25
Classical 60/E Nylon Strung	15.95
61/H Nylon Strung	15.95
62/K Steel Strung	15.95
38/N	33.25
KENT	
Western Jumbo 39/Q	46.50
40/U	48.95
41/X	46.25
SATELLITE	
65/T 6-string, Sunburst	42.50
66/W Bass, Sunburst	44.65
168/G 6-string, Black	42.50
169/J Bass, Black	44.65
95/1 6-string, Black	66.95
96/L 6-string, Sunburst	66.95
75/Y 6-string, Black, M.M.	88.50
76/B 6-string, Sunburst, M.M.	88.50
97/O 6-string, Sunburst	69.95
94/F Bass, Natural	78.95
SATELLITE & COLUMBUS	
98/R Bass, Sunburst	78.95
11/I 6-string, Sunburst	118.00
12/L 6-string, Ivory White	118.00
COLUMBUS	
6-string 13/O White	112.00
14/R Black	112.00
15/U Sunburst	112.00
71/M White, l/h	128.00
72/P Black, l/h	128.00
73/S Sunburst, l/h	128.00
28/I Walnut	110.00
156/V Sunburst	182.00
157/Y White Ash	180.00
Bass 10/F Sunburst	105.00
195/M Natural	112.00
56/R Sunburst	112.00
HAGSTROM	
Swede 110/J Natural	360.00
112/P Cherry	360.00
136/L White	360.00
111/M Black	360.00
144/K Left-Hand S-Swede	395.00
A 543 F	150.60
A 561	125.70
A 548	49.50
CG 7000 Case	29.90
ARIA "PRO II" FLAT TOP GUITARS	
A 560	258.80
A 559	209.50
A 558	171.00
A 557	146.20
A 556	129.30
A 555	118.50
A 554	113.00
A 553	113.00
A 552	97.20
A 551	83.00
A 550	70.40
A 549	64.50
A 543 F	150.60
A 561	125.70
A 548	49.50
CG 7000 Case	29.90
ARIA "PRO II" FLAT TOP GUITARS	
*PW 25	146.60
PW 51	192.70
PW 56	248.80
PW 65	263.90
PW 70	297.50
PW 75	365.30
PW 65/12	276.50
PW 75/12	380.50

154/P G. Sunburst	340.00
120/O White	340.00
131/W Bubinga	340.00
119/K Cherry	340.00
149/J Left-Hand	374.00
Jimmy O-hole 127/J Cherry	350.00
123/X Sunburst	350.00
128/M G. Sunburst	350.00
129/P White	350.00
117/E Natural	350.00
Jimmy F-hole 184/E Cherry	425.00
125/D Sunburst	425.00
185/HG. Sunburst	425.00
190/X White	425.00
124/A Natural	425.00
Scandis 113/S Natural	P.O.A.
114/V Sunburst	P.O.A.
121/R Cherry	P.O.A.
145/N Left-Hand	P.O.A.
Scanbass 116/B Natural	P.O.A.
126/G Cherry	P.O.A.
115/Y Sunburst	P.O.A.
122/U White	P.O.A.
146/Q Left-Hand	P.O.A.
Fretless Scanbass 137/O Natural	325.00
138/R Cherry	325.00
150/D Sunburst	325.00
148/W White	325.00
142/E Western 6-string 143/H Western 12-string	P.O.A.
130/T Patch 2000	P.O.A.
Guitar Cases	
375/K Classical, Felt Lined	15.95
396/X Jumbo, Felt Lined	21.60
453/Y Classical Plush Lined	27.50
454/B Jumbo, Plush Lined	28.95
323/F Classical, Plush Lined	28.95
393/O Folk, Plush Lined	30.95
324/1 Jumbo, Plush Lined	34.25
344/S 12-strng, Plush Lined	35.95
Electric 339/C 6-string, Fibre.	14.70
421/D	29.95
422/G	29.95
423/J Bass	31.95
452/V Bass	31.95
Hagstrom 401/T Swede	45.95
403/Z 'Jimmy'	53.95
404/C 'Viking'	52.50

GIGSVILLE

ARIA CLASSIC GUITARS	
A 560	258.80
A 559	209.50
A 558	171.00
A 557	146.20
A 556	129.30
A 555	118.50
A 554	113.00
A 553	113.00
A 552	97.20
A 551	83.00
A 550	70.40
A 549	64.50
A 543 F	150.60
A 561	125.70
A 548	49.50
CG 7000 Case	29.90
ARIA "PRO II" FLAT TOP GUITARS	
*PW 25	146.60
PW 51	192.70
PW 56	248.80
PW 65	263.90
PW 70	297.50
PW 75	365.30
PW 65/12	276.50
PW 75/12	380.50

ARIA FLAT TOP GUITARS

9250	178.50
9254/12	187.70

CE 3022	26.50	.47" jumbo's	66.96
CE 3040	29.90	2520, Guild case for	
CE 1500 B	41.90	dreadnought	
CE 1000	41.90	5250, Guild case for	
CE 1200	29.90	acoustic bass	
CE 8302	38.30	2516, Guild starfire	
CE 8202	38.30	case	
CE 8402	35.70	42-P, Guild case M-80,	

ARIA BANJOS & MANDOLINES

BANJOS	
PB 450	298.60
PB 560	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

800	2.39
860	2.39
612	4.07

GUILD (INC VAT)

AA Artist Award	1070.94
Artist Award	1390.00
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-80D	306.90
S-70D	379.50
S-60	224.25
M-90CS	483.00
M-90CSD	529.00
S-300D	???
B-301	306.48
B-301A	343.85
B-302	373.75
B-302A	402.50
D-55	681.25
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	846.25
F-50	690.00
*F-40	477.25
*F-30	327.75
*F-20	258.75
G-312	598.00
G-212	488.75
*F-512	885.60
*F-412	799.25
*F212XL	589.25
*F-212	488.75
*F-21C	557.75
*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	

MG-360	158.25
MS-300	180.25
MS-300N	194.15
MF-266	129.40
101.52 MF-266N	162.25
MB-200	162.25
MB-100N	183.96
IG-650	298.35
IB-780	306.60
EG-F2	51.06
EB-F2	53.90

MORIDAIRA BANJOS	
FB-611F 4-string tenor	104.25
FB-81F 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	181.56
DX-120T	181.56
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

