

INTERNATIONAL MUSICIAN

AND RECORDING WORLD TM

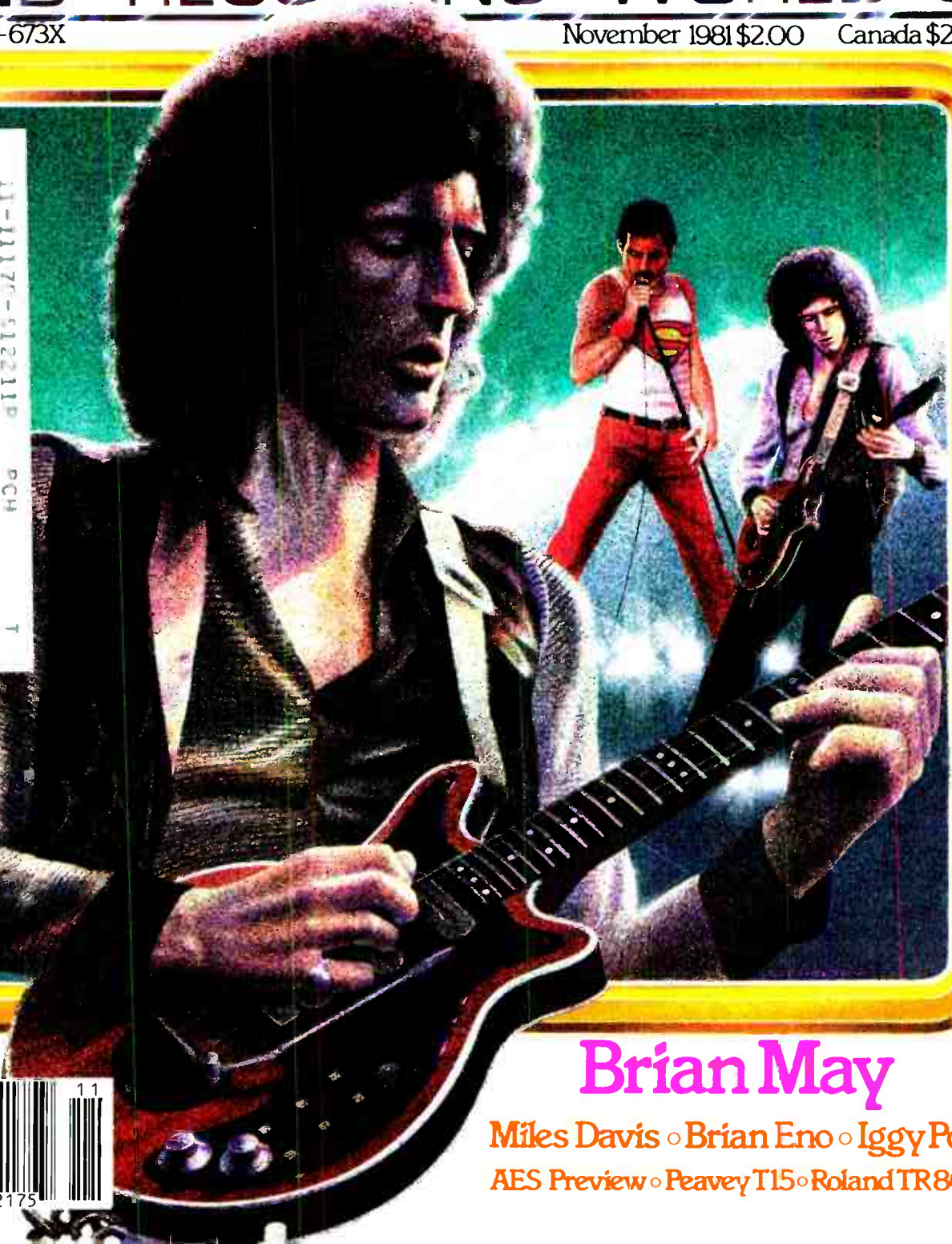
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November 1981 \$2.00 Canada \$2.25

DON'T
MISS PAGE 4

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World Radio History



Brian May

Miles Davis • Brian Eno • Iggy Pop
AES Preview • Peavey T15 • Roland TR808



71486 02175

Victory MV X . . . Ten distinct sounds from one great new guitar.

Now, all you need to achieve up to ten popular, distinct sounds is one Gibson Victory MV X guitar. Just set the blade switch to your desired preference, plug it in, start cookin'.

Gibson's Victory MV X guitar has the sounds the crowds are applauding and producers are calling for. Why not sound out a new Gibson MV X guitar at your Gibson dealer today?

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Sounds like... all of 'em.



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Nashville, TN

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For Victory MV Series literature, and poster reprint of this ad, send \$4.50 to: Gibson Literature Department, P.O. Box 100087, Nashville, TN 37210

8 NEW! from Studiomaster

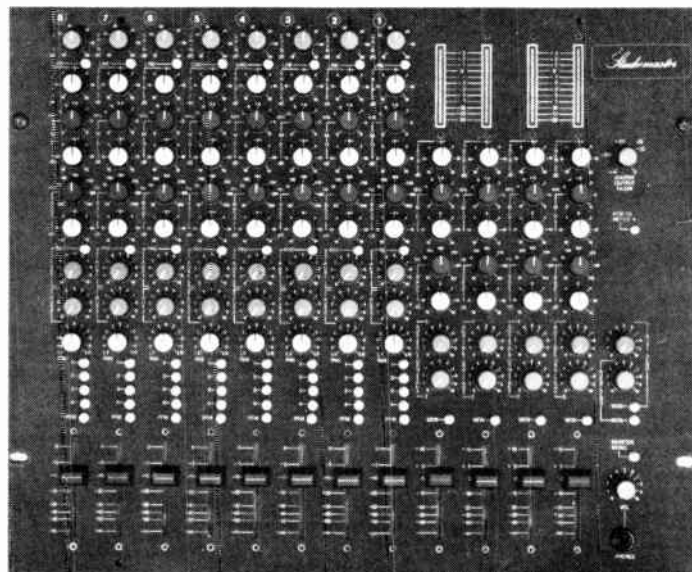
New from Studiomaster: a compact highly innovative mixing desk. The 8/4 is truly not "just another" mixer. What sets the 8/4 apart are the five most important things you must consider in purchasing a console.

1 Features/Benefits

- 19" rack mount or free standing
- 8 inputs 4 discrete outs
- Balanced and unbalanced inputs
- Patch points on all inputs
- Studiomaster's famous parametric EQ on inputs and outputs
- Switchable RIAA E.Q. on channels 1 thru 4, line in on channels 5-8
- Switchable phantom power for condensor mics
- 2 auxiliary sends with pre post select switch on auxiliary 1
- Headphone (stereo or mono) monitoring on any or all combinations of inputs and outputs
- Overall master fader
- Choice of LED ladder or VU meter output display

2 Applications (flexibility)

- Studio multi-track recording and remixing
- Live PA
- Keyboard mixer
- Monitor mixer



3 Specifications

Greater than 85 dB S. N., less than 0.015% distortion (@ 1 kHz, +15 dBm), -126 dBm equivalent input noise, +19 dBm output, just to name a few.

4 Reliability

State of the art components, modular construction and rugged packaging make the 8/4 ultra reliable.

5 Economics

The price leaves the competition behind!

Studiomaster Inc.

Recording Studio Design

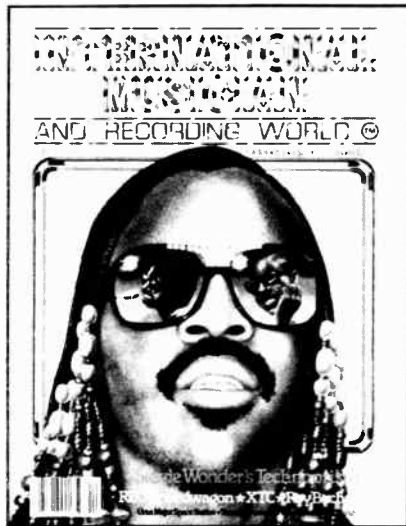
PLEASE SEND ME ADDITIONAL INFORMATION ABOUT THE NEW 8 INTO 4 STUDIOMASTER MIXER.

Name _____
Address _____
City _____ State _____ Zip _____

Studiomaster, Inc. 1365-C Dynamics St., Anaheim, CA 92806

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A guide to significant performance and recording equipment as evaluated by professional musicians and sound engineers.

The next investment you make in musical equipment could be your wisest. Any purchase of \$25 or more from your local dealer will qualify you for a special \$12 rate for a one year subscription to International Musician and Recording World, PLUS \$3.00 1982 Equipment Test Guide FREE. That one investment opens the door to a full year of:

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Name _____ (Please print)

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Name of Product _____ \$ _____ Price

Payment must accompany order

Offer expires February 15, 1982

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MICRO SIZE MICRO PRICE MICRO SIX™

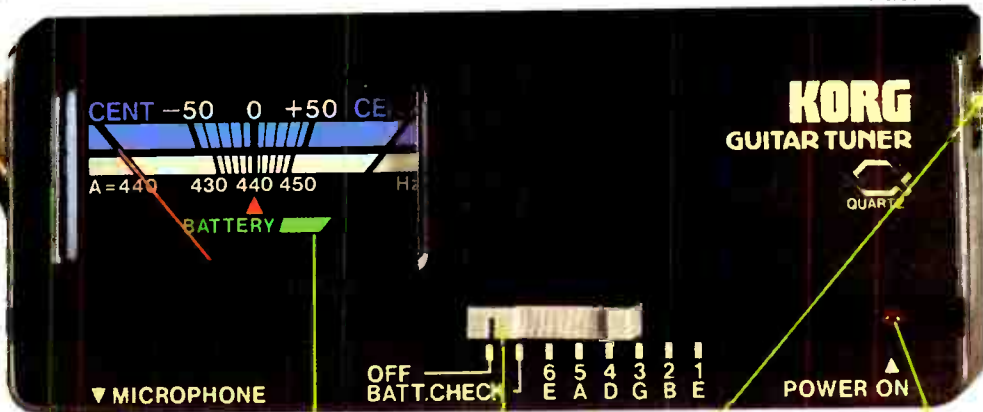
Korg's new palm size Tuner for acoustic and electric guitars

Korg, the world's leading manufacturer of tuners, now offers the new ultra-compact Micro Six. Whether for beginner or seasoned pro, the Micro Six is the perfect tuner for all acoustic and electric guitars and basses.

The secret is in Korg's specialized LSI circuitry. Since Korg designs and produces their own I.C., they have been able to advance the state-of-the-art to its maximum in the Micro Six. Superb quartz accuracy, used in the world's finest watches, provides precision tuning to within 1/4 of a cent. And Micro Six features extended tuning range for open bass string tuning instead of having to use 12th fret harmonics.

Compact, accurate, durable and micro-priced. See the new, micro-sized, micro-priced Micro Six Tuner at your Korg dealer today. And be sure to check out the Korg WT-12 all-instrument, Chromatic Tuner and the advanced, full feature GT-6 Guitar and Bass Tuner.

Actual Size



Built in Microphone for tuning acoustic guitars, violins and double bass.

Meter gives accurate, steady readings for all instruments. String is in tune when needle stops on center "0" position.

Slide Switch (power, note selector and battery check) for tuning open strings one through six; and checking battery strength.

Instrument Jack for tuning electric guitars or basses (bypasses built-in mike).

Power On LED Indicator lights up when slide switch is set to NOTE SELECT or BATT. CHECK positions.

Case is made of durable, high impact ABS plastic.

FREE ELECTRONIC QUARTZ TUNING FORK

IM 11

This beautiful fashion pendant tuning fork (a \$40 value) is yours free with the purchase of a Micro Six Tuner. Have your dealer sign this coupon, attach it with proof of purchase to your Micro Six warranty card, and mail with \$2.00 (check or money order) to cover handling and shipping, to: *Unicord, 89 Frost St., Westbury, NY 11590*. Allow 3-4 weeks for delivery.

Name _____

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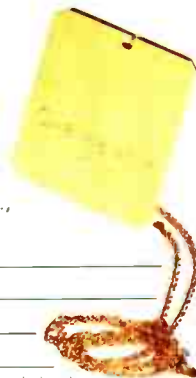
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(Offer valid in states where permitted until December 31, 1981, while limited supply lasts)



KORG we put it all together

Exclusively distributed by:
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November 1981

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The Complete Music Magazine

A couple of letters on page eight of this issue raise points generated by our recent profile of Jimi Hendrix, and touch on one of the oldest questions of Rock & Roll: who was, is, or will be the greatest guitarist ever? As usual, both readers go some way towards the truth, and, at the same time, miss it by a mile.

There's no such thing as the 'greatest ever' because that precludes anybody ever getting better than the best - right?

But there's a more important, underlying problem in the old Hendrix legend which Vince Fournier misguidedly touches on. As down-to-earth basic supporters of live music in all its forms we at International Musician and Recording World applaud any attempt by anybody to play music — even if that means copying the established heroes. Take the argument into the classical field, for example: are Vladimir Askenazy and Artur Rubenstein merely pale imitators and interpreters of the Chopins and Bachmaninoffs of this world, or musicians per se in their own right? Answers to IM&RW please!

At the end of this month members of the AES gather in New York for their annual eastern exhibition, and in this issue we preview the products and give you the tips.

Also in this issue you'll find an in-depth interview with Brian May — one of many people's choice for that elusive "greatest" tag! Brian talks candidly about his life with Queen, and at length about his technique and equipment: how many of you know that he built his primary guitar from a 100 year old fireplace surround!



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Taste the power.

Neil Peart
Rush

Your drums are all over the place, not just at the end of a verse or chorus but between every line, every phrase. Jaw sagging, your limbs are snapping out really fast. You're channeling energy from the audience, directing it through your kit. The music swells around you and the power's flowing through you so strong you can taste it.

Your Zildjians are creating sound so solid that it fills the space with its presence. Like crystal-clear tones that explode with incredible volume from the extra weight, special taper, and large deep cup of your Zildjian Rock Crash. And the quick short crashes from your Zildjian Splash that fly up, stop fast, and cut out.



Because we put our best into each of our cymbals, you get your best out of all of them. No matter how long you've been tasting the power of your music or wanting to. And that same sharp clarity and super strength are hand-crafted into all 120 different Zildjian models and sizes for every kind of drummer in every kind of music.

See for yourself how over 200 of the world's most famous performers taste the power of their Zildjians. In our new Cymbal Set-Up Book, the most comprehensive reference guide for drummers ever published. For your copy, see your Zildjian dealer or send us \$4 to cover postage and handling.

Zildjian

The only serious choice.

Avedis Zildjian Company, Cymbal Makers Since 1623, Longwater Drive, Norwell, MA 02061 USA

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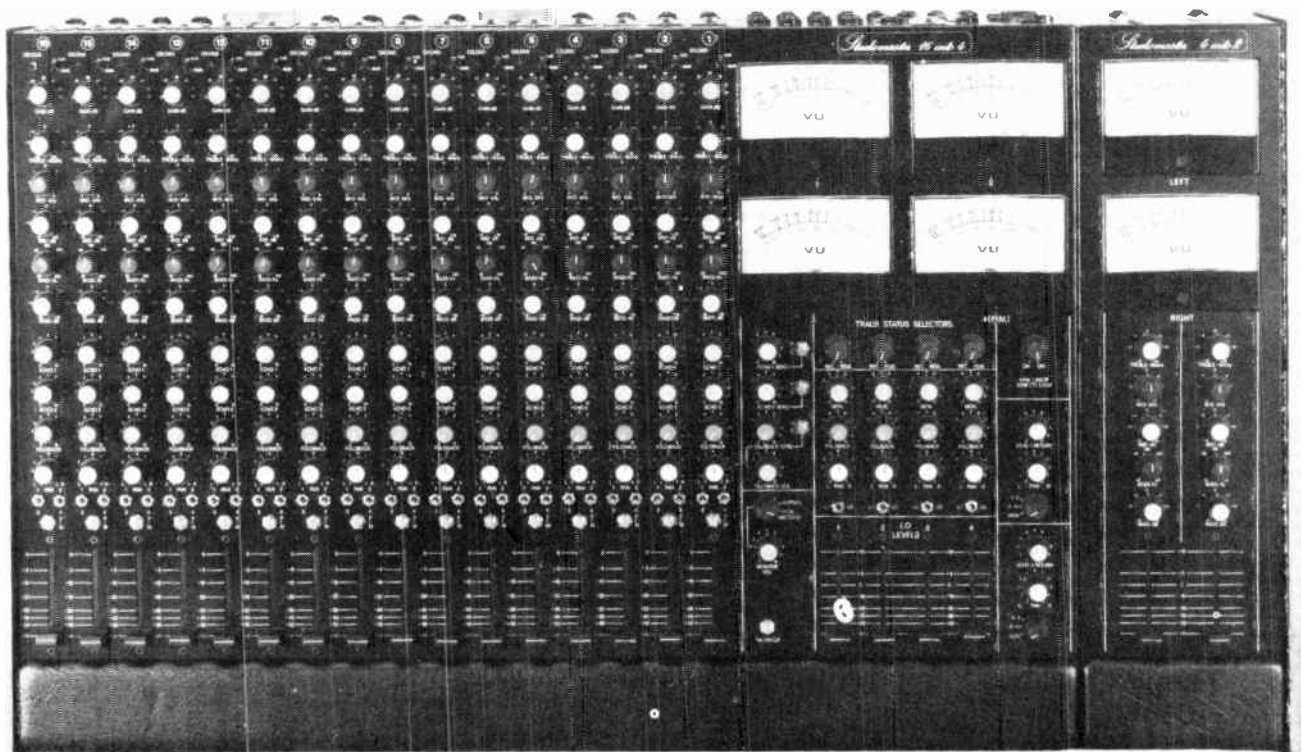
NEW! from Studiomaster

the 16 into 4 into 2 Board

In the past our 16 x 4 has been very popular with small recording studios, live sound companies and touring bands because of its expandability, unique EQ, features, functions and reliability.

Now a 16 x 4 with the new 4 into 2 becomes even more flexible than before. The 16 x 4 can now become even easier to use for live performances and for recording live *and* remixing later. Conversely, it is equally at home in a strict recording application due to its remix functions and multi-track and ping-pong abilities.

When you next consider purchasing a console for live and/or recording and you expect to go places, you really owe it to yourself to check out Studiomaster.



Studiomaster Inc.

Recording Studio Design

PLEASE SEND ME ADDITIONAL INFORMATION ABOUT THE NEW 16 INTO 4 STUDIOMASTER MIXER

Name _____

Address: _____

City _____ State _____ Zip _____

Studiomaster, Inc. 1365-C Dynamics St., Anaheim, CA 92806



New Products...

Guitars

MARTIN MC-28 GUITAR

The MC-28 is a departure from the Martin tradition, featuring not only a cutaway on the treble bout of the 000 size body, but an oval soundhole. Acoustic lead players take note — you can now get the deservedly famous Martin sound all the way up to the 20th fret.

KAMAN PERFORMERS ELECTRONIC BASS STRINGS

These new "electronic" bass strings are made of chrome steel, a material which is in the stainless steel family, but has 8% higher magnetic output than conventional string materials. The Performers are coated with Kamflon™, a shiny, black, teflon-based coating which is baked onto the strings and gives them a smoother feel without sacrificing the bite of the round-wound sound.



Martin MC-28 Guitar

TUSC PRESTIGE SERIES PROGRAMMABLE TUBE AMPLIFIERS

The Prestige Series comes in 50 or 100 watt versions. Both models feature programmable overdrive and parametric EQ circuitry, which allows the musician to preselect a wide variety of sounds and recall them instantly during live performance. Other features include: pre and post reverb, master volume, line out, and stereo inputs. The Tusc amps use Fane speakers from England.

ALTEC LANSING GRAPHIC EQUALIZERS

Altec's new graphics include mono and stereo 10-band equalizers (Models 1651A and 1652A) and a 29-band, 1/3 octave equalizer, the Model 1653A. All filters are designed to provide ± 12dB of boost or cut, with minimal phase shifting. The equalizers also feature high- and low-pass filters.

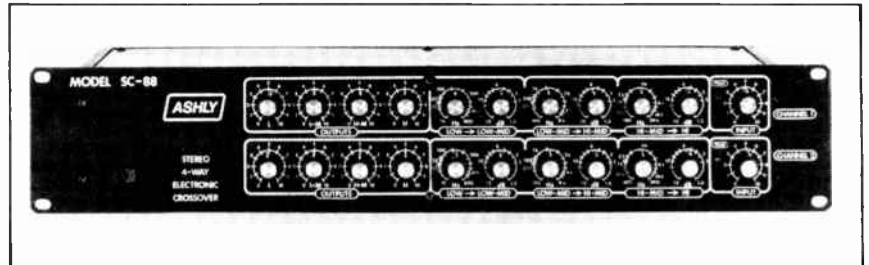
Pro-Sound

CELESTION DITTON 100 LOUDSPEAKERS

The Ditton 100 makes Celestion's laser technology available in the form of the ULTRA™ tweeter at a very affordable price. The speakers hold a 6½" woofer and a one-inch dome tweeter in a box only 13" high and 8¼" wide. The system is highly efficient and will function well with amplifiers of 18-40 watts per channel.

ASHLY AUDIO SC-88 ELECTRONIC CROSSOVER

The SC-88 is the fifth in the Ashly crossover line. This stereo four-way crossover, like their mono 3- and 4-way and stereo 2- and 3-way crossovers, features balanced/unbalanced inputs, continuously variable crossover frequency, and a unique "rolloff" control which permits adjustment for flattest frequency response in the crossover region.



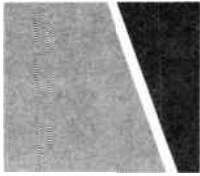
Ashly Audio SC-88 Crossover



Kaman's Performer range electronic bass strings

MICMIX MASTER-ROOM XL-121 REVERB SYSTEM

The XL-121 is a mono reverb with three bands of equalization which offers boing-, twang- and flutter-free performance due to its unique patent pending technology. Preamp gain, output level and output mix controls allow the XL-121 to interface with a wide variety of instruments and signal processors.



fact: the PRO MASTER™ system is built to withstand road abuse

Shure's reputation for quality and dependability is no accident. We earn it every day.



To maintain Shure's pace-setting Reliability Assurance standards, we take representative PRO MASTER Power Consoles right off the line and deliberately drop them on a hard concrete floor. Randomly selected consoles are also mounted to heavy-duty industrial shaker tables and must endure punishing vibration for 30 minutes in each of three different directions...and not only survive, but meet or exceed all published specifications. We subject them to extremes of temperature and humidity. We run them at full power with punishing loads, and more! Then we test the consoles to make certain they still work perfectly. PRO MASTER speakers get similar treatment...with similar results. This ensures that your system will perform as well at the last stop on a long road tour as it did before you left home.

We don't expect you to abuse such fine products, but accidents do happen. Isn't it good to know that you're backed by the proven reliability that comes from this kind of torture testing?



Model 711 Loudspeaker



Model 700 Console

The Sound of the Professionals®



Shure Brothers Inc., 222 Hartrey Ave. Evanston, IL 60204
In Canada: A. C. Simmonds & Sons Limited

Manufacturer of high fidelity components, microphones, sound systems and related circuitry.

New Products

Drums

**D & M PERCUSSION, INC.
ADD-A-TONE™**

The Add-a-Tone is an acrylic chamber which creates two pitches from one drum. The normal tuning of the drum is produced when it is struck over the center. When struck over the Add-a-Tone, the drum will yield a new, higher pitch. The Add-a-Tone was developed by two professional musicians, and tested at MIT. Four models will mount in virtually any tom or snare.

QUIET TONE DRUM MUTES

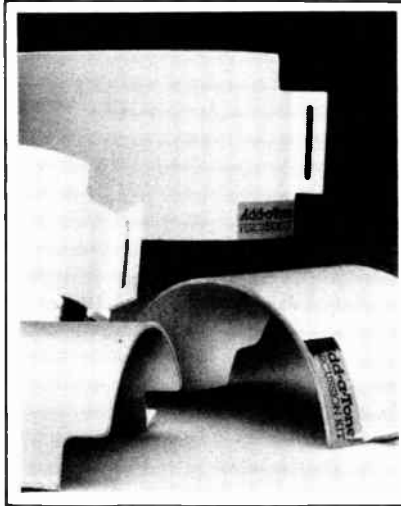
These mutes look, sound and respond like real drum heads, but they reduce volume by up to 90%. One for each drum in the set is available from Music Sales Corp.

Effects

**DOD 870 STEREO
FLANGER DOUBLER**

The DOD Stereo Flanger Doubler offers flanging, doubling, stereo

chorusing, and automatic double-tracking in a one unit rack mount case. The 870 has stereo outputs with dual mix controls, phase and delay time switches, and an input level control with LED clipping indicator among its full list of features.

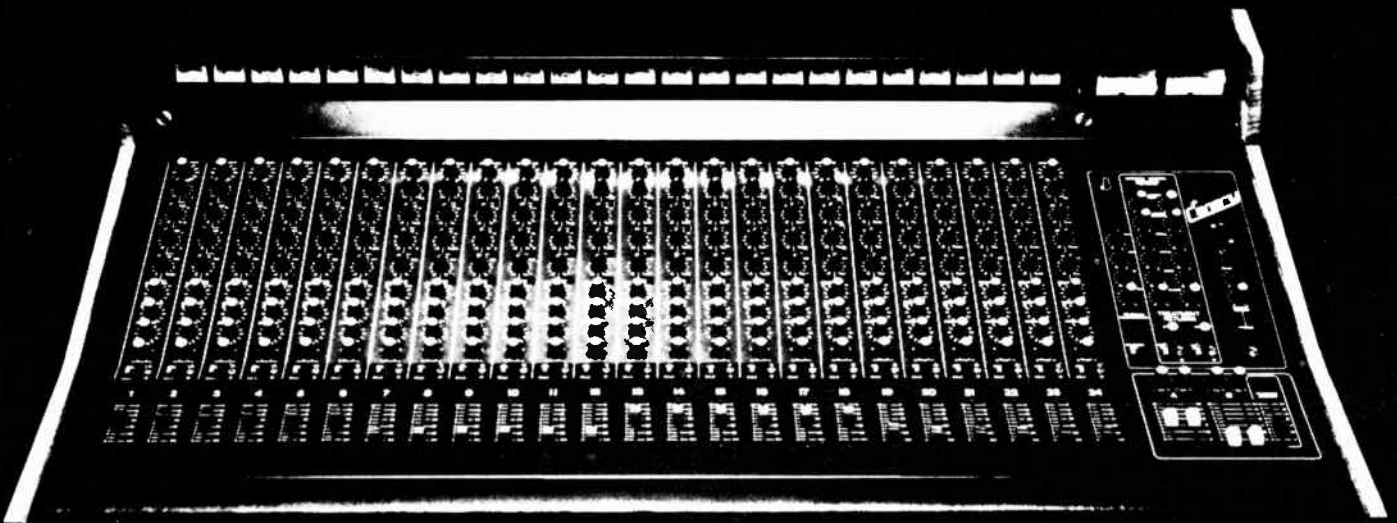


Add-a-Tone from D & M Percussion



Quiet Tone drum mutes

'ONE FOR THE ROAD'



The 24/4 has just about everything.

Primarily designed for Sound Reinforcement use its just as happy making simultaneous four-track recordings. Each channel has its own VU meter to quickly spot any problems, as well as four-band quasi parametric EQ. There are two echo 'bus' and one monitor bus. Monitor has EQ on the output and the two echo returns have EQ also. There is a full mixdown facility for the groups to produce two stereo pairs or four mono sub groups.

Yes the Canary 24/4 has just everything including a rugged flight case. Other models in the range are 16/4, 16/2 and 10/2.

**Canary**

**FOR MORE INFORMATION CALL
SIMON NATHAN on 914 636 8006
at CANARY: PO Box C1004, Wykagyl Stn,
New Rochelle, New York 10804**

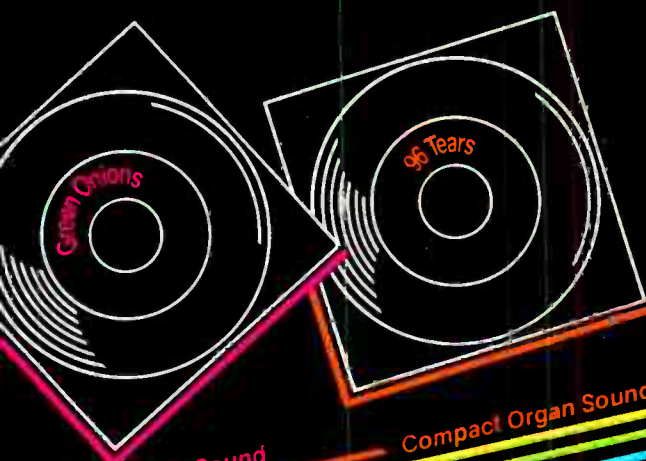
Roland

Understanding
Technology
Series

Subject:
A Combination
of Classics

VK-09

If you could put the most popular organ sounds of recent years into one instrument, what you would have is the new Roland VK-09 Organ. Without compromise, the VK-09 contains all of the classic organ elements:

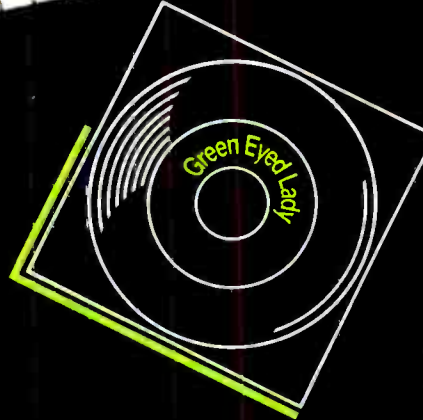


Tone Wheel Sound

Compact Organ Sound



Rotary Speaker Effect



Harmonic Percussion

The VK-09 has two sets of drawbars that can work independently or can be mixed together. The first set of six sine wave drawbars produces the classic tone wheel organ sounds with footages from 16" to 2'. These can be used exactly as the old ones to create your favorite sounds.

The second set of drawbars recreates the best sounds of the classic compact organs of the sixties. These "bright" drawbars are mixed in the same footages as the sine wave drawbars to produce that stark, biting compact organ sound. Both organ sounds can be layered on top of each other for even more unique sound combinations.

The VK-09's self-contained Chorus totally eliminates the need for external tone cabinets, allowing the VK-09 to go directly into an amp or PA, while still producing the distinctive rotary speaker effect. The Chorus features two speeds and serial motion to gradually change from one speed to the other — just as the mechanical system did.

The Harmonic Percussion section produces pitched percussive accents on both drawbar sounds with both loud and soft volume and fast or slow percussion decay. A Sustain function further enhances the overall effect.

The VK-09 features all the Roland design standards of performance, compactness, interface, and yet carries an unbelievably low price of \$995.00. Roland Corp US, 2401 Saybrook Ave., Los Angeles, CA 90040.

Roland

We Want You to Understand the Future

If you're ready to move up to a specialized mixer, you're ready for Ramsa.

The Sound Reinforcement Specialist: Ramsa WR-8716

When your sound says you're professional but your mixer doesn't. When you're wasting your subtlety and style on "make-do" boards. When you're creating compromises instead of clear-cut distinctions. Then you're ready for Ramsa—the new mixers that are specialized so you won't have to compromise.

The WR-8716 is a fully modular sound reinforcement console with 16 input

modules, 4 group modules, and 2 masters. It features 16 input pre-fader solo buttons, 4 group modules with pre-fader insertion patch points, and lockable post-fader solo buttons. There are 6 illuminated VU meters with peak LED's for easy outdoor

reading and a separate stereo variable frequency EQ for monitor sends. Pan pot controls allow panning to the left or right masters while level controls permit 16 x 6 board operation. The left and right direct channel assign function lets you bypass the group modules for individual sources. Portable operation is a snap with easy access connectors.

And the WR-8716 features plastic conductive faders for greater reliability and smooth, low-noise operation; external power supply for light weight, and switchable 48V DC phantom power for condenser mics



RAMSA

The Recording Specialist: Ramsa WR-8816

The WR-8816 recording console includes the same modular construction, input modules, power supplies, and faders as the WR-8716 plus many important recording advantages. Like direct outputs for 4, 8, or 16 track recording and peak-reading LED meters that let you monitor any 4 out of 24 signals with clear, quick response.

You'll command a variable frequency EQ section with 3 frequency settings for the high and low frequencies plus continuously variable

midrange. Stereo echo send replaces the separate mono controls you'll find on competitive boards. And you get two independent stereo monitor controls—one for musician's headphones, one for control room monitors—a special feature for any mixer in this class. And there are other important features

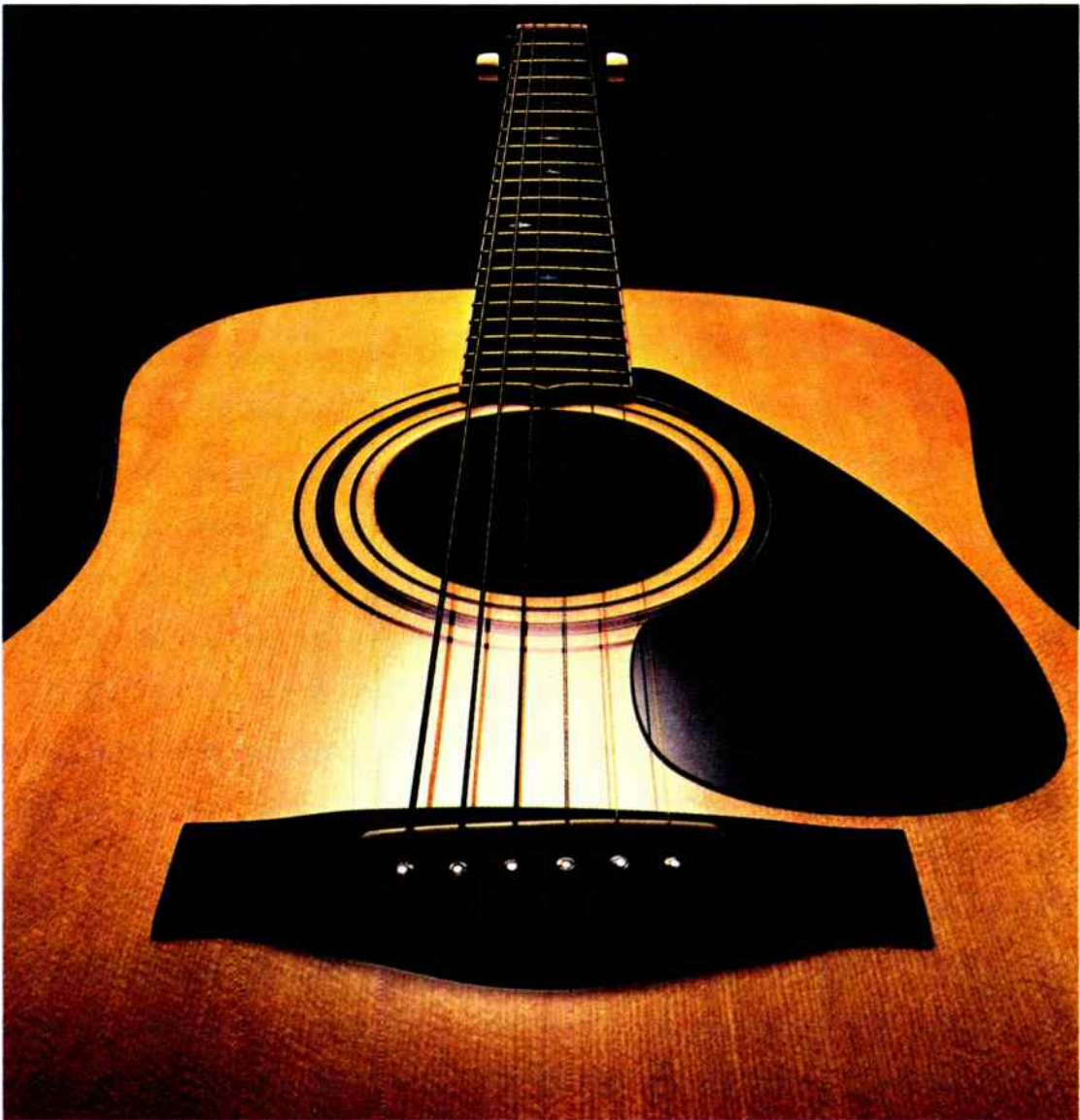
like low noise electronically balanced mic inputs with new high-speed IC's, 16 switchable post-fader solo controls and XLR-type mic connectors.

