

INTERNATIONAL MUSICIAN

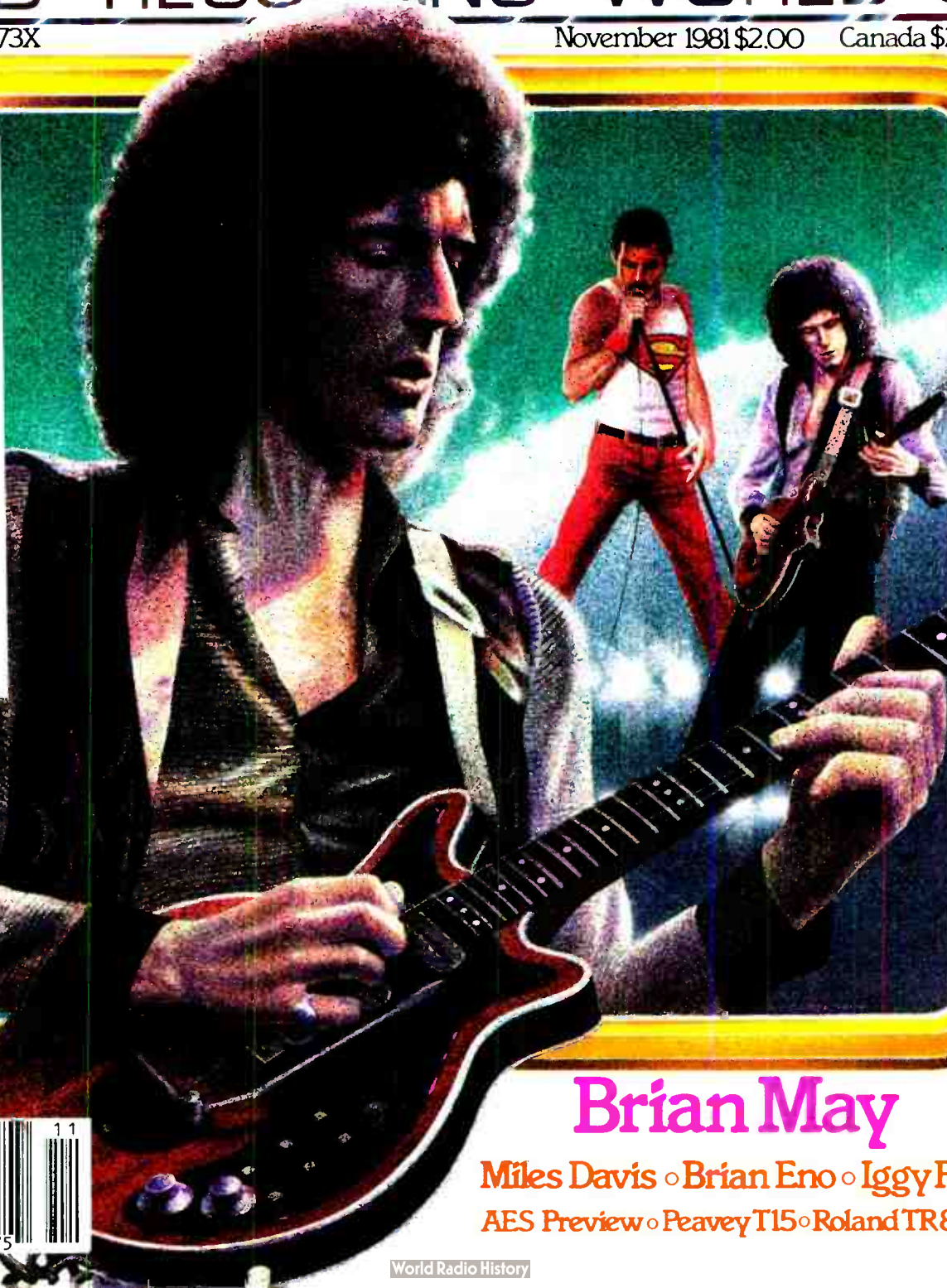
AND RECORDING WORLD TM

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DON'T
MISS PAGE 4

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Brian May

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



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'.

