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Peavey Electronics 12/3/91 [OA 8319] [2]

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# THE WORKERS OF THE FUTURE

To compete, companies need skilled employees who can turn on a dime. This means spotting good people early, training them continuously, and making them want to stay. ■ by Nancy J. Perry



MIKE CLEWNER

With training, Peavey's Dale Frazier went from packing to programming manufacturing controls.

ONCE UPON A TIME, in the profit-minded kingdom of Corporate America, an anonymous copywriter came up with a slogan that fast became the phrase of the land. It read, simply: "People are our most important asset." Companies loved it. Soon the line appeared in annual reports everywhere. The only problem was, companies didn't really value their employees that

much. The slogan, says Jerome M. Rosow, president of Work in America Institute, "was pure bull."

Then one day foreigners invaded the kingdom. These international companies were flexible, quick, and responsive to customers. Searching for ways to compete with the invaders, a few American companies discovered that, given a little freedom and the proper training, workers could do things that machines could not. People could grow,

invent, solve problems. The kingdom was rocked by a new thought: that people truly *are* its most important asset.

This revelation has led to a human resources revolution. Corporate training programs are proliferating as companies seek to help workers adapt to rapidly changing technology and work processes. Personnel departments are scrambling to create improved benefit programs to attract and retain the best people. And finally, to make sure the next generation of workers is as well educated as possible, companies are forming partnerships with schools and colleges.

Feeding industry's frenzy to upgrade the work force is fear of the future. Over the past few years numerous commissions have warned that the U.S. faces a serious skills crisis as the pool of qualified entry-level workers shrinks. While the problem has been exaggerated (see box), it is true that America is on the threshold of an era in which fewer people will enter the work force and that a growing percentage of them will come from such traditionally underutilized groups as blacks, Hispanics, and women.

The trouble with the doomsday forecasts is that they divert attention from the more immediate issue companies must confront if they want to remain competitive: improving the productivity of the current work force. Seventy-five percent of the people who will be working in the year 2000 are already on the job. Says Anthony Carnevale, chief economist at the American Society for Training and Development: "There is too much focus by CEOs on fixing schools and not enough on fixing their own organizations to better utilize people." To prosper in the Nineties and beyond, companies must concentrate on three R's: recruiting is important, but so is retraining, as is retaining high-quality people.

REPORTER ASSOCIATE Mark D. Fefer

## FACT VS. FICTION

**MYTH:** By the year 2000, working white males will be practically extinct.

**FACT:** The labor force is changing, but slowly. In 1990, white males comprised 47% of the work force; in the year 2000, they will be 45%.

**MYTH:** Some 23 million adult Americans are illiterate.

**FACT:** There is no one measure of illiteracy, but 96% of young adults read well enough to find a particular piece of information in a newspaper article.

**MYTH:** Ours is a nation of dropouts.

**FACT:** By age 24, some 85% of American adults have completed high school.

**MYTH:** By the year 2000, you'll need a college degree to get a job.

**FACT:** Most new jobs, even in old occupations, will require more education, but new jobs are not a big part of the overall employment market. According to the National Center for Education and the Economy, 70% of jobs at the turn of the century will not require a baccalaureate.

**R**ECRUITING. If you think you have hiring problems, listen to the situation at Bethlehem Steel. At America's No. 2 steelmaker the average employee is almost 46 years old, with 22 years of service. Before the year 2000, close to 50% of Bethlehem's current work force is likely to retire. Where, the company is wondering, is it going to find enough people to replace its retirees?

It's a question that a lot of companies are asking, as the country's 77 million baby-boomers work their way toward retirement. To ensure a large pool of qualified recruits for the future, businesses and educational institutions are cultivating the next generation of workers now, while many are still in school. In particular, they are concentrating on the 75% of high school students who do not plan to attend a four-year college.

The most popular new alternative to a college-prep curriculum is Tech Prep, or 2+2, so called because it is usually a two-year program that prepares average-level high school students, who often perform below their abilities, for two years of com-

munity college. North Carolina's Richmond County Senior High School offers a four-year version in three areas: engineering, business, and health and human services. Students are required to complete a full load of rigorous academic courses, including algebra and two sciences. In addition, they take such vocational courses as Principles of Technology, Electronics, and Metals Manufacturing.

The North Carolina program, which was established with the input of a business advisory committee, has caught on. Since it began, enrollment in Tech Prep has risen to 30% of the high school population—roughly equal to the enrollment in college prep. At the same time, the number of graduates declaring their intentions to attend two-year colleges has increased from 25% to 52%. Also dramatic is the jump in the number of students taking algebra. In 1986 only 47% of ninth-graders took it. By 1990 the number had risen to 74%. Says Myrtle Stogner, who runs the program: "It shows that these kids can do it. We've just been letting them buffalo us into thinking they can't."

Another approach: apprenticeship-like

At the jammed National Society of Black Engineers job fair in Los Angeles earlier this year, Motorola representatives talk to a potential recruit.



## TRAINING



programs, which combine academic instruction in secondary and post-secondary schools with employment-based training. Faced with a shortage of qualified repair people, Sears is establishing a curriculum in a Chicago vocational high school that will give juniors and seniors the training they need to go to work right after high school as beginner Sears technicians. The program, which will start this fall, will include three hours a day of regular academics, three hours a day of vocational training in basic electronics and appliance electricity, and, for some, 20 hours a week of on-the-job training at a Sears Service Center. Students will get paid \$5.15 an hour.

At Marshall and Grant high schools in Portland, Oregon, a successful apprenticeship program has been under way for the past seven years. Approximately 70 students per year are supplementing their academic and vocational courses with on-the-job training at one of 20 local employers, including IBM, First Interstate Bank, and Providence Medical Center. The students—juniors and seniors from poverty-level families who have at least a 2.0 grade-point average—work up to 20 hours a week in entry-level jobs such as receptionist or data-entry clerk, and are paid entry-level wages.

Portland's efforts have been rewarded. So

far, a total of 500 students have completed the program, and more than 90% have gone on to college or work or have entered the military. Companies are benefiting too. First Interstate now employs 15 program graduates full time, some in management positions.

Because scientists and engineers will be in short supply by the turn of the century, companies are also worried about that talent pool. Many employers are already prowling high school and college campuses in the hopes of catching gifted minority students early in their academic careers. For instance, through a 20-year-old national organization known as Inroads, 600

companies, including Chevron, AT&T, and Monsanto, identify promising minority students during their senior year in high school and offer them summer internships and career counseling throughout college.

Demographic changes and the projected shortage of engineers have led Chevron, for one, to triple its spending on minority-recruitment programs over the past three years. This year the National Society of Black Engineers had to turn companies away from its annual job fair, demand was so great. As it was, more than 4,000 students and executives jammed themselves into the Los Angeles Airport Hilton in March to swap résumés for business cards.



**Past meets future: At its Roswell, New Mexico, plant, Levi Strauss is gradually converting conventional sewing lines like the one at left to self-managing work teams (below). No longer living extensions of their machines, team members perform multiple tasks and make scheduling decisions. Result: 13 operators do the work of 25.**



ERIC DAVEN 72

**R**ETRAINING. True story: A factory worker at a food company in Mississippi runs a cooker. Has for years. One day his company brings in computerized controls to regulate the temperature—a job he used to do by hand. There are dozens of commands to choose from on the computer screen. The worker knows how to read, but he can't master the machine. Today this man is no longer a line worker. Instead, he pushes a broom.

Sad? Yes. Unique? Hardly. In factories across the U.S., workers are being asked to handle new technologies and expanded responsibilities, and many are ill-prepared to do so. As a result, companies are scrambling to find ways to train employees fast, effectively—and continuously. Says Jere Jacobs, assistant vice president at Pacific Telesis: "The problem is much broader than K through 12 education. It's really K through life."

Today companies spend roughly \$30 billion a year on employee education. While that may sound like a lot, only 12% of the work force receives any formal on-the-job training. Companies must do more.

The question is, how? In Meridian, Mississippi, the folks at Peavey Electronics, a large producer of amplifiers—the kind that powers your 16-year-old neighbor's rock band—think they have the answer. It's called the Job Skills Education Program (JSEP), a computerized program originally developed for the U.S. Army to teach recruits skills in a job-related context. In Peavey's case, a JSEP lesson would present fractions as they are used for wiring diagrams. Says Karl Haigler, special adviser to Mississippi Governor Ray Mabus: "It isn't that people can't read or do math. It's that they can't apply those skills to running a computer numeric-controlled machine."

In 1988 the National Alliance of Business, using a \$200,000 U.S. Department of Labor grant, launched an experiment to test civilian applications of the program. Peavey Electronics, in partnership with Meridian Community College, agreed to be the corporate guinea pig. The NAB hired a consultant to analyze four critical Peavey production jobs, such as cabinet assembler, and design four clusters of JSEP lessons specifically for those jobs. Meridian Community College agreed to dole out an additional \$100,000 to buy the computer equipment necessary to establish a JSEP lab on campus.

For its part, Peavey released 64 employees to attend JSEP training at the community college on company time for 12

weeks—two hours a day, two days per week—at a cost of about \$70,000.

The investment was worth it all around. About a third of the original 64 employees who went through JSEP training have been promoted, some twice. A second group of 13 employees increased their math ability three grade levels in just 56 hours, according to Haigler. In traditional adult education, students advance one grade level for every 60 to 80 hours of training. Now the JSEP program is in full operation at Meridian Community College for any Peavey employee who wants it. Says Haigler: "No one is going to take someone right off the street to run a half-million-dollar robot. So this type of program is life or death for industrial expansion in Mississippi."

Teaching workers how to use new equipment is one thing; teaching them how to manage is another. Says General Electric senior vice president Frank Doyle: "You can't just tell people they are self-managed. You have to give them the tools to do it."

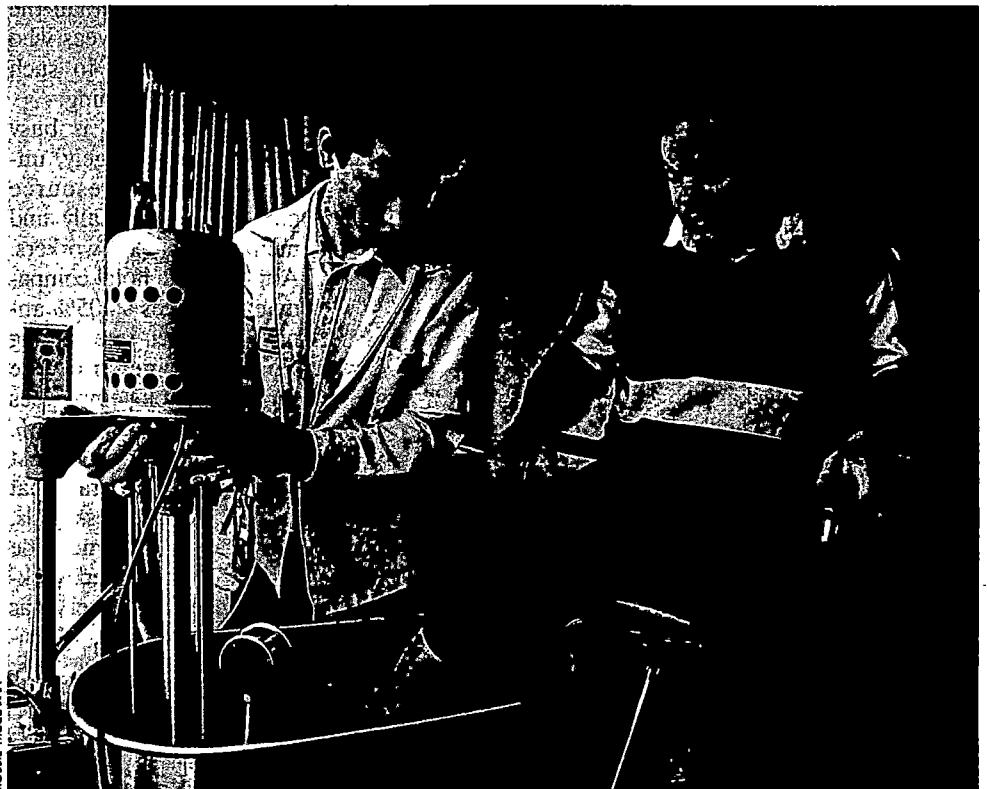
At GE Aircraft Engines, 11,000 of the 38,000 employees have already taken a two-day course in problem solving. One thing people bring away from the class, says Bob Huff, who has worked as a GE carpenter for 12 years, is the sense that they can control their day and make a difference. Speaking

for many American blue-collar workers, Huff says, "Before, the hourly people felt like every time we walked through the gate, we checked our brains at the guard shack. So this is starting to tap into untapped resources, which is neat."

While GE Aircraft Engines is flying high on the idea of employee involvement, Levi Strauss is moving one step further, to fully self-managed work teams. The plan is to let sewing machine operators, who have traditionally been told to "sit down, shut up, and sew," become partners in the business. The company's Roswell, New Mexico, plant, where 640 employees produce high-fashion sports jeans, celebrated the rollout of its first team of 13 operators in April. Says Joan Arnold, who oversees operator scheduling and training for the new teams at the plant: "It is a big culture change. Our moms and dads raised us to do what the boss says—and now the boss is asking us what we should do."

Over the next two years, Levi plans to convert the entire Roswell facility from assembly lines to modular manufacturing teams. Workers will receive 100 hours of training in topics that range from reducing labor costs to laying out equipment on the shop floor. Each operator will have to perform at least three jobs, and each team will

**In Oregon, apprentice physical therapist Quentin Hilman, 17, combines school and paid hospital work.**



ROBBIE MCCLELLAN

## TRAINING

be responsible for determining who does which jobs and when, and for producing a garment start to finish. This differs markedly from the traditional assembly line in which, as Arnold says, operators become "living extensions" of their machines. Dramatic results are already evident. For starters, 13 people now do the work of 25. And whereas it used to take six days to get out a 60-pair bundle of jeans, it now takes one. Even more important than speed, says plant manager Ramon Hinojosa, is improved quality. The team's defect rate is 1.9%, vs. the plant average of 3.9%.

Just after the team began working together, its members sat down with a manager from the merchandising department and negotiated a change in the construction of a pocket, so that it could be sewn with fewer wrist movements. This small change will both reduce labor costs and improve worker safety. Says Hinojosa: "Traditionally, employees don't tell us if there is a better way to do something because they figure that's the way management wants it."

**R**ETAINING. "I think the name of the game during this decade will be retention," says Chris Lardge, director of human resources at Chevron. "We're doing pretty well at hiring, but if we can't meet employees' expectations and needs, we'll lose more of them than we'd like." That loss is costly. Aetna estimates its annual turnover expense at more than \$100 million—money spent largely on bringing new workers up to speed. Says Jerry Rosow at Work in America: "If you train, you must retain."

The secret to retaining valued employees, most companies say, lies in designing management practices and benefit packages geared to an increasingly diverse work force. Says Arlene Johnson, who is in charge of work and family issues for the Conference Board: "Flexible companies will capture people that inflexible companies will lose."

The most dramatic change in the work force is the entrance of women. According to the Bureau of Labor Statistics, in 1990 74% of women between ages 25 and 54 were working, up from 35% in 1948. By the year 2000, the Bureau predicts, women will make up 47% of the work force. The



Marriott employees like Laurie Axtell (left) coach disabled workers like Jill Durbin.

result has been a slew of new benefit plans aimed at making life easier for single-parent families and for those with more than one job holder.

These plans go well beyond the standard flextime, job sharing, and day care programs of the Eighties. Today companies are rushing to design such benefits as elder care counseling and leave policies, which make it easier for employees—particularly females—to take care of family obligations without abandoning their careers. At Aetna, for instance, a plan that allows employees a six-month unpaid leave to attend to family

matters has cut in half the number of employees who typically respond to such demands by resigning.

Marriott Corp. is busy developing a largely untapped human-resource gold mine: physically and mentally disabled workers. Although the hotel company experiences a 105% annual turnover rate among workers in general, the turnover among employees with disabilities is only 8%.

To help the mentally handicapped adjust to working life, Marriott has a program that teaches basic social and job-readiness skills, such as how to get to work on time. The company also pairs new handicapped workers with Marriott managers, who serve as coaches. Says Kathleen Alexander, Marriott's vice president of personnel services: "Companies have a great need to include all the talented people they can find. So we want to use personnel policies not to discriminate but to attract and retain."

Corporations are applying that philosophy widely. When the Columbia business school recently announced a five-day course for executives on Managing Cultural Diversity, it received some 700 inquiries—more than for any other executive class offering. According to Santiago Rodriguez, manager of the multicultural program at Apple Computer, the interest reflects corporate America's move to a next-generation hiring policy: one that is willing to cultivate every qualified worker—black, Hispanic, Southeast Asian, or white.

At Apple headquarters in Cupertino, California, multiculturalism is flourishing. (This may not always have been so at other Apple operations: In April the U.S. Labor Department found that Apple had from 1987 through 1989 practiced racial discrimination in hiring at the company's Fremont, California, plant. The company denied the charges but offered jobs to 15 black workers who had been previously denied them and paid \$437,000 in back pay.) Current Apple support groups include a Jewish cultural group, a gay/lesbian group, a black group, and a technical women's group. Apple also conducts classes to teach cultural groups how to work more effectively within corporations. By talking to the different groups, Apple managers get advice on how to recruit.

The more closely a company's work force mirrors its customer base, Rodriguez points out, the more effectively it will be able to design and sell its products. "This legitimizes the conversation about diversity," he says. "None of this succeeds unless you can identify a business interest." Another payoff for companies mastering the three R's: a more competitive work force for the 21st century. **F**

### WORKER TRAINING

Public spending on employment and training programs as share of 1987 GDP

SWEDEN 1.7%

WEST GERMANY 1.0%

BRITAIN 0.7%

FRANCE 0.7%

SPAIN 0.7%

U.S. 0.3%

SOURCE: NATIONAL CENTER ON EDUCATION AND THE ECONOMY



THE PARTNERSHIP-TOURISM DIVISION  
 OUTSTANDING MERIDIANITES LIST

- SONNY MONTGOMERY - 25 YEAR MEMBER, U S HOUSE OF REPRESENTATIVES
- JOHN ALEXANDER METROPOLITAN OPERA STAR
- JULIAN PATRICK - METROPOLITAN OPERA STAR
- GAIL ROBINSON - METROPOLITAN OPERA STAR
- RICHARD TRULY - ADMINISTRATOR OF NASA
- HARTLEY PEAVEY - FOUNDED PEAVEY ELECTRONICS CORPORATION, THE WORLD'S LARGEST MANUFACTURER OF AMPLIFIERS
- SUSAN AKIN - FORMER MISS AMERICA 1986
- SELA WARD - ACTRESS, CURRENTLY SEEN ON NBC SERIES "SISTERS"
- WYATT COOPER - AUTHOR, HUSBAND OF GLORIA VANDERBILT
- MOE BANDY - COUNTRY MUSIC SINGER AND SONGWRITER
- STEVE FORBERT - SINGER, SONGWRITER
- JIMMY HEATH - JAZZ SAXOPHONIST
- PERCY HEATH - ONE OF THE FOUNDERS OF MODERN JAZZ QUARTET, BASSIST
- MINNIE MCWILLIAMS - SONGWRITER, ELECTED TO COUNTRY MUSIC HALL OF FAME
- JIMMIE RODGERS - FATHER OF COUNTRY MUSIC, SONGWRITER
- WINFIELD DUNN - FORMER GOVERNOR OF TENNESSEE
- AL AND FRED KEY - SET AVIATION FLIGHT ENDURANCE RECORD
- DENNIS "OIL CAN" BOYD - PITCHER, BOSTON RED SOX
- JIMMY & DAVID RUFFIN - "TEMPTATIONS" SINGING GROUP
- PAUL DAVIS - SONGWRITER, SINGER



## *On the right track ...*

Meridian, Mississippi is *On The Right Track* for tours, events and festivals throughout the entire year. Centrally located on two intersecting major interstates, Meridian is the perfect place for a overnight stop or convention.

### *Location*

Meridian, the county seat of Lauderdale, is located 20 minutes from the Mississippi-Alabama borders in the East Central section of Mississippi. Interstate 20 traverses Meridian as the main east-to-west coast system. Interstate 59 leaves I-20 at Meridian and leads southward to Louisiana and Texas. Meridian is also served by three other major highways -- U.S. 45 to Chicago or Mobile, AL; U.S. 11 to Birmingham, AL or New Orleans; and U.S. 80 that runs parallel to I-20 in an east-west direction.

### *Population*

Meridian is the third largest city in Mississippi with an estimated population of more than 46,000 residents. The combined population of Meridian and Lauderdale County exceeds 77,000.

### *Climate and Clothing*

The South is known the world over for its mild climate and Meridian is no exception. Mild winters and moderate summers permit year 'round, uninterupted outdoor activity. July, the hottest month of the summer, has an average temperature of only 80.5 degrees; while the coldest month, January, has an average temperature of 47.5 degrees. There are 100 clear days, 143 cloudy days and 111 partly cloudy days during each year. March and April are the best time of year in Meridian, when the dogwood and azaleas spring into bloom. While Meridianites do like to dress in their finery for symphony, the theatre or other arts-related events, the attire for touring is simply casual. During the early spring and fall, a sweater or light jacket is suggested. During the winter months, a light coat is all that is required.

### *Activities Abound*

Meridian offers activities for just about everyone. As the home of the Meridian Symphony Orchestra, the Meridian Little Theatre and the Meridian Museum of Art, year 'round concerts, plays and exhibits are presented. The city is also the home of Meridian Community College, which features an excellent line-up of international entertainment and speakers throughout the year with their Arts & Letters Series.

### *History*

Meridian's history begins in 1831, one year after the Treaty of Dancing River Creek removed the Choctaw Indians from East Mississippi. Richard McLemore of Virginia settled first in the area from which Meridian would grow.

He offered free land -- drawing more population -- and when the railroads linked to the area in 1855, Meridian's future was guaranteed.

During the early 1860s, Meridian was a small community of 15 families. New growth was spurred by the town's geographical location, recognized by the Mobile and Ohio Railroad. During the Civil War years, Meridian was the site of a Confederate arsenal, military hospital, prisoner-of-war stockade and headquarters for a number of state officials. In February, 1864, General Tecumseh Sherman's army destroyed the railroads and much of the surrounding area. Sherman is credited with saying, "Meridian no longer exists." Despite this, the railroad tracks were repaired in 26 working days and the city continued to grow.

As timber, cotton and the rails that they were transported on brought good times to Lauderdale County, Meridian entered its most progressive era, known as the Golden Age. Lasting from 1890 until 1930, the Golden Age saw Meridian become the state's largest city and a leader in manufacturing. In





(5)

fact, the city remained the state's largest until 1930. During this time, much of existing skyline was built. The Threefoot Building, an art-deco masterpiece, became Meridian's tallest skyscraper and the Grand Opera House opened its doors for non-stop vaudeville performances. Meridian's Carnegie Library, a classic structure, now houses the Museum of Art.

Today, many of Meridian's historic neighborhoods still feature fine homes and buildings depicting their era. The city has nine recognized historic districts and neighborhoods, including a larger collection of historic buildings in its downtown district than any other city in the state.

Not only did Meridian produce architectural gems, it has produced many talented performers and people of note. One of the most famous is Jimmie Rodgers, known as the "Father of Country Music." Born in Meridian, the "Singing Brakeman" gained popularity during the late 1920s and early 1930s through his vocal and guitar music that helped shape a "new style" of music. Songs of the poor man's South, influenced by the sharecroppers and railroaders Rodgers had grown up with, gave him a distinctive niche in the music world.



- 1 CAUSEYVILLE GENERAL STORE** -- This general store and gristmill, which opened in 1895, is listed on the National Register of Historic Places. Stone ground corn meal is available on the premises. For more than 90 years, hoop cheese has been sliced for customers on site. Original fixtures, counters and showcases still exist. A musical museum houses the silent movie nickelodeon piano from Meridian's Grand Opera House of the 1920's. The gristmill features a gift shop, known as the Mill House Curiosity Shop. There you will find new and used items, homemade jellies, preserves and native Mississippi wares for sale. Open all year Monday thru Saturday 7 a.m. - 7 p.m. and Sundays 1-5 p.m. Take Highway 19 South, approximately 7 miles; watch for state highway sign indicating a right turn to Causeyville and follow signs, approximately 5 miles. 644-3102.
- 2 CLARKCO STATE PARK** -- Located in Quitman, this State Park is situated on a 65-acre lake. Park features nature trails, lighted tennis courts, large picnic pavilions, lodge with meeting rooms, fast food service and a camp store. Forty-three camping pads and 15 cabins with individual lake piers are available. Open all year from 8 a.m. - 10 p.m. Admission: \$1/vehicle; over 2 persons in vehicle or for all buses, 50¢/person. Located directly off U.S. Highway 45, 20 miles south of Meridian. 776-6651.
- 3 DUNN'S FALLS** -- Located in Enterprise, this 65-foot waterfall was once used as a power source for a gristmill and for the manufacture of Stetson hats. Historic Carroll Richardson Gristmill is open for tours. Area features include: a natural wildlife refuge, picnic areas, barbeque grills, gristmill pond, hiking, Boy Scout area and swimming area. Open all year Wednesday through Sunday, October 1-April 30, 9 a.m. to 5 p.m.; May 1 through September 30, 11 a.m. to 7 p.m. Admission: 50¢/person, senior citizens and children under 6 free. Twenty percent discount to groups of twenty or more. Take I-59 South to Savoy exit, then follow signs to park area. 655-8550.
- 4 FRANK W. WILLIAMS HOUSE** -- Adjacent to Merrehope at 905 Martin Luther King, Jr. Memorial Drive, this house is the second major restoration project of the Meridian Restorations Foundation, Inc. Moved to its present site on the Foundation's property, the house is an excellent example of the Queen Anne style of the Victorian period, including stained glass, oak paneling, parquet floors and detailed gingerbread. Contains many original features and antique furnishings. Open all year Monday-Saturday 9 a.m. to 5 p.m.; Sundays from 1-3 p.m.; until 4 p.m. from October 15 to March 15. Admission: \$3 for adults and \$1.50 for children. Two homes: \$5 for adults, \$2.50 for children. From I-59 and I-20, take the 22nd Avenue exit to downtown Meridian. Turn left on 8th Street, take 8th to Martin Luther King, Jr. Memorial Drive, and turn right. 483-8439.
- 5 THE GRAND OPERA HOUSE OF MISSISSIPPI** -- Restoration of the only second floor Grand Opera House in the South is just beginning, but you can visit The Lady before her "face-lift." Sealed like a tomb for over 60 years, this is a magical tour the entire family will enjoy. First opened in 1890, The Grand Opera House was reportedly the most beautiful theatre in the state. Many of America's stars of yesteryear graced her stage including notables Sarah Bernhardt, Galli-Curci, Otis Skinner, Madame Modjeska, Enrico Caruso, even Helen Hayes at 12 years of age. Undistributed antique posters and programs discovered in the building create an incredibly accurate record of traveling theatre at the turn of the century. This theatre cache represents one of the most phenomenal historical finds of the late 20th Century. Visit the past today in Meridian. Tours available every ½ hour on Tuesdays through Saturdays between 11 a.m. and 3 p.m., on Sundays between 2 and 4 p.m. Adults: \$3. Students, Seniors, Military: \$2. Youngsters: \$1. Located at 2208 5th Street, downtown Meridian. 693-LADY
- 6 HIGHLAND PARK** -- This historic park, which was built by the City in 1908 as a premier street car park, is undergoing extensive restoration. The park features the Jimmie Rodgers Museum, the Dentzel Antique Carousel, swimming pool, duck pond, recreation center, tennis courts, baseball and softball fields. Open all year. From I-59 and I-20, follow signs to the Jimmie Rodgers Museum. The park is located at 19th Street and 41st Avenue. 485-1801.
- 7 HIGHLAND PARK DENTZEL CAROUSEL** -- In operation since 1909, the Carousel is a National Historic Landmark and is the world's only two-row stationary Dentzel Menagerie in existence. Manufactured between 1892 and 1899 by Gustav Dentzel of Philadelphia, Pennsylvania, the Carousel is listed on the National Register of Historic Places. Original oil paintings of museum quality adorn the top crown of the Carousel. All animals are meticulously hand-carved of apple and poplar wood. Rides are 25¢ per person. Open daily June through August from 1-7 p.m. and on weekends from September to May from 1-5 p.m. The Carousel is also available for private parties and events. From I-59 and I-20, follow signs to the Jimmie Rodgers Museum. The Carousel is in Highland Park, located at 19th Street and 41st Avenue. 485-1801 weekdays, 485-1987 weekends.
- 8 JIMMIE RODGERS MUSEUM** -- The Father of Country Music, "The Singing Brakeman" was born and reared in the Meridian area. The museum recently acquired the original guitar of Jimmie Rodgers for display and contains other memorabilia of his life and career as well as railroad equipment from the steam engine era. Open all year from 10 a.m. to 4 p.m. Monday through Saturday and 1-5 p.m. on Sundays. Closed Thanksgiving, Christmas and New Year's Day. Admission: \$2 for adults, children under 10 with adult are





- free. From I-59 and I-20, follow the signs to the Jimmie Rodgers Museum. The museum is in Highland Park, located at 19th Street and 41st Avenue. 485-1808.
- 9 KEY BROTHERS AVIATION PICTORIAL EXHIBIT** – Dedicated to the memory of the Key Brothers, this pictorial museum is located in the terminal at the Meridian Airport. The Key Brothers, Meridian residents, set a world's endurance flight record in 1935. The museum contains a review of the history of aviation. Open all year at the Meridian Airport. Take the airport exit off I-59 and I-20. 482-0364.
- 10 LAKEVIEW GOLF COURSE** -- This public course is located just past Long Creek Reservoir on the Causeyville Road. Par 70, 18 holes. For 18 holes Monday through Friday, \$8. Saturday and Sunday, \$10. Carts: \$14. 693-3301.
- 11 MERIDIAN MUSEUM OF ART** – Housed in a national landmark building, the Museum offers over twenty exhibitions annually in four galleries, more than any other museum in Mississippi. The permanent collection features 20th c. Southern fine arts and photography, 18th c. European portraits, and contemporary and traditional crafts and decorative arts. Lectures, symposia, and special events are planned throughout the year. Youth art classes are held each summer. Located at the corner of 7th Street and 25th Avenue, the Museum is open Tuesday through Sunday, 1-5 p.m. Free Admission. 693-1501.
- 12 MERIDIAN NATIONAL FISH HATCHERY AND AQUARIUM** – This facility features rearing ponds and an aquarium containing indigenous sport fish and a few exotic species. Free admission. Open all year from 8 a.m. to 3 p.m. 7 days a week. Located on Highway 11 South off I-59 and I-20. Look for the airport exit. 483-1362.
- 13 MERREHOPE** – The only antebellum home in Meridian, this stately 20-room mansion features unusual woodwork, handsome columns, mantels and stairway. Beautifully restored and furnished by the Meridian Restorations Foundation, Inc., the original cottage home was used as headquarters for Confederate General Leonidas Polk and was spared by Union General William T. Sherman. Located at 905 Martin Luther King, Jr. Memorial Drive. Hours of operation, admission fee and directions to home are the same as Frank W. Williams House (No. 5). 483-8439.
- 14 OKATIBBEE RESERVOIR** – This 3,800-acre lake offers boating, fishing, swimming and water skiing. Camping, picnicking, hunting and hiking are also available. Lake and campgrounds open all year and the Water Park is open June through Labor Day. Nominal admission charge for camping and the Water Park. Located 11 miles northwest of Meridian. Take Highway 19 North, turning right at the Okatibbee Lake sign. 626-8431. For camping reservations: 626-8068; for motel reservations: 737-2370.
- 15 PEAVEY VISITORS CENTER** – Located on 42 acres of what was once a U.S. Department of Agriculture Experiment Station, this center is housed in one of the original buildings built in 1931 and is listed on the National Register of Historic Places. Inside the center is the Hartley Peavey Museum containing artifacts of the beginning of Peavey Electronics Corporation and its founder Hartley Peavey. Included are a display and demo room of current products such as guitars, amplifiers and keyboards. Other buildings on the site include the original Caretakers lodge and the Well house. The site is located at 1 Peavey Drive in the G.V. "Sonny" Montgomery Industrial Park. 483-5365.
- 16 ROSE HILL CEMETERY** – This historic cemetery contains monuments of John Ball and Lewis Ragsdale, founders of the City of Meridian. It also contains the graves of the King and Queen of the Gypsies, Emil and Kelly Mitchell. Members of the gypsy tribe make regular visits to the grave sites, leaving gifts of fruit and juices as a sign of respect. Open all year. From I-59 and I-20, take 22nd Avenue exit. The cemetery is located at the western end of 7th Street.
- 17 SAMMIE DAVIDSON SPORTS COMPLEX** -- This complex hosts many national softball tournaments. Features include four diamonds, locker rooms, field lighting, parking to accommodate 500, a central multi-purpose building and more. Also located in the complex are tennis courts and a half-mile track. Take Highway 19 North. Turn right on Community College Drive. The complex is located on the left.
- 18 TEMPLE THEATRE** -- This theatre, which is listed on the National Register of Historic Places, opened as a movie house in 1928. At that time, it was one of the largest stages in the United States, second only to the Roxie Theatre in New York City. Housed in the theatre is one of two pipe organs of its kind known to exist today. The sound produced by this Robert Morton pipe organ is equivalent to that of a 100-piece symphony orchestra. The pipe organ is really three organs in one with more than 778 pipes currently undergoing restoration. The Temple is used all year for area events and concerts. Tours are available upon request. From I-59 and I-20, take Exit 153 and go north on 22nd Avenue to 8th Street. Turn left on 8th and go two blocks to 24th Avenue. 693-1361.



## THE FATHER OF COUNTRY MUSIC

# Jimmie Rodgers

Jimmie Rodgers, "The Singing Brakeman", was born the youngest of three sons to Aaron Rodgers, Maintenance of Way Foreman, on the Mobile and Ohio Railroad at Meridian, Mississippi, September 8, 1897. His mother died when he was four, and the next decade was spent living with various relatives in Southeast Mississippi, Southwest Alabama, and in outfit cars along the railroad.

At the age of fourteen, Jimmie was employed as a water boy on his father's gang. When still a young man, his oldest brother, Walter, a conductor on the New Orleans and Northeastern Railroad, secured employment for him as a brakeman, running between Meridian and New Orleans.

In 1920, he married Carrie Williamson, the daughter of a Meridian Minister, who bore him two daughters, the younger of which died in infancy. Jimmie developed Tuberculosis in 1924, which temporarily ended his railroad career. He was very talented and his chief hobbies were singing and entertaining his friends and fellow railroaders. He was now forced to turn to his talents as a source of income to support his family. Organizing a traveling road show, he entertained throughout the southeast until a cyclone demolished his tent a few months later.

In desperation, he again turned to the railroad and was employed as a brakeman on the Florida East Coast at Miami. That employment was terminated in 1926 due to his illness. Seeking a more arid climate, he traveled to Tucson, Arizona where he was employed as a switchman by the Southern Pacific. Frail health soon ended this, his last railroad job, and once again he was forced to seek less strenuous work.

Turning back to his talents, he organized a small band and entertained over Radio Station WWNC at Ashville, North Carolina. It was during a tour of this area that he was test recorded by The Victor Talking Machine Company at Bristol, Tennessee, on August 4, 1927. Within a matter of months, he had risen to become the nation's number one recording star and his records sold throughout most of the world.

Although the world beckoned, ill health restricted personal appearances to his native south. His only ventures from the area were for recording sessions and to make one short movie, "The Singing Brakeman" in which he sang his famous "Waiting for a Train". It was during a recording session in New York that he died from a lung hemorrhage on May 26, 1933.

On November 3, 1961, Jimmie Rodgers' name was placed at the Country Music Foundation in Nashville, Tenn. as the first entrant into the Country Music Hall of Fame. The inscription on his plaque reads as follows: "The Singing Brakeman" - Jimmie Rodgers' name stands foremost in the Country Music field as "The man who started it all". His songs told the great stories of the singing rails, the powerful steam locomotives and the wonderful railroad people that he loved so well. Although small in stature, he was a giant among men, starting a trend in the musical taste of millions.

On April 14, 1970, a request was formally made for a postage stamp to commemorate his works. The U.S. Postal Service issued the Jimmie Rodgers' Commemorative Postage Stamp and held the first day of issue ceremony at Meridian, Mississippi on May 24, 1978.

## The Lauderdale County Board of Supervisors

☆☆☆☆☆☆☆☆

District One - Billy Melton

District Two - Jimmie Smith

District Three - Ikie Ethridge

District Four - Raymond Fountain

District Five - Ray Boswell

Chancery Clerk - Evelin Sollie

County Administrator - Rex Hiatt

☆☆☆☆☆☆☆☆

# The Father of Country Music



**Jimmie Rodgers**

*"...the man who started it all."*

in

**Meridian, Mississippi**

The Birthplace of Country Music

## The Jimmie Rodgers Memorial Festival

It's a showcase for some of the hottest acts in music today; but it's also a celebration of the rich cultural heritage of country music. It consists of a week long calendar of events with fun, food, fellowship and some of the best entertainment around.

It's the Jimmie Rodgers Memorial Festival, during the week that includes May 26, paying tribute to the area's most famous native son, the acknowledged "Father of Country Music," Jimmie Rodgers.

This celebration started when Ernest Tubb and Hank Snow raised the money to erect a monument in Rodgers' honor in his hometown, Meridian, Mississippi.

The initial Jimmie Rodgers Memorial Day was held on May 26, 1953, the anniversary of Rodgers' death. Participating during the 1950's Jimmie Rodgers Memorial Day were such country music stars as Lefty Frizzell, Ernest Tubb, Hank Thompson, Roy Acuff, Marty Robbins, Minnie Pearl, Mrs. Hank Williams and Elvis Presley.

Each year, visitors from all over the country, and the world, gather to pay tribute to the Meridian native and the art form he developed. They come to see some of the brightest stars in contemporary music in the nightly entertainment shows, which have featured such names as Merle Haggard, Willie Nelson, Tammy Wynette, Brenda Lee, Kitty Wells, The Kendalls, Janie Fricke, Randy Travis, Lee Greenwood, Conway Twitty, Box Car Willie, T. G. Sheppard, Alabama, Tanya Tucker, Paul Davis, George Jones, Charlie Daniels, the Oak Ridge Boys and many more country music legends, as well as new and up coming stars in the field of country music.

So come to Jimmie's hometown and enjoy the food, fun and festivities, but most of all, friends sharing a common love, COUNTRY MUSIC and JIMMIE RODGERS.



### Lists of Festival Events

- Clogging Festival
- Pageant for girls 3-18 years old
- Country Music Conference
- Talent Contest
- Jimmie Rodgers Memorial Run (sponsored by Rush Hospital)
- Gospel Night
- Commemoration services and Wreath Laying
- Ceremony
- Bar-b-que
- Catfish fry



## Jimmie Rodgers

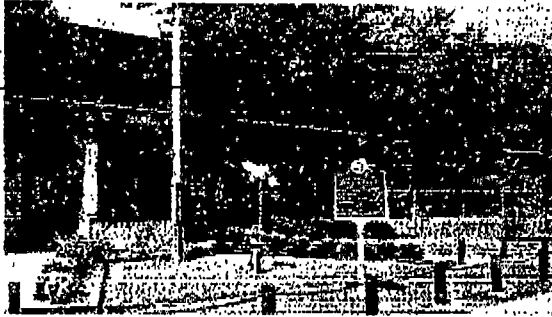
The Father of Country Music, James Charles Rodgers, songwriter and recording artist, was born in Meridian, Mississippi, on September 8, 1897. He is known as "The Singing Brakeman" and "The Blue Yodeler".

On November 3, 1961, Jimmie Rodgers' name was placed at the Country Music Foundation in Nashville, Tennessee as the first entrant into the Country Music Hall of Fame. The inscription on his plaque reads "The Singing Brakeman" Jimmie Rodgers' name stand foremost in the Country Music field as "The man who started it all."

Jimmie Rodgers told the stories of the common people, the romance of the rails and of the steam locomotive itself more profoundly and convincingly in song than any other person before or since.

Perhaps the most descriptive tribute to Jimmie's musical and lyrical accomplishments is inscribed on a marble statue of "The Singing Brakeman" that stands in close proximity to an old consolidation steam locomotive in Highland Park in his hometown of Meridian, Mississippi, which states: "His is the music of America. He sang the songs of the people he loved, of a young nation growing strong: His was an America of glistening rails, thundering boxcars, and rain-swept nights, of lonesome prairies, great mountains and a high blue sky. He sang of the bayous and the cornfields, the wheated plains, of the little towns, the cities, and of the winding rivers of America. We listened, we understood Jimmie Rodgers - The Singing Brakeman, America's Blue Yodeler - His music will live forever. (Dedicated by his many fans and folk artists of America, May 26, 1953.)"

(9)



The Jimmie Rodgers Museum, located in Rodgers hometown of Meridian, Mississippi was dedicated in 1976. The museum features an extensive collection of mementos related to Rodgers' musical and railroading careers, which were always interrelated, as well as a diverse array of personal belongings. There are original Rodgers' recordings, guitars he owned, letters he wrote and a wide range of other memorabilia.

Personal articles include such varied things as a hand-tooled leather grip proclaiming "Jimmie Rodgers, Exclusive Victor Artist" and a chiffonier built by Rodgers.

Railroad artifacts, reflecting Rodgers' celebrated career on the rails, including the baggage cart that carried his body from the train station when it was brought back to Meridian after his death in 1933 are included in the collection.

#### Museum Hours

Monday-Saturday 10:00 a.m. to 4:00 p.m.

Sunday 1:00 p.m. to 5:00 p.m.

Admission - \$2.00 (children under 10 admitted free when with parents)

#### Museum Address

P.O. Box 4555 - Meridian, MS 39304

Special tour rates are available through advance arrangements.

Closed on Thanksgiving, Christmas & New Year's Day.



One of the Jimmie Rodgers Museum most prized artifact is the custom Martin guitar that the Father of Country Music used in recording most of his 110 songs and throughout most of his brief career.

The guitar, with the name "Jimmie Rodgers" engraved in pearl on the neck, was presented to him by G. Frederick Martin on July 27, 1927.

Jimmie's daughter, Mrs. Anita Rodgers Court, presented the guitar, which has been sought by the Smithsonian Institute, to the festival for display in the legendary singer's hometown of Meridian, Mississippi.

## The Future - Jimmie Rodgers Memorial Park

Groundbreaking ceremonies were held in May of 1987 establishing the site of the Jimmie Rodgers Memorial Park. The future park currently being developed is conveniently located on the east side of Meridian, Mississippi on Interstate highways 20 & 59, approximately 1/2 mile from the graves of Jimmie Rodgers and his wife, Carrie.

The theme park will feature attractions for the whole family. When completed, this beautiful area will be a living, dynamic tribute to Rodgers, the former railroad man who lay the ground work for the internationally popular music we refer to as "COUNTRY".



## The Album

Thanks to contributions by some of country music's greatest legends, an album saluting Jimmie Rodgers with his own songs has been compiled. The artists and record labels have released all rights, so that proceeds derived from the sales of the album will go to the development of the Jimmie Rodgers Memorial Park.

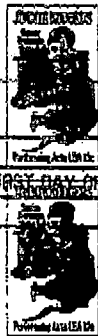
The Jimmie Rodgers Foundation, Inc. would like to express it's appreciation to the following artist:

- |                   |                 |                     |
|-------------------|-----------------|---------------------|
| - Dolly Parton    | - Merle Haggard | - Bill Monroe       |
| - Willie Nelson   | - Webb Pierce   | - Jimmie Dale Court |
| - Conway Twitty   | - Ernest Tubb   | - Jim Reeves        |
| - Gene Autry      | - Crystal Gayle | - Slim Whitman      |
| - Waylon Jennings | - Red Foley     | - Tanya Tucker      |
| - Hank Snow       | - Grandpa Jones | - Boxcar Willie     |
| - Lefty Frizzel   | - Hank Thompson | - Jack Green        |

On April 14, 1970 a request was formally made for a postage stamp to commemorate the works of Jimmie Rodgers. Early in 1978, U.S. Postmaster General Benjamin F. Bailar came to Nashville to unveil the design for a stamp commemorating the life and accomplishments of "The Father of Country Music" James Charles Rodgers.

Fittingly, it was the first stamp in a new series on American Performing Arts and Artists and went on sale in May 1978 during the Jimmie Rodgers Festival in Meridian, Mississippi.

10



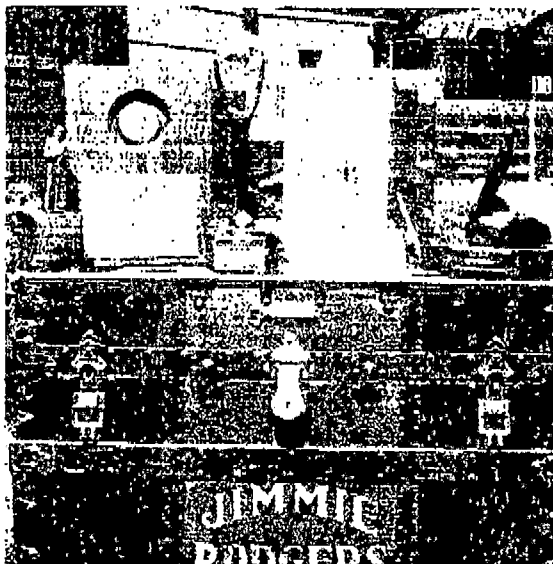
## Membership and Ticket Information

Membership in the Jimmie Rodgers Foundation can be purchased for an annual fee of \$10.00. Blue Yodeler membership may be purchased for an annual fee of \$100.00. Blue Yodeler members and Jimmie Rodgers Foundation members are allowed to purchase tickets to the festival shows before the tickets go on sale to the general public.

For more information on membership or tickets contact: Jimmie Rodgers Foundation, Inc., P.O. Drawer 2170, Meridian, Mississippi 39302 or call 601-483-5763.

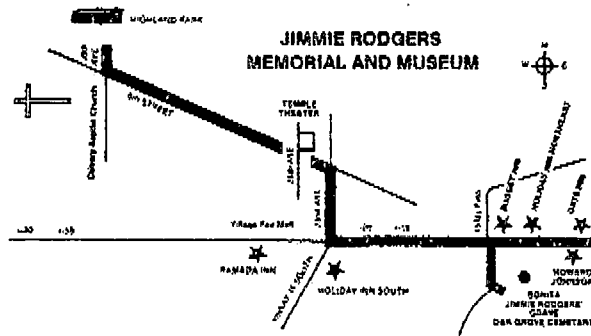
## Honors and Awards

Jimmie Rodgers is recognized not only for his contributions to country music, but also for his contributions to music in general. He has been placed in the Country Music Hall of Fame as well as the Rock and Roll Hall of Fame. Rodgers also received the W. C. Handy Blues Award for his contributions to blues music.



### Honors bestowed on Jimmie Rodgers include the following:

- The first inductee into the Country Music Hall of Fame on November 3, 1961
- Among the first inductees into the Songwriters' Hall of Fame in 1970
- Honored by the Blues and Rock-N-Roll Associations for his contributions to music
- First Entertainer to be honored with a Commemorative Postage Stamp by the U.S. Postmaster General on May 24, 1978
- The Smithsonian Institute issued a set of recordings, "Jimmie Rodgers on Record: America's Blue Yodeler"



1. MERIDIAN MUNICIPAL AIRPORT
2. COLLEGE PARK SHOPPING CENTER
3. JIMMIE RODGERS MUSEUM-HIGHLAND PARK
4. MISS-ALA FAIRGROUNDS
5. TEMPLE THEATRE
6. VILLAGE FAIR MALL
7. BEST WESTERN 693-3210
8. BUDGETEL INN 693-2300
9. HOLIDAY INN SOUTH 693-4521
10. TRAVEL INN 693-3771
11. BONITA OAK GROVE CEMETERY
12. HOWARD JOHNSONS 483-8281
13. HOLIDAY INN NORTHEAST 485-5101
14. DAYS INN 483-3812
15. HAMPTON INN

For More Information about Meridian and Lauderdale Co. Miss. contact  
**Lauderdale Co. Tourism Commission**  
 P.O. Box 5866  
 Meridian, MS 39302  
 601-483-0083

OUTSTANDING MISSISSIPPIANS

**THE ARTS**

(14) ✓

- JOHN ALEXANDER - Meridian, Metropolitan Opera star.
- WALTER ANDERSON - Ocean Springs, artist, potter, illustrator, and author.
- DENNIS BAILEY - Plantersville, Metropolitan Opera star.
- BERMINE BARTEE - Canton, singer with New York Lyric Arts Opera Theatre.
- WILLIAM BECKWITH - Greenwood, established first commercial fine art bronze foundry in state; exhibited in National Museum of American Art.
- MARSHALL JONES BOULDIN - commissioned to do White House portrait.
- ROBERT VANCE BRISTOW - Tupelo, artist and cartoonist; staff of "Snuffy Smith" cartoon strip.
- JOHN BUTLER - Greenwood, internationally renowned ballet and dance choreographer.
- SUSAN DENSON -- Pearl River, Choctaw basketry artist.
- HELEN FORD - Hattiesburg, dancer in Chicago.
- MELVIN FOSTER - Tupelo, Metropolitan Opera star; toured with the German Opera Company.
- ROSE FRAZIER - Philadelphia, traditional Choctaw beadwork craftsman.
- MIMI GERRARD - Greenwood, owns dance theater in New York.
- JAN GRISSOM - Tupelo, member of Houston Opera.
- THEORA HAMBLETT - Oxford, artist widely known for her colorful, primitive style.
- LUCIA HAWKINS - Vicksburg, opera soloist.
- ERNEST HENNING - Goodman, white oak basketmaker, chair caning.
- MARIE HULL - Jackson, known for her portraiture and landscapes.
- THEO INMAN - Jackson, needleworker.
- CHARLES INZAR - Tupelo, nationally known portrait artist in Memphis and New York.
- J.B. KEITH - Clinton, dulcimer maker.
- THALIA MARA - Jackson, ballet dancer; organized first professional ballet in Jackson, international competition.

FAX-OUT	TO: <i>Dennis Bailey</i>	FROM: <i>Melvin Foster</i>	DATE: <i>11/27/91</i>	TURNS LABOR
	FAX #: <i>482-9860</i>	FAX #: <i>482-9860</i>	PHONE #: <i>482-9860</i>	

MARILYN LOUVINIA WILLIAMS MIMS - Collins, presently on tour with Greater Miami Opera; won 1986 first prize in Baltimore Operatic Competition; in December 1987 will debut with Beverly Sills Opera Company in New York. (15)

H.C. NETTLES - Jackson, choreographer on Broadway and in Europe.

PAULA PAGE - Grenada, performer with Hamburg, Germany, state opera.

KAY PASCHAL - Newton, 1986 winner of San Antonio Opera Guild competition; performed major operatic roles with Knoxville Opera, Eugene Opera, Texas Opera Theater, Houston Grand Opera, Central City Opera, Chautauqua Opera, Lyric Opera of Dallas, Shreveport Opera, Beaumont Civic Opera, Myrtle Beach Summer Theater.

JULIAN PATRICK - Meridian, Metropolitan Opera star.

MARJORIE PHILPOT - Houston, dancer with Pennsylvania Ballet.

LOU ANN PICKET - Pascagoula, soloist with America opera companies.

RAESCHELLE POTTER - Gulfport, European opera star.

LEONTYNE PRICE - Laurel, internationally renowned opera star; winner of 15 Grammy awards and a Presidential Freedom Medal.

EUGENIA ECKFORD RHODES - Columbus, President of the Board of Trustees of the Delaware Art Museum.

KATHLEEN ROBERTS - Jackson, opera singer in Germany.

GAIL ROBINSON - Meridian, Metropolitan Opera star.

LELA SOLOMON - Conehatta, Choctaw basket maker.

WILLIAM GRANT STILL - Woodville, composer whose Afro-American Symphony was the first symphonic work by a Black to be performed in this country.

KATHY THIBODEAUX - Jackson, International Ballet Competition silver medalist.

ETHEL WRIGHT MOHAMMED - Belzoni, world renowned for stitchery.

LIDA ROGERS - Hattiesburg, first Executive Director, Mississippi Arts Commission. Chairperson, National Association of State Arts Agencies.

WILLIAM EGLESTONE - Sumner, photographer, exhibited in the Museum of Modern Art.

BIRNEY IMES - Columbus, photographer, photographs in collections of Metropolitan Museum of Art, Museum of Modern Art, and Art Institute of Chicago.

SAM JONES - Yazoo City, director of Houston Symphony Orchestra, composer.

JOHN ALEXANDER - Meridian, tenor, New York Metropolitan Opera.

(16)

MAJOR GENERAL SIDNEY BERRY

JOSEPH A. BETHAY - Director of Executive Staff, Marshall Space Flight Center.

BRIG. GENERAL VERNON O. BULLOCK - Tylertown.

JIMMY DEAN - Corinth, National Commander, American Legion.

BRIG. GENERAL GEORGE FREEMAN GOBER - Iuka.

FRED HAISE - Biloxi, astronaut.

ADMIRAL MEANS JOHNSTON - Greenwood, four-star admiral; Commander-in-Chief of Allied Forces, Southern Europe.

LAWRENCE "RABBIT" KENNEDY - Amory, most decorated soldier in U.S. Army.

DONALD PETERSON - Astronaut.

BRIG. GENERAL GEORGE PRICE - Laurel, Deputy Commander, First U.S. Army.

COL. ROBERT L. STEWART - Apollo astronaut.

DR. FRANK CRITZ THAMES - aerospace technologist, NASA Langley Research Center, Hampton, Virginia.

RICHARD TRULY - Meridian, ~~Chief of NASA~~ <sup>Administrator</sup>

GENERAL E.H. MICKEY WALKER - Chief, National Guard, U.S. Army, Washington.

GENERAL LOUIS H. WILSON - Commandant of Marine Corps; Congressional Medal of Honor recipient.

JAMES P. DEAN - Corinth, National Commander of American Legion, 1986-87.