Ramsa offers a full line of specialty mixers including the more compact WR-8210 recording mixer and WR-130 sound reinforcement mixer. So don't hold down your professional sound, call (201) 348-7470, because you're ready for Ramsa.



Panasonic
PROFESSIONAL AUDIO DIVISION

Play for keeps.



You know how it can be. You buy a guitar thinking, "This is it. I've finally found the guitar I can stay with."

But time passes and so does that feeling. So you move on to another guitar. And another. And another.

We know how it can be, too. That's why there's the Yamaha Handcrafted Series. Different from any Yamaha guitar you may have played in the past. A very special line of guitars with the sound, the feel, the craftsmanship that you'll want to stay with. Once and for all.

Yamaha Handcrafted guitars are made from our most select, seasoned, solid hardwoods. Formed and shaped into instruments of brilliant beauty by our most skilled artisans.

The L-20A is pictured. There are five other models in the series. Each with its own distinctive features and tone.

Seek out a Yamaha Handcrafted guitar only at very select Yamaha dealers. It's the guitar you'll play for keeps.

For more information, write: Yamaha Musical Products, A Division of Yamaha International Corp., Box 7271, Grand Rapids, MI 49510.



RECORD BUYERS' GUIDE

RAMONES

Pleasant Dreams
(Sire SRK 3571)

I still find it difficult to comprehend why the Ramones haven't yet caught fire in Middle America. Perhaps it's the *new wave* albatross, because I know that the first time somebody turned me on to the Ramones and said "new wave" I was taken aback — "this is old wave," I replied. And indeed you can hear echoes of the Beach Boys (albeit in greaser drag), the Beatles, the Byrds, Phil Spector, and just about every bona-fide classic sound from the golden age of radio rock. Unlike, say, heavy metal, all of this raw material is filtered through Joey Ramone's self-aware irony, which perhaps makes it a bit too real. Musically they've all become more technically steady, even graceful, and they speak directly to an adolescent constituency with knowing wit — is anyone out there listening? Best line: "Sitting in my room/humming a sickening tune." Best Songs: "This Business Is Killing Me" and "It's Not My Place (/In The 9 To 5 World)." **Chip Stern**



TONY MATHEWS

Condition: Blue
(Alligator AL 4722)

BUDDY GUY

Stone Crazy!
(Alligator AL 4723)

JOHNNY COPELAND

Copeland Special
(Rounder 2025)

The sweet blues, the mean blues, and some kinda' in-between blues from three of the most powerful singer/guitarists in the idiom. Tony Mathews is a veteran of the great Ray Charles Orchestra, and as befits such an important gig, Mathews has a lot of range, from B.B. King styled whinnies and cries, to contemporary r'n'b/jazz explorations; especially touching is his solo into to "Uncle Joe," which harkens back to the timeless feeling of



real back country blues. Buddy Guy, as you may or may not know, is the Chicago blues archetype who laid the ground work for much of modern rock & roll guitar through his work with harpist Junior Wells, and indirectly through his influence on players like Clapton and Hendrix. All it will take to convince you is a minute or so of his first solo on "I Smell A Rat;" his playing is violent, swirling, and slightly maddened. The band responds in kind, running amuck with the kind of frenzied, yawping freedom and sloppiness that distinguishes the most emotive blues performances. Copeland's music strikes me as more of a Texas brew, a finely tuned horn band that comprises the best of Mathews structuralism and Guy's ferocity. Copeland gets a wide range of slinky and bell like sounds from his Peavey T-60, all with a fine vocal declamation, either commenting on his 'lyrics (he's a great singer) or talkin' back to the horns — one of the best blues albums of this or any year, and Copeland's hardly even scratched the surface of his potential.

Chip Stern

STEVIE NICKS

Bella Donna
(Modern MR 38-139)

Already a big hit and constant fixture on AOR radio, so detailed review is superfluous. Songs filled with images of doves, norses, velvet, magic, mysticism, leather and lace, laid down by a cluttered blur of L.A. superstars. None of the experimentation of Mick Fleetwood's solo effort or Lindsay Buckingham's songs for Fleetwood Mac. Music for sylvan glades, emphatically not for the streets.

Dan Nooger

Continues on page 32

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On Trumpet

Avoiding Occupational Hazards

Just as in any other occupation, there are certain hazards encountered when playing the trumpet. I think that many of these can be avoided, however.

The major perils are: Funky Teeth, Physical Exhaustion, Dope and Booze, Women (or Men, if you are a woman), Cretinism, Ego Inflation, Humility and Fascist Religions. Let us now examine these pitfalls in some depth.

1. FUNKY TEETH

Needless to say, it is extremely difficult to play the trumpet on toothless gums. The front teeth may become loose due to bone loss over the years. If this happens to you, go to a good dentist and have him do whatever needs to be done. They may need to be cemented and capped. Red Rodney hipped me to getting a mold of my teeth made in case I lose them in the future. If you have any capped, make sure that you have them checked regularly. I once lost a cap just by kissing my old girlfriend.

2. PHYSICAL EXHAUSTION

You can suffer from this especially on road trips. Believe it or not, you can help get rid of the feeling that you put in a 16-hour day as head ass-kicker at the White House by doing calisthenics. Pushups, situps, and running in place can sometimes revitalize you. As for jetlag, Mike Clark says that a healthy shot of NyQuil before starting a flight to Europe will put you to sleep until the 11AM touchdown. You should be on time from there on out.

3. DOPE AND BOOZE

Sometimes a beer or two can settle the nerves before an important gig, especially when reading is involved. However, it doesn't take much insight to realize that the musician who blows his lunch all over his microphone is not performing part of the show. Many players think that their awareness is heightened, that they find God (see Fascist Religions), and that they play better while under the influence of alcohol or other exotic substances. If these people could stay straight long enough to hear what they really sound like on playback, they would think differently.

4. WOMEN (the opposite sex)

I happen to believe that the act of making love with the right partner unlocks the mystical truth of the universe and that the love of a member of the opposite sex can be an inspiration to your music. Sometimes a man plays better when his woman is in the audience. But alas, musicians are sometimes reputed to be people of mystery and great lovers, so the availability of young, attractive freaks can be greater than in some other professions. Some musicians take to the opposite sex like hogs take to slop, and many hazardous side-effects can result (see Physical Exhaustion and Ego Inflation). Too many times I've seen players grandstanding to freaks in the audience and cheapening their music. In addition, a person who develops a stud mentality is a bitch to be around during his dry spells.

5. CRETINISM

Cretinism is encountered most frequently when dealing with critics, producers, agents and club

owners, and it can occasionally be detected in fellow musicians. Critics expose their "hole-ier-than-thou" attitudes by panning the performance you waited all year to stage and, in the next breath, raving over somebody's kid. Much patience, however, should be given to producers, agents and club owners because you are dealing with poor souls whose closest contact with music is what they read in trade papers. They never have time to actually listen to music, as they are always in meetings.

Cretinism among musicians is expressed in the attitude that any knowledge of or mastery over your instrument somehow detracts from the "natural" or "creative" quality of the music. Don't worry about what other musicians say. They usually get in free, sit at the bar and talk about everybody else anyway. The main thing is not to be discouraged by the abcessive effects of Cretinism.

6. EGO INFLATION

Folklore has it that the highest rate of insanity in the symphony orchestra is among oboe players. Apparently this has something to do with feedback to the brain caused by the enormous pressure exerted when blowing air 100 miles per hour through a tiny hole. If this is true, it seems logical that trumpet players run a close second. One of the early symptoms many players exhibit is thinking that just because they play an instrument they have done as much for humanity as an Albert Schweitzer, while in reality they generate all the charm and warmth of an Adolf Hitler (see also Dope and Booze, Women, Cretinism and Fascist Religions). If you find yourself beginning to suffer from ego inflation, go to the nearest bank and apply for credit.

7. HUMILITY

We have resolved not to emulate Hitler, but neither must we grovel and whine. Too many musicians defeat their purpose by being unable to accept a compliment. When a fan says "You sounded very good tonight," don't say "thanks anyway, but my chops are down and I can't play." Say instead, simply "Thank you."

8. FASCIST RELIGIONS

I find it annoying when someone tells me that he has found God and is using his music to enlighten the spiritually impoverished masses, while playing an E chord for 20 minutes. If you are already the dupe of some Nazi faith, please try to keep it to yourself. No one likes to be constantly preached at and reminded that they are in the presence of the avatar of the New Age. Isn't it slightly curious that most of the Devadips, Maharishis, Mahavishnus, Maharajis, Maharajas and other self-professed Mahas became so after they got rich?

If you will look out for all of the above occupational hazards you will avoid falling into the abyss, you will produce much more meaningful music, and you will successfully keep at bay the hounds of sonic flatulence. ●

Jack Walrath

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Fender
MUSICAL INSTRUMENTS

AES PREVIEW

AKG ACOUSTICS, INC.

6th Floor
AKG will introduce a new condenser studio microphone, the C414/P48, which with its maximum overload SPL of 162dB, and a signal/noise ratio of 94dB, will accommodate the most demanding digital recording situations. Also on hand will be the C567E, an "almost-invisible" electret-condenser lavalier mic, and a new hand-held vocalist microphone, the C535EB.

ANVIL CASE CO., INC.

Booth No. 301
Anvil will introduce a new line of double-width EIA rackmount cases, with shock isolation and a stacking option. New options for their full line of cases include additional colors and new locking devices.

AUDIO & DESIGN RECORDING, INC.

Booth No. 24
Audio & Design manufactures a wide range of signal-processors. They will introduce their new Panscan effects unit, and will display three limiters, a Vocal Stresser, Sweep and Paragraphic Equalizers, and the Scamp card modular processing system.

AUDIO-TECHNICA US, INC.

Booth No. 14
Audio-Technica's new products for the Fall include a phantom powered electret condenser line microphone, the AT 815R, and a subminiature electret condenser with a unidirectional pick up pattern, the AT831. The ATM 41 Custom Color "Microphone Wardrobe" will now be available as individual units,

and the complete range of colors will be on display.

BAG END

Booth No. 43B
Bag End's new Time Align' floor monitor speaker will be the feature of their booth, which they are sharing with E. M. Long's own company, Calibration Standard Instruments. CSI will have their own time Align' speaker on display.

BEYER

Booth No. 211
The MCE5 broadcast electret-condenser microphone, the world's smallest broadcast condenser, will be featured at the Beyer display. The MCE5 is now available with Cannon and open-end terminations. The Beyer people also hope to introduce a major new product at the show.

CALZONE CASE CO.

Booth No. 4
Calzone will have both heavy and light duty cases on display, in Convoy, Fibre, and ATA styles. They have cases for all types of musical, A/V, television, and sporting equipment.

build their own systems. Visitors to the CL&S booth (it's in the same spot they occupied last year) will get a special surprise.

CROWN INTERNATIONAL

Booth Nos. 2 & 90
Crown will bring two new professional power amplifiers, the PS-400 and PS-200, to the show. They will also have the MX-4, a new crossover on display, along with the DDP-2 audio micro-computer, which generates immediate and thorough display of RT60, RTA, and other measurement functions. The Time Delay Spectrometer will be on hand in prototype form.

dbx

Booth Nos. 500R & 500RP
Dbx will introduce several new products at the show, which they declined to reveal at press time.

DELTALAB RESEARCH, INC.

Room No. 502
DeltaLab will feature the DL-5 Harmoniccomputer, a two-octave pitch shifting device

phasing effects. The SP2016 stores user presets in a non-volatile memory, and a software development system is available. The SP2016 operates in full stereo, with a 16kHz bandwidth and 86dB of dynamic range.

ELECTRO-VOICE

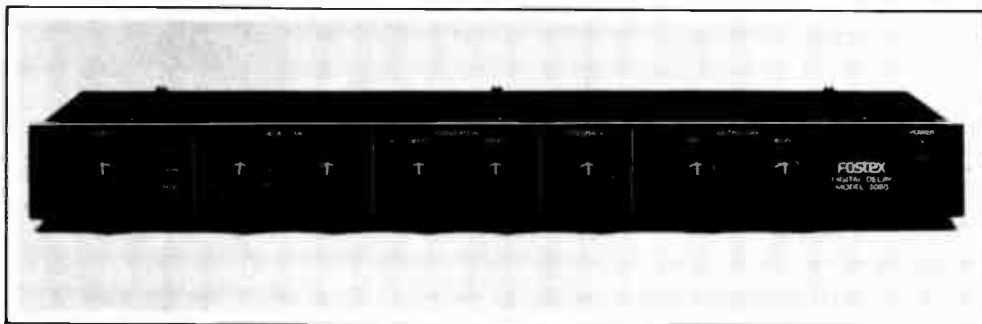
Along with the full EV-Tapco line of pro-audio products, Electro-Voice will feature the Pro 12-B, a 2-way, 12" coaxial loudspeaker with a Superdome™ tweeter, designed for ceiling mounting, and monitoring applications.

FOSTEX CORP. OF AMERICA

Fostex will introduce more additions to their line of affordable multi-track products, including the Model 2050, and 8x2x2 line mixer, the Model 3050 Digital Delay, and a stereo 10-band graphic equalizer, the Model 3030.

FURMAN SOUND

Booth No. 76
Furman's full line of equalizers, effects and



Fostex Model 3050 Digital Delay Unit

CETEC GAUSS

Booth Nos. 754 & 756
Cetec Gauss will introduce new products featuring the latest in high-speed tape duplication technology. Also on exhibit will be the new additions to the Gauss line of loudspeakers and systems.

COMMUNITY LIGHT & SOUND

Room No. 600
Community Light & Sound will have its new "Boxer" line of components on display. This line of five horns covers the full frequency spectrum and is aimed at dealers who

with a keyboard-type control for precise musical intervals. The top-of-the-line Acousticcomputer stereo digital delay, and the popular DL-4 Time Line will also be on display.

EVENTIDE CLOCKWORKS, INC.

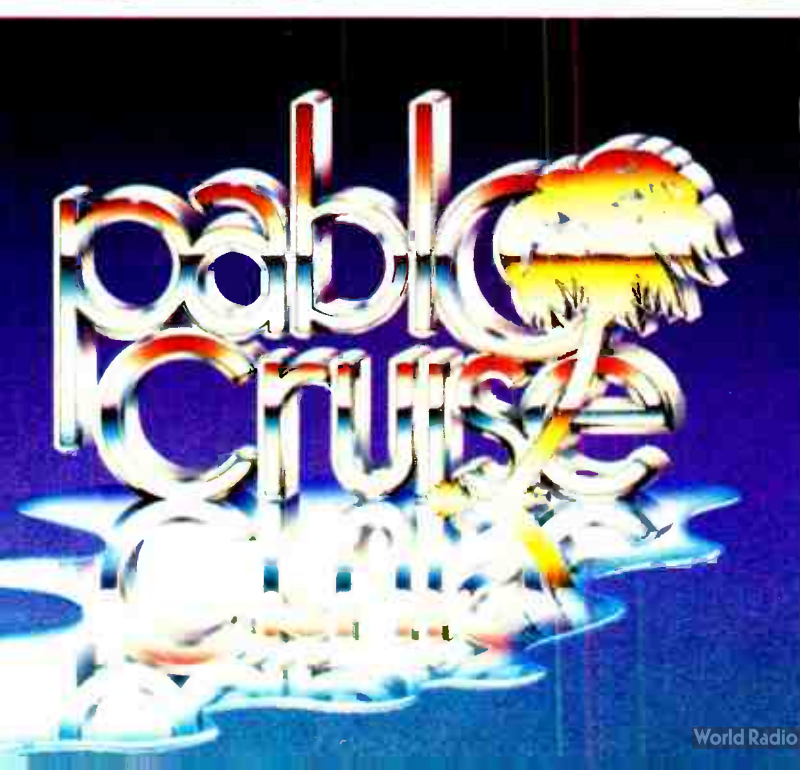
Booth No. 54
The SP2016 Programmable Effects Processor will be introduced at the Eventide display. This totally programmable unit can produce a wide variety of reverb, simulated tape echo, delay, chorus, flanging and

crossovers will be on display, and they hope to introduce a new product at the show.

GREAT BRITISH AUDIO, INC.

Booth No. 302
GBA will feature the new Canary Canflex System totally modular mixing desks. The Canflex system's Standard and Pro style modules can fit together in any configuration thanks to absence of a mainframe. Up to 35 modules can be linked together with simple screwdriver connections.

PEAVEY PROFILE: Cory Lerios of Pablo Cruise



Peavey Electronics' philosophy of active support for touring musicians is a tradition that has existed for many years.

Through our endorsement program, we receive valuable information concerning the needs and trends of the performing arena as well as an honest and thorough evaluation of our equipment and methods.

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We at Peavey are proud to be associated with Pablo Cruise. We thank them, along with the many other outstanding performers who play and endorse Peavey products.

CORY'S SET-UP

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Peavey CS-800™ power amplifiers drive Project Four™ speaker systems in a tri-amp configuration, with crossover/filtering functions and special signal conditioning being provided by Peavey CS Series™ plug-in modules.



Brian May Queen for a day

How does one account for the enormous popularity the group Queen, which has been growing steadily for nearly a decade? Never a "critic's band", Queen has survived and prospered in the face of the kind of journalistic overkill that would have withered and destroyed other rock bands. Queen helped usher in an age of dramatic, theatrical rock presentations, fronted by the flamboyant stage presence of Freddie Mercury, the group's lead singer and main conceptual force, somehow resolving the lyric gracefulness of the Beatles with the bludgeoning power of what has come to be known as heavy metal — a grand, operatic vision that looms larger than life, as followers of their live shows can attest. Queen is both folkloric and modern, mystic and decadent, poetic and profane, artful and obvious. . . . calculated? Sure, but with professionalism and class, instead of the rampant stupidity and sloppiness that passes for "excitement" in too many arena venues. Love 'em or loathe 'em, no one can deny their exceptional musicianship or stunning concert presentation.

Built on the rock-solid foundation of John Deacon's subtle, insinuating bass lines and Roger Taylor's powerhouse drumming, it is nevertheless clear that the signature sound of Queen comes from Brian May's dense, keening layers of chords and counterpoint. Though May has been largely overlooked in the pantheon of modern guitar heroes, as subtlety, taste and melodic invention become more and more viable in arena rock (how long will people remain excited by re-hashed Chuck Berry/Bo Diddley licks played at 140 decibels?) his creative flair will grow more and more important.

Queen has grown steadily throughout the last decade, from the

Olympian bluster of their earliest days to the anachronistic r'n'b/disco stance of "Another One Bites The Dust" (a fairly straightforward evolution of Chic's groover "Good Times" — practically public domain seeing how many people have borrowed from it). What does the future hold for Brian May and Queen? In this, May's most extensive interview ever, the reserved, thoughtful guitarist suggests clues to the past, present and future of Queen and his own growth as an instrumentalist and arranger. In the process he offers aspiring musicians and bands some very valuable insights as far as the business of playing and the playing of this business.

What has the band been working on of late; any new projects or recordings you could tell us about?

We're quite well into the next studio album, and we've taken this little break because that's the way we did our last album, and found it worked quite well to work real hard, then to rest a spell, and in that break, new ideas would come to us when we were relaxed. And we found that we got more actual input that way, without becoming stale. In fact, this is the longest actual holiday we've had in some time.

We think that people get the wrong impression about bands like Queen; that they do an album every year, they come out and tour for a couple of months, and then the rest of the time they're goofing off.

Yeah, laying on the beach or something.

What sort of things have you been working on for your next record? Are there any surprises or any particular new sounds and ideas that people might not expect. Because obviously the last record, The Game, was quite a departure for Queen.

We like to try and imagine that we get bored with something well before everybody else does, so we tend to move away from things quite quickly and get on to the next. Already the things we're working on for the next album are quite different in that it's very heavily rhythmic. . . .

As in the funk angle of The Game, like "Another One Bites The Dust"?

Kind of, but it's different again. . . . sparser. . . it's hard to describe, really. That's only a few of the songs, and we have other stuff, but it's the next step on rhythmically. I mean, most of our older music was heavy stuff that was good to bang your head to, but not to dance to. *The Game* did have a bit more of that feeling. . . not exactly disco, but much more rhythmic.

Well, that's the funk influence

coming in, like Chic, but then there's also that rockabilly edge of "Crazy Little Thing. . ." which is obviously very danceable, and when you get down to the basic roots, very black.

Yes, God knows. . . .

The thing is, when you say sparser, do you mean that you are further de-emphasizing the chorale effects of the vocals and the guitars, or are you stripping down the sound even further? Because that, in fact, is the Queen sound that people really recognize. . . that enormous overlay of guitars and voices.

Generally there's a few signs of that sound — there always is, particularly on the new album. But there is a lot more leaving of spaces, which we're very keen on. It seems that the more space you leave, the harder the music hits you when it's there.

Well, did you reach a point where it seemed that the stacking of sounds was reaching a point of diminishing returns, because that seemed to reach an incredible peak with A Night At The Opera and A Day At The Races?

Right, that was it, and we felt we had done it and there was no sense in doing it much more, except in very small tastes when it seemed appropriate. I think we could have gone on doing it for a while, but as I said, we wanted to go on to the next step. But those trademarks are always there — that's very easy for us to do, the harmonies and all the harmony in time. . . .

Maybe it was too easy, might that be a part of it?

Yeah, I suppose so (laughter).

It's just that we remember having a discussion with Todd Rundgren once, and he told us that the reason he stopped writing pop-oriented things was that it was too easy, there was no challenge to it anymore.

Sure, it's very easy for us to make a record where people could say, "ah, that's a Queen record." It's harder to try different sorts of things. It's also harder to work within a tighter discipline, which we've tended towards lately. . . that sparseness. It's easier in the sense that it's easier to get to on stage, and I don't have to be worried about reaching for my echo box to double-track the harmonies. It's hard in the sense that you're very naked — you have your instruments and nothing else.

Has doing these different sounds on records, like the rockabilly things, and the very sparse funk stuff, and even that Beatley type ballad like "Need Your Love Tonight" — a very poppy song — has that forced you, as a guitarist, to change your approach to

Continues over

the songs or the instrument? By not working with all the effects and layers of guitars it's like going back to square one.

That's right, it has. It's made me particularly aware of the rhythm side which I'd gotten away from, when I was blasting away, and filling up all the spaces so that it sounded deep. But now I'm moving in precisely the opposite direction.

So how has this affected you in the studio as an arranger. Let's go back to "Crazy Little Thing..." again. How did you work that out?

Oh, it's Freddie really. Fred just wrote the song and played acoustic guitar along with it, and I was going to play over it; it was just a rough backing track, but when we played it back it sounded fine, so we kept Freddie's acoustic. The only thing I did on that riff was the little solo (laughter). That's it. Life's gettin' really easy for me.

Well, you didn't really have to do much on "Another One Bites The Dust" either. That's mostly Roger and John.

That's right, John did most of that, and all I did was add a few little punctuations. Maybe you should pick another song.

All right, what about "Need Your Love Tonight" then? As someone who had never really played in that Beatlesque style, did you have to go back and listen to some of those songs, to get your bearings straight again? What we're trying to figure out is how a guitarist can get locked into one kind of sound he becomes identified with, like you have.

The harmony side of things was a change, but the way that we played it was very much us. You see, that was a bit too easy. I thought of that as a very stock item as far as the guitar playing, there wasn't much challenge to that. That came together quite easily. It's interesting the way it's mixed, because it's mixed half electric, and half acoustic, which I guess also gives you that Beatles sound. But that was once again, just a question of leaving on the rhythm guitar, which Freddie did.

He's taking over your job. How do you see yourself as the guitarist in Queen with Freddie exerting his influence, and new sounds coming in? We'd think that you would have to re-think what your approach would be, not just to the material, but to the instrument.

It doesn't worry me that the way I play guitar the easiest isn't used that



Brian May

much. We all go through different phases. I still enjoy playing the rock stuff; as a guitarist I have to, and on stage it's still pretty much that way. But you just use what's necessary, and the *Flash Gordon* stuff, for instance, seemed to suggest using synthesizers, so we didn't feel any compunctions in doing that; we just went out and did it, and the guitar and synthesizers worked well together. And on the new album it's very possible that we'll use an orchestra for the first time. So we don't feel constrained to stay in any set pattern, and I get as much enjoyment out of the writing side as the playing side. There's plenty of material on every album where I was responsible for writing it pretty much from the ground up. So there's that side to it as well. If I'm honest, there are probably some times when I get frustrated and want to put on more guitar (laughter), but then you have to look at it from the point-of-view of the way the song should be put across, and then it might not be such a good idea.

Was there a point at which you had achieved a certain sound and became identified with that sound?

I feel that if there was such a point it was probably around *A Day At The Races* and *A Night At The Opera*. *A Day At The Races* was like a

clear-out of all the stuff we had left... we did those two albums more or less as one work, and they took an enormously long stretch of studio time, and we felt we had arrived at some sort of watershed there, and we more or less decided that it was time to take off into some new sounds.

It isn't just that there's a Queen sound, but there is an identifiable Brian May sound. At a recent NAMM show, a guitarist was demonstrating an amp, and he switched into a particular distortion mode by saying, "and here's that Brian May sound."

(Laughter) Well, I must go out and buy one of those, right? There really isn't very much to my set-up, you know. There's a guitar, which I made, and that's part of it, and a very simple one-stage preamplifier with a bit of bass cut and some crude treble boost. And a Vox AC30, 30 watt amplifier. I would say that the most important factor is the AC30, because it just has that particular tonal quality to it. It's a Class A amplifier, which is a different sort of animal than most rock & roll amplifiers. It has a real warmth and at the same time a very cutting edge to it, so that it'll sustain without getting too distorted.

Had you tried other amplifiers?

Yeah, I've tried most things that were around — ten years ago (laughter). The Vox just had that certain sound that I'd always been looking for, a sound that was in my head. The main thing I've used with the Vox was a repeat box — which is a modified Echoplex — where I've extended the range on it and turned down the sustain to nothing so that you get just one single repeat back; and that gives me a delay of between a ½ second and 2½ seconds. I've used that to build up layers of harmony and to engage in simple kinds of counterpoint to fill out the stage sound.

The result is almost like a kind of orchestral feedback. There's that high-pitched tone, but it has real melodic quality to it.

I was always into melody, as opposed to simply beating people's brains out. There is a place for that, but the whole thing should be in perspective.

The guitar that you built, is that still your main instrument?

Yeah, my old home-made. I built it out of a piece of an old fireplace. I'd never built a guitar before, but I'd fiddled around building all sorts of things as a kid, with my father. So we just did lots of experiments. We looked

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Brian May

at a few commercial guitars, and determined what was good and what was bad about them. At the time, I just couldn't afford to buy one, so we did experiments in stretching strings over blocks of wood to see where the stress points would be, and what kind of tremolo design would work.

Why did you settle on using that old mantelpiece?

It was just a nice old, well-seasoned piece of wood, maybe a 100 years old when I got it, with a few dead worm holes in it. You just can't find wood like that on new guitars. It's a beautiful piece, and that's what made the neck — we just carved it down by hand.

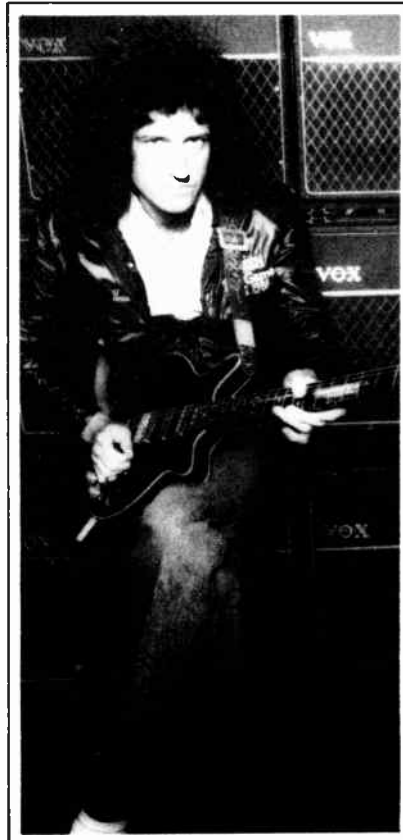
Do you think that the actual construction of the guitar contributes to your sound? Did you consider that as well?

A little, yeah. It was designed to feedback, as it's designed with acoustic pockets in what is basically a solid-body design, so the idea was that it would feedback at reasonably low frequencies where the fundamentals of the strings are found, as opposed to feeding back with a microphone effect, like where you get whistles from pick ups or a hum from the body. At the time I was making it, a lot of people were playing electrified acoustic guitars, which would feedback real easily, but at all the wrong places. Or else they would play cheap electric guitars, and they would feedback real easily, but would just sort of whistle and squeak, since the pick ups were acting like microphones. I was trying to direct all of the feedback energy directly into the strings. Now whether or not I actually succeeded in that, I don't know. It was probably more *luck* than any sort of technical success. But it seemed to work reasonably well for me... especially after I filled up the pick ups with an epoxy-resin glue. You see, the pick ups I used were burnt, and I think that the pick ups probably contribute more to the sound than anything as far as the guitar is concerned. And that's about all I use. I have used a Telecaster from time to time, and that was on "Crazy Little Thing..." which was probably the first time any other guitar was featured on our records. I also use an Ovation 12-string, which is one of their best acoustics with special electric pick ups, and I find that very good for live work as it sounds very much like an acoustic, with the mics up. And I just got an Ovation 6-string, which is featured on the new album which sounds very good to me in the stereo output and it

comes across very clean.

As far as your sound goes, what were, if we can use that hack expression, some of your influences when you first became aware of rock and the guitar?

It was mainly 50's American pop music, which made me want to play at the time. Like the Everly Brothers, Buddy Holly and the Crickets... I wasn't so keen on Elvis Presley, but I



did love his guitarist, and those on the old Rick Nelson discs. Most of the English music at that time was American derived, like Tommy Steele who had a very good guitarist, and then there was Lonnie Donnegan who was an American blues-influenced player who more or less invented the term skiffle. But he would play adaptations of pieces by Leadbelly and Muddy Waters. I was very much taken up by that, and I think that's the first stuff I actually played on my acoustic guitar, which was a present on about my ninth or tenth birthday, but I had already picked up a few chords on a ukelele which my father had lying about.

How do you feel about Jimmy Page as a guitarist?

I like him very much. I've seen him play very good and reasonably indifferent, technically-wise. I like his

ideas.

He doesn't seem to have the same conceptual sensitivity or melodic knack that you have. And the arrangements don't seem as well thought out. It's much more riff oriented, and he'll tangent on those riffs, whereas you start with a melody and see it through.

It's just a different approach. A very aggressive, off-the-cuff style — I think a lot of what comes out on their records are first takes — and it has the kind of rough edge you get from that kind of approach. I like it very much. It is very different from my style, and it surprised me quite a bit when people said we sounded like that, because I don't think we do, really. The guitar is very much more overdriven in our style, à la Jimi Hendrix; whereas Jimmy Page has always struck me as being the ultimate amplified acoustic guitar, almost. It hardly matters that he has a solid-body guitar, because he doesn't actually use it to feedback through the guitar, just to make it very loud with a great impact. To be honest, I love all guitar players. I just love watching them work, but I suppose it was Hendrix most of all who helped me crystallize what I wanted to do in my mind. I'm different from Hendrix in that I appear to be more measured in my approach, like if you compare what he was doing with multi-tracking with what I'm doing. His stuff was more like do it, and leave it alone, and move on to the next thing. Whereas I tend to be more finicky and I want every part to be arranged perfectly so that every chord is right.

But doesn't that take away from the spontaneity that is the very essence of rock & roll?

It can do, and there's always that danger of over-refining things. But there are ways of getting around that in the terms of preparations; some things are really worth thinking about a lot before you actually pick up that guitar. So for some of those solos that have three or four parts, I was thinking about them a lot before I actually tried to put them down on disc. So when you get into the studio it's all so fresh because you're actually trying it out for the first time, and there's a great magic feeling when it all works out.

Can you point to examples where that fastidiousness paid off or where you perhaps overdid it.

Well, if we really felt we overdid it, we probably wouldn't put it out. I think in retrospect, perhaps some of that stuff on *A Day At The Races* was a little overdone, and that made it more stiff than it otherwise might've

been. But I wouldn't go back and change it, because I think it's very interesting in some ways if you want to get into the arrangements and find out what's there. As far as the positive things, I like a lot of the early things like *Killer Queen* which was my first attempt at a three-part, and it came off rather nicely, it's not too cluttered and all.

How much of that was overdubbed, and how much was the result of the way you used your echo to layer?

I do overdub a lot, but you learn that craft as you go along, as to what parts should be overdubbed to give you a certain richness and which parts should be left alone to give things that rough edge and rawness.

What's particularly striking to us is how much of that layering you're able to do live, in what we'd previously believed to be studio tricks. That was remarkable.

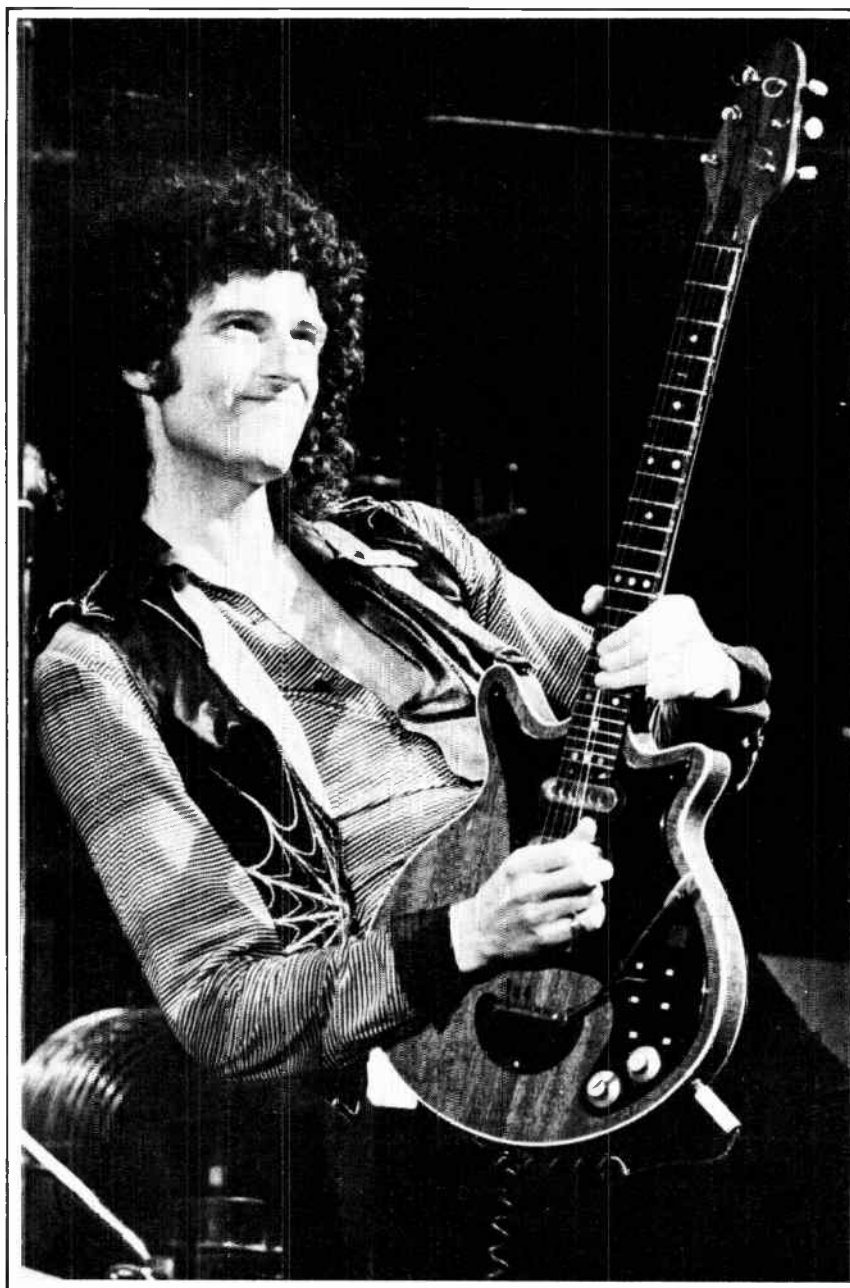
That's true. I can do a lot of it, especially with those repeat boxes, to create harmonies and all. But in a way I think you get away with a lot live because it's loud and in the excitement of a concert you really can't listen to more than a couple of things at once. Supposing you did have six guitar players on stage. It wouldn't really come across as that much more full than just one. Very often you can get away with things that maybe you couldn't on record. For instance, take a band like Z.Z. Top, one of my favorites. In concert they do everything as a trio, right, but on a record that would tend to come across a bit thin, so they add on a rhythm guitar part. You just don't notice the absence of a rhythm guitar on stage, because bass and guitar is about all you can take in at one time.