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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 4

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

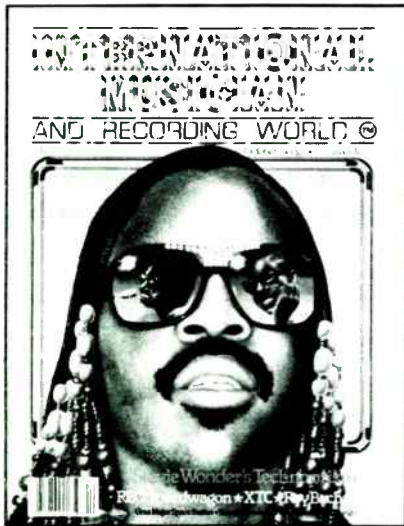
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PUBLISHERS

President Richard Desmond
Vice President & General Manager Mitchell Haber

SALES AND ADVERTISEMENTS

Vice President & Sales Director Alan Marcuson
Advertisement Manager Robert R Wood
Classified Advertisement Manager: Warner
Advertisement Executive Nancy A. Davis

EDITORIAL

Creative Editor Chip Stern
Editorial Assistant Chris Doering
Assistant Production Editor Penny Ward
Contributors Lester Bangs, Mike Clark, Carol Cooper, Brian Cullman, Ken Dibble, Jim Farber, Deborah Feingold, David Fricke, Curtis Fields, Ricky Ford, Dan Forts, Fred Goodman, Jim Green, Bob Henri, Harry Kolbe, Mike Mandel, Dave Mann, Mike Moran, Ed Naha, Mike Nock, Jon Parale, Bret Primack, Linda Reitman, Linda Reynolds, Ebet Roberts, Dave Schulps, Michael Shore, Keith Spencer Allen, Zan Stewart, John Stix, John Swenson, Roy Traink, Jack Walrath, Ron St Germain, Jack Wilkins

PRODUCTION & ADMINISTRATION

Group Production Dave Shaw
Production Manager Barbara S. Bloom
Art Director Jerry Pittman
Typesetting Melinka Limited
Accounting Dominick Savino
Circulation Melinda Marcuse Beauvais
Credit Murray Widerker

LONDON AGENTS

Cover Publications Ltd
Grosvenor House, 141-143 Drury Lane,
London WC2B 5TE
Tel: (01) 379 8917/(01) 379 8342
Telex: 24676
(Answer Back COVPUB G)

SWISS AGENTS

Badger Publications S.A.
16 Rue de l'Industrie
1700 Fribourg 5
Tel: (037) 24 44 70
Telex: 36 450
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MICRO SIZE MICRO PRICE MICRO SIX™

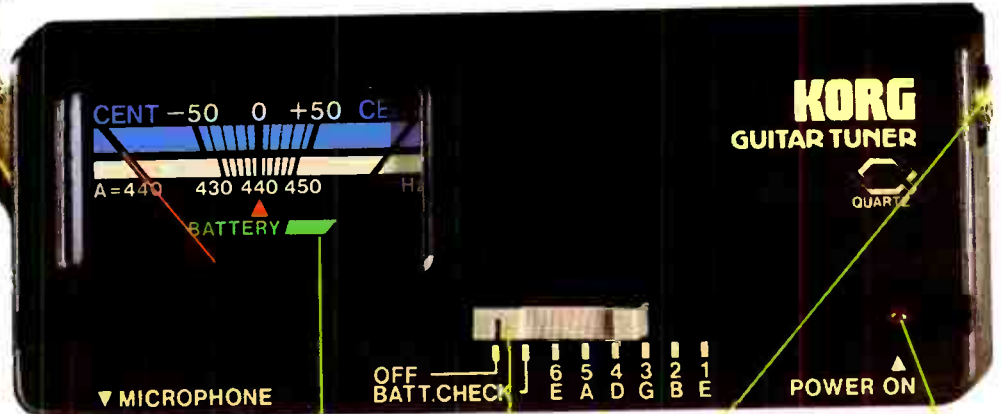
Korg's new palm size Tuner for acoustic and electric guitars