ROSCO TURNER - Corinth, world renowned aviator, featured in National Air and Space Museum, Smithsonian Institution, only three time winner of Thompson trophy Race.

Military

**BUSINESS AND INDUSTRY**

17

FRED ADAMS - founder, Cal Maine Foods.

JOE ALBRITTON - D'Lo, Forbes 400 list.

JAMES KNOX ASHFORD - President and CEO, Tenneco Automotive Division.

JAMES BARKSDALE - CEO, Federal Express.

L.D. BRINKMAN - CEO, carpet company.

JOHN BRYAN - Chairman of the Board, Sara Lee, Chicago.

EDWARD P. COLEMAN - President, Systems Corporation of America, Los Angeles.

WAYNE EDWARDS - Canton, vice president, Holder-Kennedy advertising agency.

CHARLES E. FARTES - president and general manager, Boise Cascade Corporation, Portland, Oregon.

JO FOXWORTH - Tylertown, owner of New York advertising and communications agency.

VON GRAHAM - Chairman of the Board, Arthur Anderson & Company, New Orleans.

GREG HARKINS - Vaughn, furniture maker; made President Reagan a rocking chair for the White House.

HUNTER HENRY - CEO & president, Dow Chemical USA.

JOHN K. ROSEMANN - Chief Economist, American Farm Bureau Federation.

CYNTHIA HUGHER - owner, design company, New York City.

WALLACE JOHNSON - co-founder of Holiday Inn.

JAMES EDWARD LEE - Kiln, CEO, Gulf Oil Corp.

DANNY B. MARTIN - vice president, Merrill Lynch, Stamford, CT.

TOM MOORE - CEO, Tomorrow Entertainment Corp.; former ABC president.

JAMES L. MORRIS - co-founder and president, American Wall Covering, Inc.

JOHN PALMER - Jackson, CEO, Mobile Communications Corporation of America.

HARTLEY PEAVEY - Meridian, founded Peavey Electronics Corporation, the world's largest manufacturer of amplifiers.

ABE PLOUGH - Tupelo, founded Plough, Inc., Memphis, one of the nation's largest drug manufacturing companies.

JOHN RAMSAY - president, System Controls, Inc., Birmingham, Alabama.

CHARLES ROSCOE RHINE - vice president, Westinghouse Corporation.

JAMES J. ROUSE - vice president, Exxon.

(18)

JAMES RANDOLPH SALTER - chairman, board of directors, F.M. Chemical Co., Sylacauga, Alabama.

PAUL SANDERS - President, Management Appraisal International, St. Simons Island, Georgia.

JOE F. SANDERSON - Laurel, owner, Sanderson Farms, Inc.

KELLY WILLIAMS - Jackson, CEO, First Mississippi Corporation.

ZIG ZIEGLER - nationally acclaimed motivational speaker and author.

RONALD J. COCKAYNE - Jackson, President and CEO, Valley Food Service.

LIONEL FRANCIS BAXTER - Bay St. Louis, Board of Directors, Storer Communications, Inc., Miami.

PATRICK KELLY - Vicksburg, Paris fashion designer. *deceased*

NINA ELISE McLETORE - Hazlehurst, President, Kayser-Roth Accessories, which markets such accessory lines as Liz Claiborne, Cheryl Tiege, Jaclyn Ferrar, and Kayser.

O. WADE ROBINSON - Brookhaven, recipient of the 1987 TIME Magazine Quality Dealer Award at the National Automobile Dealers Association. President, Wade Robinson Chevrolet-Oldsmobile, Inc.

GARY WILKERSON - Meridian, National President of U.S. Jaycees.

JEAN ELLIS - Jackson, one of Ten Outstanding Young Women of America for 1986. Real estate sales associate.

JOHN C. STANLEY - Corinth, National President, Outdoor Advertising Association of America.

KENNETH WILLIAMS - Corinth, winner of National Lifesavers Award, 1986, for his implementation of the S.N.A.P. program (seatbelts).

LIDDON McPETERS - Corinth, President, American Bankers Association, 1976-77.

EDUCATION

14

DR. JOHN T. CALDWELL - President Emeritus, North Carolina State University.

DR. JOHN L. GREEN, JR. - President, Washburn University, Topeka, Kansas.

DR. RICHARD A. HARVILL - President Emeritus, University of Arizona.

LAURENCE C. JONES - Teacher, pioneer in Black education in Mississippi; founder of the Piney Woods Country Life School.

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CLAUDE KERMIT KEENUM - Booneville, Former President, Georgia Association of Education Leaders, Georgia Association of School Superintendents.

ROBERT C. MAXSON - President, University of Nevada at Las Vegas.

MYRUS MCDUGAL - Tupelo, Stirling Professor of Law, Yale University.

DR. HERMAN STONE, JR. - Tupelo, President, Lane College, Jackson, Tennessee.

DR. KIRBY P. WALKER - Hattiesburg and Simpson County, Superintendent of Jackson Public Schools. President, Southern Association of Schools and Colleges.

## ENTERTAINMENT

(20)

- SUSAN AKIN - Meridian, former Miss America.
- SAM ANDERSON - Greenwood, pianist, singer in New York.
- DANA ANDREWS - Collins, movie star.
- JOHNNY BARANCO - Jackson, radio advertising, music producer.
- JAMES BEST - television actor.
- 
- MILTON CAMPBELL - Inverness, nightclub entertainer.
- VICKI HELMS CARTER - Tupelo, Broadway musical conductor and director.
- JERRY CLOWER - Yazoo City and Liberty, comedian, member of Grand Ole Opry.
- FRED COE - Alligator, Broadway producer.
- PAT LONG COOK - Tupelo, Broadway musical star.
- SARAH CREWS - Hattiesburg, New York theater actress.
- MART CROWLEY - playwright and television producer.
- VIRGINIA DONOVAN - Macon, soap opera star.
- MACK DRYDEN - Moss Point, nightclub comedian on West Coast.
- JOHN DUFFY - Moss Point, Hollywood movie director; film editor.
- JOHN DYE - Amory, soap opera star.
- JIMMY EDWARDS - Byhalia, Broadway performer.
- LEHMAN ENGEL - Jackson, three-time Tony winner; composer; conductor; author.
- WESLEY EURE - Hattiesburg, soap opera star.
- LOUISE FLETCHER - movie star.
- RUTH FORD - Hazlehurst, Broadway performer.
- OLIN FRANCES - Tupelo, silent movie star.
- MORGAN FREEMAN - Greenwood, television, Broadway performer.
- LAWRENCE GORDON - producer.
- KAREN ANN GRAHAM - top national model.
- GARY AND GLENDA GRUBBS - television personalities.
- JAMES HALL - television performer.
- SAMUEL BOND HASKELL - Amory, Employed by William Morris Talent Agency of Beverly Hills; has appeared on national television as judge for Miss America pageant for past two years.

(21)

ROY HATTEN - Jackson, nationally known motivational speaker.

JIM HENSON - Greenville, creator of the Muppets.

ANTHONY HERRERA - Wiggins, soap opera star.

EDDIE HODGES - Hattiesburg, movie star.

GLY HOVIS - Tupelo, singer on The Lawrence Welk Show.

ALAN HUNTER - MTV VJ and personality.

JAMES EARL JONES - Tate County, Actor and voice of Darth Vader in Star Wars.

CAYLE KIRKPATRICK - Tupelo and New Albany, top New York designer of women's clothing.

DIANNE LADD - Lumberton, Broadway and television star.

TOM LESTER - Laurel, television star.

GERALD MCRANEY - Collins, presently starring in Major Dad television hit.

MARY ANN MOBLEY - Brandon, former Miss America; television and movie star.

OLIVIA LONG NAPOLI - Tupelo, Vaudeville dancer in New York.

CARRIE NYE - Greenwood, Broadway actress; Tony award nominee; wife of Dick Cavett.

JEANINE OGLETREE - Jackson, traveled with Bob Hope tour.

JEAN AND JUDY PACE - Jackson, television comedy team.

GIL PETERSON - Winona, television star.

HOLLIS PIPPIN - Jackson, choreographer, member of Soul Train gang.

BOB PITMAN - founder and president of MTV.

BEAH RICHARDS - Vicksburg, Broadway, television, movie star.

JANICE RULE - movie actress.

DONNA RUSSELL - Brandon, former Mrs. America.

CHERYL PREWITT SALEM - Ackerman, former Miss America; gospel recording star.

AL SCOTT - Laurel, television and movie star.

LYNDA LEE MEAD SHEA - Natchez, former Miss America.

STELLA STEVENS - Hot Coffee and Vicksburg, television, movie star.

LARRY THOMPSON - producer.

RAY WALSTON - Laurel, television, movie actor.

RON WILLOUGHBY - Columbia, Equity Library Theater of New York.

OPRAH WINFREY - Kosciusko, nationally syndicated talk show hostess.

(26)

MICKEY DONALD REYNOLDS - Ruleville, entertainer, humorist, singer, songwriter.

KATHY CLARE MANNING - Drew, entertainer, Second Runner-up to Miss America, 1984.

KEN KERCHEVAL - Port Gibson, "Cliff Barnes" on TV Soap Opera DALLAS.

(23)

JOE ALBRITTON - former publisher, Washington Star.

DICK ARMSTRONG - Edwards, Executive Editor, Fortune magazine.

JAMES AUTRY - Hickory Flat, editor, Better Homes and Gardens.

LERONE BENNETT - Clarksdale, Senior Editor, Ebony magazine.

EUGENE BUTLER - chairman of board and editor, Southern Progress, Dallas.

HODDING CARTER JR. - Greenville, journalist, Pulitzer Prize winner.

Deceased TURNER CATLEDGE - Ackerman and Philadelphia, former Executive Editor, The New York Times.

CRAIG CLAIBORNE - Indianola, gourmet and food editor, The New York Times.

WALTER EGGLESTON - color photographer.

TERRY EWERT - NBC producer.

WES GALLAGHER - former Managing Editor, Associated Press.

ALICE GEORGE - Monticello, Photography Editor, Fortune magazine.

M. CARL HOLMAN - Newspaper editor and president of the National Urban League.

W.H. GUS KNIGHT - Tupelo, vice president of operations for 17 newspapers for Knight-Ridder Newspapers, Inc.

WILLIE MORRIS - Yazoo City, youngest editor-in-chief, Harper's magazine.

JACK NELSON - Gulf Coast, Pulitzer Prize winning Los Angeles Times reporter.

CHARLES P. NUTTER - Picayune, 20 years with Associated Press, including last five in charge of AP's Latin America Service.

CHARLES OVERBY - Jackson, vice president, communications, Gannett Co., Inc.

CAROLYN BENNETT PATTERSON - writer, National Geographic.

CLAYTON RAND - Bond, journalist, author.

WILLIAM RASPBERRY - nationally syndicated newspaper, columnist.

CHUCK SCARBOROUGH - NBC anchor.

W.A. SCOTT - Jackson, founded first Black daily newspaper, Atlanta Daily World.

HAZEL BRANNON SMITH - Lexington, Pulitzer Prize winning newspaper editor.

H.L. STEVENSON - vice president, UPI.

DENNIS STRINGER - National Director, USDA Market News Service.

VARIANTIG G. VARTAN - Tupelo, Financial Editor, The New York Times.

(24)

LINTON WEEKS - Clarksdale, Executive Editor, Southern magazine.

IDA B. WELLS - journalist, co-founder of the Niagara Movement, a forerunner of the NAACP.

WIRT WILLIAMS - Goodman, journalist for the Los Angeles Times; movie writer.

HOYT B. WOOTEN - Coldwater, President, American Association of Broadcasters; Chairman of the Board of Cowles Broadcasters.

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**Writers**

MARGARET WALKER ALEXANDER - Jackson, poet, novelist, essayist, and author of international bestseller. (25)

CHARLES BELL - Greenville, author.

D.C. BERRY - Vicksburg and Woodville, author.

SHERWOOD BONNER (KATHERINE MCDOWELL) - Holly Springs, author.

WILL D. CAMPBELL - novelist.

ROBERT CANZONERI - author.

ANNE CARSLY - Jackson, author.

WYATT COOPER - Meridian, author, husband of Gloria Vanderbilt.

BORDEN DEAL - Pontotoc, author.

ELLEN DOUGLASS (JOSEPHINE AYERS HAXTON) - Greenville, novelist, short story writer; winner of the Houghton Mifflin-Esquire Fellowship Award.

CHARLES EAST - Shelby, author.

WILLIAM FAULKNER - Oxford, winner of Nobel Prize for Literature; two Pulitzer Prizes; the National Book Award.

SHELBY FOOTE - Greenville, novelist, historian; Pulitzer Prize winner.

RICHARD FORD - Coahoma County, novelist; winner of Guggenheim Fellowship and a grant from the National Endowment for the Arts.

ELLEN GILCHRIST - novelist, short story writer, and winner of the American Book Award for Best Fiction.

BARRY HANNAH - Forest and Clinton, novelist, short story writer, and winner of the William Faulkner Prize and a Guggenheim Fellowship.

BETH HENLEY - Jackson, playwright, Pulitzer Prize winner.

REBECCA HILL - novelist.

JOSEPH HOLT INGRAHAM - author.

HENRY CLAY LEWIS - Yazoo City, author.

BEVERLY LOWERY - novelist, short story writer, winner of the National Endowment for the Arts Fellowship and Guggenheim Fellowship.

ANNE MOODY - Centreville, author.

WILLIAM MILLS - Hattiesburg, author.

GLORIA NORRIS - novelist, short story writer, and editor-in-chief of the Book-of-the-month Club.

WALKER PERCY - Greenville, novelist, essayist, and winner of the National Book Award.

26

WILLIAM ALEXANDER PERCY - Greenville, poet and author.

THOMAS HAL PHILLIPS - Kossuth, author, Broadway plays.

IRWIN RUSSELL - Port Gibson, poet.

JAMES SEAY - Panola County, poet.

NAOMI SIMS - Gulfport, author of health and beauty encyclopedia; on World's Best-Dressed Women List.

PAT SMITH - Mendenhall, author.

ELIZABETH SPENCER - Carrollton, novelist, short story writer, and winner of numerous literary awards, including the Award of Merit for the Short Story by the American Institute of Arts and Letters.

JAMES STREET - Lumberton, author.

CID RICKETTS SUMNER - Jackson, author of Tammy series.

CAROLYN THORNTON - Hattiesburg, romance novelist.

EUDORA WELTY - Jackson, novelist, short story writer, and winner of the Pulitzer Prize and American Book Award.

TENNESSEE WILLIAMS (THOMAS LANIER) - Columbus, novelist, short story writer, poet, playwright, and winner of two Pulitzer Prizes and four New York Drama Circle Critics Awards.

RICHARD WRIGHT - Natchez, poet, novelist, short story writer, and essayist.

AL YOUNG - poet, essayist, musician, novelist, scriptwriter.

THOMAS HAL PHILLIPS - Corinth, author and novelist, movie director.

HENRY DALTON - Corinth, poet.

DR. JOHN H. STONE - Jackson, writer/poet, physician, lecturer in 28 states on medicine and the arts and humanities.

Willie Morris, Author

(27)

- MOSE ALLISON - jazz pianist and songwriter.
- DENNIS BAILEY - operatic tenor and member of New York Metropolitan Opera.
- MOE BANDY - Meridian, country music singer and songwriter.
- FRANK BASKETT - Collins, recording artist.
- AUBREY BELL - Starkville, singer with Gladys Knight and the Pips.
- JAMES BLACKWOOD - Ackerman, member of Blackwood Brothers gospel quartet.
- RODNEY LEON BRASFIELD - Smithville, regular member of Grand Ole Opry for 14 years.
- BOBBY BRYANT - Hattiesburg, jazz trumpeter.
- JIMMY BUFFETT - Pascagoula, singer and songwriter.
- JERRY BUTLER - Sunflower County, blues, first person to record "Moon River."
- PAUL OTT CARRUTH - Dixie Springs, singer.
- JOHNNY CARVER - Jackson, wrote "Yellow Ribbon."
- HANK COCHRAN - Greenville, wrote "Fall to Pieces."
- BO DIDDLEY (ELIAS MCDANIELS) - guitarist, singer and songwriter; considered by many to be father of rock-n-roll.
- CHARLIE FEATHERS - Holly Springs, rock singer of the 1950s.
- STEVE FORBERT - Meridian, singer, songwriter.
- PETE FOUNTAIN - Bay St. Louis, world famous musician.
- BOBBIE GENTRY (ROBERTA STREETER) - Chickasaw County, recording star.
- MICKEY GILLEY - Natchez, singer and owner of Gilley's in Texas.
- DICK GRIFFIN - Jackson, saxophonist.
- W.C. HANDY - jazz and blues musician, instrumental in the popularization of jazz and blues.
- JIMMY HEATH - Meridian, jazz saxophonist.
- PERCY HEATH - Meridian, one of founders of Modern Jazz Quartet, bassist.
- MISSISSIPPI JOHN HURT - musician.
- CARL JACKSON - Louisville, banjo player for Glen Campbell.
- ROBERT JOHNSON - King of the Delta Blues.
- B.B. KING - Indianola, blues guitarist, singer, songwriter.

(28)

- FRED KNOBLOCK - Jackson, guitarist, singer, songwriter.
- MILGREN MILLER - Greenwood, jazz pianist with Duke Ellington and Woody Shaw.
- MAC MCANALLY - musician.
- ELSIE MCWILLIAMS - Meridian, songwriter, elected to Country Music Hall of Fame.
- DOROTHY MOORE - Jackson, blues, Grammy nominee.
- SAM MYERS - musician.
- PETSYE LAURA POWELL - Jackson, backup singer for Cher.
- ELVIS PRESLEY - Tupelo, King of Rock-n-Roll; singer, actor.
- CHARLEY PRIDE - Sledge, three-time Grammy winner in country music.
- JIMMIE RODGERS - Meridian, father of country music, songwriter.
- JIMMY SACCA - Jackson, singer with Hilltoppers in 1952.
- FINGERS TAYLOR - Jackson, recording artist, harmonica player.
- JAMES "SON" THOMAS - Eden, blues star.
- IKE TURNER - Clarksdale, rock star.
- CONWAY TWITTY - Friar's Point, country music star.
- FREDDIE WAITES - Jackson, jazz drummer.
- MUDDY WATERS (MCKINLEY MORGANFIELD) - Rolling Fork, singer, songwriter, blues guitarist.
- JIM WEATHERLY - Pontotoc, songwriter.
- JOHN WHITE - Houston, director of Pro Musica in New York.
- HOWLIN' WOLF (CHESTER BURNETT) - Singer, songwriter, and blues musician.
- NANETTE WORKMAN - Jackson, pops singer in Montreal.
- TAMMY WYNETTE (WYNETTE PUGH) - Tremont, country music star.
- PAUL OVERSTREET - Vancleave, national award-winning songwriter.
- PAUL DAVIS - national award-winning songwriter.
- SONNY BOY WILLIAMSON - Glendora, bluesman.
- RUFUS THOMAS - Cayce, blues and R&B singer.
- JIMMY REED - Dunleith, blues singer.
- FURRY LEWIS - Greenwood, bluesman

JOHN LEE HOOKER - blues singer.

SAM CHAIMON - Bolton, blues singer.

BIG BILL BROONZY - blues great, more records than any other blues artist.

LESTER YOUNG - jazz great.

ALBERT KING - Indianola, blues musician.

DANNY TYLER - McComb, songwriter, musician.

29

**Politics - GOVERNMENT**

30

MARTHA F. ALLEN - Tupelo, National Director of Camp Fire Girls.

DUSEY ANDERSON - Deputy U.S. Ambassador to Japan.

— TOMMY ANDERSON - Gulfport, former ambassador to Barbados.

MARION BERRY - Itta Bena, Mayor of Washington, D.C.

— HODDING CARTER III - Greenville, Assistant Secretary of State for Public Policy.

WILLIAM L. CLAYTON - Tupelo, first Undersecretary of State for Economic Affairs in U.S. history; later became Assistant Secretary of State.

— SENATOR THAD COCHRAN - Secretary, Senate Republican Caucus.

— WINFIELD DUNN - Meridian, former Governor of Tennessee.

SENATOR JAMES O. EASTLAND - Doddsville, President Pro Tempore of the United States Senate; Chairman of Senate Judiciary Committee.

— MEDGAR EVERS - Nationally known civil rights leader.

KATIE HALL - former Congresswoman from Indiana.

— FANNIE LOU HAMER - Ruleville, nationally known civil rights leader.

EARL H. HODIL - Chief of Game Management, Maryland Department of Natural Resources.

MARY JO JACOBI - Bay St. Louis, Special Assistant to the President of the United States.

W.L. JENSEN, JR. - senior nuclear engineer, Nuclear Regulatory Commission, Washington, D.C.

GILBERT LINDSAY - councilman, City of Los Angeles.

— CONGRESSMAN TRENT LOTT - Pascagoula, U.S. House Minority Whip.

RAY MARSHALL - former U.S. Secretary of Labor.

JUDGE BURNITA SHELTON MATHEWS - Hazlehurst, first woman federal judge in the U.S.; served the District of Washington, D.C.

JAMES MEREDITH - nationally known civil rights leader.

BILL MORRIS - Mayor of Shelby County, Tennessee.

GEORGE ROGERS - Vicksburg, CIA.

BILL SIMPSON - former White House aide.

LARRY SPEAKES - Merigold, Deputy White House press secretary.

— SENATOR JOHN STENNIS - U.S. Senate President Pro Tempore; Chairman, Senate Appropriations Committee.

31

DR. CARLTON TURNER - White House drug advisor.

CONGRESSMAN JAMIE WHITTEN - Dean of the U.S. House; Chairman, House Appropriations Committee.

JUDGE WALTER WILLIAMS - Yazoo City, Associate Judge, First Municipal District, Chicago.

WILLIAM F. WILLIS - General Manager, Tennessee Valley Authority, Knoxville.

WILLIAM M. PACE - Iuka, Attorney and U.S. Treasury agent. Made cases prosecuting major national criminals during bootleg era. Founder and national executive director, National Association of Treasury Agents.

DR. AARON HENRY - Clarksdale, founder, Mississippi Chapter of NAACP. Co-chairman, Martin Luther King Day.

DRANE LESTER - Batesville, Rhodes Scholar, Assistant to FBI Director J. Edgar Hoover.

RELIGION

32

JOHN MAURY ALLIN - presiding Bishop of the Episcopal Church in the U.S. from 1974 through 1985.

OWEN COOPER - Yazoo City, president, Southern Baptist Convention.

L.D. HANCOCK - Tupelo, "founding father" of Global Outreach, which was organized to help underdeveloped countries learn to enrich their own quality of life.

BERNARD LAW - Archbishop of Boston; Cardinal.

BUCK TARINER - Lambert, foreign missionary.

DONALD WILDMON - Tupelo, founder of National Federation for Decency.

TOMMY & DIANE WINDERS - Tupelo, nationally known husband-wife team of evangelists.

SCIENCE

33

DOROTHY DEE FORD BAINION - Magnolia, known for her work in human hematology at the University of California, San Francisco.

W.C. BURNWELL - superintendent of engineering, Crown Zellerbach Corp.

JAMES DOTSON BYRD - Clinton, developed plastic used as heat shield in space program.

---

HARRY A. COLE, SR. - Jackson, invented Pine-Sol.

ARTHUR GUYTON - Jackson, physician and author of the most widely used text on physiology in the world.

KEN HARDEN - Amory, research scientist in pharmacology; has worked extensively with American Heart Association; has won several international awards for his work.

JAMES HARDY - surgeon and head of the team of surgeons performing the first heart and first lung transplants on record.

DR. TOMMY N. JAMES - Amory, chief of research in cardiology, University of Alabama Medical Center.

AL AND FRED KEY - Meridian, set aviation flight endurance record.

JOSEPH W. NEWMAN - Lucedale, inventor.

JESSE AKERS - Monroe County, light heavy weight boxing champion.

LANCE ALLWORTH - Brookhaven, San Diego Chargers.

WALTER LANIER "RED" BARBER - Columbus, famous sports

JEROME BARKUM - Gulfport, New York Jets.

-----  
DENNIS "OIL CAN" BOYD - Meridian, pitcher, Boston Red Sox.

ROBERT BRAZILE - Houston Oilers.

WILLIE BROWN - Yazoo City, Los Angeles Raiders.

CHRIS BURKETT - Collins, Buffalo Bills.

GUY BUSH - Tupelo, most valuable player for Chicago Cubs; on 1929 World Series team; Babe Ruth hit his last home run off a ball Bush pitched.

JAMES RAY CARPENTER - national president, Professional Golfers Association.

PAUL OTT CARRUTH - McComb, Green Bay Packers.

WILL CLARK - San Francisco Giants baseball team.

REGGIE COLLIER - D'Iberville, Dallas Cowboys.

CHARLEY CONERLY - Clarksdale, New York Giants.

JOHNNIE COOKS - Indianapolis Colts.

DIZZY DEAN - Bond, member of Baseball Hall of Fame; former pitcher for St. Louis Cardinals; sports television commentator.

MARCUS DUPREE - Philadelphia, professional football player.

BOO FERRISS - professional baseball player.

JAKE GIBBS - professional baseball player.

LEON GRAY - Olive Branch, Houston Oilers and New Orleans Saints.

HUGH GREEN - Natchez, Miami Dolphins.

L.C. GREENWOOD - Canton, Pittsburg Steelers.

RAY GUY - Hattiesburg, Los Angeles Raiders.

LARRY HERNDON - Sunflower, Detroit Tigers World Series team.

W.E. "SLEW" HESTER - Hazlehurst, established National Tennis Center; famous tennis promoter and celebrity.

KENT HULL - Greenwood, Buffalo Bills.

HAROLD JACKSON - Los Angeles Rams.

"BRUISER" KINARD - professional football player.

30

35

WENDELL LADNER - professional basketball player.

CHEF LEMON - Jackson, Detroit Tigers World Series Team.

LOUIS LIPPS - Pittsburg Steelers.

ARCHIE MANNING - New Orleans Saints, Minnesota Vikings.

TIM MOFFETT - Taylorsville, Los Angeles Raiders.

GERALD MOSES - Yazoo City, professional baseball player.

DAVE PARKER - Cincinnati Reds, National League Most Valuable Player, 1978.

EDDIE PAYTON - Columbia, Minnesota Vikings.

WALTER PAYTON - Columbia, Chicago Bears.

RAY PERKINS - Mt. Olive, former head coach, New York Giants; Director of Athletics and Head Football Coach, University of Alabama.

BARNEY POOLE - Gloster, professional football player.

ELEX PRICE - Yazoo City, New Orleans Saints.

JERRY RICE - San Francisco 49ers.

WILLIE RICHARDSON - Baltimore Colts.

FURVIS SHORT - Seattle Warriors basketball team.

JACKIE SLATER - Jackson, Los Angeles Rams.

CALVIN SMITH - world record holder in the 100-meter dash and relay.

SLICK WATTS - Rolling Fork, New Orleans Jazz basketball team.

BEN WILLIAMS - Yazoo City, Buffalo Bills.

SAMMY WINDER - Denver Broncos.

DON BLASINGAME - Corinth, St. Louis Cardinals, San Francisco Giants, Cincinnati Reds, Washington Senators.

RAY BROWN - Gulfport, Colts football.

R. FOWLER - pro football.

WILBERT MONTGOMERY - Greenville, Philadelphia Eagles.

JIMMY GILES - Tampa Bay Buccaneers, Detroit Lions.

DANNY WILLIAMS - Greenville, Washington Redskins.

CLE MONTGOMERY - Greenville, L.A. Raiders.

GLOSTER RICHARDSON - Greenville, Kansas City Chiefs.

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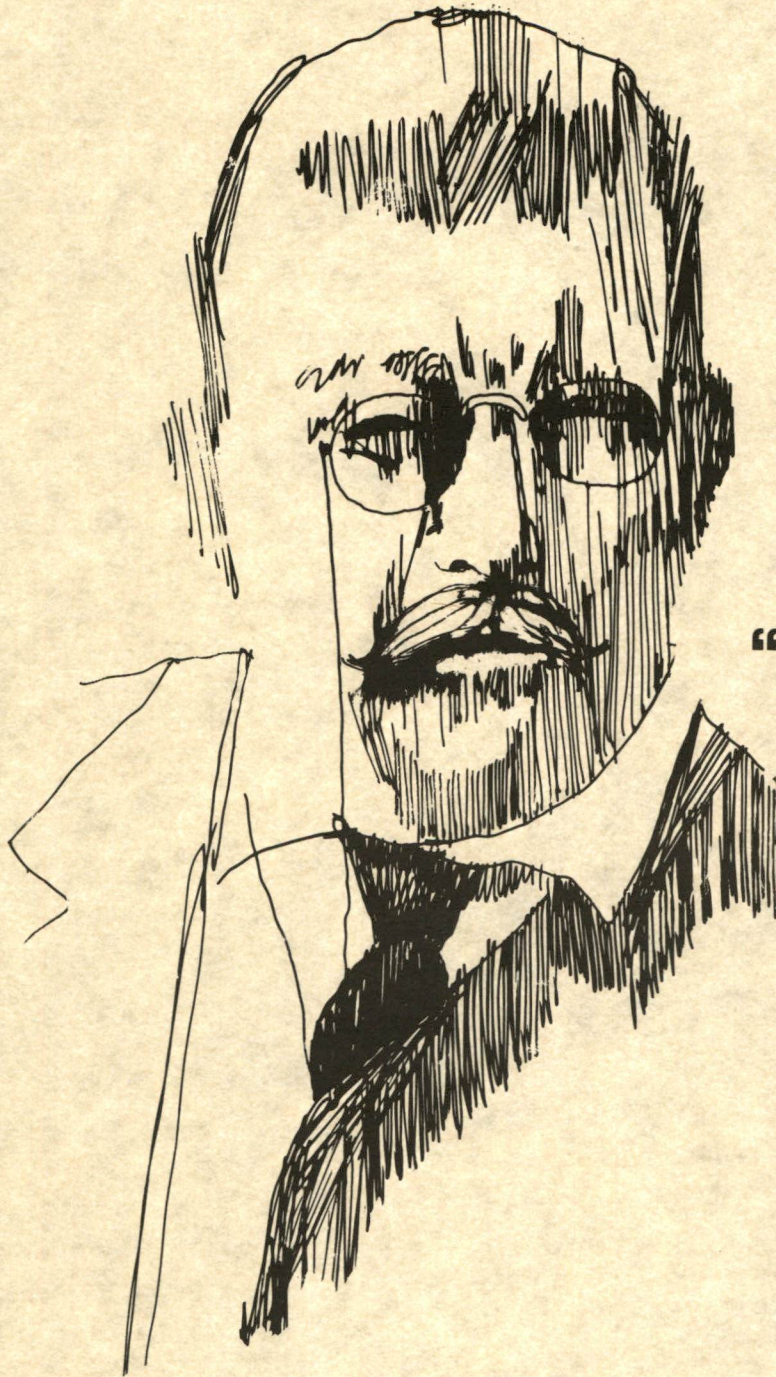
KENNETH DEAN DILL - West Point, San Diego Chargers, Mayor, West Point.

RICHARD E. BYRD, JR. - Jackson, Houston Oilers.



**“Far better it is to dare mighty things, to win glorious triumphs, even though checkered with failure, than to take rank with those poor spirits who neither enjoy much nor suffer much, because they live in the grey twilight that knows not victory nor defeat.”**

**THEODORE ROOSEVELT**



**“Far better it is to dare mighty things, to win glorious triumphs, even though checkered with failure, than to take rank with those poor spirits who neither enjoy much nor suffer much, because they live in the grey twilight that knows not victory nor defeat.”**

**THEODORE ROOSEVELT**

COMPLIMENTS OF H. D. PEAVEY



## **Persistence . . .**

**Nothing in the world can take the place of persistence.**

**Talent will not do it.**

**Nothing is more common than an unsuccessful man with talent.**

**Genius will not.**

**Unrewarded genius is almost a proverb.**

**Education will not.**

**The world is full of educated derelicts.**

**Persistence and determination alone are omnipotent.**

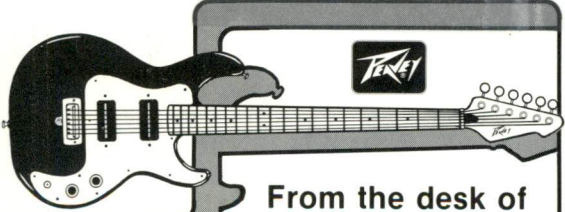
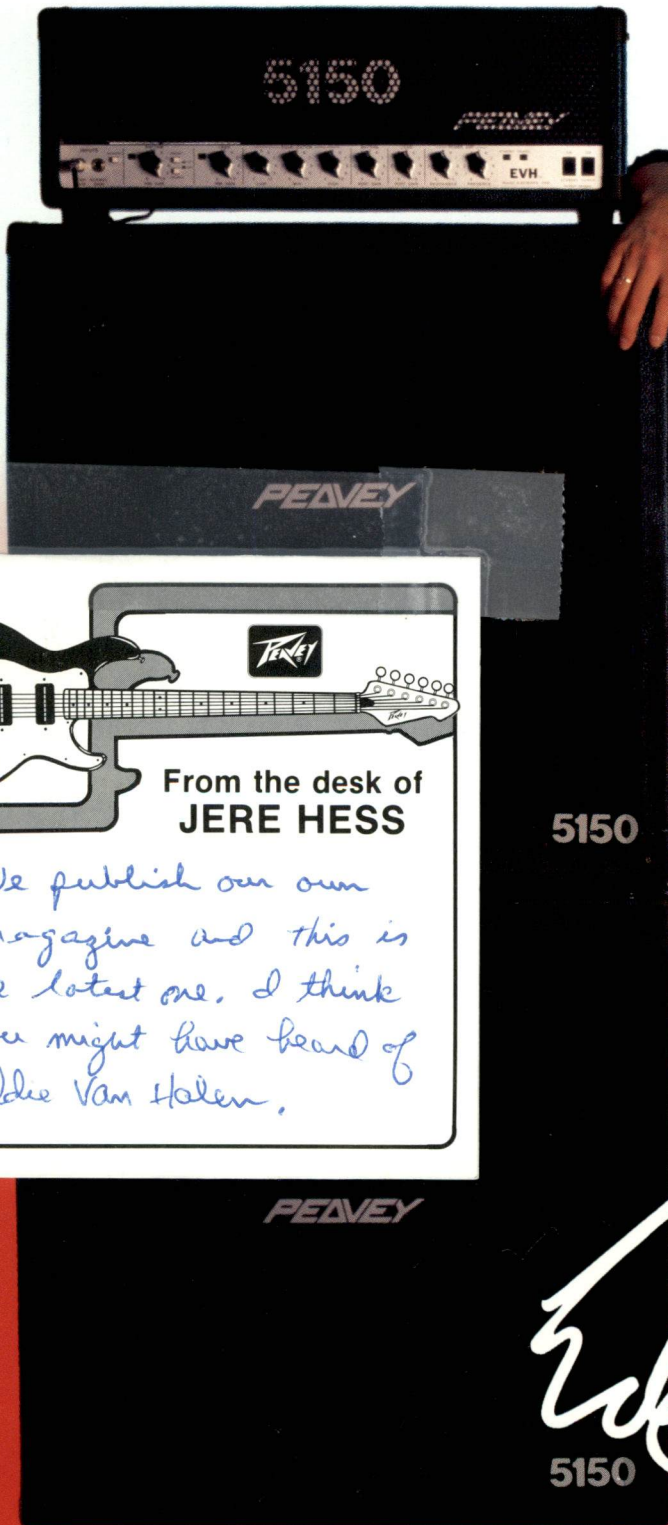
**The slogan — “Press on” — has solved, and always will solve, the problems of the human race.**

**(Calvin Coolidge)**

# MONITOR<sup>®</sup>

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Volume 10 Issue 4



**From the desk of  
JERE HESS**

*We publish our own  
magazine and this is  
the latest one. I think  
you might have heard of  
Eddie Van Halen.*

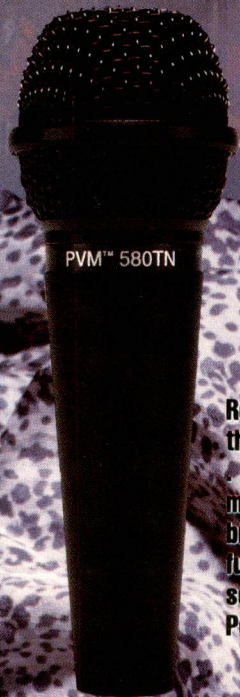
*Eddie Van Halen*

# Vocals provided by Bret Michaels Power provided by Peavey

PEAVEY

PEAVEY

PEAVEY



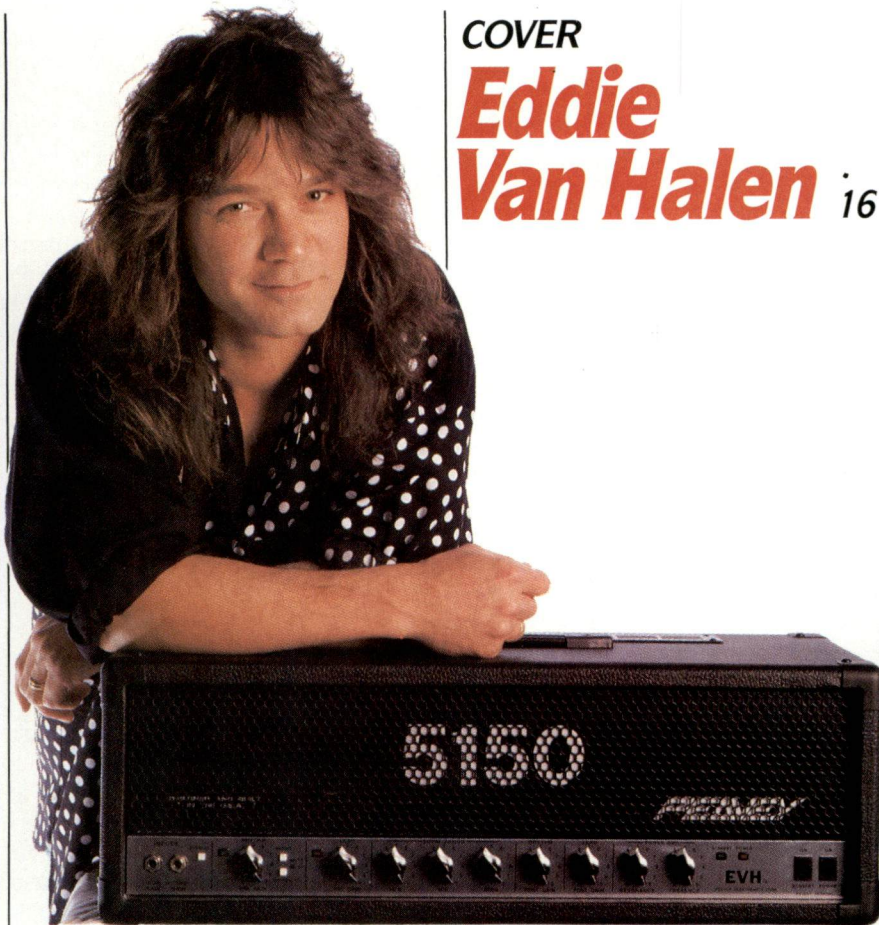
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the PVM™ 580TN  
...the ultimate vocal  
microphone. For a free  
brochure on Peavey's  
full line of microphones,  
see your nearest authorized  
Peavey dealer.

"Poison has had its fair share of miles on the road; and throughout that everyday use and abuse, my Peavey microphones have never let me down. When I'm on tour, I eat, sleep, and breathe rock 'n roll. Throughout the test of time, my Peavey gear has always been there for me: It's always ready to rock 'n roll—wide open—when I am."

PEAVEY

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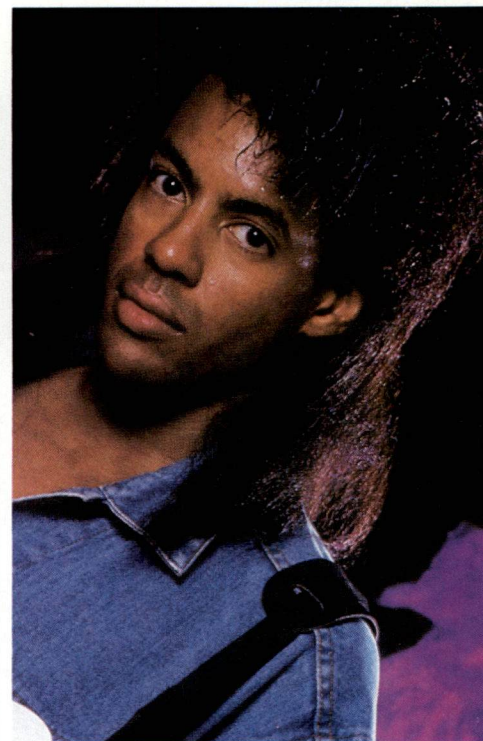
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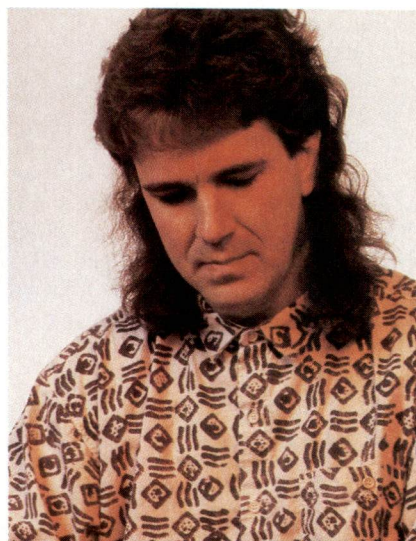
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# "LETTERS"

I want to thank you for the many years of music you have helped me to have. I read about many musicians "discovering" Peavey products. I also discovered Peavey, in the very early '70s. The first major purchase I recall was from "Jake's Music Shop" in Opelousas, LA. I paid Jake for a then (and now) very powerful Peavey tube amp. I got a letter of payment from Jake and drove to Meridian to pick it up. I am proud to say Hartley Peavey met me and gave me a tour of the plant and I picked up my amp. It was well worth the trip.

A note about the amp...I lived in a very rural area of Louisiana and when I got home, I set the amp up in my yard and played my bass guitar through it. I was told later that day the guitar sound was heard at a Forestry Fire Tower four miles away, verified by a state employee.

Throughout the years, I have used tons of Peavey PA gear in bands, D.J. work, and my single act I do today.

Peavey is reliable: When you turn on the switch, it works every time. During my 20 year experience with Peavey equipment I have never brought back-up equipment with me and never missed a performance due to equipment failure.

I am presently using an XR-600B PA head (the engineers will choke on this one) to run the following on stage (two 118 BW cabinets, two CH 3 horns and drivers, one 15H monitor) and off stage at the club (one 1210H columns and one 415 cabinet). I have the ohms as close to 2 ohms as possible....I have been doing this every weekend for a year with no problems. As they say on T.V., "Don't try this at home."

What more can I ask from Peavey equipment.

Charles G. Fruge  
Delaware, OH

On Saturday, June 2, 1990, our band E.Z. Trixx, based out of Hannibal, Missouri, was doing a gig in Quincy, Illinois. Right at the beginning of our third set, the place caught on fire and all of our equipment went with it...making us the "hottest" band in the Midwest (pardon the pun)!

About a week later, we went in to see what we could salvage. The sight of what we saw made us all sick. We have been building up our equipment for years and to see it the way it was after the fire was heartbreaking. About 90% of our equipment was Peavey, although in the shape it was in, you couldn't tell it. Well, we gathered what we could and took it back to our rehearsal room to see if anything worked. All of our power amps, a Peavey CS400 and four Peavey CS800s were mounted in a road rack. They were so black and rusted from the fire, smoke and water, we figured they were gone for sure. But, to our surprise when we hooked them up, they all worked! Since then, even though we received no insurance settlement, we have pretty well replaced all of our equipment. And, you can bet we replaced it with Peavey. We now have the 3020 HT/415 Sub stacks, powered with CS1000s, a V4X crossover, two Addverbs, two 31 band Peavey EQs...all rack-mounted in a new Peavey roadrack, and we couldn't be happier. I've also found out that a Peavey 118 Sub makes the best drum monitor I've ever heard. With our new great sound, we were so inspired that we've been writing a lot of original music. We entered seven of them in the St. Louis recording contest, and one of them won first place, and another placed in the top five. I guess some good things can come from a disaster. Thanks again for making an excellent product for the working musician.

E.Z. Trixx:  
J.D. Overstreet  
Tracy Rosecrans  
Andy Shipley  
Pat Jones  
Rodney Smith

Today I called a mail-order music store to check the price on another manufacturer's bass amplifier. When I asked about the impedance, I was told that it was four ohms. I then asked if it could be dropped down to two ohms without any damage to the amp (I own a Peavey 1820 cabinet and someday plan to get a 410S). The salesman said that he didn't know of any companies who make an amp that could do that. I then told

him about the Peavey Mark VIII. He then replied, "Yeah, if you want a Peavey."

This sort of bothered me, because I love Peavey bass amplifiers. I told him the only reason I was checking on the other amp was because I cannot afford a Mark VIII, Mark VI, or Megabass at this time. Right now, I am using a Peavey 1820 with another brand of head. Someday I plan to get a whole Peavey system including a Sarzo bass. In my opinion, Peavey makes the best bass enclosures around, period. No matter what kind of new effects, pre-amps, power-amps, etc., that come around, there will always be a Peavey cabinet at the end, where it counts.

Chris Michaels  
Grenada, MS

**BRAVO!!!** To your new Bravo guitar amp. I love it, and it is exactly what I have been looking for. The crunch and tone of this singing, sustaining little amp is "killer" for 25 watts. Our band's drummer even noticed the exceptional tone of the Bravo the first night I used it. I have been using Peavey guitar amplifiers and sound equipment for years. Thanks again for the Bravo! Our other guitar player, Rocky, has ordered a Bravo for himself.

By the way, I've been meaning to let you know that back about 1982, we played a gig in Bowling Green, Kentucky. While we were loading up our equipment after the show, our Peavey XR-800 stereo mixing board was hit by a car, and it went skipping across the parking lot like a stone across a pond. We all thought that the board was a goner. We took it back inside and hooked it up, and it worked, and it is still working right now in 1991 almost 10 years later. We're not big names or well known musicians or anything like that, but we do appreciate and applaud the work that you and all the folks at Peavey are doing to make and design affordable quality equipment that helps us and thousands like us to bring music to the world, big and small, good and bad. Thanks again for the Bravo, and keep up the good work.

Sincerely,

Marshall McClarnon  
The Paradise Band  
Gallatin, TN

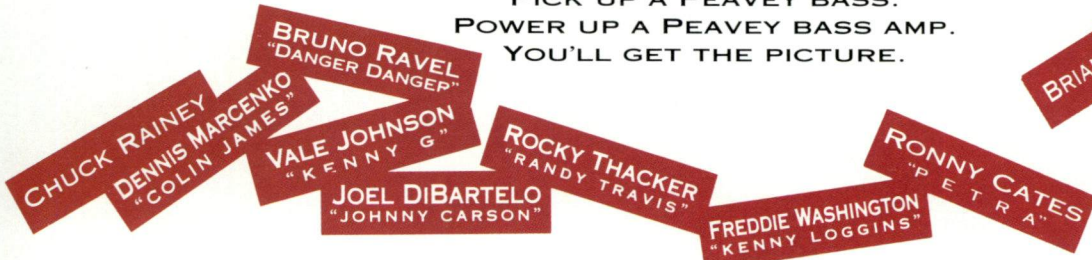
P.S. Our local Peavey dealer, Sumner County Music Center, is tops with service and new gear.

## NAME DROPPING IS ONLY PART OF THE PICTURE



EVERY MUSICAL INSTRUMENT MANUFACTURER DOES ITS SHARE OF NAME DROPPING — IT'S PART OF THE BUSINESS. BUT WHAT MAKES THESE MUSICIANS, AND OTHERS LIKE THEM, SO SPECIAL IS THAT THEY NOT ONLY ENDORSE PEAVEY BASS GEAR, THEY ACTUALLY USE IT. AND THERE'S A BIG DIFFERENCE IN BEING PAID TO POSE WITH A GUITAR OR AMP AND PLAYING IT BECAUSE YOU REALLY LOVE IT. THESE PROFESSIONALS MADE THEIR CHOICE.

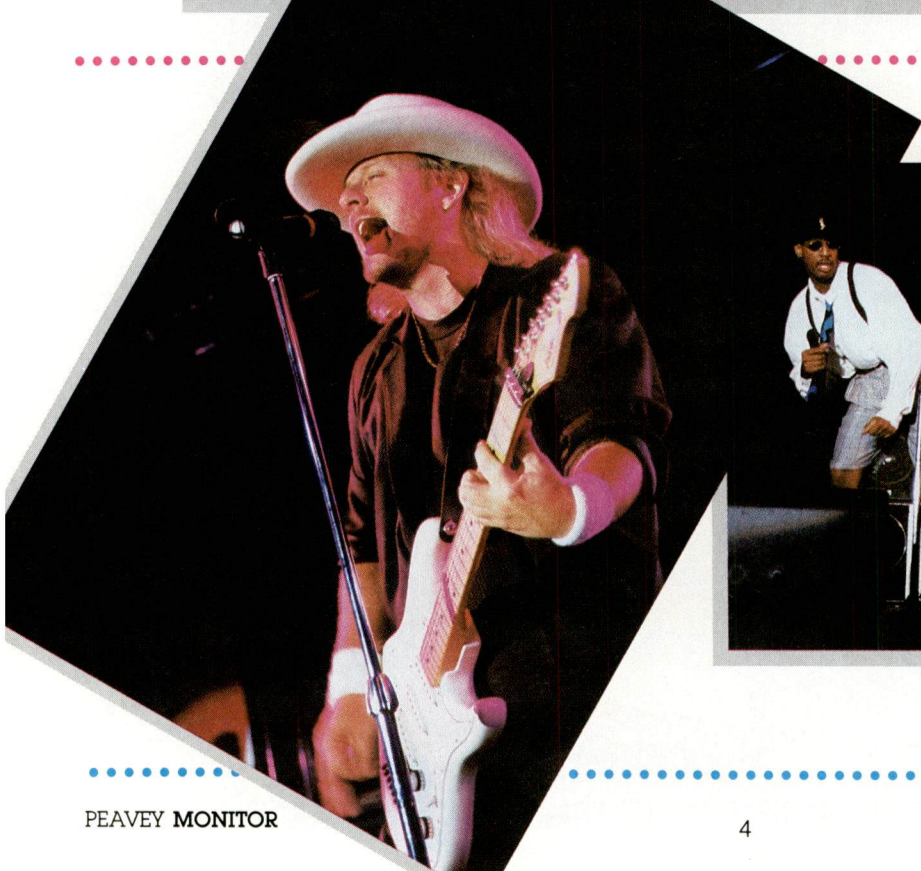
NOW IT'S YOUR TURN.  
 PICK UP A PEAVEY BASS.  
 POWER UP A PEAVEY BASS AMP.  
 YOU'LL GET THE PICTURE.



The Monitor® magazine from Peavey is a publication filled with the latest info musicians want to know. Included are interviews with today's hottest players. You also get the latest news on Peavey equipment. To receive 4 issues for only \$5.00\*, send check or money order to Monitor magazine, Peavey Electronics / 711 A Street / Meridian, Ms 39302-2898 \*Prices good in U.S. only.

# SHELTER FEST

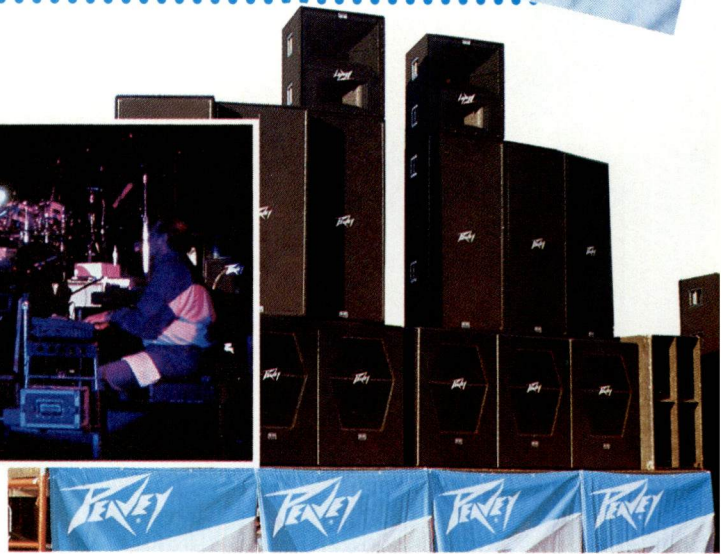
**Happenings**



# BIG SUCCESS!

The first annual **Peavey Shelter Fest** drew thousands of people through the gate, making this fundraiser a huge success for the Mental Health Association of Lauderdale County's Home for Abused and Neglected Children.

The Shelter Fest was divided into two separate events. The day's festivities featured games, including a dunking booth with some of Peavey's managers on "target," hot air balloon rides, a volleyball tournament, pony rides, and several other games of interest to both children and adults. Many local musicians were on hand to provide a wide variety of musical entertainment. Pizza, hamburgers, hot dogs, submarine sandwiches, as well as other goodies made way for big appetites.