But with Queen live you do notice that richness, it's almost like the Mormon Tabernacle guitar. . .

I like that. . .

. . . it does sound like a choir in its own way. So how much is live and how much is Memorex? It's like you work a shell game with your guitars, with feedback, delay, etc.

It's a bit of all those things, but most important is to get the fundamental sound of the guitar right, with the right amp and the mics in the right place. If you get that down you're halfway home, because then you can get a single note to sound just like an orchestra. So in concert we spend a lot of time on the soundcheck to get it sounding rich naturally. And



then I'll work with the monitors to make sure I'm hearing the sound right onstage and to position myself to get the right kind of feedback. Having done all that, the only thing left is to use the effects like the delay correctly, but I've been getting into that less and less except for the free solo sections.

How much did the way you had gotten your guitar sounding influence Freddie to try and get some of the same effects with his voice? We hear a parallel between that stacked guitar harmony sound and the things he did with vocal overdubs.

That was just a coincidence, because those were two things we knew we had in our equipment. When we started the band we knew that we wanted to have a heavy group, and that we wanted harmonies to compete

with the heaviness; that was the very beginning framework of the group. The other important ingredient was that we wanted to have proper songs and not just riffs, that excuse for a jam that a lot of people were doing. The songs would have to be the basis for everything.

Did you consider yourself a heavy-metal band at the time? Because you were also sort of locked into that whole glam-rock thing because of the presentation.

Hmmm. . . heavy, except it wasn't called heavy metal back in those days. It was called. . . progressive rock. I think that's what we thought we were — progressive. We would play heavy music, but with experimental overtones. About that glam rock thing, that was also a coincidence, because

Continues on page 71

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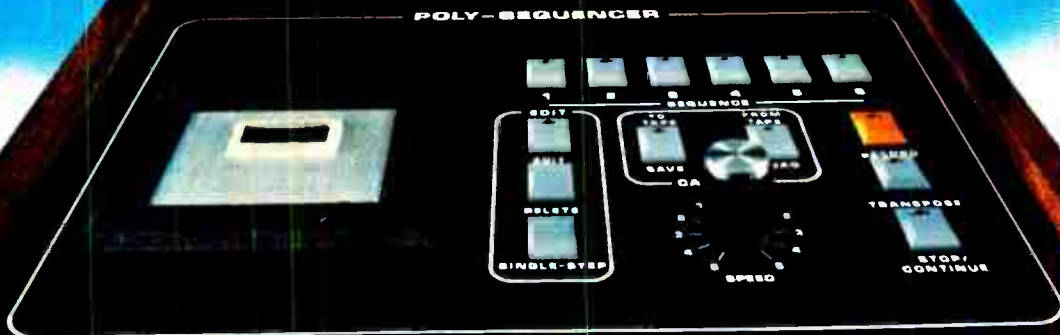
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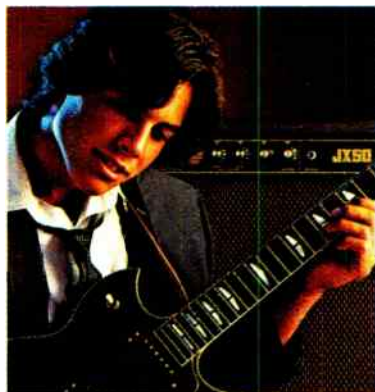
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corporate pop has left your ears a little numb lately, Tibbetts' aural massage may be just what they need. Available from Frammis Enterprises, Box 6164, Minneapolis, MN 55406.

Chris Doering

NORMAN BLAKE & THE RISING FAWN STRING ENSEMBLE

(Rounder 0122)/

Full Moon On The Farm

(Rounder 0144)

This is real American music, extending its folk roots to the Appalachians and Ozarks, small rural churches, square dances and even back to Northern Europe and Elizabethan England.

Norman Blake is probably one of the most expressive improvisers and flatpickers in all of bluegrass. . . Hmmm, here we go again with stylistic classifications. . . I don't know how you'd go about classifying this music. Blake has a style of his own; crystal clear attack, long chime-like lines, robust, orchestral strumming — state-of-the-art sound on a vintage Martin *acoustic*.

Yeah, that's what this music is — *acoustic* music, an American string trio with so much grace and reserve power that they can turn a back porch into Carnegie Hall. Wife Nancy Blake (cello, fiddle, mandolin, single-row accordeon) and fiddlers James Bryan and Charlie Collins (second guitar) provided a kind of delicate fire that will instantly gratify both slumming jazzmen and Grateful Dead fans who've moved on to post-graduate work.

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This is more like chewy bop. Although Bill Hardman and Jackie McLean are on hand, and Blakey pushes everything along with his characteristic energy, the predominantly medium tempos and Sam Dockery's somewhat routine comping on piano damp the fire considerably. Only McLean's "Little Meloane" really shows the blues roots and imaginative rhythmic devices that make this music so rewarding when the right people are playing it.

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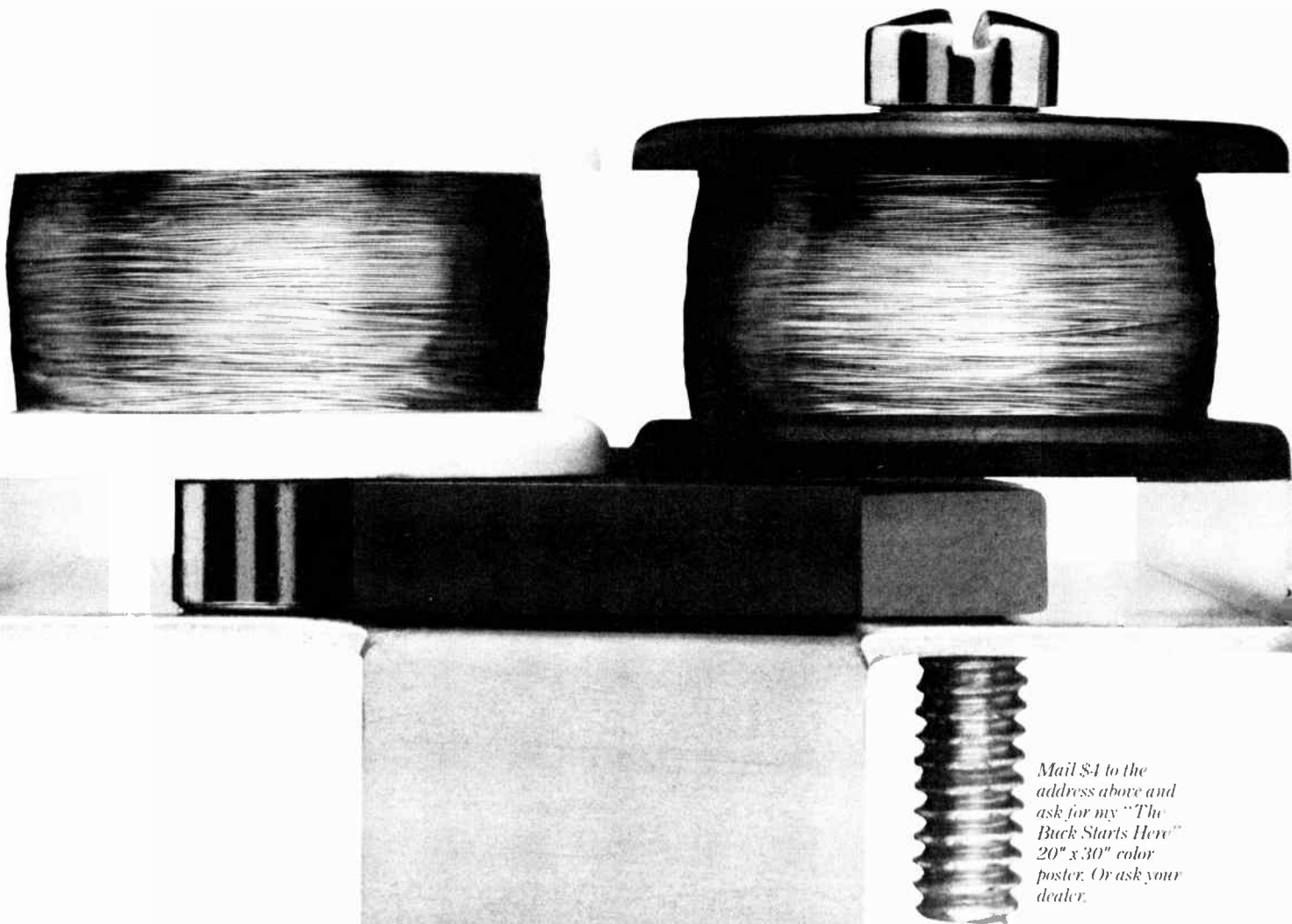
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"It seems my reputation's met you before me," sang Bobby Vee back in the 60's. In a sense it sums up Iggy Pop for most people. Think of Iggy and the first thing that comes to mind is usually not music, but a battery of images — sadomasochism, in stage snobs renowned for vomit and chest slashing glory, liaising with David Bowie and being a punk at a time when that word was still a synonym for loser. Iggy, too outrageous on stage to be taken seriously. Iggy now taken seriously for the first time by an adopted generation of rockers who see in him the seeds of their movement.

In his earliest stabs at creativity, the fledgling Osterberg made up his own words to Motown songs on the radio. First band was a garage gang called The Iguanas (hence the "Iggy"), and then moved into a rival outfit called The Prime Movers. Shifting to Chicago, he did time backing the likes of Muddy Waters, Little Walter and Luther Tucker. Direct influences came from Jim Morrison and those smirking one hit wonders the Mysterians.

Soon after Iggy emerged as the front man for the Psychedelic Stooges. Alas, they didn't emerge very far. Songs like "No Fun" and "I Wanna Be Your Dog" didn't exactly compliment the beads and headband brigade at Woodstock, whose doe-eyed wonderment was at the contagious mood of the day.

Still, turn of the decade found The Stooges celebrating death, destruction and musical mayhem via their *Fun House* album. The Woodstock kids were trying to be mellow while protesting the Vietnam war. The Stooges were mainlining dope and spewing violence. By the end of 1971 both movements were burnt out.

1972 found Iggy in New York. He linked up with Mainman's Tony De Fries, a CBS contract and a new four piece band (guitarist James Williamson plus Ron and Scott Asheton). Bowie mixed their landmark *Raw Power* album. They played a celebrated one off gig at the Kings Cross cinema and one other before drug abuse overcame any sense of direction. *Metallic K.O.*, a live album released in late 1974, was the last of The Stooges.



Iggy resurfaced on the west coast, writing and recording (music from this period resurfaced via the *Kill City* album in 1978). Iggy submerged again, doing voluntary time at L.A.'s Neuropsychiatric Hospital to clear out the junk from his physical and mental crevices. Two comeback albums, *The Idiot* and *Lust For Life* followed. Bowie collaborated on both albums and toured with Iggy supported by a then newcomer called Blondie. Iggy moved to Berlin and began painting in oils. He delivered a live album *T.V. Eye Live* which freed him from RCA. Then it was time to go up on a pedestal for he was now heralded as the "Godfather of Punk," by the new gob and pogo crowd. Signed to Arista, he's delivered two more albums *New Values* and *Soldier*. In the past year he moved back to America, doing extensive touring there, while splitting

his time between flats in New York and Texas and visits to a son in California. Iggy's latest Arista release is *Party*, co-produced by the unlikely team of Tom Petty, engineer Tom Panunzio and Monkees/Darts man Tommy Boyce. But for the moment, back to the slow talkin' man with the double whiskey and beer by his hand.

"As I understand it," he opened without prompting, "your publication dwells on technique; how somebody does it. Okay I write a song. I'm known as a minimalist songwriter. First thing I do is try to make sure the song has a specific setting; a place ("Houston Is Hot Tonight"); a place in time ("1969"); a rock & roll club ("Rock & Roll Party"). Then it has to be conversational. I always try to remember that when music involves a vocalist, it's basically a conversational medium. Hopefully, it's just enough so that the listener has something to say back. I don't want to overwhelm them. I'm not very up on those kinds of thoughtful lyrics that tell us all about the scheme of things in the world we live in. I think those are usually are inferior lyrics."

Influences? "I can never think of the great influences when I want to remember them. But usually, it's poetry. I think Bryan Ferry is a great lyricist. Johnny Cash was a big influence; I don't know how many of your readers are familiar with some of my early work, but if you listen to "No Fun" and "I Walk The Line," you'll notice the similarities in the vocals. As a musician I tend to compose bits of music or enjoy music that other people have written. I never write a lyric to it at the same time. I'll go off and a lyric will happen without any music. Then I'll remember the bit of music and put 'em together."

The *Party* album features Iggy's continued collaboration with one time Patti Smith guitarist Ival Kral. How does his writing relationship with Kral work? And is it different from his previous writing partnerships?

"We sort of avoid each other. It's a friction collaboration. That's how I've always worked best. I've always hated my collaborators. I hated Bowie when I worked with him — not hated, but you know, you have to be

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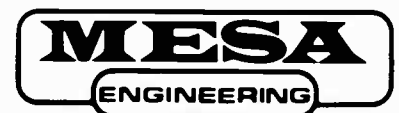
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Guitarcheck

PEAVEY T-15 Guitar and Electric Case

Remember your first guitar? "Oh sure, how could I forget it?" you've read time after time in guitar-hero interviews. "It was a no-name special with $\frac{1}{2}$ " between the strings and the frets, and it was so out of tune..." It often seems those first instruments were designed to make learning as difficult as possible, and there's no telling how many potential players have quit because of them. Low priced beginners' instruments have always been the war orphans of the industry. American manufacturers abandoned the "bottom of the market" quite early to oddities such as the Sears Silvertone. In the 60's and early 70's, when the market for acoustic and electric instruments was booming, Japanese imports were the only playable (barely) and affordable choice for the beginning player. A few years later the Japanese makers abandoned this market to the Koreans and their even cheaper labor. Yet, without the "bottom of the market", there would be no demand for the Les Pauls and Strats of the world.

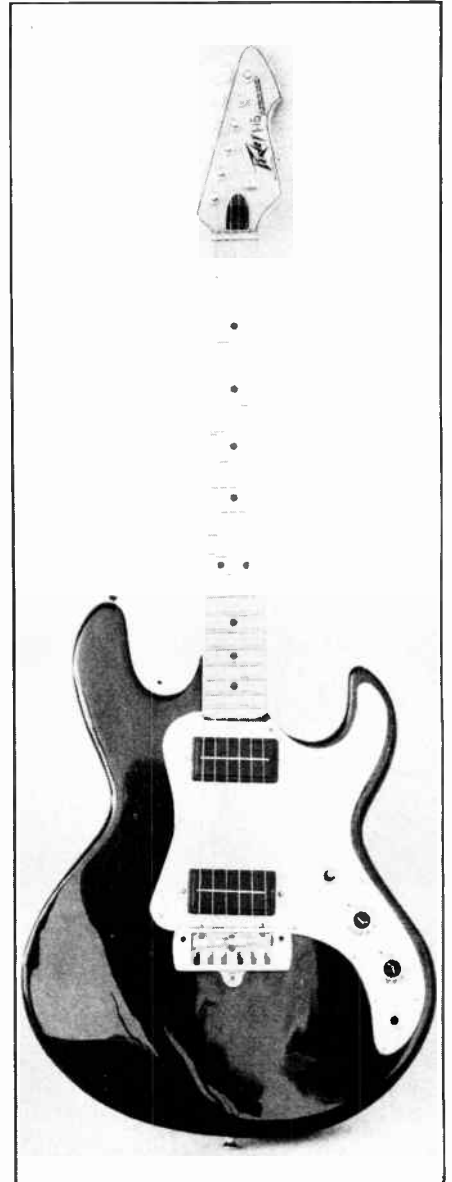
The Peavey T-15 should help many of these frustrated beginners develop into active players. The guitar has a maple body and neck, both carved on Peavey's computer-controlled machinery to tolerances of .003" or less, which is a lot closer than any human craftsman, no matter how skillful, can maintain, especially in a production-line situation. Tradition has it that hand labor is an essential part of the guitar-building process, but the T-15 is ample proof that it ain't necessarily so. The neck, for instance, is very wide and thin, with a slight V shape on the back which makes it very comfortable to play. For some reason (I've always suspected an unspoken conspiracy) guitar players have always had to pay lots of money to get a

guitar with a neck that wasn't overly "chunky" and awkward to play. But Peavey's new construction methods — and their bi-laminate neck design, which adds strength by inserting the truss rod between the two halves of the neck — have created a guitar with a very "high-priced" feel. The neck mounts on the body with four screws and has an allen-screw tilt adjustment. This is the principle means of raising or lowering the action on the T-15, because the range of adjustment at the bridge is very limited. However, the guitar as set up at the factory was very easy to play, partly because of the $23\frac{1}{2}$ " scale length. The Gibson Byrdland is the only other factory-made instrument with this scale length, and, like Hank Garland and Billy Byrd, Peavey chose it for the ease of chording and position-shifting it affords, especially to players with smaller hands.

The shorter scale also gives the T-15 a slightly 'mellower' tone, due to the lower string tension at pitch. So while the bridge pickup (a Peavey, naturally) has all of the bite and ring of the classic single-coil sound, the neck pickup puts out a very sweet sound that would appeal to any jazz player. The overall sound of the guitar is bright and very clean, but without the thinness that you'd expect from the combination of single-coil pick ups and an all-maple instrument.

The T-15 sustains very well, thanks to the massive cast bridge, saddle and nut, all made of an alloy known as 'pot metal'. In the interest of economy, Peavey chose not to disguise these castings by polishing and plating them, but they are the same basic material found on most instruments today.

The controls are simple, just a master volume and a master tone, along with a three-way pick up switch,



but they are high quality CTS pots, and the switch and jack are Switchcraft. These components and the Kluson tuners are the only parts of the T-15 not made by Peavey, by the way. The pickguard is more than sturdy enough to hold the pick ups and controls, and is well screwed on to the body, with chrome-plated screws, another little thing that shows Peavey's concern for high quality, even at a budget price.

The guitar we tested came with the optional Electric Case. Two years ago Peavey introduced the blow-

Continues over



Guitarcheck

molded high-density polyethylene case, and it is fast becoming the standard of the industry. The Electric Case is molded to the body and neck of the T-15, which floats inside on foam inserts. Along with a very ample accessory compartment, the case contains a 10-watt amp with pre- and post-gain volume controls and a treble cut control. This combo is obviously not going to blow out any eardrums, but it is more than adequate for any practice situation, and it offers the student or the traveling pro the convenience of one-hand carrying for both the instrument and the amp. The case is designed in such a way that it won't fall open, even if you forget to close the latches before you pick it up, and a small hole just in front of the handle will accept a padlock for extra security.

We showed the T-15 to Roger Sadowsky (IM&RW guitar consultant),

who repairs, customizes and builds guitars for the cream of New York's jazz and session players, and he was very impressed. The fret job, in his opinion, is better than that on some \$1000 instruments from other factories. In fact, if it weren't for the short scale, which can reduce the tuning stability of the instrument, and the limited intonation adjustment afforded by the one-piece saddle, Roger feels that the T-15 would be a *valid instrument at any level*. That's as good an indication as any of the quality Peavey has built into the T-15. At a list price of \$260 with the Electric Case, this instrument may seem like a small miracle, but Hartley Peavey would probably just put it down to American technology, intelligent design and dedication to providing the best possible "working man's guitar" at the lowest possible cost. ●



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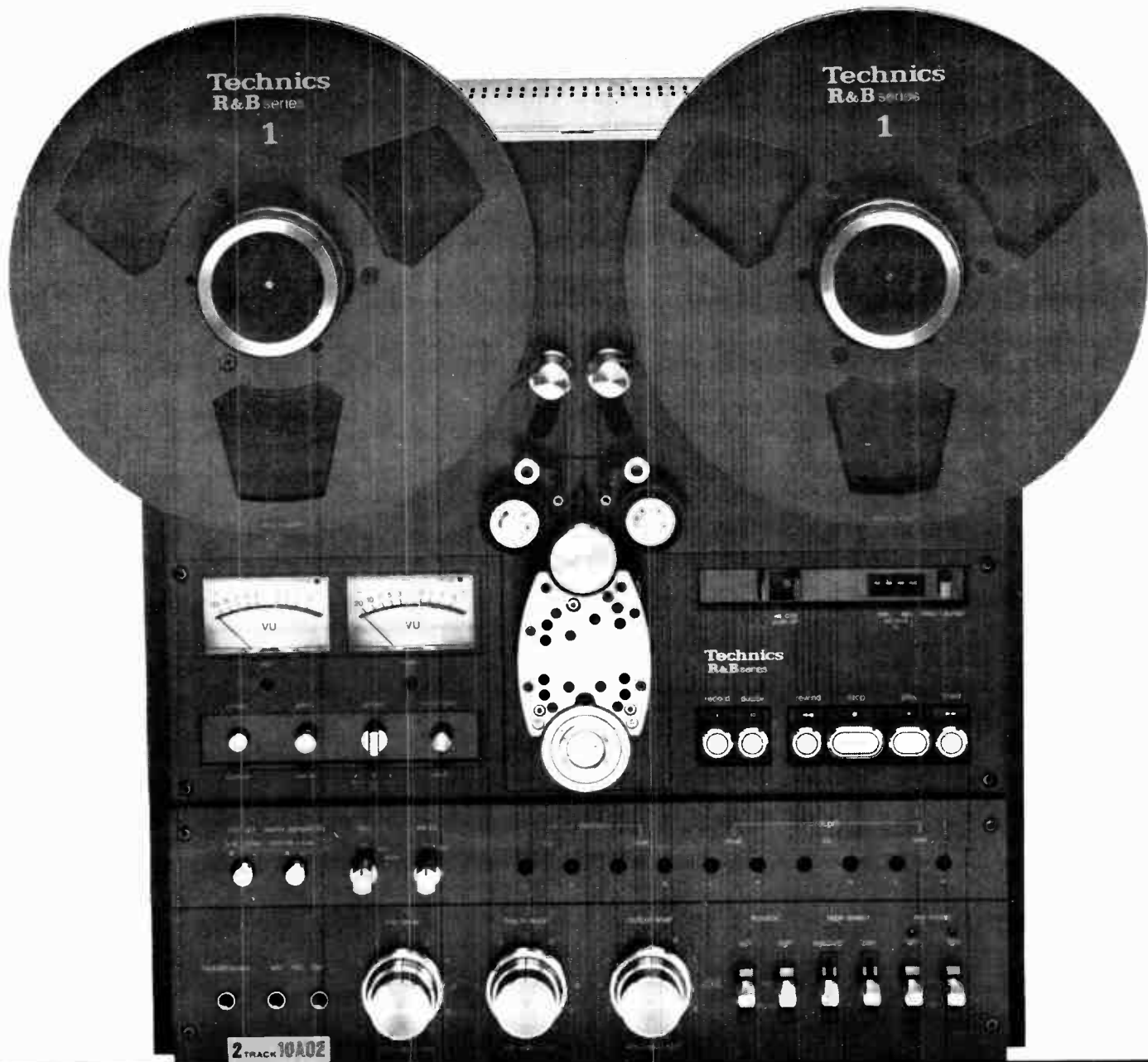
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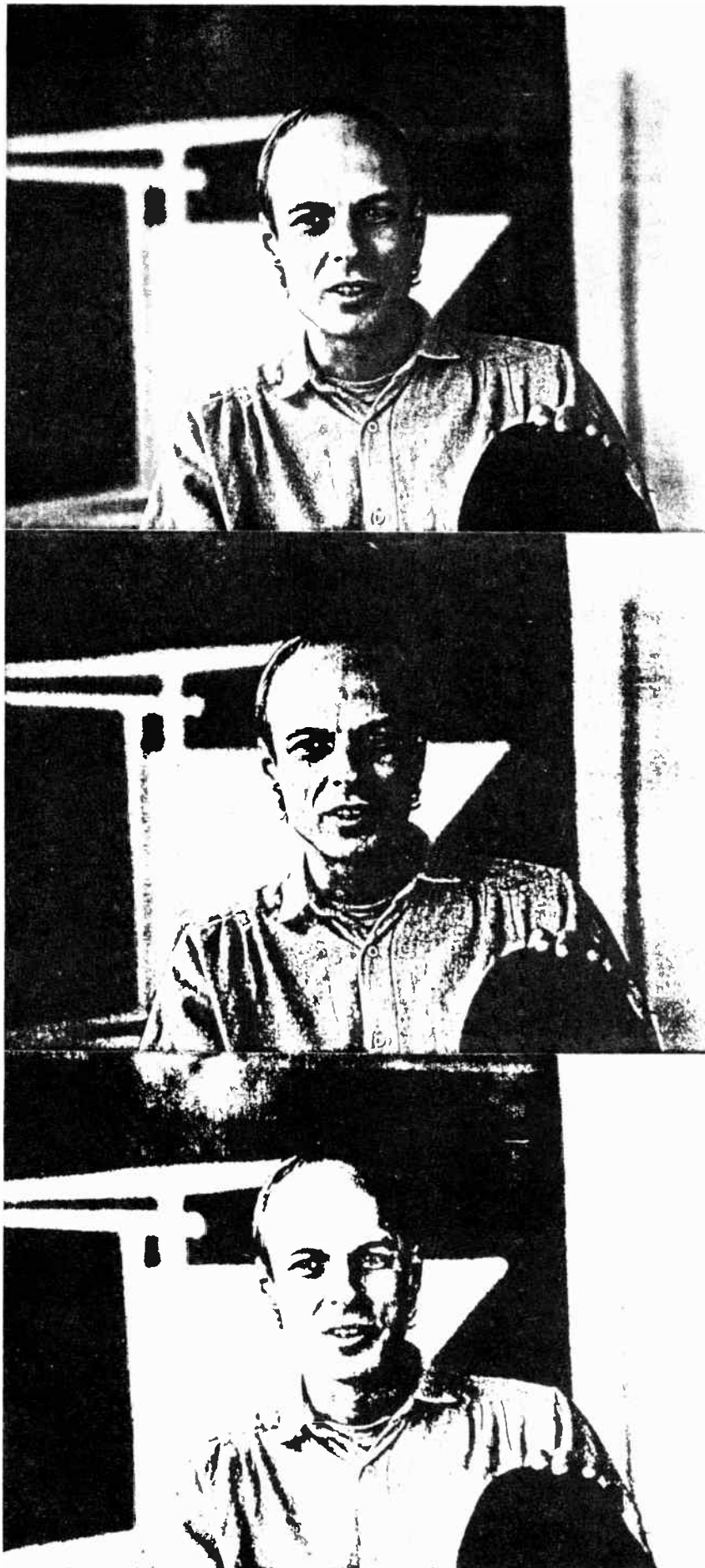
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AN EVENING WITH BRIAN ENO

The climax of this evening will occur, fittingly, at the end. When I replay the last part of the tape the next day, it sounds like an Eno record, some perilous experiment in words, laughter, strange pauses, the tinkling of glass — it is an unusual aesthetic experience, on the floor, when it is completely dark and candles are lit. But prior to this, Eno is certainly forthright, increasingly so according to the severity of the questions. As the Trans-America blinks in the dusk, he speaks of happiness and unhappiness, God, Bryan Ferry, his perfect village. We get into much dense thought on the secrets of sex and sound.

Back from the cupboard with a metal briefcase, faded lime in color. He lays it down on the floor by one of the candles. He flicks the latch up and opens it.

Revealed within is an array of vials, phials, cylindrical bottles, all different colors, flashing in the light of the candle flame. Some of the bottles are about three inches tall, others much smaller, less than an inch. There isn't room for all of them stacked upright, so some are tumbling haphazardly amongst the long glass tubes, many of them a foot long, which have spouts at the end and which are lying across the top of this ineffably Eno collection of substances...

When did you become aware of things that were strange?

My Uncle Carl — my father's brother Carl — I went to him for a sense of how strange the world outside was. He'd lived in India for 15 years, and he was in China, and he was a painter and a gardener. He was exotic to me, and therefore strange. But areas that were not strange to me then have since become strange. I feel that life is more strange now than I did when I was young. I feel less anchorage than I did then. I'm happier in situations which are simultaneously similar and strange.

What was all that weird sexuality coming out of Roxy when you were with the band? You and Ferry especially. . .

I've been thinking about that quite a lot as a matter of fact, recently, because I enjoyed it — and what that obviously was, it was clearly a making of some kind of sexual mixture, rather than the usual pop star coming on like a male impulsive, like the Rolling Stones. It was a *very* ambiguous look, I think, that the band had. And in my music since then, what's happening is that. . . well. . . it's been moving away from a certain set of circumstances and towards some others that aren't quite so clear yet. And I would say that the ones it was going away from were the masculine characteristics. And the ones it was moving towards were the feminine ones. I shall now attempt to defend this statement.

Please.

There's a correspondence between raspiness in voice and male dominance in society. The more raspy the voice is, the more repressed the feminine element of the society is. Societies that have a strong choral tradition normally have a strong feminine tradition as well. Now in my music I've been moving more and more away from the raspy, angry voice and towards choral voices — not just actual voices but sets of instruments that melt together rather than retain their distinction — that's what we call choral. This melting music, choral melting, it feels nicer, it looks more interesting, I like it more.

Do you think that DISCREET MUSIC and MUSIC FOR AIRPORTS, and your new MUSIC FOR HEALING, is unmasculine music?

I think it's pretty bisexual, that's what I think.

Do you feel like you're heading even further into the feminine now?

These are interesting questions. My own perspective on what I do is that my work started out as being very distinctly masculine. My look may not have been, but in a sense my look was ahead of the music. Then the music moved away from that position. I'm now working in the opposite direction of just cramming the song with thrills, sharp or harsh things, I'm trying to get rid of things now. Every event either obscures another event or obscures silence, so you may as well leave as

much out of everything as you can. Have a minimum. That's one example, a simple example. There are quite a few other examples of shifting to the feminine, but some of them are more structural in a funny sort of way. . . and rather hard to explain.

Try.

In what vowel sounds I choose to use there are distinctions between A, E, I, O and U and eee! and arrgh! and oh! and uhh! These are distinctions not only in the obvious sense, but in the sense of what kind of society produces them. Does this sound ridiculous?

Not at all.

I started to think about it a few years ago, and it's developed from there. Alan Lomax writing on folk singing and culture is useful. But I've got no real handle on it. It's just that there's something I've been watching happening in my music and I realized I've had no rationale for it until I got into — what should I call it? Societies that are hunter and gatherer societies, where the man appears as important and the woman appears as less important, the dominant vowels tend to be the i's and ä sounds, the harder vowels, and then the æ's after that. If you listen to the more stable, land-based agricultural societies — and actually the technologically more complex societies — you can hear that they move more to the vowel sounds that will melt.

Would Bryan Ferry have gone along with you in this direction?

Well, Bryan's got two imaginations, and I think I share one of them, but not the other one. From the society point of view, I share with him certain aspects of his background. He's from County Durham, outside of Newcastle, a rural working-class background. And he went to art school and wanted to be a painter, like I did, and so our initial perceptions were intellectually in common. He liked to experiment as an artist. But for a time there was a limit to. . . er. . . hmm.

A limit to what he'd put up with?

Well, yes, for a time there was. But that was very good in fact. And anyway, I'm always abdicating. My music invites you in rather than pushes itself upon you. The tangential approach is usually the most interesting. Panic is too obvious.

How experimental in your personal society, your own private

life, are you prepared to be to find this feminine place?

When you find something you hang onto it awhile, but obviously if it becomes inappropriate. . . Yeah, I experiment. But the energy only comes when there's a disjunction, when what you have and what you think you have don't fit properly and you've just got to make something that fits better and otherwise I don't experiment.

But you experiment in sex?

Yes.

Successfully? I mean, with some purpose?

Well, I try to make use of all the things I do even if they. . . seem aberrant or deviant. The criterion is simply that one touches something that has not yet been touched, or that doesn't get touched often enough. Now it's quite hard, this, when you've been brought up as a Roman Catholic with a very strong concept of guilt —

Do you think there's a God?

(Long pause. . . almost a minute)

How long are you prepared to wait for the answer to these questions? These are complicated questions. I don't hesitate because I haven't got ideas about them, I hesitate because I have a responsibility to you to answer them carefully. In a funny way I do believe in fate. There's a North African word — is it Moroccan? Yes, it is — which is baraka. Baraka means something between karma and fate. Certain people accrue baraka. They accrue the ability to attract interesting things to themselves, interesting and pleasant things. Now this seems to be manifestly true. That definitely happens, you know. You see people, you meet people to whom interesting things continuously happen. Why does this happen to them and not to others? Why is it happening to me? I think that some people are very good at being opportunistic in a good way, and in a large scale way.

What happens if the money runs out and the recording studios close down? How can you make electronic music with a technology that's been switched off?

I wouldn't care if the recording studios were closed. I'd do something else.

What?

I don't have to be a musician. I could be whatever the situation demanded. For instance, in that cupboard behind where Nancy's sitting

BRIAN ENO

I have a box of 160 aromatic oils.

Oils?

They're essences. I mix them up... I wouldn't be at all unhappy if that was all I was left to work with for awhile.

You make music with smells?

Well, I've always been interested in smells. I have a very good sense of smell.

What are these tubes?

They're what I use to mix the oils.

Do you mix them with the same effect as mixing sounds, or like a painter mixes hues?

There's no vocabulary for it. There have been many attempts to map the smell spectrum, but there's just no... (Sniffing sound) 'English Lily'. Try it?

Mmm.

I'll give you a couple of strange smells, you want to smell something?

What's this one?

Egypt, I think.

Well, Cairo, I was

overwhelmed by the smell there... 'Shit and piss and rosewater'.

Sure. Actually this is a mixed essence, it's got a number of flowers in it. It's nice though, isn't it? Now *this* one... See, my secret ambition is to make a perfume for black women —

(Sniff) That's a great smell.

Jeez, that's...

You have to see that one in context.

What context — Africa? It smells like... hmm. Well, it's definitely a bass note, you know.

There are *some* sorts of correlations... but I don't force a relationship — I just see what happens.

That's an art, of course.

I have always tended to regard (sniff — sniffing at his perfume for Mm d'Afrique) my behavior, and in fact all of everyone else's behavior, as artistic behavior. It's a game.

Are the possibilities limitless in this game?

The greater you understand the structure of something, the more amazed you'll be at the tiniest movement within it. In that sense the possibilities are limitless.