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

IM11

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 _____

Address _____

City _____ State _____ Zip _____

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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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The Complete Music Magazine

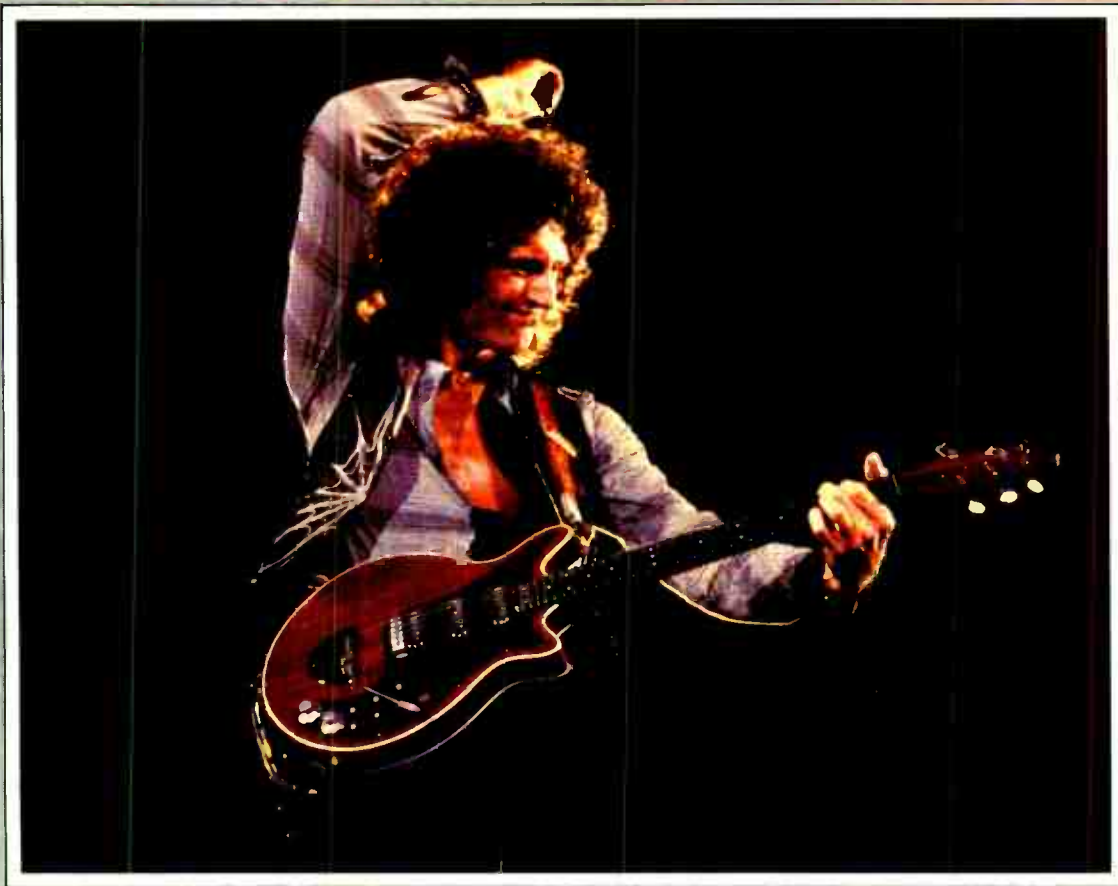
A couple of letters on page eight of this issue raise points generated by our recent profile of Jimi Hendrix, and touch on one of the oldest questions of Rock & Roll: who was, is, or will be the greatest guitarist ever? As usual, both readers go some way towards the truth, and, at the same time, miss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