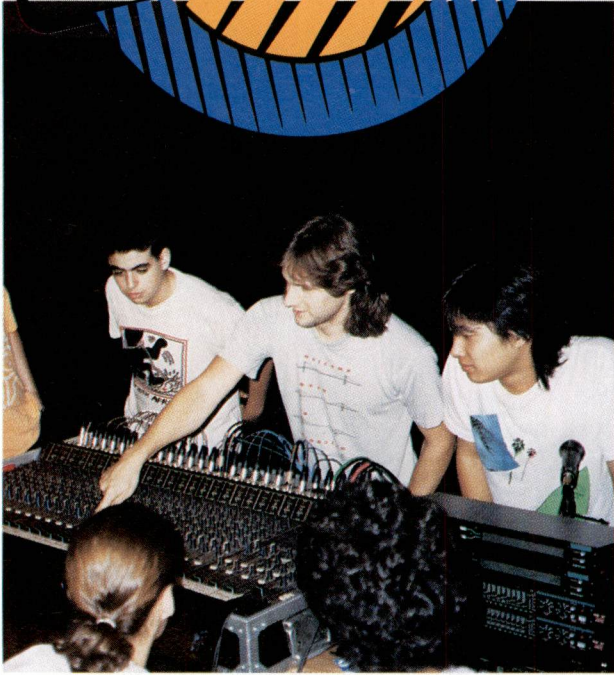


The day's events culminated into a spectacular night with a variety of stars shining. Country legend **Gene Watson** began the evening with hits like "Love in the Hot Afternoon" and "Drinking My Way Back Home." Basketball pro and Christian youth activist **Kevin Singleton** shared his talent with both basketball stunts and contemporary Christian music. The **La. Homeboys** followed with original R&B tunes and had the audience moving. (The La. Homeboys are produced by Peavey endorser Phred Mosbey who is keyboardist with Bell Biv DeVoe.) Hot rapper **Jibri Wise One** and a posse of five also rapped their way across the stage with some smooth moves. He sang "The House the Dog Built" which held *Billboard's* number one position in Rap Singles for two weeks in August. Coming on stage around 10:15 p.m. was the grand finale — **38 Special**. They played hits like "Second Chance" (number one adult contemporary song in 1989), "Fantasy Girl," "Hold On Loosely," and from their latest album, *Bone Against Steel*, their number one AOR hit, "The Sound of Your Voice." The crowd stayed on its feet from the time 38 Special hit the stage through their final encore.

Peavey's Artist Relations Director **Len McRae** said, "We've tried to bring in entertainment for all ages. The groups have really responded to our desire to help the abused and neglected children. They have donated their time, and they don't have anything to gain, especially since it's a Saturday night."

Peavey's dedication to raise money for the shelter through concessions and ticket sales challenged other businesses and citizens of the community to give to the shelter as well. Over \$15,000 was raised by individuals to give to the cause, and the local **Blockbuster Video Store** presented **Melia Peavey** with a check for \$500 accumulated from a percentage of the profits from video rentals one week before Shelter Fest. Blockbuster is continuing the fundraising through November 31, 1991, in hopes of raising an additional \$2500 or more. The money will go to the refurbishing and ongoing expenses of the shelter that **Melia and Hartley Peavey** recently purchased.

# Happenings



The **NATIONAL GUITAR SUMMER WORKSHOP** at Canterbury High School in Milford, Connecticut, attracts more and more dedicated amateur musicians each summer. The Workshop provides an excellent opportunity for guitarists and musicians to enhance their skills and talents. NGSW students spend a week or more within a musical community, participating in classes, performing, jamming, studying with master artists, and sharing their talents with others.

The NGSW has created a unique environment of concentrated study and experimentation where students are allowed to follow a course of study for their personal enjoyment and enrichment, and college credits are also available. Students participate in workshops ranging from the use of modern technology to theory and composition. The student body consists of students ranging in age from fourteen to sixty-five and come from all parts of the United States, Canada, and Europe.

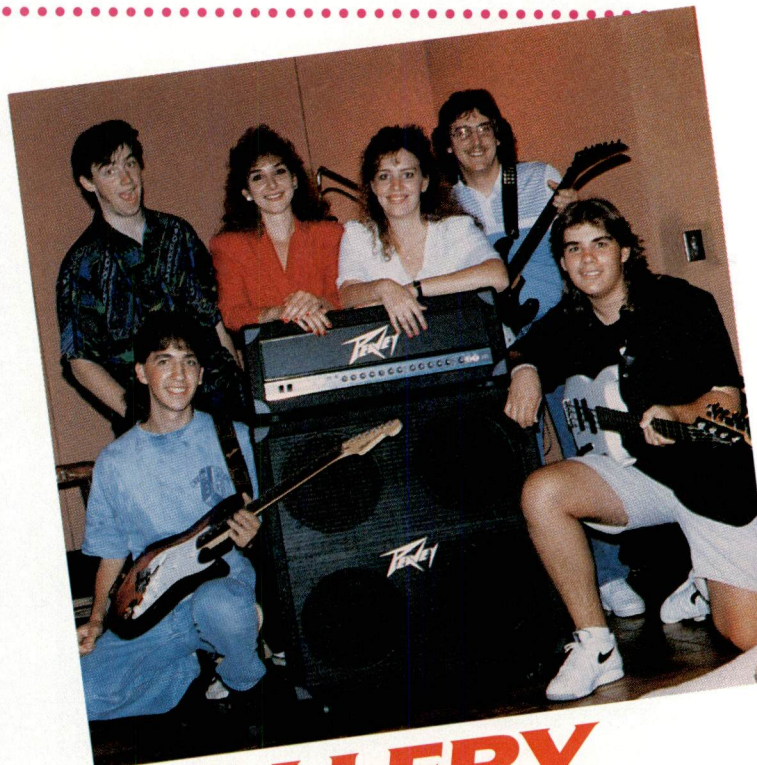
Peavey equipment is widely used by the program, largely because of its user-friendly nature combined with state of the art features. Peavey is proud to be such an integral part of the National Guitar Summer Workshop's instructional program.

*National Guitar Summer Workshop mixing class with hands-on woodshedding using the Mark IV™ console, two Autographs, two EQ-31s, and a PVM™ 535TN.*

## SKIP'S MUSIC STAIRWAY TO STARDOM

contest culminated in a grand performance competition on August 18 before over one thousand people. The eleven bands competing in Stairway to Stardom had only begun playing together in June through Skip's Music's summer music program. During the summer program, these new bands studied songwriting, recording and performance techniques, and business procedures, as well as composing three original songs to be performed at the final competition.

The winning group, Gallery, wowed the audience with their talent, showmanship, and original songs. As Stairway to Stardom winners, Gallery received studio time to demo their three original songs as well as being the opening band for a concert featuring BTO and Pat Travers on August 31. Congratulations and the best of luck to the members of Gallery from Peavey Electronics, proud sponsors of Skip's Music's Stairway to Stardom!



## GALLERY



**SHADOW WINGS** has a new release out on Regency Music! This Christian rock group is on the road this fall in support of the record, blowing away audiences all over the country. To maintain their strong sound night after night, Shadow Wings relies on a stage full of Peavey gear: a Patriot guitar, a Foundation® Fretless bass, a Dyna-Bass® 5-string, an 1820™ cabinet with a Mark IV™ head, a Mark™ series mixing console, 1545M™ monitors, four 3020™ cabinets, and CS® 800 amps. Shadow Wings is made up of Bryan Lantis on drums, Troy Hillstrom on guitar, Patrick Hillstrom (Troy's brother) on bass, and Christina Hillstrom (Patrick's wife) on keyboards and lead vocals.

## PEAVEY EUROPE CORPORATION OPENS NEW DISTRIBUTION CENTER IN HOLLAND

Peavey Europe Corporation in Zwinjndrecht, Holland, recently added a brand new distribution center to its facilities. Due to the extreme growth of Peavey Europe in recent years, it was necessary to expand the corporation's warehouse capacity: Peavey Europe is shipping to more than twenty-five countries from this location, and this number is growing due to the new developments in Eastern Europe and Africa.

Peavey Europe's new warehouse is equipped with the latest techniques in high capacity storage computerized warehous-

ing. The more than 2000 pallet locations are fully computerized for high speed order picking. On each order, the computer prints the most efficient routing for the forklifter to follow. The new warehouse also utilizes special adjustable dock shelters which can be adjusted to the exact level of the many different international trucks that load for various countries. This system minimizes the unloading and loading time for shipments.

The slogan of the new Peavey Europe distribution center is "Our final product is a satisfied customer." With the help of this state of the art distribution center, Peavey Europe will be able to keep that goal while constantly growing.

## PEAVEY CHOSEN AS BEST GUITAR AMPLIFIER MANUFACTURER BY READERS OF ILLINOIS ENTERTAINER MAGAZINE

*Illinois Entertainer* magazine, based in Chicago, recently announced that Peavey Electronics was chosen as Best Guitar Amplifier Manufacturer by its readers during the Chicago Musician Awards contest.

The contest was conceived by *Illinois Entertainer* publisher David Roberts to honor the best local, unsigned bands and musicians as well as the manufacturers of the finest musical equipment. *Illinois Entertainer* readers were asked to vote for their favorite musicians and equipment using ballots in the March, April, and May 1991 issues.

*Illinois Entertainer* readers chose Peavey as the Best Guitar Amplifier Manufacturer "evidenced by amps like the Bandit and the Stereo Chorus 212, as well as the consistent quality with which you serve the music community." Peavey Electronics is the largest manufacturer of amplifiers in the United States and Peavey gear is renowned throughout the music industry for its reliability, quality sound, and product innovation.

The Chicago Musician Awards ceremony was held July 16 at Cabaret Metro in Chicago. Peavey backline equipment was provided for the ceremony courtesy of Windy City Music in Lincolnwood, Illinois.



# Happenings



**MICHAEL BOLTON** IS CURRENTLY ON HIS "TIME, LOVE, AND TENDERNESS" WORLDWIDE TOUR. BOLTON'S CONCERT CONSISTS OF SHOWSTOPPER AFTER SHOWSTOPPER DUE IN LARGE PART TO HIS INCREDIBLE VOICE AND MULTITUDE OF HITS. PEAVEY IS PROUD TO BE A PART OF THIS TOUR THROUGH ENDORSERS CHRIS CAMOZZI, SCHUYLER DEALE, & JOEY MELOTTI. LEAD GUITARIST CHRIS CAMOZZI USES THE PRO-FEX™, CLASSIC® SERIES 120, 412MS™ AND 212MC™ CABINETS, AND A GENERATION™ GUITAR. BASSIST SCHUYLER DEALE RELIES ON A TL-Five™ BASS, 1516™ CABINETS, AND TWO MEGABASS™ HEADS. JOEY MELOTTI PLAYS THE DPM® 3SE KEYBOARD ●



# JUNE JAM X

A record breaking crowd of 67,000 paid attendance made JUNE JAM X in Fort Payne, Alabama, not only the largest June Jam ever, but also the largest outdoor concert worldwide for 1991. Concert coordinator Gaynelle Pitts is quoted as saying, "We had anticipated a much increased turnout this year, but this crowd is beyond our wildest dreams! We've always said that we would never run out of tickets or space, but this year we came real close."

June Jam X's lineup consisted of Peavey endorsers **Doug Stone, Ricky Van Shelton, Garth Brooks, Vince Gill, Baillie & the Boys, Aaron Tippin, Alan Jackson,** and host **Alabama** among many others. With June Jam X barely behind them, the word is that country music fans throughout the Southeast are already looking forward to June Jam XI!

## MUSICIANS INSTITUTE OF TECHNOLOGY CHOOSES THE PEAVEY DPM® 3SE

Peavey Electronics is proud to be an active part of Musicians Institute's (MI) newly formed Keyboard Institute of Technology (KIT) with the installation of numerous DPM® 3SE keyboards in the new program.

Continuing its success as a "player's school," Musicians Institute's keyboard program centers its efforts on live performance, offering an environment for keyboard players to interact with guitarists, bassists, drummers, and vocalists from MI's other programs. KIT's core curriculum consists of classes in technique, reading, harmony and theory, ear training, improvisation, styles, and analysis. Students attend Live Performance Workshops in all major contemporary styles, allowing them to play in front of a live audience on a daily basis.

Because technology is most important to contemporary keyboard players, KIT's curriculum offers courses in synthesis, synthesis programming, synthesis technique, and application in today's music. Due to the Peavey DPM 3SE's state of the art technology and user-friendly features, KIT has installed twelve Peavey DPM 3SE keyboards for hands-on training by students. KIT has twice as many Peavey keyboards as it does other keyboards.

Musicians Institute features some of the most highly-respected performing and recording artists in the business as instructors, and KIT is no exception. Included on KIT's instructional staff is Peavey endorser T Lavitz (Steve Morse Band, Dixie Dregs, Nils Lofgren).

Peavey Electronics is extremely proud to be a part of the future of the music industry by participating in the education of tomorrow's music professionals.



## Michael Fath

has signed a three album deal with Maze Records in New York. The first release will be a re-release of an album called *Profile* which was Fath's first solo effort. The other two instrumental albums are planned for release in 1992. Maze Records currently distributes Fath's three albums on R.E.D. Inc Records which include *Flick of the Wrist*, *Shake*, and *Sonic Tapestries*. Maze has also set up distribution internationally for all of Fath's catalogue, which coincides with his new column in London's *Guitarist* magazine beginning in October.

Fath was nominated last year for "Best Instrumentalist" in *Guitar for the Practicing Musician's* readers' poll and has won that same award for the past three years in the Washington Area Music Awards (Wammies). He is also a regular columnist in *Guitar World* magazine.

In addition, Fath has signed a publishing deal with Hal Leonard for an innovative "first of its kind" four book series of etudes. The books will also be available in an audio form and distributed worldwide.

September marked the debut of No Mercy — a super group featuring Michael on guitar, Michael Sheppard on lead vocals, T.C. Tolliver on drums, and Dave Crigger on bass. The band hit the road in mid-September and will be touring all over the country! ●



# A BENEFIT CONCERT TO AID JASON BECKER'S FIGHT

WITH LOU GEHRIG'S DISEASE (ALS) WAS HELD JUNE 19 AND RECEIVED AN OVERWHELMING RESPONSE.

JASON CAME INTO NATIONAL PROMINENCE THREE YEARS AGO AS GUITARIST WITH THE SPEED METAL GROUP CACOPHONY. THE BAND BROKE UP AFTER THE RELEASE OF THEIR SECOND ALBUM AND JASON WAS ASKED TO JOIN THE DAVID LEE ROTH BAND. HIS GUITAR

WIZARDRY WAS HIGHLY TOUTED ON ROTH'S *A LITTLE AIN'T ENOUGH* ALBUM, YET HIS STRUGGLE WITH ALS PREVENTED HIM FROM TOURING WITH ROTH.

THE JASON BECKER BENEFIT CONCERT FEATURED PERFORMANCES BY PEAVEY PLAYERS TONY MacALPINE, RANDY COVEN, AND STU HAMM AMONG MANY, MANY OTHERS. A PERSONALIZED PEAVEY "JASON BECKER" GUITAR WAS ALSO RAFFLED FOR THE BENEFIT. IN ADDITION TO BEING A PROUD SPONSOR OF THE BENEFIT, PEAVEY WOULD LIKE TO JOIN ALL THOSE WHO PARTICIPATED IN APPLAUDING JASON'S PHENOMENAL TALENT AND WISHING HIM THE VERY BEST.

## T.J. SMITH & WHITEHORSE,

a country gospel group, recently signed a recording contract with WORD, Inc. and Epic Records to promote their second album. By

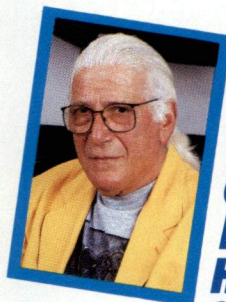
having a dual contract, the group's music will be available in a commercial atmosphere as well as in the Christian market.

T.J. & Whitehorse play pure country

(they've been compared in sound to George Strait and Merle Haggard), but they manage to remain true to their Christian directives. They've been using Peavey equipment since 1986, and eagerly

tout the reliability of their gear. Their Peavey equipment includes a Bandit® amp, 115 Internationals, 3020s, and two monitor mixers, among lots of other pieces. Keep the faith, fellas!

## RENOWNED FILM SCORE COMPOSER



## JERRY GOLDSMITH PURCHASES PEAVEY CONSOLE FOR HOME STUDIO

**JERRY GOLDSMITH**, one of the premier movie score composers of this century, has purchased a **Peavey AMR Production Series™ 2400** LED console for use in his home studio. Goldsmith shopped every major pro audio dealer in Los Angeles

and looked at every console on the marketplace, many at three and four times the price of the Peavey AMR 36x24 console. However, he chose the Production Series console because of its state of the art features. The number of inputs available to him with the Production Series was also a key factor in his decision.

Goldsmith boasts a very well-equipped home studio. He says he loves using the Production Series console predominantly as a monitoring console in his home composition studio where he puts together all the music for a movie score. Everything goes through his AMR board while Goldsmith runs the board himself. He also has film producers and directors listen through the board when they are hearing a score for the first time.

With an outstanding career that began in the 1950s, Goldsmith is known for his exten-

sive film score work with directors such as Franklin Schaffner and Joe Dante. His more recent works for motion pictures are represented by scores for *The Russia House*, *Not Without My Daughter*, and *Sleeping With the Enemy*. Having composed over 125 motion picture scores, Goldsmith has won an Academy Award and four Emmy Awards, as well as garnering over thirty award nominations. Goldsmith is also an extremely accomplished musical conductor, having conducted the Royal Philharmonic and the London Philharmonic Orchestras, as well as many others. He recently received an honorary Doctorate of Music degree from Berklee College of Music in Boston. Goldsmith recently completed work on the score of *Love Field*, due out in September starring Michelle Pfeiffer.

There were over 400 entries in the **1991 Indiana State Music Awards Contest** held in Indianapolis. On June 23 the field was narrowed and the winners were chosen from the fifteen finalists. The first place winner in each category of Country, Rhythm and Blues/Jazz, and Rock and Roll was awarded a certificate for \$5,000 worth of Peavey gear, redeemable at either IRC Audio or IRC Music in Indianapolis, both sponsors of the annual event. The contest was held at the recently completed Deer Creek Park Theater, the largest outdoor amphitheater in Indiana. Performers such as Frank Sinatra and major groups like Cinderella have been featured at Deer Creek, Indiana's newest outdoor venue, which has forty Peavey HDHs and a Mark™ VIII 36-channel mixer to ensure the best sound for the 22,000 seat theater.

Kevin Meeks, president of IRC Audio, was the moving force behind the Indiana Music Awards competition. Meeks, along with Rick Collier, president of IRC Music and Sunshine Promotions, spent months laying the groundwork for the finals. Sunshine promotions also provided the judges, which included artist relations managers from many major sound companies and record labels, local recording engineers, radio personalities, and Arista recording artist Jimmy Ryser. Entrants sent in tapes, from which the fifteen finalists were

chosen. Although a great deal of hard work went into the months of preparation for the contest, Meeks said that he hopes to continue the annual event. "It is great. I hope to do it every year."

When the ballots were in, Russ Dillingham, authorized Peavey area representative, was on hand to present the certificates for \$5,000 worth of Peavey equipment to the winners from each category. The Country category winner was vocalist **Sheila**

**Stephen** and the R&B/Jazz winner was a group called "**Today's Special.**" The winning Rock and Roll band was "**Mere Mortals,**" which has released an album, *Abilene*, on the Rosebud label since the contest! Of the winners, Meeks said, "I'm sure we will be hearing more from these winners because they were all great." A hearty congratulations and best wishes to all the winners from Peavey!



Winner of the rock and roll category "MERE MORTALS" receive their \$5,000 Peavey gift certificate. (L-R) Peavey Rep Russ Dillingham, drummer Jim Blankenbaker, guitarist John Byrne, guitarist Jason Wilber, IRC Audio Rep Paul Chadwick, IRC Music Rep Greg Hall, (in front) singer Troy Trinkle and bassist Todd Smith.

**NOT  
YOUR  
AVERAGE  
BASS  
PLAYER**

**NOT  
YOUR  
AVERAGE  
JAZZ  
MUSIC**

**BRIAN  
BROMBERG**

**NOT  
YOUR  
AVERAGE  
TALENT**

**BY DAPHNE AULTMAN**

**Since the release of his first**

album in 1986, Brian Bromberg has been lauded for his unique and ultra-versatile bass playing ability. He seemingly never plays any bass line the same way twice; to be fair, though, the bass, acoustic or electric, ceases its

conventional reputation in Brian's capable hands. Brian plays a variety of acoustic and electric basses including fretted, fretless, piccolo upright, and synth. The instrument he most frequently plays and composes his music on is a piccolo bass tuned an octave higher than the typical electric or acoustic bass for more expressive soloing. As his bio puts it, "To refer to

Brian as just another bass player would be like calling a Rolls Royce just another car." As the *LA Times* put it, "Brian Bromberg can get his bass to do anything except wash the dishes."

Although I knew this jazz player was eclectic, I didn't realize how he bordered on eccentric until he explained his Peavey rig to me. Brian's gear is set up to accommodate not only a bass player, but a keyboard player and guitar player as well — all for himself and his bass! I talked to him just as he was finishing an acoustic album and about to start an electric one. After hearing his story, I felt he was speaking not only for himself, but for a whole generation of MIDI/synth/electronic-influenced musicians who are now beginning to come into their own. ▶



started playing bass when I was fourteen and didn't really get serious on it until fifteen or sixteen. I went to a couple of classical music conservatories during the summers, spending most of my time trying to have fun, but then realized that I actually liked what I was doing. I followed a very unusual career path which I don't recommend: I dropped out of high school and spent most of my day practicing. My parents were very understanding because they knew my ability, and they encouraged me to take the GED test in order to get my high school diploma. I was already taking classes in music at the university and was quickly excelling in my music studies, as well as my bass playing, at the school. While part of the jazz ensemble at college, I was also working professionally doing symphony and jazz gigs. I would practice all day and do gigs at night. So, even though I dropped out of high school, it was not to stand on street corners and cause trouble, but to work as hard and put in as many hours as I could on the bass.

I practiced, putting in an incredible amount of hours on my instrument which I feel is what developed me so quickly. Most musicians don't put that kind of time into their instrument. I had a challenging childhood since I grew up very heavy — at fifteen, I was already 225 pounds. So, in school, I got teased and picked on, which caused me a lot of pain. It took several years and a lot of discipline to lose the weight. During that time, I sort of transmitted that pain and energy into my music. I spent my time practicing by myself to basically escape from everyone. It made me withdraw, but at the same time I was totally consumed with my music. It was a unique way to grow up and I certainly don't recommend it; but, I feel that I wouldn't be anything like I am now if I had not experienced that childhood. Obviously, it had to be what it was or it couldn't be what it is today. (laughs) It was hard then, but I accept it now as I've grown to see that a lot of good came out of how it was. I turned it into something positive. My inner child is hurt, but I've overcome it to a great degree.

My first real break came when I was nineteen. Bill Evans, a great jazz pianist who has since passed away, came to Tucson for a week to do clinics and concerts through a non-profit organization there. I spent that whole week just hanging out with him and listening to him because

he's one of the greatest musicians who ever lived. His bass player (Marc Johnson) and I became friends. I was eighteen at the time. Seven or eight months after hearing me play, Marc called me and said, "Hey, I saw Stan Getz in Europe. You may be getting a phone call from him — I recommended you for his band." I was blown away that he even remembered me, let alone remembered me to Stan Getz. Stan called the next day.

On my nineteenth birthday, I left Tucson to tour the world for a year with Stan Getz. Then, in my early twenties, I started writing songs and playing gigs under my own name in Tucson. That was really the catalyst for me. I had no idea that I even had the ability to write music, lead a band, or anything like that. To be honest, when I was growing up and learning to play I never thought that I would make records of my own. I thought maybe one day I would be on records, which would be cool, but I never really thought I would be a recording artist. Yet, writing and leading a band in Tucson during that time gave me the confidence that I could make this happen. I started writing, continued practicing a lot, and put my own band together. It was wonderful to realize that I actually did have a future in music.

It's difficult to get started in jazz music; it's especially difficult to get a record deal. The competition in jazz music is intense. There are lots of musicians who want record deals, and, in many ways, it's hard to get good deals. In another way, if you're very good and you turn over a quality finished product to a record company, then chances are you can get it released.

I have a really interesting story about my first record deal. Basically, I had an almost "cosmic" experience, with a very intense gut feeling to not move on a certain decision. It was a long, hot summer with very little work and I got offered a two month gig out of Tucson that really paid well. Although taking the gig would have set me straight financially and there didn't seem to be any other prospects, something in my heart told me to pass on it. I did, and the end result was that I met up with an investor who started a corporation to back my first project, which I then licensed to my first record company, Black Hawk Records. It was a pretty incredible experience meeting up with this investor. If I had taken that great paying gig, it wouldn't have hap-

pened right then for me.

The investor was a friend who I had not seen for several years. He put together a corporation with three other businessmen and funded the project, which I recorded at Chick Corea's studio, Mad Hatter. Chick's attorney shopped my album to different record companies who all turned me down. I finally sent my project to a friend I knew at a record company, and he liked it and licensed the project. It was ironic that we had a major attorney shopping the deal and not coming up with any companies who were interested, and the one tape I sent out landed my first deal. It certainly doesn't happen that often!

**W**hen I first started recording, I was really insecure; actually, I was scared to death. Here I am in the recording studio with these major players, because I picked some guys to play on the record that I really looked up to. It was quite a change in my life. It was emotionally intense for me because here I was assuming a role that I never thought I was capable of, let alone ready for.

Since the release of my first album in 1986, *A New Day*, on Black Hawk Records, I've released three additional CDs: *Basses Loaded* (Enigma/Capitol Records) in 1988, *Magic Rain* (Enigma/Capitol Records) in 1989, and *Bassically Speaking* (Nova Records) in 1990. This past year has been very busy for me. I've been to Japan three times, and it looks like I am going back in November. I've also toured Europe twice and covered a lot of the U.S. in the last twelve months touring with my own five piece contemporary jazz band, performing with Lee Ritenour and Billy Cobham, in addition to doing sessions in L.A. and getting the opportunity to produce other artists' projects. It's been a very fruitful year for me. I've worked hard; it's nice to see it pay off.

I'm currently working on two albums, both my own. One is an all acoustic record titled *It's About Time: The Acoustic Project*, which is targeted for release in October of this year. This is the first album I've recorded playing only acoustic bass. *It's About Time* is more mainstream jazz. I'm also working on another contemporary electric jazz record which will come out some time during the beginning of next year. Acoustic and electric are two totally different styles of jazz. Recording this acoustic album has been very special for

me because it's meant going back to my acoustic mainstream roots as a bass player. I'm more known for my electric jazz playing, which is much more contemporary. Therefore, I have no idea how the acoustic record is going to be accepted.

The acoustic bass was the first bass I played. It was my main instrument when I was young and what I played on tour with Stan Getz. Primarily the whole first half of my career to this point was all very mainstream, acoustic jazz — regular bebop, straight-ahead stuff. I got pretty good at it and started doing techniques and styles that had really never been done before on the instrument. All I did was practice all day and play bass all night. However, when I started my solo career, I didn't think that acoustic bass would reach very many people; I didn't think there was a very big market for acoustic music. So, I went the electric, contemporary route, and that's where my public knows me now. The bass players who know me are aware that I play both acoustic and electric, but the public knows me more for my electric playing and my contemporary music.

It is going to be really interesting to see what happens with this acoustic album. What I am thinking may happen is that the acoustic album will get critical acclaim from the real mainstream jazz buffs. Maybe through that attention some other people will hear it, too. That's what I am hoping for. We are sending *It's About Time* to only a portion of the radio stations that would normally get my other albums. As an artist, I would like to be able to release projects in both formats, acoustic and electric, and have the public understand and accept both. At the same time, in the business of radio, we will not distribute *It's About Time* to highly commercial, contemporary stations who typically play my electric work. It's too different and could confuse my contemporary listeners. So, the end result is more than half the radio stations that normally get my records won't be serviced with the new project. On the other hand, this is the first solo record I'm releasing to the mainstream market. I have recorded on several mainstream projects as a sideman, such as *The Fabulous Baker Boys*, *Havana* (Dave Grusin's album), *The Oxnard Sessions* (Mike Garson), and others. In March, 1992, my sixth CD, a contemporary electric project, will follow up *Bassically Speaking* and be released to the commercial contemporary market again.

I will be thrilled, honored, ecstatic if *It's About Time* goes over well and the market will bear two different sides of what I am doing. That would be an absolute dream come true for me, because it would let me as an artist tap into so many sides of who I am. I am just barely beginning to learn myself internally and creatively. To have both records accepted would let me know that I can make a truly artistic record and then a very commercial record and feel great about doing both.

I feel that for the past ten or fifteen years the bass has really been evolving as an instrument and I am thrilled to be a part of it. Music is music. It doesn't really matter what instrument you play — if you hear it and you feel it, then that's it. The instrument itself is really starting to blossom and because the technology is developing, the role of the bass player, both in the rhythm section and as a soloist, is strengthening and developing. The players are starting to be more melodic, more technical, more creative, and take more chances instead of being limited by their instrument. I think it's really cool that bass players are starting to become very serious and respected musicians, writers, composers, and producers as well as bass players. It's taken a while for that.

Since I have a synthesizer bass, I play all the keyboard sounds from the Peavey DPM V3 on my bass. The record I'm recording now has the Peavey V3 sounds all over it. The technology and equipment Peavey has designed and engineered is outstanding. It's really exciting as a bass player to be able to have your instrument create sounds typically heard on keyboards, guitars, etc., yet play them on the bass. The technology allows for so much creativity; it's a blast to be a bass player in this generation.

In a sense, my rig is three complete rigs in one — a guitar rig, a bass rig, and a keyboard rig. Plus, it's another two complete rigs in one because the clean sound, synthesizer sound, and regular bass sound come through one set of speakers and one power amp, while the rock 'n roll, Pro-Fex, distortion sound comes through another set of speakers and another power amp. So, I have all these unique sounds happening simultaneously coming from all these various places. It's quite a different rig for a bass player. But, it sounds great! It really works! All this makes the bass

a totally different instrument. Artistically, it forces you to think like you never have and to be more creative. I'm not just a bass player in the background now: I'm playing melodies and soloing. So, you need to know more theory and harmony, more arranging, where to put what and how to do it, to try to play melodically instead of just technically — it puts you into a very challenging role because you're assuming all these responsibilities. It's very exciting. It would be easy to get up there and be real narcissistic and go crazy with all these different sounds; or, you can underplay it all, use it musically and sparingly, and really add a whole new sound and texture to the band. In another ten years, there are going to be some very scary bass players coming on the scene.

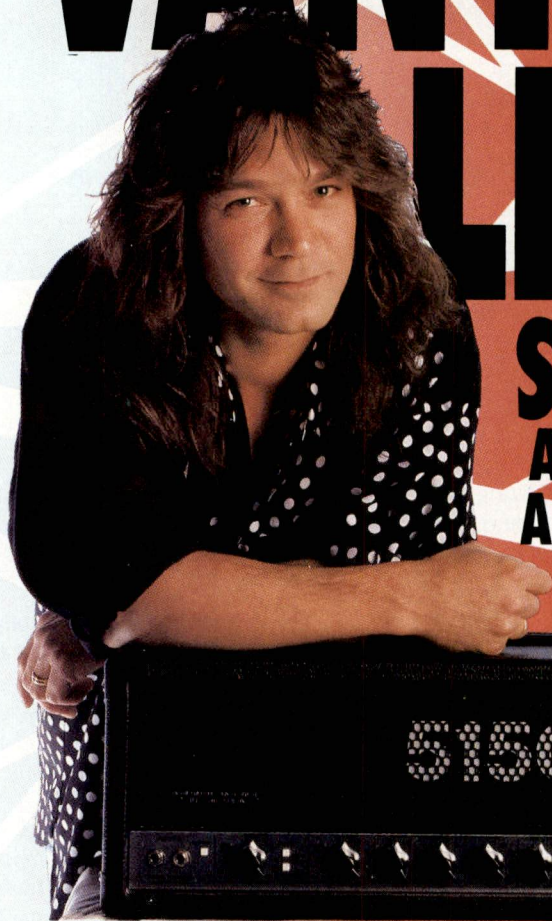
**“THE TECHNOLOGY AND EQUIPMENT PEAVEY HAS DESIGNED AND ENGINEERED IS OUTSTANDING. IT'S REALLY EXCITING AS A BASS PLAYER TO BE ABLE TO HAVE YOUR INSTRUMENT CREATE SOUNDS TYPICALLY HEARD ON KEYBOARDS, GUITARS, ETC., YET PLAY THEM ON THE BASS.”**

Sometimes I get comments from purists who can't accept what I'm doing through technology. The worst it ever came to was once when I demoed a MIDI controller at a very high tech MIDI show in Los Angeles. I was demoing this synthesizer system through my bass, playing grand piano, tour buses, airplanes, all these crazy things from the bass. There was a guy sitting in the front who completely freaked out when he realized what I was doing. He got very nasty because he was a purist. He could not accept the fact that I was making these sounds from the bass. He made a scene to the point where he almost had to be thrown out. Everybody in the room was stunned by what this guy was doing.

*Continued on page 66*

PEAVEY MONITOR

**THE  
EDWARD  
VAN HALEN  
LEGACY**



**SOARS HIGHER  
AS VAN HALEN RELEASES  
A NEW ALBUM AND EDDIE  
UNLEASHES HIS ALL NEW**

**PEAVEY EVH™ 5150® AMP!**

**E**DWARD VAN HALEN HAS INFLUENCED A GENERATION OF GUITAR PLAYERS IN AN IRREVOCABLE WAY. HIS DISTINCTIVELY INNOVATIVE GUITAR STYLE JOLTED TOP FORTY FROM ITS DISCO INDUCED DAZE IN THE LATE '70s, and music hasn't been the same since. These days, Van Halen-esque guitar licks can be heard all across the musical spectrum: rap, speed metal, pop, hard rock, and on and on. Edward, however, seems pretty unimpressed with it all, still striving with each successive Van Halen album to live up to his own impeccable standards.

A large part of those exacting standards is Edward's speaker and amplification equipment. He began working with Peavey in mid-1990 on the research and development of an amplification system to meet his needs. The result is the unique Peavey EVH™ 5150 amp and enclosure combination — a system like no other for a guitarist beyond compare.

I spoke with Edward exactly one week before he and the rest of Van Halen (Alex Van Halen, drums; Michael Anthony, bass; Sammy Hagar, vocals) played their first date on the "For Unlawful Carnal Knowledge" tour. He was in one of his favorite places, his 5150 home studio, and was eager to talk about some of his favorite things: family, Van Halen, music, cars, and sound... ►

**BY RENEE YOUNG**

What was the method (if any) that singles were selected for release from Carnal Knowledge? I noticed that at one time on Billboard's "Album Rock" charts, the album had four songs in the top thirty.

Believe it or not, we asked them to not play one of those songs because we wanted to save it for later.

*Did you just release the entire album?*

Well, actually, we didn't release a single, we just released an AOR song. We didn't even know what to put out, so we just gave them the first song on the album, "Poundcake." We are not releasing a single because there is really no point. The thing is, we are not into playing the charts game. As long as radio stations are playing our music, then that's all we care about. I don't know if that's good or bad business — that's up to our manager. I figure, you make a record, give it to the stations, and let them pick what they want to play.

*It must be working well since the album hit Number One on Billboard right away.*

Yeah, it was up there for three weeks and it's still been number two for about five or six weeks now.

*Your record company didn't harp on you about releasing singles?*

No, they had a tough time picking a song, too! They just said, "All of it's good; what do you guys want to do?" I said, "Well, give them the first song on the record." We did a video for "Poundcake," we did a video for "Runaround," and this weekend I think we are doing a video for the song "Top of The World." I know somewhere down the road we're going to do a video for "The Dream Is Over" and then we may do one for "Spanked."

*You play bass on "Spanked," right?*

Mike and I both play bass.

*That weird, funky kind of sound at the beginning — is that you?*

What happened was Andy Johns, our engineer/co-producer, walked in with this 6-string bass. I think he actually intended for Mike to use it or something and instead I picked it up. It sounded really neat and I wrote a song with it.

*Right there on the spot?*

Well, within a day or two. I'm the type of person that gets inspired by sound. I play bass differently than I do guitar, and

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I REALLY THINK  
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THOUGH. IT  
SOUNDS MUCH  
MORE THE WAY WE  
WANT, THE WAY  
WE SOUND.**

I write differently on piano or synthesizer than I do on guitar. How something sounds really inspires me.

*Do you usually write the melody lines for the band?*

I write all of the music. Some of the melodies come from the lyrics. Sammy writes the lyrics, I write the music.

*Do the other guys do their arrangements?*

All four of us piece it together. Everything we do is a band effort.

*Besides producing Sammy's 1987 solo album, you also played bass on that entire album. I'm not sure most people realize you're that proficient on bass guitar.*

I've been playing piano since I was six years old as well. I think once you have that background, you just kind of become a musician. The bass is not much different than a guitar. My father was a professional musician — he played clarinet and saxophone. Once he knew how to play a wind instrument, he pretty much knew how to play all of them. When going from guitar to bass you have to re-think your playing, so to speak, but it is not all that unusual.

*You've been quoted as saying that Carnal Knowledge is the most "natural" record you have made. What makes you say that?*

A number of reasons. For one, it's the first record we have done since probably

our first album that my brother finally got a real natural drum sound. I mean, the way his drums sound on this record is the way they actually sound. Drums are very difficult to record accurately. Most people use samples or electronic drums to enhance the actual natural sound. We got Andy Johns (Led Zeppelin, Rolling Stones) to produce, and he thinks the same way we do. He pretty much captured us "live" in the studio. That's why the overall album is very live-sounding.

*Do you think building the extra room and putting the drums in there helped as well?*

I would say that was at least half of it. The other half consisted of Andy's expertise and my brother's ability to tune his drums the way he does. Not just any drum kit would have sounded that good.

*Mike sounds great on the album, too. His bass playing really comes forward on this album.*

We did our previous eight records with Donn Landee and for some reason we just kind of went, "Hey, let's try someone different," all at the same time. I always wondered why there was not really any bass on our records, but that's just how Donn interpreted us, how he perceived Van Halen. We always wanted more of a live sound and we finally got it.

*Did the band mix this album themselves?*

Mike Scott, Andy Johns, Ted Templeman, and the four band members mixed the album. There were a lot of cooks in the room.

*Have you always had that much input into the final stages of the album?*

Pretty much, except that I always used to think that the reason there was no bass on the record was because that's the sound that Mike got. It was almost like the sound was so sub-sonic that you felt it more than you heard it. But, now I realize that it just wasn't loud enough for the mix. (laughs) You live and you learn! I am not knocking Donn Landee at all, and I am not ashamed of any record that we have ever made. I really think that we are on to something with this album, though. It sounds much more the way we want, the way we sound. If you listen to us playing live in my studio, that is how we sound on this album! It is not always very easy to capture that on record.



When you mic in the studio, do you go direct or are you using a different miking method that is also making a difference?

No, just a microphone and a direct box. My brother's drums were close mic'd and room mic'd to get the initial attack of him hitting the drums plus the decay of the room.

And he was separated, right?

Yeah, he was in his own room.

Had that ever been the case before?

Never. We were all in the same room before; that is why Alex used the Simmons kit. When you've got three guys blowing in the same room, you can't have open mics; otherwise you get guitar and bass on other tracks. So, the only way that we could get isolation on the earlier records was to use electronic drums or just close mic'd and not room mic'd.

Are you getting into recording yourself more in your studio at home?

Believe it or not, I think on a couple of solos on this record I actually punched myself in in the middle of the night with my feet. My wife Valerie punched me in on a couple of things, also. Sometimes I like working alone. Sometimes after everybody leaves I get inspired and I go up to the studio and play. I usually play behind the console in the control room when I record anyway. I can't stand wearing headphones, so I stand or sit behind the console.

So you can hear the monitors right there.

Uh-huh, because I like it loud. With headphones you don't really quite feel it.

On a more personal level, what are some of your favorite guitar moments?

I might not be able to give you particular songs, but I can give you bands. There is an album by The Who called *Live at Leeds*. Beatles stuff — "Tax Man" had a pretty neat sounding solo. George Harrison is such an underrated guitarist. He's very melodic.

Do you still like his work now?

I haven't really kept in touch; I haven't really heard much of him lately. He had a record out a couple or three years ago. I saw a video and it didn't really hit me as the George Harrison that I remembered. Actually, I like him better with the Wilbury's, when he plays the slide melodies and stuff. That's a neat sound. Obviously, Eric Clapton. I love all

**BELIEVE IT OR NOT,  
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LEAVES I GET  
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of the old Cream stuff, Blind Faith. I started kind of not liking him too much during Derek and the Dominoes, even though it was a great album. Newer stuff: Allan Holdsworth is brilliant.

Do you have any non-rock influences?

Oh yeah, I listen to a lot of classical music. I don't actually listen to a lot, but I do listen to different things. The last album I think I bought was Peter Gabriel's *So*. Tony Levine is a great player. I get off on all different kinds of things. People ask me sometimes, "Well, if you really don't listen to much other stuff, aren't you kind of working in a vacuum?" I don't listen to a lot of one thing; I listen to a lot of different things. I think people misinterpret what I mean.

Was your dad a classical performer?

Yes, he performed in the Concertgebouw in Amsterdam. It's a very famous concert hall in Holland. He played classical clarinet and when we came to America he would also play clarinet and saxophone in jazz bands in clubs.

How old were you when you came to America?

Eight.

Do you still speak Dutch?

I sure do. Every day I speak fluent Dutch with my mom.

I bet not many people know that about you.

Nope, and I'd like to keep it that way. That way my brother and I can cartoon on people and they won't know what we're talking about.

Your work on Michael Jackson's "Beat It" got so blown out of proportion. Did that sour you on doing projects with other people or are you still just as enthusiastic?

It did kind of sour it. For one, the rest of the guys in the band have never liked me doing anything outside of the band. The honest truth about what happened is that Quincy Jones called me and asked me if I would play on Michael's record. I said, "Well, let me call the guys and find out if it's cool, because we are pretty much sticking to doing our own thing." So, I called my brother; he was out of town. I called the singer; he was out of town. Mike was out of town; our manager was nowhere to be found. So, I figure, who the hell is going to know? Nobody is going to know that I played on this one tune on Michael Jackson's record, because at that time the people that bought Van Halen records didn't buy his also. I kind of screwed up there because it ended up being like the song of the year and everything else.

The guys were kind of pissed off and it kind of put a damper on working with other people; but, at the same time, I prefer to work with my brother, Mike, and Sammy. I really don't like to step out too often. I'm a family kind of guy.

That comes through, too, on everything you guys do. When did you first meet Sammy?

I met him years ago in Oklahoma first, then at Anaheim Stadium back in '78 at a Boston/Black Sabbath/Van Halen/Sammy Hagar show. I always dug what he did with Montrose and stuff, so I went to his trailer, said hello, and we got along real well and swapped phone numbers. We kept in touch over the years off and on.

Obviously, when Roth quit I didn't know where to turn. I can't sing good enough to be lead singer, even though I used to be lead singer in the band in the old days. After a couple or three beers my voice would blow out, though, because I am not a trained singer. I have good pitch and I can do good background vocals, but I am not a lead singer. So, anyway, Sammy and I both happened to use the same mechanic, Claudio Zampolli. I happened to be at his shop one day and I'm kind of bummed

out because we didn't have a singer. Claudio goes, "Hey, Edward!" (*EVH mimics a heavy Mediterranean accent.*) "You should call Sammy! I just talked to Sammy ten minutes ago." So, I called Sammy right there from his shop and asked if he could come down some time. That was on a Friday; he came down the next Monday, we jammed in my studio, and that was it. It is so funny, because according to Sammy, he did everything backwards! Most people start in a band and then quit the band and become a solo artist. Well, he was a solo artist and joined a band. It was so magical and so special that he just said, "I've got to play with you." Since then, he lives two doors away and we are buddies now. We really see eye to eye about what Van Halen is all about and we get on really well.

*Since you mentioned your mechanic, tell me about your car collection.*

I actually don't drive some of them anymore. I still own them, but they cost too much money to maintain. I bought two Lamborghinis, a Countach and a '71 Muira. They are beautiful cars, but there is no place to drive them around here. On top of that, the insurance is outrageous. So, I've taken the oil out of them and put this special lubricant inside of them. It would cost me a couple hundred bucks to take one of them to a mechanic and have it set up so it would drive again. Since they have appreciated so much, I don't need to drive them. They only made 860 of the Muiras and there are very few nice ones left. One of these days I wouldn't mind giving it to my kid.

*How about your Lamborghini truck?*

That's one I still have running. It's a twelve cylinder, pretty much the same engine as the Countach.

*Do you drive it much?*

I drive it almost every day. It's not really that fast, it just has a lot of torq. You could pull tree stumps out of the ground with it. The truck originated when Lamborghini built 500 of them for the Saudi Arabian army. Since they were tooled up to make them, they figured they might as well sell a few of them, too.

*I hear you recently got a new Ford.*

Yeah! I bought a '34 Ford. I'm a car nut. It's so much fun! It's fun to buy a car and putt around in it.

*What about this Ford: Have you had it specially souped up?*

Oh no, I bought it exactly the way it is. It's an original '34 body, it's not a kit. It's like a show car. There are no door handles on the outside of the car at all; you use a magnet bolt to lower the windows then reach inside to open the door. It's all chromed out; it has a 350 engine with a blower on it, a super charger. It's not a '34 driving-wise, but it looks like a '34 because the original body and frame are intact.

*Are there any cars that you have been looking for and haven't found yet?*

There are two, actually. I want an Austin Mini Coupe S. It looks like a little shoe box, but it has a bigger motor in it than the Austin Coupe. Also, I want a Citroen. It's a French car that is really goofy-looking. It has like two cylinders in it, just enough to go to the market and back. They're really hard to find. I think they are illegal in the States because they are unsafe. But, I like buying weird cars. When my son Wolfgang was born, I bought Valerie a '56 Chevy Nomad station wagon. I just had to get it because it was baby blue and totally original. The license plate says "SHE'S MAD." She loved it! I bought a '56 Sedan for myself that right now I am having a drag motor put in.

What's really funny is that I have always been into Porsches and Lamborghinis, and my father-in-law worked for GM for 35 years. Now all of a sudden he wants to buy a Porsche and all of a sudden I am buying American cars! It's funny because he has always made fun of me, telling me to buy American. The only saving grace was that at least I bought Italian, because he's Italian. He's over in Europe right now working on the EuroTunnel that goes from France to England, and he's driving a Porsche over there. Now that he's changed his mind, I'm buying Chevys!

*It's been rumored that you have another "obsession," if you will. Through the years, you've been quoted as saying that you're always looking for the "brown sound" out of your gear. Is that where you wanted to go with the Peavey 5150 amp and speaker?*

Actually, I'd like to set the record straight on the brown sound. Some journalist got that wrong long ago. "Brown sound" does apply to my sound, but I was talking more about what Alex and I are always looking for in a drum sound — to get a real toney crack out of a drum. It also applies to my guitar sound because I like for my guitar to sound nice and

**I LIKE FOR MY GUITAR TO SOUND NICE AND WARM AND FAT, NOT LIKE SOMEONE'S CHUCKIN' RAZOR BLADES AT YOUR EARS. THE BROWN SOUND IS JUST SOMETHING YOU CAN HEAR AND IT DOESN'T HURT. WHAT YOU NEED TO GET THAT IS A LOT OF SUSTAIN, BUT NOT TOO MUCH DISTORTION.**

warm and fat, not like someone's chuckin' razor blades at your ears. Basically, the brown sound is just something that you can hear and it doesn't hurt. What you need to get that is a lot of sustain, but not too much distortion.

The amp that I have always used, for some reason, stopped sounding good to my ear. Then I hooked up with Peavey. Off and on, James Brown (Peavey Analog R&D) and I worked on this amp for months, mostly talking on the phone. Finally, I told him to come out here with his equipment. It only took a few days after he got here. He would be working in the shop area of my studio while I was in recording. Every time he thought he was onto something I would just have to walk in the next room. It was like "hands on" right there! We were able to do a lot of research and development here in my studio. It was his idea to add the fifth tube. That really smoothed out the sustain on it.

*You weren't getting the sustain that you wanted?*

It's difficult to explain. It's like, if you overdrive the preamp too much you get too much fuzz, but you will get some sustain, which is not what I wanted. I wanted a sustainy sound without it being too fuzzy like I'm using a fuzz box.

At the end of the fifth day James was here, I was pretty damn happy. I ended



“  
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”

up using the amp on three songs on the record. Hartley Peavey and I agreed when we first started working together that we weren't selling anything until I was able to use them live and in the studio, because those are two different worlds. Sometimes an amplifier live will sound okay, but when you stick a microphone in there and try to record with it, it might not sound so good.

*Was it important to you that the units you are taking on tour...*

Those are the ones we're selling.

*Right! They are production amps and production speakers.*

Exactly. They are not tweaked at all. I want people to play through this amp because I really think it's happening. There is **no** other amp on the market that sounds like it.

*With the fifth preamp tube on the amp, did you suddenly have more gain than you expected, maybe even than you'd wanted, but it was a good thing?*

Actually, this amp has so much gain that it's almost hard to control sometimes. All that you've got to do, though, is back off the gain a little bit. The thing is, I like that uncontrollable sound. (laughs) It makes it kind of exciting!

*How about the resonance control on the amp?*

That's a great feature! You can tune your resonance knob up and it makes the speakers react to the amp. It adds a lot of bottom end — a real tight bottom end, not a sloppy, distorted one. It's an active control, too. Obviously, I was thrilled with the whole thing. I am pretty excited about it.

*Are the speakers also everything you wanted them to be?*

Yeah, the Peavey Transducer engineering group really nailed the speakers! The cabinets make the unit a complete amp.

*What were you going for with the cosmetics of the units? They have these old fashioned-looking knobs and the grille on the amp gives it a different look.*

Matt Bruck, my guitar technician, and I would sit around and just hash it out. He'd go, "Well, what do you think would look cool?" And I would say, "Well, I kind of like them old funny-looking knobs." It was really just kind of process of elimination. We really worked hard together on

this thing. Between Mike O'Neill (Peavey Transducer R&D), James Brown, Len McRae (Peavey Artist Relations), Matt Bruck, Hartley, and me, we got an amp and speaker that we are all pretty damn happy with.

*I read that you had the producer, Andy Johns, lined up for Carnal Knowledge before you even had any songs written. Was that kind of frightening, with everyone suddenly raring to go but no music ready?*

It was kind of spooky; but the thing is, when I put my mind to it and I really get into the writing mode, it's almost hard to stop me. We over cut big time. We had seventeen or eighteen tunes, and we only put eleven on because it would have been a double record.

*Who decides which songs to cut out?*

All of us. We tracked all of them and finished them all pretty much. While Andy Johns, Ted Templeman, and Mike Scott were mixing, I was still coming up with new songs! Ted Templeman pretty much was the one that said, "Ed, can it! Forget it!" We almost have our next record done.

*From what I've read and heard, it seems that you sometimes pick up riffs from songs you wrote years ago and plug them into what you're currently working on.*

But you know what happens? For instance, this record is what has filtered through me and come out of me. I don't know where the stuff comes from because I am not the type of songwriter to sit down and say, "I am going to write a song like this now." What I do is sit and play and play, and whatever comes out is what we do. This whole album is what somehow filtered through me over the last eight months and it's much more exciting, inspired, and spontaneous-sounding than if I dug back into my box and whipped out some tape that I wrote back in '80 or '84. One of these days, if I ever dry up and don't have any ideas, I might just have to open that box. I've got a huge box up in the attic with hundreds of cassettes of music. Not all of it is complete songs: There is a lot of experimentation with piano and sound-track sounds, it's not all tunes. There is some stuff lurking in there that one of these days when I do dig it up will surprise me.

*When did you start playing guitar? Did you have any formal training?*

I started playing guitar when I was twelve years old. Before that, I played drums and my brother played guitar. The only way that I could afford a drum set was to have a paper route. While I was out throwing the paper, my brother played my drums and he got better than I did! So, I started playing his guitar. I never took lessons on the guitar so I really didn't know the right or wrong of it: If you don't learn by the book, you don't tend to do things in a traditional fashion, which is a blessing in disguise. I can't read music. I think it stifles a lot of people when they are taught the right way to do something because it doesn't leave any room for innovation. How is anyone going to come up with anything to do if everyone learns by that damn book? So, I kind of wrote my own book.

*Did you and Alex play together from the start?*

Oh yeah, he and I used to play together at backyard parties, just me and him. We were the intermission band when my dad did jazz gigs. He would play drums and I would play guitar. We would pass the hat and make like twenty bucks.

*When you are recording a new record, do the critics ever get in your way?*

No. We are such selfish guys: We don't do anything for anybody but ourselves, and hopefully someone else will like it. It's much more true that way. We only do what we want to do. If some people like it, great. If you sit down and consciously try to write a song to please someone, and then he doesn't like it, it's a hell of a blow. So, what we do is lock ourselves up in the studio and please ourselves. When we are happy, we let it out.

*With your first albums, did you have to deal with pressure from the record company to put out that formula Van Halen?*

That wasn't what the pressure was: It was that we were on the road for like eleven or twelve months supporting our first album and then we get home to find out that a week later we were supposed to deliver our third album already. That's pressure! Here we are burned out from touring for over eleven months and we find out that our record deal stinks, and we owe them three records in the first year! We renegotiated, obviously. Since our first album was successful due to the fact that we toured for eleven months supporting it, they let us slide. No record company has ever said, "We need a hit,

guys!" We have never been the kind of band that depends on a hit. We make good albums from beginning to end. They leave us to do the music and they do the record company bit.

*I guess that's the reward for being dedicated to your work.*

It has always pretty much been that way since Ted Templeman was on our side and he is vice president of the company. He calls us "artists" — I don't like to go that deep, you know, I'm a musician. But, he knows how to deal with musicians: You don't try to tell a musician how to write, you let them do their thing and then come and polish what ideas they've had.

*How long do you think you guys will be out in support of Carnal Knowledge?*

I have no idea about the overall tour; but, the first leg is only a month. We will do a leg in a month, then a week or two off. That way we can go until next summer. That would be ideal.

The Van Halen tour has certainly been "ideal" — at this writing, the first six shows are completely sold out! Plus, *For Unlawful Carnal Knowledge* is still securely lodged in *Billboard's* Top Ten, even though no single has been released. Kudos to Eddie and the boys: Van Halen remains one of the only original rock 'n roll bands which maintains the faith of fans and critics alike — while breaking all the rules ●

# THE PEAVEY



**M**att Bruck, guitar tech to Edward Van Halen, was an integral witness to the development of the EVH™ 5150® amp. Matt was consulted concerning many aspects of the new amp and speaker system. He found the entire research and development process fascinating and the resulting units unbelievable. “The whole working experience between Edward, Peavey, and myself blew me away. The Peavey EVH 5150 is a real honest amp; a lot of work went into it,” Matt says. “It’s so neat when you make something from the ground up. When I hear the 5150, I know what it’s made of. I was there during the development.