(Sniff) And what's the point of the game?

Well, the species as a whole entertains fringe genes, and recessive genes — so should we maintain our own varieties in life, for all sorts of possible situations, scenes. It's a discipline of its own, doing that. For example... Jon Hassell is a trumpet player, and he studied Indian singing

with Pandit Pran Nath for six years in order not to sing better but to *play the trumpet better*. Of course he's evolved a unique style. And it's a playing discipline I know nothing about... I don't even play any instruments...

But your voice is an instrument.

I'm not sure I can play *that* now. I'm not at home in my voice anywhere near the way an African singer is, for example. In Africa the whole use of the voice is very easy and exploratory in a playful kind of way. It's not just rampant spontaneity. Some people think that African music is these guys banging drums and yelling. It's not like that at all. It's a very tight system that they're working within, and the degree of actual innovation they permit themselves is very, very small.

Are your systems as tight?

Oh, we don't have in the Western world any systems that are as interesting. I don't think the operatic system is interesting. Pop musics haven't really developed a system at all. In fact, what *is* interesting in rock & roll is that nobody has a clue... (Sound of glass clinking) Here now, this is my pride and joy, this little number.

Oh, this is... amazing. Blue!

If you were mixing that one with oakmoss, for instance, you'd need something like 100 parts of oakmoss to one part of that. I use it just to give an edge.

Man!

It's powerful. But actually... it's this one (burrowing for an even tinier bottle in the bottom of the case), this is my favorite one. I never open this. (He opens it.)

This is... hollow. Is it a fruit, in fact?

Spikenard is what it is. It's a bush. It grows in peculiar places and it's almost unobtainable now. You can't get it.

(More nose work) But there's cucumber...?

Yes.

I think it smells unobtainable.

There's a story I must tell you. About 15 or 20 years ago, there's a flower called the musk flower which is a substitute for the very expensive oil that comes from a gland of the musk deer, suddenly this flower spontaneously all over the world stopped smelling. It just stopped smelling.

Did it stop smelling, or did mankind's ability to smell it stop?

Ah, that's the question. But we just can't determine the answer to it, you see.

Brian, do you share this thing with anybody else, or is it entirely a solo...

I do make smells for people now and again. Like sometimes I'm with a woman and I can suddenly think of a smell that I hope might be right for her. I made a very successful one recently, I was very pleased with it.

Can you divine a fragrance for my friend Nancy? Or do you have to know people really well for that?

I have to actually sleep with them. Well... maybe this is a smell Nancy might like. In fact there's two that you might like. (Glass tubes tinkle. He produces two amber colored phials.)

(Nancy sniffs) The olfactory is so direct.

That's right, that's absolutely right. (He applies in small circles an oily touch of essence to the front of her left hand.) You know that certain smells connect directly with the brain, in that the molecules of the smell itself actually enter the brain. (Now a dab from the second phial on her right wrist.) Our other senses have synaptic connections, interpretive mechanisms, but smell is different, it's a different thing altogether. Oops, sorry about that...

The essences glisten on her skin. Nancy flicks her hands to waft the odors, conjuring up more of this madness, igniting the darkness with totally unknown scents...

That's right, you should smell them together.

You smell like a forest, Nancy.

I find these things reshuffle themselves continuously. (His nose leads his face in a smooth, dreamy glide.) Ah, that's sexy, that smell!

Now Eno has suspended his nose above a half-empty bottle, this is clearly his final resting place. All is well, and the tape in my machine is about one half minute from running out.

Oakmoss. This is the one. This is my Mangbetu smell. I had a photograph once of a Mangbetu woman, the Mangbetu deform their heads so they get very conical crowns, and in the picture she had this big, big hairstyle around it, and lips that pouted, and her breasts were like... toing! toing!... just beautiful, what a great photo. I had a smell for her immediately (sniffing the bottle), I sensed a smell for her. And this is it... ■



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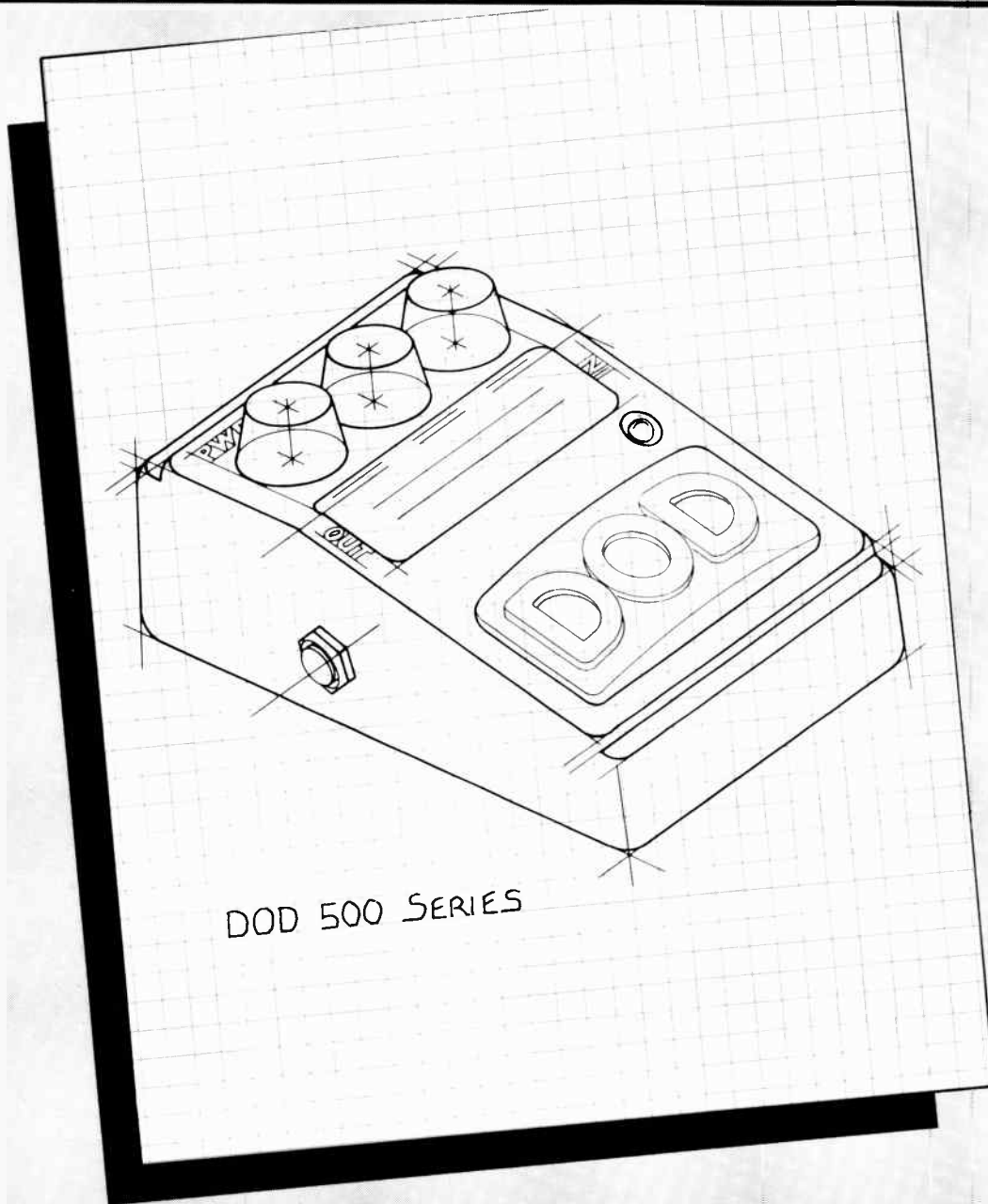
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ALLMAN BROTHERS

"Duane was in Muscle Shoals doing session work. He tired of that and wanted to go out and do something else. Phil Walden heard him, signed him to a contract, and Duane Allman came down to Jacksonville, Florida to put a band together. At the time there were 15 to 20 first rate musicians in Jacksonville. Every Sunday afternoon they'd get all the equipment in town, make a big mountain out of it, turn everything up to 10, and jam all day.

"One afternoon Berry Oakley and Dickie Betts, from the band the Second Coming, had the equipment set up at their house. So Jaimoe, myself, Berry, Duane, Dickie, and keyboard player Reece Wynan started playing. We began on a shuffle and about three hours later we quit. That was the first time I ever felt that intensity and could feel that religious about it.

"We finished the jam and I remember looking over at Jaimoe saying, 'Did you get off on that?' He had a grin from ear to ear and said, 'are you kidding?' Then Duane walked to the door and said, 'Anybody in this room ain't gonna play in my band, you're gonna have to fight your way outta here.' That was it. Up to that point it was gonna be Duane Allman and whoever. *Duane had come to get himself a backup band.* After that day he realized we had found something.

"We needed a singer. So Duane called his brother Greg and said, 'Get over here, I've got something happening.' We went to my house in

Jacksonville and worked up "Trouble No More" as the first song we learned. Then we worked on "Don't Want You No More." A couple of days later Greg showed up. We played him those two songs and I'll never forget his first reaction. He called Duane over and whispered something to him. Duane yelled, '*Get your ass in here,*' and we started work on "Cross to Bear." What Greg had whispered to Duane was, '*Man I ain't good enough to be in this band.*'"

* * *

It's going on two in the morning as drummer Butch Trucks talks about the beginning of the Allman Brothers Band. "We had all been in bands where we'd get half-assed record deals. The producer would say record these songs, we'll put them out, and in six weeks you'll be farting through silk. We had tried that and hated it. At this point we said hell we're gonna play this because we like it. We knew there was nothing commercial about it and we truthfully didn't expect to make any money. That first gold album came across and it blew us away.

"The energy is still there on the first album, and it's still with us now. It's refined a lot more. We've been playing together since 1969 and we've gotten to know each other better — it's not as raw. But the spontaneity is still in it, and that's what it's all about. If you can hit that for even 30 seconds a night, that's better than most people get in a lifetime. It's that time when

you're completely lost in the moment and you turn yourself loose. That's what's religious about it. It's about being able to put yourself in the space where there's no questions, no anxiety, and you're completely locked into what you're doing with no thought about it. I get in a trance, finish the song, and don't remember what I did. It's rare that you can find a place, the environment, and the people where you can do that."

That's as good an explanation as any for why hours after a recent show the lobby of the local Holiday Inn was crowded with fans, eager to see and perhaps talk to one of these deacons of Southern Rock. *Southern Rock.* By 1970 the Allman Brother Band had defined the turf around them. Blues, rock, country swing and jazz melded together under the aegis of the original six members. They gave us double leads, double drums and, in Greg Allman, one of the most expressive vocalists rock.

Duane Allman was the last guitar hero of the 60's. The heat of his playing and the invention of his slide work were the cornerstone of the band. Almost ten years after his tragic death in a motorcycle accident at the age of 24, the legacy of his recordings remains undiminished.

Upon Duane's death the weight of the band was shouldered by Dickie Betts. His lyrically sweet, blues tinged guitar solos (in country flavored songs like "Ramblin' Man" and "Blue Sky" and linear, jazz inflected instrumentals like 'Jessica' and Liz Reed") are

Continues over

ALLMAN BROTHERS

Continued from previous page

among the best loved of the 70's.

The original rhythm section of Greg Allman on B-3, Berry Oakley on bass, and Jaimoe and Butch Trucks on drums, laid down a thick swirling blanket of sound. Supportive, supple, spontaneous and nearly out of control, no band in the 70's could match the ferocity, taste, and invention of the ABB at their best. *At Fillmore East*, *Eat A Peach*, and parts of their other six albums (compilations not included) do indeed capture some "religious" moments on record.

Tragedy also played its cruel hand as part of the ABB history. Slightly over a year after Duane's death, Berry Oakley was claimed in a similar manner. Although shattered, the band was determined to play on. But in 1976 they succumbed to internal and external pressures and broke up.

Their individual solo careers lit few, if any fires and three years later when the ABB reformed with new members "Dangerous" Dan Toler on guitar, David "Rook" Goldflies on bass and Dave Toler on drums, it was as much a financial decision as a musical one.

The word legendary has started to crop up around the Allmans. Menat as a respectful tribute, it still implies that their best is behind them. And yes, the ABB *are* fated to play "Whipping Post", "Liz Reed" and "Statesboro Blues" forever. But unlike the legendary Beach Boys, the Allmans have yet to write off their last sanctified moment in the present. That could be why the lobby is crowded at this early morning hour. It's also why we're here.

* * *

Is it a fair assumption that many of the songs are born from jams rather than the more conventional composition route?

D.B. That's exactly right.

G.A. We present it raw.

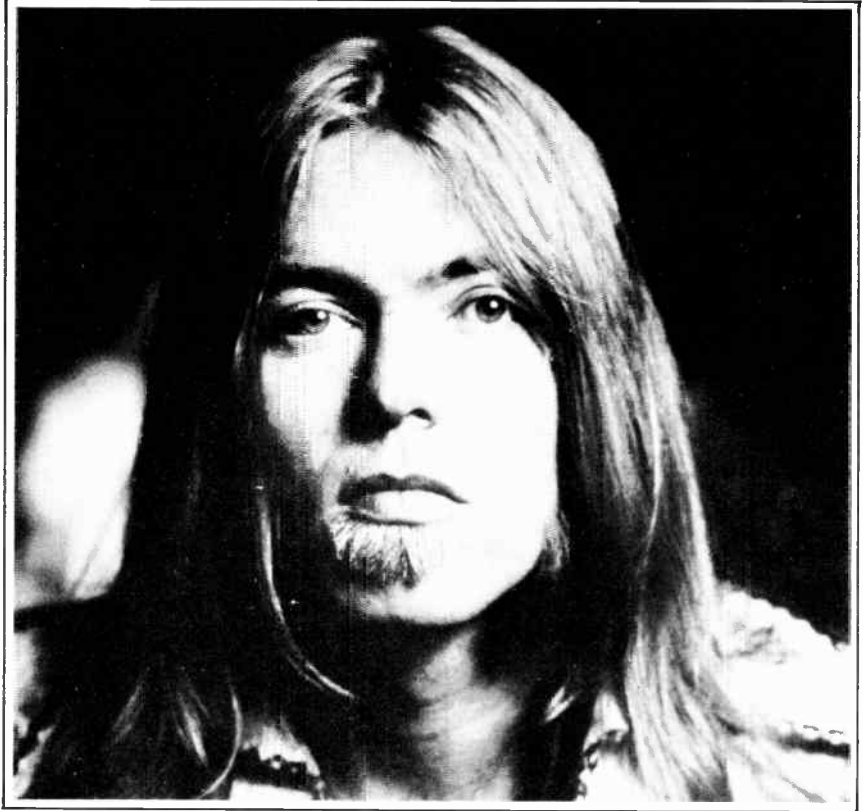
D.G. It's all head arrangements.

G.A. The guy who wrote it brings it in in its rawest form, the changes and where the melody goes. There's no Hitlers here that say you play this and you play that.

D.B. It's like trying to ask Reggie Jackson how he hits a baseball. He'll tell you I just swing at it. That's what we do — we just swing at it.

G.A. The writer gets the whole thing going, then we arrange it.

D.B. It takes about two weeks to get a tune, which actually doesn't change that far from the basic thing.



B.T. On "Hot Lanta" all of us pitched in. Greg was sitting there playing that organ riff. Dickie was walking around the house hummin' the melody. I was hearing this drum pattern. We all sat down, put it together, and wound up with "Hot Lanta."

G.A. "Don't Want You No More" was there and we did our own jam into "Cross To Bear."

Who came up with the idea for "Don't Want You No More"?

D.B. It actually came from Mike Pinera and the Blues Image. They used to do sort of an instrumental and sing on it. We just left the singing out and made a flipped out arrangemet.

Dickie, when you played the melody to "Les Bres" on the *Fillmore East* version of "Whipping Post" were you attempting to develop the melody that became that song?

D.B. You're the only person I've met that noticed that. On the *Fillmore* album it was completely spontaneous. When I wrote the melody to "Les Bres in A Minor," I didn't realize it was on there.

What about the origin of "One Way Out" and "Statesboro Blues"?

D.B. "One Way Out" is not an original arrangement. It's from Buddy Guy and Junior Wells. "Statesboro Blues" came from the Taj Mahal version.

Duan picked up the slide seriously after he heard Jesse Ed Davis playing "Statesboro Blues" with Taj. He had been screwing around withit, but when he heard that he said, 'Yeah, that's what I want to do.' Jesse Ed was honored because Duane went way past what he was doing.

Has your attitude toward recording changed much over the years?

G.A. On the first couple of albums it was hard to keep everybody in there.

B.D. If you listen to the first album *Allman Brother Band* and then to *Enlightened Rogues* or *Reach For the Sky*, you won't believe the difference in sound quality.

G.A. The first albums were pretty live. We just turned the tape machine on and played.

They were conceived more to capture the sound, while today you use the studio to help create it?

D.B. You go in the studio and after ten years you learn what microphone to use.

D.G. You also learn to think ahead more.

B.T. You learn what tricks to use if you want certain voicings.

D.B. When you get real professional everything's overdubs.

G.A. You go for the rhythm track, which is the backbone. You want to get that live.

Continues on page 90

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Speakercheck



Engineer Gordon Hathaway is shown positioning a speaker drive unit under the laser beam.

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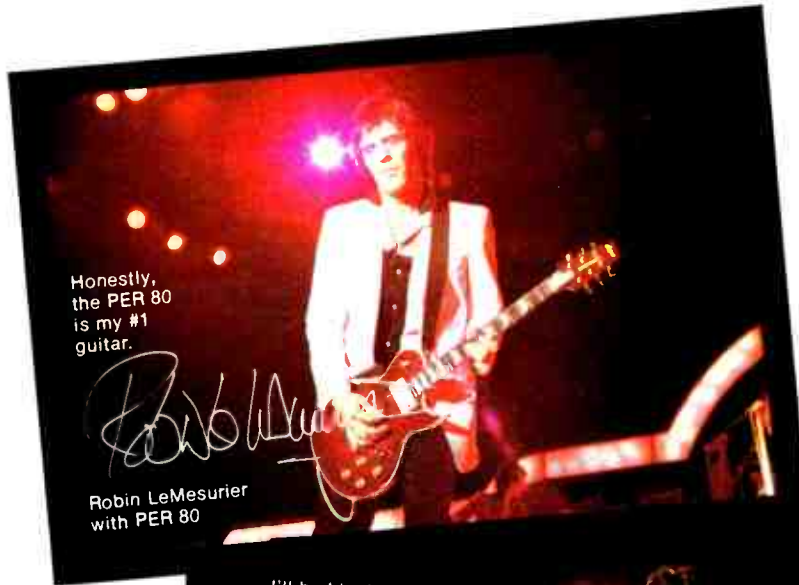
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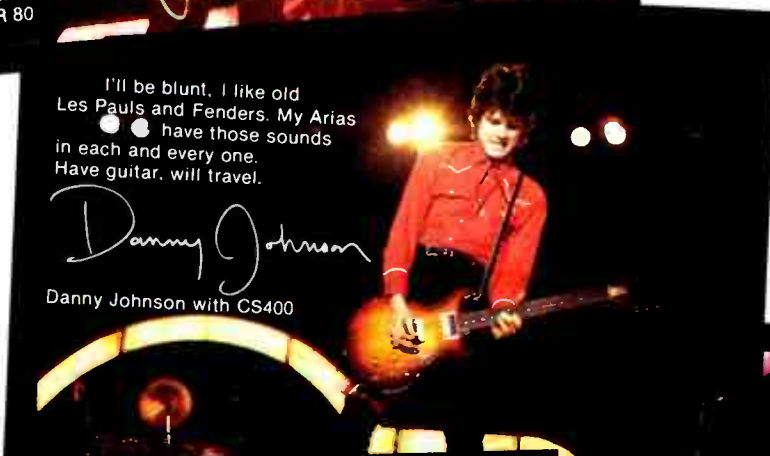
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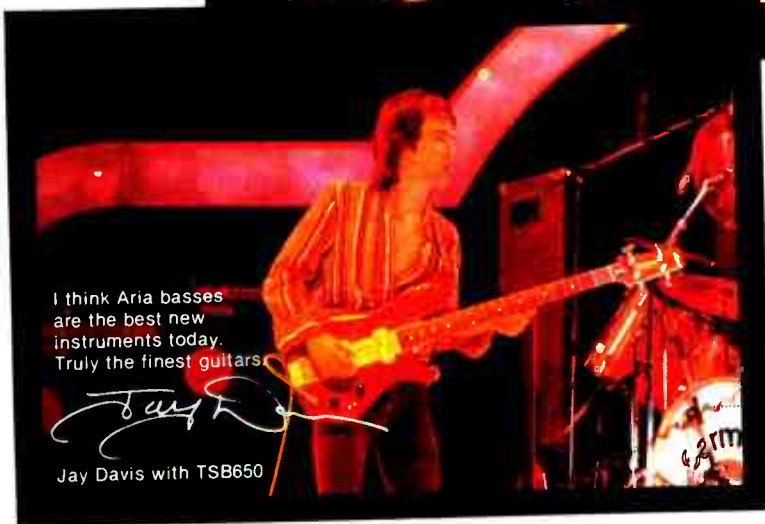
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World Radio History

ARIA ANNIVERSARY
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Speakercheck

Continued from page 48

onto the loudspeaker cone via a prism which can be driven in a series of horizontal or concentric sweeps, so as to direct the laser beam either across or around the cone diameter. This sweeping process is fully automated so that the beam can trace out a raster of 64 horizontal lines across the cone to build up a picture of what is happening over the entire radiating surface of the loudspeaker in much the same way as a television picture is built. Alternatively, the unit can be programmed to trace out 12 sweeps in the same plane to provide a high definition cross-sectional view of cone movement, or a series of concentric sweeps around the cone to enable the lateral vibrational modes to be studied. The device that produces the laser beam is called a Laser Interferometer and the particular one used at Celestion was made at the Atomic Energy Research Establishment at Harwell, England. It works on the principle that, a laser beam is transmitted via the moving prism, is reflected back off the loudspeaker cone under test and picked up by a receiver, the output signal being a function of the difference between the transmitted and received laser beams.

Laser interferometers are not uncommon devices in industry and are used for many different applications. However, the application to speaker cones is a totally new concept and it was therefore necessary for Celestion to develop their own processing and control equipment. The system employs a 'Nascom 2' 8 bit 64K memory computer to store the information as fed back from the laser unit as it builds up its picture by sweeping the cone. Once the sweep is complete — which takes about three minutes plus about another minute for processing, the picture can be displayed on an oscilloscope as a full, moving, 3-dimensional oblique projection of the actual vibrational modes of the loudspeaker cone, and mechanical problems such as standing waves along the cone, scewed voice coils, asymmetrical suspensions, areas of excessive activity or overdamped areas, etc. can be clearly identified from the display. The display itself can be speeded up, slowed down, or frozen on the screen, and in the latter mode, can be plotted out on a chart

recorder so as to provide a permanent record. Work is presently in hand to extend this still further so that the whole of the stored program can be transferred onto a floppy disc for permanent storage.

The special equipment developed by Celestion is the main control and processing unit which is interfaced between the laser interferometer and the computer, and this contains the sine wave generator, frequency tracker unit, various signal processing circuits, manual and automatic drive controls for the laser prism and a number of analog-to-digital and digital-to-analog converters.

The practical value of such a facility is immense as it means that the correction of loudspeaker performance peculiarities need no longer be largely guesswork — which has been the case for very many years. As an example, while the system was being demonstrated, I was shown the plot of a well-known bullet radiator unit which, although it has a perfectly symmetrical circular horn flare in front of the diaphragm, was nevertheless giving a completely asymmetrical polar pattern for no apparent reason. Under the laser interferometer, however, it could clearly be seen that the diaphragm was not vibrating in anything like a uniform pattern, and that at certain frequencies (which incidently co-incided with a pronounced dip in its frequency response characteristic) the outer edge of the diaphragm was completely out of phase with its center. By turning the unit round through 90° and plotting another display, it could be seen that the cause of all this upheaval was simply that the lead-in wires were damping the vibrational modes of the diaphragm to such an extent that there was practically no movement at all in the diaphragm where the lead wires came out, and so either a lighter gauge wire, or else a complete re-design of the lead-out wire system is obviously called for.

Armed with this new tool, Celestion are in the process of developing a whole new range of loudspeaker components for the music industry, the first of which are a pair of new high frequency units. ●

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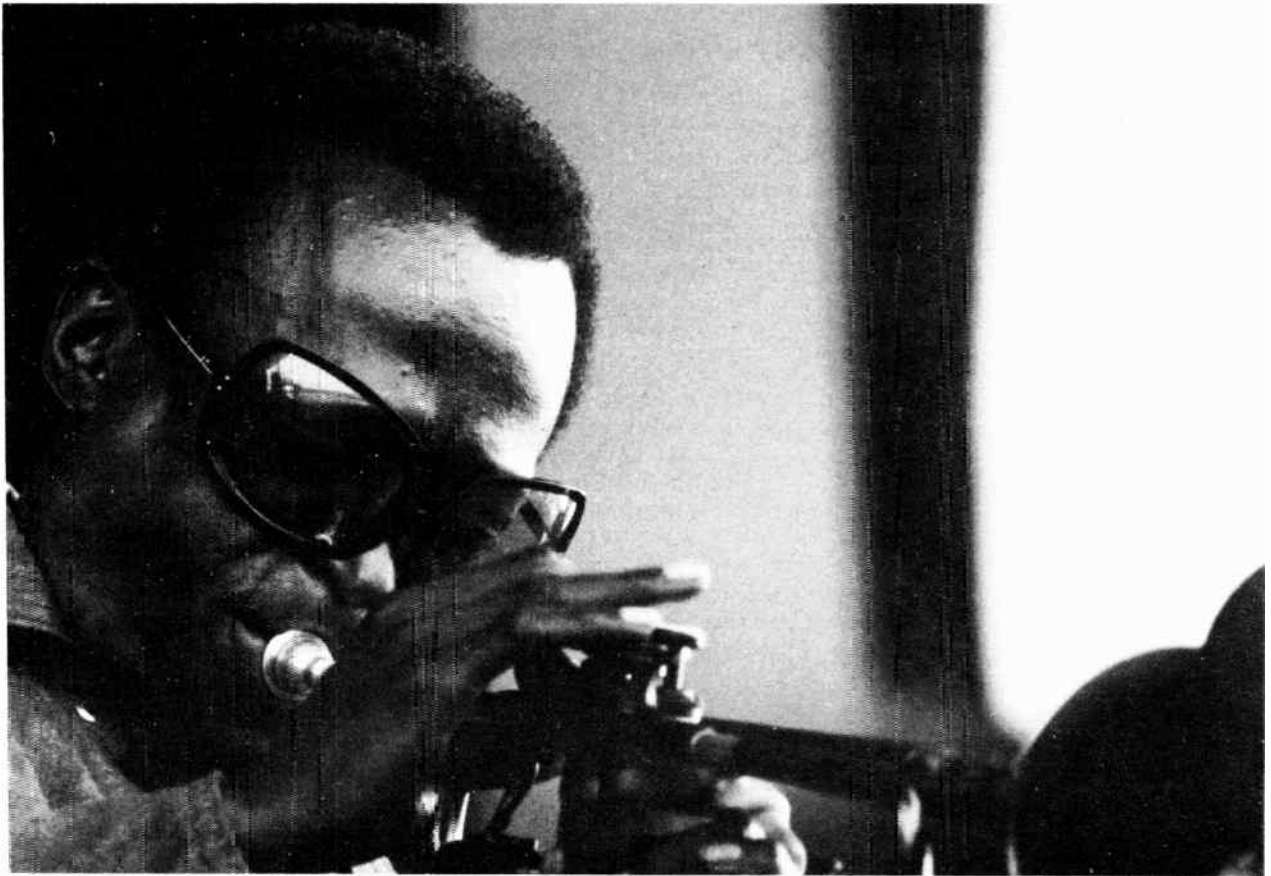
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MILES DAVIS



the king in yellow

Joe Goldberg

"King Leopardi, George. Hear that trumpet tone. Smooth as an angel's wing, boy, . . . Leopardi smiled nastily and blew a stuttering raspberry that sounded like the devil laughing."

Raymond Chandler,
"The King in Yellow"

"I only interest myself in the manner and style of telling a story."

Alfred Hitchcock

There is an excellent jazz record store in Pasadena, California, called Pooh-Bah. The records there are arranged as in most other stores — alphabetically by performer, in bins sectioned off by separators bearing the commonly used names of the artists: Duke Ellington, Charlie Parker, Sonny Rollins, etc. Only one tag deviates from this practice. It reads: Mr Miles Dewey Davis III, and it is a very good indicator of the unusually high esteem in which the jazz fraternity holds Miles Davis. I hold him in such high esteem myself, and, like I suspect most other people, not only for musical reasons.

He is more than a superstar, he is a legend. Like a few other performers who changed irrevocably the way anyone would approach doing the thing they did, he has become a model of dress and behavior as well as art. Like a few others, you only use one name when you talk about him. Sinatra. Brando. Dylan. Only in this case, it's the first name. Miles. No one ever asks which Miles you mean.

The incredible amount of ink about Miles' return was just starting to spread when I left Los Angeles to go home to West Virginia on vacation. His record wasn't out yet. So I missed the reports of his New York re-entry, and heard nothing about the record. Elkins, W. Va., is not the media capital of the world. Then, one Sunday morning, I bought a copy of the *Washington Post* and saw an ad that said that Miles would be appearing in Washington that Tuesday night, one performance only, 8 PM at the Warner Theater, all seats \$15. I decided I wanted very

much to see him. My mother had just come successfully through a very dangerous operation, and I could think of no better way to celebrate her recovery than to be present at the return of another admired survivor.

There was a number to call where you could reserve seats if you had a credit card. The guy who answered said that Miles' concert was the talk of Washington. He was mad because he had lost some kind of lottery at his office, and would have to work the night of Miles' show, which all his co-workers were going to attend. He found one ticket for me, second row from the back of the balcony. I gave him my credit card number and address, and when I said, "Los Angeles," he asked, "Is that in California, man?"

The drive from Elkins to Washington is 200 miles (Miles?), across incredibly beautiful West Virginia mountains, and into Virginia: white fences, gorgeous roan horses,

deep green grass; the Old South. The most beautiful place of all is McLean, Virginia, just outside of Washington. Where the CIA is. Driving through McLean, which looks like a photo layout from *House Beautiful*, you understand why people who work for the CIA call it "the farm".

Washington itself, the Inner City, is another matter. There are very mean streets in the nation's capital. The Mid-Town Motel, where I stayed, a few blocks from where Miles would perform, had closed circuit TV security scanners on every floor. I walked to the theater past winos and junkies. Nor was this the wrong side of the tracks. Miles was playing in the shadow of the Capitol building.

When I arrived in Washington, it was hot, muggy and oppressive, as apparently it always is. But a half hour before the show, the heavens opened, as if for Miles, and the city was suddenly awash in a thunderstorm, a pounding rain of the kind my father used to call "a gully-washer and a trash-mover". As I started for the theater I wondered if anyone, including Miles, would show up.

There was no need to worry. The population density increased by quantum leaps as I approached the Warner Theater, which turned out to be an old, baroque movie house. Huddled under the marquee was every kind of freak, Bad Dude and misfit in the city. The event was evidently a black fashion show, as Muhammed Ali's fights used to be.

Up on the balcony level, they were running a scam I had never seen before, and may never see again. A photographer had set up an alcove under lights with two backdrops against which he would take your picture, for \$4 a pop. It was a version of the old Coney Island routine where you stuck your head through the hole of a comic book cutout. One backdrop was a large wicker chair of the kind Huey Newton liked to pose against, with an arc of letters over it reading, MILES DAVIS. At right angles to this was a huge blowup of a white Rolls Royce with a license plate reading: MILES D. I would like to think Miles was unaware of this spinoff industry.

I climbed to the top of the balcony and found my seat. There was only one row behind me, and into it poured 18 English people who had paid for 16 seats. While one of them kept saying in the kind of accent that goes with the remark, "I don't think I'd know a Miles Davis number if I heard it," the others kept asking the ushers to

straighten out their seating arrangements. They seemed to be government workers, choosing this way to celebrate the wedding next morning of Prince Charles and Lady Di. A lot of people got moved around on their account. Between 8 PM, the announced time of the show, and the time it actually began, I thought I was going to grow old and die.

The lights went down at precisely 8:30. The timing couldn't have been more exact if the show had been

scheduled for then. Someone must have decided that half an hour was the correct amount of time to leave the customers stewing in their own juices, letting the excitement build. And build it did. The height of anticipation was reached when a voice came over the speaker system to announce that Miles Davis would play two sets that evening, separated by a 15 minute intermission. I think that is the moment most people in the audience finally believed he was actually going to show

Continues over

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MILES DAVIS

the king in yellow

up.

And then he came out. He came out after the rest of the band, of course. Since there was no program, I cannot tell you their names, but there were a saxophonist, a keyboard player, rhythm and solo guitars, a regular percussionist and a Latin percussionist. For years, Miles has said that he likes to field anonymous groups, so as not to give critics any kind of brand-name assistance.

He came out all in white — a watch cap and loose, flowing shirt and trousers — looking like Cecil Taylor did 20 years ago, and he spent most of the evening apparently looking for something he had dropped on the floor.

I have never seen anything like it. I say seen rather than heard, because we are talking about theater. There were a number of microphones and amplifiers set up at various points on the stage, and Miles, who must also have had a microphone in his horn, wandered from one to another seemingly as the mood struck him, the perfect strolling player. Since the 50's, when he stuck a Harmon mute into the bell of his horn and shoved the mute up against a microphone, *he has always played microphone as much as trumpet*. It was this sound that caused any number of full-bodied trumpeters to cut back on their tone production. As Hemingway once wrote (I trust no one will ask which Hemingway), "... a style is usually only the unavoidable awkwardness in first trying to make something that has not heretofore been made... At first people can only see the awkwardness... people think these awkwardnesses are the style and copy them..."

What Miles offered in Washington was anything but awkward. It was a distillation of his most effective licks, his favorite things. It was by no means tired — on the contrary, it was played with tremendous energy — but it seemed immensely calculated. Each set was structured as one long piece with several vamps, but might actually have been several pieces connected by those vamps. The first set began as a blues, and segued into what sounded to me like "My Man's Gone Now" from *Porgy and Bess*. The piece was structured, with vamps and solos by the other players, to give Miles several opportunities to play and several



opportunities to rest.

He might well have needed the rest but I have never heard him in more absolute technical command of his instrument, nor have I ever seen him more physically active onstage. He used to stand in one place, hunched over, his intensity accentuated, like Charlie Parker's, by his lack of motion, but in Washington, he was all over the place. He was dancing. That might come from his former wife Frances Taylor, the ex-Katherine Dunham dancer whose photographs still grace some of his album covers. And of course, Miles has been a boxer for several years, growing up in the heyday of a man, slightly built like himself, whose intricate footwork might well have matched Baryshnikov. I am speaking of Sugar Ray Robinson, whom Miles might consider a hero — at least an equal. When Miles would start one of his trademark blues figures, and the crowd would go wild, hoping for some walkin' — he would give it to them if he thought they deserved it — the piece might as well have been called "Sugar Blues"...

Miles, dancing and prancing around the stage (one number he

recorded when he was married to Frances is called "Pfrancing") suddenly struck me as resembling no one quite so much as Mick Jagger. He was playing the audience outrageously — getting comic bass notes out of his biggest amp — and they loved it. He was like Alfred Hitchcock in that the work being presented was no more than a clothesline on which to hang carefully calculated effects that would evoke certain easily predictable audience responses.

When Miles played the blues, for instance, he would be bent double from the waist, his horn only inches from the floor. He would play a four or five note distillation of 20 years of his own blues solos that simultaneously evoked 30 years of the Ellington trumpet section. And repeat it, with an exquisitely calculated, electronically assisted change in dynamics. And the crowd would go wild.