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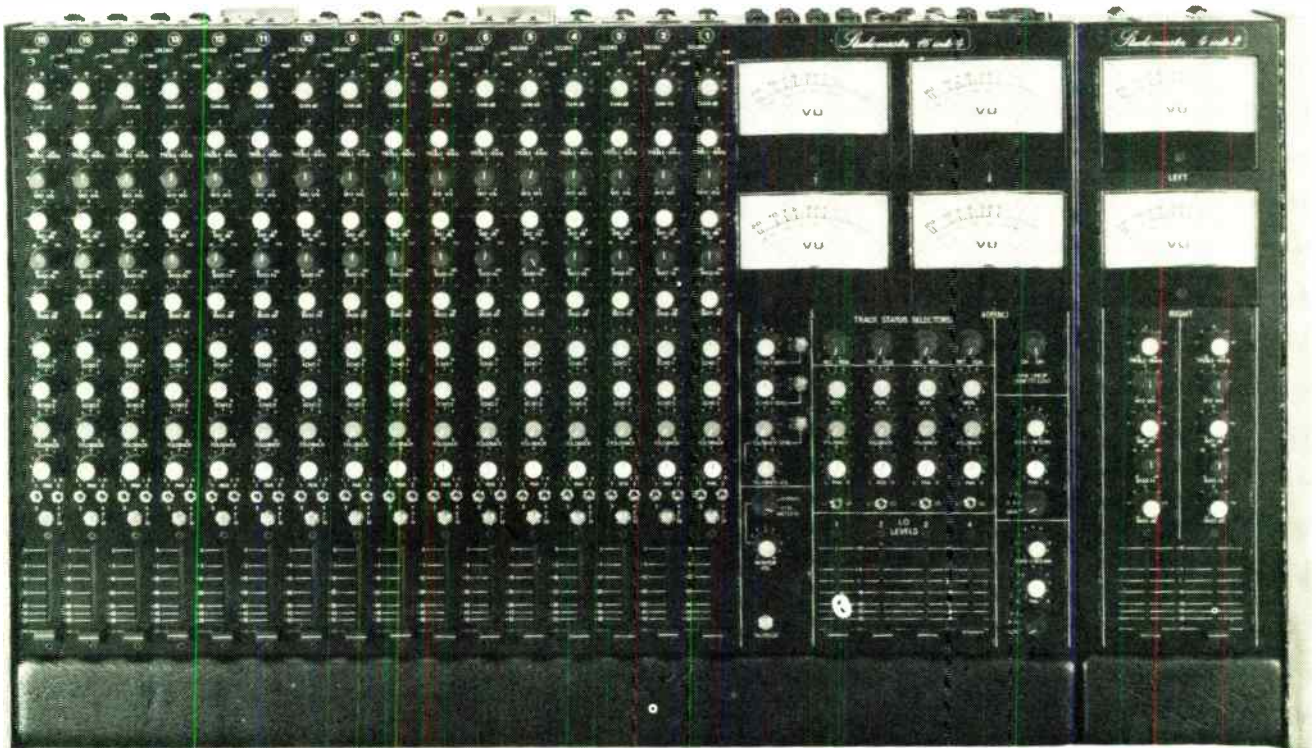
NEW! from Studiomaster

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.

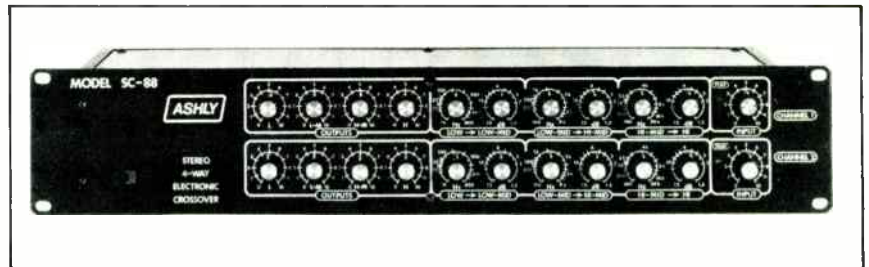
Pro-Sound

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.