300N Student Classic	£19.75
500 Plectrum	£19.75

KASUGA ACOUSTICS:	
HC40 Classic	£200.00
F180 Folk	£90.00
D300 Dreadnought	£118.00
D400 Dreadnought	£169.00
HC800 Dreadnought	£299.00

JHS ACOUSTICS (Bowl Back)

ENC1	£105.00
ENC2 with p/u	£128.00

JHS ELECTRICS: X309

HONDO ACOUSTICS	
H90N Classic	£26.00
H90S Plectrum	£26.00
H308A Classic	£36.00
H310A Classic	£39.00
H316A Classic	£48.00
H330C Deluxe Classic	£52.00
H118A Concert Steel String	£41.00
H130A Folk	£44.00
H119A Dreadnought	£45.00
H155B Dreadnought	£52.00
H180A 12 Western String	£57.00
HJ200A Super Jumbo	£79.00
HJ200N Dreadnought with Hot Dot	£75.00
H155A Dreadnought western	£48.00
H155E Dreadnought with Hot Dot	£59.00
H340C Classic with Hot Dot	£65.00
H340A Deluxe Classic	£58.00
H235E Dreadnought with Hot Dot	£69.00
H235A Dreadnought	£58.00

HONDO ELECTRICS

H730BS	£56.00
H740B	£78.00
H780S	£69.00
H780N	£76.00
H880S Bass	£128.00
H830S Bass	£79.00
HD700WA Curlee	£129.00
HD800WA Curlee Bass	£129.00

HONDO ELECTRICS with Di-Marzio pick-ups

HD980AB	£88.00
HD740WH	£110.00
HD740VI	£110.00
HD910AB	£115.00
HD760N	£118.00
HD830B Bass	£112.00
HD940BS	£107.00
HD794 Semi-Acoustic	£142.00

CYUATONE HAWAIIAN HG92 (8 string)

HG92 (8 string)	£90.00
HD808B (8 string)	£399.00

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

KEMBLE

YAMAHA	
Classics	
G225	61.00
G230	69.00
G235	77.00
G240	87.00
G245	97.00
G250	109.00
G255	126.00
Folk & Jumbo	
FG325	65.00
FG330	73.00
FG335	69.00
FG340	101.00
FG345	116.00
FG512	125.00
FG350w	125.00
FG365	135.00
FG375	165.00
FG395b	84.00
FG351sb	120.00
FG312	93.00
SG412sb	96.00

Electric	
SG2000	625.00
SG1500	495.00
SG1000	525.00
SG700	435.00
SG500	389.00
SG175	250.00
SG90	190.00
SP500	285.00
SF700	328.00
SF1000	375.00
SC1200	460.00
SC1000	375.00
SC800	361.00
SA2000	530.00
SA1000	449.00
BB800	345.00
BB1000	375.00
BB1200	475.00

Classic Case	24.00
Folk Case	28.00
Jumbo Case	30.00
12-st Case	29.90
SB Case	75.00
SA Case	75.00

MUSIC AID

Guitars	
Standard I	379.50
Standard II	392.00
Standard III	379.50
Corbeck	499.00
Summit	612.00
Butcher	667.00

Bass Guitars	
Standard I	379.50
Standard II	480.00
Corbeck	510.00
Summit	612.00
Butcher	667.00

NORLIN

Gibson Guitar Outfits	
(All models supplied with Gibson Case). The following abbreviations are used. ASB Antique Sunburst, CH Cherry, CSB Cherry Sunburst, DSB Dark Sunburst, EB Ebony, E/B M Ebony/Maple Fingerboard, FB Fireburst, GLD Gold, MPL Maple, NAT Natural, N/M Natural/Maple Fingerboard, NM Natural/Mahogany, NS Natural Satin, NW Natural Walnut, SB Sunburst, SLB Silverburst, SW Satin Walnut, TSB Tobacco Sunburst, WAL Walnut, WR Wine Red.	
Custom Order and Electric Acoustic Series	
370460 L-5C Carved Body EB	1168.00
370462 L-5C Carved Body NAT	1168.00
370464 L-5C Carved Body SB	1168.00
370466 L-5C Carved Body WR	1168.00
370470 Super 400C Carved Body EB	1168.00
370472 Super 400C Carved Body NAT	1168.00
370474 Super 400C Carved Body SB	1168.00
370476 Super 400C Carved Body WR	1168.00

381401 JSD Johnny Smith (2 p/u) EB	1307.00
381403 JSD Johnny Smith (2 p/u) NAT	1307.00
381405 JSD Johnny Smith (2 p/u) SB	1307.00
381407 JSD Johnny Smith (2 p/u) WR	1307.00
382241 Super V BJB	1457.00
Cus. Elec. ASB	1457.00
382243 Super V BJB	1457.00
Cus. Elec. NAT	1494.00
382253 Super V CES	1457.00
Cus. Elec. ASB	1457.00
382255 Super V CES	1457.00
Cus. Elec. NAT	1494.00
382285 Kalamazoo	2138.00
Award Cus. Elec. ASB	2138.00
382267 Kalamazoo	2138.00
Award Cus. Elec. NAT	2138.00
381417 Super 400 CES	1337.00
Cus. Elec. EB	1337.00
381419 Super 400 CES	1337.00
Cus. Elec. NAT	1337.00
381421 Super 400 CES	1337.00
Cus. Elec. SB	1337.00
381423 Super 400 CES	1337.00
Cus. Elec. WR	1337.00
381449 L-5CES Cus. Elec. EB	1325.00
381451 L-5CES Cus. Elec. NAT	1325.00
381453 L-5CES Cus. Elec. SB	1325.00
381455 L-5CES Cus. Elec. WR	1325.00
381465 Byrland Cus. Elec. EB	1277.00
381467 Byrland Cus. Elec. NAT	1277.00
381469 Byrland Cus. Elec. SB	1277.00
381471 Byrland Cus. Elec. WR	1277.00
381495 Howard Roberts Artist NAT	976.00
381497 Howard Roberts Artist SB	976.00
381499 Howard Roberts Artist WR	976.00
381509 Howard Roberts Cus. SB	952.00
381511 Howard Roberts Cus. WR	952.00
381521 ES-175 CC ASB	656.00
381523 ES-175 CC WAL	705.00
381533 ES-175 D NAT	705.00
381535 ES-175 D SB	656.00
Thin Electric Acoustic Series	
381545 ES-175 T NAT	681.00
381547 ES-175 T SB	681.00
381549 ES-175 T WR	688.00
381559 ES-335 TD NAT	644.00
381561 ES-335 TD SB	644.00
381563 ES-335 TD WAL	644.00
381565 ES-335 TD WR	644.00
381567 ES-335 PRO ASB	668.00
381568 ES-335 PRO CH	656.00
381575 ES-335 TD (L/H) SB	644.00
381577 ES-335 TD (L/H) WAL	644.00
381579 ES-335 TD (L/H) WR	644.00
381589 ES-345 TDSV SB	753.00
381591 ES-345 TDSV WAL	753.00
381593 ES-345 TDSV SB	699.00
381603 ES-347 TD ASB	711.00
381605 ES-347 TD EB	777.00
381607 ES-347 TD NAT	777.00
381617 ES-350 T FB	885.00
381619 ES-350 T NAT	885.00
381621 ES-350 T SB	885.00
381623 ES-355 TDSV ASB	879.00
381633 ES-355 TDSV SB	879.00
381635 ES-355 TDSV WAL	879.00
381637 ES-355 TDSV WR	819.00