“The 5150 has its own personality that grew out of an extension of what Eddie was looking for in an amp, what I felt Eddie was looking for, and what Peavey felt Eddie was looking for,” Matt continues. “This amp is an extension of Eddie’s personality, of his creativeness, and his artistic abilities. Eddie has two of the most unbelievable ears I’ve ever been lucky enough to be around.”

The Peavey EVH 5150 system consists of an all tube, 120 watt head and a 412 straight and a 412 slant speaker enclosure. The 5150 amplifier preamp section consists of five tubes in the preamp section with the fifth preamp tube located at the end of the lead channel, resulting in more gain without changing the harmonics of the amp. The power action section utilizes four 6L6 GC power tubes.

Another feature of the EVH 5150 amp is the development of an active “resonance” control circuit. Unique to the 5150, the resonance control boosts the low end at the resonant frequency of the enclosure, giving more control of the “looseness” or “tightness” of the low end.

Matt only has constant praise for the units. “The 5150 is a straightforward kind of amplifier. It’s very honest in construction and it’s the most consistent amp I’ve ever heard out of the box. I opened eight 5150s out of the box, plugged all of them in, duplicated the settings on each one, fired ’em up, and they were just right! I’ve never heard a cabinet that I liked better than these Peaveys — and believe me, I’ve heard them all.

“I have a lot of pride in the 5150: All the research and development that went into creating it, plus knowing that I was there to help make an amp that sounds great, looks great, and will lend itself not only to Edward as the amp he uses, but to the entire rock world.”

For in depth review of the EVH™ 5150, don’t miss the next issue of the Monitor!



5150 is a Registered Trademark of Edward Van Halen

# Yesss!



## PEAVEY

**Musicians, sound techs, and road crews all over the world know that whenever they see the Peavey logo they can rest assured that the show will come off without a hitch.**

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**Peavey Electronics is the largest producer of music and sound products in the U.S.A. ... perhaps even the world... and, yes, there is a reason!**

**With over a quarter of a century of research and American ingenuity behind all of our equipment, we are totally committed to making life better for the working musician. We'd also like to thank our dealers for being totally committed to Peavey throughout the last 26 years.**

**When sound and performance count the most, Peavey always comes through.**

# Brains Behind The Beat

PHRED MOSBEY,  
Bell Biv DeVoe  
and the DPM® 3<sup>SE</sup>



Phred Mosbey, one of the most sought after programmers in the music industry, doesn't compromise his standards when it comes to sound and creative control. His successful collaborations with artists like Johnny Gill, Bobby Brown, Earth, Wind and Fire, and After 7 have earned him a reputation for instinctively knowing what "works," and putting it together in record time, whether in the studio or the middle of a live performance. Currently the brains behind the beat of Bell Biv DeVoe, Phred is an integral force within the new crop of rap/soul artists that have taken the music charts by storm.

Phred's choice for the digital brains behind his musical brawn is the Peavey DPM® 3<sup>SE</sup> digital phase modulation synthesizer. "For the production projects I'm doing now and the songs I'll be submitting for the next BBD album, as well as other albums I'm writing for, the DPM 3<sup>SE</sup> is the only keyboard I'm using. The DPM is new, with sounds that haven't been heard; therefore, it's going to create my sound."

With the addition of the other members of the DPM family, Phred's production possibilities are limitless. His DPM® SX rack-mount Sampling Xpander offers 16-bit sample recording capability with the power and flexibility of a dedicated sampler. The DPM® SP Sample Player features 16-bit resolution, 44.1 kHz sample playback rate and is expandable up to 32 Megabytes of internal memory. The DPM® V3 rack-mount Voice Module has the same powerful sound generation and synthesis capabilities as the acclaimed DPM 3<sup>SE</sup>.

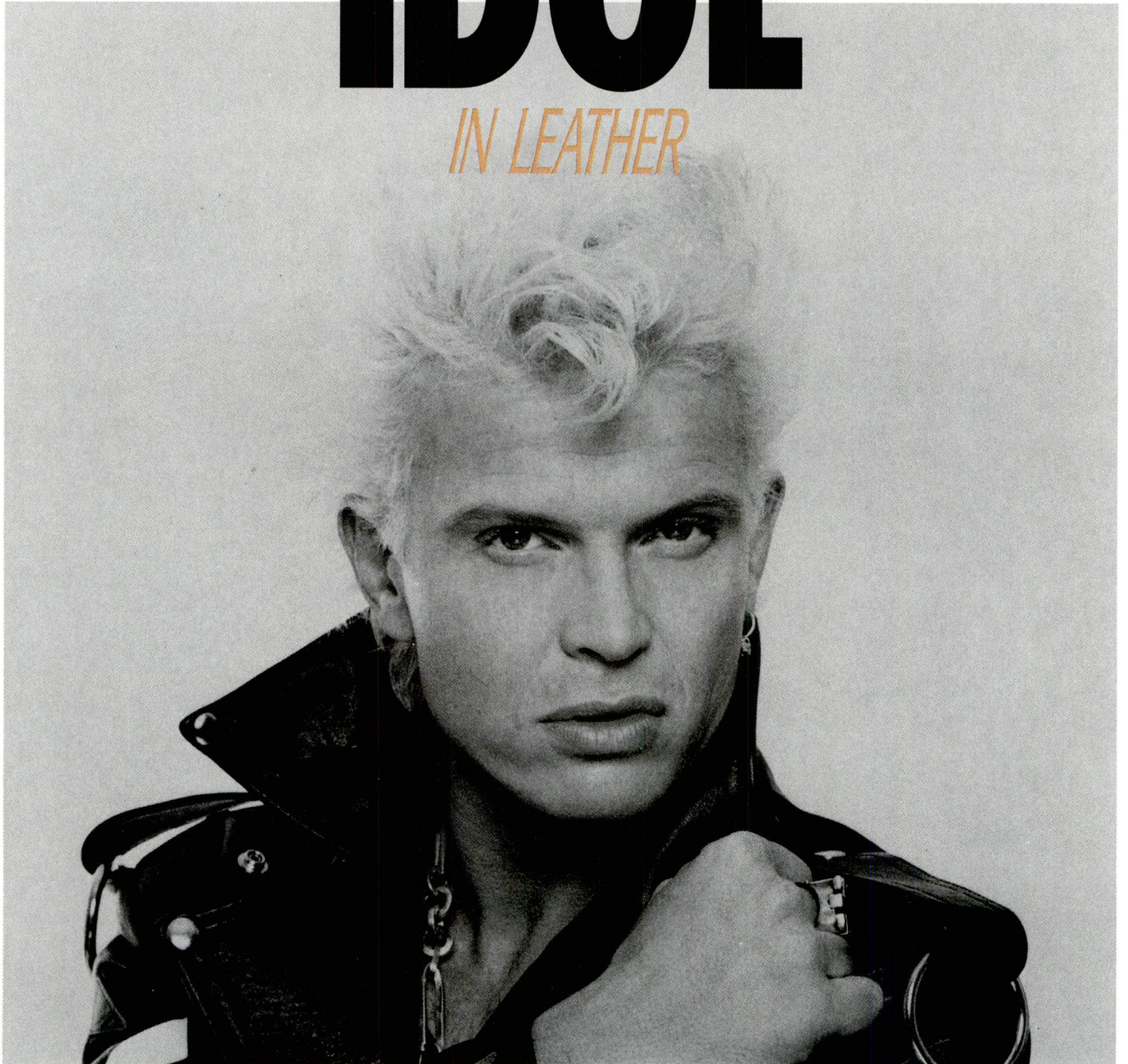


For Phred Mosbey there's no question as to what equipment is simply the best equipment — the DPM 3<sup>SE</sup> and complete line of DPM Series products from Peavey.



For the latest information on top performers and products in music, get the MONITOR Magazine from Peavey. To receive 4 issues for only \$3 (price good in U.S.A. only) send check or money order to: MONITOR MAGAZINE, Peavey Electronics, 711 A Street, Meridian, MS 39302-2898 ©1991

*MORE THAN JUST*  
**BILLY**  
*A PRETTY BLONDE*  
**IDOL**  
*IN LEATHER*



**T**he name “Billy Idol” evokes images of spiked blond hair, leather, crucifixes, a growling voice, and the inevitable curling sneer. However, image aside, Billy Idol is a musician who has worked at his craft for over a decade with one purpose: rock & roll. ■ Billy first came to attention in the late 1970s as the flamboyant lead singer of the punk rock group Generation X. In 1982, his solo career began with his self-titled debut on Chrysalis Records, followed soon after by *Rebel Yell* in 1984 and *Whiplash Smile* in 1986. Thus far, his main henchman and songwriting partner had been guitarist Steve Stevens; however, the two parted amicably after *Whiplash Smile* and Stevens pursued a solo career. ■ Billy’s fourth album was scheduled for release in early 1990. However, in February, 1990, during the album’s final production stages, Billy was in a serious motorcycle accident which severely fractured his leg. The tour following the release of *Charmed Life* was a challenge for Billy, but one he wouldn’t have missed for the world. ■ The following interview was conducted in early August, when Billy had fully recuperated from the *Charmed Life* tour and was now seriously contemplating the approach to his next album. He was eager to talk about his musical philosophies and new Peavey DPM® 3SE keyboard; he was also eager to disprove some (though not all) perceptions the public has perpetuated concerning “Billy Idol.” Although he doesn’t have much trouble being taken seriously by those familiar with his music, he is definitely not just another pretty face. ►

**By Renee Young**

*Beginning with your first solo album in 1982, I've noticed that Keith Forsey has produced every album you've recorded since Generation X. How did you hook up with him? You obviously have a good relationship, having gone through that many years and albums together.*

Well, actually, that's the point. Keith is English, but he worked in southern Germany with Giorgio Moroder for a number of years. When Giorgio moved across to L.A. in the late '70s, Keith moved with him. Of course, right from the start he's been involved with Giorgio's use of real people and electronics to make music. Keith was (and is) a drummer and has become a producer since. He was primarily working with Giorgio as a drummer, whether it was with drum machines or live drums. What I was looking for was someone who knew rock 'n roll (and Keith definitely knew that), and at the same time had a grasp of modern day technology. This is in the late '70s, kind of before people had put rock music and techno music together, if you know what I mean. Basically, that was what I was looking to do. So, Keith was really great because he had a command of both: He had been with someone like Giorgio that was trying to do that as well.

*Did you know him from England, or had you just heard about him and called him up?*

Really, I had heard about him through contact with Giorgio Moroder. It was great, because in a way I wanted to meet someone who didn't have the fame of Giorgio Moroder, but had the ability. And that's what was really great about Keith. Keith has worked with lots of other people as well, like Simple Minds, Ice House, and Psychedelic Furs.

*It's kind of unusual for a producer to stay with an artist as long as you and Keith have been together. To be honest, I wasn't really expecting to find him on Charmed Life since I knew Steve Stevens wasn't with you on that album and you had changed up your band a great deal; however, "Keith Forsey, Producer" was consistent. Not only do you obviously work well together, you seem integral to each other's musical growth as well.*

Well, I think what you are always looking to do when you make albums is to create a team. I think that if you can still realize the ideas, the songs that you are looking for, and if the team is still working, then there is no reason to break it up. That's the great thing. I think in a way the band behind Billy Idol has as much



contributing to what we are credited for on the album. It was the same when Steve Stevens was in the group or now with Mark Younger-Smith (*Idol's present guitarist*). I think everybody puts some of their personality into the songwriting, the sound of the record, and anything else that affects the final product. It's just that when the record comes to be done, it's easy to credit people simply, such as "Billy Idol: singer, songwriter," rather than stuffing people's names all over the place. It just makes it easier that way; but, what's really going on is much more of a musical collaboration, not just any one person doing one job.

*I noticed that on Whiplash Smile you were credited with playing a lot more instruments than on the previous albums. Were you just not credited with playing so much before or were you changing the way you recorded?*

We use every different method of recording possible. We don't just use one system, we use every different way from playing instruments live in the studio and recording that to totally "technicalizing" everything. To me, whether doing things completely on my own or with the whole band, we have found things work the best when they are approached with the right sort of personality for each song. You don't just treat each song the same as the last one. What I have been doing while I have been out here in Los Angeles is putting together a musical unit, a band

***"To get the level of groove that we want with the rhythm sections, we lock different sounds up until they are all running at the same time. With***

***the DPM 3SE you can do that very easily, which is what knocked me out about the unit."***

to do with Keith's work as would, say, the guitar player on the record. At least, that's the way we look at it. I mean, it would be easy for me to stick my name next to Keith's and say "Billy Idol produced this album along with Keith Forsey," but I think that sort of de-focuses people's minds about what's going on; plus, in some ways I would like the ordinary public to think of me as the songwriter and the singer, and not necessarily the person that is putting it all together. Keith's role is much more than that, though. Each one of us isn't just con-

who actually can play the stuff that we are thinking of. That way, we don't have to necessarily use technology right from the start: We can actually take it to real musicians and then later on add the technology. That's where some of the Peavey equipment we are using comes in handy.

Bonnie Hayes, my keyboard player, uses your DPM 3SE as well as the DPM V3 rack-mount sampler and introduced me to them. We all know how great it is. I know that when people think of Billy Idol — I've never been quite sure what they think about really — but I don't believe they think of Billy Idol as very technically oriented. However, what I've always done is linked technology with real people, if you know what I mean. I've been doing that since Generation X, let alone when I came over here [to the U.S.]. That is very important to me to be on top of some of the newest developments.

*No, actually, I don't think people really do think of you as much of a "tech head," if you will. Did you just get interested in MIDI, computers, etc., and it went from there?*

Well, it's not so much that I know how to run things, it's just that I make use of those modern-day methods. I believe you've got to have the personalities of real people on your records. It can all be done with machines, but if real people are running the machines, then you've got that personality. That's kind of what I believe.

*Bonnie uses the DPM 3SE as a controller, as well as a writing workstation.*

That's what I would be using it for a lot as well because I've got a little home studio with a twelve track in there. To get the level of groove that we want with the rhythm sections, we lock different sounds up until they are all running at the same time. With the DPM 3SE, you can do that very easily, which is what knocked me out about the unit.

*Do you plan to use the DPM 3SE as a writing tool as well?*

Yes, one of the reasons the DPM 3SE is so great for writing is because you can also take it straight into the studio to record. For instance, when we use the DPM in the writing stage, we'll take it right through the recording stage as well. Since what we've written will be stored in the unit, we will just transfer it.

**“One of the reasons the DPM 3SE is so great for writing is because you can also take it straight into the studio to record. Since what we've written will be stored in the unit, we will just transfer it.”**

*Do you think you have pretty much pulled together that "band unit" you referred to earlier?*

Yeah, I think we have. It just took a few years to do it, especially after leaving New York and Steve Stevens going to do whatever he had to do. It just took quite awhile to get together a group of people of superior quality.

*When do you start work on your next album?*

Probably some time this winter.

*Have you already been considering ways to approach this next album "differently," as you say?*

The main difference now is that I have a full band to work with. Therefore, we are going to be writing the songs using Peavey DPM equipment, then taking it to real live people, and then putting the technology back into it after that. I think that way I will get everything that I am looking for. I will get the technological tightness mixed with the real per-

sonalities behind each instrument, which is what I think you really need for rock 'n roll. I think for the real techno music, maybe you don't need that; but for rock and roll, you need the "strum and drang" of each individual energy going into it.

*So, will you be taking that same band on the road?*

Yeah, definitely. The people that I am playing with now are the people that played on the "Charmed Life" tour. It's just that they didn't all play on that record; however, they will play on this next record and hopefully from there on in.

*When Steve Stevens decided to pursue some solo projects, did you miss him at first as a writing partner? You had written with him almost exclusively on the three albums before Charmed Life.*

Yeah, of course I did. That's the point: Somebody that's played with you for six or so years gets to know instinctively what you are going to do, and of course it's hard to replace that. However, that's why I took my time with *Charmed Life*. I have been working toward finding that sort of relationship again, only not just with one person but with a whole outfit. That's what I have actually been doing and I think bit by bit it's working. Of course, that's with the help of Keith Forsey and Mark Younger-Smith, so it's like an inner group amongst the group. It seems to be working. The next record will really put it to the test.

*Are you the type that would rather collaborate than write alone, or do you not have a preference?*

I'm quite happy writing on my own if I have to. But, I have got to admit that there is a lot more excitement in sharing something with somebody because you can fire each other up. It's just exciting to feel that to and fro of ideas. Plus, ten songs is a lot of songs to write for an album. I think that sometimes you need other people's feelings clarifying what you are doing. Sometimes it's hard to see or find things for yourself, and when it's put into somebody else's hands maybe they do something to the song which just jerks it out of you. That's important.

*So, you always start fresh with your albums? You never pick up a song that was written but didn't make it on the last album?*

Well, I've tried that sort of stuff. Usually you just throw it out anyway and that's

*Continued on page 33*

# BONNIE HAYES

## ON STAGE AND IN THE STUDIO WITH BILLY IDOL AND PEAVEY DPM® GEAR

by Renee Young



**B**onnie Hayes joined Billy Idol in 1990 as keyboardist for his “Charmed Life” tour and has since become an integral part of his band on stage as well as in the studio. Between the end of the “Charmed Life” tour and the start of studio time for Idol’s next album, Bonnie gave a run-down of how she utilizes the DPM® 3SE and DPM® V3 during live performances and as a writing workstation.

**How do you have your DPM 3SE set up for Billy’s live shows?**

I use the DPM 3SE as a controller in my live rig and then I have the rack-mount DPM V3 as another sound generator. When I was on tour, I would take the SE back to my hotel room and use it to mock up sequences of songs that I was working on.

Since I’ve been off the road, I have both the SE and V3 set up at home in my demo studio. I’ve been using the SE a lot more in its multi-capacity, which means that I can access a whole bunch of sounds at the same time. In other words, I can do a bass track, then a drum track, and then a piano track from the SE, controlling it from my computer. I’m really getting into that now.

**As the controller of your live rig, what are the main functions of the DPM 3SE?**

By using the SE as a controller, I use it to access any other tone generator in my rack. Therefore, when I play a chord on the SE, it plays whichever one of the other generators I want it to play. The SE is actually the keyboard that I use to control my other instruments. The DPM 3SE and V3 are my main source of

sound. Peavey DPM equipment has some of the best analog sounds that I have ever heard.

**How are you using the DPM V3?**

Right now I use the V3 as an additional module for all those extra voices.

**How do you use the SE in your writing process?**

What I do is run with what’s called virtual tracks, which means that I play the tracks into the computer and the computer basically plays the DPM 3SE. Therefore, I can keep changing the bass sound or the keyboard sound right up until the end. To be honest, even though I’m deeply into using the SE, I feel like I’m only using it in an intermediate capacity because of all its capabilities. It seems like I have a lot more to learn about all its features.

**Do you use the SE’s looping feature when you write, then go back and trim?**

Yes, I do. Essentially what I do when I write a song is set up a little loop which gets bigger and bigger as my idea gets more complex. That’s how I work: I

have the SE play what my idea is as I work out my lyrics and stuff.

You know, the great thing about the DPM products for me is that I've basically just begun to exhaust the possibilities of them. On the next [Billy Idol] tour I plan to be more deeply into the programming aspect of the SE. I want to be able to make sounds especially for Billy's songs.

**Bonnie Hayes recently completed producing the debut album by the Gospel Hummingbirds, a traditional gospel group based in San Francisco. Bonnie also produced her own solo album, which she hopes to have released in 1992.**

**A prolific songwriter, Bonnie's songs have been recorded by the likes of Bonnie Raitt, Robert Cray, and Huey Lewis and the News, to name only a few. David Crosby has also recorded one of her songs for his upcoming album, and several other of Bonnie's songs are in the works for various artists. In the meantime, Bonnie goes in the studio with Billy Idol in October. Having never recorded with him before, she's looking forward to the experience and plans to use her Peavey DPM 3SE and DPM V3 to the utmost in creating the "sound" for his next album.**



## **BILLY IDOL**

*Continued from page 31*

the reason it didn't make it on the last album.

*How do you take care of your voice? You do lots of growling and screaming during your performance; how do you keep your voice going after so many concerts?*

Something I never do is sing out of my range. I never try to scream above where I am supposed to be, and I think that's one of the things that has helped me retain my voice all of these years. A lot of other singers, especially if they are playing with real heavy metal bands, try to sing with a voice that they haven't actually got. In the end, it can leave them voiceless. I just sing within what's right for my voice.

*The signature growl/scream that has seemingly been with you from the beginning: Did you consciously develop that or it just kind of happened and people picked up on it?*

I think those things just happen when you are playing music with people. It's all part of it. I suppose you can say as much with a grunt and a moan as you can with real words — I think that's got a lot to do with rock 'n roll music.

*Has your leg completely healed from your motorcycle accident a couple of years ago?*

Yeah, it's great, thank you. Every part of me is fantastic, actually.

therapy, oddly enough. So, going on stage and trying to be normal and use my leg as I used it before did a lot for it. It had to do what it was trying not to do — be normal. So that did a lot for me, too.

*Do you ever miss the glory days of punk music and Generation X, or are you glad they are behind you?*

Of course I miss them because they are pretty much a part of what I think is great about music, that something like that can happen. So, of course I sort of cherish the memories; but, at the same time, I wouldn't sit around thinking that's all life holds for me. I think people really get mixed up about that with me. I love the memories, but I'm not going to just sit there thinking about 1977.

*What kind of advice will you give your son if he wants to go into the music business?*

He'd have to be nuts; but, I love that!

**B**illy has begun writing songs for his next album and has even premiered a few of the songs to European audiences. He and his band plan to play a few more shows to gauge audience reaction to the new material before going into the studio this winter. Not only is Billy looking forward to working with his new band on an extended basis, he is also very excited about using the

***"I suppose you can say as much with a grunt and a moan as you can with real words - I think that's got a lot to do with rock 'n roll music."***

*Did you undergo much physical therapy for the leg?*

I was doing some of that, but just going on stage actually did a lot for it. You would be surprised: If you have got something wrong with your body and it's capable of repair, sometimes just forcing it through the everyday, normal, run of the mill movements can actually be

Peavey DPM 3SE keyboard in his new work. By combining musical personalities with modern musical technology, Billy Idol has created a formula that embraces the future without forsaking his source of inspiration . . . rock 'n roll ●

# PRODUCT FOCUS

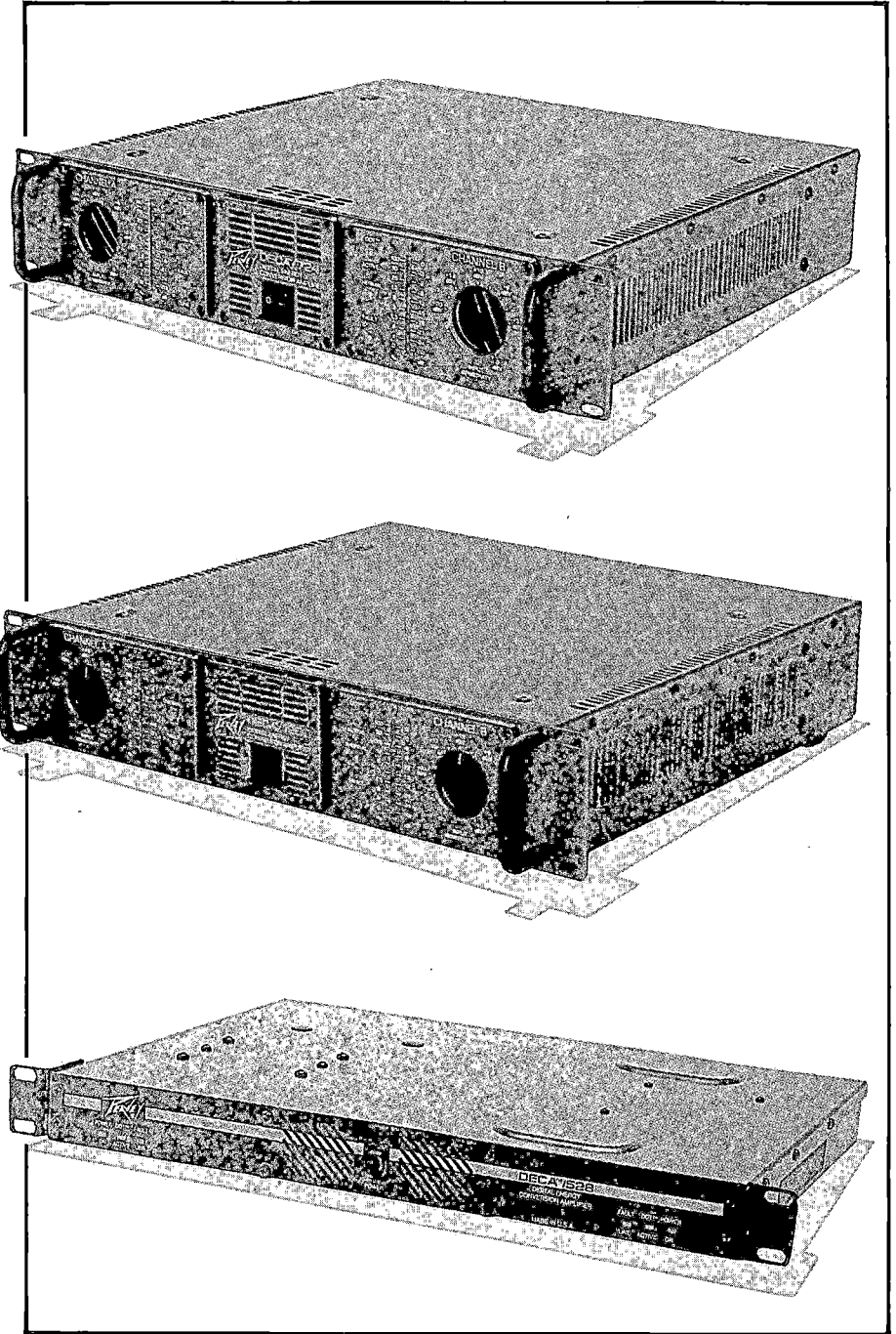
The DECA™ Series amplifiers provide an innovative approach to signal amplification by utilizing digital energy conversion technology. This state of the art technology is the result of a dedicated effort to combine the advantages of high-speed digital computer electronics, highly efficient semiconductor device electronics, and electromagnetic energy conversion technology.

The DECA amps are stereo, digital, energy conversion systems capable of high efficiency energy transfer to various load (speaker) configurations with professional performance specifications and better than 90% efficiency. The digital energy conversion system is rated at less than 0.1% Total Harmonic Distortion and features a digital version of Peavey's patented DDT™ compression circuitry to minimize distortion due to clipping at the maximum energy transfer levels. Due to the unique nature of this amplification system's design, no measurable transient intermodulation or slew-rate-induced distortion is introduced by the circuitry even with very complex signals and at high concert sound levels.

The newest member of the DECA family is the DECA™/528. The extremely compact, single-rack-space design of this new DECA amp will open many doors for applications where rack space is at a premium. Multiway sound systems requiring large quantities of power amplifiers are excellent applications for the 528 with its low profile, fan-cooled, twelve pound package. Also, the capability of the new DECA/528 to develop 210 watts RMS into 8 ohms will maximize system efficiency/performance for applications requiring only a single 8 ohm speaker enclosure.

## FEATURES:

- 90% output stage efficiency
- 3 7/8" x 19" rack-mount
- DECA™/528: 1 3/4" x 19"
- DDT™ compression circuitry
- LED status and level indicators
- Compression defeat circuits
- Output protection circuitry
- Bessel amplifier response
- No TIM distortion
- Low feedback design



## DECA™ Series Amplifiers

SPECIFICATIONS	DECA™/528	DECA™/724	DECA™/1200
Frequency Response	10 Hz to 20 kHz, $\pm 0.1$ 5 dB @ 1W RMS into 4 ohms	Variable subsonic roll-off filter, 6/10/40/60 or 100 Hz (internally selectable), 10 Hz to 20 kHz, $\pm 0.1$ dB @ 350W into 4 ohms, 3 dB @ 40 kHz, 350W into 4 ohms, limited by Bessel input filter	Variable subsonic roll-off filter, 6/10/40/60 or 100 Hz (internally selectable), 10 Hz to 20 kHz, $\pm 0.1$ dB @ 600W into 4 ohms, 40 kHz, 3 dB @ 600W into 4 ohms, limited by Bessel input filter
Rated Power Output Per Channel @ 4 ohms Both Channels Driven	200W RMS, 20 Hz to 20 kHz	350W RMS, 20 Hz to 20 kHz	600W RMS, 20 Hz to 20 kHz
Bridge Mode (8 ohms)		700W RMS, 20 Hz to 20 kHz	1200W RMS, 20 Hz to 20 kHz
Total Harmonic Distortion (4 ohms) (Measured at 1 kHz, DDT™ disabled)	Less than 0.1% @ 200W RMS per channel	Less than 0.1% @ 350W RMS per channel (Typically below 0.06%)	Less than 0.06% @ 300W RMS per channel Less than 0.15% @ 600W RMS per channel
Hum & Noise	Greater than 85 dB below full power (20 Hz to 20 kHz)	Greater than 95 dB below 450W RMS (COTF weighted)	Greater than 100 dB below 600W RMS (20 Hz to 20 kHz)
Input Sensitivity:	1.0V RMS for 250 watts @ 4 ohms	1.0V RMS for 350W RMS @ 4 ohms	1.3V RMS for 600W RMS @ 4 ohms
Load Impedance	4 ohms or greater (unconditionally stable into any load configuration on any signal condition and level at the input)	4 ohms or greater (unconditionally stable into any load configuration on any signal condition and level at the input)	4 ohms or greater (unconditionally stable into any load configuration on any signal condition and level at the input)
Weight & Dimensions:	12 lbs. 19" W x 1 3/4" H x 13 1/2" D	37 lbs. 19" W x 3 1/8" H x 18" D	37 lbs. 19" W x 3 1/8" H x 18" D

introducing the new

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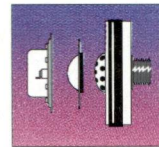
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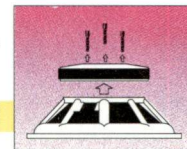
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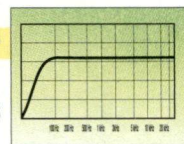
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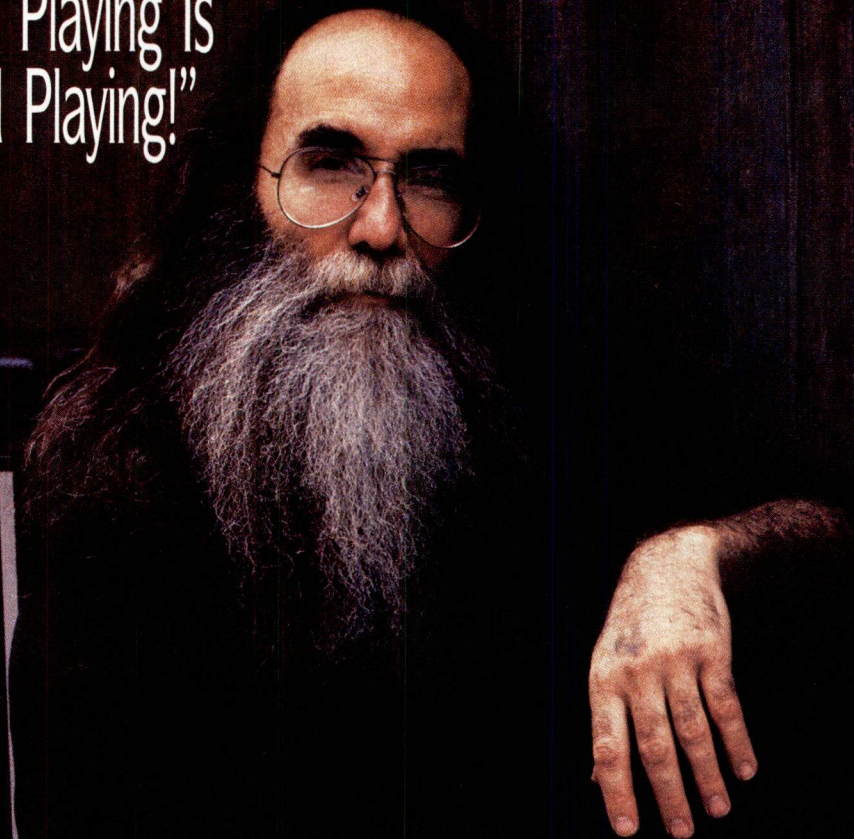
**T**HERE'S NO WAY AROUND IT: LELAND SKLAR IS TRULY A LEGEND IN MUSIC CIRCLES. His name can be found next to bass credits on albums ranging from Barbara Mandrell to Phil Collins to Lyle Lovett, and on and on. He first came to prominent attention as part of the rhythm section behind James Taylor in the late 1970s; these days, he's most visible as the bassist with Phil Collins. Yet, as always, there's no telling where his distinctive bass sound will show up.

*by Daphne Aultman*

The Hard Line  
According To

# Leland Sklar

"Good Playing Is  
Good Playing!"



Leland's professional music career is actually dependent on a fluke of chance (or fate, whichever way you look at it) which occurred when he was twelve years old. He had been studying piano since he was five years old, and by age twelve was quite accomplished. However, when he went to try out for the junior high orchestra, it seemed that everyone else played piano as well. "There were about fifty kids lined up to play piano," he remembers. "It didn't seem to matter how accomplished I was then, because they were going to have to give everybody a shot that wanted one. So, the only piano playing available to me would have been minimal. However, they had no string bass players.

"I really didn't even know what a string bass was, but they asked if anybody

situation to go through, but I was pretty much playing mostly electric bass by the time I was eighteen or nineteen. Once I left college, the upright bass pretty much took a back seat. Once I started hitting the road and doing studio work, there was almost no demand at all for string bass."

Before breaking into the L.A. studio scene, Leland served as bassist in James Taylor's back up band, dubbed The Section by Taylor. Not only was The Section Taylor's road and studio band, the band also developed its own unique musical style and following outside of Taylor. "The Section was a group that I had a lot of fun with. It was very, very ahead of its time. Our music was pop/fusion --- the crowds loved us, but the record labels couldn't relate to it. We released three

they all opened up. People felt that one of the things that made James Taylor what he was was the fact that myself and Russ Kunkell were playing on his records. Suddenly every manager and every producer who had a singing/songwriting ballad artist felt that one of the things that might give that guy a better shot would be to hire Russ and me. Things just kept evolving from there.

"I've also been fortunate in terms of my relationship with Nashville. I worked with Jimmy Bowen for quite a few years in L.A., so when he moved to Nashville he called and asked if I'd be interested in working some there. I think the first main project that I did in Nashville was George Strait's *Ocean Front Property* album. That was also how I got turned on to the Peavey TNT 150. Rather than

# *Possibly The Music Industry's Most In-Demand Bass Player!*

would be interested in trying that out and I said I would, just to be playing. The music teacher, Ted Lynn, taught me the basics of playing it, then I got turned on to a couple of other teachers as well, and ended up enjoying the bass more than the piano.

"It was just one of those weird little flukes, a little crossroad that comes into your life. I could have been one of the guys that sat there and said that I'd stick with the piano, but I chose to go the other way. And it worked out great for me! I was playing upright bass in jazz clubs by the time I was fourteen or fifteen."

Leland loved playing the upright bass, but found the electric bass to be quite a challenge at first. "It was a very weird adjustment to go from playing a stand up bass to an electric bass. It took a while to figure out what was going on," he says. "Number one, going from a fretless to a fretted instrument. There were no fretless electric basses floating around at that time unless somebody was building them in their garage for themselves. It was another one of those periods of tran-

albums while simultaneously touring with James (Taylor) and Jackson (Browne). Actually, The Section still has a loyal following in Japan and we've had offers to do a tour there in the spring of 1992.

"It's kind of nice to see it coming back around. I have no illusions that this (tour) is going to turn into anything major; we are basically doing this for the pleasure of getting a chance to play together again." Craig Doerge, Section keyboardist, has been playing with Crosby, Stills, and Nash and Jackson Browne. Russ Kunkell, drummer with The Section, now plays with Steve Winwood. Danny Kortchmar, Section guitarist, is well known for his success as producer and writer with some major artists.

Leland says it was the James Taylor gig that opened so many doors for him. "When I first went from being in local bands to being in demand as a studio player, it didn't happen by accident, but it wasn't something that was heavily pursued. There were a lot of doors that I had sort of banged around on that never opened; but, the minute James and I started working together, all of a sudden

hauling my stuff from L.A., I figured it would probably be cheaper to rent an amp for the week. The Peavey TNT 150 was the amp Nashville Cartage sent over. I said, 'Gee, this is really a nice-sounding amp. I really like this.' And they all said, 'Well, Peavey is right down the road in Meridian, Mississippi.'"

Phil Collins also knew of Leland through his work with The Section and James Taylor. Phil first called him in 1981 to work on *Face Value*, Phil's first solo album. Leland was already committed to another project at the time of that first call, but urged Phil to call him again. Phil did call again, in 1984, and Leland worked with him on the album *No Jacket Required* as well as touring with him in support of the album.

In 1989, Leland was bassist on Phil's ...*But Seriously* album, and did 130 shows in ten months on the twice-around-the-world tour. According to Leland, preparation for the tour was also quite intense. "When we started rehearsing for this tour, we rehearsed in an old barn outside of London just as a four-piece rhythm section. We were looking

for a real tight sound, so we set up like a garage band. We set up tight, where we were all within an arm's length of each other. We tried to basically get as close to that kind of sound on stage as we could, to keep it real tight and almost garage-like, because that's the easiest for us to relate to and play for. We did a week of rehearsing as just the rhythm section, then did a week of rehearsing with the horn section, and then another month of rehearsing with all of the production. So, we went from five guys in a barn (the four musicians and Phil) to eleven or twelve people by the time we were on stage. With that kind of music, though, the rhythm section is the real core of the entire show."

When asked if Phil Collins' background as a drummer affects the band's musical arrangements, Leland quickly agrees that it does. Leland admits that although Phil is very versatile, "he is first and foremost a very gifted drummer and I think that pretty much dictates the direction of the music. He also brings a drummer's attitude to his music in how he does his vocals: The entire pace and rhythm of his vocals is really that of a drummer. I think it enters into everything that he does. When he plays piano he does it rhythmically more than having tons of chops and flourishes.

"I am enjoying what seems to be an ongoing relationship with Phil. I love it, because I really enjoy his music, his work, and his enthusiasm, the way he approaches it. He understands pop music so well, but he's not blase about it and doesn't take it lightly. He works harder than any guy I have ever worked with."

Leland's bass rig while on tour with Phil Collins included the Peavey T.B. Raxx™Tpreamp, the CS® 1000 power amp, two Peavey speaker cabinets with 410s in each, plus a TNT® 150 wedge amp for his pedals. Leland goes full range with his gear, preferring the sound as well as believing it complements the sound Phil is going for. Leland says that the sound he goes for with Phil is "basically a real good, thick midrange/upper end sound without a lot of bottom. We have a big stage with lots of people on it," he continues, "and I really want to avoid as much bottom and rumbling as possible. We have around thirty bass bins on each side of the stage, so the less bottom end I'm generating on stage, the more headroom the mixer has to deal with out there.

"Another piece of my gear that ended up being used in a different way on tour

***"During the tour we did seven weeks of rehearsing and 130 shows. During that entire period I didn't have one piece of equipment fail - not one speaker blew, not one preamp or power amp went down"***

was my Peavey DataBass amp. I had bought it to use as an onstage monitor. But, it turned out that Chester Thompson (Collins' drummer) didn't have an amplifier for his rack percussion equipment, so my DataBass ended up becoming a percussion amp on the road.

"When I'm working in the studio in Los Angeles, I've also been using the little DataBass combo amp as a studio amp. I just used it the other night when I did the *Tonight Show* with Lyle Lovett, too. That DataBass really has turned out to be a great studio amp. It's a real case of overkill in terms of the amount of power that this thing can put out. I really don't get to use it to its full extent, but I love the size of it and I love the fact that if I suddenly get called in to do a rock 'n roll project instead of a country or pop project, I can crank this thing up and it really does perform. I'm very happy with that as my L.A. studio amp. I'm spending about half my time in Nashville studios now, and when I'm working there I've been using a TNT 150 (the regular model, not the wedge). I still think the TNT 150 has one of the best choruses in it of any chorus that's out there. There's a great internal chorus that flows into that amp.

"I'm looking forward to getting two of the PRM monitors from Peavey's pro audio line. It was really funny how I got turned on to those. I was working last January for a Christian artist named Steve Camp in Nashville. The engineer for the album was Ronnie Brookshire and they had all this expensive, top line equipment set up in the studio. But, the speakers that were sitting on the counter had a brass plaque on them that said 'Dung Tek, West Germany.' These monitors sounded unbelievable! They

just killed me! I said, 'These are great! Where did you get these? I have never seen them before.' Ronnie said, 'Look at the back.' I walked around to the back and they were Peaveys! Ronnie said that when they said Peavey on the front, people had a hard time accepting them as a valid studio monitor because they are still not used to the studio line of equipment Peavey is putting out. So, when people saw the fake plaque on the front, they would get all pumped up. Then he would show them the back of the monitors and at that point they had already committed themselves and said how great they sounded. It was a great little maneuver on Ronnie's part because he loved those monitors. I thought they were great, too, and that's why I'm getting some for my home rehearsal area.

"I think what Peavey is doing is great. Before the last tour, I had three other major rock 'n roll power amplifier manufacturers asking me if I would be interested in using their gear. They brought all this stuff down, we're talking some serious high end gear, and I sat and listened to all of it. And Peavey was better! It just sounded better! Plus, during the tour we did seven weeks of rehearsing and 130 shows: During that entire period I didn't have one piece of equipment fail — not one speaker blew, not one preamp or power amp went down. To me, it's really important that the reliability factor is in there. I was pretty pleased with the fact that I got through the entire tour without having to dig into any of the backup gear."

Leland plays with artists in such a variety of musical genres that one has to wonder if he changes musical styles like changing hats. (Not that Leland wears a hat.) "To me," he says, "not so much the artist but the song is really what's important — knowing what's right for that piece of material. I don't know if this works for everybody, but I have always felt myself to be fairly intuitive. So, when it comes down to working on different projects, you just listen to the music and try to decide what combination of instrument/equipment will work best. I try to give the album something consistent, but maybe each track has a little different flavor to it without making the album sound like it's having an identity crisis."

Where Leland Sklar is concerned, though, what his playing boils down to is not pure versatility, but pure talent. "I just accommodate the song," he says modestly; then adds sheepishly, "Good playing is good playing." ●



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WHAT'S IT LIKE TO BE  
TWENTY-FOUR YEARS OLD  
AND ON YOUR  
SECOND WORLD TOUR  
WITH  
**ALICE  
COOPER**

DEREK SHERINIAN IS THE TWENTY-FOUR YEAR OLD, HARD ROCKING KEYBOARD PLAYER WITH ALICE COOPER.

I know what you're thinking: This guy was barely walking when Alice Cooper was making rock 'n roll history! May be; however, Derek's whole life has been a training ground to play with a legend.

Derek began taking classical piano lessons at the tender age of five. He remembers that there was a piano in the house and his mother took notice when he showed a proliferation for banging on the keys. After seven years of dedicated classical training from a teacher who specialized in teaching children, it was obvious he had a natural talent and affinity for music. However, at age twelve, Derek dropped music altogether in order

**DEREK  
SHERINIAN**

PROVES HE CAN  
PLAY WITH THE  
BIG BOYS

to "surf for a couple of years like everyone else in Santa Cruz." Derek says his decision to quit music at that time was a combination of burn out and peer pressure, something all teenage musicians are faced with at one time or

**BY ALAN O'NEILL**

another. "It wasn't cool to play the piano; all of my friends were surfers, and I just got caught up in that whole rap," he remembers.

Although Derek never went back to classical music, he did return to playing music at age fourteen in local bands. He was gaining quite a reputation for himself locally when he attended a summer workshop at Berklee College of Music in Boston at age sixteen. "I went for a summer program at Berklee and I guess a few people there were impressed with my playing," he says modestly. "When I got home, I got a call from Berklee offering me a scholarship. It was great! I really wasn't expecting a scholarship offer. So, I decided to leave high school a year early, took my GED test, and moved to Boston. ►



**B**erklee was a great experience because I was constantly exposed to great players from all over the world," Derek continues. "The thing that was really cool about Berklee was that they had ensemble facilities, so I was constantly playing with different guys every night. It wasn't like I was just playing in one band and only used to playing with a certain four guys. I was forced to adapt on the spot every night because it was always different people. I think that's really good to help develop your playing, so that when you get into any musical situation you can lock in."

Because he has experienced both sides of the "musical coin" (education as well as professional gigs), Derek has definite ideas about how music education could help students more. "I think the biggest misconception about music schools in general is when these kids go into the school thinking, 'If I go here and learn all of this stuff, I'll be prepared for the big time.' However, what the schools don't emphasize enough is the bottom line: When you go in for that audition, you have to sell yourself to whomever your potential employer will be," he says adamantly. "You have to present yourself in such a way that you will appear as a viable commodity to him so he hires you right on the spot. It's not just going in there and playing great. You have to go in there with a good attitude; because what those people are thinking is, 'Okay, I'm going to be on a tour bus with this guy for a year. Am I going to be able to tolerate his attitude? How does he look? Is he going to look good on the videos?' It's the whole package. I think that music schools could emphasize that a little bit more in preparing students."

Although Berklee is known for its jazz instruction, Derek was always more interested in playing rock 'n roll. "I can fake my way through jazz tunes, and I know jazz harmony really well. But, I've always needed to do the big rock shows. I like all of the glamour and you just can't get that in jazz. When I'm older, fifty or something, I'll probably want to do jazz; but, while I'm young, I want to rock."

Besides gaining experience and skills at Berklee, Derek also made some connections. He met Al Pitrelli (former Alice Cooper guitarist) in Boston, which later led him to hook up with Alice Cooper. In the meantime, Derek moved to Los Angeles after three semesters at Berklee and at age twenty-one began playing with Buddy Miles, former drummer with Jimi Hendrix. "I toured all of the blues

clubs with Buddy throughout the United States. It was a really good experience, being my first road excursion, and I learned a great deal," he says. Soon enough, Alice Cooper began auditioning keyboardists for his "Trash the World" tour and guitarist Al Pitrelli recommended Derek. Derek auditioned and was hired that day. "The day I got hired by Alice was the high point of my life — everything changed."

**F**or Derek, working with the legendary Alice Cooper is like going to graduate school, only lots more fun. "Alice is an incredible performer. Watching how he operates on the stage just rubs off. I played 125 shows with him last year and I just feel that the whole presentation, being with him on stage and stuff, really pushes you to be good. I like the theatrics, too," Derek continues. "I'm noticing on this tour ("Hey Stoopid") that even though other bands go out rocking and may have pyrotechnics, Alice's show is so complex compared to that. There are so many cool things going on onstage during our show and it goes over really big. The crowd just goes wild. Because of that, I can see the importance of theatrics.

"The business side of things, though, is where I have learned the most over the last two years. It's amazing. I was so green last year. After two years of this business, you really learn a lot. I'm able to see what's going on. I'm just keeping my eyes open at all times and I'm learning so much."

To make the transition from classical piano to rock 'n roll, Derek admits he had to beg his parents for a synthesizer in junior high. However, the transition to synthesizer was not a difficult one, despite his many years on a weighted keyboard. "You have to approach the synthesizer and the piano as two different instruments, because they are. Thankfully, I have been able to adapt to either. I've been working with synthesizers now almost ten years; however, I base my style and my sound off of the piano and Hammond sounds. I use the synthesizers for brasses, strings, and texture, also. With Alice's greatest hits especially, there are a lot of horns going on in his earlier albums, songs like 'Under My Wheels.' He used lots of horns and strings because Bob Ezrin, his producer at that time, was a keyboard player and he put in a lot of that stuff. So, I'm playing all of those parts that were on the classic records."

Derek relies on a Peavey DPM® 3 keyboard to perform all of Alice's music. Derek says that although piano sounds work well for most bands, he feels that organ sounds work best with Alice's brand of hard rock. "When you are playing hard rock, you don't want to sound too 'synthie' or else it takes away from the heaviness of the music.

"I do use the DPM for piano sounds and I also like to MIDI it up for textures," he says. "The DPM has been very instrumental for me in my writing. The way I use the sequencer is very convenient. I take the DPM along with me everywhere: to my hotel rooms to write and backstage to warm up. It's a great keyboard for me.

"Another great thing I have found about the DPM 3 is that it goes on tape really well — it cuts through great. So, as Peavey makes more and more keyboard equipment, I'm looking forward to incorporating them into my rack and into my rig."

Derek's plans for the future largely consist of putting the experience he has gained in the last few years to good use with a band of his own. Although he loves making music, he says he has absolutely no desire to "front" a band, saying, "That's just not me." However, he would like to fuel a band with his own songs, songs he says are heavily influenced by '70s rock. In the meantime, between tours with Alice, Derek has been collaborating with Brad Gillis, formerly of the group Night Ranger. Gillis is recording a solo instrumental record which will be released early in 1992. "Brad and I are co-writing all of the material on the record. It's going to be really cool — very Jeff Beck influenced. The keyboards play a big part in it, too, which I'm very happy about."

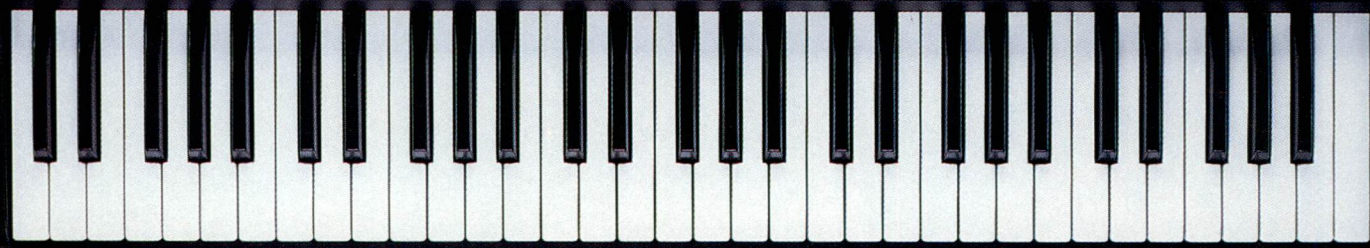
With the release of Alice's latest album, *Hey Stoopid*, Derek and the band embarked on the "Hey Stoopid" tour of North America. This show has been deemed a "must see" by hard rock fans throughout North America. The "Hey Stoopid" tour will also go worldwide, largely due to incredible album sales in Europe, and will not relent until the summer of 1992. Derek, of course, couldn't be happier: touring with one of the groundbreakers of modern rock, playing state of the art equipment, and soaking it all up in the meantime. The combination sums up a smart guy who plans to be around a long, long time.

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## PROFILE

# BILLY JOE ROYAL:

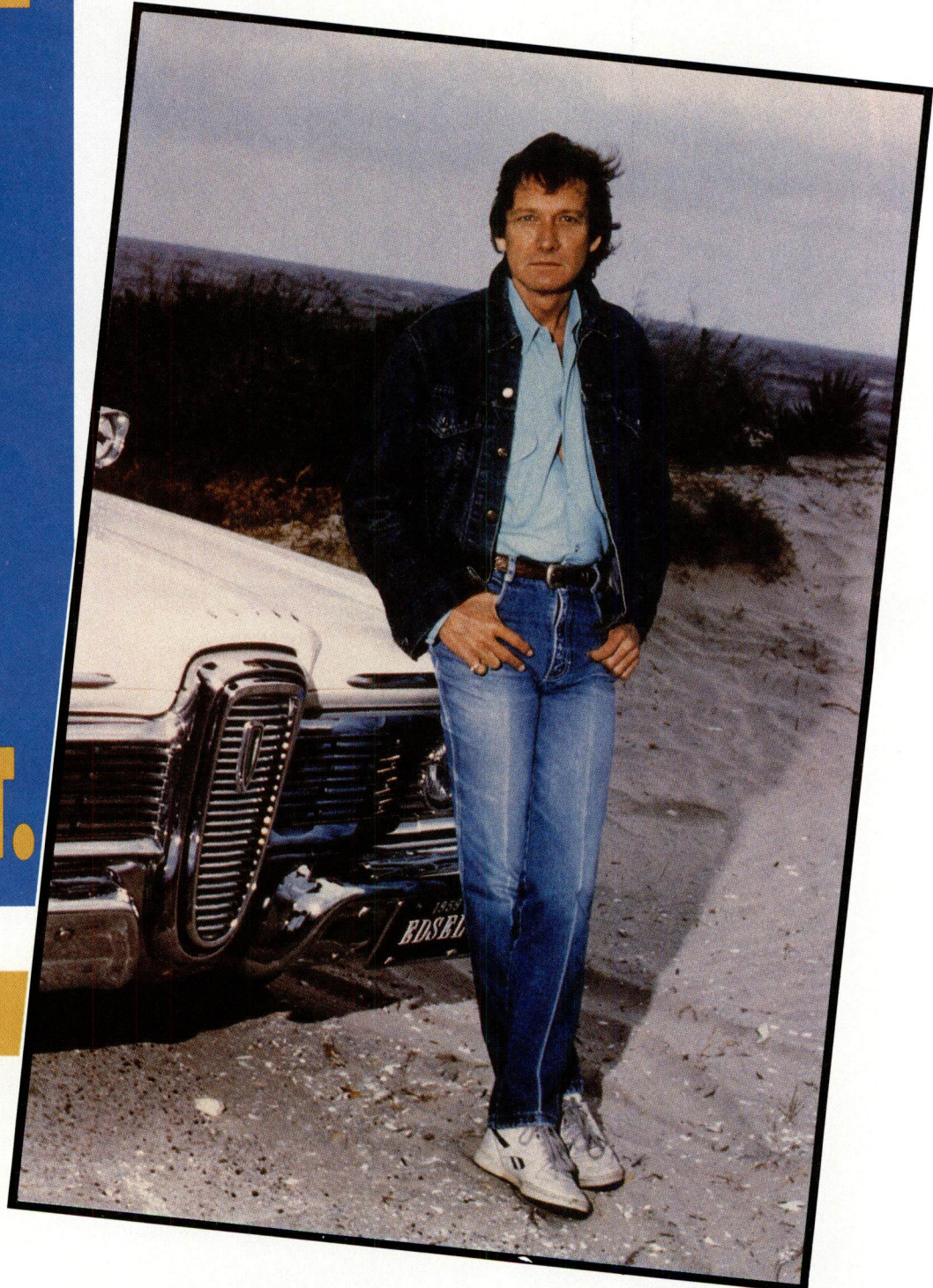
# OUT OF THE BOONDOCKS AT LAST.