On the first of these occasions, a huge voice not far from me bellowed, "We hear what you're sayin', Miles, even 'way up here!"

Someone else yelled out, "Why don't you shut up?"

"When?" inquired the original speaker...

"Right now."

"You want to come up here and see about it?"

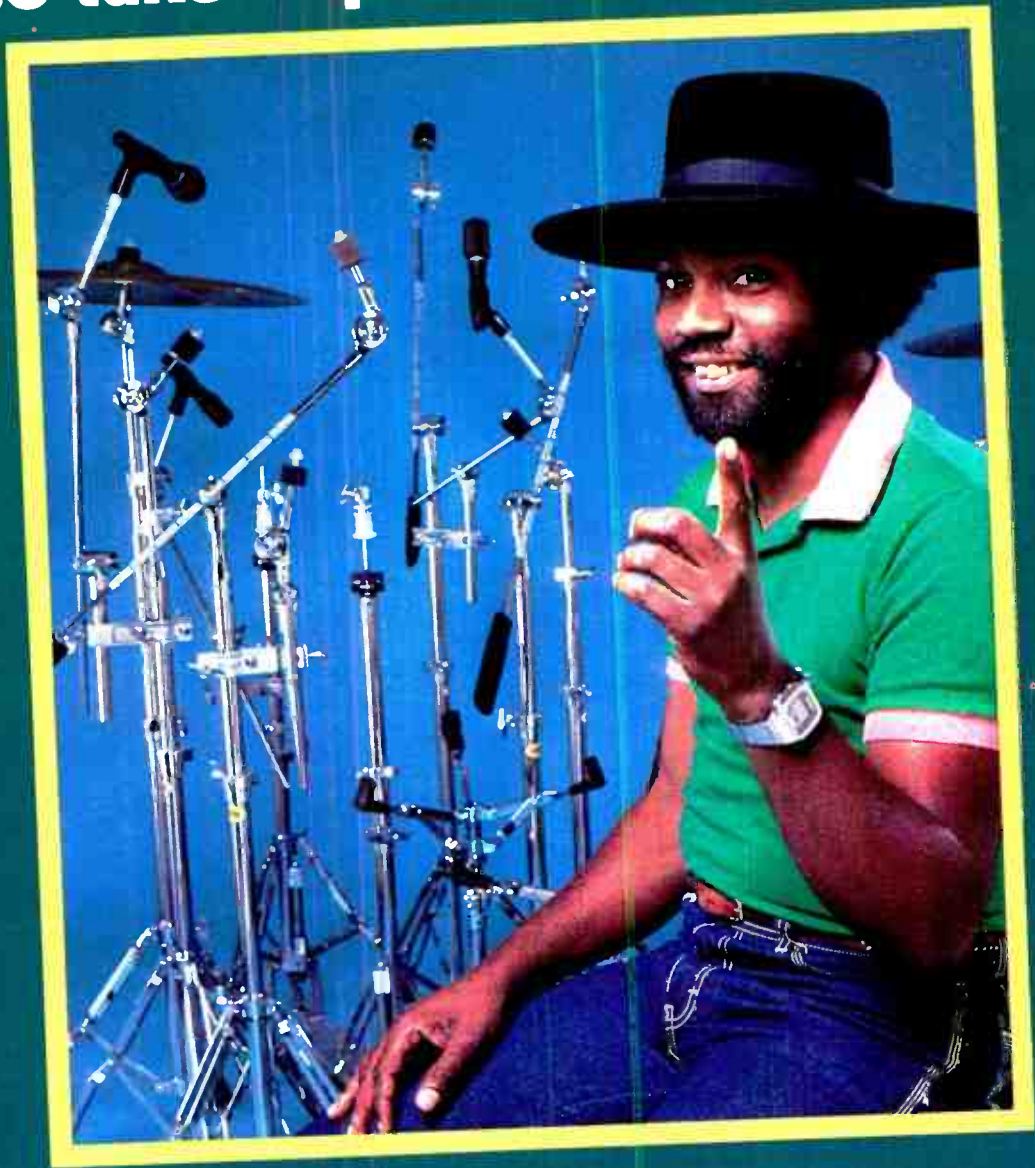
Which was the end of the conversation.

By then, the piece was into another section. Miles, who occasionally wandered over to the electric piano — he had begun the evening at it — had signalled the change by hitting one piano chord that simultaneously implied a harmonic and a rhythmic field for the next section. The only two other men I have ever heard do that are Duke Ellington and Cecil Taylor. Like them, *Miles uses the piano as a baton*.

This time, the chord served to introduce a saxophone solo. Whoever the sax player was, he sounded like John Coltrane, both on tenor and soprano. Most of Miles' saxophone players sound like that, perhaps because he tells them to. He has told people to play before. It is understandable that, having heard that sound every night for years, Miles would miss it, and attempt to have it recreated. But if that was indeed his assigned task, the present saxophonist approached it with rather too much fidelity to the original. He evidently shares with me a fondness for the Coltrane solo on the original recording of "All Blues," from which I heard several favorite phrases.

Miles also conducted with the smallest of hand gestures. He spent most of his time with his back to the

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MILES DAVIS

the king in yellow

audience, as has occasionally been his wont, facing the enormous percussion battery that I later learned belonged to Al Foster. A gesture from Miles would again change the direction of the piece, perhaps bringing on guitarist Mike Stern, who invariably got the biggest hand, except for Miles. It should come as no surprise to anyone that Miles is a consummate bandleader, but now he is a much more visual one than ever before. *You can now say of him, as Billy Strayhorn did of Ellington, that the band is his real instrument, because you can see him playing it.*

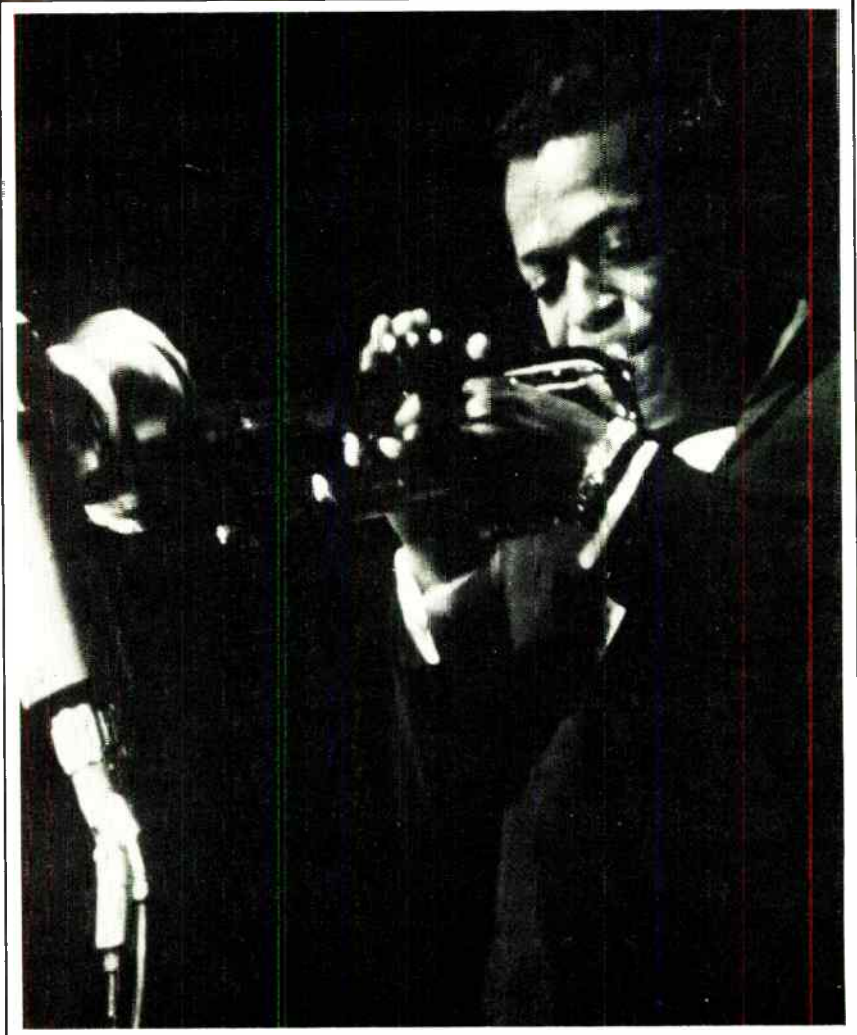
The first set was over at 9:20, to tumultuous applause. It seemed like 11:00 to me. I thought my watch had stopped and asked someone what time it was. Like Coltrane and Cecil Taylor, from whom Miles seems to have derived his current durational methods and preferences — learning from people who learned from him — Miles lets a piece go on longer than necessary, or at least longer than my attention span.

The intermission lasted half an hour, rather than 15 minutes, and the second set began exactly like the first, except that Miles' costume, otherwise identical to the other one, was now yellow. There he was, the King in yellow, rampant upon a field of microphones. As in the first set, when he was standing with his back to everyone but Al Foster, Miles tied a sash around his waist. Maybe it's a martial arts sash. Beyond Boxing.

The second half number, sectioned off by ominous keyboard chords, was almost pure funk. I was sitting directly to one side of the light booth, and my impression of theatrical calculation was reinforced when I realized that the light man wasn't following Miles in his apparently random wanderings around the stage, but preceding him.

After his most intense, aharmonic solo of the evening, which he played down in front under a blue spot with his trumpet aimed directly at the floor, Miles abruptly abandoned center stage and spotlight to the Latin percussionist, who played a lengthy, ferocious, complex solo on bongos unlike anything I have heard since the great days of the late Chano Pozo. Then one precise chord from the band, and the set, and the concert were over. Precisely at 10:30.

The audience didn't want it to be.



When stomping and screaming and beating their palms raw didn't bring their hero back after his second coming, they set up a rhythmic chant — "We want Miles!" — that brought him out, borne on the shoulders of the sax player and the guitar soloist like a triumphant prizefighter. Sugar Ray never looked any classier. Then the lights went out and it was over for sure.

It proved impossible to talk to him after the performance. There was too much security, too many bad dudes waiting to do heavy biz. Maybe I should have made more of an effort, but after seeing such an immaculate theatrical presentation, I wanted to keep the proper aesthetic distance between myself and the artist. If I could have gotten him to talk, though, I know it would have been interesting. I remember once, years ago, when he was married to Frances, I chanced to be in Miles' white Ferrari when he was driving it up the West Side Highway at about 105 mph. Frances got very frightened, and asked him to slow down. Miles gave her the perfect Milesian reply, and I doubt that

Brando, or Sinatra, or even Hemingway, could have said it better: "I'm in here too."

There hadn't been time to eat before the concert, and the only place I could find open afterwards was a White Tower. Four blocks from where the wealthy, legendary superstar had played were the dregs of Washington — junkies, fags, winos and hookers. They all wanted a cigarette. One of them wanted a \$100 and a white woman. He and his friend, who was by now drinking my coffee, kept telling me, in the most menacing way in the world, that they didn't mean any harm. I switched my order to takeout.

I was paying the check, eager to get the hell out of there, when the door to the place opened and a young black man dressed in the finest High Pimp style walked in and announced to the assembled clientele, "I work for Miles Dewey Davis and I do not intend to wait for my cheeseburger." No one seemed to know or care what he was talking about.

I took that as my exit cue. As Hemingway says, I walked back to the hotel in the rain. ●



Soundcheck

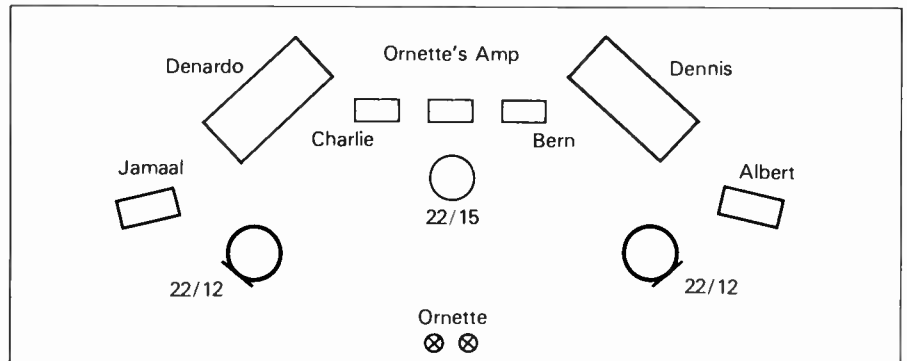
“ENGINEERING ORNETTE LIVE”

In the soul of Ornette Coleman's music lies the key to Ornette Coleman's "sound" in concert, as well as in the studio. He is the breed of artist who, like Hendrix, can be processed by every electronic "black-box" available in the state-of-the-art jungle and still come out sounding like no one else on the planet except himself. Both possess an indestructible quality of sound that would defy obliteration by electronic or other means.

Having worked with Ornette in the studio before going out live with him was an invaluable asset in dealing with what I would have coming at me in the concert situation. The flow of energy generated from Ornette's Harmolodic Improvised Melody concept requires some regrouping from your everyday, straight-ahead, 4/4 engineering concepts. (It requires similar re-alignment for listeners, and only a few can manage the complete transition, but that is an entire article in itself.)

Prior to leaving for a two week tour of one-nighters in Europe, Ornette and I had several meetings to discuss the usual pre-production items. His instrumentation, Prime Time, consists of two bass players (Jamaal Tacuma & Albert McDowell), two drummers (Denardo Coleman, his son, and Dennis Alston), two guitar players (Bern Nix and Charles Ellerbe), and Ornette on alto, trumpet, and electric violin. A challenging combination for any mixer to define. Prime time carried only their instruments. Everything else was to be provided by the various promoters. Because of the unique demands that Harmolodic composition places on the musicians, what they hear on stage is the most critical relationship to establish. For this reason we decided to *at least* take our own monitors for continuity.

We had to have something with less weight and bulk than eight wedges, separate power amps, ton-of-cable and J-boxes, and a monitor board with six separate mix capabilities. Ornette had worked with such systems far too often and found



| | | | | |
|------------------------|-------------------|-----------------|-----------------|-----------------|
| 1. kick | } Denardo Coleman | 15. fiddle dir. | } Bern Nix | |
| 2. snr | | 16. amp | | |
| 3. hi hat | | 17. gtr. dir. | | |
| 4. 1. tom | | 18. gtr. mic. | | Albert McDowell |
| 5. r. tom | | 19. bass dir. | | |
| 6. flr. tom | | 20. bass mic. | | |
| 7. l. O.H. | } Jamaal Tacuma | 21. kick | } Dennis Alston | |
| 8. r. O.H. | | 22. snr. | | |
| 9. bass dir. | } Charles Ellerbe | 23. hi hat | | |
| 10. bass mic. | | 24. 1. tom | | |
| 11. gtr. dir. | } Ornette | 25. r. tom | | |
| 12. gtr. mic. | | 26. flr. tom | | |
| 13. Tpt, fiddle, annc. | | 27. l. O.H. | | |
| 14. Alto | | 28. r. O.H. | | |

them to be tonally deficient and too directional to achieve a smooth stage coverage without a separate mix for each player. Enter the Soundsphere (The what?). It is just that... a spherical speaker enclosure. A remarkably efficient design for speakers which has 360° of dispersion over a greater distance with lower level and more complete response than possible with the traditional box or wedge enclosure. We selected the model 22/12. The 22 derives from the diameter of the sphere and the 12 refers to the size of woofers (Electro-Voice). Each woofer is aimed into a reflector to multiply the waveform and direct the sound over 270°. The surface of the sphere is covered with six piezo-electric tweeters to disperse high end over 360°. The speaker is rated at 360 watts rms. (For more detailed specs contact Future Sound, Inc., 50 Kettle Creek Rd, Weston, Conn. 06883.)

Ornette was delighted with the sound of the sphere. At last he could

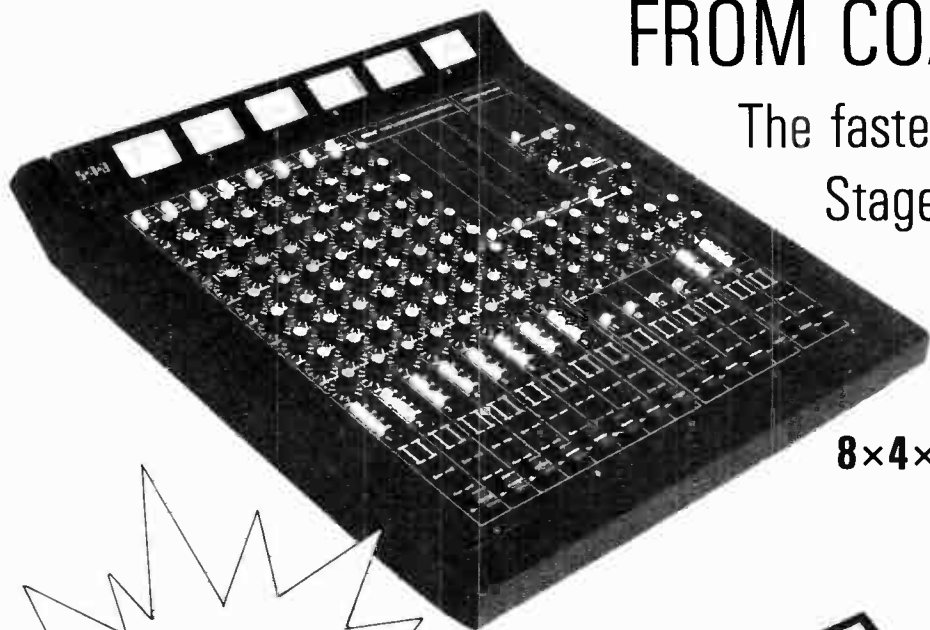
move out of the directional limits of the "square" type monitors and still hear. Even more importantly, he could *like* what he was hearing. We placed one sphere on each side of the stage and fed both with the same mix. This was fine for all except the drummers. The placement of their sets required that we employ — specifically for their directionality — a wedge placed to their left, each aimed up at the drummers. Their respective mix information was usually what was going on across the stage from them since that was the most difficult sound for them to hear.

To complete our monitor system we took along a very simple and compact Shure board. Eight in by two out with three band EQ on each channel and graphic on the two main outs. Capabilities for three separate mixes with 250 watts of power per side built right in. The only time we had to use it was after the tour landed in New York. At our closing gig at the Public Theater, Ornette played through a

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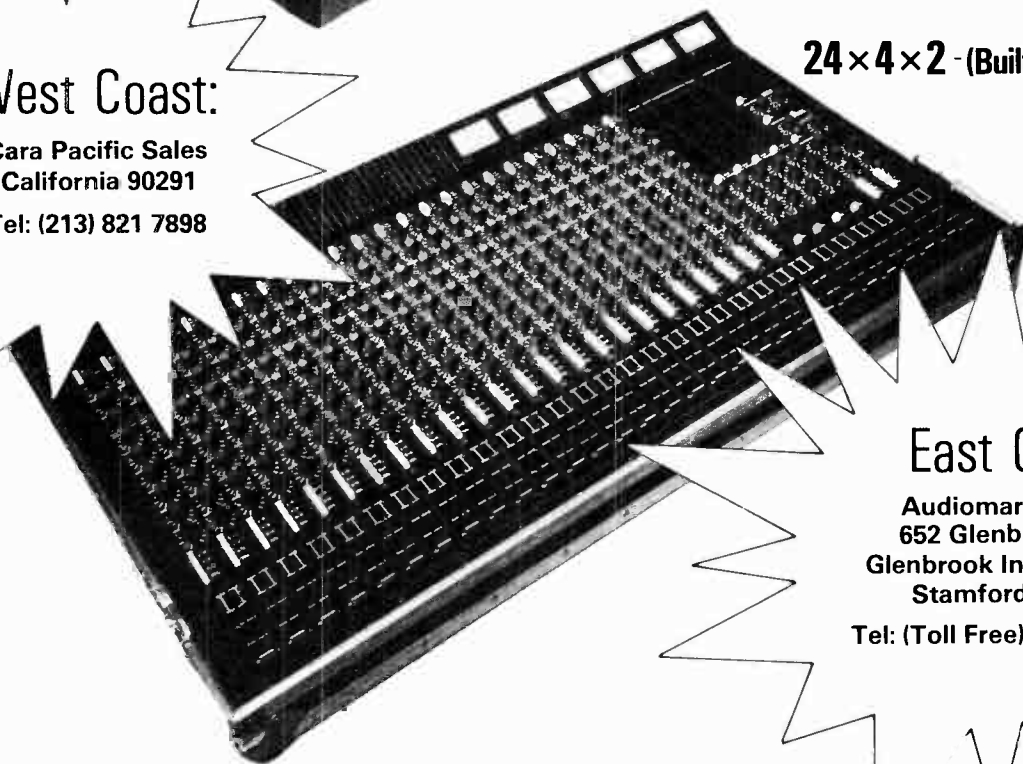


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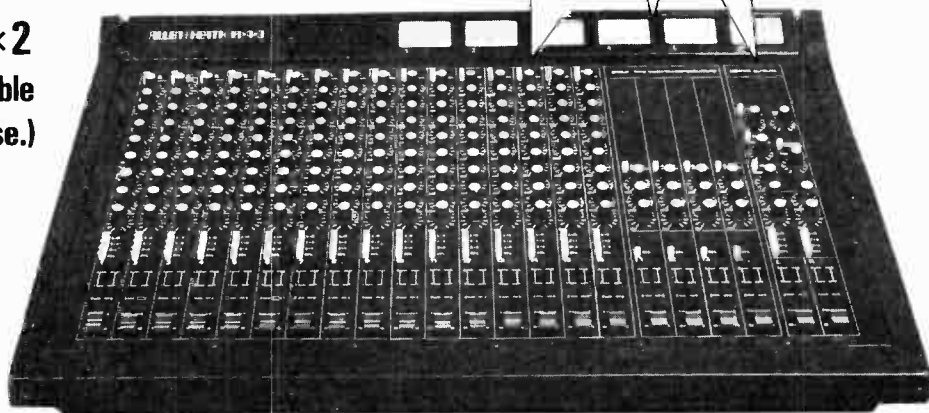


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Soundcheck

Continued from page 60

single-reflector 22/15 Soundsphere and the 2-22/12's were turned around and used as the house system powered by the Shure board. The drummers still used their own wedges and they were the *only* monitors necessary.

Set-up and plug-in were the same at each venue; only the number of inputs and types of mics available would change (see fig. A). The board was laid out as I saw the stage from my left to right. The soundchecks began with drums, then the basses, guitars, and finally Ornette. Denardo and Dennis would always come out into the house to check their kits and together we would "tweak". Ornette, too, would listen in the house and give comment before he joined the band on stage. We tried various mics often eliminating the same mic he had used the night before because it appeared "too slow" or "too fast" in certain frequency ranges in that particular hall. We normally wound up with the Shure SM-57,421, or RE-20.

Establishing a monitor balance always took up the majority of soundcheck time. However, once the Prime Time players were happy onstage, my job at the house console was easier. The very nature of Ornette's music actually mixes itself. After the basic balance is found, the musicians' own energy provides the greatest mix dynamics. The majority of my work was taken with *trying to maintain space around the instruments*. Some engineers would be tempted to retreat into putting Ornette completely out front like a vocalist or as if he were *the* soloist. This would not work with Ornette and Prime Time. Each player is moving through melody and harmony too capriciously to pin down for any length of time. Each musician should be present enough to be heard regardless of how one may *expect* them to sound.

Prime Time begin their performance with each member soloing. This gives the audience time

to become acquainted with the separate pieces of the jigsaw puzzle they are about to see assembled before their very ears, and it gives me the chance for a final sound-recheck before the blitz begins. And I do mean blitz. There are moments of *seemingly* total pandemonium, sonic dog fights, precision group acrobatics, and on to three-dimensional sky-dances. Familiarity with his compositions (as in any mix situation) helped to keep the outer limits under control and the inner limits up to competition level.

The experience I gained from working with such inspired musicians as Ornette Coleman and Prime Time, enabling thousands of people to hear and experience his music as clearly as Ornette intends — through a tremendous variety of acoustic situations — was truly a stimulating and rewarding engineering experience that I will never forget.●

Ron St. Germain

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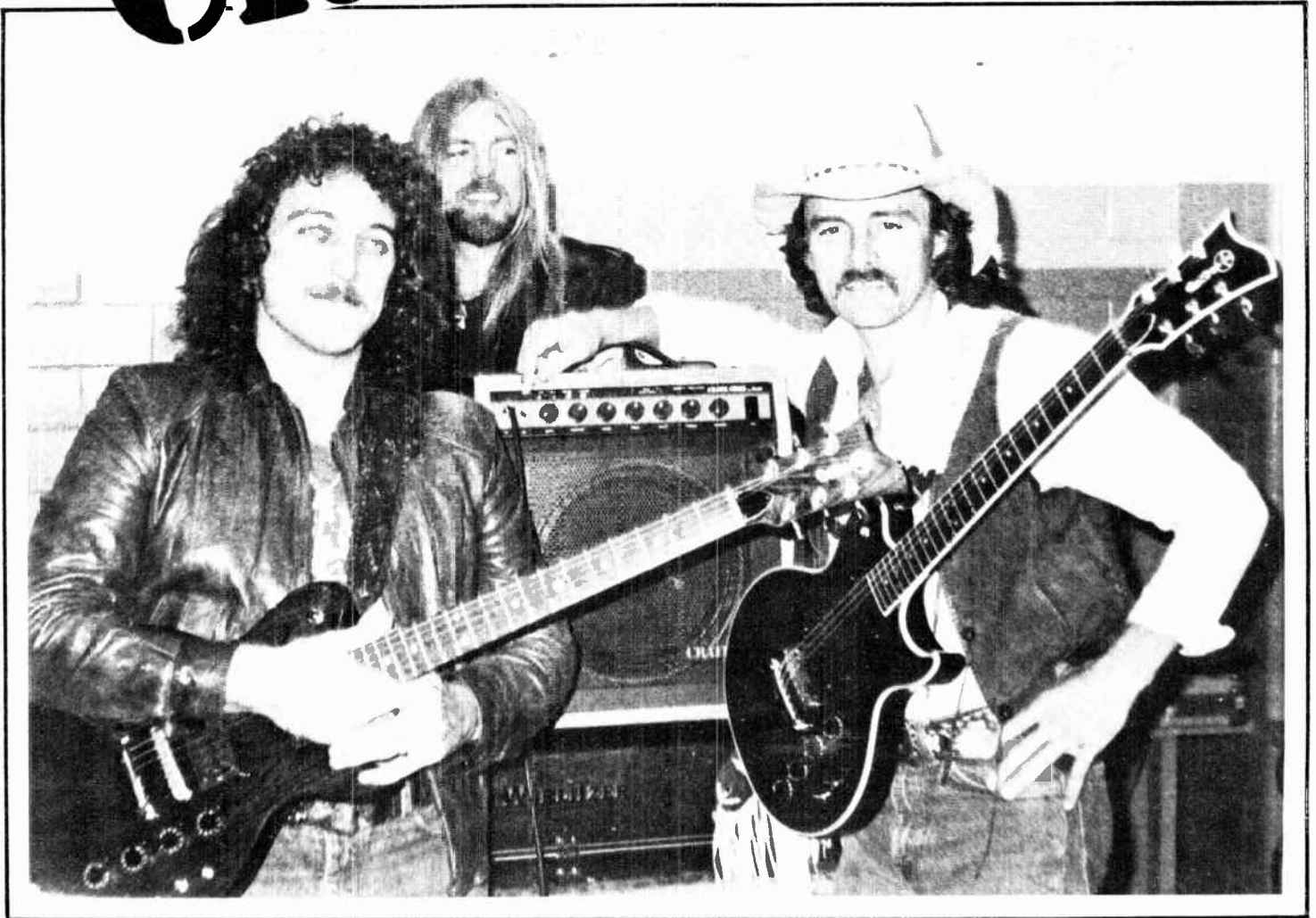
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INDUSTRY FORUM

Roots

The "rock & roll guitar" emerged in the late 40's when Leo Fender's original "Broadcaster" was introduced at \$189.50. This was the first *production* solid-body guitar and most folks concede that this was the first mass produced solid-body with enough impact in the marketplace to be considered *pivotal*. Gibson followed shortly thereafter with their Les Pauls in the early 50's. Fender responded with the Stratocaster and, since then, the race has been on.

Conglomerating

The 60's was a radical period of growth in the music industry. The terrific impact of rock & roll as it became *the* accepted form of pop music generated a demand on the musical instrument manufacturers that they'd not anticipated in their wildest dreams. Simultaneously, another interesting trend was developing because the 60's was also the "Golden Age of the Conglomerates." During the mid-60's, the "money men" became very interested in the music business and gleefully jumped in, promising their stockholders bountiful profits from music and instruments. In many cases, the companies that were taken over lost their personalities and original management. Many companies that had previously produced extremely high quality products suddenly lost that vital spark and, because of the prevailing attitudes, profits rather than products appeared to be the objective. Ironically, during the latter part of the 60's, prices increased dramatically while quality generally declined. Much of this qualitative decline may be classified as opinion, but the drastic price increases are an established *fact*. This trend continued throughout the 70's with the larger American guitar companies suffering through successive regimes of managerial saviors who were brought in by the conglomerates to maximize profitability.

Japan Incorporated

During the early 70's, several Japanese companies were able to copy American guitars and turn out units that were amazingly like the originals. In several instances, the copies were considered to be better than the then currently produced American counterparts. While these Japanese

guitars did not exhibit any true innovations, they did represent good quality at fair prices, the combination of which many considered lacking in the major American makes by the mid 70's. In the latter half of the 70's, the larger Japanese companies (motivated by some legal action) decided to cease copying and make originals which, in reality, were not originals but only interesting rehashes of their previous copies with minor variations and improvements. This trend has continued until today.

Efficiency Versus Price

One of the most important factors in determining the overall price of the guitar has nothing whatsoever to do with the quality of craftsmanship and materials used. . . . That is, *efficiency* of production, organization, and distribution. It is quite common for people to equate *price* with *quality* on a direct basis. This is a rather simplistic view and does not consider the facts.

Until a few years ago, not much innovation had been shown regarding guitar manufacturing techniques. The major companies had long ago established adequate (if inefficient) production methods, with the additional cost of this inefficiency, rework, etc., simply passed along to the consumer in the form of ever higher prices.

In the late 70's, our own company (Peavey) introduced a series of guitars that were built using *computer-controlled machinery*. Naturally, the establishment screamed loudly that it couldn't be done, meanwhile sweating and scrambling to discover how we did it. Most of the major companies now utilize some form of computer-controlled machinery and are rushing to adopt these more efficient production methods. The precision parts produced by these machines make guitars available that closely approach the level of quality previously available only in the individually handcrafted guitars made by master luthiers. It is significant to note, however, that even with the utilization of these "new generation" production machines, price reductions from most companies have *not* been forthcoming.

Before going further, I would like to make one point very clear regarding use of the various computer-controlled machines. The advantage of these "state-of-the-art" machines is that they

can repeatedly form parts to very close tolerances with a uniformity that cannot be duplicated by human beings. However, it is the *human* element that transforms a pile of high precision components into a musical instrument. To be a musical instrument, the assembled components must have the "human touch" in the final assembly and the vital set up and adjustment, including intonation. In other words, it's this writer's opinion that the component parts of an electric guitar can indeed be made with an amazing consistency by machine but the assembly, setup and adjustment which is, of course, *for human players* must be done *by human players*. It is important that the reader understand that the advantage of "esoteric production" techniques is to maintain *consistency* and *quality* but not at the expense of that vital human touch which is necessary to transform a pile of parts into a musical instrument that has a distinctive personality all its own. Several large companies today are publicly making a big play out of their hand craftsmanship but internally are desperately seeking to automate their antiquated (but publicly vaunted) hand methods.

Another factor commonly overlooked is that the final price of a guitar is determined, to a large degree, by the *organizational efficiency* of the company who made it. Today, most companies base their prices on what the market will bear, while a very few companies establish their prices on cost, plus a percentage of profit, and let the price fall where it will. In comparing instruments, one should also consider whether the particular manufacturer is part of a huge holding company or is an independent entity. Generally speaking, the smaller companies have a more efficient organization structure since they do not have to act as a "profit center" for themselves and the parent holding company. . . .

Hear And Now

The state of the guitar market today is still somewhat chaotic, however, most major companies have gotten their quality, if not their prices, back into line. Interestingly, the Japanese companies, who still maintain a very high level of quality, have allowed their pricing to equal and, in a few cases, considerably

INDUSTRY FORUM

exceed that of American producers. Today, the two major guitar producing countries in the world are unquestionably the United States and Japan. Changes significant to the guitar market are beginning to emerge but the most popular American guitars, ironically, are *still those guitars developed in the 50's*. It's very significant that subsequent innovations by American electric guitar companies have generally been greeted coolly by many musicians who still tend to prefer the Big Two's guitars designed "way back when." The Japanese companies have steadfastly tried to develop their own "originals," but have failed to produce an exceptional *generic form* of guitar such as the Les Paul¹ or the Stratocaster.² In all fairness, *Japan Incorporated* has come up with some nifty guitars, but the very best that they can lay claim to is the fact that they are minor variations on an American theme. Interestingly enough, some of the Japanese companies are now loudly complaining about the unfairness of Korean copies of *their originals*. How's that for a turnaround? As they say... "What's good for the goose..."

Evolution

Overall, the design, quality, playability, and all the other aspects of a guitar result from the total sum of the elements. The pricing, of course, is a secondary feature but must be matched to the other features of the instrument in order to comprehend the *total* picture. The prospective buyer should spend his time *objectively* evaluating the many units available in today's market. The intense competition over the last 30 years has tended to produce a generally high standard of quality with most of the American and Japanese products. They say "competition benefits the consumer", and this writer is firmly convinced that this is indeed the case!

The next few years should be extremely interesting in the guitar business. The guitar has already evolved into a sort of "poor man's synthesizer." Rock guitar is almost never played "clean" but, in fact, uses the associated amplification to color the sound significantly, primarily by overloading. This synthesis or "wave form modification" is accomplished by

¹ Les Paul is a registered trademark of Norlin, Inc. ² Stratocaster is a registered trademark of CBS, Inc.

overdriving the various circuit elements so that the end result no longer resembles the clear bell like tonalities that have traditionally been associated with electric guitar. The most sought after guitar amplification today is that which yields a "smooth" and pleasant overload characteristic while providing adequate gain to enable the guitar to "sing." The modern electric guitar is becoming less of an instrument in and of itself and is rapidly evolving into a system element whose overall sound is determined by the various other equipment in the total system.

Synthesized guitar has been with us for many years without anyone being aware of it as a valid musical concept. Only recently have actual guitar synthesizers been available in the general marketplace. These new generation synthesizers actually use the guitar to generate the various fundamentals, then process the signals according to techniques developed with keyboard type synthesizers. It is my considered opinion that we can expect to see further fragmentation of guitar sound as more people

experiment with new techniques and new technology to create a sound that is different and unique. The 80's should be an interesting decade for the guitarists of the world.

Looking Ahead

During the 1970's, the Japanese were able to make significant inroads into world guitar markets by using *hand craftsmanship* to duplicate (in fact or in principal) American products. It will be very interesting to see if the guitar manufacturers of the world will be able to cope with the coming era of automation where, to a significant degree, hand labor will be eliminated from the manufacture of guitars just as it has been for other precision products like watches, aircraft engines, computers, etc.