Les Paul Series	
382277 Anniversary ASB	783.00
382279 Anniversary NAT	783.00
382281 Anniversary WR	783.00
382283 Anniversary EB	813.00
381667 Recording CSB	723.00
381669 Recording EB	723.00
381671 Recording WAL	711.00
381683 Triumph NM	723.00
381696 Pro Deluxe EB	529.96
381697 Pro Deluxe GLD	542.00
381699 Pro Deluxe TSB	542.00
381701 Pro Deluxe CSB	542.00

CSB	
381708 Artisan (3 p/u) EB	843.00
381711 Artisan (3 p/u) TSB	843.00
381713 Artisan (3 p/u) WAL	837.00
381715 Artisan (2 p/u) EB	789.00
381716 Artisan (2 p/u) TSB	789.00
381717 Artisan (2 p/u) WAL	777.00
381723 Custom CSB	566.00
381725 Custom NAT	596.00
381727 Custom TSB	596.00
381731 Custom WR	566.00
381787 Custom EB	566.00
381741 Custom (L/H) CSB	717.00
381743 Custom (L/H) EB	717.00
381745 Custom (L/H) SB	717.00
381747 Custom (L/H) WR	717.00
381757 Custom (3 p/u) EB	632.00
381759 Custom (3 p/u) NAT	644.00
381761 Custom (3 p/u) WR	662.00
381771 Custom (Nickel Parts) CSB	578.00
381773 Custom (Nickel Parts) EB	566.00
381775 Custom (Nickel Parts) SB	578.00
381777 Custom (Nickel Parts) WR	578.00
381789 Custom (Maple Neck) EB/M	668.00
381791 Custom (Maple Neck) N/M	668.00
381801 The Les Paul NAT	3011.00
381803 The Les Paul WR	3011.00
381813 The Paul NW	355.00
381823 Standard CSB	530.00
381825 Standard DSB	530.00
381827 Standard EB	506.00
381829 Standard GLD	530.00
381831 Standard NAT	530.00
381833 Standard WR	530.00
381843 Deluxe CSB	476.00
381845 Deluxe EB	488.00
381847 Deluxe GLD	476.00
381849 Deluxe NAT	500.00
381851 Deluxe TSB	500.00
381853 Deluxe WR	476.00
381863 Deluxe (L/H) CSB	596.00
381865 Deluxe (L/H) GLD	572.00
381867 Deluxe (L/H) TSB	596.00
381869 Deluxe (L/H) WR	596.00
381879 Special SB	530.00
381881 Special EB	530.00
381883 Special WR	530.00
381893 55 DSB	476.00
381897 55 WR	476.00

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381917 Marauder NB	349.00
381919 Marauder NM	349.00
381921 Marauder NS	312.00
381922 Marauder TSB	349.00
381923 Marauder WR	349.00
381925 Marauder WAL	349.00
381936 S-1 EB	410.00
381937 S-1 NM	410.00
381939 S-1 NS	361.00
381941 S-1	

382023 SG Standard 512.00
TSB
382025 SG Standard 464.00
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382056 SG Standard 488.00
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382059 SG Standard 488.00
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382037 SG Standard 470.00
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382039 SG Standard 482.00
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382041 SG Standard 524.00
(Bigbys) TSB
382043 SG Standard 506.00
(Bigbys) WAL
382071 SG Standard 500.00
(Bigbys) L/H CH
382073 SG Standard 500.00
(Bigbys) L/H WAL
382085 The SG NW 373.00
382093 Melody Maker CH 434.00
382095 Melody Maker SB 434.00
382097 Melody Maker WAL 434.00
382185 Explorer 2 NAT R. D. Series 632.00
382291 Artist ASB 711.00
382293 Artist EB 656.00
382295 Artist FB 711.00
382297 Artist NAT 650.00
382333 Artist Bass ASB 632.00
382335 Artist Bass EB 620.00
382337 Artist Bass FB 632.00
382339 Artist Bass NAT 560.00
382307 Cus. NAT 560.00
382309 Cus. WAL 566.00
382319 Standard NAT 452.00
382321 Standard TSB 476.00
382323 Standard WAL 476.00
382349 Standard Bass EB 476.00
382351 Standard Bass NAT 428.00
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382109 EB-3 Bass WAL 518.00
382121 Ripper L-9S Fretless Bass EB 470.00
382123 Ripper L-9S Fretless Bass NAT 470.00
382125 Ripper L-9S Fretless Bass TSB 530.00
382135 Ripper L-9S Bass EB 506.00
382137 Ripper L-9S Bass NAT 494.00
382147 Grabber Bass EB 410.00
382149 Grabber Bass MPL 410.00
382151 Grabber Bass NS 379.00
382153 Grabber Bass VR 410.00
382163 Grabber G-3 Bass EB 422.00
382165 Grabber G-3 Bass MPL 422.00
382167 Grabber G-3 Bass NS 391.00
382169 Grabber G-3 Bass TSB 446.00
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370320 J40 SB 470.00
370330 J50 Deluxe NAT 476.00
370331 J50 Deluxe (L/H) NAT 506.00
370340 J55 Deluxe NAT 506.00
370350 Heritage Cus. NAT 650.00
370368 J200 Artist ASB 668.00
370370 J200 Artist EB 681.00
370372 J200 Artist NAT 681.00
370374 J200 Artist SB 681.00
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370380 Dove EB 614.00
370382 Dove NAT 626.00
370384 Dove CSB 626.00
370390 Hummingbird SB 560.00
370392 Hummingbird NAT 572.00
370394 Hummingbird VR 572.00
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370420 MK53 NAT 470.00
370422 MK53 SB 470.00
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Mastertone Plectrum Banjo WAL 837.00
370490 PB 800 Plectrum Banjo CSB 1235.00
370500 RB 100 5-string Banjo WAL 608.00