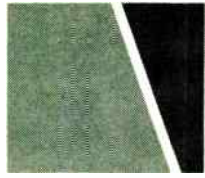
Ashly Audio SC-88 Crossover



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®

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

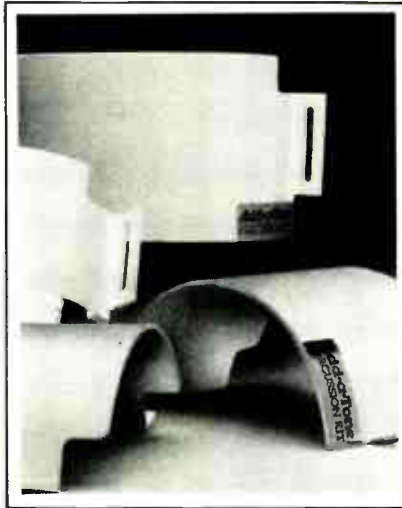
These mutes look, sound and respond like real drum heads, but they reduce volume by up to 90%. One for each drum in the set is available from Music Sales Corp.

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.

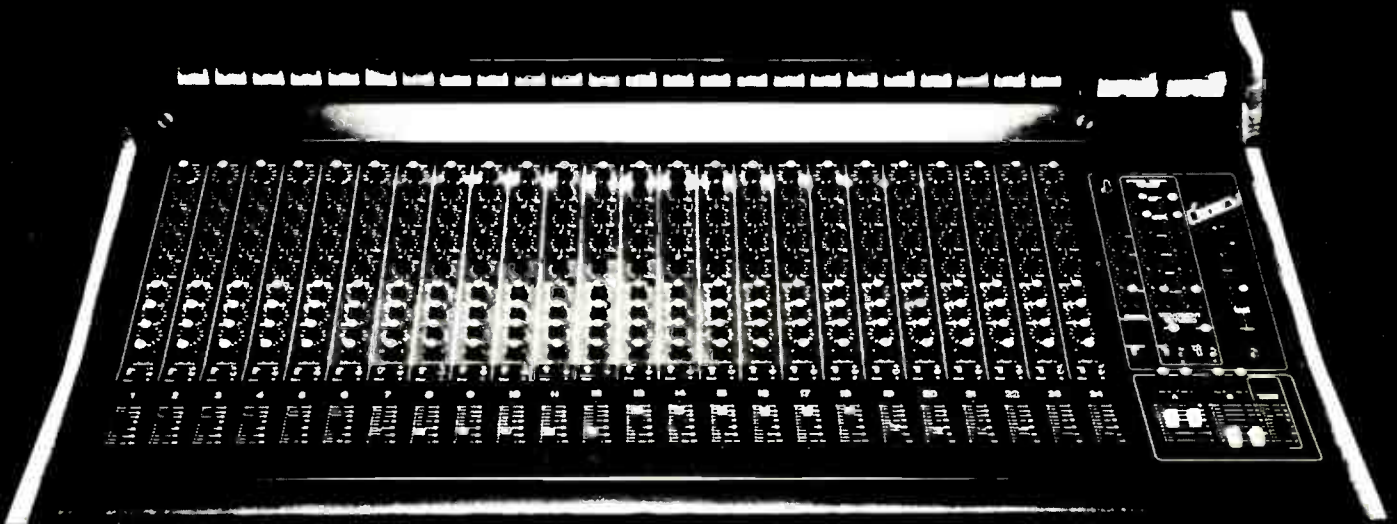