BY BARBARA BOYLES

**B**illy Joe Royal isn't just another pop singer who has switched to country. Although such songs as "Down in the Boondocks," which he recorded when he was only nineteen, have given him a solid place in pop history, Billy Joe Royal has his roots firmly planted in country soil.

Billy Joe Royal, and that is the name on his birth certificate, was born in

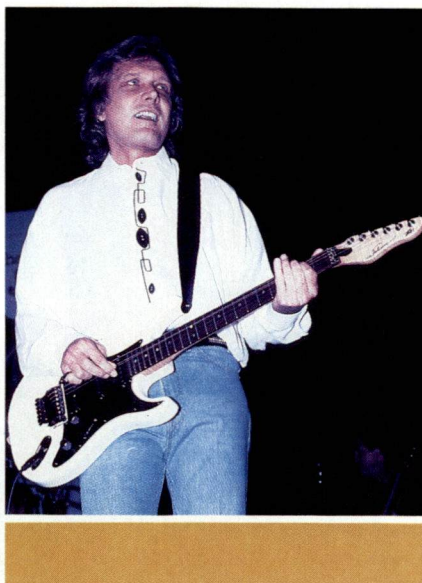
Valdosta, Georgia. Later, he lived in Marietta, which was then a small town outside of Atlanta. He grew up listening to all kinds of music on the radio. Local stations played gospel music in the afternoons and at night he would tune in to WLAC from Nashville and listen to the blues; plus, an uncle had a locally successful country band. Billy Joe was surrounded by all kinds of music, not just



top forty tunes. But country music was where he started when at the age of fourteen he auditioned for an Atlanta radio show, the Georgia Jubilee, and soon became one of the show's regulars, along with Joe South, Jerry Reed, and Ray Stevens. At fifteen he got his first paying job with Gladys Knight at a local roadhouse. By the time he was sixteen, Billy Joe was playing clubs six nights a week, which helped to develop his vocal style. "When you work five hours a night, six nights a week in a club, if you have anything it's going to develop," he said. The young entertainer packed a lot of learning into those years and by the time he was nineteen, he had a big hit with "Down in the Boondocks," which was followed by more hits like "I Knew You When," "Hush," and "Cherry Hill Park." "Cherry Hill Park" marked the end of his pop recording career. The year was 1970 and the music it was "a-changin'."

For the next fourteen years, Billy Joe Royal kept on doing what he had always done. He worked six nights a week singing in clubs and even went to Vegas and Tahoe to work at the resorts. He didn't have a record on the charts, but he packed in the audiences.

By the mid '70s country music had changed so much that Billy Joe's unique style seemed to fit right into the country slot. "I really felt that what I had done in the '60s would now be accepted country. In fact, today, 'Down in the Boondocks' would be a country song," he says. His R&B tinged vocals and the soulful expressiveness of his style were tailor-made for the country sound of the '80s. All he needed was the right song, which he found in 1984. All he had to do now was convince everyone else that it was a hit just waiting to happen. "I knew it would take a special song to get me out of the woodwork and back on top. When I heard 'Burn Like a Rocket' I just KNEW it was the song," he recalled. He cut the record on an independent label in 1984 and did everything he could to promote it. He attended disc jockey conventions and handed out cassette tapes with the song on it. He made appearances almost anywhere — free — just to promote the record. "I would run into people who remembered 'Boondocks' and would say to me, 'I thought you were dead,'" he recalled with a rueful laugh. All that effort paid off because the record was played, gained momentum, and in 1985 he signed with Atlantic America, who re-



released "Rocket" in September of 1985. Then the Challenger exploded and the song disappeared from radio. Stations wouldn't play it because it reminded people of the tragedy. Still, Billy Joe had his record contract, had his chance, and he wasn't about to lose it.

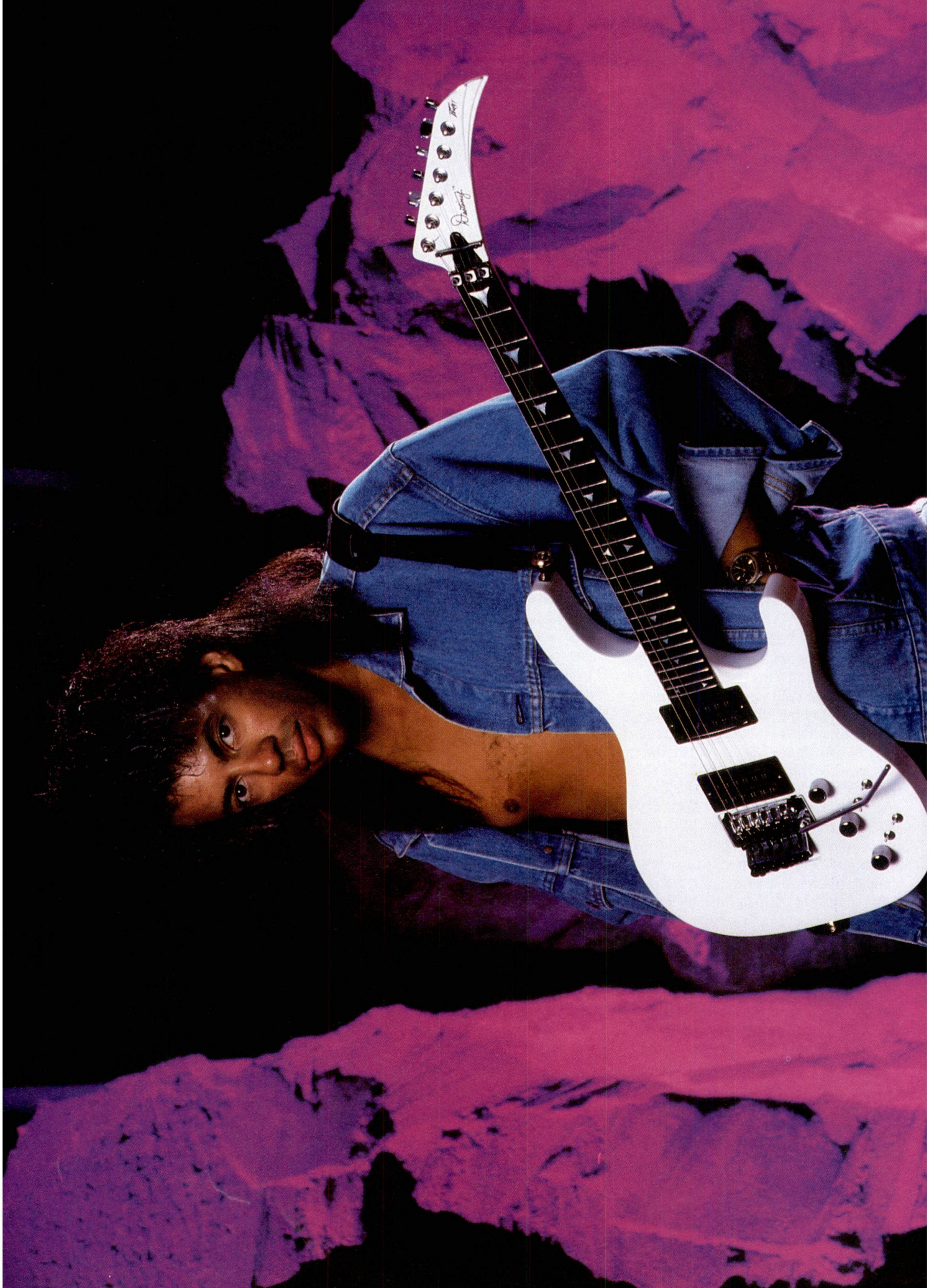
His debut album on Atlantic America featured three top ten country hits, and his second album, *The Royal Treatment*, had three hits on it. Songs like "I'll Pin a Note on Your Pillow," "Out of Sight and On My Mind," and "It Keeps Right On Hurtin'," made Billy Joe Royal one of the top country vocalists. "Tell It Like It Is," the title cut on his next album, went to top five. To date he has had nine records in the top fifteen on the country charts. He has had five music videos, all of which went to number one, and has produced three albums, with another due out around Christmas. He was elected to the Georgia Music Hall of Fame and was inducted into the Country Music Hall of Fame's "Walkway of Stars." Not bad for a guy some folks thought was dead in 1984!

It was in 1986 that Billy Joe Royal's association with Peavey began. "Len McRae (Peavey Artist Relations Manager) urged me to try one of the Falcon guitars. I really liked it; in fact, I'm still using it! I like the way it feels — it's the greatest guitar in the world. You know, your guitar is like a part of you and it has to be just right for you. My bass player plays a Peavey, too," he said. He noted that for the tough "on the road" life that he and his band live most of the year, Peavey products are ideal. "They are just terrific. We're always bouncing them from one performance to the other

and they never give us any trouble. I guess we just kind of take them for granted," he said with a laugh.

To make the move into country music, Billy Joe didn't do one thing to change his style. The music changed until Nashville was ready for a guy whose "sound" is made up of a little bit of deep South country with a dash of R&B for seasoning. However, he hasn't forgotten what it was like to be somebody trying to promote a record he believed in and be on the outside trying to convince others he could do it and make it a hit. "I had always worked from the time I was in my teens and then I was only nineteen when "Boondocks" was a hit, so I never really knew what it was like not to work. As a teenager, I didn't question my rise to the top. I was cocky. After I was off the charts for such a long time, I gained some insight into how it feels to be worried about working and having a job. During the time I was trying to promote "Rocket" people would say to me, 'Oh, you're trying to make a comeback.' I got so I hated that word 'comeback,'" he said. Still, he admits the hard times have been good for him as an artist. "It matured me and I think that's a good thing. I feel I've been so lucky to be still doing this. I still get to go out and play and sing. I came so close to losing it all and for the first time in my life I was scared," he said.

In 1990, Billy Joe spent 230 days of the year on the road. He plays the state fair and county fair circuits, and the crowds love him. "I like my life now," he says. Of country music, he says, "It's getting broader and broader. There is a lot you can do as a country artist." The future looks bright right now for Billy Joe. He recently began working in Muscle Shoals, Alabama, with veteran producer Rick Hall. A single is due out in the late fall with an album to follow around Christmas. He's not talking much about the new album, but he did say that he was going to "break a little new ground and stretch a little. If you don't, you don't grow." Billy Joe Royal has grown artistically: The evidence is in the maturity and, yes, that's pain you hear in his voice now that wasn't there when he was a "cocky" nineteen-year-old kid. He sings with "soul" now because he's been on the top and he's been on the bottom — and he knows what it's like to have to climb back up. ●





**M**ost people know Tony MacAlpine as the extremely gifted guitarist who has released four rock instrumental albums and been hailed as one of the new rock guitar icons.

However, what most people don't know is that Tony's guitar prowess is just the tip of his colossal talent.

I know what you're thinking: You've heard it all before. If this young man, however, fulfills half of his potential, he could one day be considered the Mozart-figure of the 21st century! Here are just a few high points of his life and career to date: Entered the Springfield Conservatory of Music at age five; graduated from the Springfield ►

# TONY MACALPINE

*a prodigy  
comes of age*

**By Brad Walters**

Conservatory of Music with a Piano Performance degree at age twelve; won several national piano competitions; won a scholarship to Hartford University; obtained a second degree in music. And those facts don't even touch on his outstanding career as a guitarist!

Tony comes from a family of five children and says there was always music in the house. Tony's brother Christopher played guitar and showed Tony a few basic chords when he was twelve. Tony took it from there, never taking any formal guitar lessons. "The piano is a good foundation for going into different directions with other instruments. I think it is a nice starting ground," he says. Tony's brother also introduced him to the music of Johnny Winter and Eric Clapton, which had a big effect on him. He began playing in bands while still in college, his first public performances on guitar. "I played in a bar band for about a year. We did some really heroic things pretty fast: We opened for some major acts right away and got some visibility. After a year, I realized that was pretty much what I wanted to do. So, I bought some recording time and started recording all instrumental music." The rest, as they say, is history in the making.

Although Tony was playing guitar throughout college, he was still competing in national piano competitions and majoring in piano as well. "I never lost my edge on the piano," he says. "I still haven't lost it. I still practice new pieces and record myself sometimes just to keep fresh. I even go to lots of piano concerts to see pianists that are up and coming today. What can I say, I'm a frustrated pianist! I still want to be a concert pianist; I still want to compete in an international competition.

"I think one of the things that got me into playing the guitar was that because I was very expressive playing piano at such an early age I kind of burned myself out. The guitar was just something else for me to get into. It's just like Bo Jackson playing football and baseball — it's two things to do that I love. I believe in what I'm doing musically. I just don't think the time was right for me to go into piano full time. When the time comes, God will find a way for me to get back into it."

With demo tapes in hand, Tony moved to California after finishing college. Almost immediately, Mike Varney of Shrapnel Records offered him a recording contract. "I just cast a line," Tony remembers, "and Mike Varney grabbed

it. Because of that, my guitar playing definitely came to the forefront. However, it wasn't a pre-determined event: I had been playing both piano and guitar when the guitar just came forward and materialized for me. It is so weird. I always tell kids in my clinics that you never know what you are going to be doing in life. I try to instill in young people's minds to have the openness to experience as many things as possible in life. There is nothing as important in life as the time we have because you can't turn the clock back. I'm happy playing guitar, and there's so much more that I can yet do."

Tony's first album with Shrapnel Records was *Edge of Insanity*. This debut solo album boasted some big names in the form of Billy Sheehan on bass and Steve Smith on drums. *Project-Driver*, Tony's second album, was graced by the awesome rhythm section of bassist Rudy Sarzo and drummer Tommy Aldridge, while the third album, *Maximum Security* on Polygram Records, contains solos by George Lynch and Jeff Watson. Tony's fourth release, *Eyes of the World*, was

also on Polygram and featured vocals, a first for Tony. Although each album represents a different facet of Tony's career, *Eyes of the World* was not a particularly happy experience for him. "*Eyes of the World* just really wasn't what I wanted to do. If the public got something out of it, fine; but, it was a midpoint in my career. I felt I was led into doing the record instead of feeling it was something I wanted to do. I think a lot of it had to do with Polygram's inability to market me. Obviously, this is not a Def Leppard act. Yet, they were trying to market me as that, which filtered down through the studio, through the producer, songs started changing, the lineup started changing. By the time the record was finished, we had so many different songs on there that it was too diversified to be classified as a Tony MacAlpine record.

"I took a lot of time after *Eyes of the World*. (I'm not with Polygram anymore, either.) We are in pre-production right now on a new album which I feel much better about. I think *Edge of Insanity* and *Project-Driver* were good records, but

“THE PRO-FEX IS THE MOST  
REMARKABLE DEVICE! IN MY  
MUSIC, I DO DIFFERENT THINGS  
AND I NEED DIFFERENT  
SOUNDS. FOR ME, THE  
ANSWER IS DEFINITELY THE  
PRO-FEX...I GOT THE PRO-FEX  
ONE AFTERNOON AND STAYED  
UP UNTIL FOUR IN THE  
MORNING WITH IT...IT'S A  
GREAT UNIT.”



they were quick records. We are taking a lot more time on this record, but we are also sensitive to the fact that we want to put something out that the public wants to hear. We are at the point where we can do that because we have the right 'family' now. Jimmy Robinson is producing the record and he worked with a lot of heavy '70s people like Jimi Hendrix, the Beatles, and Richie Blackmore. There's going to be a lot of heavy, powerful music on this record. It's not going to be saturated with keyboards or vocals — it's going back to the basics. This band is a power trio: Mike Tarrana is a very gifted double bass, high energy drummer and Larry Dennison is a fine-playing bassist who's new on the scene. I feel so much better about this record. I had all that time after the last tour to come up with songs and get all of it out on paper. We wrote about forty songs, of which we'll only record about twelve.

"When I write songs for a record, I start here in my home studio. I get all the songs to the point where they are born and they sound like something here at home, then we take them into a larger

studio and feel better about them. I'm a pretty general person: I like to play songs for friends and see what they think. It's no real top secret thing: I just play songs for them and ask them if it takes them somewhere. To me, that's what it's all about! My music needs to provide people with something they are really clear about. And I don't think my last record was clear. People said it didn't sound like me, and I honestly couldn't swear that it was me.

"I think to be creative you can't have too many people involved. It has to be a small little camp and it has to be very clear just where the sound is going to go. Everyone has to be committed to that cause. That's the way I approach guitar playing to this day: This is my sound and I am committed to this cause. I think people like that quality."

Tony's sound is largely created through Peavey equipment. Tony uses a Peavey Destiny™ Custom guitar, a Pro-Fex™ preamp/effects processor, a DECA™/424 amp, and 412M™ and 412MS™ speaker enclosures, among other Peavey gear. Tony says he took the

Destiny guitar right out of the box and played it. "I didn't have to do anything to the Destiny; all I had to do was play it. I didn't have to set it up at all. It just plays great! I use it in all of my clinics and have used it all over this record. I'm going to use the Destiny in the final production of my new album, too. I think it's a great instrument." Tony has also found the Pro-Fex to be a godsend in his work. "In short, the Pro-Fex is the answer," he says vehemently. "The Pro-Fex is the most remarkable device! In my music, I do different things and I need different sounds. For me, the answer is definitely the Pro-Fex. The Pro-Fex is what I have used all over this record. The only thing we are using right now is the Pro-Fex, the DECA/424 amplifier, and the 412 cabinets with the Scorpion Plus speakers. That's it! There is no other device. I have been using this setup at Clear Lake Audio Studio and the engineer, Brian Levy, could not believe the Pro-Fex. He simply could not believe that you could move around these chains of effects. It's got speaker simulators, different bands of EQ, and different types

of edit parameters, and all of these chains. Plus, it's absolutely clean! It's amazing that it's that versatile. I think the pitch transposer is amazing: It drops the actual tone to an octave lower or an octave higher.

"I got the Pro-Fex one afternoon and stayed up until four in the morning with it. I hate bringing a product into the studio not knowing anything about it; I like to be able to provide the sound that they're asking for. In the past, a lot of engineers I have worked with are afraid of rack-mounted preamplifiers because there have been lots of unsuccessful ones that sound so electronic. But, the Pro-Fex is the answer. I really don't think anyone is going to use 128 presets, but it definitely gives you the availability to store all that, which I think is great. It's a great unit. Plus, you can plug in headphones and play right in a hotel room."

Tony is a favorite clinician with musicians (young and old) throughout the country. His equipment setup for clinics is also his equipment skeleton crew for

all performances: Out of the Destiny guitar directly into the Pro-Fex; out of the Pro-Fex directly into the DECA/424 amp; out of the DECA into the two 412 enclosures. "There is no other funny business. The rest of the sound is done at the board. In the beginning, I went out with two half racks full of stuff with everything going in there; but, basically what happens is that your sound is being colored so much that you are losing the real sound. I believe in less being more. If you have a good, basic sound, then the sound man is going to be able to do more with it at the board and that's where it should be done. So, I'm just using Peavey guitar, Pro-Fex, amplifier, boom — let's go!"

Tony is constantly expanding his musical future, not only on different instruments, but in different musical roles. He is a prolific songwriter who writes music outside of his own genre for different groups. He's working with several up and coming artists in the L.A. area, co-writing and producing their music. As

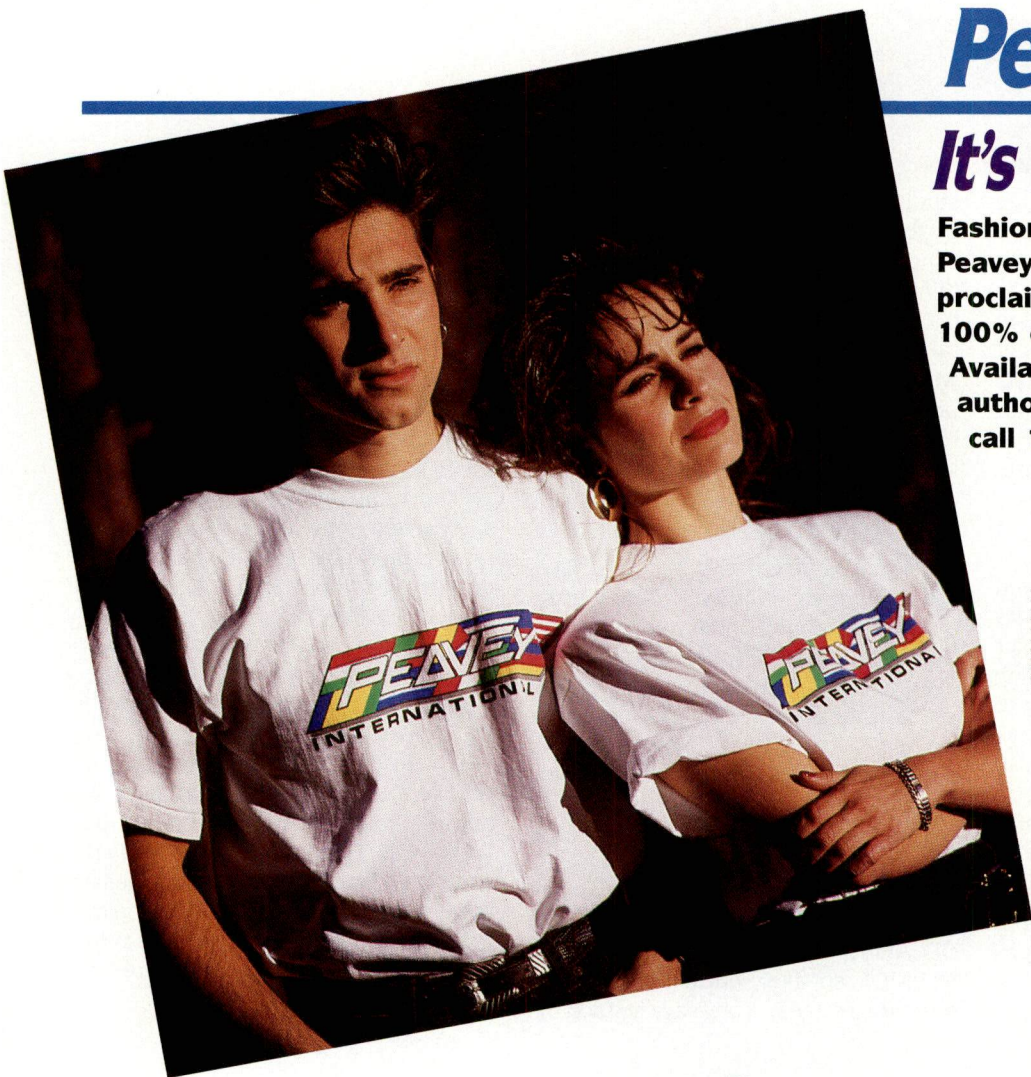
Tony puts it, he's helping these artists get their music "to a plateau where it can be heard and appreciated by other people." Much of the music he collaborates on with these artists is much more pop-oriented than his own recordings. "Working with these young groups is a nice way to get other sides of my musical personality vocalized. It's like being an actor. I don't want to confuse the public. I am an instrumentalist and I am committed to that. I write pop music, I experiment with some rap music, but I personally am not going to be the element for it. I'd rather give it to someone else."

Tony's goals include writing and recording film scores as well as expanding his production responsibilities. When one considers his repertoire to date, there is no doubt that Tony will hone his skills to perfection at whatever musical endeavor he undertakes. Tony MacAlpine is one child prodigy whose musical skills have developed with him, resulting in full blown genius. ●

## Peavey.

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**T**HE DESTINY™ CUSTOM GUITAR is a hybrid of designs created to bring the most commonly sought-after features together into a more functional and versatile instrument. Design parameters dictated that the guitar have a broad spectrum of tonal variation, simplicity of operation, be comfortable to play, and look aesthetically pleasing. Lastly, it was determined that we would fulfill these requirements without adding any unnecessary bells or whistles.

The Destiny guitar is constructed of the finest hardwoods chosen not only for their natural beauty but for how they will contribute to the overall tone of the instrument as well. The body consists of a solid mahogany back joined with a bookmatched quilted maple top. The neck is fashioned from eastern hard rock figured maple with a 15" radius ebony fingerboard. The scale length is 24 3/4" with twenty-four 18% nickel silver frets shaped to a medium jumbo profile. The neck is shaped to a thinner, oval back profile, has a 1.7" nut width, and a six degree tilted peghead — genuine mother of pearl fingerboard inlay completes the neck.

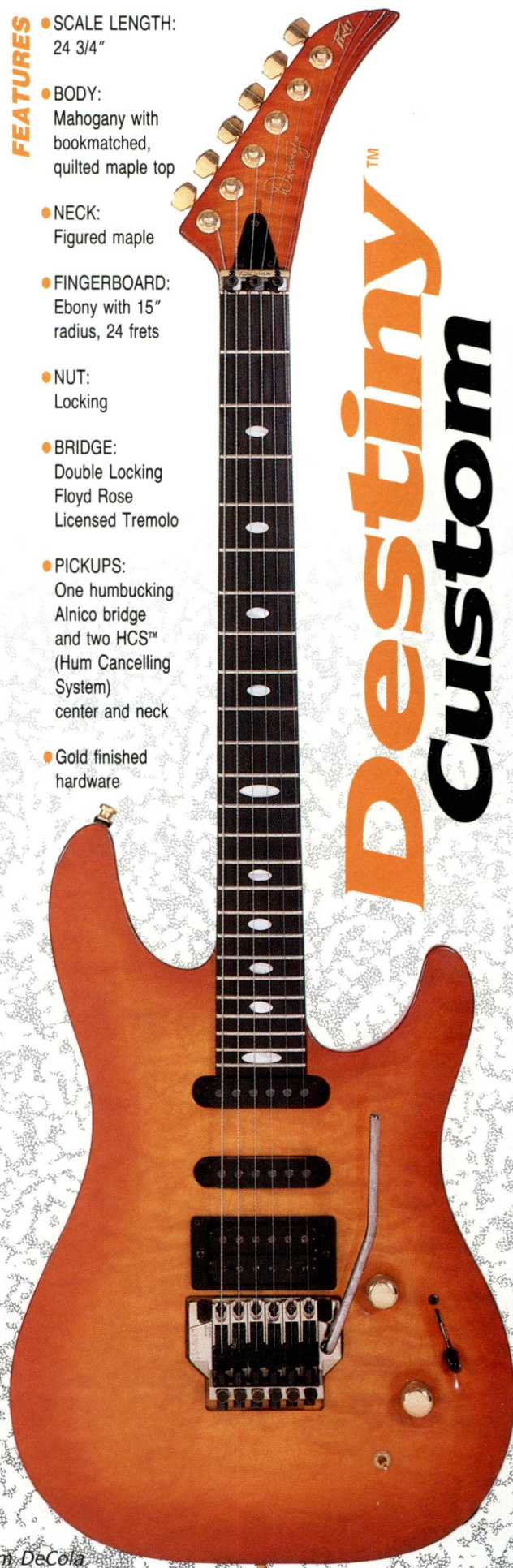
The neck and body are joined together utilizing our integrated neck-through-bridge construction method. This state of the art construction method allows us to increase access into the highest fret areas and provides

sustain normally only associated with neck-through-body instruments. Final shaping of the instrument includes carving the arch in the top and adding the ribcage contour to the back to allow for maximum playing ease and comfort.

The Destiny's electronics feature one frequency-tailored Alnico, magnet loaded, humbucking pickup in the bridge position, and two of our HCS™ (hum cancelling system) design, single coil style pickups in the mid and neck position. All of our pickups are wax-dipped and potted to ensure stability of construction and to prevent unwanted microphonic feedback. The controls are straightforward and include a master volume, master tone control, 5-way pickup selector switch, and a split coil switch for the bridge position humbucking pickup. A unique feature with the circuitry used on the Destiny is the fact that it will retain hum cancelling operation in all positions for noise free operation. To further provide for quietness of operation we have shielded all control cavities and pickups. Final appointments include the recessed, double locking Floyd Rose licensed tremolo, gold plated hardware, and strap locks.

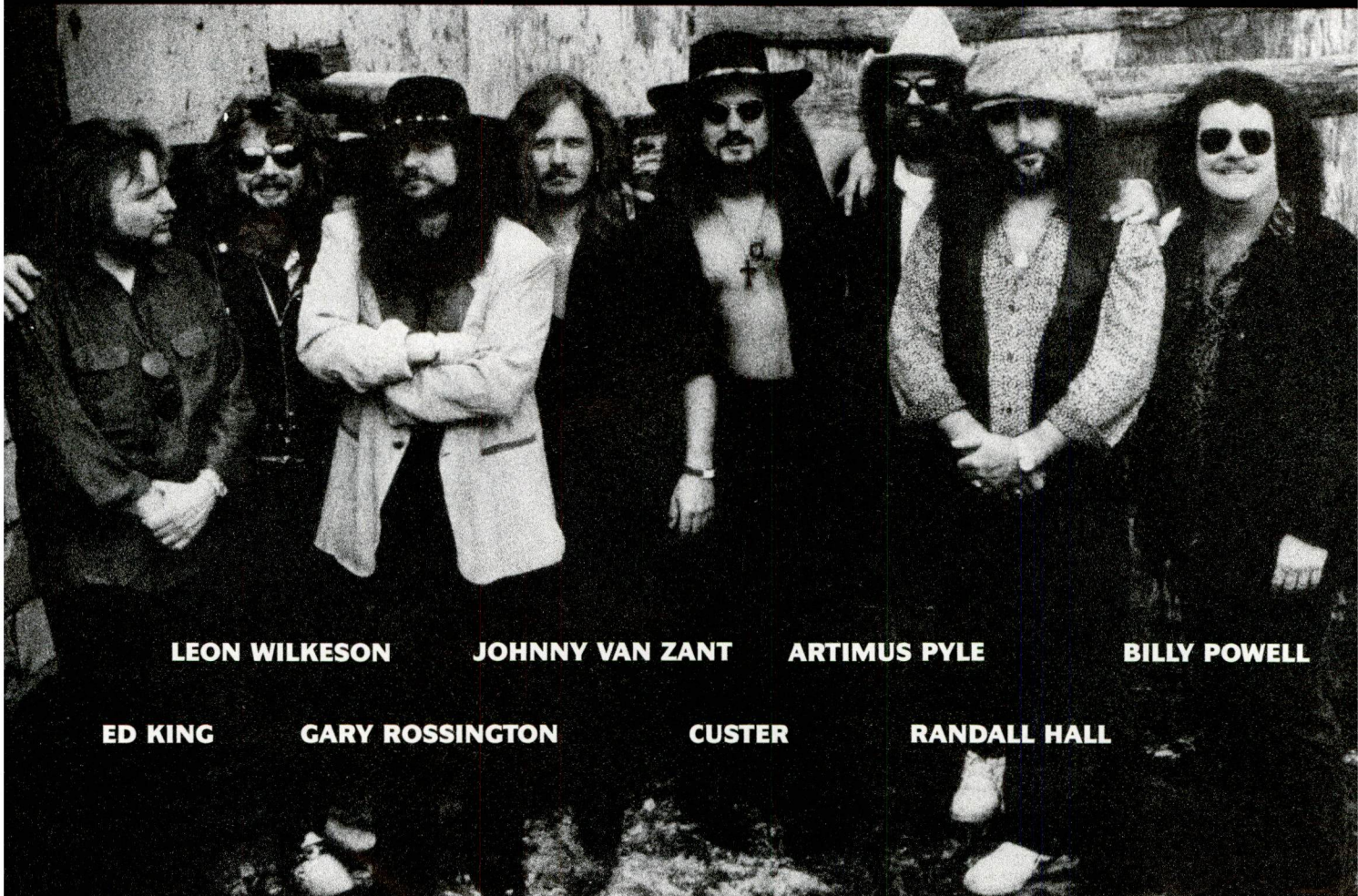
The Destiny Custom's playability, plus state of the art construction and electronics appeals to all levels of players and complements a broad spectrum of styles — *by Jim DeCola*

- FEATURES**
- SCALE LENGTH: 24 3/4"
  - BODY: Mahogany with bookmatched, quilted maple top
  - NECK: Figured maple
  - FINGERBOARD: Ebony with 15" radius, 24 frets
  - NUT: Locking
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***The Boys From Jacksonville Do It Again!***



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**JOHNNY VAN ZANT**

**ARTIMUS PYLE**

**BILLY POWELL**

**ED KING**

**GARY ROSSINGTON**

**CUSTER**

**RANDALL HALL**

There are many rock and roll bands that boast great players, many that boast great singers, many that boast great songs. Rare are the bands that can be said to have a true soul — a musical and emotional spirit which infuses everything they do, which is in a very real sense larger than the band itself. Lynyrd Skynyrd 1991 is a band with a soul — a soul which has been reborn to carry on a remarkable legacy into a new decade.

The release of "LYNYRD SKYNYRD 1991" (on Atlantic Records) marks the return to the recording studio of one of the most critically acclaimed, commercially successful, and genuinely beloved rock 'n roll bands to emerge from the heart of the American South. Hailing from Jacksonville, Florida, the original Skynyrd forged a trademark powerhouse sound which melded the influences of late-'60s rock (Yardbirds, Hendrix, Cream, Zeppelin) with traditional blues and country roots. Spearheaded by an unprecedented triple-guitar attack and a charismatic frontman who told true stories of the everyman, Skynyrd eschewed flashy playing in favor of an honest, go-for-the-guts approach. As *Rolling Stone* commented: "In matters of unpretentiousness, power, and invention, the best hard rock band in America during the first half of the 1970s may well have been Lynyrd Skynyrd."

The emergence of Lynyrd Skynyrd 1991 is an event that has been eagerly hoped for, against all apparent odds, by the band's huge legion of fans for the past 14 years. It was in October 1977 that a tragic plane crash cut Skynyrd's career short in its prime. Killed were lead vocalist/co-founder Ronnie Van Zant, guitarist Steve Gaines, and his sister Cassie Gaines (a back-up vocalist). The survivors suffered crippling injuries, emotionally as well as physically, and they soon decided to lay the Skynyrd soul to rest.

In January 1979, survivors of the crash reunited for a special appearance at Charlie Daniels' Volunteer Jam V, where an instrumental performance of Skynyrd's signature tune, "Free Bird," served as a fitting eulogy for the lost members and, seemingly, for the band itself. Later that year, Gary Rossington, Allen Collins, Leon Wilkeson, and Billy Powell formed the Rossington-Collins Band (with Dale Krantz on lead vocals),



which recorded two albums in the early '80s. Collins then started his own group, the Allen Collins Band, which also included Wilkeson and Powell. Meanwhile, Gary had married Dale Krantz and moved to Jackson Hole, Wyoming. The duo returned to the music scene in the mid '80s with a band simply called Rossington.

As the tenth anniversary of the plane crash approached, several former Skynyrd members began discussing the possibility of a reunion concert. After some serious soul-searching, all parties agreed that the time was right to celebrate the Skynyrd legacy. "It was a heavy thing to commit to," Gary notes, "with a lot of a personal, inside feelings involved." Joining Rossington, Powell, Pyle, and Wilkeson were original guitarist Ed King (who had left the band in 1975), and new guitarist Randall Hall, a long-time friend of the Skynyrd who had played in the Allen Collins Band. Collins, who had been disabled in an automobile accident in 1986, personally picked Hall to take his place in the band and served as a consultant on the tour. "He wanted us to do it, and he loved it," Gary comments, "so he gave us his blessing." (Sadly, Collins passed away last year.) Of Randall, Gary enthuses, "He's a freak of nature he's so good."


Perhaps most significantly, Johnny Van Zant — brother of Ronnie and an accomplished recording artist in his own right — was enlisted to take over the lead vocal spot. "It took me a long time to make up my mind that I was going to do it," Johnny states. "Ronnie was my brother, he was my hero, he was my everything. He's the reason I got into the music business...I'm not trying to be Ronnie. Only Ronnie was Ronnie; he was one

of a kind." But, as Gary relates, "You know, they're brothers, they lived in the same house, they talk alike and look alike, and so they're going to sound alike." In fact, it is safe to say that it was Johnny's presence that not only made the Tribute tour possible, but validated the eventual establishment of Lynyrd Skynyrd 1991.

Fittingly, the Lynyrd Skynyrd Tribute band made its debut in September 1987 at Charlie Daniels' Volunteer Jam XIII. And what had originally been planned as a single show grew to a week, then into a full-fledged 1987 tour (documented on the live album *SOUTHERN BY THE GRACE OF GOD*). The audience response was overwhelming, as hard-core Skynyrd fans of all ages greeted the band with unbridled enthusiasm. "The people who came to see the tour were the key to it all," says Gary. "You could see parents our age with their kids, and some of those kids were old enough to be married themselves. They brought their younger friends, so it was like there were three generations in the audience. We got fan letters from kids who weren't even in school when we were around in the '70s."

If anything, Skynyrd's following had actually increased in the decade since the crash, with a devotion that proved to be extraordinary. Some people drove 500 miles to see a show, some took a week off from work to make it to a gig. At Nassau Coliseum in New York, there were 20,000 people inside the arena, and another 25,000 who couldn't get in partying outside. Although expectations had been high, the response was greater than anyone could have anticipated. As a result, the Tribute Tour hit the road again in 1988 and 1989 — for a total of some 100 shows.

"The one thing that helped me get over my insecurity," says Johnny, "to deal with my feelings, my inner soul, shall I say, was realizing how much the band had touched people. I didn't know what to expect, but every night, people were out there just cheering us on, and they were always great to me. And it gave me such pleasure, man, to get up there and play with these guys." Gary continues: "I think the people knew that Johnny wasn't trying to copy Ronnie, and that we weren't doing it for the money. It was real and honest, and we were trying to please



them, and they knew it. So they accepted us."

As the Tribute band got more shows under their collective belt, that powerful Lynyrd Skynyrd spirit was rekindled, the passion restored. And what had started out as a Tribute to the past quite naturally became very much a part of everyone's present, while holding tantalizing prospects for the future. "At first, I figured it was going to be just a tour," Johnny states, "and that we would do the best we possibly could, and then put it to rest again. But we had so much fun, that we decided to start writing, too. And then that started being so much fun. I mean, music's supposed to be fun. And we all got caught up in it, and we said, 'Well, gosh, should we do a record?' So we decided to just keep writing and see what would happen."

What happened was the formation of Lynyrd Skynyrd 1991. "It's really a lot different," says Gary, "but at the same time it's not different at all. It sounds like the Lynyrd Skynyrd band, but it is 1991 and it's a new group. As for Johnny and Randall, I know that that's who Ronnie and Allen would want here if Skynyrd is to go on, and I know that they would want it to go on and that they're happy now."

When the new band began to work toward recording a new album, "we didn't set out to try to be what the old Lynyrd Skynyrd was," Johnny comments. "I mean, that was great, and it was a special thing. But the way everybody feels is that we just love making music, music's in our blood...Also, we didn't say, 'Wow, let's go and make the most pop commercial-sounding record.' Instead, we said, 'Let's go do what's from the heart, and that will be the record.'"

All the songs on LYNYRD SKYNYRD 1991 were written or co-written by members of the band — in particular Gary, Ed, and Johnny — the result of a woodshedding process that began months before they went in the studio. For Johnny, particularly, the thought of writing for Skynyrd proved somewhat daunting. "I was kind of scared," he states. "I thought, 'Oh, my God, I'm going to write with Gary and Ed.' I've always admired them, and they wrote with Ronnie, who was a one-of-a-kind songwriter... The first time Ed and I wrote together was in Nashville. He drove up in his RV, and we're out there in the rain,

in an RV park right near Opryland, writing a few songs. That broke the ice, and we've been writing ever since." (The Van Zant family ties were further strengthened by the contributions of middle brother Donnie, of .38 Special, who co-wrote three tunes.)

Later, the band traveled to Ardent Studios in Memphis to record the album, and, as Johnny comments, "That really brought us together as a unit, as a force." Away from the usual day-to-day distractions of family and friends, they focused all their energies on the new music. "We stayed together, and we would be up at four or five in the morning going to each other, 'Hey, check out this lick.'" As a result, about half the songs on the album were written while it was being recorded.

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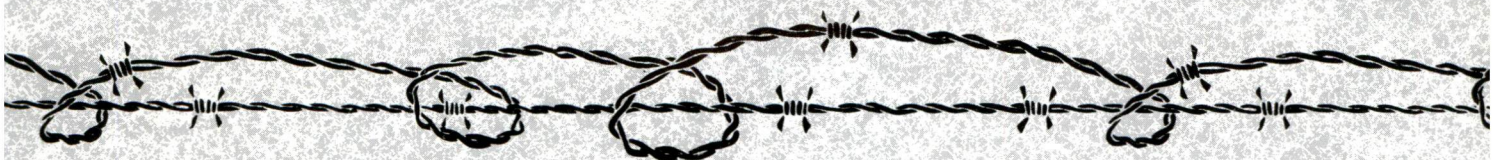


Of pivotal importance at this stage of the process was legendary producer Tom Dowd, whose credits read like a who's who of rock and R&B — from his early Atlantic work with such soul greats as Aretha Franklin to his production of the likes of Eric Clapton, the Allman Brothers Band, and Rod Stewart. Dowd had worked with Skynyrd several times in the past, including producing the original unit's final studio recording, STREET SURVIVORS, released less than a week before the fatal crash.

"It was just like picking up where we left off with him," says Gary of Dowd. "I don't think we could have done it without him, and I didn't want to. He's just such a genius. We call him Father Dowd, because we're a little rowdy and kind of hard to handle, and he's got control over us. He'll crack the whip and we'll do it. We respect him a lot."

The bulk of "LYNYRD SKYNYRD 1991" was recorded essentially live in the studio, with the band playing together much as they would on stage. "Tom wanted to do that," Gary comments. "That's part of the genius in the way he produces us. If we'd been another act he wouldn't have done it that way, since nobody really records live anymore. But we don't know how to play unless it's live, and it paid off." Johnny agrees: "It was like being on stage, and that's when we get the most creative kind of things going, instead of doing it the 'correct' way. I mean, this is rock and roll, you know, it's not supposed to be perfect. It was a killer just for all of us to be out there in the room."

The "live" recording process also fosters that inimitable Skynyrd sound — the unique interaction of a bunch of guys thrashing out a song, what bassist Leon Wilkeson once called "the art of complex simplicity." "Everybody adds their arrangement ideas," Gary comments. "We try to make all three guitars and the piano fit. And then the solos just kind of come — sometimes we just know who should be there, and sometimes whoever wants to jump in just goes for it, and we pick the best." Johnny continues: "It's kind of funny because there're eight of us there. And in practice, it sounds like, 'Wait a minute,' 'No, I like this part,' 'No, no...' I get off on just sitting back and watching what goes down. It would be hilarious to get that on video."



LYNYRD SKYNYRD 1991 marks the first time since the band's pre-recording days that they have harnessed the power of two drummers. Making his debut with the group is Custer, as he prefers to be known (and yes, he is a descendant of *that* Custer). As Gary explains: "Ar-timus wanted to bring in another drummer, so he could play more percussion. It adds a new blood, and it's really strong with two guys; it's a bigger sound."

With the basic recording complete, Skynyrd '91 turned to another old pal, Kevin Elson, to mix the whole affair. Elson was Skynyrd's concert sound man in the '70s, and was in the plane crash. In recent years, he has lent his expertise to producing the likes of Journey and Mr. Big, and was Michael Jackson's live sound mixer. "We kind of taught him," Gary comments, "and we can fight and argue and still love each other." So Elson took the tapes to Fantasy Studios in Berkeley, where, according to Johnny, "he took it to another stage."

LYNYRD SKYNYRD 1991 kicks off with the blistering boogie of "Smokestack Lightning," leaving no doubt that one of rock 'n roll's greatest bands is back with a vengeance. The old magic is there, along with a thoroughly contemporary edge. At once fresh and timeless, "it brings it a step up into the '90s," says Johnny, "and still keeps the roots and the trueness of the music." Other killer tracks include the anthemic "Keeping The Faith" and the self-explanatory "Southern Women" (co-written by Dale Krantz Rossington).

In keeping with Skynyrd tradition, the songs on the new album are based on real experiences, often telling stories of the trials and tribulations of the common man. "Whenever we were writing a song," Johnny comments, "my whole thing was to think about the guy who works all damned day long, every day, and things are tough. Because I'll tell you, if we weren't playing music, we'd be out there with a shovel or picking

strawberries or something. So we can relate to that."

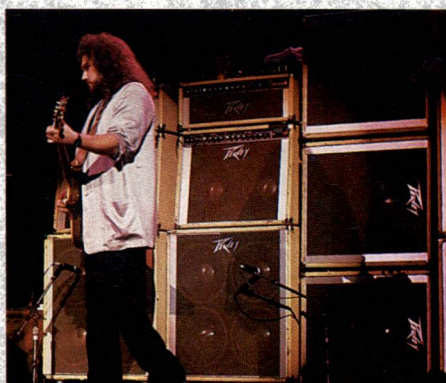
"I love the songs on this album that say things that really touch the heart," says Johnny. One of those is certainly the moving ballad "Pure and Simple."

Johnny continues: "The whole moral to the story is that when you're young, you take things for granted, you don't realize how good you have it. You don't have to make money, you're not caught up in that hectic day-to-day thing yet. Then, when you get older, you may realize certain roads you should have taken and you go, 'I wish I could recapture that pure and simple life, I wish I could do it all over again.'"

The rockin' "I've Seen Enough" carries another powerful message, about the frustrations of the average person with the state of the world around him. Johnny comments: "The song is saying, 'Hey, man, you've got to lock your doors now, the criminals are making the laws. They've got the good man on the run. I'm going to stand up for what's mine and do the right thing.' My father always taught me never to do nothing to nobody that

***"...the best hard rock band in America during the first half of the 1970s may well have been Lynyrd Skynyrd."***

**-ROLLING STONE**

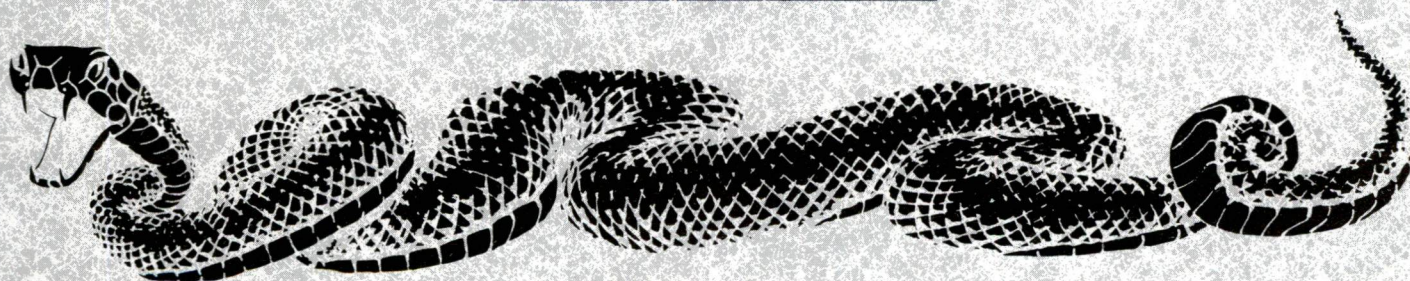


you wouldn't want them to do to you. The song's trying to get people pumped up, to give them courage to go on, to say: 'Hey, wait a minute, we've seen enough.'"

"It's A Killer" addresses the drug issue head on, and in many ways could be seen as a follow-up to the band's classic "That Smell" from STREET SURVIVORS. "This crack stuff really messes people up," Johnny notes. "There was a friend of mine who actually got shot by a couple of guys... This band went through a lot of different experiences, and the one thing about drugs is that you can't win, it's only going to drag you down. So, our advice to everybody is don't even try it, it's not worth it."

The humorous, biting "Money Man" is a scathing attack on the universal sleaze bag. "We basically took it from all our experiences," says Johnny. And for straight-ahead rock 'n roll in masterful Skynyrd style, check out "Good Thing" and "Backstreet Crawler." Far on the other side of the coin is the emotionally powerful "Mama (Afraid To Say Good-bye)," with lyrics drawn directly from personal events within the Skynyrd family circle.

LYNYRD SKYNYRD 1991 closes, most fittingly, with the captivating "End Of The Road." In fact, the basic core of the song came from an outside writer, Todd Cerney, who had originally written it about Lynyrd Skynyrd. Gary: "When we first heard it, we went, 'Gosh, that's about us,' without even knowing that it was." Johnny continues: "It hit us hard. It talks about the band losing loved ones and brothers. And it talks about family tradition. The good thing about music is that you can leave something here when you're gone and up in heaven. And, you know, as long as we're around, that free bird will never come down. Actually, I hope we never do find the end of the road. I want to see this live on forever."



# *Essential.*

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# dealer spotlight

By Barbara Boyles



**F**ox Music, with two locations in Charleston, SC, and another one in Columbia, SC, was founded in 1929 by Otto and Sarah Fox. Today, the company is still family owned and operated. Although Otto Fox died in 1971, his wife is still very active in the business: She is at work every day. "Everybody knows my grandmother. They all call her Grannie," said Charles Fox, vice president of Fox Music. Charles' father and mother, as well as his two brothers, are all actively involved in the day-to-day business at the three stores.

The first Fox Music store was located in downtown Charleston on King Street — until Hurricane Hugo came roaring ashore and virtually demolished that area of Charleston. The damage to the facility and inventory at the



Three generations of Foxes are still running the business. From left are Grannie (Sarah Fox), Maurice and Charles Fox

King Street store was very extensive. "We had a store front 60 feet wide and it blew out every piece of glass in it. A seven-foot grand piano top was ripped off and blown 80 feet to the back of the store. The inside of the store looked like someone had come in with a fire hose," Charles recalled. Although the front of the store had been boarded up in preparation for the hurricane, the boards were ripped off and mud was two inches deep on the floor throughout the store. Fox Music had been on King Street for 60 years; but, when several nearby businesses did not reopen, causing retail traffic to slow, the Fox family made the decision to close the King Street store and move to a better location. Charles noted that Hurricane Hugo simply hastened something that was inevitable. "The downtown area had been declining for several years," he said.

Fox Music moved from King Street to the St. Andrews Shopping Center, located six miles to the south. The surrounding area abounds with businesses and restaurants. "There is a major mall and other department and discount stores nearby, and right by us is an ice cream parlor, an Italian restaurant, a doughnut shop, a cafeteria, and lots of fast food outlets. They draw a lot of people," Charles said. Since an estimated 40,000 cars pass the area each day, the lights are never turned off in the store — allowing the store itself to be a showcase for the products. Although Fox Music had to move with the times and change its location, the principles the company was founded on have not changed since 1928.

Honesty and fairness head the list of company principles set down by Otto and Sarah Fox when they began their music business. Paraphrasing the Golden Rule, they vowed to "be truthful and serve our customers as we would want to be served." Charles said, "We try to be a company that

is above reproach. The most important qualification an employee of Fox Music can have is good citizenship. Our employees must be honest, pleasant, interested, responsive, and eager to serve," Charles said. In return, Fox Music offers its 78 employees comprehensive medical, dental, and visual insurance coverage as well as the 401K retirement program. "We have lots of folks who have been here for 15 years," said Fox Music President Maurice Fox.

Otto and Sarah Fox pledged in 1929 to offer "carefully selected products" and they still do. All three Fox Music stores are full line music stores offering everything from church organs and pianos to band instruments, and everything in between. There are six piano technicians on the staff. They also offer furniture refinishing for pianos and organs and have two full-time people in the refinishing department. "Right now there are 31 pianos waiting to be refinished since Hugo," Charles said, adding, "We have a big band and orchestra service, also." Fox Music services everything they sell, and they sell EVERYTHING! Education isn't neglected, either. Fox Music has five keyboard teachers, four guitar teachers, and several instrumental teachers on staff. Each Fox Music location has several studio rooms.

When asked to sum up the things that make a successful music store, Charles said, "The most important thing that contributes to our success is good people. You need image, location, and good lines, but if you don't have good people, it isn't going to happen," he said. Charles also talked about the importance of making a "commitment to lines." "We not only make a commitment to our lines, we stock them. We've got inventory stacked to the ceiling! We have good lines — we don't have all the lines and we don't want them." He also talked about Peavey and the part Peavey has played in the success story of Fox Music. "We believe in Peavey. It's a good product and we make a good return on our investment," he said. Charles drew a parallel between Fox Music and Peavey. "The things that have made Peavey successful have made us successful: The drive to listen to the customers. We're very focused on our customers. We're all ears and all heart. We feel the customers need to be high priority. Like Peavey, we care about our customers and our employees. We treat them the way we would want to be treated," he said.



From mixers to microphones, Fox Music salespeople know their stuff

Professionalism is the word that comes to mind when trying to describe Fox Music. It is the standard by which Otto and Sarah Fox established the business in 1929, and it is the standard by which the business is run today. Even the three Fox Music retail stores reinforce that professional attitude.

The two Charleston stores are 6,000 square feet and the Columbia store is 4,000 square feet. The stores share basic color schemes, although the Charleston store, being the newest, is the most beautiful. Maurice Fox's wife decorated the new store. The colors she chose were mauve, white, gray, dark gray, and green. The store's central aisle extends 40 degrees to the right from the entry. A ceiling dome follows the aisle to the center of the store. The aisle itself is outlined in Tivoli lights along the floor. Gray slot walls over mauve carpeting give a high tech look which Charles jokingly calls "high touch," making the new store an inviting place to shop — no mean feat for a fully stocked, full line music store. Now that the new store is well established, Charles said that the Columbia store will soon be renovated.