Yes, it will be a very interesting decade... Interesting to see if the "old line" companies can meet the challenges and expectations of the much more sophisticated and value-conscious guitar customers of the 80's... Time will tell. ●

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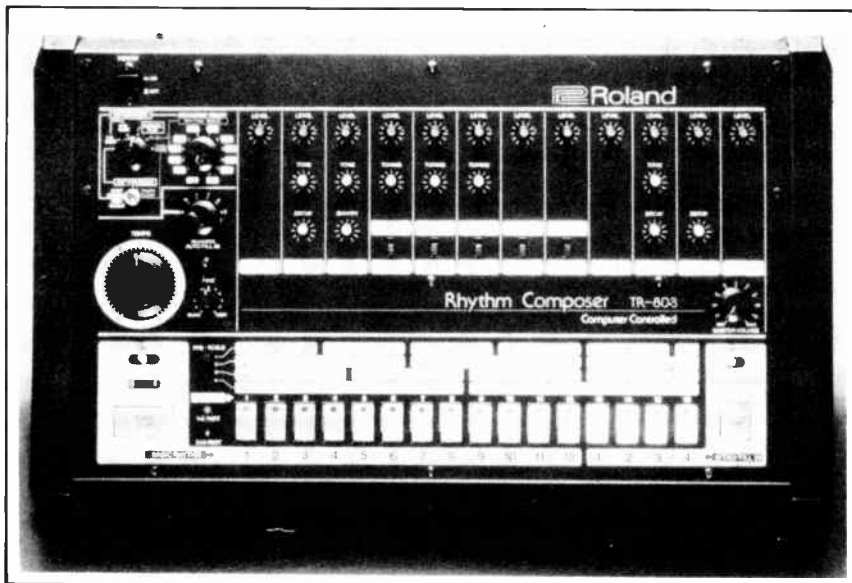
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Drumcheck



Roland TR-808 Rhythm Composer

For starters, let's forget all this stuff about electronic drummers and man vs. machine. Larry Lounge's popcorn box has little or nothing to do with this instrument. That's right, the TR-808 is an instrument, a machine which responds to human controls to make music, and as such it's a whole different animal from its evolutionary predecessors. Like other instruments, the TR-808 requires that you practice to get the most out of it, but it will reward your time and effort by doing just about anything you tell it to.

The controls with which you tell the Rhythm Composer what to do are fairly complex, and many of them serve two functions. There are 11 percussion voices, including bass and snare drums, high medium and low toms (or congas), clave (or rim shot), maracas (or hand claps), cowbell, cymbal, and open or closed hi hats. Each voice, as well as the accent control, has its own volume control, and many are tuneable for pitch, decay and tone. The cymbal, for example,

can produce pang, ride or crash sounds depending on how you set the decay and tone controls. This kind of flexibility is the product of two VCOs and six bandpass filters, and is one of the reasons (cost was the other) Roland selected analog over digital synthesis for the TR-808.

Programming the Rhythm Composer is very simple, once you understand how to access the digital memory. This is a five step process which I won't get into here, but Roland's excellent instruction manual will take you through each step of every function in about four hours, after which you'll be cleared for take-off. Once you have selected and cleared a memory, you choose a voice with the rotary switch (this also selects which 64-measure track you want to compose on) and program its rhythm by either pushing the LED lighted switches at the bottom of the panel (these also select memory positions for rhythms) or by tapping the Tap button at the end of the row (*this* one doubles

as a cue for the fills, which you program into the fill memories). The switches are most useful when you know what the rhythm would look like in conventional notation. There are four color-coded groups of four switches, so for standard 4/4 beats it's easy to correlate position and notation. If you hear something but you don't know what it looks like on the display, you can use the tap button and your ear to program the pattern you want. Erasing mistakes requires only a second touch of the switch in question, which causes the LED to go out and the offending beat to disappear.

Each key will store up to 64 units of rhythm, which could be anything from one bar of 64th notes to eight bars of 8th notes (or how about five bars of triplet eighth notes — 21/9 anybody?). You can play back either the first or second halves of the memory, or alternate between them. The 16 switches will allow you to store 12 rhythms of 64 units and eight fills of 32 units. (Actually the only difference between the *rhythm* and *fill* memories is that the latter are controlled by the *auto-fill-in* switch. It's perfectly possible to program, for instance, two basic rhythms and 14 fills, since you can switch between any of the memories when composing the rhythm track.)

Once you have several rhythms in the memory, you can compose a rhythm track. This requires another four-step accessing process, after which you can record an entire percussion score with intros, fills every 2, 4, 8 or 16 bars (with the auto fill-in switch), or whenever you want (with the tap key). You can have different beats on the verses and choruses, and even go from 8th notes to 16th notes to 8th note triplets in the same tempo. Want a bar of 6/4 or 5/4 somewhere? No problem. In fact, the Rhythm Composer will do just about anything you can think of, and once you get the hang of it you can tell it what to do a lot easier than you can tell most drummers.

"But," I hear some of you in the back asking, "does it *sound* like drums? Does it sound like a drummer?" Well, how much time do

Roland TR-808

you have to spend on your programming and composing? What kind of music do you want to play? It seems a lot of today's pop producers *want the drummer to sound like a machine anyway*, so those kinds of beats are very easy to simulate on the TR-808. Even then, you can get a more realistic sound by blending voices like snare and rim shot or open and closed hi hat and using the accents to add variety and dynamics which can approach a live drummer's nuances of attack, and disguise the metronomic regularity of the Rhythm Composer's beat. If you demand the ultimate in sonic flexibility, Roland has given each voice its own output, so that you can add compression or equalization individually.

You can also add variety and development within the arrangement if you're willing to spend the time programming extra variations on the basic feels. The constant inventiveness of a jazz drummer, however, will strain the memory of much larger computers than the TR-808's, although if you're ready to put in the time programming 24 variations on a basic swing beat, it could do a good imitation of Gene

Krupa, say, or Dave Tough. (The computer that can play like Elvin Jones will rule the world.)

So, depending on what you expect of a drummer, the results can range from close to no cigar, but that isn't the point. As I said before the TR-808 is really not designed to replace a drummer on the gig (although you could use it that way if you were so inclined). And its value lies not just in the fact that you can communicate with it in a way you can't with a human drummer. With the TR-808 you can also communicate better with a human drummer, either by playing him an audible example of the beat you want, or by translating from the LED display to standard notation (the instruction manual has several examples of this to get you started). Drummers themselves can use the TR-808 to think up new patterns without the mechanical restrictions of the instrument, but with the ability to see and hear what the different rhythms are and how they fit together. Or they could use it as a second drummer whose time never falters to practice improvising over a specific feel. Many players should find their

reading ability enhanced by a few sessions spent programming rhythms into the TR-808.

The Rhythm Composer has a host of possible uses, and the interfacing capabilities Roland designed into it create even more. The TR-808 can be synched with any 1V/octave, 10V gate synthesizer or sequencer. In fact, Roland will soon be introducing a product called Bassline which is designed to play bass parts along with the Rhythm Composer. They also have a battery-powered, portable version, the TR-606 Drumatics, with a headphone outlet so you can work on your rhythm tracks on the way to work.

No matter how sophisticated the machinery gets, nothing will replace the feel and intelligence of a live drummer. For those who don't care about feeling and intelligence in music, there are a bunch of products that can do the job (including Roland's excellent CR-5000 and CR-8000). For those who do, the TR-808 can fill in when a real drummer isn't around and help make him a more effective part of the music when he is. ●



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On Drum

Breaking up the Groove

With all the technical developments in drumming since the 50's it is easy (tempting) to get lost in the art of single stroke rolls, all the different combinations of hand and feet and all the hip flam configurations. In the midst of all this excitement I've noticed that sometimes we seem to have forgotten the basic reason for drums in the first place — rhythm. The most joyful and fulfilling sensation I know is when I realize a repetitive drum pattern and it starts to swing all its own, no band, nothing, just myself and the instrument. Check out what happens when you apply that rhythm with the band and everyone starts doing it. What other reason for existence could there be?

When you go into a nightclub and the rhythm is for real between the musicians, all the people in the club will move to it. Drummers are able to reach people right at the core, and on such a primitive level... I love it. Have you ever noticed when people are dancing how by applying tension and release you can make them move just how you want them to? I always watch the dancers and speculate whether I can make a guy do this or that; then I'll make the groove lay a certain way and sure enough this guy dancing starts making the moves I anticipated.

Clyde Stubblefield, a great drummer who played for James Brown in the late 60's and early 70's, had the deadliest groove I've ever heard. Here is a rhythm he used quite often; since then most of the funk rhythms right through the eighties have come from this kind of feel.

Example 1:

Hi hat plays quarter notes



There is a drummer from my hometown named Ray Torres who still employs this kind of rhythm to all gigs (be it soul, rock, disco or country-western). They call him "Good-Rockin' Ray" because when you get out of your car you can feel him all the way out in the parking lot. Drummers came from all over the country to hear Ray get down. To me this is the essence of fine drumming and can never be replaced by boring disco beats and rhythm machines.

Here are a few rhythms I used when I played with Brand X. These are more modern than the previous example, yet they remain simple enough to groove and complex enough so I could open up at any moment. While selecting grooves for certain tunes I try to leave myself enough space to play if the chance arises.

Examples 2 and 3:



When I play rhythms like this I sort of invent the feel as it happens. In this way even the rhythm will be improvised so when you are playing it will be interesting. If the gig isn't a particularly blowing gig you will still be blowing, even if you are just playing time. You can be spontaneous and still take care of the business. Paul Jackson, the bass player, is a master of this type of playing. Paul and I can orchestrate an entire underlay for any tune and make it up on the spot by playing chess with the rhythm all the way through the tune... "Actual Proof" is a good example of this.

So if the leader won't let you stretch out then create another outlet — people will notice and give you more liberty on record dates.

Mike Clark.

There are a number of devices that produce effects by a time delay circuit. The most common effects are Flanging, Chorus, and Echo Delay. Each of these effects mixes the original instrument signal in with the time delayed signal to produce the effect.

The time delay is the amount of time between the original note played and the note produced by the delay circuitry. These are very short, and are measured in

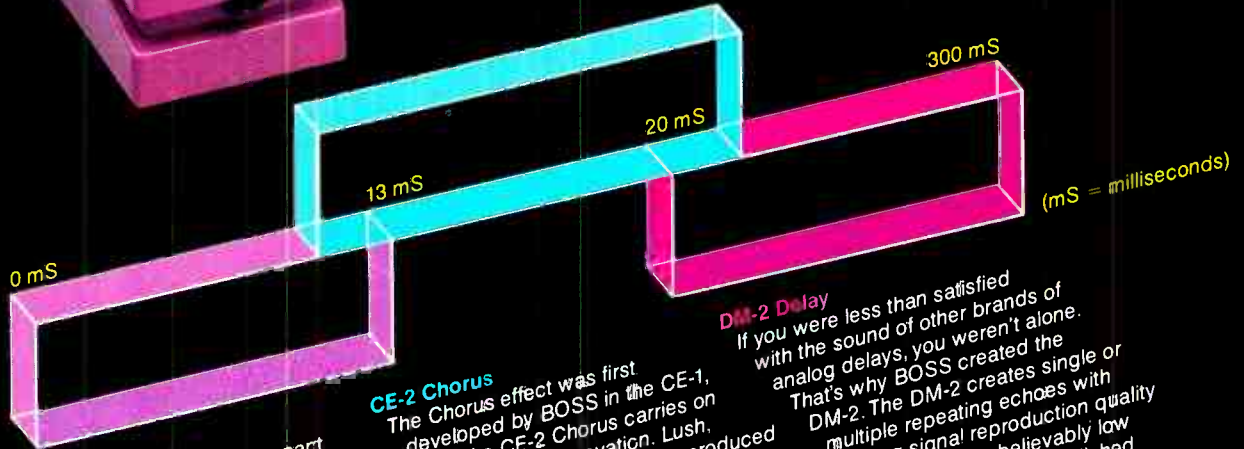
milliseconds (mS—thousandths of a second).

The time delay produced by a flanger is the shortest, usually less than 13 milliseconds. The time delays needed to produce echoes are quite a bit longer, with a maximum at around 300 milliseconds. The time delays of a chorus fall in between the two, the longest being about 25 milliseconds.

BOSS makes three effect pedals that employ time delay circuitry. Each of these are designed to perform their effects with controls and features suited to the particular time delay application.

BOSS Standards

All three BOSS time delays feature the BOSS design features of FET switching, LED status indicators, Low noise operation, AC adaptability, easy battery access, and solid reliable performance—Standards that have made BOSS the world leader in effects.



BF-2 Flanger

Solid performance resonant flanging in the BOSS tradition. The BF-2 combines a deep flanging effect with clean and quiet performance for any application. Flanging thick enough for any guitar, and even quiet enough (-95 dB, SIN) for recording.

CE-2 Chorus

The Chorus effect was first developed by BOSS in the CE-1, and the CE-2 Chorus carries on that spirit of innovation. Lush, thick Chorus effects are produced with control over both rate and depth for personal fine tuning.

DM-2 Delay

If you were less than satisfied with the sound of other brands of analog delays, you weren't alone. That's why BOSS created the DM-2. The DM-2 creates single or multiple repeating echoes with strong signal reproduction quality and literally unbelievably low noise. This is accomplished through the use of a custom delay chip used exclusively by BOSS. Just trying the DM-2 will make a believer of you.



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CS-40M. Duophonic, programmable and highly portable describes this top model in the new line. It has four VCO's, two VCF's and two VCA's plus a Ring Modulator, an Attack / Decay EG for the LFO and Ring Modulator, and a unison mode which converts the unit to mono operation by doubling up the VCO's for richer sound. The keyboard has 44 keys.

The CS-40M can store and recall, at the push of a button, up to 20 sounds that you've created, even after the power is shut off. Interface with a tape recorder requires just two patch cords.

CS-20M. Up to 8 voices can be stored and recalled in this model. The CS-20M has two VCO's, an LFO, a noise generator, a mixer (for the VCO's and the noise), a 3-way VCF and a VCA. It is a monophonic instrument with a 37-note keyboard.

Both models have keyboard trigger in/out jacks and control voltage in/out jacks for convenient use with a sequencer. Rear panel jacks are provided for ON-OFF foot switching of Sustain and Portamento / Glissando effects, and for foot-pedal control of the filter and volume.

CS-15. This compact, very affordable synthesizer has two VCO's, two VCF's, two VCA's, two EG's and one LFO. One-touch knobs and switches free you from complicated patch work. Sawtooth wave, square wave, white noise, and triangle wave give unique tonal characteristics.

| MODEL | KEYS | VCO | VCF | EG | NOTES | DIGITAL MEMORIES |
|--------|------|-----|-----|----|-------|------------------|
| CS-5 | 37 | 1 | 1 | 1 | 1 | N A |
| CS-15 | 37 | 2 | 2 | 2 | 1 | N A |
| CS-20M | 37 | 2 | 1 | 2 | 1 | 8 |
| CS-40M | 44 | 4 | 2 | 2 | 2 | 20 |



CS-5. This is our most compact monophonic synthesizer. It has 37 keys, but with the 6-setting Feet selector switch, the instrument's range is extended to a full 8 octaves. A Sample and Hold circuit allows you to automatically play a continuous random pattern. There are many other features that make this model's very affordable price even more attractive.

For more information on the full line, write: Yamaha, Box 6600, Buena Park, CA 90622. (In Canada, write: 135 Milner Ave., Scarb., Ont. M1S 3R1.) Or better yet, visit your Yamaha dealer for a demonstration of the synthesizers that take both your creative desires and your budget considerations seriously.

Because you're serious.



Brian May

we were trying a very dramatic presentation to go with the dramatic music, and as very often happens with those things, there were a lot of other people around who had come to those same conclusions, because at that time it was very much a case of go out there, play your music, and who cares if people can't see you very well. We were a reaction to that kind of philosophy. There were many other people at that time — most notably David Bowie — who beat us to the punch, really, which we were pretty annoyed about, because we'd been messing around in the studio and trying to get our contract together for a year-and-a-half, by which time Bowie had made his stance, and Roxy Music were well on their way. We felt that we had suffered in being left behind, and luckily we got our due because everybody has their own style, but it was very frustrating for us in those early days.

And so you got dismissed as imitators.

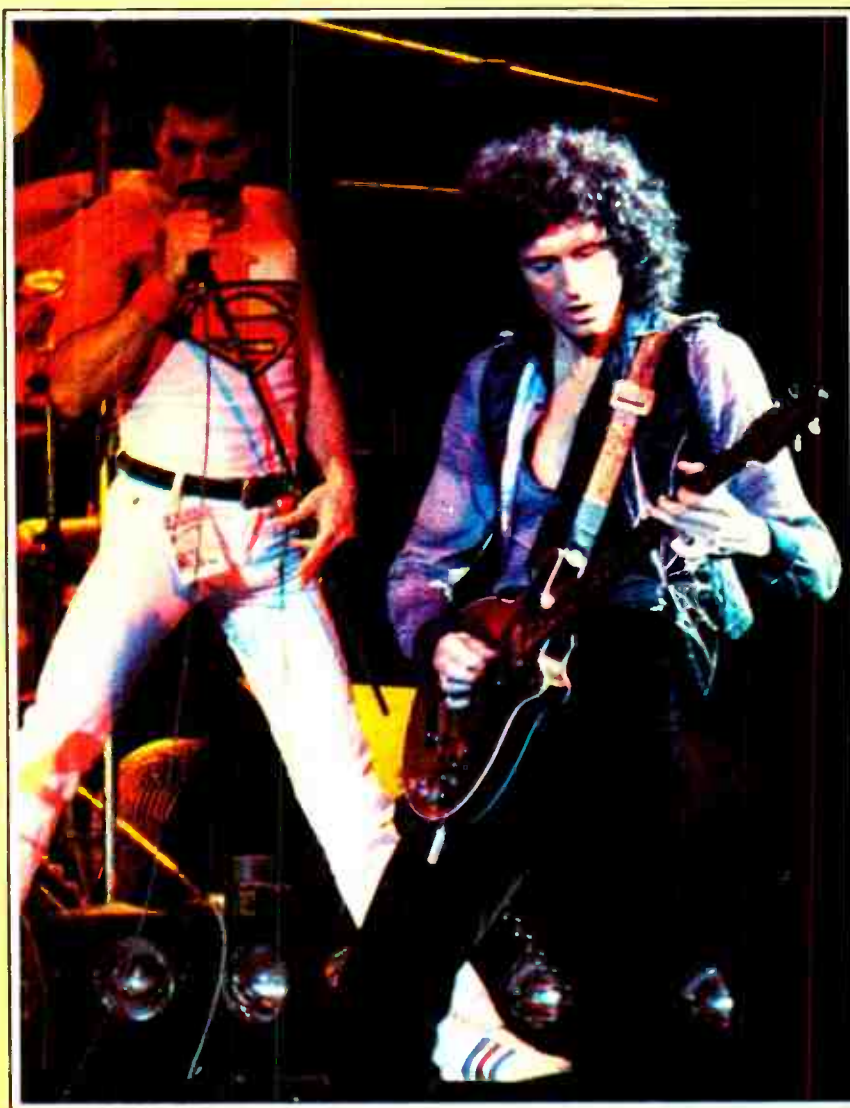
Right, and everybody goes ha ha that's glam rock, which really irritated us, because who wants to be lumped into someone else's category. We always considered it more dramatic rock than glam rock, anyway.

Well, the thing that always set apart Queen from so-called glam rock and much of heavy metal was the fastidiousness of your sound. No bum notes, no glossing over, none of that "we'll fix it in the mix" business. Were you fixated with perfection?

I think we were. We wanted to do it absolutely right because we'd had such bad experiences before. With Smile we'd gotten hurt by the organizational side of things, and even though we'd done a lot in the studio — which has disappeared — we never got over, which is I guess why we wanted everything to be impeccable on a musical and management basis so that when we went out there we were a finished product. We didn't want to have to make any apologies for not being quite ready. Luckily it all came together, and I mean luck because that's the biggest part. A lot of people do the same thing and don't break through.

Part of the bum rap that goes with that kind of perfection is that you were dismissed as a hype at that time, because the record company was supposed to have poured a lot of money into you...

Not very much in retrospect. What EMI did compared to what followed was real chicken feed. It was all very much a homegrown thing,



really. We just managed to create that illusion of being worth a million dollars. We were living on borrowed money for so long, and here everybody thought we were big stars. It was a lot of fun, but it probably backfired on us later on because people assumed that Queen was always there, and didn't have to work hard. We just wanted to be totally professional. We just figured that if we did our very best all the time, the people who came out to see us would keep coming back.

We have to confess as long-time listeners that what appeals to us the most are the early conceptions, those really weighty sounds. The more refined the sound became, the more it lost us, where the personality edge was being undermined by the presentation.

I think that we've always been pretty much the same live, pretty aggressive. Still, you've got to play the hits and all, but we're pretty much the same group, which is a good thing in many ways, because if we had changed live as much as we did on

albums people might have thought they'd lost the continuity. But luckily the people who like our music tend to follow us, so that we feel free to try anything on record. We're not obliged to just re-produce the last album.

Do you pay much notice to what the critics have had to say about you?

At the end of every tour and album we collect it all, and it's always very interesting to look at, but if you added it all up — the positive comments and the negative comments — it generally comes to more or less nothing. If you actually wanted to take their advice you wouldn't know what to do, because everybody has a different idea. Somebody might hate us because we're too complicated, and somebody might hate us because we're too simple. Do you see what I mean, because although there's a lot of people who love us and a lot of people who hate us, you couldn't really draw out of it a constructive improvement formula. So in the end we really don't take it seriously.

Yet in the very beginning,

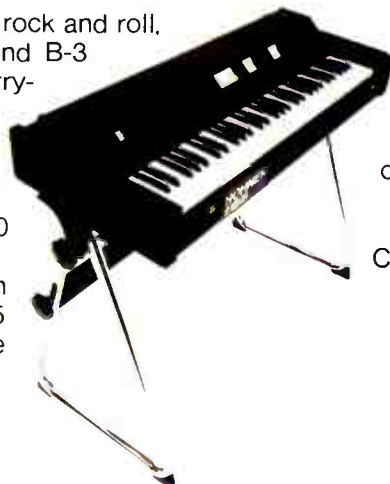
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Rolling Stones



Photo: Ebet Roberts

TATTOO YOU

If there is a continual contradiction in rock & roll it is that the form affirms life and invites death in the same breath. There's a grim fascination to the whole ritual of inspiration and decay, as if the only purpose to the music is to die young and leave a beautiful corpse.

Brian Jones lived by such a code, and died by it, too. To many, he was the Rolling Stones, and when he finally burned out on sex, drugs and rock & roll an essential part of the Stones died with him. Certainly the Rolling Stones made powerful music after his passing, particularly during the golden era of Mick Taylor's shy ascendancy, but having been exiled on Main Street the band more and more became a grim caricature of rock & roll decadence. What did it matter that Keith Richards' succinct, aggressive riffing had set the standard for rock rhythm? How many girls had he boffed, and how many times had he had his blood pumped clean? Was it worth noting that Mick Jagger was the

most vibrant singer and stage presence of our generation? Hadn't he been seen in Studio 54 trend mongering after disco and new wave, barely in touch with his own roots? And didn't anyone out there notice (or care) that Charlie Watts was the Chick Webb or rock drummers, reserved, self-effacing and vibrant, the saving grace on many of the later albums.

Well, if anyone out there was wondering what the Stones would be doing in the 80s, or if anybody would care, their latest album *Tattoo You* should come as a revelation. *Tattoo You* states quite plainly, for all of us who had begun to doubt it, that the Rolling Stones are *the* rock & roll band, and always will be — any time they *choose* to be. Beginning with the aggressive, astringent riffing of side one and progressing to the transparent, delicate balladdeering of side two, the Stones sound interested again — seeing life as possibility and not just fashionable dissipation.

What makes it happen? In a word,

style. Style, that peculiar intangible that set the Stones apart from everybody else in the first place (particularly the Beatles)... a quality that cannot be contrived — what separates hacks and heroes. It seems that for the past couple of years the Stones had been so busy imitating everyone else's new fashion that they'd lost touch with their own sense of self. On *Tattoo You* they finally sound cullard agin', as they explore their own deep roots in blues and r'n'b, re-define their own contributions to the vocabulary, and bring it alive and bleeding into the 1980's. Part of the secret is the intense chordal interplay between Keith Richards (the once and future king of rock rhythm guitar) and Ron Wood (who fulfilled a similar role with Rod Stewart and the Faces), who finally seem to have figured out how to compliment each other without merely duplicating the other's function. On the single "Start Me Up" their terse, roiling blackdrop echoes Jagger's

Continues over

growling, James Brownish chant, culminating in the hook "You make a grown man cry..." and concluding with the promise "I'll take you places you've never seen." Well, alright.

And the Stones keep their promise, too. Side one is anthem after rock & roll anthem, with nary a throwaway in sight. "Hang Fire" is a fast, hard surfing rhythm, underscoring a greasy paean to working-class sloth, with a raspy, belligerent guitar break that suggests one of the Stones' literal descendants, Robert Quine (while a solo on Mick's falsetto feature "Worried About You" summons up images of another Stone child, Tom Verlaine). On "Little T & A" Keith Richards' voice is all leering and slithering, not unlike Iggy Pop's, and buried so far back in the mix (as John Costa pointed out, only the Stones could get away with *that* in a commercial market) you have to dredge through the low, slow, nasty guitar slime to even hear him — airplay city, man. Even more substantial are "Slave" and "Neighbors," the former a long grooving jam redolent of *Sticky Fingers*, the later an echoed, slapback distillation of the Stones, reggae and African high-life. Both feature the stentorian lyricism harkens back to the honking heyday of Louis Jordan and

Junior Walker, while looking to the 1990's with his own patented blend of strategic dissonance and passion — Sonny manages to play right on the changes, yet right through 'em, freely modulating in the best jazz tradition while supercharging the beat...dig how Richards' guitar solo comes right through his opening statement on "Slaves" and the way Charlie Watts and Bill Wyman constantly re-group around him on "Neighbors." It cooks like a motherfucker, and God bless Mick Jagger for having the class and the smarts to bring Sonny into the project instead of just going for some obvious studio hacker.

"Black Limousine" rounds out side one with an evocation of the best British blues archivists right out of the 12x5 period (eat your heart out, Eric Clapton), but the whole mood of side two is a sharp emotional contrast. The tone of the lyrics (when you can make 'em out) is knowing, reflective and reassuring (I'd even say spiritual and mature, but y'all might misunderstand). Their message is uncharacteristically un-sexist and human — no posturing rock icons anywhere to be found on the Philly-soul dervied "Worried About You" or "Tops," with their confessions of

immortal Sonny Rollins, whose gruff, vulnerability, and admonitions to keep struggling. For me, "Heaven" and "No Use In Crying" are remarkably poignant. "Heaven" seems (to me, anyway) to be a tribute to John Lennon among other things, what with its use of the chordal motif from "Beautiful Boy (Darling Boy)" and its atmospheric meditations on peace and nothingness ("Nothing will stand in your way... NOTHING"). "Ain't No Use In Crying" is a slow, beautiful gospel, all night air, Appalachian vistas and po' white refrains — regret, resignation and renewal. The record closes with "Waiting On A Friend," not a girl as Mick points out, Rollins' ringing declamations of melodic freedom acting as a sort of epilogue to what may be one of the Stones' greatest records ever.

Greater than...well, draw your own conclusions, but the Rolling Stones finally seem to mean it again; drawing more on the internal power of the blues than the trendy respectability of the street. Most of the street smart cats I knew are either dead or in jail, and it makes me feel more alive to know that the Rolling Stones and I can grow old gracefully, maintaining some of our youthful irreverence, yet facing the future with purpose and meaning. ●

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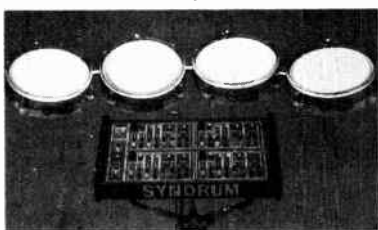
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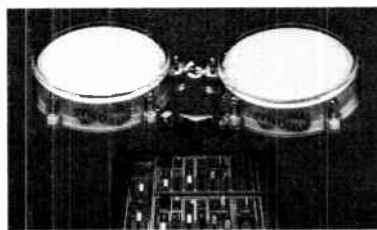
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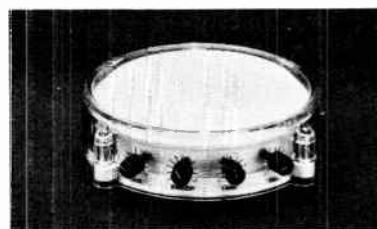
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WHAT DID YOU SAY?

"My ears? Please don't ask me that!" responds Billy Cobham, shaking his head. "That's the one thing that I'm afraid of."

David Dix of The Outlaws is equally concerned about his hearing. "I've worried about my ears for a long time," says David. "I guess it's just one of the risks of my profession."

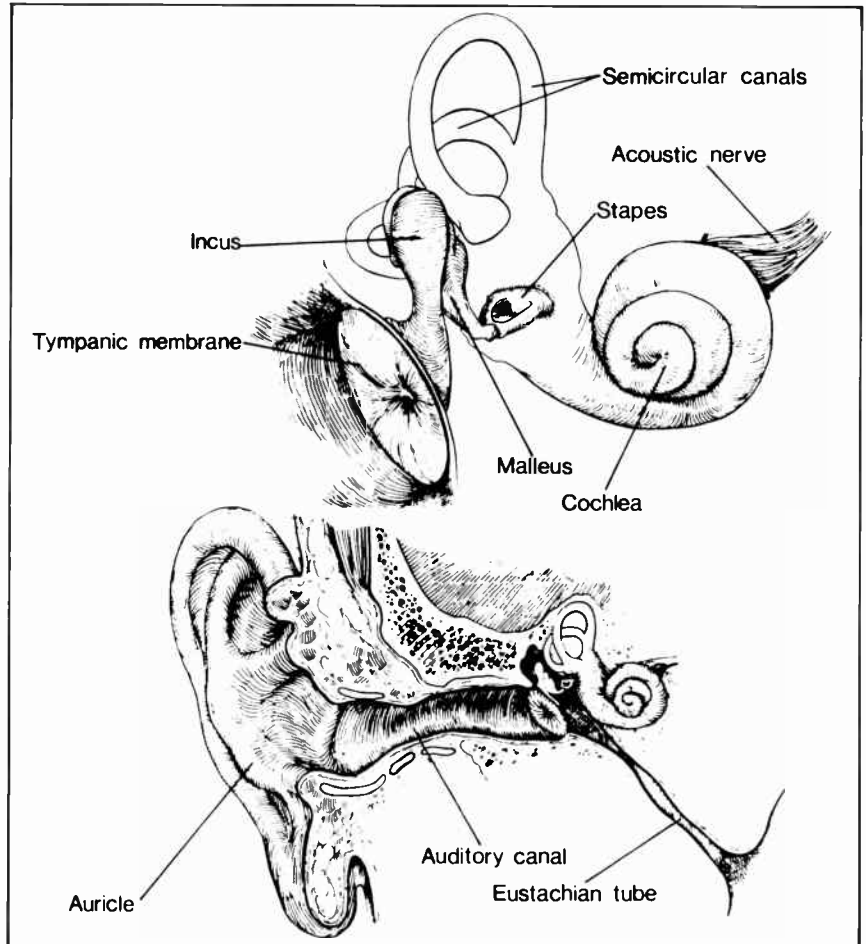
Banner Thomas of Molly Hatchet gives a typical mocking response. "What did you say?"

There's no doubt about it. Because musical equipment continues to be made larger and louder, the time has come to examine the consequences of performance on our ears. At what volume does loud noise actually injure the ears? Will you still be able to hear when you are 60? How can you judge the effect which music is having on your hearing?

For Banner, David, Billy and all other musicians who consider intense noise exposure a necessary risk, the tragedy of hearing loss *can* be avoided. Today a variety of ear protection devices exist which allow musicians and sound technicians the choice of which frequency bands are attenuated, and to what degree the overall intensity is limited.

Though the ear can adapt to an amazing diversity of sound intensity, it has not been able to keep evolutionary pace with industrial age noise. Currently, more than 16 million Americans suffer from noise-induced hearing loss; another half a million are thoroughly deaf from noise exposure. Clearly, this is not a problem unique to musicians, but as a group we certainly are subject to a large dose of noise exposure.

To understand hearing loss, it is convenient to divide the ear into three sections: the outer ear, middle ear and inner ear. After sound "waves" enter the outer ear and are transmitted through the middle ear, the waves pulsate a fluid called *endolymph* inside the *cochlea* (inner ear). It is here in the cochlea where the nerve cells are located. These cells lie on the *basilar membrane* that runs the length of the spirals in the shell-shaped cochlea. Complications occur when sound waves are too great, causing violent undulations which throttle the basilar membrane.



Top — This diagram shows the middle ear and inner ear. After travelling through the auditory canal, sound waves are vibrated through to the cochlea, where actual hearing takes place. High frequencies are picked up by nerve cells near the beginning of the cochlea, whereas low frequencies must travel around the turns to the apex of the cochlea.

Bottom — This drawing depicts the entire hearing system: outer ear, middle ear and inner ear. Damage from loud drumming will only effect the inner ear.

From: Arthur S. Freese, *You and Your Hearing: How to Protect It, Preserve It, and Restore It*. Copyright (c) 1979 by Arthur S. Freese (New York: Charles Scribner's Sons, 1979) Used with the permission of Charles Scribner's Sons.

"Loud noise is not going to damage the ear canal, eardrum or the three tiny bones," states Dr James McCartney, an instructor of audiology at California State University, Sacramento (CSUS). "What loud noise damages is the inner ear, by whipping the basilar membrane until some of the nerve cells die, and this sensorineural loss is not correctable. All of this is something that a musician isn't going to notice for years."

Though humans have the potential to hear frequencies between

20-20,000Hz, most of us only hear between 40-15,000, and within this range the ear is especially sensitive to certain frequency bands. Communication only involves the 500-3000Hz range. To accurately measure sound then, we must use a specially weighted scale which corresponds to our ear's sensitivity. This is the *A-weighted decibel scale* which ranges from 0-140dBA.

The intensity of the various frequencies can imperceptibly increase while on stage. A dBA jump from 110

YOU SAY?



to 116 will not sound appreciably louder, but the actual energy which your ears are subjected to will have *doubled*. Also, as you go higher on the decibel scale, the magnitudes of energy increase substantially, so that the difference between 110 and 116 is much greater than the difference between 40 and 46.

The Occupational Safety and Health Administration (OSHA) requires that workers be exposed no longer than eight hours at 90 decibels, and for every five dB increase, exposure time must be cut in half. Environmental Protection Agency standards are even more stringent.

So what risks are we running as musicians?

A 100-watt Marshall amplifier pushes out 115dBA to your ears as you stand six feet in front of the amp, facing to the side. A full set of drums kicks out 112dBA at the drummer's ear; the level is 108dBA 15 feet out in front of the set. Now add in the bass, rhythm guitar, keyboards, horns, monitors. . . What an audible arsenal attacking our ears! Seems we are handily exceeding OSHA guidelines. As a matter of fact, OSHA warns that at levels of 115dBA, people should only be exposed for 15 minutes *per day!*

John Cambra, who formally mixed stage monitors for the Ronnie Montrose Band, told me that dBA readings on stage typically exceeded 130. John added that none of the musicians ever wore any ear protection.

Despite all the discouraging news, Dr McCartney commented that taking 15 minute breaks between sets, as many of us do, might indeed result in less damage than constant 3-4 hour performing.

Casual performing often results in a "ringing" sensation in the ears. This ringing sensation is not necessarily cause for alarm — unless it is common.

"If your ears ring night after night without allowing time for recovery, this will certainly lead to hearing loss," says McCartney. "If, on the other hand, the ringing sensation is very occasional, it's only a temporary threshold shift. Your threshold is the softest sound you can hear about 50%

of the time. Let's pretend your hearing is normally zero, meaning you have really nice hearing. If you've tested after being exposed to a loud noise, your threshold may now be 30dB, which means that a sound must be 30dB louder before you can actually hear it. That's a "shift" in your threshold, but these shifts are temporary given that you stay from that loud noise."