Add-a-Tone from D & M Percussion



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**

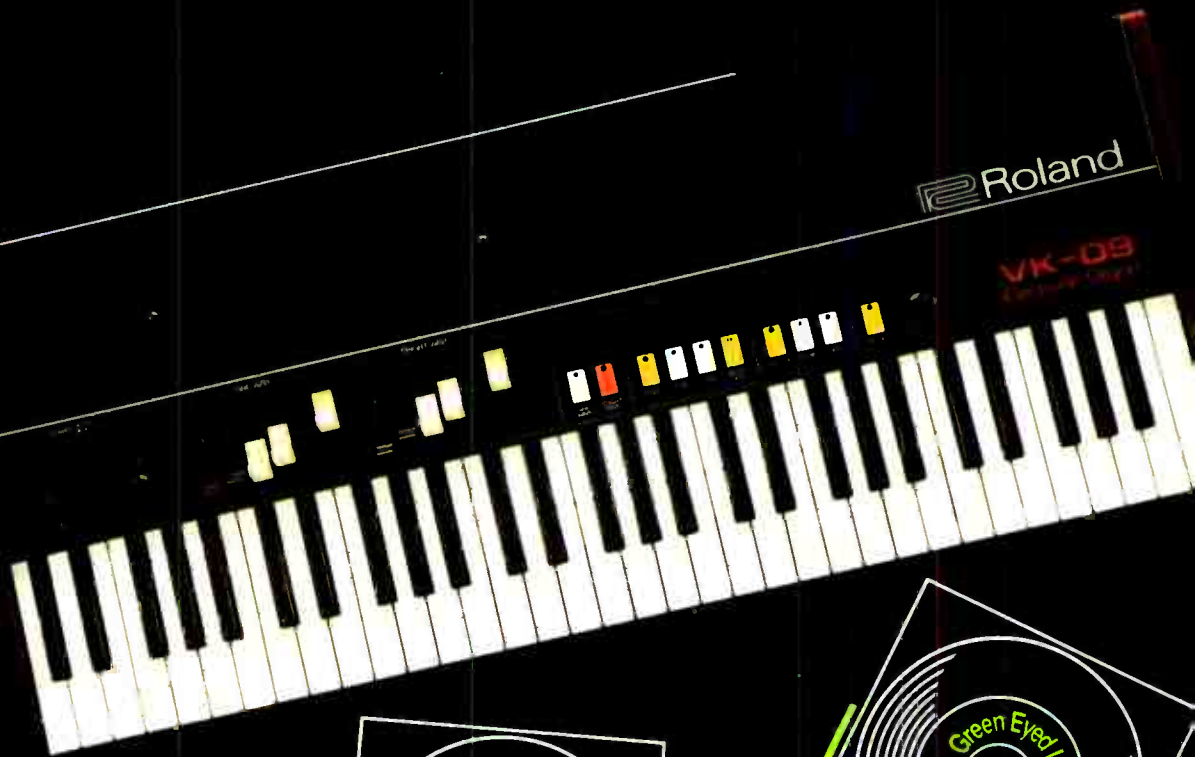
Roland

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:



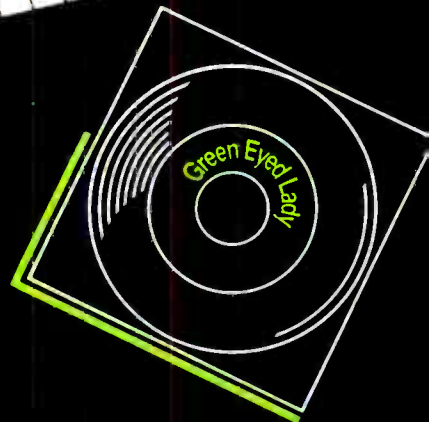
Tone Wheel Sound



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, compactness, and yet carries an unbelievably low price of \$995.00. Roland Corp. U.S., 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