Each Fox Music store has an average of seven phone lines, and even the time that customers spend "on hold" is utilized. While a customer waits, instead of holding a silent phone,

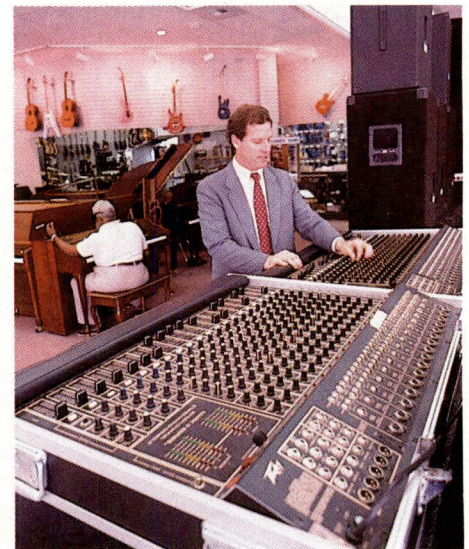


Walter Fox poses with the Peavey DPM display in the high-tech keyboard room at Fox Music

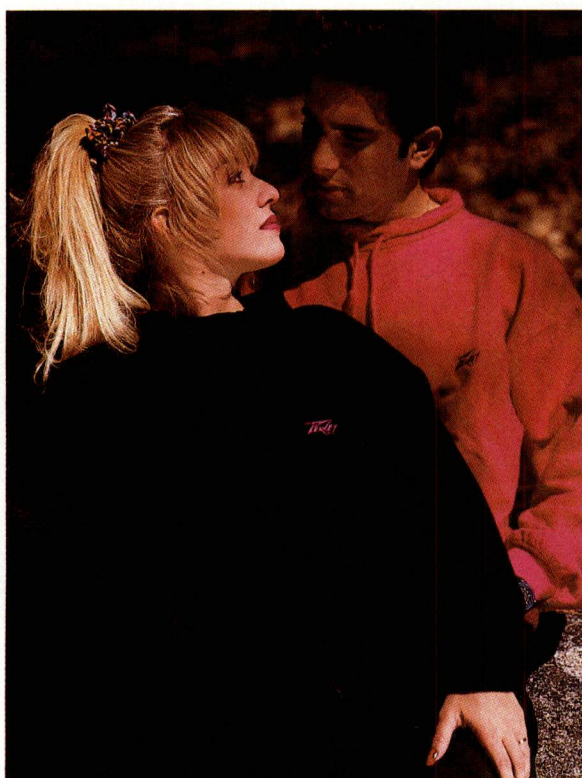
he or she will hear a three minute tape with five taped messages which run continuously. Each message is 20 to 30 seconds in length with 20 to 40 seconds of music between messages. The waiting customer will hear a variety of messages from French horns being pitched for high school students to information on the latest Peavey products. The upbeat messages were recorded by James Slater, a guitar teacher and combo salesman, and the music was composed by employee Darryl Mosley using the Peavey DPM® 3. Charles said it is a wonderfully effective and inexpensive form of advertising.

Fox Music makes every effort to serve their customers. A full-time staff is on hand to run an in-house credit service and all three stores have a rental program. "We rent to provide a service. We have very low rental fees — as low as \$25 a weekend for a guitar and an amp. The entire rental fee is applied to a purchase," Charles said. Although there is a centralized location for all service, with the exception of guitar service, the customer can drop off his instrument or equipment at any location, and it will be serviced and returned for pick up to that location. This is just one more example of the importance of the customer to the Fox family and their employees.

Maurice Fox, president; his wife, Joan, vice president; Charles, vice president; Sarah Fox (Grannie), and Charles' brothers, Lowell and Walter, remain true to those company principles established in 1929, and it has paid off. Maurice noted recently that every month the new Charleston store has shown an increase in sales over the previous month. "In fact, we've doubled the same month the previous year," he said, with pride evident in his voice. When asked what he thinks makes a successful full line music store in the retail marketplace of today, Maurice laughed and said, "You have to be a little bit crazy!" Crazy like a "Fox," maybe. ●



Charles Fox demonstrates a Peavey Mixer on display



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# PV-LITE

# 3000

# Paul Franklin

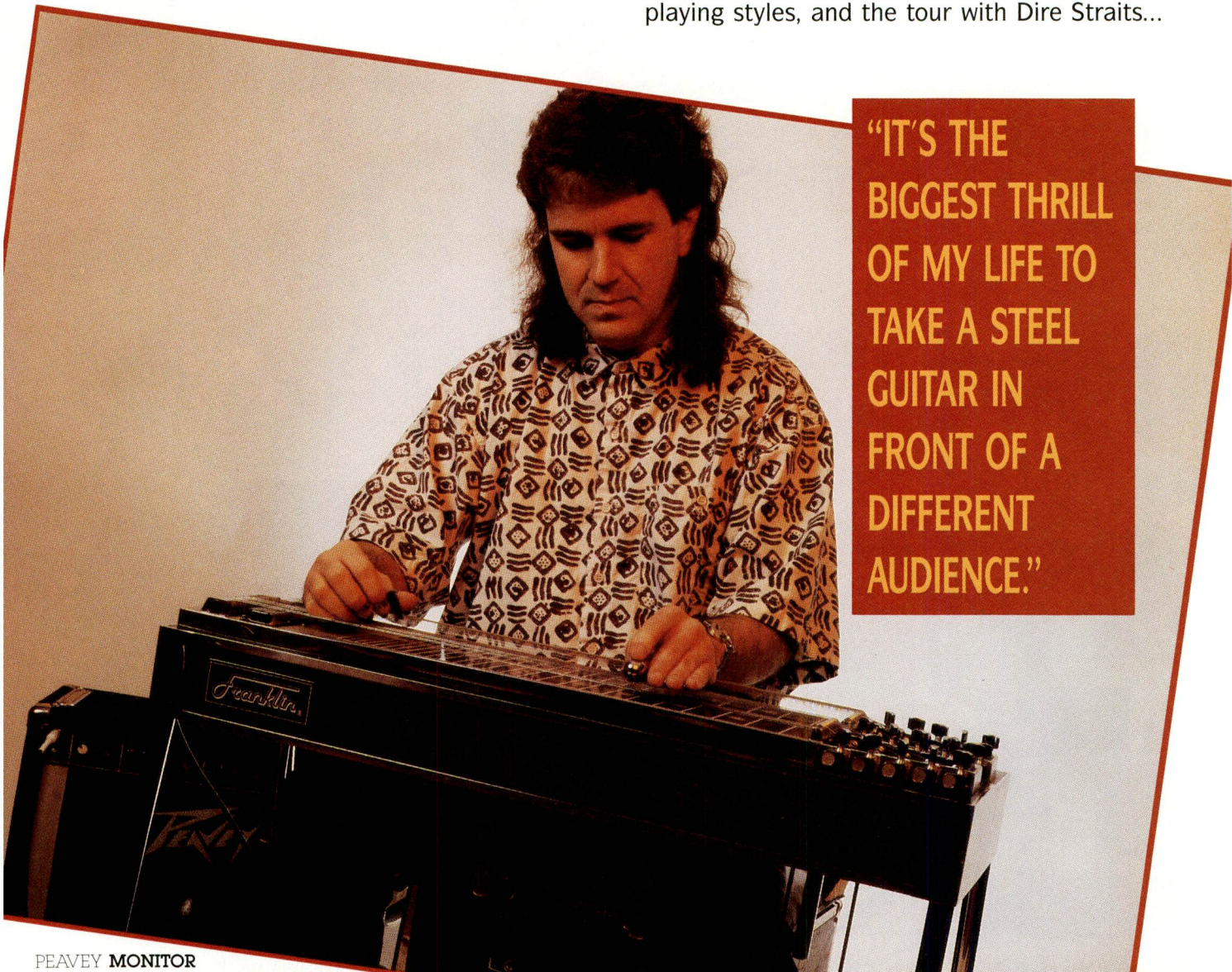
**Expands  
Pedal Steel  
to New Heights  
On Tour With  
Dire Straits**

**by Hollis Calvert**

PAUL FRANKLIN IS A NASHVILLE SESSION MUSICIAN AND RECOGNIZED MASTER OF THE STEEL GUITAR. He has recorded with most of the current popular artists and joins the ranks of the great pedal steel guitarists. After moving to Nashville in 1974, Paul worked the road with many big name artists in the country music field and for several years enjoyed a very successful recording career. It has been over a year since Paul left the recording scene, but he has recently launched the steel guitar on a very extensive, two year tour with Dire Straits. Yes, that's rock 'n roll: Paul is playing pedal steel on stage with Mark Knopfler and drawing major attention with an instrument that is unknown to this form of music.

I talked with Paul during the current Dire Straits tour. From a hotel room in Dublin, Ireland, he shared his feelings on the early days of his career, playing styles, and the tour with Dire Straits...

**"IT'S THE  
BIGGEST THRILL  
OF MY LIFE TO  
TAKE A STEEL  
GUITAR IN  
FRONT OF A  
DIFFERENT  
AUDIENCE."**



*About how long have you been playing steel?*

I started when I was nine and I am now thirty-seven, so that's almost twenty-eight years.

*Who did you pattern your style of playing after?*

Well, that's a difficult question to answer because it sort of went in stages for me. It was not just one person. When I first started playing pedal steel my main influences were those starting albums which have fourteen different instrumentals on them like Pete Drake, Ralph Mooney, Jimmy Day, Buddy Emmons, and so on. The people who really influenced me the first couple of years were Pete Drake and Ralph Mooney. Then I got a Lloyd Green album entitled *Mr. Nashville Sound*, and that completely turned my head around. Lloyd Green became a player that I truly respected.

*Was Lloyd your biggest influence?*

He became probably my biggest influence for about three years. All during this time people would give me an album by Maurice Anderson or Julian Thorpe...

*Those guys were playing jazz on the C6 neck. Were you playing C6 at that time?*

I was very afraid; I only played one song on the C6. How it happened was that I went to Nashville years ago to the DJ Convention. I actually heard people like Maurice Anderson, Doug Jernigan, and Julian Thorpe play there. I went back home and all I wanted to do was try to play those styles. Hearing it wasn't enough, you know. When I heard the records I didn't understand jazz, so I could relate more to the commercial music. But, after I actually saw these guys play I knew that that was what I wanted to do. So, I went home and hoped that next year I would know enough songs to sit in and play with these guys. That's what I attempted to do for many years.

*Did you mostly copy other steel guitarists for your jazz style?*

Not exactly. I moved to Nashville and roomed with Randy Hillman, a bass player who played jazz. He turned me on to Charlie Parker, Cannonball Aderley, Oscar Peterson, and various jazz players. It was like I was in a copying stage on steel guitar. Randy told me, "All you will ever be is just what they are." He was not putting them down, he was just saying

that the way to find yourself is to imitate other instruments.

*He wanted you to pick up riffs and styles from other instruments as opposed to steel players?*

Yes, here's what happened: Randy asked if I liked to play jazz, and I told him that I loved jazz and that's what I wanted to do. But, there were only a few instrumentals I could play. Randy would ask if I knew "Jordu" or "Spain," tunes that hadn't been recorded on steel guitar, and I didn't. He was playing his instrument to the level of Ray Brown and Stanley Clarke. He was trying to go after Jaco Pastorius and players like that, so it wasn't fun for him to just sit and play the few songs that I knew.

*Approximately when was this time that you moved to Nashville, and was this before you started playing sessions?*

It was before I started playing for a living, in the first part of '73. I went to work with Barbara Mandrell and Randy was the bassist in Barbara's band. We were working together and it presented a problem. Randy informed me that if I was going to wait for jazz players to record those songs on steel before I learned them, then I was never going to learn to play jazz. That pretty much opened my eyes because up until that point I only copied steel guitar players.

*In my opinion, your style has always picked up certain perimeters of playing that had not been done on the steel guitar previously. Is that early work with Randy what got you started in that direction?*

It most definitely was the turning point. All during that time when I would like one player, Randy kept me searching for my own style. I loved Buddy Emmons' playing, but I also loved Lloyd Green — there was never just one guy that was it.

*Were there other steel players that you tried to copy during this time?*

Yes, I heard a Hal Rugg solo and I wanted to play like that.

I never really locked in on one person. Then, when I started listening to piano players, I realized nobody was playing steel like this. But, it didn't make me stop liking steel players. I would listen to the emotion that Lloyd would have, then take the chops of say Doug Jernigan, then learn the notes of Charlie Parker's solo. By applying Doug's style to the lines of Charlie Parker or Oscar Peterson, it's actually blending the two, as strange as

that may sound. Doug's notes seem to bend or flow a lot like a Charlie Parker solo would. So, that's what I started doing: Using styles I was already familiar with and adding new notes and new phrasings from other instruments.

*Back to the Barbara Mandrell days: Who all did you work with after the Barbara Mandrell tour?*

Barbara Mandrell, then Dottie West, then Lynn Anderson, then Donna Fargo; then I quit the road and I went to work for Pete Drake. For two years I did only session work and I played at George Shillings' "Possum Holler." That's when I met players like Fred Newell, Jerry Croon, and Sonny Garrish, because the whole band was made up of session players. Then Sonny and I actually split the job: When he had a session I did the gig, and then I did a gig and he was my

**"IN 1974 I  
STARTED PLAYING  
PEAVEY..."**

**I HAVEN'T PLAYED  
ANYTHING ELSE  
SINCE THEN."**

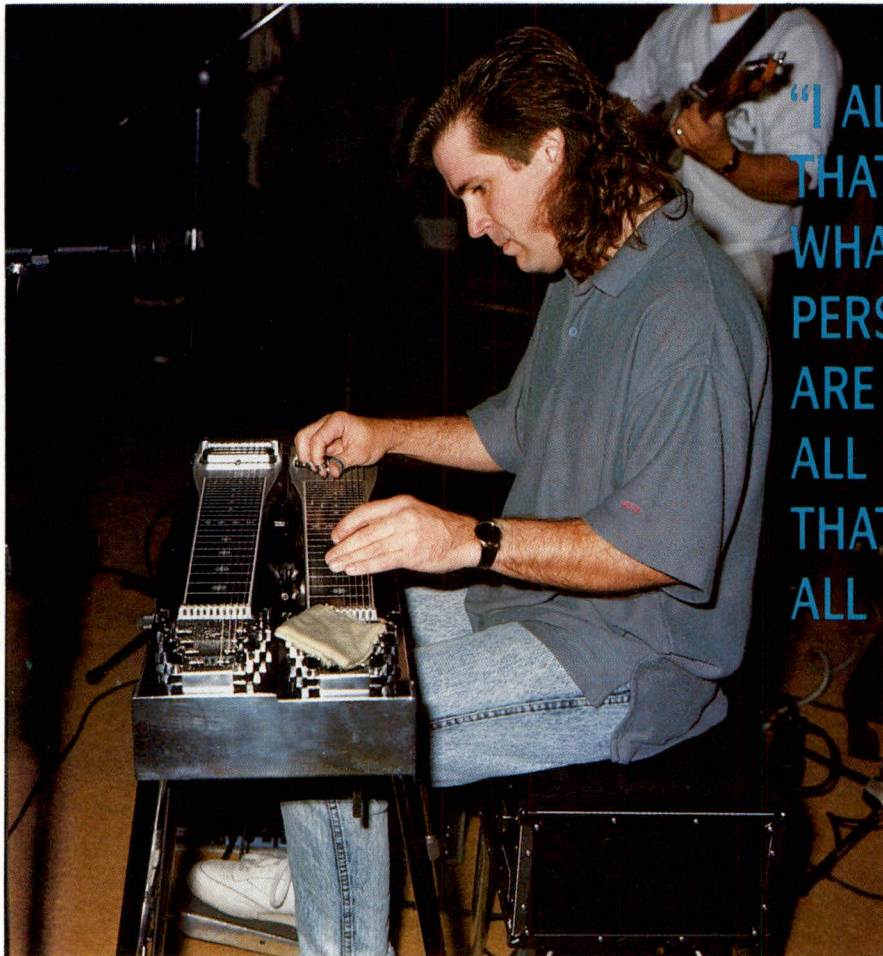
sub. Then I went on the road with Jerry Reed and then Mel Tillis. I left Mel Tillis to do the studio work that I have done for the last few years.

*How long have you been playing Peavey products?*

I've been playing Peavey since '74. It was around the time of one of those DJ Conventions, if I remember correctly. I always played at the Peavey room.

I had a Peavey amp when I was 17, but I didn't keep it for long, don't ask me why. That was those days when I wasn't really logged into anything. In '74 I started playing Peavey amplifiers and I haven't played anything else since then.

*Your equipment over the years has ranged from the very first Peavey amp made for steel, the old original Session 400. Then you began playing the Nashville, right?*



**"I ALWAYS TELL PEOPLE THAT TECHNIQUE IS WHATEVER FITS THE PERSON, BECAUSE THERE ARE GUYS WHO BREAK ALL THE RULES AND THAT'S REALLY WHAT IT'S ALL ABOUT ANYWAY."**

I had two of the Session 500s with Mel Tillis. I also played a Limited; when I first went to dual amps, I originally had the Session 400 and put a Limited with that. I played that combination for a long time. Then I went to two Session 500s, then to the Nashville 400s.

*You've stayed with the Nashville 400s pretty consistently since we came out with them.*

Yes, I have and I am still using them on this tour with Dire Straits.

*Speaking of Dire Straits...How did it happen that you are touring with a major rock 'n roll group?*

It started when I met Mark Knopfler in Nashville. I was doing studio work and Chet Atkins and he were doing an album, the *Neck and Neck* album. This was last year, the spring of 1990. Mark was coming to town to do the overdubs on *Neck and Neck*, and he also had another project called the Notting Hillbillies that he was working on. So, he said while he was in Nashville he wanted to put steel guitar on the Hillbillies project. He asked Chet to recommend someone and he recommended me. While Mark was in town I did the steel guitar overdub: He book-

ed a weekend at The Sound Stage in Nashville, and I overdubbed to a DAT tape of all the tracks of the Notting Hillbillies. It started out being just a few songs and I ended up playing nine out of the ten songs on the album. That led to the Notting Hillbillies tour. Mark said, "Well, now that you have been such a big part of the music, you have got to do the tour."

*The Notting Hillbillies was a new band...How did this lead to the tour with Dire Straits?*

During the Hillbillies tour we played several Dire Straits songs and it just seemed to work. Mark had the vision of it working in Dire Straits, so he said he wanted me to do the new Dire Straits record. That happened in the fall of 1990, and of course that committed me to this two year tour when we finished the album.

*How does it feel to play steel guitar with a successful rock act?*

It's the biggest thrill of my life to take a steel guitar in front of a different audience. Most of the people don't even know what the instrument is, so it is really neat. The Dire Straits fans are very

receptive: They are more of a listening audience than just fad-oriented. They are not into it because it is hot this year, they like the music.

*While we are on albums, what can you tell me about the Mark O'Conner project? That album is playing a good bit and you are getting some good reviews from it.*

It's great to hear the album is doing well — it came out right before I left to do the Dire Straits tour. I know it was one of the high points for me to get to play on that album. I am probably Mark's biggest fan, so it was neat when he asked.

*Have you known Mark O'Conner for a long time or were you recommended for the album?*

When Mark first moved to Nashville, I actually met him at the Peavey convention room. I didn't play that day, but Mark was over in the corner and he said he had just moved to town and he would like to get together. About two weeks after that we had a jam session with Brent Mason and some of the guys. After about an hour or so of playing, Mark said that in the bluegrass circle they weren't aware of steel guitar playing like what we were doing. After that, he would mention periodically that he had this vision of a song for us. It finally came about on this new *Nashville Cats* album. He just decided he wanted to showcase what everyone does. We had played a bunch of real fast songs at his house, so he wanted to record one. All I've got to say is that it is the fastest thing I've ever tried to play.

*Well, the real fast one I haven't heard yet. Brent told me about a particular tune that was so fast he had to take a copy of it home, work on it a little bit, and come back and do the overdub later. For Brent to tell me that, it must be fast.*

It has 185 beats per minute, which is fast. "Country Boy" is 160 beats per minute or something like that. That gives you an indication of how fast.

*Let's talk about steel guitar for a minute. I know your dad has been designing and building steel guitars for years. Is he a player or is he strictly a builder?*

My father is strictly a builder. Years and years ago, about the first year I played, he could play about three chords on a guitar, just enough to keep time. Essentially, when I started playing he quit playing, don't ask me why. I remember he had an old Les Paul and he just put it under the bed and that was it.

*Did you help him with the designs on the Franklin Steel guitars over the years?*

Well, I did; but, to be honest with you, when he worked at Sho-Bud his job was to build all the endorsed players' guitars. Every steel player that came in there helped him with it because he just took the best ideas of what he had heard and what he had learned from trial and error because they tried so many different concepts at Sho-Bud. He basically had an idea of what the players wanted. In fact, the guitar I have was designed to be a Sho-Bud.

*Did you help him by demoing the Franklin Steel to other players?*

Yes, Dad had the design and I started playing the guitar and it sounded great. I took it around at the DJ Convention and a bunch of players expressed interest and wanted one immediately. So, Dad just decided to go on his own, and it's been great since.

*Let's talk a minute about the Steel Guitar Convention. You have missed two years now: Will you try to make this event next year if you are not booked?*

Certainly, if I'm not booked. Unfortunately, this Dire Straits tour is going to cause me to miss it again in '92 and possibly in '93. The fact that I haven't gone for two years has nothing to do with not wanting to go. I've wanted to go every year just like yourself, but my career has led me in other directions. I think the Convention is a good thing for steel guitar. I would like to see it head more

toward trying to get more of the younger players there. I think it has been difficult to get younger players because of the weekend it was held. Labor Day is a three-day weekend and a big weekend for club musicians, so it's probably harder to get subs for that weekend. Maybe there will be a lot more younger players to show up now that it has been moved to a different weekend.

*Let's discuss your playing style. I play enough steel to be dangerous, and that's about all. I know you use a different style of blocking technique. Is it correct to say that you block each note with the same pick that you played the note?*

Yeah, instead of blocking with the back of the hand or the palm like most steel players do, I just always put that same finger back on the string to mute it. The difference is in all other techniques your finger is away from the string so you have to do a down stroke in order to pick the string, then you have to take your finger away (that's two moves) and then you have to block it with the back of your hand (that's three moves). With the pick blocking technique, you rest your hands on the strings at all times and you simply lift up to pick the string and then you put the finger back down to block the string. So, that gives you one less movement and it seems to help you to play faster with this technique. At least it has me. I don't know if that works for everyone. I always tell people that technique is whatever fits the person, because there are guys who break all the rules and that's really what it's all about anyway!

*Why did you decide to try this technique?*

It came out of ignorance. I grew up in Detroit and there weren't any pedal steel players to learn from. So, it was just pretty much sit down and learn it on your own.

*It's a technique that has certainly caused some heads to spin. Would you venture to say that if you had not basically learned it by accident that you might not have ever even attempted it?*

I think I would have probably never attempted it. The way steel guitar was played at that time was different from how I play it and I would have probably been like everyone else. It was just because there was no one else there to show me another technique. Hal Rugg, who is one of my heroes, has complete-

ly reversed his technique over to my style and he claims that it's done a world of good for him. It's enabled him to play things he could never play before, but it's taken him quite a bit of time to change over. He had so many years playing the other way, so he basically had to break the habits he was in subconsciously. Once he got over that he was able to tie long lines together.

*What do you mean by long lines?*

That's the main thing you can do with pick locking: Since there is less movement, you don't have to take little breaths. With the conventional technique, I find if you get into playing long phrases your hand will start to cramp after a while because it is actually an uncomfortable position. If you are always

**"THE DIRE STRAITS FANS ARE VERY RECEPTIVE: THEY ARE MORE OF A LISTENING AUDIENCE THAN FAD-ORIENTED."**

keeping your hand in the air and then going down to play the steel, it's a more tense kind of technique whereas the pick blocking seems to be really relaxed.

*You mentioned that this Dire Straits tour is a two-year tour. Where are you guys touring and how are the concerts going?*

Well, everything is sold out right now. We are currently playing Dublin, Ireland, and then we'll cover the whole U.K., which has been sold out. We leave here and go to Scotland, Sheffield, and London, and then we go to Germany, France, Brussels, and Switzerland. We are going to do a lot of the arena places now and then we go to Australia. So far tickets have sold out within just a few days of going on sale.

*What size audiences are you playing to?*

Well, it varies. In Dublin we played to smaller, packed arenas. If the town doesn't have a place that can seat forty or fifty thousand people, then we will play there three or four days in order to get that many people in. We are playing five days in Dublin and the place we are playing now seats about 10,000 people.

*How is this different from the other concert touring you've done in the States with various Nashville artists?*

Playing with a rock 'n roll band is so different from anything that I have ever done. I was telling Mark (Knopfler) that in a country show people listen; and then toward the end of the show when they realize that the show is going to be over soon, the energy starts building and everybody starts standing up and applauding. That's your ovation! Whereas once the curtains go up in our show every person in the house is standing. They are dancing and their hands are clapping, and it doesn't stop for two and a half hours. After a while it overwhelms you.

*Which Peavey rig are you playing on stage?*

I use your 212 cabinets and power them with a Nashville 400. I patch from my steel through my rack into the Nashville 400 and out into the 212s with an additional power amp. It's like I've got five speakers.

*Are you using some Peavey effects in your rack?*

No, I'm only using one Delay. Mark is a purist.

*Let's talk a little bit about the future of Paul Franklin. Are you going to become a member of Dire Straits or do you think*

*you'll eventually go back to playing sessions and get back into Nashville full time?*

If Nashville will have me, I will be there with bells on! My goal is to go back to Nashville. I love what I am doing, so I would do this again. But, this is the first tour Dire Straits has done in six years, so I don't think it will happen again for quite a while. My plan is to go back home because my first love has always been country music. To be honest, until I had this offer I was actually where I wanted to be in my career. I was getting to play on all of my favorite artists' records and I just love the Nashville recording scene. I like the players that I work with there: They are the best in the world.

*I know that you have taken steel guitar to limits that most of us never thought it would make. What do you think about the future of steel guitar?*

From my vantage point right now I've realized that the steel guitar is a viable rock instrument. The steel guitar sets the music and doesn't have to be played the way it has always been played. The various rock musicians that I have met so far are open to it, they are just unaware. I see it as being wide open to the possibilities.

*Don't you think the instrument has always had these possibilities?*

Yes, I think the instrument has always been wide open. It's just been held back by the fact that no one knows it can play jazz or that you can play anything other than the crying steel guitar sounds. Now, thanks to Mark Knopfler, it is going to get exposed to a whole new audience.

*How do you think the super pros like yourself feel about your work with Dire*

*Straits? Do they feel like you are helping the steel guitar as opposed to using the steel guitar somewhere that it doesn't belong?*

Yeah, that's the part that has made me feel the best. When word got out that I was considering doing the tour, the uniform appreciation from my heroes was great. Lloyd Green really helped me. He said, "Paul, I had a chance to do a tour when I was at the height of my professional career and I turned it down. I'm retired now, and I just want to tell you that when I look back at my career there is a void there. If I had it to do all over again there is no way that I would have turned it down." That meant more to me than anything and helped me make up my mind. I was really torn at the time. It's a scary position when you have all these accounts calling you and all this work coming in — you don't know whether or not you are doing the right thing.

*Would you like to say anything in closing?*

I'm just really glad that the steel guitar on country records is as it should be. Steel guitar is now in the forefront and I hope country music remains true to tradition and keeps all of the varied styles. They are not hiding any of the instruments anymore and I am glad to see steel guitar doing well. I hope someone else in the pop field will want to use a steel guitar as well. That may be a light way of looking at it, but that is the way I see it. I hope some kid picks up the Dire Straits record and gets inspired to want to play the steel guitar. ●

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## **BRIAN BROMBERG** *Continued from page 15*

As far as backlash from purists, all I can say is that this is 1991, the world is evolving, people are developing and becoming more creative, and technology is expanding, allowing that creativity to be expressed. If you're into acoustic music, that's great for you; but, it doesn't mean that somebody else has to be into the same thing. Music is for everyone. No one owns music. Feelings, emotions are for everyone. And people have the right to like what they want to like. They have the right to choose their path and direction in life, regardless of what it is. It's kind of what we're here for. Some of the

purists aren't going to be able to accept it, and that's okay — they won't have to accept it. Hopefully, they will accept me for doing whatever I want to do because those are my choices. Every once in a while it will get kind of weird and someone will say something. Usually what they say (especially with my piccolo bass) is, "Why don't you just play guitar?" I don't want to play guitar, I want to play the bass; but, I want to explore the sounds an octave higher for expression. They don't understand that, but that's their problem, not mine. With music, there are no rules: it's heart, it's soul,

it's feeling. That's the thing about art that's amazing. Who are we to judge someone else's heart? We have to accept it for what it is.

Music is constantly evolving. If it's your craft, you should keep up with what's happening or you'll get left by the wayside. Technology and music grow and change constantly; and if you don't grow and change with them, you're the odd man out.

My rig is very complex, very different. I have three racks: an 8-space rack, a 6-space rack, and a 4-space rack. I keep

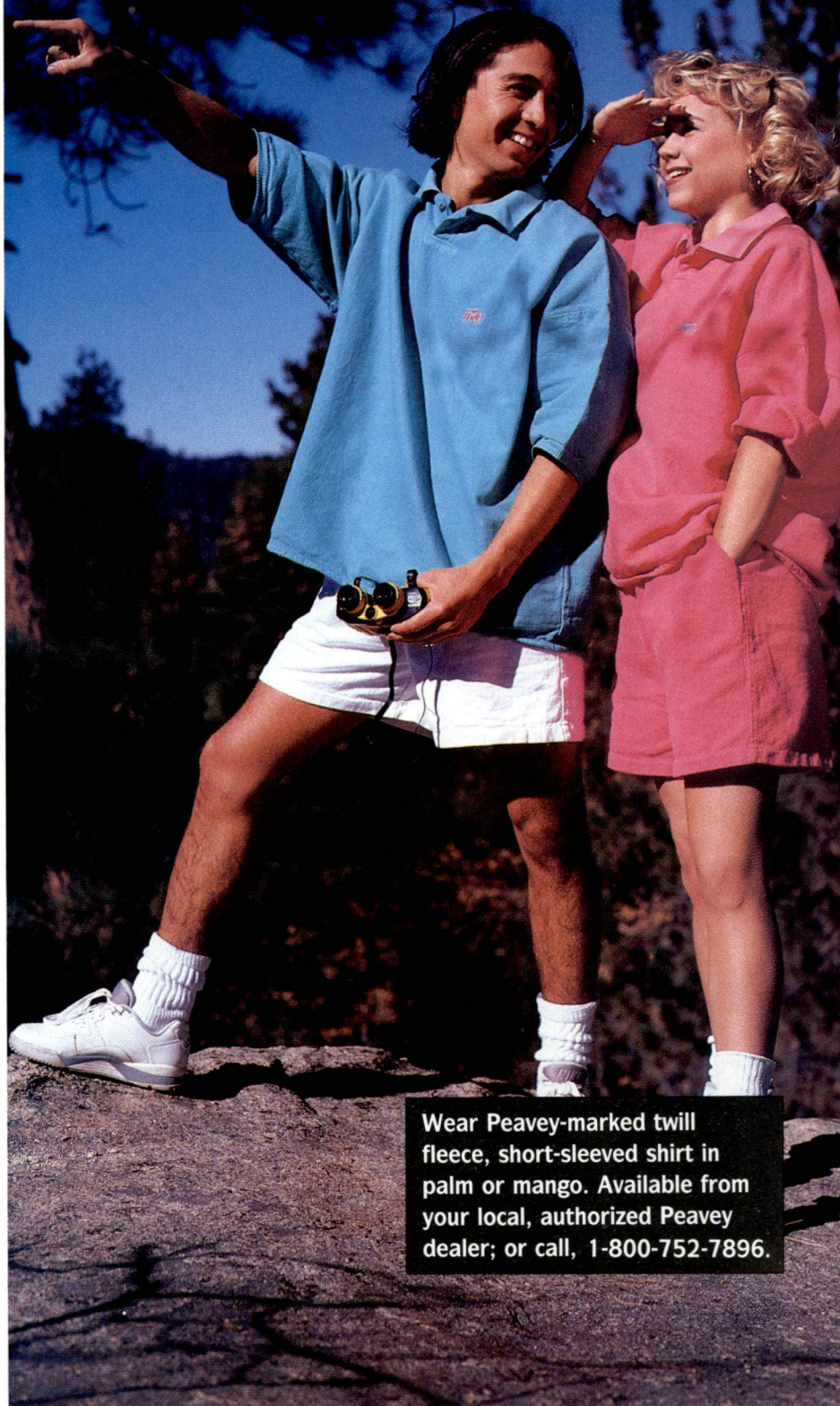
my two Peavey DECA/528 power amps in the 4-space rack — I love those! The 528s have lots of power; plus, not only are they stereo, but they're single rack space so they don't weigh much at all for anyone who travels. With airline restrictions on excessive baggage and weight, it's getting tougher and tougher for musicians to travel. Weight is really important. To have a 500 watt, single rack space amp that weighs eleven pounds is a dream for me. The headroom on them is wonderful, too. I use them in very loud situations sometimes: When I need it, they put it out.

I think the Peavey Pro-Fex is also a phenomenal piece of gear. It's a single rack space unit that does so much! It's a touring guitar player's dream, because it does so many things yet it's so small and light. I run my Pro-Fex directly into one of the DECAs. (I use a separate Peavey ProBass preamp for sideman gigs.)

Most of the people I have met with Peavey have worked for the company for ten or fifteen years. I think that's really incredible — everybody must like what they do and who they work for to stay with it that long. That's very commendable. I also like the fact that the company is really changing its image. It's nice to see that the company is putting out products that rival any company in the business, yet it's still affordable and American made. I think Peavey's an incredible company and it's got a lot of credibility with major players concerning the products. The whole new AMR division is killer — I want one of those consoles so bad! A friend of mine just bought the 60-input AMR console. That console is untouchable for the money.

I like the idea that Peavey is expanding its horizons. It's great to be involved with a company that has the same kind of vision that I do. I want to continue to grow and get better, just like Peavey. Peavey is starting to take some chances that are really paying off. Not only is the company taking chances, it's succeeding with them! I think it's great that the company isn't willing to just rest on its laurels, so to speak, which it could easily do given its great reputation. Because of its successful determination to grow and change for the future, people throughout the industry are talking about Peavey Electronics with awe. ●

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# MOVE IT!

## PART 2

BY JEFF NEWMAN

**T**ension chords are pedal steel guitar specialties. Seventh chords moving from one chord to another are out most imitated sounds. We discussed one of these forms of the seventh in the last issue, and here's another one that is very easy to learn to use.

This inversion of a seventh might have been the very first one ever used on a steel guitar I suspect. We used a C6th tuning for years, which made minor chords and this lead us to the seventh chord effect we use today.

It isn't really a seventh chord at all, but it acts like it. It truly is a minor chord that substitutes in the place of a seventh. It makes the sound of a Gm against a C7th when moving to an F chord. But that all sounds very complicated and boring, and it doesn't really matter. I put things like that in these articles because this is a music related magazine and some folks just like to reack C7th, and Gm, and D demented. In reality a pedal steel guitar is not a musical instrument at all. It is more like a computer, or a finely tuned thrashing machine, depending upon who operates it. You don't have to know what notes it takes to make a sound, the guitar already knows, they are built in. You don't do anything but move the right things in the right places. Everything becomes a pattern and you use it over and over again.

We will use this chord in passing from C to F to give the sound movement. Once you see how it works you can use the same pattern to go from G to C, or A to D, etc. This is a "two below" chord. That is what we called the one from the last article wasn't it? That's true, but this is two below a different place. You can drive ten miles south of Chicago, and you can drive ten miles south of Knoxville. By the way, don't stop just ten miles south of Chicago, there ain't a darned thing there to stop for. There isn't anything ten miles south of Knoxville either, but you can smell supper cooking all the way up from Atlanta, if you drive real fast you could be there in an hour. But, I drift.

This two below chord is found two frets to the left of any "no pedal" major chord. The previous seventh from the last article was two frets below the "pedals down" position for a major. By thinking of C chord on the 8th fret, no pedals, we drop back to the left two frets and add the "A" pedal. This makes a Gm chord that will sound like a C9th.

1									
2									
3						6	8B		
4	8	6				8	6	8	
5	8	6A	8A	(OR)	8	6A	8A		
6	8	6	8B		8				
7									
8					8				
9									
10									
	C	C9	F		C	C9	F		

This makes a nice tight pattern that we can use several ways. We can play any group of strings of the four major inversions and make this pattern. Each one gives us a different melody line.

1									
2									
3	8	6							
4	8	6	8		8	6			
5	8	6A	8A		8	6A	8A		
6			8B		8	6	8B		
7									
8							8		
9									
10									
	C	C9	F		C	C9	F		

1									
2									
3									
4									
5	8	6A							
6	8	6	8B		8	6	8B		
7									
8	8	6	8		8	6	8		
9									
10			8A		8	6A	8A		
	C	C9	F		C	C9	F		

We can also look at this in another way, this one resolving to a different place.

1										
2										
3					8	6	4			
4	8	6	4F		8	6	4F			
5	8	6A	4A		8	6A	4A	8	6A	4A
6	8	6	4					8	6	4
7										
8								8	6	4F
9										
10										
	C	C9	F		C	C9	F	C	C9	F

Note\* F lever is the knee lever raising the 4th, & 8th string up, E to F

This is all good stuff for melody work, or just comping chords behind a singer.

But I want to go back to a more historical note. It is a little known fact, however insignificant it may sound to you who live in the North, that there was a gigantic breakthrough in hybrid pinto bean development in the South around 1864. Although it seems to have been more by accident than scientific, this was the first time in history that pinto beans were grown in the same fields as corn, virtually side by side. The outcome was devastating for the South. As they began to cook these beans, the South found a whole new phenomenon right under their noses. Each bean would pop, like popcorn, and produce an extra product resembling corn, but more

like cornmeal. It made a breadlike substance right in with the beans. Anyone who knows anything about history knows the sad result. As the word got out to the boys in Grey they gradually began to wander back to their own homes, risking peril in the face of the enemy from the North. The truth is: The South never lost the war at all, it was pinto beans and cornbread for supptime, pure and simple. There are some things that are just not worth fighting for.

Now I hear that we just about have a new hybrid bean ready that will produce hotsauce, relish, and Vidalia onions in the pot as the beans stew. This is a fiendish plot. If this gets out, there won't be any pedal steel guitar players left in the North either.



**JEFF NEWMAN** has been a session musician in Nashville since 1965 and played pedal steel guitar on the Grand Ole Opry from 1965 until 1971. He is the president and founder of Jeffran Pedal Steel Guitar College in Nashville. He has been doing classes, seminars and courses on pedal steel since 1969. He has been a staff writer for Guitar Player Magazine, *The Pedal Steel Guitar Association Newsletter*, and even writes and publishes his own pedal steel newsletter. He has written and produced over 50 hours of video courses on pedal steel guitar ranging from fundamental student techniques to advanced professional styles and studies.

## Letters *Continued*

Hello and thank you!  
It's almost too good to believe! We received our PA-400, the granddaddy of our equipment, repaired and working and back on stage! It's unbelievable! You guys fixed it and at a very fair price. Thanks so much, and we also thank Mike Brown for fast service and a very nice letter. Our two main business activities are our band, "Tomcattin'," and our studio, sales, and teaching business, "Phillips Studio." All are growing and doing well and SHALL BECOME EVER MORE PEAVEY ORIENTED AS A RESULT OF SUCH FINE SERVICE (to receive such fine service is actually a bit of a shock!). It's such a thrill to have a large company do so well for us; we don't want this to sound corny, but it really puts our faith in America. We feel that the real strength in America truly resides in companies such as yours who not only work hard, work honest, inject vast amounts of sweat and intelligence into products, but also care for the customer. WHAT A BEAUTIFUL THING THAT IS! Using, we hope, these same ideas, our businesses have been growing steadily; the Tomcattin' Band is becoming well-known in the Charleston region of South Carolina, and Phillips Studio has had steady growth in areas of teaching, equipment sales, and recording. Oh, Tomcattin' recently committed to do a full-length feature for Coastal Camera, a new movie production company. The point of all this is that because of your great service, which we

Steve and Diane Phillips  
Tomcattin' and Phillips Studio  
Walterboro, SC

I play a Patriot bass through a Combo 300 amp with a 1 x 15 extension cabinet. I've had the Patriot bass for seven years, and the Combo 300 for five years. I don't play anything else, I don't own anything else, I don't need anything else, and I sure don't want anything else! My Peavey gear plays great, sounds great, and I can't hurt it! (No matter how hard I try.)

Our band, "Big Engine," is staying busy on the road and in the studio, and we're currently shopping around to a few management agencies and record companies.

Banner Thomas  
Jacksonville, FL

I purchased your Peavey Backstage 110 guitar amplifier about four weeks ago now, and I wanted to write and thank you for such a fine product. The price caught my eye at first. I couldn't imagine such a price for a 65 watt, dual channel unit. I plugged into it at the Bootheel Music store over in Kennett, Missouri, and was instantly blown away. Here was a small combo amp that rivaled stacked amps and speakers in function and sound. The amp is small enough to be portable yet has the horsepower to fill school gyms and small concert halls. The lead channel screams, growls, snarls and probably a lot more that I haven't discovered yet. The low gain channel plays powerful chords with plenty of bottom. I've also fed a keyboard through the low gain channel and got pleasing results. The headphone jack is a real plus when I'm up late at night trying out new ideas without disturbing the neighbors. My current Peavey equipment consists of the Backstage 110 and its remote footswitch. I am considering adding a couple of effects pedals. Thank you again for offering such fine equipment at a very affordable price. Keep up the good work.

Kevin McCoy  
Hayti, MO

I am a guitarist with a family of four children and a very modest income. Unfortunately, I almost always have to look for sales or "bargain buys" when I purchase equipment. Just recently, I found a super deal on a Triumph 60 amp, and I took advantage of it. I have always preferred tubes to solid state amps, but tubes always made the amps more expensive. Well, space will not allow me to say enough about this amp. I play jazz and this amp is so full sounding and clean, I have had to practice more because it has uncovered some of my sloppiness. The distortion is so "way cool" I find myself slipping back to driving my neighbors crazy with screaming guitar riffs and dive-bombs. The icing on the cake came when a friend came over with his "handcrafted of the finest material" amp. There was no comparison. To make a long story short, he left my house wondering how much he could get for his amp toward a trade-in on a Triumph. Keep "pumping it up!"

Forever in the Peavey fold,  
Norman P. Strother  
Grand Rapids, MI

# HOW TO TURN THE DPM<sup>®</sup> 3 INTO A VINTAGE ANALOG SYNTH

By **CRAIG ANDERTON**

There's a lot of renewed interest in analog synth sounds, because they often seemed "warmer" or less "brittle" than digitally-generated sounds. However, nostalgia sometimes glosses over the dark side of analog synths—tuning drift, limited waveform options, poor reliability, and relatively high cost. Also, features we now take for granted (pressure, velocity, multitimbral operation, layering, etc.) were rare or non-existent in analog's heyday.

One the reasons I like the DPM 3 family is because I can take some of my favorite analog synth sounds, blast 'em into the SX sample recorder, transfer them over to the DPM sample RAM, and end up with analog sounds combined with digital programming and contemporary features. If you have a synth or two gathering dust, or if a Minimoog went out of tune just one too many times, consider sampling them into the DPM.

We'll assume you already know how to operate the DPM and SX, because in some ways, that's the easy part. The hard part is setting up your synth to make it easy to sample, yet not lose any of the qualities that made you want to sample the sound in the first place.

## The Wrong Approach

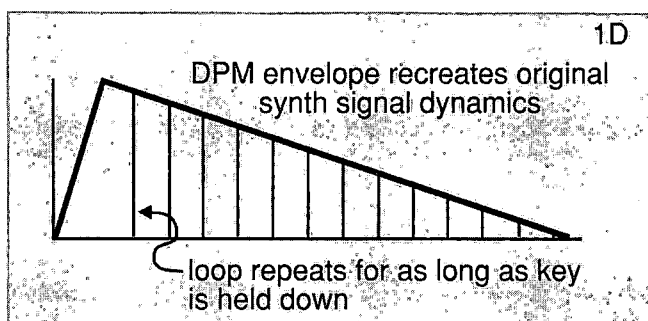
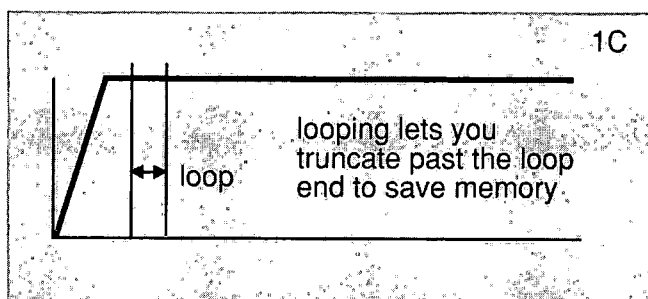
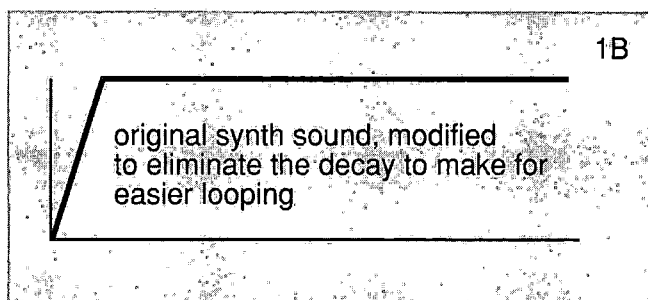
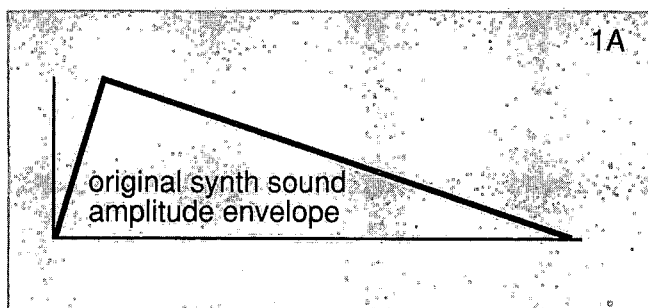
You can just play a vintage synth sound into the SX and sample it, but if the sound has a long decay, that long decay eats up lots of sample memory. Furthermore, you'll have to do a lot of multisampling because if the sample is transposed over a wide range of notes, the decay time will become longer at the low end of the keyboard and shorter in the high ranges.

Or consider a very popular Minimoog sound—three slightly detuned oscillators set to square or pulse-type waves. The detuning adds a fat, chorusing effect, but if you transpose the chorused sample, the chorus rate will change from very slow in the lower octaves to a fast, unpleasant flutter in the upper octaves. So what's the right approach? Keep reading.

## Components of Sound

The secret of successful synth sampling is to break the synth sound down into its component parts, and use some of the DPM's capabilities to rebuild the complete sound. For example, if the sound has a long decay (Fig. 1A), eliminate the decay at the synth by pushing the amplitude envelope sustain up all the way

(Fig. 1B). Sample the sound into the SX, then send it over to the DPM. Because the synth sound now hits a constant level shortly after the attack, it's easy to loop. Loop the sample right after the attack (Fig. 1C); you can now truncate past the loop point to shorten the sample and save memory.



If you hold a key down, the note will sustain because of the loop. Use the DPM's AMPENV to add the envelope decay necessary to replicate the original sound (Fig. 1D). Purists may object to using the DPM to impart the decay instead of using the vintage synth's envelope generators, but to me a decay curve is a decay curve, and is not part of what makes a sound "vintage" or not.

Concerning the three-oscillator lead sound, the DPM itself can provide detuning, so there's no need to sample the detuned sound. What we need to do is sample each individual oscillator timbre that makes up the overall sound. If all three oscillators use the same waveform, then we only need to take one sample. Otherwise, it's necessary to sample the waveform of each oscillator. Of course, mute the other oscillators as you sample the desired oscillator waveform.

It's worth mentioning that if the vintage synth is set to a "pulse" wave, then you might think that you could just use the DPM's onboard pulse wave. Well, the DPM pulse wave is a perfect, digitally-generated pulse; the synth's pulse will probably have several imperfections that are responsible for giving it that vintage timbre.

After you've sampled the waves, create a program in the DPM that adds the necessary attack and decay dynamics. For a two-oscillator sound, you can simply assign one synth wave to one DPM oscillator and the other synth wave to the other DPM oscillator. With a three-oscillator sound, you'll need to create two programs—one with two oscillators, and one with one oscillator—and combine them in a Combi.

If the synth used detuning to fatten up the sound, then apply some detuning at the DPM 3 oscillators. With two-oscillator sounds, I'll tune one oscillator slightly positive (e.g., +02) and the other negative by an equal amount. With three-oscillator sounds, one will be right on pitch, and the other two will be offset as described above.

## The Filter Problem

For many analog synths, the single most identifiable "sound" is that of the filter. Just as long volume decays can use lots of memory, so can long filter sweeps. Fortunately, the DPM 3 filter simulates a classic low pass filter sound, so you can often set the vintage synth's filter to its full bandwidth (e.g., turn the filter cutoff all the way up) to make for easy sampling and looping, then use the DPM's filter to provide the filter effect. This has worked well for me except with Minimoog samples, since its transistor-ladder filter produces a unique sound. However, in many cases the Moog filter is used briefly at the beginning of a

sound to give an interesting transient effect. You can often set the synth's filter envelope to leave the transient in, but then settle into a sustained state. Sample the entire initial filter transient, then loop a portion of the sustained section to save memory.

The same principle applies when sampling FM synthesizers. Usually, the operators and modulators are dedicated to producing complex, acoustic-like transients, but eventually the program settles down into a sustained sound. Again, sample the complete transient and then loop as soon as possible thereafter. You'll retain the basic sound, yet save memory.

## The Joy of Randomness

Much of what gave analog synths their appeal is that their instability, along with component differences, gave each note a slightly different sound. The sounds made by digital synths like the DPM 3 are inherently consistent and predictable, so you have to purposely add in randomness. There are several ways to do this with the DPM.

The most obvious method is to use one or both of the DPM LFOs, set to the random waveform, to modulate parameters such as pitch, filter cutoff, and/or level (by modulating either or both of the two DCAs). However, be very conservative with the modulation depth setting, otherwise the effect will sound gimmicky. Randomness is best when it's a subliminal effect.

Another option is to modulate the oscillator pitch very subtly with velocity or pressure. Layering, detuning, and delving into the signal processor section can also randomize the otherwise consistent sound of digital synthesis.

## Back to the Future

Perhaps 25 years from now, the DPM 3 will be considered a vintage synth, and I'll be writing articles on how to create the most popular DPM sounds of the mid-90s on your IB-Appletari pocket workstation. For now, though, the DPM lets you capture some great synth sounds, and give them a digital facelift too. Next time you hear a fat Minimoog bass line, you never know—it may have been a DPM 3.

Author/musician Craig Anderton is Editor at Large for Guitar Player magazine and West Coast Editor for EQ magazine. His latest recording, *Forward Motion*, is on the Sona Gaia label (dist. by MCA).

# SUPERCHOPS 4 BASS

By Beaver Felton



## THE COMPLETE BASSIST

**F**or this issue, I'm going to depart from the usual lick/pattern exercise format and discuss something about which I feel very strongly: The importance of being as complete a musician/bassist as possible (i.e., being proficient at the many aspects of musicianship). I guess this categorizes the column as being more of an editorial, although if you take the time to read, digest, and ultimately work on some of these topics, it should serve as a very valuable lesson nonetheless. Before we begin, let me establish that this is a subjective topic so, admittedly, what I write represents my own personal opinion. However, while some players might disagree on specifics, let me point out confidently that this viewpoint is shared by the majority of musicians that I know, associate or come into contact with. Having said all of that, let's move on.

To start with, I'd like to make a loose outline of some of the more important aspects of being a complete musician (these are not listed in order of value): 1) Technique, 2) Ear, 3) Reading, 4) Versatility, 5) Tempo and timing, 6) Practice. Now I'll expand on each of the above and suggest ways to improve upon them.

**Technique:** This, in and of itself, does not a musician make. However, don't under-emphasize the importance of technical ability. Bear in mind that your hands act as the link between your creativity and the music which is ultimately produced and heard. As an analogy, think of technique as being like a carpenter's tools. Without them, even an ingenious idea for a structure is useless. On the other hand, all the tools and equipment in the world are equally worthless if one doesn't have a clue as to how to operate them. So, developing technique to the point where you can physically pull off whatever comes to mind is of paramount importance. Remember that technique involves far more than mere speed. It also represents precision, endurance, and strength, all of which contribute to your ability to execute a pattern, lick, or groove well. For developing this aspect of playing, I strongly urge the use of a "chops maintenance" portion included in your daily practice routine. Scales and exercises played at two or three various

speeds of the metronome or drum machine should yield positive results. I also feel it's important to practice various techniques (finger style, slapping, tapping, chords, harmonics) which will accomplish two things: help you expand as a player by offering different approaches to creating music as well as add to your versatility to play different styles of music which may require certain techniques.

**Ear:** Super important. After all, the sense of hearing is the foundation and reason for music's very existence. A musician should develop a good ear. This is absolutely invaluable. Needless to say, we're each born with varying degrees of a musical ear in the same way that we all have different amounts of natural physical ability. However, regardless where you start from, you can definitely develop what you have. This is going to play an important role in your ability to "follow along" (you're called on stage to jam and don't have a clue as to the chord progression), improvise, or just play good, simple, appropriate lines. For this, I suggest starting with a simple exercise where you memorize the intervals of the major and minor scales in your head. Use your bass (or any instrument) and play a given root note. Then hum or sing 3rds, 5ths, 6ths, etc., to it while verifying it on your instrument. Hit or miss and repetition are the names of the game here.

**Reading:** To paraphrase a well known musician (Steve Morse, I think), a musician should be able to read, write, and understand the language of his art/music. This sums it up. Admittedly, this is one of my own weak points. I'm self-taught (with the exception of three lessons), but I have gone back, learned the fundamentals, and still work regularly on my reading skills. This ability opens numerous possibilities. It's a standard prerequisite for studio work and allows you access to music written for bass as well as other instruments — this can especially help broaden your vocabulary and approaches to making music. In addition, it makes for quick, clear communication between musicians. The deal here is to learn the rules and to read every day.