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370522 RB 800 5-string Banjo CSB 1235.00
370530 TB 100 Tenor Banjo WAL 608.00
370540 TB 250 Mastertone Tenor Deluxe Banjo WAL 837.00
370550 TB 800 Tenor Banjo CSB 1235.00
370560 All-American Tenor Banjo — 3890.00
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393060 EPID-14E 90.00
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403040 Deluxe Ebony 164.00
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R157 Requinto and case 575.00
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MMP110 89.95
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MM1022/A 12.95
MM1022/CB 25.00
MM1022/B 25.00
MM1022/2 25.00
MM1033/V 12.95
MM1033/A 16.25
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MC100 DS 275.00
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MC Case/Fit 85.00
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N102 105.00
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ST55 BS BK 203.50
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Pro Case 45.00
Pro Twin Case 75.00
*Some electric models available /handed 10% Surcharge.

SHERGOLD

Modulator 226.16
Modulator bass 260.07
Modulator 12-string 246.72
Cavalier 323.46
Cavalier 12-string 341.95
Cavalier double 6/4 559.99
Cavalier double 12/4 613.66
Cavalier double 12/6 606.26
Available through Barnes & Mullins:
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.

STRINGS & THINGS

MUSIC MAN

Stringray 1 433.00
Stringray 2 433.00
Stringray bass 433.00
Sabre 1 399.00
Sabre 2 399.00

SUMMERFIELD

IBANEZ
PF100 BK, BS, CW, WN 185.00
PF100 AV 189.50
PF200 BK, CS, CW, MO 199.50
PF200 WH, NT 205.00
PF200 AV, ZB 210.00
PF300 MO, BK, CS, CW 250.00
PF300 NT, WH, ZB 257.50
PF300 AV 260.00
PF230 MO 220.00
PF230 AV 235.00
PF400 MO, AV 299.50
PF Case 39.50
Musician series:
MC100 DS 225.00
MC100 DS 275.00
MC 300 DS 299.00
MC400 412.50
MC500 467.50
MC800 DS Bass 299.50
MC900 DS Bass 375.00
MC Case 39.50
MC Case/Fit 85.00
MC Bass Case 47.50
Concert series:
CN100 BK, BS, CW, WN 199.50
CN200 BK, CS, CW, MO 210.00
CN200 WH, AV, MO 220.00
CN250 BK, CS, CW, MO 225.00
CN Case 39.50
Iceman series:
IC300 KR 289.50
IC210 BS 260.00
IC100 BS, BK, WH 240.00
IC200 BS 280.62
IC400 MO 299.50
IC400 AV 320.00
PS10 Paul Stanley 399.50
Iceman Case 52.50
Jazz series:
SA100 Bass 273.85
SA400 CH 319.55

Maple Dreadnoughts
M340 137.50
M340BS 137.50
M340AV 170.50
M340AM 159.34
M370 170.50
M342 163.65
M342AV 178.42
M342AM 166.32
M372 181.50
Floral deluxe series:
F200CS 123.75
F300 135.97
F300CS 135.97
F300CW 138.55
F300BK 138.55
F360BK 143.83
F302 140.25
F302CS 140.25
F302BK 143.85
Old Timer series:
T200 92.73
T300 103.13
T320 124.70
T302 113.47
T322 135.13
Jumbo series:
J500BS 158.57
J540 184.53
J540AV 199.95
J560BK 166.23

J502BS	158.57	590-102	Notchet
J542	188.82	Tension Hoop	
CASES FOR WESTERN GUITARS			
154	32.50	590-103	Resonator
154W	35.50	Flange	
156	45.75	590-104	Resonator
Artist Western series:			
AW70	235.00	Hoop	
AW90	325.00	590-105 Arm Rest.	
AW100	365.00	590-107	Tailpiece
AW75	265.00	Bracket.	
AW96	350.00	590-110	Resonator
IBANEZ AND CORDOBA CLASSIC GUITARS			
1314	59.50	590-111	Resonator
1315	65.50	590-113	Bracket
2801	76.80	Wrench	
2811	99.50	590-181 Bracket Hoops	
2856	107.25	590-182 Bracket Nut.	
2857	116.88	590-191	Resonator
2858	132.00	Stud	
2859	181.50	590-192	Resonator
2860	214.50	Stud Nut	
154 Classic Case	32.50	590-122M Wood Tone	
*Some acoustic models available! h/ 10% surcharge.			
IBANEZ BANJOS WITH CASE			
BF600BR/NT Banjo	435.45	590-122N Wood Tone	
BF500BR/NT Banjo	422.95	Rim M/gny.	
BF500GBR/NT Banjo	595.31	590-122N Wood Tone	
BT500BR/NT Banjo	417.69	Rim Nut	
BF300BR/NT Banjo	394.57	590-SH Remo Banjo	
BT300BR/NT Banjo	391.94	Head	
BT200BR/NT Banjo	393.16	591 Banjo Case	
BP200 Banjo	379.44	KOHNO CONCERT GUITARS	
BT200 Banjo	379.44	MK15 W/Case	853.85
Ibanez 'Artist' Banjo Spares		MK20 W/Case	1,086.75
590-114 Banjo Bridge	1.21	MK30 W/Case	1,562.50
590-120 Resonator	40.68	MK50 W/Case	2,587.50
590-121 Resonator	44.11	TAMURA	
590-117 Banjo Tailpiece	4.18	10 STRING GUITARS	
590-118 Tailpiece		10P1500 W/Case	605.25
Screw	0.12	10P2000 W/Case	822.83
590-119 Nut for T Piece		KADONO LUTE	
Screw	0.24	L85 W/Case	477.25
590-101 Tone Ring	17.44	CBL ELECTRIC GUITARS	
		LP121 Guitar	101.95
		SC156 Guitar	124.50
		SC156 Nut Guitar	134.50
		JB121 Bass Guitar	102.95
		PL6 Brown S/B	95.00
		PL26 Black with effects	150.00
		CS 36 White with effects	140.00