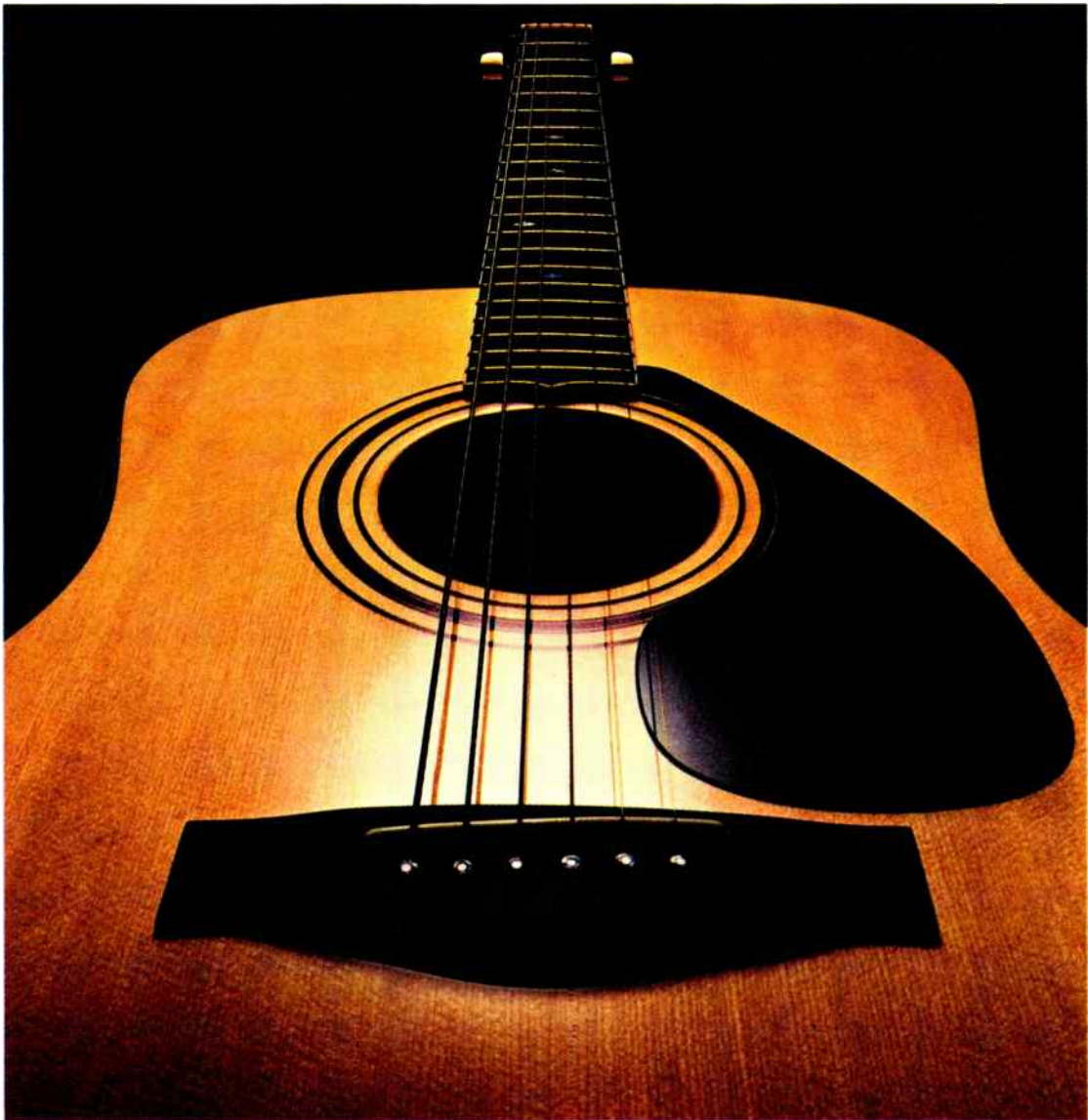
like low noise electronically balanced mic inputs with new high-speed IC's, 16 switchable post-fader solo controls and XLR-type mic connectors.

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, horses, 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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If you're a pro, the Harvard will make it more obvious.

If you're not a pro, it'll make it less obvious.