"I can recall playing and having my ears ring like crazy, and most all of us can," remembers Dave Shaffer, who holds a Masters in audiology and gives music lessons. "The bands that play at these incredible on-stage levels — that's just damn loud. If you need on-stage volume that loud to feel good, maybe you should think twice about playing. I'm going to want to listen to music when I'm 60, and I'll bet that most musicians would agree."

According to Cathleen Anne Malatino, a Pennsylvania State University graduate in audiology, for two to three hours rock concerts regularly exceed by 150% the amount of noise the Federal government considers safe for an entire day. For some of the bands, this may not be as bad as it sounds. Explains John Cambra:

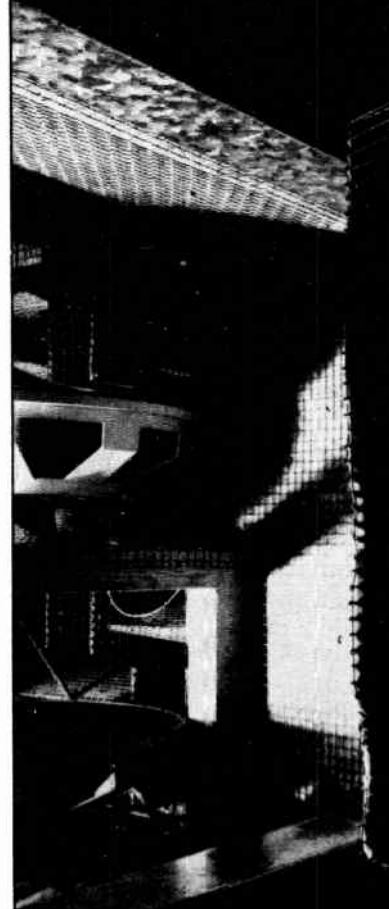
"Most of the big touring bands have the finances to put out a lot of sound to the audience while maintaining a dB level of around 100 on-stage. These musicians realize that retaining their hearing is of utmost importance, and vital to their jobs."

One of the most frustrating problems with detecting an incurred loss is that the loss goes unnoticed by the affected person. How do you tell a musician who still hears relatively well that part of his hearing response range is lost?

"It is so insidious — insidious in that you don't know what's coming when it's already happened!" stresses McCartney. "You see, the frequencies you lose first are not needed in communication. You'll hear people talking just as you always have."

Even though you'll still be able to hear voices fine, the 4000-6000Hz sounds of your instrument won't register in your ears. This fact could have devastating consequences: suppose you tune your guitar to where

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Continues over

WHAT DID YOU SAY?

Continued from previous page

it sounds perfectly in tune, but the other musicians complain of an irritating, high pitched overtone — and you can't hear it! This is possibly more important for soundmen — what if your soundman equalizes the mix, but can't hear some prevalent 4000-6000 cycle feedback?

When you wear ear protection, maintaining your musical instincts and enthusiasm while playing is not easy. Naturally, we want to hear everything that is going on as we play, but ear protection doesn't allow this. Every two weeks I play one night without protection to keep from getting bored. This also heightens my appreciation of the music.

You know how when you listen to music through stereo headphones and shout to people instead of talk; well, wearing ear protection requires that you compensate for your instrument volume by playing softly. Become well acquainted with your proper amp levels, and then discipline yourself to avoid turning up. Learn to rely on your soundman to guide your volume.

If you sing while you play you'll have to work harder to achieve a

correct mix of vocal and instrumental volumes. Different ear protection cuts out different frequencies, so don't give up!

Relieving such loud noise curtains many nonauditory effects, according to David DeJoy of the EPA Office of Noise Abatement and Control. Stress symptoms from loud noise exposure includes blood vessel constriction, slowing of the digestive process and a general increase in muscular tension.

If you are concerned about your hearing, the first course of action is to have both ears monitored. Request an *audiogram test*, which shows on a graph which frequencies, if any, you are losing. Pay particular attention to a noticeable dip occurring in the 4000-6000Hz range. If you show a loss in this area, ear protection should be worn while you play. As a sound technician, Cambra has his ears checked regularly every few months. Audiograms are inexpensive, and are usually offered by community services, colleges, ear, nose and throat doctors or any large health care clinic.

The safety devices available to musicians and sound technicians are

numerous. Stock ear plugs are inexpensive and available virtually anywhere (sold as swimming plugs). They don't, however, discriminate between which sounds they block out. For me, sound filters have worked out well. These devices, the Norton Sonic II Sound Filters, are the only ear protection device to my knowledge sold nationally in music stores. While wearing Sonics, I can hear conversation because the device's tiny diaphragm is wide open, but when the intensity increases the diaphragm closes to shield my ears from loud noise.

| OSHA Permissible Exposure | |
|---------------------------|-----------------|
| Duration per day (hours) | Sound level dBA |
| 8 | 90 |
| 6 | 92 |
| 4 | 95 |
| 3 | 97 |
| 2 | 100 |
| 1 ½ | 102 |
| 1 | 105 |
| ½ | 110 |
| ¼ or less | 115 |

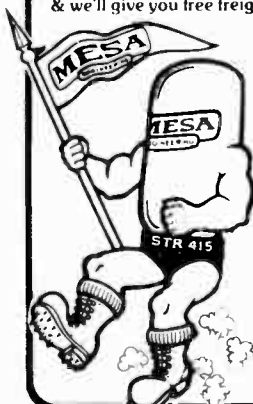
SPECIAL! MESA / BOOGIE TUBES & SPEAKERS

Is Tired Blood making your amplifier sound sluggish and weak? Are you straining for tone and still coming up short? Then why not take advantage of some of the years spent developing the legendary **MESA / Boogie** by upgrading your present amp with a transfusion of our special tubes and speakers. A set of MESA STR 415 type 6L6 power tubes can improve the punch and freshness of your amp like new strings can help your guitar, and may noticeably increase your amplifier's power, cleanly and safely. Each tube is built to our extra rugged and exacting specs, then subjected to a special 5 part performance evaluation (including max amp power) which it must pass at 100% to qualify as an STR 415. Therefore all tubes are fully matched; weaker ones have been rejected entirely — not "Matched" to other equally weak ones.

Having problems with noise, microphonics and excess feedback? Try a set of MESA 12AX7's for a cure. Special construction and careful individual screening make these quiet, long lasting preamp tubes.

And for vastly upgraded performance, try the MESA Black Shadow 12" speaker. Years of work and refinement were spent to produce this premium speaker value which compares closest in tone color and construction to the superlative EVM 12L — except the MESA Shadow uses an extra heavy stamped frame, not cast. It is rated at 150 watts and has just the right combination of punch, clarity, roundness and warmth to sound beautifully clear and detailed or to crank out a full balls blast of fat meatiness without straining or sounding tubby.

We guarantee your full satisfaction with all MESA products and will replace any tube or speaker which fails within six months of normal heavy duty use. The Black Shadow is \$65 + \$5 shpg (or \$72 + shpg if ordered COD). The STR 415: \$10 ea., we pay shpg on prepaid or credit card orders (\$12 + shpg if COD). The MESA 12AX7: \$6 prepaid, \$7 ea. COD. Special on Fender Peavey upgrade kits: buy 2 Shadows & 4 STR's & we'll give you free freight on 4 12AX7. Orders by card, cash, MO or certified check shipped within 24 hrs.



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 Street _____ City _____
 State _____ Zip _____ Phone _____
 Quantity STR415 _____ Prepaid @ \$10 , COD @ \$12
 Quantity 12AX7 _____ Prepaid @ \$ 6 , COD @ \$ 7
 Quantity Black Shadows _____ Prepaid @ \$65 (+ \$5 shpg)
 COD @ \$72 (+ shpg)
 Quantity TEE SHIRTS @ \$6 _____ S M L XL
 California residents must add 6% sales tax _____
 Visa & MC accepted # _____
 Exp. Date _____ Signature _____



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Other alternatives include wax-impregnated cotton, ear muffs, sponge ear inserts and custom fitted ear molds (available only from specialty laboratories). If one type blocks out the bell of your ride cymbal, or too much high-end from your amp, try another.

In rehearsal, practice listening to conversation by earing protection at all times. If you sing and need to hear better than your protection allows, postpone vocal practice until after instrumental practice, when the P.A. and amps are turned off. A very practical investment for your band is a decibel meter (A-weighted scale). Give it to the soundman and vote him veto power over the group's on-stage volume. How many times does your band's volume just get out of control? Giving the soundman authority to keep volumes down takes the heat off the musicians, plus it will help to keep hearing threshold shifts temporary.

And after all, this is our main goal — to stop threshold shifts from becoming permanent. Who knows — maybe we will still hear when we're 60.

Jim Dearing

The Bobby DUKOFF

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More NO's than YES's, then try a

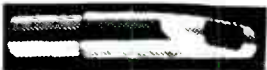
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1

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AES PREVIEW

JAMES B. LANSING, INC.
Room Nos. 601, 602 & 604
JBL will feature their Bi-Radial Studio Monitors, and hope to have a special surprise ready for the show.

LEXICON

Lexicon's complete line of delays, effects, processors, and digital reverbs will be on display, featuring the Model 1200 Audio Time Compressor, which can shorten or lengthen prerecorded audio segments, and should answer every jingle producer's prayers. Lexicon will also have a new product to introduce at the show.

LINN ELECTRONICS, INC.

Booth No. 648
Linn Electronics will be featuring the LM-1 Drum Computer, which stores real drum sounds in digital memory. The LM-1 allows the user to program in 100 rhythms in *real time*, with automatic error correction and special timing circuitry which generates a "human" rhythm feel. The "Chain" function enables rhythm functions to be linked together in a song format. The LM-1 also features programmable dynamics, and a 13-input stereo mixer with volume and pan controls.

LOFT PROFESSIONAL PRODUCTS

Room No. 506
Loft will display their full line of pro-audio products, including the Model 450 Delay Line/Flanger, the Model 401 Parametric EQ, the Model 402 Stereo 2-way/Mono 3-way crossover, and the Model 100 Phono Pre-amp.

MCI

Booth Nos. 48, 49, 50, 51, 52 & 53
MCI will bring their full line of professional tape recorders, from 1-24 tracks, to New York, along with mixers up to 56 inputs.

MICMIX AUDIO PRODUCTS, INC.

Room No. 501
MICMIX will feature the Master-Room XL Series of professional reverb systems, including the XL-515 digitally controlled stereo reverb, the XL-305 and XL-210 stereo reverbs, and the mono XL-121. The DC-2 Variable Decay Control, which interfaces with virtually any reverb device, will also be on hand.

NEW ENGLAND DIGITAL

Room Nos. 510 & 512
New England Digital will show the Synclavier II digital music system with keyboard or terminal control, and will announce its new analysis/synthesis system for the Synclavier II (The Sampler).

ORBAN/PARASOUND

Booth No. 28
The Model 674 Stereo Parametric Equalizer, which features graphic controls, will be the main feature at the Orban booth.

OTARI CORP.

Booth Nos. 314, 315, 316 & 317
Otari will feature its 5050 Series of tape recorders, including the original compact professional ¼" recorder, the MX-5050B, the MX-5050Q-Series II ¼" 4-channel deck, and the new 5050 Mark II/8, a ½" 8-channel machine with true three head design, microprocessor controls, automatic monitor switching and peak reading indicators on each channel.

PANASONIC

Room Nos. 670, 672 & 674
Panasonic will be showing the expanded line of Ramsa mixing boards, including the Model 8724, a 24 x 4 x 2 console. Their new theater

boards will also be on display. Matsushita Electric's ARL Labs will be displaying a digital recorder, with an editor and an 8 x 2 mixer.

PEAVEY

Room No. 700K
Peavey will be demonstrating the tri-amped Project One system in its display room. The Project One is comprised in two 15" woofers, a 12" Superstructure midrange device, the MB-1, and the CH-4C high frequency horn/driver. The combination puts out an awesome 110dB at 1 watt/1 meter. The full Peavey pro-audio line will also be displayed.

PHASE LINEAR

Phase Linear will introduce a new power amp, the Model A-15, and the Model E-51 parametric equalizer at the show. They will also feature the Model A-60 professional power amp.

QUAD-EIGHT ELECTRONICS

Room No. 623
Quad-Eight will introduce three new products at the show. The System 5 is a digital reverb processor with a 15 bit design and 14kHz bandwidth. Dynamic range is 103dB and signal/noise is 83dBV. The System 5 will generate 48,000 reverb effects from its four basic programs and presets, 16 EQ setting, and microprocessor control.

The "248" building block consoles offers flexible configurations from 8 to 32 in and 2, 4 or 8 out, with up to 4 auxiliary outs for ech, effects and foldback.

The Ventura system is a new disk-automated post-production system designed for television audio enhancement. The SMPTE based system incorporates design modifications of Quad-Eight's Compumix[™] automation which increase the speed, reliability and maintainability of the hardware. The floppy-disk memory and an updated software package provide complete mixing and expanded editing and display capabilities.

QSC

Booth No. 726
QSC will preview a new line of low-profile, high power amplifiers, and will display its full line of pro-audio products.

RENKUS-HEINZ

Renkus-Heinz will exhibit an improved version of their Model 2200 2" throat high frequency driver. The new version extends frequency response to 20kHz, without sacrificing power handling capability. A floor monitor system, and two full range speaker systems will also be displayed.

ROLAND CORP.

Booth No. 700M
Roland will introduce the baby brother of the TR-808 Rhythm Composer, the TR-606 Drumatics, as well as the TB-303 Bassline, which plays programmable basslines in synch with either rhythm device. That's not all the Roland wizards have up their sleeves, so stop by their booth for some surprises.

SEQUENTIAL CIRCUITS, INC.

Room No. 652
Sequential Circuits will introduce the Model 500 Pro-FX at the show. This programmable effects unit consists of a rackmountable mainframe with power and computer control for six effects modules, and up to three expansion modules, each of which can hold eight additional modules. Modules currently available for the Model 500 include a phase shifter, distortion, 4 x 2 mixer, parametric EQ, reverb, and divider/sync.

SHURE BROS. INC.

New Shure products include the M267 4-in mono mixer with phantom power, switchable limiter, headphone amp/line switching and level controls, and an automatic muting circuit which eliminates on/off thumps. Shure will also introduce the Model 711 2-way loudspeaker system which features a Shure 15" low-frequency driver, and the

Varad™ radial horn with selectable dispersion patterns.

SOUND TECHNOLOGY

Booth No. 17
Sound Technology will introduce its Model 1020A FM Alignment Generator, an advanced test instrument for measurements and evaluation of state-of-the-art receivers and tuners. The 1020A's internal IHF SCA is the only to meet FCC specs for out of band energy. The 1500A Audio Test System has three new options available, including a video printer, the Model VP-150, a 1/3 octave spectrum analyzer, the Option 007, and the Model TR-150 Test Record. The record contains 17 test bands for phono cartridge analysis, including Tracking, Anti-skate, Phasing and Channel Separation.

SOUNDCRAFT

Booth Nos. 318 & 319
Soundcraft will bring a new 24 buss console, the Series

2400 to the show. The Series 2400 features transformerless inputs, five bands of EQ, and optional bargraph meters and spectrum analyzer. The board is supplied ready for full automation.

STUDER/REVOX

Booth No. 212, Demo Room No. 748
The Studer display will feature two A-80 tape recorders, a 1/2" 2-track mastering deck, and the A-80 Mk III, a 24-track machine with transformerless outputs. Revox will have a new console version of its PR-99 on display.

STUDIOMASTER, INC.

Room No. 752
Studiomaster will feature their 8x4 mixer, the Studio 4-channel mixer/cassette combination, a 20x8 monitor mixer, and other selected products. All of the mixers feature 3-band semi-parametric EQ, multiple auxiliary sends, and

expandability.

TOA ELECTRONICS

Room Nos. 779 & 781
Toa will feature its new, completely modular RX-7 consoles. The RX-7's are available with from 16 to 32 transformer isolated inputs, and 4 or 8 outputs. Inputs feature 3-band EQ, echo and foldback sends, long travel faders, peak indicators and stereo panning.

TEAC

Room No. 517
TEAC will display their Series 30 mixing boards, and a new version of their 16-track recorder. The 8516E features improved reliability, and simplified controls.

UREI

Booth Nos. 22 & 23
Demo Room Nos. 619 & 621
Urei will feature their power amplifier line, Models 6150, 6250, 6300 & 6500. The 6300 replaces the former model 6400, and has been

redesigned to fit in 5 1/4" of rack space, while putting out the same 250 watts per channel.

URSA MAJOR

Booth No. 220
Ursa Major will exhibit the SST 282 Space Station digital reverb and special effects unit. The new 8x32 Digital Reverb will also be featured. The 8x32 features decay times to 20 seconds, dynamic range of 80dB, and 64 non-volatile registers of memory storage. The optional remote control interfaces with the microprocessor-based control and display of all parameters. ●

Musicians Only

#1 

*Let the music take over your spirit
let it ring out for all
that can hear it.*

☆ *I the Musician*

#2 

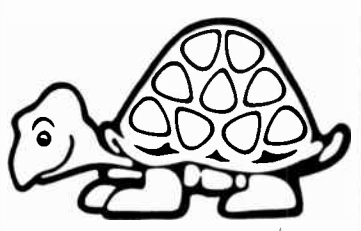
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OUR NEW MANUAL MIXER ENDS MANDATORY BUSSING.



Now nobody but you determines the routes your signals travel.

The Tascam System 20 isn't your common everyday mixer.

We pulled all the switches (their logic is fixed and limited) and put in patch points all along the signal path.

You make the connections, so practically anything you want is possible.

When the job at hand changes from basics to overdubs to remix, you just change the way the System 20 works.

All this flexibility brings incredible quality, too. Since you do your own routing, you can take shortcuts.

Bypassing circuits you don't need, getting really clean signals.

The System 20 also ends your nightmares about needing an absolute fortune for a console with this kind of flexibility and quality. Now you can make the music you dream about at a price you can afford.

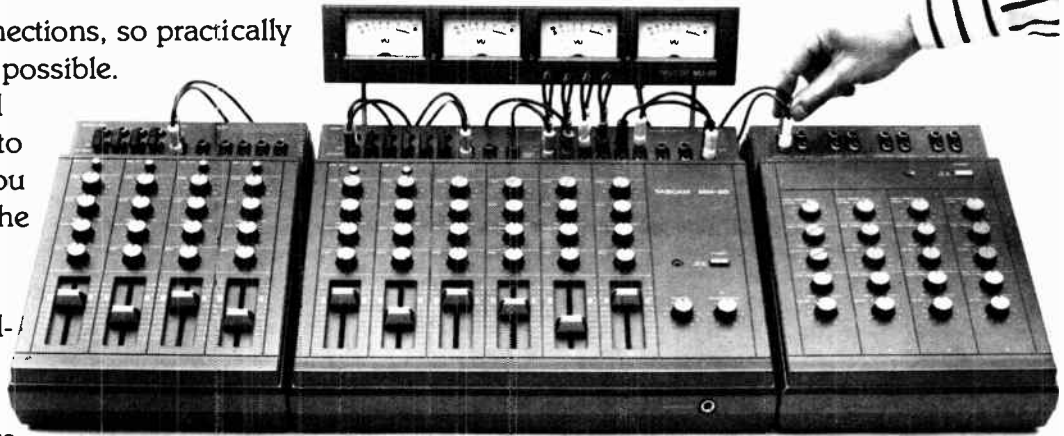
The System 20 centers around the MM20 Master Module. It's nothing less than professional. Four line inputs and two XLR transformer-isolated microphone inputs. Six output busses ready to change with the job. If you need three or even four effects busses you can just patch them in.

Next, for truly flexible sound shaping, there's the four-channel PE20 Parametric Equalizer. Low frequency range is continuously variable with sweep-type setting from 60 Hz to 1.5 kHz. Mid-range sweep control from 1.5 kHz to 8 kHz. And the high frequency is fixed at 10 kHz. Boost and cut for all three is ± 12 dB.

Then there's the MU20 Meter Unit. Ready to patch anywhere you need it. Like buss outputs or tape playback. And with its four VU-type averaging meters and peak LED's, you have the best of both metering worlds.

Like the rest of the System 20, there's nothing common about the 4 x 4 EX20 Microphone Expander either. Four transformer-isolated inputs with twelve patch points.

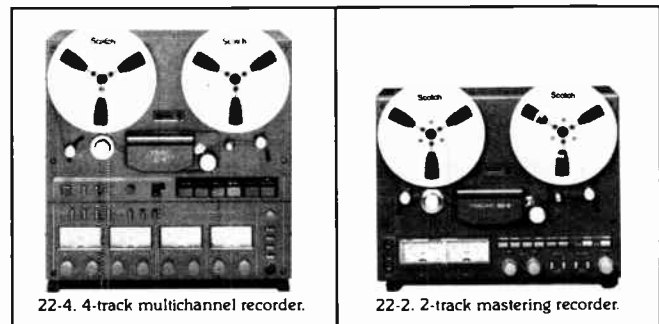
Once you plug into the economy of our manual mixer, you can save even more



by hooking up with Tascam's two new economical compact recorder/reproducers. Both give you 15 ips on 7" reels for 22-1/2 minutes of quality recording time.

You save in the long run, too. Because the System 20's modular design adds yet another dimension of flexibility. It grows right along with you. So when you're ready for 8-track, you just add another Master Module instead of an expensive new mixer.

Visit your Tascam dealer for a demonstration. Then you'll see exactly how the System 20 opens up new avenues of creativity.



22-4. 4-track multichannel recorder.

22-2. 2-track mastering recorder.

TASCAM CREATIVE SERIES

TEAC Production Products

Brian May

especially in England, you ran into some very heavy flack.

Oh, yeah, we were universally slighted. It was really a surprise. Having been hit that hard in the beginning I don't think we could ever be hit again. We thought at least a few people would realize what we were trying to do.

But why was the negative response so universal? You didn't even get airplay off of that record. Because by your own evaluation, people like Bowie and Zeppelin had laid the groundwork for you?

In America it was okay, and as far as airplay there was a reasonable amount of acceptance, but in England it was very bad. I don't think we got any reaction at all to the first album. I don't know, I think the image had a lot to do with it, like when people first saw Freddie they just couldn't take it — they thought here's some guy trying to pretend he's something he isn't. We were coming out and saying things that appeared to be very arrogant, and what people didn't realize is that we'd been working on this approach for a couple of years. It wasn't just somebody putting a group together overnight and going out saying we have something new. It was very well-honed, and it was ready, and people thought that was very arrogant. Also, there's the fact that journalists like to feel involved in the evolution of something, so generally when a group starts out, they'll make a few friends in the journalistic circle, and those people'll follow 'em around, and when the group does hit success, they generally feel very good about it, because they can say we were a part of it from the beginning, we discovered them or something like that.

Well, that's very prevalent in British journalism.

Very much so. Whereas with us, we didn't have any friends in journalism, we didn't know anybody, so we were important — and I think that people don't like to be told that. After that, it was sort of a snowball effect, because we made it very plain that we thought most of the journalistic comment was utterly useless and worthless. So we and the press never got together after that.

Well, then there was another backlash later on with the whole punk movement, and bands like Queen, Pink Floyd, Led Zeppelin and Yes were universally regarded as the other generation, the dinosaurs. Did you feel at all chastened by that, did you feel

any need to get back to your roots?

We saw it as a natural thing, anyway; it was inevitable that people would come full circle and go back to the simpler stuff. So it wasn't really a shock. After a while you get a feel for the business, and you can predict what they'll catch on to next. But it was a strange feeling. You realize that it's



coming — you know you can't be the hero of the young people forever — but when it finally comes and people are looking at you like you're the establishment, like ITT or something which was always there, they don't realize that you were going through exactly the same things the young guys are now. It's not all that different.

Of course by that time, Queen was in effect a business as well as being a band. Having that kind of turnover as far as product goes is something that Chrysler would envy.

(Laughter) Yes, it's an inevitable step. And all those people who said that "we're never going to be like that, we're never going to be organized in that way, or have a big light show and PA and have people working for us" ... the people who said that who became successful, eventually followed the same road that we went along,

and it didn't take very long for people to discover that. And it was no use at all us saying that at the time, because if you tell people that, they don't want to listen. But nevertheless, about a year later, it was already happening with people like the Boomtown Rats, and the Clash using good equipment, and working with competent business managers and all that. There's no way out of that, unfortunately. For people who have really made it big, particularly a group like the Police, I would say their approach all along was really the same as ours. At any point they were willing to use the best, and that's why they made such rapid progress. They realized that their songs were good, and that anything that put those songs across best was worth doing. So they're going out with a stage set-up which is very similar to ours in terms of sophistication, and the use of delays and multi-track abilities live.

And the last thing people would think of comparing the Police to is Queen.

Sure, but I think their approach is very similar to ours. They're also very much perfectionists in what they do, and I think they're excellent in what they do. They're the best. Probably the Police in one breath were more of a shot-in-the-arm for English music than the rest of the so-called new wave put together. It's a new approach.

We just heard Roger Taylor's solo album, and frankly we thought that the first person in Queen to do a solo effort should be you, so we were a little disappointed. When might we expect something?

It has crossed my mind, but there's generally too much to do. I have material ideas for at least three solo records, but I can't make up my mind which to do first. I would like to do a real good heavy album. I would also like to do a proper album of guitar orchestration type stuff. And I would like to do an album of songs that I would sing that haven't really fit into the Queen format. The nice thing about Queen is that it gives a certain amount of outlet for heavy music but with a lot of room for melody and harmony. So I find Queen to be a really good vehicle for all the things I want to do, and I don't want to leave the band to do my own thing, even though there are points where I do get frustrated. But I think I would get more frustrated without Queen than I would with them. I think it's such an important thing. If you have a good group to work with, then take

Proven on tour with Craig Chaquico and Jefferson Starship

Craig Chaquico's hot playing style requires the best. And he chooses the Carvin DN612 Koa Doubleneck and X100-B amp stacks because they deliver the performance and reliability he needs.



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Brian May



advantage of them. You can share the load, and be aware of how strong you are as a group.

What sort of things have you been thinking about in terms of guitar orchestration?

There's a couple of existing pieces I already have which I would like to try with a purely guitar approach, and there's a couple of things I've got about halfway written which would also benefit from that kind of treatment. And a couple of things for string orchestra and guitar which I'd like to try. There are a couple of things existing like that which I didn't put out because I thought it might appear... over-indulgent.

Are you aware that for years Jimmy Page has been trying to get an album of guitar orchestrations released?

Hmmm... no I don't think I know... well, you won't get a straight answer out of me or that one (laughter). I did hear a rumor, but no one's even got close to the way I'd want to do it. Guitar orchestration is something I've always wanted to do from way back, ever before Smile, and I still feel nobody has really taken up the challenge of doing it. I remember one piece on a Jeff Beck record called "Hi Ho Silver Lining" where he double-tracked and went into harmony and probably decided "oh that sounds nice, I'll leave it in," but he never did it live. That really inspired me, and it was such a thrill to get into the studio and be able to do that sort of thing with Queen. We smacked right into it on *Queen II*, although there is "Keep Yourself Alive" on the

first record. By the second record we were well into... I hate to say orchestration, that's such a lugubrious word... but we did all those harmonies with vocals and guitar.

So you really didn't have to use synthesizers at all, which was your big boast for six or seven albums. Why did you finally use them on Flash Gordon?

We just finally thought, why not, without getting too carried away. It was a space movie, so those sounds were appropriate. I'm still not a big fan of synthesizers, even now, although they've come a long way from the early days when they were sounding real sterile and dry. They are, perhaps, a bit more human now, and there are a few people who can make them sit up and talk, but 95% of synthesizers which are supposed to sound like anything, usually end up making the same awful noises.

How do you feel about guitar synthesizers or even that thing that Lol Creme and Kevin Godley had, the Gizmo, which was supposed to be such a breakthrough item?

I always thought that was bullshit, from the start. To me it's a backwards step. Who wants to make a guitar sound like that, in that mechanical way. You see, the nice thing about the guitar is the way it developed with Hendrix and Jeff Beck and those people. You could use the feedback, and the air around you to get that sustain, and you didn't need a mechanical device to keep it going indefinitely. And that's where the excitement comes in, and the feel. That's what makes it rock & roll. It's that element of unpredictability. The

guitar when it's used to feedback is like an animal that needs to be controlled.

How do you feel about somebody like Eddie Van Halen?

I think he's just about the best of the best of the new guitarists... in fact, he's the best. Why'd you ask about him?

Well, he reminds us of you in his use of feedback for both melody and physicality.

He's so great. He's one of those guys who makes you want to go out and practice. Andy Summers is another. He's totally original, and completely in control of his style. And Jimmy in the Pretenders... he's not really flash in the old sense, but he has so many ideas, and such a great sound. As a guitarist myself I don't really think I've advanced as far as I should have. Most of the things I can play now I could play 10 years ago. *If anything I've learned what to leave out.* That's important. I think a lot of guitarists make that mistake of thinking they have to play everything fast, faster than they think, in which case it usually comes out sounding like wall to wall cliches. I think most guitarists play best when they work within their limitations. If you have time to think a little bit before you play each note, then you are getting to some sort of emotional statement, but if your fingers are running away with you, then really your feelings don't have a chance to come out. *The best thing most guitarists can do is slow down and let the instrument talk.* David Fricke,

Chris Doering & Chip Stern



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IGGY POP

Continued from page 35

obsessive. I need to be frictional. I need to work *against* someone. And I never feel comfortable unless I'm with a musician who I feel is half a lick better at doing something that I'd like to do, than I am myself.

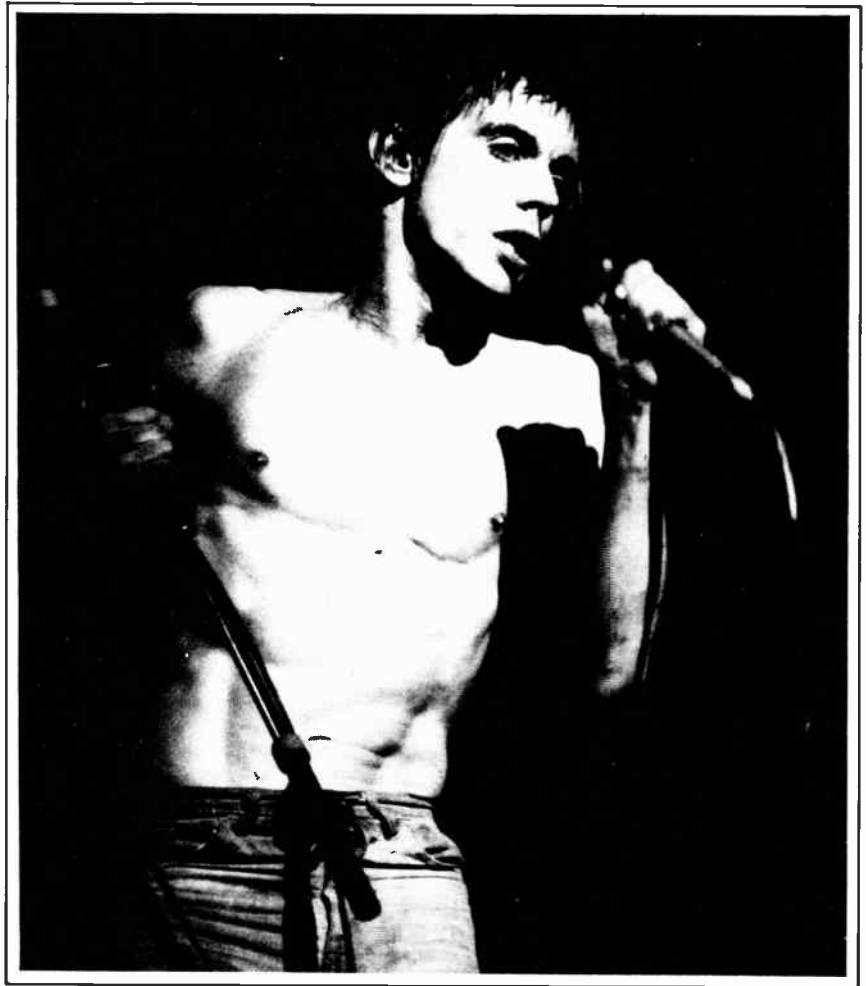
"To me, my scope of ideals hasn't got a lot to do with the result. It has to do with the process. I've always enjoyed this in my life and I will enjoy it forever. I love being near my guitar and amplifier. I love my guitar, my guitar player, my pianist and drummer. I love the room I play in, the beers I drink when I rehearse, the laughs I have, the exhaustion. *I love the process.* As long as I'm doing the process then I can make a departure as radical as I have with this album stylistically. *Style can be any style as long as it has style.*

Speaking of the band he loves, the new album line up features Iggy on vocals, with Kral doubling on guitar and keyboards, Rob Duprey on guitar, and Michael Page on bass and drummer Douglas Browne. Iggy had set down 18 tracks with Tom Panunzio, and narrowed these down to under ten. But he felt there was a lack of depth and too much similarity in their overall direction. Time for another contributor.

"I wanted a 60's sentiment," he stated flatly. "I wanted a 60's producer with a 60's sentiment for three or four cuts with a lacey sound (exemplified by 'Bang Bang'). I thought about Mike Chapman, but he ain't 60's and he was working with so many people. I just wanted someone who hadn't been working with everyone under the sun. So, I got Tommy Boyce (who goes way back, well before The Monkees, co-writing 'Pretty Little Angel Eyes' for Curtis Lee in the 50's). I got him through the mail. I mean there are these terribly successful show-offs in the studio. They're wonderful to be with and you live a terrific year of your life — in three weeks. But to me, you get a producer like a mail order bride — like you buy a guitar. They really don't mean a hell of a lot and then you dare 'em to be creative. And they respond. Boyce was tremendously creative in the studio. He was wonderful for me."

The spirit of pure celebration on this album is causing people to wonder if Iggy isn't undergoing a fresh infatuation with his native America. So what are the colonies like for him these days? And what are the Reaganboppers like who pack out his shows?

"I live between New York and



Texas," he smiled, "the two most licentious spots I could find on the Earth, next to Siam. These places are wide open. There's a free exchange of thoughts, money, clothes, sex and whatever you want. *Things happen.* Those are the two places that defy everywhere else. *Everywhere else you have an idea and ten people will shit on it.* But in New York and Texas — *pow*, it happens. I'm not talking about revolutionary concepts... new proposals. They're places where you can change quickly. I run from town to town, from one set of friends to another. It's a way to keep changing. It's a way to write songs. You've got to keep changing or you won't enjoy your songs and if you don't nobody else will. I gotta keep changing towns all the time 'cause the only people who won't let you grow are your friends. You know how it is. Mother gets used to the way you are. People observe other people, then once they think they've got you down, they start to slot you, then you gotta go to some other people. But where there's no

surprise, there's no action. There's no music, no fun.

"The kids in America? They (statistics) tell me that the average American pre-teen kid has seen 1300 killings yearly, real or simulated, through television. For the first time the American world-supremacy myth has been seriously punctured. So what you get in America, especially with the youth, is that they are getting conservative. It's a sense of the world love because I've always been a conservative?"

What?

"Even though people say 'Oh, he pukes and makes a mess of his chest'. Nevertheless, I've always been a conservative. I've always known exactly what I've wanted to do. I've dedicated everything to doing it. I don't let anything stand in my way. That's conservatism. Liberalism is when you're willing to mess about and be distracted. You're thinking about the other guy. I'm not thinking about the other guy. I'm thinking about my music. So these kids are conservative

in the best sense of the word. They're little hustlers in America. It's great. I love it over there again. They realize the clock is ticking there. You have the first generation of millions of young people who understand their own morality before they're teenage. They're like I was — I was a forerunner."

A forerunner, and now a survivor. Yet, there have been countless forerunners, who have moved on to other musical pastures by the time their earlier work gained new audiences. The dark Ophelia of New York soul, Laura Nyro, cringes at her old albums like *Eli and the Thirteenth Confession*. She says old albums should be treated like old photographs. They capture a moment. And that moment is past.