UKULELES				
12.7z	SL1	3.99	2354 SGB Case	39.50
	UK1	3.99	2453 HR Case	41.50
27.14	712	42.50	2457 ES Case	45.00
			2471 JG Case	46.50
MACCAPPERRI GUITARS				
	MAC 10 W/Case	495.00	K.442 Auditorium Folk	23.95
18.65	A600	17.50	K.550 Jbo pce black	33.95
14.26	A700	22.50	KDG 70 D/I Jbo	39.50
1.30	Lark 4/4 M5010	14.75	K.475 J.L. Seagull	23.95
	Lark 3/4 M5107	9.75	Classic:	
1.09	BOZO WESTERN GUITARS		KC.265 Student	18.75
1.09	850 Guitar and Case	269.55	K.C.333 Concert	19.75
	B50/12 Guitar and Case	324.00	KC225 D/Classic	15.50
1.09	860 Guitar and Case	284.65	KDG50 C/I/Classic	26.95
0.44	880S Guitar and Case	398.45	Electric:	
0.94	880S/12 Guitar and Case	422.25	KIB.130 Bs long scale	29.95
1.01	B100 Guitar and Case	669.55	E.120 Single p/u	23.95
	BOZO ELECTRIC GUITARS	275.00	K2T. S. G. 2 p/u	27.95
0.53	EG26 Guitar and Case	275.00	Banjo:	
38.96	EB14EL Guitar and Case	299.50	KB.52 Deluxe	39.50
	HAWAIIAN GUITARS		WOODS	
	2250	59.50	G 152 Folk	37.53
	2251 and Case	152.50	G 180 Classic	46.00
4.95	MANDOLINS		G 190 Classic	45.00
80 Round Back	53.75		G 140 Jumbo	49.47
100 Round Back	69.50		ALLEGRO	
512 Flat Back	65.50		G 220 Standard	13.12
511 Flat Back	57.50		G 300 Classic	22.16
513 Flat Back	72.00		G 400 Standard	14.65
514 Flat Back	64.50		G 150A Classic	27.34
521 Flat Back W/Case	250.00		G160 Western	49.47
522 Flat Back W/Case	275.00		LOPEZ:	
523 Flat Back W/Case	350.00		CLASSIC GUITARS	
525 Flat Back W/Case	365.00		Aragona	64.06
526 Flat Back W/Case	375.00		Valencia	67.87
1521 Flat Back	26.16		Navarra	71.51
516 (Electric)	75.61		Granada	82.50
104 Flat Mandolin Case	22.50		Castilla	91.07
103 R/B Mandolin Case	25.00		Sevilla	117.93
			Andorra	140.40
CASES FOR ELECTRIC GUITAR				
2700 DX Flight Case	75.00		WESTERN GUITARS	
2350 LP Case	39.50		Serenata VII	60.53
2375 SC Case	36.50		Fantom 20	77.64
2352 TC Case	35.00		Fantom 30	81.29
2365 JB Case	39.50		Fantom 33	87.39
			Fantom 36	93.50
			Fantom 39	99.59
			Fantom 42 Black	99.59

WING			
Rickenbacker			
Solid	420	239.63	
430	430	295.19	
450	450	307.12	
450/12	450/12	351.00	
460	460	342.56	
480	480	325.69	
620	620	421.88	
950	950	259.88	
980	980	943.31	
4080/12	4080/12	1290.93	
Semi-Acoustic			
320	320	408.38	
330	330	399.38	
330/12	330/12	513.00	
335	335	457.31	
340	340	393.75	
360	360	469.13	
360/12	360/12	545.06	
362/12	362/12	1105.31	
370	370	513.00	
360/12F	360/12F	486.00	
Bass			
300	300	345.94	
3001	3001	366.19	
4000	4000	415.13	
4001	4001	448.88	
4002	4002	943.31	
4005	4005	531.56	
W.M.I.			
G101 Std. Fik	10.95		
K200 Folk	16.95		
K320 Concert Folk	20.95		
KD28 Jbo Western	33.50		
KD28-12 12st Jbo	39.50		
K.410 Concert D/Lux	26.50		

TWELVE STRING GUITARS			
Fantom 112		90.07	
Fantom 212		100.80	
Fantom 139		111.82	
Fantom 412 Black		111.82	
SOLID BODY ELECTRIC GUITARS			
Dyno II		102.93	
Vedette		115.87	
Super Jaz		134.26	
Red Flame		110.12	
Black Pearl		120.28	
THIN BODY ELECTRIC GUITARS			
Caravel		105.75	
DS/2T		125.43	
BASS ELECTRIC GUITARS			
Special Bass		152.08	
Black Bass		122.85	
DS/Bass		120.28	
Starfire Bass		87.24	
Red Bass		115.87	
JOSE RAMIREZ CONCERT GUITARS			
Model Studio I		235.77	
Model Studio II		396.09	
RICARDO SANCHIS CARPIO CONCERT GUITARS			
Model 40E		192.78	
Model 40		147.42	
Model 38		85.36	
Model 33 Flamenco		170.10	
Model 32 Flamenco		123.12	
PRUDENCIO SAEZ GUITARS			
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 3/4 size		25.92	
Model 21W		45.36	