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 Harmonicomputer, 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

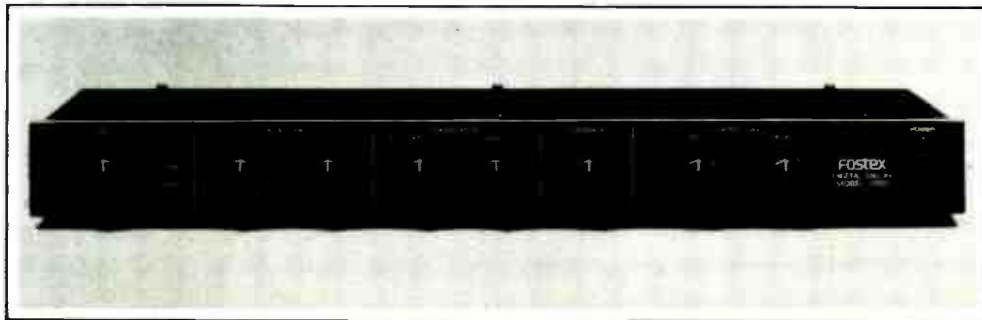
Along with the full EV-Tapco line of pro-audio products, Electro-Voice will feature the Pro 12-B, a 2-way, 12" coaxial loudspeaker with a Superdome™ tweeter, designed for ceiling mounting, and monitoring applications.

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 Acousticomputer stereo digital delay, and the popular DL-4 Time Line will also be on display.

EVENTIDE CLOCKWORKS, INC.

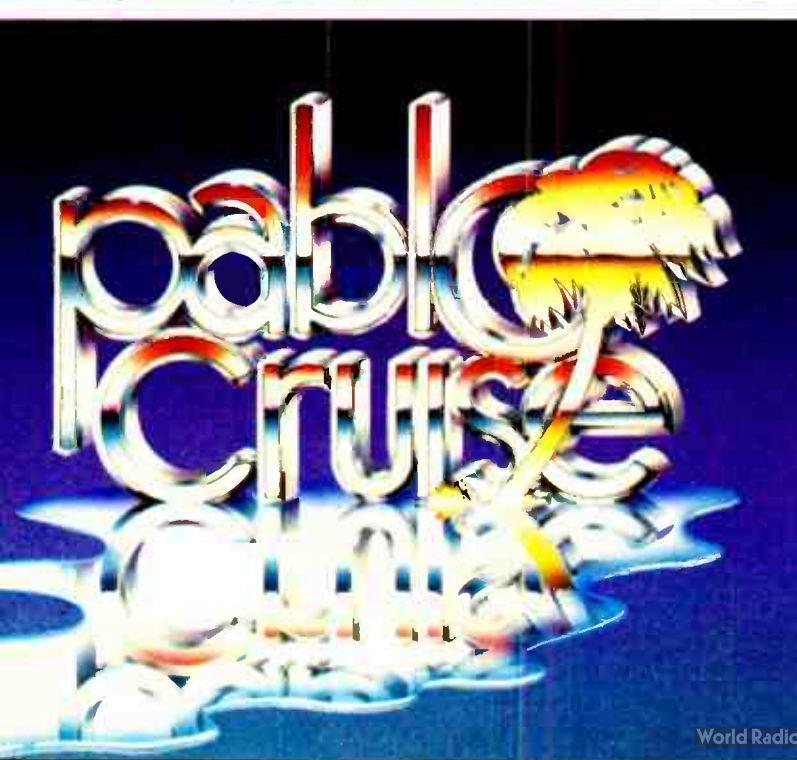
Booth No. 54
The SP2016 Programmable Effects Processor will be introduced at the Eventide display. This totally programmable unit can produce a wide variety of reverb, simulated tape echo, delay, chorus, flanging and

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.

When you see a performer using and endorsing a Peavey product, you may be assured that it is because ours was chosen as the best gear for his particular need. Unlike many companies, our philosophy prohibits any form of financial reward for the endorsement of Peavey sound gear.

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

Cory uses a mono three-way stage amplification system for his versatile five keyboard setup.

All keyboards are routed through a Peavey Mark III™ mixing console and a Peavey 10-band Stereo Graphic™ to provide mixing and equalization functions.

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.

PEAVEY
ELECTRONICS
CORPORATION





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