**Versatility:** The ability to play different types of music: jazz, funk, rock,

Top 40, country, etc. This also opens up lots of avenues in that you grow as a musician by knowing different styles as well as increasing your employment possibilities. Yes, I've witnessed excellent jazz bassists lose Top 40 gigs due to a lack of concept or appropriate playing approach, strong rock players lose similar jobs because they couldn't play slap technique, and even good all-around players who couldn't get a handle on a simple country feel. In these examples, the crucial point was their lack of versatility — not lack of talent! Listen to and practice playing along with different radio stations.

**Tempo/Timing:** What if you have tremendous technique, a very large vocabulary, can read with the best of them, but have terrible tempo and can't lock in with a click track in the studio, play lines with other instruments, or keep time with a drummer? You don't get hired! Practice religiously with a metronome or drum machine at various tempos and feels.

**Practice:** Of paramount importance to your development as a musician. Practice every day with a metronomic device. Work on "chops maintenance" (see technique section), different styles, improvising, and other previously mentioned aspects.

In conclusion, let me point out that there are more and more well-rounded players who are strong in all of the above-mentioned respects. The first example that comes to mind is Dave LaRue. He's a Berklee grad, keeps up with Steve Morse in a multitude of styles, and has a soon to be released solo album — 'nuff said. On the other hand, let me acknowledge that there are hoards of successful, great players that are not versed in some of the things I've written about today. However, I think most would agree that this represents good, valid reasoning and advice to any bassist wanting to grow musically. It also increases your chances of making a successful career out of music. Now, having finished the column, I'm painfully reminded of things I need to work on. So, until next issue, JUST DO IT!

# COMPLETE PEAVEY PRODUCT REFERENCE

## SINGLE UNIT BASS AMPS

### MICROBASS™

20 watts RMS into 4 ohms. Single channel; high gain input; preamp gain; 3-band passive EQ; headphone jack; DDT™ compression; one heavy-duty 8" speaker in a tuned enclosure.

### MINX™ 110

30 watts RMS into 8 ohms. Single channel; high gain input; pre gain control; preamp out jack; 3-band passive EQ; headphone jack; DDT™ compression. One heavy-duty 10" speaker in a specially tuned enclosure.

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50 watts RMS into 8 ohms. Single channel; high and low gain inputs; pre gain with push bright; post gain; 3-band passive EQ; active presence control; preamp out/power amp in jack; stereo headphone jack; DDT™ compression. One 12" heavy-duty speaker.

### TKO™ 80

75 watts RMS into 8 ohms. Single channel; high and low gain inputs; pre and post gain controls; push bright switch; 7-band graphic with low and high active (shelving type) rotary controls; post EQ high pass (200 Hz) patch loop; preamp out/power amp in jack; stereo headphone jack; DDT™ compression; one 15" Scorpion® speaker (#S-15825) or optional 15" Black Widow®/Super Structure™ speaker with Kevlar® impregnated cone (#1502-8).

### TNT™ 160

150 watts RMS into 4 ohms. Single channel; high and low gain inputs; pre and post gain controls; push bright and punch switches; 9-band graphic with low and high active (shelving type) rotary controls; variable crossover (200 Hz - 2 kHz) with low and high/chorus outputs; chorus rate and depth controls; chorus push switch; remote footswitch jack; preamp out/power amp in jacks; DDT™ compression with LED indicator. One 15" Scorpion Plus speaker (#SP-15425) or optional 15" Black Widow®/Super Structure™ speaker with Kevlar® impregnated cone (#1502-4).

### TNT™ 150 WEDGE

150 watts RMS into 4 ohms. Slant wedge enclosure design (30 degrees); protective metal speaker grille; balanced EDI™ direct output; single channel; high and low gain inputs; pre and post gain controls; push bright and punch switches; 9-band graphic with low and high active (shelving type) rotary controls; variable crossover (200 Hz-2 kHz) with low and high/chorus outputs; chorus rate and depth controls; chorus push switch; remote footswitch jack; preamp out/power amp in jacks; DDT™ compression with LED indicator. One 15" Scorpion® Plus speaker (#SP-15425).

### COMBO™ 300

300 watts RMS into 2 ohms; 210 watts RMS into 4 ohms. Single channel; high and low gain inputs; pre gain with pull bright; post gain with pull punch; pre-EQ patch jacks (out and in); 8-band active EQ at one-octave centers (60 Hz - 8 kHz); continuously variable electronic crossover (50-500 Hz) with high and low range output jacks; 3-position ground/lift switch; preamp out jack; power amp in jack; DDT™ compression with LED indicator; external speaker jack. One 15" Black Widow®/Super Structure™ speaker with Kevlar® impregnated cone (#1502-4).

### DATA BASS™

450 watts RMS into 4 ohms. High and low gain inputs; pre gain; post gain; push bright switch; 7-band graphic EQ; high and low-band active shelving EQ (rotary); chorus send and return patch; preamp out/power amp input jacks; processor controlled low frequency section; digital power amplifier; DDT™ compression; one 15" Black Widow®/Super Structure™ speaker with Kevlar® impregnated cone (#1502-4); tuned and ported enclosure.

## SINGLE UNIT GUITAR AMPS

### RAGE™ 108

12 watts into 4 ohms. Dual channels (switchable); normal gain control (independent); SuperSat® and post gain controls; 3-band EQ; preamp out jack; stereo headphone jack; one 8" heavy-duty speaker.

### AUDITION™ 110

20 watts RMS into 4 ohms. Dual channels switchable with pushbutton or remote footswitch (optional); high and low gain inputs; normal gain control (independent); SuperSat® and post gain controls; 3-band EQ; preamp out jack; stereo headphone jack; one 10" heavy-duty speaker.

### ENVOY™ 110

35 watts into 8 ohms. Dual channels switchable with pushbutton switch or remote footswitch (optional); high and low gain inputs; normal level control; SuperSat® and post gain controls; 3-band EQ; Bottom and Edge and Switchable Reverb; headphone jack; 10" speaker.

### STUDIO PRO® 110

65 watts RMS into 8 ohms. 10" heavy-duty speaker; low and high gain inputs; channel switching (footswitch selectable); Normal channel: bright switch, level control, 3-band passive EQ; Lead channel: SuperSat® with pull gain and post gain control; Voicing: active Bottom, Body, and Edge; low-level effects send and return; headphone output; reverb (footswitch selectable); ¾" cabinet construction; rugged 34 oz. covering.

### EXPRESS™ 112

65 watts RMS into 8 ohms. 12" heavy-duty speaker; low and high gain inputs; channel switching (footswitch selectable); Normal channel: bright switch, level control, 3-band passive EQ; Lead channel: SuperSat® with pull gain and post gain control; Voicing: active Bottom, Body, and Edge; low-level effects send and return; headphone output; Reverb (footswitch selectable); ¾" cabinet construction; rugged 34 oz. covering.

### BANDIT™ 112\*

80 watts into 8 ohms. Dual channels switchable with pushbutton or remote footswitch; high and low gain inputs; normal gain control (independent); SuperSat® and post gain controls; push bright switch; 4-band EQ (active presence); voicing (Bottom, Body, and Edge EQ) on the lead channel; post EQ effects loop; master reverb (switchable); preamp out/power amp in jacks; Gain and Shift switches in lead channel; one 12" Scorpion® speaker (#S-12825). \*2-button footswitch included.

### SPECIAL™ 112\*

160 watts into 4 ohms. Dual channels switchable with pushbutton switch or remote footswitch; high and low gain inputs; normal gain control (independent); SuperSat® and post gain controls; push bright switch; 4-band EQ (active presence); voicing (Bottom, Body, and Edge EQ) on the lead channel; post EQ effects loop; master reverb (switchable); preamp out/power amp in jacks; Gain and Shift switches in lead channel; one 12" Scorpion® Plus speaker (#SP-12425). \*2-button footswitch included.

### SPECIAL™ 112 WEDGE\*

160 watts into 4 ohms. Slant wedge enclosure design (30 degrees); protective metal speaker grille; balanced EDI™ direct output; opened back enclosure; dual channels switchable with pushbutton switch or remote footswitch; high and low gain inputs; normal gain control (independent); SuperSat® and post gain controls; push bright switch; 4-band EQ (active presence); voicing (Bottom, Body, and Edge EQ) on the lead channel; post EQ effects loop; master reverb (switchable); preamp out/power amp in jacks; Gain and Shift switches in lead channel; one 12" Scorpion® Plus speaker (#SP-12425). \*2-button footswitch included.

### NASHVILLE™ 400\*

210 watts RMS @ 1% THD into 4 ohms. Designed specifically for high output instruments such as steel guitar, lead guitar, fiddle, or accordion. Single channel; high and low gain inputs; pre gain with pull bright; post gain; pre-EQ patch jacks (out and in); 4-band active EQ with mid shift; master reverb (switchable); preamp out jack; power amp in jack; DDT™ compression with LED indicator. One 15" Black Widow®/Super Structure™ speaker (#1502-4). \*1-button footswitch included.

### RENOVN™ 112\*

160 watts RMS into 4 ohms. Three channels (switchable); Normal gain control w/pull channel select; 3-band EQ (Clean channel); Crunch and Lead SuperSat® and Post gain controls; 3-band Voicing on lead channels (Bottom, Body w/Pull Shift, and Edge); Master Volume control; 16-bit digital stereo reverb w/16 presets and 6 pin DIN for OPTIONAL DIGITAL REMOTE FOOTSWITCH control; low level effects patch; preamp out/power amp in jacks; 12" Scorpion® Plus Speaker (SP-12425). \*Footswitch included.

### RENOVN™ 212\*

160 watts RMS into 4 ohms. Three channels (switchable); Normal gain control w/pull channel select; 3-band EQ (Clean channel); Crunch and Lead SuperSat® and Post gain controls; 3-band Voicing on lead channels (Bottom, Body w/Pull Shift, and Edge); Master Volume control; 16-bit digital stereo reverb w/16 presets and 6 pin DIN for OPTIONAL DIGITAL REMOTE FOOTSWITCH control; low level effects patch; preamp out/power amp in jacks; two 12" Scorpion® Plus Speaker (SP-12825). \*Footswitch Included.

### SESSION® 400 LIMITED\*

200 watts RMS into 4 ohms. High and low gain inputs; pre gain control; pre EQ effects loop; 5-band EQ (low, mid, shift, high, and presence); master sensitivity control; two post effects loops (remote switchable); reverb; remote switch for effect 1, effect 2, and reverb; preamp out/power amp in jacks; 600 ohm transformer balanced line output (frequency compensated); DDT™ compression; 15" Black Widow® speaker with Kevlar® impregnated cone (1501-4). \*3-button footswitch included.

### SESSION® 400 LIMITED WEDGE\*

200 watts RMS into 4 ohms. Slant wedge enclosure design (30 degrees); protective metal speaker grille; balanced EDI™ direct output; opened back enclosure; high and low gain inputs; pre gain control; pre EQ effects loop; 5-band EQ (low, mid, shift, high, and presence); master sensitivity control; two post effects loops (remote switchable); reverb; remote switch for effect 1, effect 2, and reverb; preamp out/power amp in jacks; 600 ohm transformer balanced line output (frequency compensated); DDT™ compression; 15" Black Widow® speaker (1501-4).  
\*3-button footswitch included.

### BRAVO™ 112

25 watts into 4 or 8 ohms. Low and high gain inputs; all tube system. Reverb; 3-band EQ; push bright switch; channel select switch; normal level control; pre gain control; post gain control; Bottom, Body, and Edge; effects send and return; gain boost switch; footswitch jack (footswitch optional); 12" speaker.

### TRIUMPH® PAG™ 60

60 watts into 4 or 8 ohms. Three channels (switchable); 3-band EQ; 3-band Voicing on lead channels (Bottom, Body, and Edge); gain switch (Crunch and Ultra channels); master level control; reverb; post EQ effects loop; preamp out remote footswitch with LED indication; extension speaker jack; 12" Scorpion® Ultra speaker.  
\*Footswitch included.

### TRIUMPH® PAG™ 120\*

120 watts into 4 or 8 ohms. Three channels (switchable); 3-band EQ; 3-band Voicing on lead channels (Bottom, Body, and Edge); Gain switch (Crunch and Ultra channels); master level control; reverb; post EQ effects loop; preamp out; remote footswitch with LED indication; extension speaker jack; 12" Scorpion® Ultra speaker.  
\*Footswitch included.

### CLASSIC® 50/212\*

50 watts into 16 and 8 ohms. Normal and Bright inputs; 3-band passive EQ with active Presence control; Normal and Lead volume control; Lead Post Gain control; Master volume control; Reverb level control; fan cooled; leather handle; chrome plated chassis; tweed covering material; two 12" premium speakers.  
\*Footswitch included.

### CLASSIC® 50/410\*

50 watts into 16 and 8 ohms. Normal and Bright inputs; 3-band passive EQ with active Presence control; Normal and Lead volume control; Lead Post Gain control; Master volume control; Reverb level control; fan cooled; leather handle; chrome plated chassis; tweed covering material; four 10" premium speakers.  
\*Footswitch included.

## CHORUS GUITAR SYSTEMS

### BACKSTAGE® CHORUS 208

2 x 25 watts into 8 ohms per channel (stereo). Dual channels (switchable); 3-band EQ (Clean channel); active equalization on lead channel (Bottom, Body, and Edge); stereo chorus effect with depth, rate, and select switch; high and low gain inputs; SuperSat® with pull gain; reverb; stereo preamp out jacks; stereo headphone jacks; two 8" heavy-duty speakers. Footswitch optional.

### STUDIO CHORUS™ 210\*

2 x 35 watts RMS into 8 ohms. Low and high gain inputs; Normal gain control; Bright and Channel push switches; 3-band passive EQ with active Presence control; Lead channel SuperSat® and post gain controls; Shift and Gain push switches; 3-band Voicing (Bottom, Body, and Edge); Reverb level control; companded Stereo Chorus with Depth and Rate controls; dual preamp out/power amp inputs; stereo headphone jack; two premium 10" speakers. \*Footswitch included.

### CLASSIC® CHORUS 212\*

2 x 75 watts RMS into 8 ohms. Low and high gain inputs; Normal gain control; Bright and Channel push switches; 3-band passive EQ with active Presence control; Lead channel SuperSat® and post gain controls; Shift and Gain push switches; 3-band Voicing (Bottom, Body, and Edge); low level effects patch; Reverb level control; companded Stereo Chorus with Depth and Rate controls; dual preamp out/power amp inputs; two Scorpion 12" speakers (S-12825).  
\*Footswitch included.

### STEREO CHORUS™ 212\*

130 watts RMS per channel into 4 ohms. Three preamp channels (normal, lead, crunch); low and high gain inputs; normal level control; push bright; push channel select; 4-band EQ (active presence); SuperSat® on crunch and lead channels; post gain on crunch and lead channels; Bottom and Edge active EQ; 16-bit digital stereo reverb w/16 presets; companded stereo chorus with rate and depth; dual preamp out/power amp in jacks; remote footswitch for channel select, reverb, and chorus; two 12" Scorpion® speakers (#S-12425).  
\*4-button footswitch included.

## BASS SYSTEM PREAMP

### PRO BASS™ 1000

High gain input with -6 dB pad switch; pre and post gain controls; push bright and punch switches; 9-band graphic EQ; headphone jack with level control; headphone auxiliary input jack with auxiliary level control; continuously-variable electronic crossover (200 Hz - 2 kHz) with high and low range 1/4" outputs; peak indicator LED with level attenuator; high and low-Z DI outputs; 1/4" full-range output; pre-EQ send and return jacks; post-EQ send and return jacks; rack-mountable (1 rack space).

## GUITAR SYSTEM PREAMPS

### ROCKMASTER®\*

3-channel, all tube preamp system; low and high gain inputs; normal level control; 4-band EQ; crunch gain stage with SuperSat®; ultra gain stage with SuperSat®; crunch/pull-gain switch; ultra/pull-gain switch; pull shift; Bottom, Body, and Edge; footswitch jack; remote footswitch included; direct balanced output with XLR (frequency compensated); effects send and return clean; crunch effects loop; ultra effects loop; ultra/crunch effects loop; common effects loop; preamp output (1 volt); preamp output (3 volts).  
\*3-button footswitch included

### .PROFEX™

Programmable MIDI controlled multi-effects preamp featuring: digital stereo multi-effects processor; switchable for line level input or instrument level; independent effect blocks can be combined in series or parallel in any order to form multi-effect chains; each effect block has independent mix and level control; effect blocks: distortion, compressor, reverb, chorus, delay/echo, exciter, pitch shift, and equalization (5-band graphic, 3-band sweep center, 2-band parametric); programmable noise gate included in all programs; dynamic effect parameter control via MIDI; 128 presets mapped to 128 programs for front panel, MIDI or footswitch access; up to 4 optional programmable function footswitches; mono input (front or rear) with stereo and headphone outputs; 24 bit multi-effect processing; 20 x 2 LCD display; 5-segment LED ladder array; full bandwidth operation; 16 bit A/D conversion with 64x oversampling; 18 bit D/A conversion.

## BASS AMP HEADS

### MARK III™ BASS

150 watts RMS into 4 ohms. High and low gain inputs; pre gain; post gain; push punch switch; push bright switch; 7-band graphic EQ with low and high-band active shelving rotary EQ; post EQ effects loop; DDT™ compression with LED indicator.

### MARK VI™ BASS\*

250 watts RMS into 4 ohms; 400 watts into 2 ohms. High and low gain inputs; pre and post gain controls; push punch switch; push bright switch; 9-band graphic EQ with low and high active shelving rotary EQ; companded chorus with depth and rate controls (switchable); chorus LED; variable electronic crossover; high/chorus and low outputs; preamp out/power amp input jacks; remote switch jack; remote footswitch; switchable DDT™ compression with LED indicator.  
\*1-button footswitch included.

### MARK VIII™ BASS\*

350 watts RMS into 4 ohms; 600 watts RMS into 2 ohms. High and low gain inputs; pre and post gain controls; sustain gain with switch; push punch switch; push bright switch; 9-band graphic EQ with low and high active shelving rotary EQ; companded chorus with depth and rate (switchable); chorus LED; variable electronic crossover with balance control; low, high, and chorus-ed high crossover outputs; pre EQ effects loop (low level); preamp out/power amp input jacks; balanced line output (frequency compensated); remote switch for chorus and sustainer; switchable DDT™ compression with LED.  
\*2-button footswitch included.

### ALPHA BASS™

160 watts RMS at 4 or 2 ohms. High and low gain inputs; pre gain; post gain; bright boost; low-level effects patch; 3-band passive EQ; 9-band active graphic EQ (footswitchable); fan cooled; all "tube" preamp and power amp; rack-mountable (3 rack spaces).

### ALPHA BASS™ TOP BOX KIT

Unit allows musician to convert the rack-mountable Alpha Bass™ into a fully protected amp head. Features 3/4" construction, heavy-duty Tolex® covering, threaded rack-mount brackets and mounting hardware.

## MEGABASS™

2 x 200 watts RMS into 4 ohms. Digital MOSFET power amps. High and low Z high-gain inputs; -6 dB input pad switch; pre gain control; pre-EQ effects send/return jack with return level control; push punch; push bright; 7-band graphic EQ; dual post gain controls; biamp/full-range switch; continuously-variable electronic crossover (200 Hz - 2 kHz). Full companding chorus circuit (footswitch selectable); chorus on/off switch; full-range preamp out jack with level control; full-range power amp in jack; high and low range XLR preamp out jacks; two high-range speaker out jacks; two low-range speaker out jacks; internal cooling fan; DDT™ compression in both power amps; rack-mountable (2 rack spaces).

## TUBE POWER AMPS

### CLASSIC® SERIES 60

60 watts RMS into 4, 8, or 16 ohms (all tube); input sensitivity control; 1/4" phone jack input; XLR input; transformer balanced frequency compensated line output (XLR); 1/4" line output with level control; fan cooled; 1 volt input sensitivity; rack-mountable (3 rack spaces).

### CLASSIC® SERIES 120

120 watts RMS into 4, 8, or 16 ohms (all tube); input sensitivity control; 1/4" phone jack input; XLR input; transformer balanced frequency compensated line output (XLR); 1/4" line output with level control; fan cooled; 1 volt input sensitivity; rack-mountable (3 rack spaces.)

### CLASSIC® SERIES 60/60

60 watts RMS per channel into 4, 8, or 16 ohms (all tube); input sensitivity control each channel; 1/4" phone jack input each channel; XLR input each channel; transformer balanced frequency compensated line output per channel (XLR); 1/4" line output with level control per channel; fan cooled; 1 volt input sensitivity; rack-mountable (3 rack spaces).

## GUITAR AMP HEADS

### SUPREME™ 160\*

160 Watts into 16, 8, 4 ohms (switchable). Dual channels switchable with pushbutton or remote footswitch; high and low gain inputs; normal gain control (independent); SuperSat® and post gain controls; push bright switch; 4-band EQ (active Presence); voicing (Bottom, Body, and Edge EQ); on the lead channel; post EQ effects loop; master reverb (switchable); preamp out/power amp in jacks Gain and Shift switches in lead channel. \*2-button footswitch included.

### VTM® 60

60 watts RMS at 16, 8 or 4 ohms. All tube circuitry; high and low gain inputs; pre gain; post gain; 3-band passive EQ; custom modification section with eight independent selections for gain, compression, and equalization; active presence boost; post-EQ low level effects loop; preamp output/remote standby; multiple speaker load selection.

### VTM® 120

120 watts RMS at 16, 8 or 4 ohms; all other features are same as VTM® 60.

### ULTRA™ 60\*

60 watts into 16, 8, 4 ohms (switchable). Three channels (switchable); 3-band EQ on Normal channel; Voicing on lead channels (Bottom, Body, and Edge); Gain switch (Crunch and Ultra channels); master level control; reverb; post EQ effects loop; remote footswitch with LED indication. \*Footswitch included.

### ULTRA™ 120\*

120 watts into 16, 8, 4 ohms (switchable). Three channels (switchable); 3-band EQ on Normal channel; Voicing on lead channels (Bottom, Body, and Edge); Gain switch (Crunch and Ultra channels); master level control; reverb; post EQ effects loop; remote footswitch with LED indication. \*Footswitch included.

## HOME KEYBOARD SYSTEMS

### HKS™ -8

Biamped enclosure; built-in dual power amplifiers; 40 watt lows and 10 watt highs; parallel RCA input jacks; level control; 8" premium speaker; titanium super tweeter; elegant black enclosure.

### HKS™ -12

75 watts RMS at 8 ohms; stereo and mono inputs; phono and 1/4" phone input jacks; level control; 3-band active EQ; stereo recording outputs; speaker direct input terminals (switchable); CDH™ high frequency horn; one 12" premium speaker; elegant black enclosure.

### HKS™ -15

150 watts RMS at 4 ohms. CH™-3 horn; 22A™ compression driver; 15" premium speaker. Microphone Channel: Dual channel system; low Z (XLR) and 1/4" microphone inputs, 2-band active equalization; gain control. Keyboard Channel: Stereo and mono inputs (RCA and 1/4" phone jacks); 3-band equalization; gain control; record outjacks (RCA); speaker terminals; elegant black enclosure.

## KEYBOARD AMPS

### KB® 15

15 watts RMS into 4 ohms. Single channel; high and low gain inputs; gain control; 2-band active EQ; preamp out jack; headphone jack. One heavy-duty 8" speaker.

### KB® 60

50 watts RMS into 8 ohms. Two channels; high and low gain inputs each channel; individual channel level controls; push boost switch on channel one; pre EQ effects loop; preamp out/power amp input jacks; master reverb level; stereo headphone jack; high frequency horn; 12" heavy duty speaker.

### KB® 100

75 watts RMS into 8 ohms. Three channels; 4-band active EQ; low Z (XLR) input channel one; level controls each channel; pre EQ patch (stereo jack); master effects control; reverb; headphone jack; preamp out/power amp input loop; remote reverb switch jack

(footswitch optional) ground lift switch; high frequency horn; DDT™ compression; one 15" heavy duty speaker.

### KB® 300

150 watts RMS into 4 ohms. Four channels; 3-band active EQ each channel; low Z (XLR) mic channel; reverb send control each channel; pre EQ patch channel one level controls each channel; master level; master effects level; record out L and R (dual RCA jacks); preamp out/power amp input loop; remote reverb switch jack (footswitch optional); line out jack; DDT™ compression; one CDH™ high-frequency horn; one 15" Scorpion® Plus speaker (#SP-15425); also available with optional 15" Black Widow®/Super Structure™ speaker (#1505-4).

## MUSICAL INSTRUMENT ENCLOSURES

### BASS ENCLOSURES

#### 115™

One 15" Scorpion® Plus speaker; tuned, ported enclosure; recessed handles; 3/4" high-density construction; rugged black mesh grille; 34 oz. Tolex® covering; 4 ohm impedance.

#### 115BW™

One 15" Black Widow®/Super Structure™ speaker with Kevlar® impregnated cone (#1502-4) in a direct-radiating, ported cabinet. Impedance: 4 ohms.

#### 118 SUB™ 4 HC

Subwoofer system, excellent for biamped or triamped systems. One 18" Black Widow®/Super Structure™ speaker with Kevlar® impregnated cone (#1801-4) in a direct-radiating, ported cabinet. Impedance: 4 ohms.

#### 410B™

Tuned and ported direct radiating enclosure design featuring: four 10" heavy-duty speakers; 3/4" high density plywood construction; recessed handles; rugged 34 oz. vinyl covering; 4 ohm impedance.

#### 410T™ ENCLOSURE

Four 10" heavy-duty speakers; one horn-loaded tweeter; 34 oz. Tolex® covering; recessed handles; rugged black mesh grille; 3/4" high-density construction; tuned and ported enclosure design; impedance: 4 ohms

#### 215D™

Two 15" Scorpion® Plus speakers (#SP-15825) in a direct-radiating, ported cabinet. Impedance: 4 ohms.

#### 1516™

One 15" Black Widow®/Super Structure™ speaker with Kevlar® impregnated cone (#1502-4) and two 8" specially designed premium speakers in a direct-radiating, ported enclosure; internal crossover; full-range and biamp inputs. Impedance: 4 ohms.

#### 410S™

Tuned and ported direct radiating enclosure design featuring: four 10" Scorpion® speakers; 3/4" high density plywood construction; recessed handles; rugged 34 oz. vinyl covering; 4 ohm impedance.

#### 215D™ BW

Two 15" Black Widow®/Super Structure™ speakers with Kevlar® impregnated cones (#1502-8) in a direct-radiating, ported cabinet. Impedance: 4 ohms.

### 1820™

One 18" Black Widow®/Super Structure™ speaker with Kevlar® impregnated cone (#1801-4) and two 10" Scorpion® speakers (#S-10825) in a direct-radiating, ported enclosure. Integral crossover; full range and biampl inputs. Impedance: 4 ohms.

### 412M™

Four 12" Sheffield™ special design speakers in a monopolar-aligned infinite baffle cabinet. Impedance: 16 ohms.

### 412MS™

Four 12" Sheffield™ special design speakers in a bipolar-aligned infinite baffle cabinet. Impedance: 16 ohms.

## KEYBOARD ENCLOSURES

### KBX™ -15

Two-way keyboard system featuring: 1505-8 Black Widow®/Super Structure™ speaker with Kevlar® impregnated cone; CH™-5 horn with manifold component and four 22A™ drivers; processor controlled design; front-loaded tuned enclosure; heavy-duty Tolex® vinyl covering; recessed handles; ¾" high density plywood construction; impedance 8 ohms (highs), 8 ohms (lows). Designed to work with the Dynamic System Controller™ Series KBX.

Tolex® is a registered trademark of DiversiTech General.

## ACOUSTIC ELECTRIC GUITARS

### ECOUSTIC™

25½" scale; 22 frets; bilaminated maple neck; 12" radiused rosewood fingerboard with genuine mother-of-pearl inlays; angled neck/body, joint; 10° tilted peghead with rosewood peghead overlay; cream bound body; cedar top with modified "x" bracing; mahogany back, rosewood bridge with Graphlon™ saddle; Piezo bridge saddle pickup system with 3-band EQ and volume control; gold finished hardware; 1.687" Graphlon™ topnut.

## GUITARS

### PREDATOR™

Classic style body; bilaminated maple neck; 22 nickel silver frets; 12" fingerboard radius, 25½" scale; three high-output single-coil pickups; one master volume control; two tone controls; five-position pickup selector switch; Power Bend tremolo system.

### TRACER™

24¾" scale length; western poplar body; bilaminated maple neck; maple fingerboard with 15" radius; 24 frets; Graphlon™ topnut; Power Bend bridge; one high-output distortion class humbucking and two high output single-coil pickups; chrome hardware; 6° tilted headstock.

### TRACER™ LT

24¾" scale length; western poplar body; rock maple neck; rosewood fingerboard; 24 frets; locking topnut; all steel Floyd Rose Lic. Double Locking Tremolo System; two single-coil (mid & neck); high output humbucking bridge; black chrome hardware.

### G-NINETY™

24¾" scale length; poplar body; bilaminated maple neck; rosewood fingerboard with 15" radius (cream binding); 24 frets; recessed Floyd Rose Lic. Double Locking Tremolo (all steel); one coil-tapped Alnico distortion class; two high-output HRS single coil pickups.

### G-NINETY™ LH VERSION

Same feature as G-Ninety except left hand version.

### GENERATION™ S-1

Single cutaway body with carved flame maple top and comfort contoured one piece mahogany back; bilaminated flame maple neck; 25½" scale; rosewood 12" radius fingerboard with abalone "dot type" position markers; 22 frets; one high-output internally active single-coil Peavey pickup and one high-output internally active Peavey humbucking pickup; both pickups 9 volt powered; frequency response from 10 Hz to 20 kHz; S/N ratio > 95 dB; master volume control; master tone control; three position pickup selector switch; two position coil tap tone network switch; gold finished hardware; custom solid fixed milled brass bridge.

### GENERATION™ S-2

Single cutaway body with carved flame maple top and comfort contoured one piece mahogany back; bilaminated flame maple neck; 25½" scale; rosewood 12" radius fingerboard with abalone "dot type" position markers; 22 frets; one high-output internally active single-coil Peavey pickup and one high-output internally active Peavey humbucking pickup; both pickups 9 volt powered; frequency response from 10 Hz to 20 kHz; S/N ratio > 95 dB; master volume control; master tone control; three position pickup selector switch; two position coil tap tone network switch; gold finished hardware; KAHLER®/Floyd Rose Lic. model 2720 tremolo.

### GENERATION™ S-3

25½" scale length; Alder body with bookmatched figured maple top; bilaminated hard rock maple neck; 22 frets; Graphlon™ top nut; fixed, fully adjustable, chrome plated steel bridge; utilizes HCS (Hum Canceling System) with dual single coil circuit neck, mid bridge; 5-way pickup selector switch; master volume; master tone.

### DESTINY™ CUSTOM

Neck-thru-bridge construction; bookmatched, quilted maple, carved contour top; one piece mahogany back; one humbucking Alnico pickup (bridge), two new Peavey exclusive HCS pickups (center and neck); 5-way pickup selector switch; 2-way coil tap switch (bridge pickup), Master volume control, Master tone control; 24¾" scale, hard rock maple neck; 15" radius ebony fingerboard with oval mother-of-pearl inlays; 24 frets and 1.7" nut width; 15:1 die-cast Grover machines; KAHLER®/Floyd Rose Lic. 2720 Double Locking tremolo system; strap locks; all gold finished hardware.

### VANDEMBERG® SIGNATURE MODEL

Distinctive custom body with "fiddle cuts"; thin flat high speed bilaminated maple neck; 15" radius ebony fingerboard; 24¾" scale; 24 frets; 1 frequency tailored Alnico humbucking pickup and 1 frequency tailored single-coil pickup; two volume controls; 3-way pickup selector switch; black chrome hardware; strap locks; Floyd Rose Lic. Double Locking Tremolo; every guitar comes with a congratulatory certificate from Adrian Vandenberg.

### VANDEMBERG® QUILT TOP

Dual cut-away; neck-thru-bridge construction; one piece mahogany body with carved contour top; two special frequency tailored humbucking pickups; 3-way pickup selector switch; bridge and neck pickup volume control; coil "cut" switch; mahogany neck; select rosewood fingerboard; 24¾" scale length; 15" radius fingerboard with 24 frets; locking nut; Floyd Rose Lic. Double Locking Tremolo; gold hardware; quilted bookmatched maple top.

### ODYSSEY™

Set-in neck construction solid body design featuring solid mahogany back; hand-selected bookmatched, highly-figured, deeply-carved, flame maple top; bilaminated mahogany neck; ebony fingerboard; cream fingerboard binding; gold finished hardware; genuine 3-point mother-of-pearl inlay; traditional, adjustable fixed bridge with stud-mounted tailpiece assembly; 10° tilted headstock; Graphlon™ topnut; 24¾" scale, 24 frets; 1.687" nut width; frequency-tailored, matched, Alnico humbucking pickups; 3-way switch for pickup selection.

### ODYSSEY™ CUSTOM

Set in neck construction; bilaminated mahogany neck; 10° tilted peghead; 1.687" Graphlon™ topnut; 15" radiused ebony fingerboard with Tahitian black pearl/mother-of-pearl "3-D" inlay; 24¾" scale length; 24 frets; solid mahogany back; hand-selected bookmatched, lightly figured, deeply-carved, flame maple top; ivory binding on peghead, fingerboard, and body; traditional, adjustable, fixed bridge with stud-mounted tailpiece assembly; two frequency-tailored, matched, Alnico humbucking pickups; coil-split switch; 3-way pickup selector switch; 2 volume and 2 tone controls; black chrome hardware.

## WIRELESS GUITAR TRANSMITTERS

### WAVELINK™ BELT PACK GUITAR TRANSMITTER AND RECEIVER

Transmitter: Special companding and filtering circuits; power on/off switch; two position gain switch; small, lightweight, convenient, rugged transmitter package; detachable transmitter can be used with any electric guitar or bass; six selectable operating frequencies

Receiver: Rack-mountable; transformer-balanced output (male XLR); unbalanced ¼" phone jack output; diversity connector; diversity expansion capability; mute control (user adjustable); transient free power up and down operation; volume control.

## BASSES

### FOUNDATION®

Western poplar body; bilaminated eastern maple or rosewood neck; 21 frets; 2 super ferrite single-coil pickups; 2 volume, 1 tone; chrome hardware; Graphlon™ top nut; 1.5" nut width; 8" radius fingerboard.

## FOUNDATION® FRETLESS

Same features as the Foundation® rosewood neck model except with fretless fingerboard. Color options also the same as Foundation® rosewood neck.

## B-NINETY™

Dual cutaway electric bass featuring: tilted headstock; 34" scale length; 21 frets; rosewood fingerboard (8" radius); bilaminated maple neck (1.6" width at nut); mini style, die-cast tuning machines (22 to 1 ratio) for enhanced instrument balance; two humbucking split-coil Alnico loaded pickups; access scooped cutaway design; black hardware.

## B-NINETY™ LH

Dual cutaway electric bass featuring: tilted headstock; 34" scale length; 21 frets; rosewood fingerboard (8" radius); bilaminated maple neck (1.6" width at nut); mini style, die-cast tuning machines (22 to 1 ratio) for enhanced instrument balance; two humbucking split-coil Alnico loaded pickups; access scooped cutaway design; black hardware.

## B-NINETY™ ACTIVE

Dual cutaway electric bass featuring: fully shielded electronics; tilted headstock; 34" scale length; 21 frets; rosewood fingerboard (8" radius); bilaminated maple neck (1.6" width at nut); 90 dB signal-to-noise; mini style, die-cast tuning machines (22 to 1 ratio) for enhanced instrument balance; two internally active, split coil, humbucking pickups; access scooped cutaway design; milled bridge with saddle tracks; frequency response: 10 Hz to 20 kHz; black hardware.

## DYNA-BASS®

Select poplar, dual cutaway contoured solid body; tilted headstock (6°); bilaminated rock maple neck with rosewood fingerboard (8" radius); 34" scale; 21 frets; two dual coil, active humbucking pickups; volume and pickup blender controls; two 3-band active EQ/dual concentric controls; 8-position frequency selectable dip switch (mid-range/high end); milled brass bridge with saddle tracks; premium machine heads; headstock finished to match body; gold finish hardware except Charcoal Gray and Pearl White which feature black hardware.

## DYNA-BASS® FIVE STRING

Same features as the Dyna-Bass®, except in a five-string configuration; 15" radius fingerboard.

## UNITY™ SERIES

Integral neck-thru-body Unity™ construction. 21 frets, 8" radius rosewood fingerboard; 34" scale; 4-way radial, contoured body; 2 fully humbucking split-coil pickups; Premium die-cast 22:1 machine heads; milled bridge; black hardware (except Natural KOA which features gold).

## PALAEIDIUM™

34" scale length; 21 frets; 1.5" Graphlon™ topnut; rock maple, graphite reinforced neck with 6° tilted peghead; 17" radiused ebony fingerboard with genuine mother-of-pearl inlays; thin profile (front to back) neck shape; three piece alder body; Leo Quan Bad Ass II® bass bridge; gold hardware; two fully humbucking, high output, quad coil pickups; increased access, neck/body joint.

## RUDY SARZO™ SIGNATURE BASS

Unity™ neck-thru-body construction, northern ash body-wings with clear hard rock maple neck/body centerpiece; two specially designed, wide aperture, ceramic, fully-shielded, humbucking pickups; volume control, blend control, 3-band equalizer and active/passive switch; 34" scale; adjustable torsion rod, with alloy reinforcement for extra stability; 8" radius

ebony fingerboard, with "Open Eye" mother-of-pearl inlays, 24 frets and 1.6" nut width; 22:1 die-cast machines; solid milled adjustable bridge; all gold-finished hardware.

## RJ4™

Neck-thru-body construction; select maple body; eastern maple bilaminated neck construction with graphite reinforcement; macassar ebony fingerboard; 21 frets; 34" scale length; Graphlon™ top nut; milled bridge with individual saddle tracks; two split-coil internally active pickups (9 volt powered); Hipshot® 'D' tuner.

## TL-FIVE™

34" scale; 24 frets; Unity™ neck thru body construction; eastern flame maple body and neck; ebony fingerboard with 15" radius; 2 internally active (Hum-Cancelling) pickups; on-board active EQ with rotary mid shift/boost cut; (9-volt powered) low impedance output; all gold finished hardware; 1.9" neck width; premium die-cast machine heads; genuine mother of pearl oval inlays.

## TL-SIX™

34" scale; 24 frets; Unity™ neck thru body construction; rock maple neck; ebony fingerboard with 17" radius; 2 internally active (Hum-Cancelling) pickups; on-board active EQ with rotary mid-range shift/cut boost; (9-volt powered) low impedance output; Kahler 6-string bridge; all gold finished hardware; 2.270" neck width; premium die-cast machine heads; genuine mother of pearl inlays; graphite reinforced neck/peghead.

**KAHLER® is a registered trademark of American Precision Metal Works, Inc.**

**Hipshot® is a trademark of Hipshot Music Products**

## PORTABLE PA SYSTEM

## SOLO™

10 watts RMS into 4 ohms. Battery operated. Requires eight 1½ volt "D" batteries (not included). Two channels; mic channel features high and low Z inputs; gain control; auxiliary channel features high Z input; 2-band active EQ; tape out jack; auxiliary AC power source capability; 15 watts RMS from AC power; one 8" heavy-duty speaker.

## BATTERY ELIMINATOR

120 volt adaptor allows AC operation of the Solo™.

## POWERED ENCLOSURES

## PROSYS™ 112

3-way powered enclosure featuring 150 watts RMS at 4 ohms; DDT™ compression; built-in processor; automatic low frequency boost; 12" heavy-duty woofer; flared-cone 6" mid driver; 90° x 40° constant directivity horn/tweeter; high durability Tolex® covering; steel corners; high density plywood construction; ¼" and XLR balanced inputs; built-in stand adaptor.

## POWERED MIXERS

## MP™ 4

50 watts RMS at 0.1% THD into 8 ohms. Four channels with individual contour and effects send controls. Master section features low, mid, high equalization and complete patch panel for interfacing with other equipment.

## XM™ 4

150 watts RMS @ 0.1% THD into 4 ohms. Four channels, each with balanced low impedance inputs and a complete patch panel which includes tape in and tape out capability.

## XM™ 6

150 watts RMS @ 0.1% THD into 4 ohms. Six channels, each with balanced low impedance inputs and high impedance inputs, channel gain, high and low active EQ, and reverb send. The master includes master gain, active presence control, reverb master and a complete patch panel which includes tape in and tape out capability.

## XR® 400B

100 watts RMS at less than 0.1% THD into 4 ohms. Four channels feature four high impedance and four low impedance balanced inputs, channel gain, independent monitor send, high and low active EQ and post effects send. Master section features master gain, monitor gain and reverb return. A 5-band graphic equalizer and patch panel for interfacing auxiliary equipment make this a truly versatile small system.

## XR® 500C

150 watts RMS at less than 0.1% THD into 5 ohms with DDT™ compression. Five channels, each equipped with balanced low impedance inputs and high impedance ¼" inputs, channel gain, independent monitor send, high and low active EQ and post effects send. Master section features master gain, monitor gain, reverb return and a 7-band graphic equalizer, as well as a versatile patch panel for interfacing with auxiliary devices and other sound systems.

## XR® 600C

300 watts RMS at 0.1% THD into 2 ohms with DDT™ compression. Six channels featuring high and low impedance (balanced) inputs; 15V DC phantom power; effects send; monitor send; 3-band active EQ. Master section includes phantom power switch; 9-band graphic EQ, reverb return for both main and monitor; auxiliary/tape input level; tape out level; tape (phono) inputs and outputs; effects, monitor and main levels; patch panel with outputs for main monitor, effects and graphics; with inputs for graphics auxiliary and power amp.

## XR® 600C FLITE CASE

Same features as XR® 600C except in road-worthy flite case.

## XR® 680C

300 watts RMS at 0.1% THD into 2 ohms with DDT™ compression. Eight channels featuring high and low impedance (balanced) inputs; 15V DC phantom power; effects send; monitor send; 3-band active EQ. Master section includes phantom power switch; 9-band graphic EQ; reverb return for both main and monitor; auxiliary/tape input level; tape out level; tape (phono) inputs and outputs; effects, monitor and main levels; patch panel with outputs for main, monitor, effects and graphics; with inputs for graphics, auxiliary and power amp.

## **XR® 700C**

Dual powered system with power amps for Main and Monitor, each power amp produces 150 watts RMS at 0.1% THD into 4 ohms; seven channels, monoaural; effects level; high, mid, and low active equalization; monitor and main level controls each channel. Master section features Effects Return, Reverb Return, Effects/Reverb to monitor, Reverb Contour, Main Monitor and Effects Master Levels. Separate LED ladder arrays for main and monitor; two 7-band graphic equalizers for main and monitor; DDT™ compression; forced air fan cooling; high impact, slim-line end-panels; color-coded soft-touch knobs throughout; and 15V phantom power on all channels.

## **XR® 800C**

150 watts RMS per channel; stereo power amps at 0.1% THD into 4 ohms with DDT™ compression. Eight channels featuring input attenuation; two monitor sends; high, low, and mid active EQ; Effects Level; Stereo Pan; Prefade Listen button and long-throw 100mm faders. Master section features full control of all subs, monitor and effects busses, including Reverb and Effects Panning and assignment to monitor; headphone level and jack; prefade listen assignment for both sub masters; two 9-band graphic equalizers are provided for A and B subs; 100mm long-throw faders on A and B and Sum; forced air fan cooling; slim-line high-impact end-panels; color-coded knobs; and 15V phantom power on all channels.

## **XR® 1200D**

2 x 300 watts into 4 ohms. Twelve input channels with low Z balanced and high Z unbalanced inputs; Channel insert patch (1/4" RTS jack); input gain control; 4-band active EQ; two monitor and two effects sends; pan control; and 60mm channel level faders. Master section has two 9-band graphic EQs (L and R); four 10 segment LED arrays; phantom power switch; stereo headphone jack and level control; Effects A and B send and stereo returns; graphic outputs and inputs (each channel); Tape inputs and output with level controls for each; 16-bit digital stereo effects processor with 128 preset (8 banks with 16 effects each bank); LED readout for Bank and Effects selection; adjustable slap-back echo control.

## **XR® 1600D**

2 x 300 watts into 4 ohms. Sixteen input channels with low Z balanced and high Z unbalanced inputs; Channel insert patch (1/4" RTS jack); input gain control; 4-band active EQ; two monitor and two effects sends; pan control; and 60mm channel level faders. Master section has two 9-band graphic EQs (L and R); four 10 segment LED arrays; phantom power switch; stereo headphone jack and level control; Effects A and B send and stereo returns; graphic outputs and inputs (each channel); Tape inputs and output with level controls for each; 16-bit digital stereo effects processor with 128 presets (8 banks with 16 effects each bank); LED readout for Bank and Effects selection; adjustable slap-back echo control.

## **MIXERS**

### **UNITY™ SERIES 1000**

Eight and twelve channel versions. Each channel features: low Z balanced mic input; high Z microphone input; input gain control; 3-band equalization; monitor send; effects send; 60mm fader level control. Master Section features: 60mm monitor master fader; 60mm

left and right faders; effects master; stereo effects return; effects pan; effects to monitor control; effects output jack; dual effects returns (left/mono and right); tape out/tape in with level controls (RCA jacks); left and right main outputs; stereo headphone jack; headphone level; (2) 10-segment LED arrays for left and right.

### **UNITY™ SERIES 2000**

Twelve and sixteen channel versions. Each channel features: low Z balanced microphone input; high Z microphone input; input gain control; 3-band EQ; 2 monitor sends; 2 effects sends; pan control; 60mm fader level control. Master Section features: (2) 60mm monitor master faders; 60mm main left and right faders; 2 effects masters with pan control; 2 effects to monitor controls; 2 stereo effects return jacks (left/mono and right); stereo tape out/tape in with level controls (RCA jacks); outputs for left, right, Monitor A, and Monitor B; stereo headphone jack with level; (4) 10-segment LED arrays for left, right, Monitor A, and Monitor B.

### **UNITY™ 1000SM**

Twelve channel mixer with additional six channel line input section featuring: 1/4" input jacks; Pan and Level control; Mute switch; Limit LED. Mixer section includes: low Z balanced and high Z unbalanced inputs; input gain control; 3-band EQ; monitor send; effects send; 60mm channel level fader. Master section features: 60mm monitor master faders, Right and Left faders; effects master; stereo effects return; effects pan; effects to monitor control; effects output jack; dual effects return (left/mono and right); stereo tape out/tape in with level controls (RCA jacks); left and right main outputs; stereo headphone jack and level control; two 10 segment LED arrays.

### **UNITY™ 2000SM**

Twelve channel mixer with additional eight channel line input section featuring: 1/4" input jacks; Pan and Level control; Mute switch; Limit LED. Mixer section includes: low Z balanced and high Z unbalanced inputs; input gain control; 3-band EQ; two monitor sends; two effects sends; pan control; 60mm channel level fader. Master section features: two 60mm monitor master faders, Right and Left faders; two effects masters with pan controls; two effects to monitor controls; two stereo effects returns (left/mono and right); stereo tape out/tape in with level controls (RCA jacks); Monitor A, B, Left and Right main outputs; effects pan; stereo headphone jack and level control; four 10 segment LED arrays.

### **MD® III STEREO MIXER**

Channel Features: Low Z balanced microphone input; high Z line input; pre send and return patch (RTS jack); input gain control; 3-band EQ with sweepable mid; 6 AUX sends - AUX A and B pre EQ, C and D switchable pre EQ or post slider, E and F post slider; limit LED; PFL; 100 mm fader level control.

Master Features: 100 mm left and right faders; 6 AUX master level controls; PFL level; master level control (mono); 12V AC lamp socket (2) 10-segment LED arrays for left and right; AUX inputs to L and R master, and all AUX buses; 4 AUX returns (2 mono, 2 stereo); 48V phantom power supply (switchable)

### **MD® IIIB STEREO MIXER**

Channel Features: Low Z balanced microphone input; high Z line input; pre send and return patch (RTS) jack; input gain control; 3-band EQ with sweepable mid; 6 AUX sends - AUX A and B pre EQ, C and D switchable pre EQ or post slider, E and F post slider; limit LED; PFL; 100mm fader level control

Master Features: 100 mm left and right faders; 6 AUX master level controls; PFL level; master level control (mono); 12V AC lamp socket; two 10-segment LED arrays for left and right; AUX inputs to L and R, master;

and all AUX buses; 4 AUX returns (2 mono, 2 stereo); 48V phantom power supply (switchable); 600 ohm transformer balanced outputs (L, R, AUX A, AUX B)

### **SRC™ 1600/2400**

16/24 input versions; XLR balanced inputs; 1/4" unbalanced inputs; pre EQ send and return patch; 60 dB input gain; 3-band EQ with sweepable mid; six AUX sends; channel limit LED; PFL; full channel assignment; four submasters; stereo mix-down capability; stereo record output; master output (sum or L and R); four 10-segment LED arrays; two XLR lamp sockets; 100 mm long-throw faders.

### **.MARK VIII™ SERIES**

Twenty-four or thirty-six channel versions. EACH CHANNEL MODULE: one high Z input, one low Z balanced input, pre and post send and returns; 20 dB input pad switch, input phase switch, phantom power switch, mic/line switch; input attenuator variable from 0 dB to +60 dB; 4-band sweepable EQ; EQ bypass switch, low cut filter switch; eight auxiliary send controls; sources pre or post EQ or pre or post slider in banks of two, four & two; pan control with channel assign switches to eight submasters and L/R; PFL & Mute switches with LED's; calibrated 100mm slider; status indicators at -10 dBV, 0 dBV and +10 dBV. EACH SUB MODULE: LED array assign switch; AUX return level with 3-band EQ; Pan control with channel assign switches to 8 subs and L/R; AUX master control with PFL and ON switches; sub pan control; PFL & Mute switches with LED's; 10 dB pad switch; calibrated 100mm slider; status indicators at -10 dBV, 0 dBV, and +10 dBV; comprehensive inputs and outputs with patchable balanced output. L & R MODULES: slate; remote and control room monitor controls; CD input with 3-band EQ; talk-back controls; PFL & headphone master; calibrated 100mm sliders. MATRIX MODULE: two matrix mix capability with level controls for all subs and L and R; master level; PFL & mute switches with LED's; balanced outputs. COMMUNICATIONS MODULE: clear-com compatible with many flexible features.

## **PROGRAMMABLE MIXERS**

### **.PLM™ 8128**

Eight fully MIDI programmable channels, expandable to a max. of 32; programmable on each channel for level, effects level for three effects sends, monitor send level, pan and mute; monitor send is selectable for pre- or post-fader; separate MIDI channel capability for each input channel; stereo output with level control of effects pan, effects to monitor, main right, main left and monitor; interactive user-friendly soft-key programmed control system; illuminated 40-character by 2-line function/program display window; mix parameter adjustments by ± keys or alpha dial; balanced XLR inputs on channels 1 and 2; eight 1/4" inputs with switch-selectable input sensitivity; complete patch bay with auxiliary inputs for all busses; completely automated mixing control may be accomplished by using off-the-shelf software (e.g. Digidesign's "Q sheet"); rack-mountable (2 rack spaces).

### **.PLM™ 8128E**

Eight channel expander for PLM™ 8128; controlled by the PLM 8128; PLM 8128 will control up to three PLM™ 8128E units; rack-mountable (1 rack space).

## RACK-MOUNT MIXERS

### LINEMIX™ 8

Eight line level inputs; each input with mute button, level and pan control and two AUX sends in dual concentric format; two AUX returns each with level and pan control; master left and right outputs with level controls; discrete transistor headphone amplifier with independent volume control; stereo input jack feeds signals direct to left and right bus; rack-mountable (2 rack spaces).

### UNITY™ SERIES 1000 RK. MNT.

Rack-mountable mixer. Each channel features: low Z balanced mic input; high Z microphone input; input gain control; 3-band equalization; monitor send; effects send; 60mm fader level control. Master Section features: 60mm monitor master fader; 60mm left and right faders; effects master; stereo effects return; effects pan; effects to monitor control; effects output jack; dual effects returns (left/mono and right); tape out/tape in with level controls (RCA jacks); left and right main outputs; stereo headphone jack; headphone level; (2) 10-segment LED arrays for left and right.

### 701R™

Each of seven channels contains one high Z unbalanced input; one low Z balanced input; pre out/in; input gain/attenuation; pre monitor send; 4-band EQ; post effects send; pan control; +10 dBV LED indicator; level control. Master section contains one low Z transformer balanced and one low Z unbalanced output each for Sub A, Sub B, Sum and monitor; auxiliary inputs for Sub A, Sub B, Sum, monitor and effects; effects high/low send; effects return; stereo out; reverb footswitch jack; line inputs switchable to channels 6 & 7; dual LED ladder displays switchable between Sub A/B and Sum/monitor; reverb & effects return, pan and "to monitor" controls; Sub A, Sub B, Sum, monitor, and effects master; stereo output level; rack-mountable (7 rack spaces).

## DJ MIXERS

### CD MIX™ 7032

CD/phono toggle switches on all three music inputs; channel-assignable Crossfade facility; 3-band graphic EQ  $\pm 12$  dB on each band; front-panel-mounted low-Z Mic input; selectable headphone cueing for each music channel; manual push-to-talk voice-over button; cueing selector for stereo program output, stereo channel cueing, or mono channel cue in right earcup and program output in left earcup; built-in gooseneck XLR light socket; 45 mm heavy-duty crossfade slider; mic bass cut switch; power on/off switch with LED indicator; 45 mm headphone volume slider; high slew-rate super low-noise op amps; 60 mm high-quality Alps® channel fader slide faders and switches; available in 115 V 60 Hz and 220-240 V 50 Hz versions; extra program

output provided for monitoring or lighting equipment; UL approved, super-safe, low-voltage external power supply.