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS			
ACOUSTIC			
114 50W 2 x 10	260.00		
118 75W bass amp	250.00		
124 100W 4 x 10	398.00		
125 100W 2 x 12	385.00		
128 100W bass amp	385.00		
220 180W bass amp	285.00		
230 180W	325.00		
320 300W bass amp	395.00		
330 300W	445.00		
402 2 x 15" enc.	225.00		
403 x 12" enc.	250.00		
408 2 x 15" enc.	285.00		
407 2 x 15" + h	295.00		
408 4 x 15" + h	429.00		
AKG			
DYNAMIC MICROPHONES (1)			
D4/1	8.40		
D4/7	8.40		
D4S/2	10.00		
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		
D580	44.00		
D691	44.00		
D1200C	63.00		
D1200E	66.00		
D2000E	78.00		
DYNAMIC MICROPHONES (2)			
D12	95.00		
D110	48.80		
D160C1	63.00		
D160E1	63.00		
D200C1	76.00		

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		
H42/20	74.50		
S42E	236.00		
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 STYL			
X6R	8.50		
X7E	10.50		
X8E	16.50		
X8S	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			
K40	14.00		
K36/1	50.00		
K158	39.00		
K158/T301	49.50		
H70	35.00		
N66E	116.00		
SA70R2	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		
W17Aaw	20.00		
W18	6.60		
W32+	3.50		

MICROPHONE ACCESSORIES			
A12	7.20		
H2	4.40		
H24A	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		
PC1/2.	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		
SA28	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		

PHS 1. 108.00
PHS 2. 112.00

BOOSEY & HAWKES (ELECTROSONICS)

LESLIE
60. POA
110. POA
122. POA
122RV. POA
130. POA
140. POA
145. POA
147RV. POA
251. POA
330. POA
350. POA
350. POA
540. POA
705. POA
710. POA
720. POA
760. POA
770. POA
820. POA
860. POA
910. POA

Pre-Amps
7890-1. POA
9340-1. POA
9370-1. POA
9420-1. POA
9875-1. POA

BOSE

Bose 1800 Amplifier . 897.00
Pair Bose 802 speakers with equalizer . 638.25
Pair Bose 802 speakers add-on . 551.43
Bose 802 equalizer . 86.82
Pair Atlas Stands . 120.75
TC18 Transit Case . 195.50
RMK1 Rack Mounting Kit . 24.72
802 Wallbracket (pair) . 80.50
PM2 . 1023.50
XM6 . 368.00

BRODR JORGENSEN

Tape echo / chorus / SOS / reverb . 550.93
Tape echo/reverb . 439.82
Tape echo . 356.48
Analog delay stereo . 221.30
Analog delay stereo . 300.93
Reverb unit . 115.74
Other Effects
Mix 4-1 . 50.93
Mix 6-2 . 162.04
Mix 4-1 rack S&R per channel . 152.73
Mix 6-2 rack S&R per channel . 194.44
Electronic tuner (guitar) 3 octave . 45.37
Electronic tuner 5 octave . 82.41
Distortion sustain . 36.11
Overdrive . 38.89
Compression sustain . 38.89
Spectrum . 38.89
Touch wah . 41.67
Phase . 46.30
6 band graphic . 50.93
Delay machine . 134.26
Chorus . 134.26
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
Tremolo 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 2 120w . 504.63
Lead 12" x 2 Pioneer speaker . 647.22
Lead 10" x 4 120w . 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 2 120w . 458.34
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)

*Stringray . 135.36
Stringray Super . 171.00
Stringray combo . 219.38
Stringray bass . 132.75
Stringray bass combo . 229.50
Stringray super combo . 252.00
Marlin . 171.00
Slave . 115.00
Scorpion . 155.00
Scorpion Custom . 166.00
Wasp . 69.00
Hornet . 86.10
Hornet Custom . 130.50
Cobra P.A. . 108.50
Cobra bass combo . 139.50
Monitor 80/130 . 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 120W pr . 172.50
2 x 12 1 Hn 240W pr . 236.00
1 x 15 TH Base Bin . 166.85
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 . 98.00
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
21-0406-000-3 Bandmaster Enc F12" 21-0409-000-2 Bandmaster Enc D120
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" 21-0790-000-8 Guitar Amplifier Vibrolux Rev F10" . 397.77
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 FB" 21-1290-000-9 Guitar Amp Champ FB" . 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 Vibrononic 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 Pro 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 Vibrononic 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
*1-1405-000-0 Bassman 70 Enc . 251.53
*1-1407-000-3 Bassman 70 Enc D140 . 408.44
*1-1496-000-6 Bassman 70 Amp Only . 213.65
*1-1890-000-8

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 . 4.00
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 Mains/Battery Model . 58.78
80-1009-000-6 Vox AC30 Reverb . 341.66
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
90-2008-000-2 Super Phaser . 27.37
VOX PIANOS & MICROPHONE STANDS
96-3001-000-8 Vox Microphone Stand . 16.65
96-3002-000-4 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
15-0019-000-3 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

CLEARTONE

Fark
8W Practice Amp . 44.92
20W Vintage Valve Combo . 134.78
50W Valve Bass Combo . 237.07
50W Valve Rev. M.V. Combo . 269.51
50W Valve Rev. Combo . 319.42
50W Valve Master Vol. 100W Valve Rev. Combo . 396.78
50W Valve Master Vol. Combo . 369.33
100W 1 x 12 Valve Super Combo . 332.29
50W Valve Bass Amp . 202.14
100W Valve Bass Amp . 249.55
50W Valve Master Vol. Lead Amp . 202.14
100W Valve Master Vol. Lead Amp . 249.55
100W Lead/Bass SS Amp . 159.50
6 Channel Mini Mixer . 96.84
100W 4 Channel P.A. System . 311.94
100W 4 Channel P.A. Amp . 147.48
100W 1 x 12 Horn Columns . 164.45
100W 6 Channel P.A. Mixer Amp . 139.64
100W Slave . 127.27
100W P.A. Bin . 183.42
100W 4 x 12 Cabinet Angled Front . 174.69
100W 4 x 12 Cabinet Angled Front . 194.65
100W 2 x 12 Cabinet . 147.23
All 4 x 12 Cabinets now fitted with castors .
J. T. COPPOCK
Combination Amplifiers Commander 210 . 386.00
Commander I . 386.00
Commander II . 439.00
Commander IV . 475.00
Commander VI . 569.00
300 Guitar Amp I . 575.00
300 Guitar Amp II . 895.00
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 . 386.00
Speaker Enclosures
90-2005-000-6 P.A. 1-15" . 186.00
2-10" . 174.00
2-12" . 199.00
252.00
4-10" . 310.00
4-12" . 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-120W Power Head . 489.00
RPA-300 Power Head . 699.00