"I don't like that," Iggy counters. "I'm not like that. I'm not such a dispassionate person. I'd like to think that I'm not as graying as most songwriters. Once I write a song, it's with me forever. But then again, when I was a child I used to sleep with all my stuffed animals on my bed. They're my friends. I created them myself — they're mine. I would never dump one on the streets. I would never whore my songs."

For many musicians the word *whoring* is synonymous with any *blatant* effort at commercial music. This new album is Pop's most commercial effort to date. Goosestepping through other subjects, I wonder what roadblocks he sees standing in the way of his massive success?

"That's an excellent question... really. 'Cause that's what I want. Massive success. The way I originally designed my approach to music writing is redundant. Initially, I wasn't interested in massive success. I was interested in capturing a small segment of the audience I had identified. Lately, I've been playing games with my technique to see if I can write for the masses. That's one thing — writing technique. The other is that you have to have confidence in dealing with your management, record company and everybody like that. You gotta know that you're you, and that they can't let anything push you around. You know what's going on and if they know you know how to sell, they'll fucking help you. They're all frustrated musicians, sex objects stars. They will all descend upon you like harpies to a bag of shit and they will have a million ideas for what kind

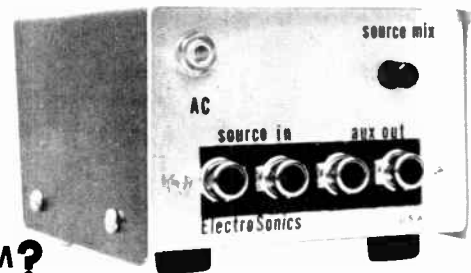
of person you're gonna be — *then* you're lost. I've always had that trouble within the industry. If you wanna be big, big, big you gotta write the right song and master the business. *Noone* can do it for you."

But what about compromising ideals to compose the right song.

"That's a real interesting place." He nods. "Now with me, here is the way it works. I have an ideal about music, but my ideal is only this —

music should be playing with me and my friends and with people who excite me. It should have something to do with what interests me, what spurs me to love at that time, and what I can't ignore. But that could be many things. In other words, I could write a very uncommercial thing or the *right thing*, a very commercial thing, and both could be valid within my scope of ideals. But like I said, it's not the result, it's the process. ● Robin Katz

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D.G. That's how we should do it, but usually we all go in there and play.

D.B. I bet we play a song 2,000 times before it goes on tape.

Do you try and record an ideal solo or a functional one?

D.T. You go for perfection man. If it's not happening on the tape, then you come back and do it agin.

I think of the ABB as more of a live band then a studio creation.

G.A. Are you saying we don't make records good enough to pass?

D.B. Sounds like he ain't had his 5:00 slapping.

B.T. Performing live is a whole 'nother way of approaching it. It's more like a craft in the studio. You don't have all the spontaneity you do on stage. And we are a spontaneous band.

The freedom you take with a song is an ingredient to the ABB sound.

G.A. The time you go into the studio is when you've already rehearsed. You know what you're gonna do. You don't go in there and fart around. It costs money.

B.T. Plus if you put a bunch of 10 and 15 minute songs on there they won't get played on the radio. You've got to be more consistent. It's a lot more microscopic in the studio.

What about the importance of a producer? I'd say your best work was done with Tom Dowd.

G.A. Everybody plays a part.

B.T. On those records he was very important. Except for *Enlightened Rogues*, we didn't know the studio that well and we needed him desperately. He taught us how to use a studio.

How do you think you did with the band's production of *Win Lose or Draw*?

B.T. The material on it is real good. It just didn't have that fire that all our other albums had. We found we had free studio time, so we decided to go for it and make a perfect album. We lost the fire and spontaneity. By the time we got the perfection, the best cuts were in the can. The ones that were really hummin' had a couple of mistakes on them. The ones with no mistakes didn't have any feel either.

Dickie is there a particular place where your melodic ideas come from?

D.B. A lot comes from western swing. "Jessica" is progressive swing. We just kind of put a different beat to it.

J.S. Your solos rely a lot on theme and variation.

D.B. I play a lot of minor to the major, and it's because the guitar is a Spanish

tuned instrument. You automatically get a Spanish influence, like on "Elizabeth Reed." It's hard to ask a guy where it comes from. Hopefully it moves everybody differently. If it's the same for every person it's what you call an easy beat or teeny bopper type song. If you write a good piece of material, especially if it's an instrumental, it should mean something different to every person. There's no formula for writing that kind of stuff. Maybe there's people that make a study of writing hit songs, I don't know. When you ask me those things I have trouble.

Do you have any favorite compositions?

D.B. I like all my songs, though some are not very popular. When I write I just know when it's a good song. I don't know if it will sell. Sometimes it's too good or too serious to sell.

Who were some of your first inspirations?

D.B. If you play me someone like Elmore James, Robert Johnson, Willie McTell, George Jones, or Hank Williams Jr., we could talk for hours.

Do you still have time to listen and be influenced?

D.B. Yeah. The only two guys I have to be careful of are Jerry Garcia and Eric Clapton. 'Cause if I listen to them too much, I get too influenced by them.

D.G. I'm a fan of Jaco, Richard Davis, and Ray Brown.

B.T. I'm relaty into impressionism. I'll get inspired by Debussy and Ravel, and their dynamic way of doing things with dynamics.

Butch, I read that during the break in the Allmans you went to music school?

B.T. I studied theory and composition. I feel like, especially for this idiom, I play the drums well. I've got the technique down. Now it takes musical inspiration to bring out the new licks. It's not a matter of sitting down and practicing anymore. That's too sterile. It's necessary in the beginning, but not now.

Did you ever spend time working out drum parts with Jaimoe?

B.T. No, that just happened the first day. I don't think it's something you can practice. It's too complex. Dave Toler is the only other drummer I've met, it worked with. If I tried to say you play this way and I'll do this, then you've got that thinking element. You can't turn loose because you're conscious of what you're playing. In order to get religious about it you can't

be conscious.

Is that also the case with your drums/bass relationship?

D.G. It's verbal.

B.T. In rehearsal we'll get patterns together, like locking in with the bass drum.

D.G. We'll look at each other and speak it sometimes.

Like the drummers in India?

B.T. Yeah. They'll spend three years singing before they ever start playing, and that's just to learn the basic patterns.

How did you arrive at those famous elongated endings?

B.T. That's part of eating acid, smoking too much, and jamming all afternoon.

Does that apply to the beginning of "Les BRES in A Minor" as well?

B.T. That's a whole 'nother thing. I turned Dickie onto Debussy and Ravel. He got into those big rushes of sound and developed that concept. But the endings, I guess Duane started that. He was enamored with theatric endings. It worked tremendously. Half of the "Mountain Jam" was that big coda. We could play all night and just stink, but the ending of that was so powerful that by the time we'd finish the crowd would forget the rest of the set.

I can't help thinking that the best thing the ABB could do would be to rehearse the new songs, and record them live in a small club.

B.T. Aesthetically I agree with you. That's what we ought to do.

Realistically we can't do it. The *Fillmore East* album was the first of a kind and I still think the best. It captures the excitement, the intensity of a live concert as well or better than any I've heard. That won't happen again, not the way the public is right now. Everybody in the business is having to face the economic factor. Nobody is selling tickets and very few albums are being sold. If you don't get a single, you're in trouble. There's only two ways we can stay on the road and play what we want to. One is to have a hit single. The other is to cut back on our whole production.

Your best selling album remains *Brothers and Sisters* because it had the hit in "Ramblin' Man."

B.T. That's the truth.

D.G. Those are the hard facts.

B.T. It's something I swore when I was young and idealistic that I'd never do. But faced with family responsibilities and economic realities, we've got to go in the studio with at

least two cuts thinking about the radio. You just can't go in and set up live. Nobody can, except maybe Bruce Springsteen.

It sounds like you prefer performing to recording?

B.T. As a musician, not just a drummer, I prefer performing live. The difference between the studio and live is the difference between building a house and sculpting. In the studio you lay the foundation and build up. You don't have the spontaneity of getting lost in a work of art.

After all you've lived through, is it hard to still keep the spirit?

B.T. With something like losing Duane, there's only one way to get the grief out of your system, and that's to play. When he died we were going to take six months off. After three weeks we were going crazy. We just got back together and got on the road. Duane told us once, when he had King Curtis' funeral on his mind, 'If anything ever happens to me, you guys put me in a pine box, throw me in the Mogie River, and play your asses off. If you don't do that I'll haunt you.' It inspired us to go out and play more. We had a lot more to play about.

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New York, NY 10013
(212) 925-8149/375-1700
MT/R, MD, MC, SP, MS, PA/SYS, PA/SP.
TP, P/AM, M, DR, EA, CW, UE, V.
A-B Systems, Altec Pro, Crown-PZM,
Gauss, JBL Pro.

NEW YORK STATE

BRIGHTON SOUND
315 Mt. Read, Rochester, NY 14606
(716) 328-1220
MC, SP, MS, PA/SYS, PA/SP, P/AM, M,
DR, CW, UE, R.
Yamaha, Crown, Eastern Acoustics, JBL,
Biamp.

GRACINS PRO SOUND
42a North Franklin,
Hempstead, NY 11550
(516) 483-6160
MC, SP, MS, PA/SYS, PA/SP, TP, P/AM,
M, DR, EA, CW, UE, R.
"We have almost everything."

MULTI-SONUS, INC.
207 North Clinton Ave.,
Rochester, NY 14604
(716) 325-3006
MT/R, MC, SP, MS, PA/SYS, PA/SP,
P/AM, M, DR, EA, CW, UE, R.
Crest, Altec, Cetec Gauss, AKG, Electro-
Voice.

NORTH CAROLINA

STUDIO WORKS
1018 Central Avenue,
Charlotte, NC 28204
(704) 377-4566
MT/R 4-8-16-24, MD, MC, SP, MS, PA/SP.
TP 1/4" 1/2" 1" 2". P/AM, M, DR, EA, AKG,
Otari, MCI, Lexicon, JBL.

OHIO

AUDIO-VIDEO EMPORIUM
110 North Main,
Fostoria, OH 44830
(419) 435-8432/435-7305
MT/R, MD, MC, SP, MS, PA/SYS, PA/SP.
TP, P/AM, M, DR, EA, CW, UE, R, V, L.
Home of Moseka Recording w/16 tracks.

HEY DAY SOUND
1456 Sylvania Ave.,
Toledo, OH 43612
(419) 476-3835
MT/R 4-8, MD 2-4, MC, SP, MS, PA/SYS.
PA/SP, TP 1/4" 1/2" 1" 2". P/AM, M, DR, EA.
Electro-voice, Tapco, BGW, JBL, Ashly, UREI.

PI CORP
13329 Pearl Road,
Cleveland, Ohio 44136
(216) 238-0644
MT/R 4-8, MD 2-4, MC, SP, MS, PA/SYS.
PA/SP, TP 1/4" 1/2" 1" 2". P/AM, M, DR, EA.
Otari, BGW, Deltalab, AKG, Tapco.

SWALLEN'S AUDIO
3700 Red Band Road,
Cincinnati, Ohio 45227
(513) 272-3222
MT/R 4-8, MD 2-4, MC, SP, MS, PA/SP.
PA/SYS, TP 1/4" 1/2" 1" 2". P/AM, M, DR, EA.
2nd branch at: 4563 East Main Street,
Columbus, Ohio 43213 (614) 864-5675

PENNSYLVANIA

RO-CEL ELECTRONICS INC.
731 Butler Street, Pittsburgh, PA 15223
(412) 781-2326
MT/R 2-4-8-16, MD, MC, SP, MS, PA/SYS.
PA/SP, TP 1/4" 1/2" 1" 2". P/AM, M, DR,
EA, CW, UE, V.
TEAC, Tascam, Crown, JBL, Biamp,
Cerwin-Vega.

SOUTH DAKOTA

GOURLEY DIST./PRO-AUDIO
400 North Main Ave.,
Sioux Falls, South Dakota 57101
(605) 336-1456
MT/R, MD, MC, SP, MS, PA/SYS, PA/SP.
TP, P/AM, M, DR, EA, CW, UE, R, V, L.
JBL, BGW, Electro-Voice - Tapco, TEAC-
Tascam, Anvil Cases.

TENNESSEE

AUDIO ARCHITECTS
112 Space Park Drive,
Nashville, TN 37211
(615) 331-3247
MT/R 4-8-16-24, MD 2-4, MC, SP, MS,
PA/SYS, PA/SP, TP 1/4" 1/2" 1" 2". P/AM,
M, DR, EA, V.
Tascam 85-16, Sound Workshop, Otari,
Eastern Acoustic, Tangent.

TEXAS

RIVER CITY MUSIC
4402 San Pedro, San Antonio, TX 78712
(512) 732-7151
MC, SP, MS, PA/SYS, PA/SP, P/AM, M,
DR, EA, CW, UE, R.
Biamp, Peavey, JBL, Cerwin Vega, Electro-
Voice.

ARNOLD & MORGAN MUSIC
510 South Garland Road, Garland, TX 75040
(214) 494-1378
MT/R, MD, MC, SP, MS, PA/SYS, PA/SP.
TP, P/AM, M, DR, EA, CW, UE, R, V, L.
TEAC, Crown, JBL, Yamaha, Biamp.

ASI PROFESSIONAL AUDIO
PO Box 6520, San Antonio, TX 78209
(512) 824-8781
MT/R 4-8-16-24, MD, MC, SP, MS,
PA/SYS, TP 1/4" 1/2" 1" 2". P/AM, M, DR,
EA, CW, UE, V.
TEAC, JBL, Crown, Altec, Soundcraft.

RECORDER CENTER INC.
2003 North Henderson, Dallas, TX 75206
(214) 826-8700
MT/R 4-8-16, MD, MC, SP, MS, PA/SP, TP
1/4" 1/2" 1" 2". P/AM, M, EA, CW, UE.
Tascam, Revox dbx, Community Light &
Sound, Lexicon.

WASHINGTON, D.C.

PUGET SOUND AUDIO
5105 North 46th Street,
Tacoma, Washington 98407
(206) 759-4701
MT/R, MD, MC, SP, MS, PA/SYS, PA/SP.
TP, P/AM, M, DR, EA, CW, UE, R, V.
Ampex, Crown, UREI, Lexicon, Otari.

Dealer Buyers' Guide

Below are paid listings of musical instrument dealers intended to help you identify stores in your locality so you can see and obtain the products described within our magazine.

Support your local dealer!

KEY FOR DEALER GUIDE

| | |
|-----|---------------------|
| A | Amplifiers |
| B | Brass |
| BF | Books & Folios |
| D | Drums |
| E | Effects |
| EK | Electric Keyboards |
| ER | Electronic Repairs |
| G | Guitars |
| IN | Instruction |
| IR | Instrument Rental |
| K | Keyboard |
| M | Mikes |
| O | Organs |
| P | Parts |
| RE | Recording Equipment |
| RS | Repair Services |
| S | String (for Guitar) |
| S/H | Second Hand |
| SL | Stage Lighting |
| SM | Sheet Music |
| SR | Sound Reinforcement |
| SYN | Synthesizers |
| TC | Travel Cases |
| W | Woodwind |

ARIZONA

INSALACO'S MUSIC
297 N. Broad St.
Globe, AZ 85501
(602) 425-7057

A. B. BF. D. E. EK. ER. G. IN. IR. K. M. O. P. RS. S. S/H. SM. SR. W.

CALIFORNIA

CALIFORNIA MUSICAL INSTRUMENTS
1019 E. Vermont Ave
Anaheim, CA 92805
(714) 533-8610
A. B. D. E. EK. ER. G. IN. IR. K. M. O. P. RE. RS. S. S/H. SL. SR. SYN. TC. W

K. KALIE
2100 W. Lincoln
Anaheim, CA 92801
(714) 778-2011
A. B. BF. D. E. EK. ER. G. IN. IR. K. M. O. P. RS. S. S/H. SM. SR. SYN. TC. W.

MUSIC WORLD
1420 E. Los Angeles Ave.
Simi Valley, CA 93065
(805) 526-9351
A. BF. D. E. EK. ER. G. IN. IR. K. M. O. P. RS. S. S/H. SL. SR. SYN. TC. W.

MAGIC MUSIC MACHINES
1207 Howard St.
San Francisco, CA 94103
(415) 864-3300
ER. K. P. RS. S/H. SR. SYN.

ACME MUSIC
3715 Mac Arthur Blvd.
Oakland, CA 94619
(415) 530-7234
A. B. BF. D. E. EK. ER. G. IN. IR. K. M. P. RS. S. S/H. SM. W.

GOODMAN MUSIC CO.
Topanga Plaza Shopping Center,
Canoga Park, CA 91309
(213) 340-9100
A. B. BF. D. E. EK. ER. G. IN. IR. K. M. O. P. R. RS. S. SM. SYN. TC. W.
Also at:
5311 Lankershim Boulevard,
North Hollywood, CA 91601
(213) 760-4430

COLORADO

SOLID SOUND INC.
1638 Pearl St.
Boulder, CO 80302
(303) 444-1731
A. D. E. EK. ER. G. IN. IR. K. M. P. RE. RS. S. S/H. SR. SYN. TC.

COLFAX MUSIC
563 E. Colfax Ave.
Denver, CO 80203
(303) 832-6526
A. D. E. EK. ER. G. IR. M. P. RE. S. S/H. SL. SR. SYN. TC.

PRO SOUND MUSIC CENTER
2432 South Colorado Blvd.
Denver, CO 80222
(303) 759-4455
A. D. E. EK. ER. G. IR. M. O. P. RE. RS. S. S/H. SM. SR. SYN. TC.

PRO SOUND MUSIC CENTER
3520 N. Academy Blvd.
Colorado Springs, CO 80907
(303) 597-9562
A. D. E. EK. ER. G. IR. M. O. P. RE. RS. S. S/H. SM. SR. SYN. TC.

GUITAR CENTRE CUSTOM GUITAR
344 North Avenue, Grand Junction,
CO 81501
(303) 242-4208
A. BF. E. G. IN. IR. M. P. RS. S. SM. TC.

CONNECTICUT

BANKO'S MUSIC
360 E. Main St.
Ansonia, CT 06401
(203) 734-0461
A. B. D. E. EK. ER. G. K. M. P. RS. S. S/H. SM. SR. SYN. TC. W.

CUSTOM GUITAR WORKSHOP
438 N. Colony Road
Wallingford, CT
(203) 265-3830
A. BF. E. EK. ER. G. M. P. RS. S. S/H. SM. SR. W.

DANBURY ELECTRONIC MUSIC CENTER
84 Federal Rd.
Danbury, CT 06810
(203) 792-2794
A. E. EK. ER. G. IN. IR. K. M. O. P. RE. RS. S. S/H. SL. SR. SYN. TC.

MUSIC GUILD
276 Main St.
Danbury, CT 06810
(203) 792-6760
A. B. BF. D. E. EK. ER. G. IN. IR. K. M. O. P. RE. RS. S. S/H. SL. SM. SR. SYN. TC. W.

CENTER MUSIC
214 Market Sq.
Newington, CT 06111
(203) 666-8311
A. D. E. G. IN. M. P. RE. RS. S. S/H. SR. SYN. TC.

DUTCHESS ELECTRONIC MUSIC CENTER
328 Manchester Rd.
Poughkeepsie, NY 12603
(914) 471-4400
A. E. EK. ER. G. IN. IR. K. M. O. P. RE. RS. S. S/H. SL. SR. SYN. TC.

SELECT GUITARS INC.
193 Bedford St. (2nd Floor)
Stamford, CT 06901
(203) 324-2756
A. E. G. P. RS. S. S/H. SR. TC.

THE SOUND STORE
136 Park St.
New Haven, CT 06511
(203) 787-4880
ER. IR. P. RS. S/H. SR.

FLORIDA

THOROUGHbred MUSIC
12311 Nebraska Ave.
Tampa, FL 33612
(813) 971-5822
A. D. E. EK. ER. G. IR. K. M. P. RE. RS. S. S/H. SL. SR. SYN. TC.

MODERN MUSIC
320 E. Oakland Park Blvd.
Ft. Lauderdale, FL 33334
(305) 565-1671
A. B. BF. D. E. EK. ER. G. IN. IR. K. M. O. P. RE. RS. S. S/H. SL. SM. SR. SYN. TC. W.

AESOP MUSIC CENTER
5223 Park Blvd.
Pinellas Park, FL 33565
(813) 541-2697
A. BF. D. E. EK. ER. G. IR. M. P. RS. S. S/H. SM. SR. SYN. TC.

GREEN SHIFT MUSIC & ELECTRONICS
6500 N. Florida Ave.
Tampa, Florida 33604
(813) 238-4177
A. BF. E. EK. ER. G. IN. K. M. O. P. RS. S. SM. SYN. TC.

GEORGIA

BAKER MUSIC SHOP
1820 Midtown Dr.
Columbus, GA 31906
(404) 563-7924
A. B. BF. D. E. EK. G. IN. IR. K. M. P. RS. S. S/H. SM. SR. TC. W.

ILLINOIS

BARTLETT PLAZA MUSIC CENTER
152 E. Bartlett Plaza Center
Bartlett, IL 60103
A. B. BF. D. E. EK. ER. G. IN. IR. K. M. P. RS. S. S/H. SL. SM. SR. SYN. TC. W.

CHICAGO MUSIC CO.
3530 N. Lincoln Ave
Chicago, IL 60657
(312) 472-1023
A. BF. D. E. EK. ER. G. IN. IR. K. M. O. P. RS. S. S/H. SL. SM. SR. SYN. TC.

ROGUES GALLERY OF MUSIC
Oak & Elwood St., Grainery Shopping Mall,
Frankfort, IL 60423
(815) 835-2980
A. B. BF. D. E. EK. ER. G. IN. IR. K. M. O. P. RE. RS. S. S/H. SM. SR. SYN. TC. W.

MR. MUSIC
4871 E. State St.
Rockford, IL 61108
(815) 229-0438
A. D. E. EK. G. IN. M. S. S/H. SR. SYN.

JACK MOORE MUSIC CENTER
1029 E. Golf Rd.
Schaumburg, IL 60195
(312) 882-1434
A. B. BF. D. E. EK. ER. G. IN. K. M. P. RS. S. S/H. SM. SR. W.

YE OLDE MUSIC SHOP
15 N. Main St.
Marissa, IL 62257
(618) 295-208
A. D. E. EK. ER. G. IR. K. M. O. P. RE. RS. S. S/H. SR. SYN. TC.

MC DERMITH MUSIC CENTER
2026 Mt. Zion,
Decatur, IL 62521
(217) 864-5022
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INDIANA

TAULBEE MUSIC CENTER
5010 Old Decatur Rd.
Fort Wayne, IN 46806
(219) 745-3876
A. E. EK. ER. G. IN. K. M. P. RS. S. S/H. SR. TC.

MARGHEE'S MUSIC MART
6637 Kennedy Ave.
Hammond, IN 46323
(219) 845-9560
A. B. BF. D. E. EK. ER. G. IN. IR. K. M. O. P. RE. RS. S. S/H. SL. SM. SR. SYN. TC. W.

WAGONER'S MUSIC SHOP
611 E. Jefferson St.
Plymouth, IN 46563
(219) 936-8714
A. B. BF. D. E. EK. ER. G. IN. IR. K. M. O. P. RS. S. S/H. SL. SM. SR. SYN. TC. W.

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Des Moines, IA 50322
(515) 274-1556
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Wichita, KS 67211
(316) 694-6252
A. BF. D. E. EK. ER. G. IN. K. M. O. P. R. RS. S. SYN. TC.

LITTLE APPLE MUSIC
413 Poyntz
Manhattan, KS 66502
(913) 539-1926
A. D. E. G. IN. K. M. O. P. RS. S. SR. TC.

STEAM MUSIC
125 SW. Gage Blvd.
Topeka, KS 66606
(913) 273-3334
A. BF. D. E. EK. ER. G. IN. K. M. O. P. RS. S. SM. SYN. TC.

LOUISIANA

GUITAR MASTER
713A S. Lewis
New Iberia, LA 70560
(318) 367-2318
A. BF. D. E. EK. ER. G. K. M. P. RS. S. S/H. SM. SR. SYN. TC. W.

MAINE

CRAZY ED'S MUSIC CENTER, INC.
610 Congress St.
Portland, ME 04101
(207) 774-7592
A. D. E. EK. ER. G. IN. IR. K. M. O. P. RS. S. S/H. SL. SR. SYN. TC.

MARYLAND

GORDON MILLER MUSIC
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Towson, MD 21204
(301) 825-2558
A. B. D. E. EK. ER. G. M. P. RE. RS. S. S/H. SL. SR. SYN. TC. W.

CHUCK LEVIN'S WASHINGTON MUSIC CENTER
11151 Viers Mill Rd.
Wheaton, MD 20902
(301) 946-2300
A. B. BF. D. E. EK. ER. G. IR. K. M. O. P. RE. RS. S. SL. SR. SYN. TC. W.

VENEMAN MUSIC CO.
1150 Rockville Pike
Rockville, MD 20852
(301) 762-5100
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ALEXANDERS HOUSE OF MUSIC
Route 50 Shoppers World
Salisbury, MD 21801
(301) 749-6372
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MASSACHUSETTS

THE MUSIC GALLERY
104 Russell St.,
Hadley, MA 01035
(413) 586-6228
A. D. E. EK. ER. G. K. M. O. P. RE. RS. S. S/H. SL. SR. SYN. TC.

Dealer Buyers' Guide

MASSACHUSETTS

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SYN. TC.

MISTER MUSIC INC.
128-132 Harvard Ave.
Boston, MA 02134
(617) 783-1609
A. BF. D. E. EK. G. IN. IR. K. M. P. RS. S.
SYN. TC.

BARNSTORM MUSIC
167 Main St.
Milford, MA 01757
(617) 473-9802
A. BF. D. E. EK. ER. G. IN. IR. K. M. P.
RS. S. SM. SYN. TC.

MICHIGAN

ANN ARBOR MUSIC MART
336 S. State St.
Ann Arbor, MI 48104
(313) 769-4980
A. B. BF. D. E. EK. ER. G. IN. IR. K. M. O. P.
RE. RS. S. S/H. SL. SM. SR. SYN. TC.
W.

BRUCE WINCH MUSIC SHOP
3404 S. Dort Highway,
Flint, Mich 48507
(313) 742-2131
A. BF. D. E. EK. ER. Q. IN. IR. K. M. O. P.
RE. RS. S. S/H. SL. SM. SR. SYN. TC.

J. RUPPEL INSTRUMENT CO.
2580 Dixie Highway,
Pontiac, Michigan 48055
(313) 674-1493
A. BF. D. E. ER. G. IN. M. RS. S. S/H. SYN. TC.

MUSIC CITY
29478 Ford Rd.
Garden City, MI 48135
(313) 427-2270
A. B. BF. D. E. ER. G. IN. IR. M. P. RS. S.
S/H. SR. TC. W.

MIDDLETON MUSIC STUDIO
1415 Plainfield NE,
Grand Rapids, MI 49505
(616) 458-3751
A. B. BF. D. E. EK. ER. G. IN. IR. M. P.
RS. S. S/H. SL. SM. SR. SYN. TC. W.

MARSHALL MUSIC
540 Frandor Shopping Center
Lansing, MI 48912
(517) 337-9700
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RS. S. S/H. SM. SR. SYN. TC. W.

WATERMELON SUGAR INSTRUMENTS
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Saginaw, MI 48062
(517) 793-7600
A. BF. D. E. EK. ER. G. IN. IR. M. P. RE.
RS. S. S/H. SL. SR. SYN. TC.

PETERSON MUSIC
11755 15 Mile Rd.
Sterling Heights, MI 48077
(313) 979-8780
A. B. BF. D. E. ER. G. IN. IR. M. P. RS. S.
S/H. SM. SR. TC. W.

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140 E. Front St.
Traverse City, MI 49684
(616) 946-1230
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S. S/H. SL. SM. SR. SYN. TC.

JACKSON-PRATT MUSIC CO.
2964 Biddle Ave.
Wyandotte, MI 48192
(313)-283 7959
A. D. E. ER. G. IN. M. P. RS. S. S/H. SR.

MISSOURI

FAZIO'S FRETS AND FRIENDS
1159 Colonnade Ctr/12240 Manchester
Road.
St. Louis, MO 63131
(314) 822-8710
A. BF. D. E. ER. G. IN. IR. M. P. RS. S.
S/H. SM. SR. TC.

NEVADA

MAYTAN MUSIC CENTER
777 S. Center,
Reno, NV 89501
(702) 323-5443
A. B. BF. D. E. EK. ER. G. IN. IR. K. M. O. P.
RS. S. S/H. SM. SR. SYN. TC. W.

NEW JERSEY

OLD TOWNE MUSIC
Turnersville, Mantua, NJ
(609) 228-003/468-2393
A. B. BF. D. E. EK. ER. G. IN. IR. K. M. O. P.
RS. S. S/H. SM. SR. SYN. TC. W.

SUNSET MUSIC
Willingboro Plaza, Route 130,
Willingboro, NJ 08046
(609) 871-6333
A. B. F. D. E. EK. ER. G. IN. IR. M. P. RS.
S. S/H. SM. SR. SYN. TC. W.

NOLDES MUSIC BOX INC.
Hunterdon Shopping Center
Flemington, NJ 08822
(201) 782-2824
A. BF. D. E. EK. ER. G. IN. IR. K. M. O. P.
RE. RS. S. S/H. SL. SM. SR. SYN. TC.

MUSICIAN'S WORLD
1575 Route 23
Butler, NJ 07405
(201) 492-1110
A. E. EK. G. IN. IR. S. S/H. SYN.

STAR MUSIC
26 Washington St.
Morristown, NJ 07960
(201) 267-9250
A. B. BF. D. E. EK. ER. G. IR. M. O. P. RE
RS. S. S/H. SM. SR. SYN. TC. W.

DAVE PHILLIPS MUSIC & SOUND
Route 57 Lopat Plaza
Phillipsburg, NJ 08865
(201) 454-3313
A. D. E. EK. ER. G. IN. IR. M. O. P. RE.
RS. S. S/H. SL. SR. SYN. TC.

RONDO MUSIC
Highway 22 at Vauxhall Rd.
Union, NJ 07083
(201) 687-2250
A. B. BF. D. E. EK. ER. G. IN. IR. K. M. O. P.
P. RE. RS. S. S/H. SL. SM. SR. SYN. TC.
W.

NEW YORK CITY

ART-SHELL MUSIC
167 West 48th St.
New York, NY 10036
(212) 869-8337
A. B. E. EK. ER. G. K. M. O. P. RS. S.
S/H. SR. SYN. TC. W.

NIGHTOWL MUSIC SUPPLY
27 East 21st Street,
New York, NY 10010
(212) 677-8336
A. D. E. EK. ER. G. IN. IR. K. M. O. P. RS.
S. SM. SYN. TC. W.

SILVER & HORLAND
170 West 48th Street,
New York, NY 10036
(212) 869-3870
A. B. D. E. EK. G. K. M. O. P. R. RS. S.
SM. SYN. TC. W.

STUYVESANT MUSIC INC THE
GUITARMAN
174 West 48th St.
New York, NY 10036
(212) 221-5821
A. B. D. E. EK. ER. G. IR. K. M. O. P. RS.
S. SYN. TC. W.

TERMINAL MUSIC
166 W. 48th St.
New York, NY 10036
(212) 245-5249
A. B. BF. D. E. EK. G. K. M. O. P. RS. S.
SR. TC. W.

MAGGIO MUSIC CENTER
8403 18th Ave.
Brooklyn, NY 11214
(212) 259-4468
A. B. BF. D. E. EK. ER. G. IN. IR. K. M. O. P.
RS. S. SM. SYN. TC. W.

NEW YORK STATE

A & M MUSIC
Downtown Market Place
Saratoga Springs, NY 12866
(518) 584-8800
A. BF. E. EK. ER. G. IN. IR. K. M. P. RS.
S. S/H. SM. SR.

OSSING MUSIC CENTER
Chilmark Shopping Center
Briarcliff Manor, NY 10510
(914) 762-0877
A. B. D. E. EK. ER. G. IN. IR. K. M. O. P.
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Letters

ONE FOR THE BANGER

Dear Sirs:

Having just read the letters in your August issue, I felt I must drop you a line. I was disgusted to find no letters complimenting Mr Bangs top 10 guitarists. I don't question Beck's, Clapton's, Page's or Hendrix' talent on guitar. However (aside from the Yardbirds), their work has become extremely stale. It makes me sick to see people copying their work and/or styles and actually considering it good. Granted, few people can play like Hendrix, but what you Hendrix fans don't realize is that there are people who don't want to play like Hendrix. All the people trying to sound like Hendrix clones end up sounding even worse than he did.

Sincerely,
Vince Fournier

P.S. The people who complained about the article should try seriously listening to some of the other guitarists Mr Bangs mentioned. I doubt if they've heard of most of them much less seriously listened to their music.

HENDRIX: A READER TALKS...

Dear IM&RW:

I'm glad somebody set the record straight about Alan Douglass and those other supposedly "good friends" of Jimi. Even if the article didn't go into great detail about it, the reader could draw a general idea about what is going on. I've only been in the collecting business for a year and my collection is fairly large, but it's staggering the amount of audio and video tapes of Jimi that these "close friends" have but won't release. Good or bad, it's all we have left of Jimi and should be made available. I hope they read this magazine because I'd like to hear their rebuttal if they've got the guts to answer. As for me, I'll stick to tape-traders and bootleggers, at least they are more honest.

Kelly Waldrup
Winter Springs, FL



CRAZY FOR "KOO-KOO"

Dear Sir:

I would like to thank you for your article on Debbie Harry in the September 1981 issue. I am glad that someone has finally seen the true showmanship in Debbie Harry. I feel that her collaboration with Nile Rodgers and Bernard Edwards has proved a good point. It shows that no matter what race, color or creed you may be everyone can create good music. I have *Koo-Koo* and I think it's outstanding. Bernard and Nile can play any variety of music, not only disco. They do pop music also, which a lot of people didn't think they could do. I've always been a fan of Debbie Harry, and I still say she's great.

Richard Rosales
Staten Island, NY

ONE FOR THE CHIPPER

Dear Sir:

I am a new subscriber to this magazine and find your articles very enlightening, and none to say the less, challenging. You speak very highly of the musical profession, and I admire you for that.

I particularly loved the article on Jimi Hendrix in the August issue, and must commend you on a job well done for such a lovely tribute to a fine musician. Would it be possible for you to do a special article on Janis Joplin?

Also, I would like (if possible) to have an article done on Van Halen, and especially Eddie Van Halen. He is truly one of the best guitarists in rock, and my opinion of a Jimi Hendrix protégé. He deserves the credit.

Hope to hear from you very soon and look forward to seeing the above articles in future International Musician issues. Thanks again, and much success.

Very sincerely,
Ms. Toni Guinn
Gatesville, Texas

... READER BALKS

Dear International Musician:

Congratulations on having and maintaining a fine magazine. I was glad to see the Police receive some of the critical acclaim they deserve. Other groups I'd enjoy reading about are the Kinks, the Clash, and the Reggae rhythm sections of the Wailers and Peter Tosh's group.

I'm not overly impressed with the "new format" — I don't see that much difference, and there was nothing wrong with it before, anyway. The contents page(s) are very nice, and the beautifully photographed Rich Bitch bass catches my eye repeatedly. The centerfold artwork is ridiculous though. An airbrush painting of a JBL Monitor in the nude? C'mon now — if you want to feature a piece of equipment let's have a good photo and some specs — airbrush is for people, not hardware.

I was sad to have missed the product review of the Carvin guitar — I've drooled over the catalogs for years, wondering if the equipment was as good as it looks.

Yours Truly,
Robert Wills
Shanville, Quebec

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