12-Channel Stereo Mixer . 607.00
Stereo Power Amp . 532.00
120 watt power 300 watt power
Booster . 298.00
Stand for RPA-4 . 25.00
Stand for RPA-6 . 25.00
P.A. Speaker Columns
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
P.A. Speaker Cabinets
Piezo Super Horn IV . 103.00
Piezo Super Horn VIII . 165.00
Monitor Spkrs. (pair) . 190.00
Horn cabinet . 285.00
Exponential horn . 516.00
Exponential horn . 290.00
Exponential horn . 215.00

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 . 167.00
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 . 28.00
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
3091/O Echo Chamber . 75.95
3092/R Tapes for Echo Chamber . 5.80

CUSTOM SOUND

Combination Amplifiers
Trucker . 117.65
Trucker bass . 137.25
Trucker duo . 137.25
Trucker nb . 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
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700A . 244.20
701 . 372.54
702 . 137.25
708 . 160.43
9PA1 . 388.59
9PA11 . 288.77
Mixers
PI2-2 . 372.54
Instrument Amplifiers
700K . 285.20
704 . 212.12
706 . 187.16
Combination Amplifiers
705 . 319.07
707 . 311.94
P.A. Loudspeaker Enclosures
90-2005-000-6 P.A. . 299.94
Delta Bin . 187.16
Omega . 192.51
7212ST . 153.39
7212H . 133.69
7GPH . 153.30
Instrument Loudspeaker Enclosures
7412 . 187.16
7PH . 153.30
Delta Bin . 187.16
Monitor Cabinets
7PSM . 212.12

DARBURN

EX. VAT	
Reverb	75.50
SRV-50/80	196.30
SRV-100	259.20
KGP-50/80	201.80
KGP-100	259.20
KGP-100 1 x 15"	276.80
Piece hn. extra	13.95

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	68.00
RE 11 Super D	99.00
Cardioid	258.00
RE 20 Cardioid	258.00

ELKA-ORLA

6101 Universal Amp.	
50	239.32
6102 Universal Amp.	
100	269.42
6103 Universal Amp.	
200	437.38
1604 Reverb III	104.59

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 cols (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

FARFISA

RSC 350 Rotating sound cabinet: 60-watt amp	588.60
RSC 180 Ditto, with 80-watt amp	340.20
OH 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 purp	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/hn 150W 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	105.46
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
1 x 15" Bass Guitar	157.36
Single High Hn 50W	32.48
Twin High Hn 100W	52.74
Horn Unit 2 x 25W Upper Mid Range (small)	58.56
Fibreglass R.C.F. 100W Middle 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 90 Aria Phasor	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 Headphones	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
GM149, low level	9.43
GM149, low level	10.61

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/equi. with Jack C/PANEL	74.87
Transport Case/XLR's For single S 500-D. F/equi. 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	179.98
Jack/XLR connections	
ACCESSORIES	
Balanced input facilities for MOS-FET Amps and X300	23.17
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 V-S Bassamp Combo Rear loaded, 1 x 15" Bass speaker, 100W	313.72
IC 100L Combo Rev, 2 x 12" H/D speakers, 100W	310.16
Studio 50 Combo Rev, 1 x 12" H/Eff 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	21.40
Effects Connector lead	52.58
CHROME CONSOLE	8.91
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

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
SA112 50W 1 x 15" spkr	263.50
SA115FL 100W 1 x 15" spkr	294.00
SA212 50W 2 x 12" spkrs, rev/vib	263.00
SA212R 100W 2 x 12" spkrs, rev/vib	308.45
All combination amplifiers available with ATC speakers at extra cost.	
COMPLETE P.A. SYSTEMS	
112B bs hn 1 x 12" ATC 200W prog	224.75
112M mid hn 1 x 12" ATC 150W prog	209.25
HFL RCF High freq hn	186.00
HFS RCF High freq hn/lens.	308.45
425H Piezo tweeter array	93.00
112SM Stage floor monitor ATC/Piezo, 100W	217.00
Type D 16-4 16 ch subgrp mixer	1937.50
XO231 3 way elec. crossover	310.00
DR112 100W P.A. amp	240.25
DR203 200W P.A. amp	294.50

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	204.99
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 Loudspeakers, 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.	

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
SA112 50W 1 x 15" spkr	263.50
SA115FL 100W 1 x 15" spkr	294.00
SA212 50W 2 x 12" spkrs, rev/vib	263.00
SA212R 100W 2 x 12" spkrs, rev/vib	308.45
All combination amplifiers available with ATC speakers at extra cost.	

COMPLETE P.A. SYSTEMS	
112B bs hn 1 x 12" ATC 200W prog	224.75
112M mid hn 1 x 12" ATC 150W prog	209.25
HFL RCF High freq hn	186.00
HFS RCF High freq hn/lens.	308.45
425H Piezo tweeter array	93.00
112SM Stage floor monitor ATC/Piezo, 100W	217.00
Type D 16-4 16 ch subgrp mixer	1937.50
XO231 3 way elec. crossover	310.00
DR112 100W P.A. amp	240.25
DR203 200W P.A. amp	294.50

POWER AMPLIFIERS	
STA100 100W 'slave' valve	186.00
STA200 200W 'slave' valve	240.25
STA250R 'Tube State' 250W	263.50

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 funkt.	58.45
Phase shifter	69.00
Chorus Flanger	74.30
Modular linking kit	3.15
FW10 Fuzz Wah Pedal	31.90

HORNBY-SKEWES

JHS	
C33 Watt 8" Speaker	£37.00
CD6T 6 Watt Tremolo 8" Speaker	£49.95
CD15T 15 Watt, Tremolo 12" Speaker	£75.00
CD50T 50 Watt, Tremolo 12" Speaker	£112.00
CD10CR 100 Watt, Reverb, 2 x 12" Speakers	£276.00
REVERB UNITS	
ZE2 Battery	£57.50
Z3M 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
EFFECTS PEDALS	
Ross 10 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
RCR Ross Compressor RPZ7 Ross Phaser Pedal	£52.00

KEMBLE

YAMAHA Combos:	
G25112	155.00
G50112	230.00
G100B212	323.00
G100115	342.00
G100410	389.00
B50115	280.00
B100115	375.00
AO112T	285.00
A4115H	415.00
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
j10s 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
S6115	675.00
H6115	575.00
S2115H	275.00
N1020	85.00
F1030	317.00

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.

I NEED a brilliant bass guitar teacher. I'm not a complete beginner, but I need help. Must live Putney as have no transport. Please call Chris: 373-7675 (days).

JAZZ ROCK American. Guitarist, 21, Holdsworth influenced. Studio, gigs, experienced, Marshall, Mod. Strat. seeks pro, semi, work with English band; (prefer fretless bassist) Need some Accom. — Dael Hauskins, 5421 Zola Ave., Pico Rivera, Calif. 90660, USA.

DRUMMER wanted to complete line-up of Blues-influenced Rock Band, in the Manchester area, aged 17-20, transport an advantage, phone Chris 061-798-9533 after 6.30pm.

THREE BOYS in Sheffield looking for fresh guitarist to make different, hypnotic power music. Individualist with ideas previous band experience not essential. Living in Sheffield. Contact:- Windle, Sheffield 381360.

FENDER JAZZ Bass, 1964 pre-C.B.S. Sunburst, rosewood neck. A bargain at £250. Tel: 061-969 5783.

18 YEAR OLD Vocalist also writes songs unexperienced, can play Guitar. Wants to join or form an Original Knew band prepared to sell ourselves if we have to, eg Bass, Drums, lead Guitar — Vocal and songwriting influences range from Rod Stewart, to the Who to Eric Clapton up to The Police etc. Ambitious to be Rich and successful and to be 'Ruthless', in doing so. No PA system yet. PHONE Dave Birmingham 552 6928 from 6pm to 8pm only.

NOTTINGHAM BAND require Bass Player. For details, ring Brian or Jim, Nottingham (0602) 42870.

HEAVY DRUMMER and Bassist required by two guitarists, ages 18-25. Strictly heavy metal. Amateurs hoping to form pro band. Based Southampton. Can travel around the south. 0703 610831.

TAUNTON BASS player (23) seeks to join/form Rock/H.M. or Blues Band, own gear, rehearsal hall available, sorry, no 'phone, Jerry, 45a Wood Street, Taunton.

PROGRESSIVE ROCK Guitarist (6/12 elec, acoustic and steel) looking for a London based band of same. Influenced by Howe-Albrighton-Hackett-Gilmore, and well equipped for such. Some lead/back-up vocal. Have temporary accommodation. Full time career work only need respond. No B.S. please. Will send resume, photo and further details on request. Ray Cervenka, 296 Perrine Blvd., Manasquan, New Jersey 08736 U.S.A.

PRO MUSICIAN seeks young writing partner (Musician?) pro or semi pro, I'm into pop that rocks Police, Cheap Trick, and Hit records. I'm looking for someone with great songs, that need developing, criticised, recorded and used, talented people please write or phone, Simon Skinner, 51 Ram Gorse, Harlow, Essex (0279) 31004.

KORG Micro Preset Synthesiser for sale. Plus carry case. As new home use only £160 o.n.o. Chris, 223 Richmond Road, Hackney, E.8.

MALE or Female vocalist wanted, must be into New Wave. Also two WEM Audio Master's mixing desk, five channels each, have foldback. £105 each or £180 for both. Phone 0440-63304. Ask for Terry.

RHYTHM guitarist requires musicians to form band playing original and standards. Experience not essential. Phone Cherry, Computer Dept., 021-356 6791 (Live near city centre).

I'VE GOT many songs suitable for an ambitious girl singer. Please ring 346 7700.

WANTED, guitar teacher, postal or personal in southern area. No qualifications or particular technical knowledge necessary; transcripts to solos from records and help on formation of original solos required. Mark Fareham (Hampshire) 233838.

LEAD guitarist (17) urgently seeks powerful Heavy Metal Band with a future. I use a Gibson Flying V and a Marshall Stack and I am totally dedicated. Band in Midlands preferred but prepared to move for band with right prospects. Tel: Wolverhampton 723046.

GUITARIST/Vocalist (aged 25) wishes to form song-writing partnership with Keyboards player or bassist with the aim of forming a commercially viable Jazz/Soul band. Influences:- Steely Dan, Stevie Wonder, The Crusaders, Earth, Wind & Fire. Phone Skelmersdale 25029.

IBANEZ Les Paul, Tobacco Sunburst, hard case, excellent condition. £140. Dave, Redhill 68889.

FEMALE rock drummer wanted for all-girl band "Mistress". Deal pending. Tour Holland in January. Must have energy, image & drive. Can offer accommodation (Blackpool). Urgent. Denny — 0253 27999.

WANTED. "Bluesbreakers" LP. Mono or stereo. (John Mayall/Eric Clapton). Both record and sleeve must be in good condition. Phone Spennymoor 818995.

GIBSON 76 limited edition Explorer, only a few months old, guaranteed 5 years. Natural with gold hardware. Plush Gibson case £420. ono. Also Burman Pro 501 combo. Superb amplifier, six months old £290 ono. Neither of the above have gigged. Genuine reason for sale. Ring Barnsley 713892 anytime.

FOR SALE: Mini-korg 700S synth, immaculate condition with custom built flight case £250 ono. Phone 450-4941. After 6pm.

DETROIT, Michigan lead guitar available to re-locate, tour and record. Well known — top working label groups ONLY apply Write or call, DUANE THOMAS c/o 13994 Plainview, Detroit, Michigan, U.S.A. 48223. U.S.A. long distance # (313) 838-5396.

FOR SALE: M.M. 12 into 4 mixer with limiters brand new £350 or exchange for Revox A77. Tel: Tarbolton (029254) 382.

YAMAHA Solid-Topped acoustic guitar with plush fur-lined hard case for sale. Absolutely immaculate condition — hardly used. Bargain at £120 including case. Phone 907-4218 (evenings).

JAZZ ROCK American guitarist 21, Holdsworth influenced. Competent. Marshall; mod. Strat. Seek soon working English Jazz Rock Band (prefer fretless bassist). Need accom. Write: Dael Hauskins, 5421 Zola Ave., Pico Rivera, Calif. 90660 (U.S.A.).

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