### CD MIX™ 9072

Monitor facility with separate switch for mic in/out; CD/phono switches on all three phono music inputs; 4-way assignable Crossfade switches; seven music inputs; Defeatable program effects loop; separate, defeatable, Mic effects loop common to both mic inputs; 7-band graphic EQ  $\pm 12$  dB on each band; EQ defeat switch; two front-panel-mounted Low-Z Mic inputs; individually-selectable headphone cueing for each music channel with; twin, beat lights for pre-matching dance music tempos before crossfading; defeatable automatic voice-over with manual push-to-talk voice-over button; cuing selector to listen to stereo program output, stereo channel cueing, or channel cue in right earcup and program output in left earcup; individually adjustable levels for program and channel cueing facilities; built-in goose-neck XLR light socket; 45 mm heavy-duty crossfader slider; 3-band EQ for both mics bypasses the program graphic EQ; power on/off switch with LED indicator; 45 mm headphone volume slider; high slew-rate super low-noise op amps; 60 mm high-quality Alps® channel fader slide faders and switches; available in 115 v 60 Hz and 220-240 v 50 Hz versions; two monitor and program outputs; full easy-to-read stereo metering switchable for Program or Cue; UL approved, super-safe, low-voltage external power supply.

### PRODUCTION MIXER™ 502A

Five inputs; 3-channel studio-matched DJ mixing system; stereo outputs; pro-quality stereo 100mm sliders (each channel); L & R, line and phono inputs on program channels 1 & 2; high impedance input on mic channel (channel 3); XLR, Low Z mic input on front panel (channel 3); activity LED channels 1 & 2; cue LED and switch on all channels; line/phono switch and LED on channels 1 & 2; stereo crossfade slider (100mm); mic activate switch and LED on channel 3; 100mm monitor and program master sliders; full headphone capability for stereo program and cue; 7-band stereo graphic equalizer - two 10-segment LED arrays - switchable to program or cue output; 3-band EQ on mic channel (1); stereo effects send and return for program material; cue switch with LED (each channel); -6 dB talkover facility; rack-mountable (4 rack spaces).

### PRODUCTION MIXER™ 902

Studio-matched DJ mixing system with nine inputs and five independent channels; pro-quality stereo 100mm sliders (each channel); activity LED's (each channel except mic channel); blinking cue LED (each channel); cue switch (each channel); phono/AUX-CD switch (channel 1-3); line/mic switch (channel 4); 100mm stereo crossfade slider (between channels 1 & 2 and 3 & 4); 3-band EQ on mic channel; low Z XLR mic input (phantom powered); -20 to 0 dB variable talkover; mic effects bypass; two 10-segment LED arrays (switchable PGM or CUE); two XLR lamp sockets (12V AC) 7-band stereo graphic EQ; EQ in/out switch; program effects bypass; two 45mm sliders for headphone control - L/program, R/CUE; headphone switch for stereo PGM, mono PGM/CUE; headphone jack; pan controls for program and monitor; rear panel has mono output; stereo phono and line input jacks (channels 1-3); (RCA) mic and line inputs on channel 4; 1/4" mic input on channel 5 (mic channel) stereo effects send and return on program and channel 4 mic input (RCA phono jacks); effects send and return on mic channel 5; (RCA phono jacks); stereo L & R main program outputs (RCA phono jacks); stereo L & R monitor outputs (RCA phono jacks); rack-mountable (5 rack spaces).

## DJ ENCLOSURES

### DS™-1502#

One 15" Scorpion® Plus (15825); CH™-3 horn with 22A™ compression driver; 3/4" high-density plywood construction; recessed handles; durable carpet covering; tuned and ported enclosure design. Impedance: 8 ohms.

### DS™-1803#

One 18" Black Widow® (1801-8) with Kevlar® impregnated cone; CH™-3 horn with 22A™ compression driver; recessed handles; durable carpet covering; 3/4" high-density plywood construction; tuned and ported enclosure design; locking casters. Impedance: 8 ohms.

### DS™-3003#

Two 15" Black Widows® (1505-8) with Kevlar® impregnated cone; CH™-2 horn with 22A™ compression driver; recessed handles; 3/4" high-density plywood construction; durable carpet covering; tuned and ported enclosure design; locking casters. Impedance: 4 ohms.

## MIXER ACCESSORIES

### ML-1 MIXER LAMP

18" gooseneck-mounted lamp with adjustable port for mixer operation under adverse lighting conditions. BNC connector; 12-15 volt operation; black matte finish.

### ML-2 MIXER LAMP

18" gooseneck lamp with special XLR-type connector. Lamp orientation is fully adjustable to provide optimum illumination under adverse lighting conditions. 12-15 volt operation; black matte finish.

### ML-3 LAMP

6" gooseneck Lamp with special XLR-type 2 pin connector. Lamp orientation is fully adjustable to provide optimum illumination under adverse lighting conditions. 12-15 volt operation; black matte finish.

## POWER AMPS

### M-2600™ MK V™

130 watts RMS per channel into 4 ohms with less than 0.1% THD, 20 Hz to 20 kHz. DDT™ compression; level controls; LED status indicators; rack-mountable (3 rack spaces).

### M-3000™ MK V™

210 watts RMS into 4 ohms, 300 watts RMS into 2 ohms; DDT™ compression; clipping/compression LED indicator; level control; tricolored LED ladder display; two high Z unbalanced inputs; low Z (XLR) input; rack-mountable (3 rack spaces).

### CS® 400 STEREO POWER AMP

200 watts RMS per channel into 4 ohms with DDT™ compression; 400 watts RMS into 8 ohms in bridge mode; less than 0.03% THD from 20 Hz to 20 kHz. 5 Hz to 60 kHz (+0, -1 dB) frequency response: clip/com-

pression and thermal activation LEDs; calibrated/detented sensitivity controls; automatic two-speed fan cooling; independent channel thermal fault protection; transient free turn-on/off operation (relay); triac "crow-bar" speaker protection; electronic crossover and line balancing module capability; XLR and dual phone jack inputs; high Z to low Z input select switch; rack-mountable (3 rack spaces).

#### CS® 800 STEREO POWER AMP

400 watts RMS per channel into 4 ohms with DDT™ compression; 800 watts RMS into 8 ohms in bridge mode; less than 0.03% THD from 20 Hz to 20 kHz; 5 Hz to 60 kHz (+0, -1 dB) frequency response; clip/compression and thermal activation LEDs; calibrated/detented sensitivity controls; automatic two-speed fan cooling; independent channel thermal fault protection; transient free turn-on/off operation (relay); triac "crow-bar" speaker protection; electronic crossover and line balancing module capability; XLR and dual phone jack inputs; high Z to low Z input select switch; rack-mountable (3 rack spaces).

#### CS® 1000 STEREO POWER AMP

500 watts RMS per channel into 4 ohms with DDT™ compression; 1000 watts RMS into 8 ohms in bridge mode; less than 0.03% THD from 20 Hz to 20 kHz; 5 Hz to 60 kHz (+0, -1 dB) frequency response; tri-color, 10-segment, LED ladders; clip/compression and thermal activation LEDs; calibrated/detented sensitivity controls; output relays for transient-free turn-on/off; automatic two-speed fan cooling; accessory plug-in patch panel for PL™ modules; rack-mountable (3 rack spaces).

#### CS® 1200 STEREO POWER AMP

600 watts RMS continuous per channel into 4 ohms with DDT™ compression; redundant power supply for completely independent stereo operation; 1200 watts RMS continuous into 8 ohms in bridge mode; less than 0.03% THD from 20 Hz to 20 kHz; 5 Hz to 60 kHz (+0, -1 dB) frequency response; tri-color LED ladders; clip/compression and thermal activation LEDs; calibrated/detented sensitivity controls; improved protection system with output relays for transient-free operation and triac crowbar circuitry; highly efficient cooling "tunnel" approach with automatic two-speed fan; new "back porch" accessory plug-in patch panel for balanced input transformers and crossover/special function modules; rack-mountable (4 rack spaces).

#### DPC™ 750

Digital Power Conversion amplifier module featuring: 350 watts RMS per channel, 90% power transfer efficiency, MOSFET design, digital DDT™ compression, combined power supply and power section, LED status and level indicators, stereo or bridge mode capability, linear phase response, output protection circuitry, no TIM distortion, 10 pound single-space rack mountable configuration.

#### DECA™/528 DIGITAL STEREO POWER AMP

250 watts RMS per channel at 4 ohms; modified DDT™ compression; 10 Hz to 40 kHz (+0, -3 dB) response; typically less than 0.1% THD; 0% TIM distortion; 90% energy transfer efficiency; 1¾" x 19" rack-mount chassis; rack-mountable (1 rack space).

#### DECA™/724 DIGITAL STEREO POWER AMP

350 watts RMS per channel into 4 ohms with modified DDT™ compression; 10 Hz to 40 kHz (+0, -3 dB) response; less than 0.1% THD; 0% TIM distortion; LED power level and status indicators; 90% energy transfer efficiency; complete amp and speaker protection system; electronically balanced (XLR) and unbalanced inputs; internally selectable low frequency, subsonic roll-off filter (high-pass filter); fan cooled; rack-mountable (2 rack spaces).

#### DECA™/1200 DIGITAL STEREO POWER AMP

600 watts RMS per channel into 4 ohms with modified DDT™ compression; 1200 watts RMS into 8 ohms in bridge mode; 10 Hz to 40 kHz (+0, -3 dB) response; less than 0.06% THD @ 300 watts RMS; less than 0.15% THD @ 600 watts RMS; 0% TIM distortion; LED power level and status indicators; low speed/high efficiency fan cooling; 90% energy transfer efficiency; complete amp and speaker protection system; electronically balanced (XLR) and unbalanced inputs; internally selectable low frequency, subsonic roll-off filter (high-pass filter); rack-mountable (2 rack spaces).

## ANALOG/DIGITAL CROSSOVERS

#### .PC4-XL

The PC4-XL is a totally programmable, all digital four-way crossover. Featuring: Four-way mono crossover; three-way mono with 4th output as additional LF out, MF out, or HF out; two-way mono or stereo; 48 kHz sample rate; 24-bit internal processing; 64 times oversampled A-D; 70 to 650 ms of pre-decay time memory that can be allocated to the two inputs; up to 10 ms of delay on each output for driver alignment (adjustable in 20.8 microseconds or ¼" steps); two balanced inputs; four balanced outputs; selectable filter type (4th order Linkwitz-Riley, 8th order Linkwitz-Riley, or linear phase); delay line mode with four taps (up to 675 ms); low and high cut filters on each delay output; 20 x 2 LCD display; limiter available on each output; selectable horn EQ, parametric EQ or low and high frequency shelving filters on each output; two 5-segment LED arrays; relay turn on/off transient muting; selectable phase reversal and output muting on each output; stores up to 50 complete setups, each with its own 15 character label; built-in security lock (when enabled, all parameters can be examined, but cannot be changed without entry of access code); remote operation via MIDI

#### V4X™ ELECTRONIC CROSSOVER

4-way active crossover; 3 state-variable filters (18 dB/octave); 2-way, 3-way, or 4-way capability; 40 Hz low cut filter (24 dB/octave); 20 kHz high cut filter (18 dB/octave); System high frequency filter at 2 kHz (3 dB/octave); Special high frequency EQ (high pass and very high pass); +24 dBV (16V RMS) input and output capability; Pull Mute function on all Output level controls; Balanced and unbalanced inputs and outputs (XLR outputs are transformer balanced); Common ground (lifted from chassis ground to eliminate ground loops).

## GENERAL PURPOSE ELECTRONIC

#### PL™ 100

100 Hz electronic crossover.

#### PL™ 150

150 Hz electronic crossover.

#### PL™ 250

250 Hz electronic crossover.

#### PL™ 500

500 Hz electronic crossover.

#### PL™ 800

800 Hz electronic crossover.

#### PL™ 1200

1200 Hz electronic crossover.

#### PL™ 5000

5000 Hz electronic crossover.

#### PL™ 2

Balanced input transformer.

## SPECIAL PURPOSE ELECTRONIC

#### PL™ 800-EQ

800 Hz crossover frequency with special pad and EQ.

#### PL™ 1200-EQ

1200 Hz crossover frequency with special pad and EQ.

#### PL™ 2000-EQ

2000 Hz electronic crossover with special pad.

## SPECIAL PURPOSE SIGNAL

#### PL™ SUBSONIC

24 dB per octave high pass filter with cutoff frequency of 40 Hz to provide extreme low frequency protection for full-range, biamped and triamped speaker systems.

## AUTOTRANSFORMER

#### AUTO MATCH™ TRANSFORMER

400 watt autotransformer which converts the output impedance of direct-coupled power amps upward or downward to match speaker loads. Taps are provided for 70 and 100 volt line distribution systems. Operation manual with hook-up diagrams included.

## EQUALIZERS

#### EQ™ 31

31 bands of equalization on standard ISO frequency centers; switch selectable 6 or 12 dB boost/cut capability; variable high and low cut filters; bypass switch; broadband level control; and 24 dBV input and transformer balanced XLR out; rack-mountable (1 rack space).

#### EQ™ 215

Dual 15-band, two-thirds octave equalizer with 6 or 12 dB boost/cut capability; independently selectable bypass, range, and high and low cut filters; balanced XLR and unbalanced ¼" inputs and outputs; independent broadband level controls; 24 dBV input and output capability; rack-mountable (1 rack space).

## PROGRAMMABLE EQUALIZERS

#### .AUTOGRAPH™

Automatic EQ's with up to 128 user-selectable program memories - complete with real-time analysis EQ capability. For soundcheck or performance EQ analysis, there are 8 (3 user programmable and 5 preset) settings; user-friendly with 40 x 2

character 'easy read' liquid crystal display; slave capability controllable from master; MIDI-controllable sliders;  $\pm 12$  dB in 1 dB steps;  $\pm 6$  dB in 0.5 dB steps. The PVR-1 is highly recommended for use with the Autograph as the system's calibration microphone (sampling); rack-mountable (1 rack space).

#### **.AUTOMATE™**

Remote MIDI programmable equalizer; 28-band programmable EQ section; 26 constant Q filters; low and high shelving filters; 7-segment display; selectable display modes on front panel; recall capability of 2, 4, or 8 preset curves; 128 EQ curve storage capability; built-in 40 Hz subsonic filter; turn on/off transient muting; responds to: MIDI program change, continuous controller and system exclusive; may be programmed from the Autograph; MIDI In, Out, and Thru ports; rack-mountable (1 rack space).

## EFFECTS AND SIGNAL PROCESSORS/ACCESSORIES

#### **BLS™ -3**

The BLS™-3 is a balanced line splitter which occupies one rack space. It consists of three totally isolated channels. Each channel contains one input (female) which splits into three outputs (male). The rack ears can be relocated from the front of the unit to the rear, allowing patchability from the front or rear of the rack. In PA applications, the BLS-3 can be used for "daisy chaining" multiple amp rack systems without audio ground loop complications. Also, it can be used as a low impedance splitter for a wide variety of installations. Dimensions: 19" W x 1 3/4" H x 10" D.

#### **ID™-4 DIRECT INTERFACE MODULE**

Four interface-directs in one 19" rack-mount package featuring; all-steel chassis; electrostatically shielded transformer; passive "no-battery" operation; balanced XLR line outputs from each module; 1/4" jack on rear panel; 1/4" switching jack on front panel; front panel input disconnects rear input jack; rack-mountable (1 rack space).

#### **RACK SENTINEL™**

Six outputs for 16.5 volts AC; three 120V AC convenience outlets; all power outlets and the main feed cable are located at the rear of the unit; equipment illumination capability; front panel-mounted AC power switch

#### **GATEKEEPER™**

5-channel noise gate with automatic dedicated gate; each channel with adjustable gate threshold and adjustable release time; release time is adjustable from 10ms to 600ms; threshold adjustable from 10 dBV to 'constant on'; rear panel RCA jack; electronically balanced. Tip-Ring-Sleeve input; single-ended (Tip-sleeve) output; off-line adjustment capability; rack-mountable (1 rack space).

#### **.UNIVERB™ II**

128 natural stereo reverb effects; 16-bit processing with bandwidth of 20 Hz to 12 kHz; latest Peavey developments in VLSI (Very Large Scale Integrated) technology and RISC (Reduced Instruction Set Computer) architecture; unique combination of high technology, high performance, 'user-friendly' operation and true stereo capability; 128 reverb selections or

bypass positions; eight banks of 16 reverb effects each; remote bypass capability; mono signals are processed in stereo reverb; stereo signals are processed in stereo; left and right inputs and outputs, left input is used as the input for mono signals; rack-mountable (1 rack space).

#### **.ADDVERB™ II**

All effects except reverbs and specials may be modified and all effects may be stored at any of 100 program presets; full MIDI control capability with MIDI In and Thru jacks; true stereo reverb effects; 50 reverb presets (5 banks of 10); 40 programmable delay/echo and modulated (chorus/flange) presets (4 banks of 10); 10 combinations (1 bank of 10); Presets may be mapped to any of the 128 MIDI program numbers; wide bandwidth response; 12-key switch matrix; continuously variable controls for Input Level, Effect Mix and output level; Input signal status LEDs; 680 mSec. of user programmable delay/echo; 16-bit RISC processing; rack-mountable (1 rack space).

#### **.ULTRAVERB™ II**

Digital multi-effects processor; 300 factory presets; 300 user programmable presets; dry signal 20 Hz to 20 kHz; effect signal 20 Hz to 15 kHz; real time MIDI control; each preset transfer step is reversible up to the last keystroke; discretionary choice for keeping, moving, or overwriting of original factory presets, full MIDI access.

#### **.MULTIFEX™**

Slim-line unit contains four, 16-bit, digital, multi-effects modules in one 19" rack-mount package. Each module delivers user-adjustable Echo, Pre-Delay, Early Reflections, Room Size, Tonal Color, Reverb Time, Left and Right Stereo Channel Delay, Left and Right Stereo Echo Feedback, Chorus Rate, Depth, Delay Time, Feedback, and multi-effects algorithm facilities. This brings a subtlety and control to effects processing never available before! Rack-mountable (1 rack space).

## MIDI DEVICES

#### **.MTB™ 2 x 4**

MIDI thru box featuring: two inputs and eight outputs; the unit is switchable to 1 x 8, or 2 x 4 configuration; 9 volt DC power supply or battery powered; LED indicators; optical isolation between input and output; low-battery condition indicator; compact, durable extruded metal case.

#### **.MIDI MASTER™**

Programmable eight channel MIDI Data Processor; 8 MIDI inputs; 8 MIDI outputs; routing of any MIDI input to any or all MIDI outputs; selectable MIDI filtering (8 filters); key transposition and mapping of keyboard; assignable data entry; 1 front panel continuous controller input; user assignable compander; velocity switching with adjustable sensitivity and assign capability; stores up to 50 presets; MIDI merge capability; processor "A" includes delay function

#### **.MIDI LIBRARIAN™**

Stores MIDI data to 3.5" disk; MIDI merge capability; programmable looping capability; ability to accept system exclusive data; 64 kilobytes of static RAM for sysex data storage; 3.5" double sided, double density disk drive; 68000 processor; 2 x 20, rear-illuminated liquid crystal display; MIDI In, Out, and Thru ports; disk format utility; disk error detection/tolerance facility; copy disk utility. Rack-mountable (1 rack space).

## KEYBOARDS/ACCESSORIES

#### **.DPM™ 2**

Digital Phase Modulation synthesizer featuring: 16-bit sample-based voice generation, 4 Mb ROM wavesample memory, 600 internal voice program locations (300 factory/300 user), 10 programmable drum kit locations, 24-bit programmable dual effects processor, 16-voice polyphony, 16-channel multi-timbral capability, sequencer and sample RAM expansion capability, 61 velocity sensitive keys, 40 x 2 backlit display.

#### **.DPM™ V2**

Digital Phase Modulation synthesizer voice module featuring: 16-bit sample-based voice generation, 4 Mb ROM wavesample memory, 600 internal voice program locations (300 factory/300 user), 10 programmable drum kit locations, 24-bit programmable dual effects processor, 16-voice polyphony, 16-channel multi-timbral capability, 20 x 2 backlit display, 1 I.U. rack-mountable configuration.

#### **.DPM™ 3SE**

Totally Digital Phase Modulation Synthesizer featuring: Software-based voice/program generation; Dual Multi-Effects Processors; 16-voice Polyphony/16-voice Multi-Timbral Dual Oscillator Program Architecture; 4 Megabytes of 16-bit PCM Wavesample ROM; 27 MegaHertz DSP sound generation eliminates dedicated hardware approach; 720K byte/3.5" PC-compatible floppy disk drive; software upgradable; MIDI or Disk Loadable PCM Wavesample RAM memory; Tape Deck-like 9-track 20,000 note MIDI Sequencer; 61-key dynamic keybed with "aftertouch" and velocity sensitivity; 5 totally programmable 32-piece Drum Kits; 100 Internal Programs (Expandable to 200 with Peavey Cache Card™).

#### **.DPM™ V3**

Rack-mount synthesizer voice module. Totally digital phase modulation synthesis (DPM™); software-based open architecture voice generation; 16-bit studio-quality PCM wavesamples; 4 megabyte ROM wavesample memory; loadable wavesample RAM (expandable to 1 megabyte); 24-bit programmable multi-effects processing; 10 totally programmable 32-piece drum kits; 200 internal programs (expandable to 300 with the Peavey Cache Card™); 16-voice polyphonic/16-voice multi-timbral dual oscillator program architecture; 6 individually assignable outputs; DPM™ 3 expansion compatibility; easy-to-use 20 character x 2 line operator display; 1 I.U. rack-mountable configuration.

#### **.DPM™ SP**

16-bit Sample Playback module featuring: 44.1 kHz sample rate, 2 Mb internal sample memory (expandable to 32 Mb with standard SIMMs), on-board high density 3.5" disk drive, two SCSI interface connectors, four polyphonic outputs, 16-voice polyphony, 16-channel multi-timbral capability, 255 sample wave locations, 7 velocity zones, complete sample editing including auto-loop/auto-trim, MIDI SDS compatible, 20 x 2 backlit display, 1 I.U. rack-mountable configuration.

#### **.DPM™ SX**

16-bit sampling expander featuring: 16-bit sample resolution; (64x oversampling) MIDI Sample Dump Standard; supports any sampler rate from 16 kHz to 48 kHz; standard software with 256K bytes of RAM; expansion to 16 megabytes; balanced and unbalanced inputs (phantom power on XLR input); 19" rack-mount package (single rack space); SCSI expansion capability; MIDI in, MIDI out, and MIDI thru ports.

## .SCSI CONNECTOR FOR DPM® SX

Optional upgrade SCSI Receptacle for the DPM SX.

## .DPM® 2 AND V2 PROGRAM LIBRARY

A series of professionally programmed voice programs for the DPM 2 and DPM V2 available on ROM voice cards. Each card contains 100 new sounds with individual effects patches. Voice card programs are available in addition to internal program memory expanding the total memory capacity to 700 programs. All Program Library banks are created by today's leading musicians and sound designers, offering a complete library of incredibly expressive and unique sounds to augment the capabilities of the DPM 2 and DPM V2.

**Edition 1:** The Club Date Collection provides extremely useful and usable sounds specifically designed to cover all the needs of today's working keyboardist. From weddings to dance clubs, it's all here; pianos, organs, basses, brass, woodwinds, guitars, and many synth sounds, all organized into highly playable splits, layers, and combinations.

**Edition 2:** Contemporary Composers Collection: A bank of unique new sounds for the DPM 2. From rock to rap, new wave to new age, this card will give the DPM 2 a fresh sound that will inspire creativity. Complex digital layers and punchy analog patches as well as many unique and useful special effects. The Contemporary Composers Collection offers a new world of tonalities and timbres that is inspirational edge.

## .DPM® 3, DPM® 3SE, and DPM® V3 PROGRAM LIBRARY

(DPM 3 and 3SE Editions are available on 3.5" disk. DPM V3 Editions are available on 32K ROM Card.) An expressive, dynamic library of sounds composed by today's leading keyboard musicians, the DPM Program Library is designed to expand and enhance the capabilities of the DPM 3 Series of instruments. Each edition contains 100 new sounds utilizing individual dual effects processor patches.

Disks offer a cost effective means of building a complete program library for the DPM 3 or 3SE while taking advantage of the convenience of the built-in disk drive. (disks are 3.5" and are IBM-PC and Atari-ST compatible.) Each disk also offers demonstration sequences as an example of sounds used in a musical context.

ROM cards for the DPM V3 combine new programs with expanded memory capability. Each card actually provides 100 new sounds which can be accessed in addition to the DPM V3's existing program and effect memory. ROM cards are a perfect tool for maximizing the potential of DPM V3.

**Edition 1:** The original bank shipped with the DPM-3 keyboard. Includes all of the staple sounds needed by today's contemporary keyboardist. Acoustic and electric pianos, organs, brass and strings, basses, as well as digital and analog synthesizer sounds.

**Edition 2:** Contains the elegant, bright sounds associated with today's digital synthesizers. Including electric and synth pianos, rich pads and layers, as well as guitars, basses, and special effects.

**Edition 3:** Sounds which are well suited to the rock keyboardist. Includes cutting pianos and organs, synth sounds, brass, as well as a variety of guitars, basses, and drums.

**Edition 4:** Complex ethereal and atmospheric textures in addition to fat analog, synths and pads. Also contains unique special effects, as well as splits, velocity splits, and layers.

**Edition 5:** Half of the original programs shipped in the DPM-V3 module. This is a collection of sophisticated digital and analog synthesizer sounds which includes sparkling bells and voices, lush pads, and sweeping analog patches. Also contains new brass and basses, digital pianos, tuned percussion, and drums.

**Edition 6:** The second bank of programs shipped in the DPM-V3. This group contains many new pianos and electric pianos, as well as brass and woodwinds, basses, and a wide variety of unique digital and analog synthesizer sounds and special effects.

**Edition 7:** The ultimate top forty collection. This bank features acoustic and electric pianos, strings, brass, woodwinds, guitars and basses, as well as many synthesizer sounds and ethnic instruments.

**Edition 8:** An assortment of bright digital synthesizer sounds and warm analog patches. Includes many complex layered timbres as well as classic synthesizer emulations. A great collection of progressive rock and roll and ethereal sounds.

## .DPM 3 and DPM 3SE SOUND SAMPLE LIBRARY

By Prosonus for Peavey. (Each set includes two 3.5" disks) Completely new samples created specifically for the DPM 3 and 3SE from the critically acclaimed Prosonus sound sample library. Samples are all first generation digital transfers from CD. Each 2-disk set contains one megabyte of individual samples along with voice edits utilizing the samples in various programs.

Samples can be loaded into any DPM 3 or 3SE regardless of sample RAM size. However, the amount of sample RAM in a specific DPM 3 or 3SE will determine the number of additional RAM samples that can be held at one time. The basic sample RAM of the DPM 3 or 3SE is 64K, but can be expanded to 512K with Wavesample RAM expansion kits. With expanded sample RAM it is possible to load complete sets together or to combine samples from multiple sets.

**Brass:** Solo Brass/Wind Disk features over 500K of flute, alto sax, trombone, and trumpet samples - 10 waves total. Includes 15 bonus programs based on these samples. Ensemble Bass Disk features 9 waves (11 samples) of orchestral brass, rock brass, and trumpet falls (over 500K). Includes 15 bonus programs based on these samples.

**Acoustic Guitar:** Steel String Guitar Disk features over 500K of exceptional guitar sounds. 18 waves (28 samples), including 122K acoustic guitar with 7 multi-samples. All other waves fit in stock 64K machines. Includes 25 bonus programs based on these samples. One of our most popular disks! 12 String/Nylon Guitar Disk features seven 12-string waves (10 samples) and nine nylon guitar waves (14 samples). Over 500K of sounds, including a four-sample classical guitar. Includes 25 bonus programs based on these samples.

**Sound Effects:** Effects Disk #1 features 11 goofy waves, including weird vocal effects, basketball bounce, robot arm, bank vault door, etc. Over 500K total. Includes 15 bonus programs based on these samples. Effects Disk #2 features 9 "musical" effects waves, including spicato cello, stopped piano, dumbec, steam, etc. Over 500K. Includes 15 bonus programs based on these samples.

**Power Chords & Guitar Effects:** Power Guitar Disk features 13 guitar power chords and muted power chord samples (over 500K). Includes 21 bonus programs based on these samples. Power Guitar Effects Disk features 9 power guitar effects (over 500K). Including whammy bar, pick scrapes, and slides. Includes 18 bonus programs based on these samples.

**Orchestral Percussion & Effects:** Orchestral Percussion Disk features 11 tympani samples and 2 cymbal samples (over 500K). Includes 50 bonus programs based on these samples. Percussion Effects Disk features 18 unique percussion samples (over 500K). Includes 30 bonus programs based on these samples.

**Rock Drums:** Ludwig Rock Drums Disk features a total of 16 kick, snare, tom and cymbal samples (over 500K). Includes 4 bonus programs based on these samples. Tama Rock Drums Disk features a total of 16 kick, snare, tom, and cymbal samples (over 500K). Includes 4 bonus programs based on these samples.

**Cello & Violin Ensembles:** Violin Ensemble Disk features 13 sustained, marcato and pizzicato samples (over 500K). Includes 30 bonus programs based on these samples. Cello Ensemble disk features 11 sustained, marcato and pizzicato samples (500K). Includes 24 bonus programs based on these samples.

**Synth Stacks:** Synth Stack Disk #1 features 11 synth stack samples (over 500K). Includes 23 bonus programs based on these samples. Synth Stack Disk #2 features 10 synth stack samples (over 500K). Includes 20 bonus programs based on these samples.

## .DPM 3 and DPM 3SE COMPOSITION SERIES RHYTHM PATTERNS

The Composition Series of software products for the DPM 3 and DPM 3SE is designed to offer a variety of creative tools which can be used to enhance sequencing abilities. Each 3.5" disk contains thirty-five professionally programmed drum and percussion patterns for the DPM 3 and 3SE. These Rhythm Patterns can be used as a building platform for creating complete sequences or as a practice device to improve playing ability. Individual patterns will loop indefinitely or can be linked with other patterns to create a custom song arrangement. Patterns can also be copied and edited.

**Series 1, Rock/Dance:** The most solid and hypnotizing back-beats in the history of rock and roll. Everything from driving, up-tempo rock, to in-the-pocket pop, to contemporary mechanical rhythms. Includes twenty Rock patterns, ten Dance patterns, and five Techno patterns.

**Series 2, R&B/Rap:** The groove machine. A collection of funky urban rhythms ranging from Motown to M.C. Hammer. Triplette feels for shuffles and hip-hop, as well as straight sixteenths for the James Brown perma-groove. Includes twenty R&B patterns, five Rap patterns, five Hip-Hop patterns, and five Techno patterns.

**Series 3, Standard/Ethnic:** Rhythms for standard styles of music such as jazz, waltz, country, as well as ethnic styles such as Latin and Reggae. All patterns are programmed to be as authentic as possible, including instrumentation and dynamics. Includes ten Jazz patterns, ten Country patterns, ten Latin patterns, and five Reggae patterns.

## .CACHE CARD™ 32

For those musicians who prefer to assemble an entirely personalized selection of programs and have immediate access to them, the Cache Card™ 32 is the perfect tool. The simple insertion of this 32K byte static RAM card into the DPM 2, DPM V2, DPM 3, DPM 3SE, or DPM V3 expands the user RAM program and effect capacity by 100. A write protect switch provides protection against accidental loss of valuable program data.

## .DPM® 3SE CONVERSION KIT

The DPM 3SE Conversion Kit converts an original DPM 3 into a DPM 3SE. The kit includes system software, a new owners manual, and SE decals for the DPM 3. The SE software is installed by replacing the two operating system chips in the DPM 3. This adds all of the new SE functions and capabilities to the DPM 3. The new SE owners manual included in the kit has been completely rewritten in an easy-to-understand format, and includes all of the additional SE features.

## .DPM®3, DPM® 3SE, and DPM® V3 WAVESAMPLE RAM EXPANSION

User waves ample memory of the DPM 3, DPM 3SE, or DPM V3 can be expanded to 512K bytes of static RAM. Unlike other keyboards, this static RAM will retain samples even after the instrument is powered down eliminating the need to reload data each time it is turned on. Wavesample RAM can be loaded with new samples to be used in addition to ROM sample

memory. This ability allows users to load totally customized samples into the DPM 3, DPM 3SE, or DPM V3 to achieve absolutely any sound desired.

### MEGA SAMPLE RAM BOARD

The Mega Sample RAM Board is an expanded memory board which allows increasing the Sample RAM memory of the DPM 3 or DPM 3SE to 1 megabyte. This is double the memory capacity of the original 512K board. The 1 Meg comes with the standard 64K of memory, and this can be increased with DPM Sample RAM expansion kits up to 1,024K (1 megabyte).

### NYLON KEYBOARD BAG

A soft-sided case designed especially for the DPM 3. Lightweight and easy to carry, the bag is constructed of durable black nylon and features 1/2" high density foam lining. It also includes handle grip, shoulder strap, and accessory pockets.

### DUAL FOOTPEDAL CONTROLLER

The Dual Footpedal Controller is designed to provide years of reliable service and a smooth, long lasting switching action. The sturdy wood base houses two traditional full size chrome commas which can be assigned to control sustain, program increments or decrements, and DPM 3 or 3SE functions. Comes complete with single stereo cord for ease of connection.

### DPM® HARD SHELL CASE

This extremely heavy duty hard shell case is specifically engineered to protect the DPM® 3 and DPM® 3SE throughout a variety of handling situations. Molded of 12% butadiene rubber styrene, it is lined with plush covered, high density foam. The unique design even includes extra storage space for the footpedal controller and software items.

## LOUDSPEAKER SYSTEM CONTROLLERS

### DYNAMIC SYSTEM CONTROLLER™ SERIES 12

Processor controlled active crossover/preamplifier with control parameters optimized for specific speaker enclosures. Features: 40 Hz and 60 Hz biamp or full range modes; 18 dB/octave crossover at 1200 Hz; low frequency contour compensation; LEDs for left contour, left excursion, right contour, right excursion; (minimum amplifier rating of 250 watts at 8 ohms recommended.) Rack-mountable (1 rack space).

### DYNAMIC SYSTEM CONTROLLER™ SUBWOOFER PROCESSOR

Processor controlled active crossover/preamplifier. Featuring: dual channel/stereo operation; full-range or biamp configuration; 125 Hz active crossover frequency; low frequency loudness compensation; automatic subsonic control; amplifier sense inputs; single-rack-space package.

### DYNAMIC SYSTEM CONTROLLER™ SERIES KBX™

Processor controlled active crossover/preamplifier with control parameters optimized for KBX™-15 keyboard system enclosure. Features three switch-selectable operation modes (40 or 60 Hz two-way, or 40 Hz three-way operation with crossover frequencies of 125 Hz and 1.2 kHz); user adjustable low frequency contour compensation; contour bypass switch; individual LED displays for Low Contour Process, Excursion process, and Low, Mid, and High compression. (Minimum amplifier rating of 250 watts/8 ohms recommended for the DSC Series KBX; rack-mountable (1 rack space).

### DYNAMIC SYSTEM CONTROLLER™ SERIES 23

Processor controlled active crossover/preamplifier with control parameters optimized for specific loudspeaker systems. Features three switch-selectable operation modes (40 or 60 Hz two-way or 40 Hz three-way operation with crossover frequencies of 125 Hz and 1.2 kHz); user adjustable low frequency contour compensation; contour bypass switch; individual LED displays for Low Contour Process, Excursion Process, and Low, Mid, and High compression. Optimized for the SP™ 4 or SP™ 2 speaker systems with or without subwoofers added. (Minimum amplifier rating of 250W/8 ohms recommended for DSC processed systems.) Rack-mountable (1 rack space).

### DYNAMIC SYSTEM CONTROLLER™ SERIES HDH™

Processor controlled active crossover/preamplifier with control parameters optimized for the HDH™ Series loudspeaker systems. Features include user-adjustable low frequency contour compensation, contour bypass switch, individual LED displays for Low Contour Process, Low Excursion Process, and Low, Mid, and High compression. (Minimum amplifier rating of 250 W/ 8 ohms recommended for HDH™ processed systems). Rack-mountable (1 rack space).

## MONITOR SYSTEMS

### 300 MONITOR™ POWER PAK

150 watts RMS @ 0.1% THD into 4 ohms with DDT™ compression; 9-band graphic equalizer; two line inputs (1/4"); two line outputs (1/4"); adjustable low-cut filter.

## MONITOR ENCLOSURES

### IMPULSE™ II

Molded propylene enclosure; integral mic stand adaptor; (2) 4 1/2" speakers; piezo tweeter; level control; rugged metal grille; 16 ohm impedance; 22.5 degree angled enclosure; slotted sides for interlocking enclosures.

### 112M™ FLOOR MONITOR

A 12" heavy-duty speaker and one piezo tweeter have been packaged in a very small enclosure; durable black finish with perforated metal grille; dual 1/4" speaker jacks; 8 ohm impedance - complete with level control.

### MINI MONITOR™ PACKAGE

Featuring two matched enclosures in a unique interlocking design for ease of transporting. Each unit includes one heavy-duty 10" speaker and a piezo tweeter in an infinite baffle environment. Molded package also features carrying handle for convenience. Impedance: 16 ohms each section.

### 112HS™/112HS™ BW MONITORS #

112HS™ features one 12" Scorpion® speaker (#S-12825); 112HS™ BW features one 12" Black Widow® (#1201-8) speaker with Kevlar® impregnated

cone. Both enclosures have one CDH™ multi-flare high-frequency horn housed in a tuned and ported enclosure. Enclosures are covered in durable carpet material. Impedance: 8 ohms.

### 115HS™ MONITOR

115HS™ features one 15" Scorpion® (#S-15825) speaker and one CDH™ multi-flare high-frequency horn housed in a tuned and ported enclosure, which has a durable black finish. Impedance: 8 ohms.

### 112HS™ POWERED MONITOR

Built-in 75 watt at 4 ohms power amp; lightweight/portable package; CDH™ high-frequency horn; 12" Scorpion® speaker; wedge design; 3/4" high-density plywood construction.

### 1245M™ MONITOR #

Two-way, biamp-ready monitor enclosure featuring the (1201-8) Black Widow® speaker with Kevlar® impregnated cone and the Model 22A™ driver/CH™ 3 horn combination. The enclosure is covered in durable carpet material and is fixed at the optimum stage monitor angle. Impedance: 8 ohms.

### 1545M™ MONITOR #

Two-way, biamp-ready monitor enclosures featuring the (1505-8) Black Widow® speaker with Kevlar® impregnated cone and the Model 22A™ driver/CH™ 3 horn combination. The enclosure is covered in durable carpet material and is fixed at the optimum stage monitor angle. Impedance: 8 ohms.

## SOUND REINFORCEMENT ENCLOSURES

### 110H™†

One 10" heavy-duty speaker and one CDH™ multi-flare high frequency horn in a sealed enclosure. Impedance: 16 ohms.

### 112PT™†

One 12" heavy-duty speaker and a piezo tweeter in a sealed enclosure. Impedance: 16 ohms.

### 112H™†

One 12" Scorpion® speaker (#S-12825) and one CDH™ multi-flare high-frequency horn in a tuned and ported enclosure with new passive crossover. Cabinet features an integral flange adaptor for stand mounting. Impedance: 8 ohms.

### 112 CRITERION™ II

Specially designed speaker enclosure for permanent installation. Features one 12" heavy-duty Scorpion® and one CDH™ multi-flare horn for the high frequency section. Enclosure features oak woodgrain appearance. Impedance: 8 ohms.

### 112 CRITERION™ II BLEACHED OAK

Specially designed speaker enclosure for permanent installation. Features one 12" heavy-duty Scorpion® and one CDH™ multi-flare horn for the high frequency section. 3/4" high density plywood construction; internal steel bracing; white "bleached oak" appearance; 8 ohm impedance.

### 1210HS™†

One 12" and one 10" heavy-duty speaker and one CDH™ multi-flare high-frequency horn housed in a tuned and ported enclosure. Cabinet features an integral flange adaptor for stand mounting. Impedance: 8 ohms.

### 115H™†

The 115H™ is a small, portable sound reinforcement system. One 15" Scorpion® speaker (#S-15825) and one CDH™ multi-flare high-frequency horn. Cabinet features an integral flange adaptor for stand mounting. Impedance: 8 ohms.

## TWO-WAY SYSTEMS

All Peavey two-way sound systems utilize premium quality high and low frequency components. State-of-the-art passive crossover networks provide all necessary filtering functions and high passive attenuation to achieve accurate, flat frequency response.

### IMPULSE™ III

Hi-fi sound character; 5¼" special design woofer; 1" soft dome tweeter; molded polyethylene cabinet; 4 threaded mounting points; weather-resistant for outdoor use; drivers protected by a metal grille; frequency response: 70 Hz to 20 kHz; SPL: 84 dB at 1W/1M. Also available in white.

### STADIA™

Molded black or white polyethylene enclosure; weatherproof design; 12" special design speaker; constant directivity tweeter; rugged metal grille; trapezoidal enclosure for easy arrays; threaded inserts for mounting hardware; 8 ohm impedance.

### 112PS™

A 2-way "processor capable" enclosure specifically designed to work with the Dynamic System Controller™ Series 23. Features one heavy-duty 12" speaker, a CH™-3 horn and a 22A™ driver combination, high level passive crossover, carpet covering, integral stand adaptor, a tuned and ported enclosure, constructed with ¾" high density plywood. Impedance: 8 ohms.

### SP™ 5Ti™

Compact 2-way full range sound reinforcement system; compact two-way vented enclosure; 15" Scorpion® Plus woofer; new 22T™, 2" titanium diaphragm compression driver; CH™-3 flat-front radial constant directivity horn; advanced crossover employs an Acoustic Linkwitz-Riley 4th-order filter function for precise and smooth driver integration; full-range, biamp and processor capability; heavy-duty black carpet covering; integral stand mounting adaptor; power handling of 250 watts continuous, 500 watts program.

### SP™ 3Ti#

Two-way system with high-frequency Model 22T™ driver; CH™ 2 radial horn, tuned and ported; horn-loaded, low-frequency section with one 15" Scorpion® Plus speaker (#S-15825). 90° horizontal by 45° vertical dispersion. Impedance: 8 ohms.

### 115TF™ BLEACHED OAK

Full-range, two-way enclosure featuring: 15" Scorpion® speaker, 22A™ driver/CH™-3 horn; tuned enclosure; dual banana jacks; passive crossover; eight mounting points for suspension; white "bleached oak" appearance; 8 ohm impedance.

### SP™ 2Ti#

Two-way system with high-frequency Model 22T™ driver; one CH™ 2 radial horn, tuned and ported; direct-radiating, low-frequency section with one 15" Peavey Black Widow® speaker (#1505-8KA) with Kevlar® impregnated cone, 90° horizontal by 45° vertical dispersion. Includes stand adaptor. Impedance: 8 ohms.

### CL™ 1 FLAT BLACK

Two-way central cluster system. CH™ 3 horn with Model 22A™ high-frequency driver and multi-driver array of six 6" diameter speakers. 90° horizontal by 45° vertical dispersion. Impedance: 4 ohms.

### CL™ 2

A two-way cluster system very similar to the CL™ 1. The CL™ 2 features a multi-driver array of six 6" diameter speakers and the CH™ 3/Model 22A™ high-frequency driver. The dispersion pattern is 90° horizontal by 45° vertical. The cabinet is constructed of ¾" material and is covered with durable 34 oz. Tolex® vinyl. Integral stand adaptor and perforated steel protection grille. Impedance: 8 ohms.

### SP™ 4Ti #

Two-way, high-power enclosure engineered for full-range or biamp operation and specifically designed for use with the Dynamic System Controller™ Series 23 as a processed system. Features two #1505-8KA, 15" Black Widow® speakers with Kevlar® impregnated cones; CH™ 2/Model 22T™ horn/driver combination; high-level passive crossover; trapezoidal, carpet-covered enclosure constructed of high-density ¾" plywood.

## THREE-WAY SYSTEMS

### 358S™

A 3-way enclosure, featuring one 15" Scorpion® (S-15825), one heavy-duty 8" mid-range speaker, and one 4" horn super tweeter. The enclosure is direct radiating, tuned and ported, with a high level passive crossover and integral stand adaptor. Impedance: 8 ohms.

### 388S™ #

Three-way enclosure, featuring one 15" Scorpion® (S-15825), one heavy-duty 8" mid-range speaker, and one HT-94 super tweeter. The enclosure is direct radiating, tuned and ported, with a high level passive crossover. Perforated steel grille; high-durability carpet covering; recessed handles; 8 ohm impedance.

### 115 INTERNATIONAL™ OAK SERIES III

Features one Black Widow® speaker with Kevlar® impregnated cone (#1505-8); one Model 22T™ driver with CH™ 3 horn; one HT™ 94 super tweeter for the high-frequency range. Tuned direct-radiating enclosure featuring oak woodgrain appearance. Full-range and biamp capability. Impedance: 8 ohms.

### 115 INTERNATIONAL HC#

High efficiency, three-way system featuring durable carpet covering material and passive, high-level three-way crossover; one 15" Black Widow® speaker with Kevlar® impregnated cone (#1505-8KA) for lows and CH™ 3/Model 22T™ horn/driver for mid-range; HT™ 94 super tweeter for high efficiency response and is pre-wired for full-range or biamp operation; stand mount adaptor. Impedance: 8 ohms.

### 118 INTERNATIONAL™ HC#

High efficiency, three-way system with a Black Widow® 18" (1801-8) speaker with Kevlar™ impregnated cone for the lows, a CH-3/Model 22T horn/driver combination for the mid-range along with an HT-94 super tweeter. High level crossover is pre-wired for full-range use, with biamp capability. Enclosure is carpet covered and constructed of high density ¾" plywood. Impedance: 8 ohms.

### PROJECT™ TWO SYSTEM

Three-way, triamp-ready, professional sound system designed to be used in applications requiring very high sound pressure levels. Includes one each of the following: MF1-X™/MB™ 2/FH™ 1 BW.

## FOUR-WAY SYSTEMS

### 3020HT™ #

Four-way, high-level, wide bandwidth sound reinforcement system utilizing two 15" Scorpion® Plus speakers

(#SP-15825KG); two 10" Scorpion® speakers (#S-10825G); one Model 22A™ driver coupled with one CH™-3 horn; one HT™ 94 high frequency super tweeter. The passive four-way crossover can be configured for full-range, biamp or triamp operation. Impedance: 4 ohms.

## HDH™ SYSTEMS

### HDH™ 2T#

Two-way processor controlled enclosure: CH™-horn; manifold component with four 22A™ drivers; 1505-8 Black Widow® low frequency driver with Kevlar® impregnated cone; trapezoidal configuration; 5-point flying hardware; processor capability; Neutrik® 8-pin connector; high durability carpet covering; heavy gauge steel handles; perforated steel grille.

### HDH™ 3 #

High-level subwoofer utilizing (2) 18" Black Widow® speakers with Kevlar® impregnated cone (1801-8) in a semi-manifold, direct radiating ported enclosure. Enclosure is constructed from ¾" high density plywood, trapezoidal shaped and carpet covered. Designed to be processed with Dynamic System Controller™ Series HDH™, 4 ohm impedance.

### HDH™ 4 #

The mid and high frequency section of the HDH™ 1 features the MB™ 3 horn with a 12" (1202-4) Black Widow® speaker with Kevlar® impregnated cone; CH™ 5 horn, driven by (4) 22A™ drivers, coupled with a manifold arrangement; trapezoidal shaped enclosure; durable carpet covering; enclosure designed to be processed with the Dynamic System Controller™ Series HDH™ (biamp only). Mid 8 ohms, high 8 ohms.

### HDH™ 1 #

3-way, sound reinforcement enclosure, engineered for high-level operation features two (1505-8) 15" Black Widow® speakers with Kevlar® impregnated cone; CH™ 5 horn with (4) 22A™ drivers in a manifold arrangement; MB™ 3 horn coupled with (1202-4) 12" Black Widow® speaker with Kevlar® impregnated cone; ¾" high-density plywood construction; trapezoidal, carpet covered enclosure. Should be used with the Dynamic System Controller™ Series HDH™ and must be triamped. Ring and pan flying hardware included (Aeroquip). (Triamp only); low 4 ohms, mid 8 ohms, high 8 ohms.

Neutrik® is a registered trademark of Neutrik AG.

HDH™ 1, 2T, 3, and 4 require HDH™ 8 conductor cable assembly for connection to power amps.

## LOW FREQUENCY ENCLOSURES

### IMPULSE™ STEREO SUBWOOFER

Two 5¼" woofers; stereo operation (2 independent channels); built-in stereo crossover with high pass outs high efficiency band pass design; drivers are tamper-proof; band pass technology reduces distortion; adds and extends bass for any Impulse™ speaker.

### FH™ 1 BW MARK III™

Low-frequency folded horn enclosure with one 15" Black Widow® speaker (1504-4) with Kevlar® impregnated cone. Impedance: 8 ohms.

### 118 SUB-8™ HC #

High-performance subwoofer utilizing a Black Widow® 18" (1801-8) speaker with Kevlar® impregnated cone in a direct-radiating, ported enclosure with carpet covering. Impedance: 8 ohms.

### 215D™

Two 15" Scorpion® Plus speakers (#SP-15825) in a direct-radiating ported cabinet. Impedance: 4 ohms.

### 215D™ BW

Two 15" Black Widow®/Super Structure™ speakers with Kevlar® impregnated cones (1502-8) in a direct-radiating ported cabinet. Impedance: 4 ohms.

### RBS™ -2 #

Low frequency bandpass enclosure. Ideal for sub-woofer or bottom end of bass rig. Two 1505-8 KA Black Widow drivers with Kevlar® impregnated cones. High efficiency, 1200 W power handling. High pass outputs provided with internal crossover; bi-amp input provided. 4 ohm impedance. Carpet covered.

### 415 SUB™ #

Subwoofer complement to the 3020HT™. Professional low-frequency performance. Uses 4 (#SP-15825KG) Scorpion® Plus loudspeakers in a rugged, carpet-covered enclosure. Impedance: 8 ohms.

### UDH™ -Sub

Bandpass subwoofer. Four 1505-8 KA Black Widow drivers with Kevlar® impregnated cones. Neutrik 8 conductor input; 8,4, or 2 ohm impedance. High efficiency, high power (2,800 W) enclosure. Heavy duty 4" casters.

## MID-BASS ENCLOSURE

### MB™ 2

Mid-bass, horn-loaded enclosure with one 12" Black Widow® speaker with Kevlar® impregnated cone (1202-4). Impedance: 8 ohms.

## HIGH FREQUENCY ENCLOSURE

### MF1-X™ MARK III™

CH™ 1 horn with Model 22A™ driver with 500 Hz crossover. Impedance: 8 ohms.

## COMPONENTS

### ECS™ SERIES CROSSOVERS

Provides required filtering functions, high-frequency equalization and padding to protect high-frequency components and maintain low levels of distortion.

### ECS™ 250

250 Hz Passive Crossover Network

### ECS™ 600

600 Hz Passive Crossover Network

### ECS™ 800

800 Hz Passive Crossover Network

### ECS™ 1500

1500 Hz Passive Crossover Network

### ECS™ 8000

8000 Hz Passive Crossover Network. Recommended for use with the HT™ 94 super tweeter.

### ECS™ 2000

2000 Hz Passive Crossover Network

### ECS™ 3

Three-way passive crossover with corner frequencies of 500 Hz and 2.5 kHz when used with 8 ohm drivers. Full-range/biamp/triamp capable.

## HIGH FREQUENCY HORNS

### CDH™ HORN

Dual constant directivity high-frequency horn. Integral drivers. Frequency response 2 kHz to 20 kHz. Coverage pattern 60° H x 30° V.

### CH™ 1

Constant directivity, wide-pattern radial horn. Frequency response 500 Hz to 16 kHz. Coverage pattern 90° H x 45° V.

### CH™ 2

Constant directivity radial horn. Frequency response 800 Hz to 16 kHz. Coverage pattern 90° H x 45° V.

### CH™ 3

Exponential nonradial horn designed for limited space applications. Frequency response 800 Hz to 16 kHz. Coverage pattern 90° H x 45° V.

### CH™ 4

Constant directivity, long-throw radial horn. Frequency response 800 Hz to 16 kHz. Coverage pattern 60° H x 30° V.

## DRIVERS

### 22T™ COMPRESSION DRIVER

Titanium diaphragm compression driver with 1" throat diameter. Frequency response 500 Hz to 18 kHz. Impedance: 8 ohms. Mounts directly to all Peavey CH™ horns.

### 22T™ REPLACEMENT DIAPHRAGM

### A-1™ THROAT ADAPTOR

Adapts 22T™ driver to Altec 551B, Altec 811, and most JBL 1" horns.

### HT™ 94 SUPER TWEETER

Circumferential ring tweeter with integral radial horn. Frequency response 5 kHz - 20 kHz. Coverage pattern 90° H x 45° V. Impedance: 8 ohms.

### HT™ 94 REPLACEMENT DIAPHRAGM

### 44T™ COMPRESSION DRIVER

4" titanium compression driver. Frequency response 400 to 16 kHz. Power handling 100 watts. Impedance 8 ohms. 96 oz. magnet. Mounts to most 2" throat horns.

### 44T™ REPLACEMENT DIAPHRAGM

## SCORPION® SERIES SPEAKERS

Superb, highly efficient loudspeakers with special bandwidth characteristics for modern guitar applications. The Scorpion® 10" and 12" models are also excellent

for the high end/mid range sections of bass and keyboard systems. The Scorpion® Series features a field replaceable cone/basket assembly, rigid die-cast frames, massive magnet structure and 2.5" voice coil.

## SCORPION® PLUS SERIES SPEAKERS

Optimized for high-level low frequency output. The 15" series is ideally suited for sound reinforcement and musical instrument applications. A 12" musical instrument version is also available for high-level guitar applications. All Scorpion® Plus speakers feature die-cast aluminum frames, large diameter edge-wound voice coils and field-replaceable cone/basket assemblies.

## BLACK WIDOW®/SUPER STRUCTURE™ SPEAKERS

High efficiency, wide bandwidth, premium transducer featuring Kevlar® impregnated cone, cast-aluminum frame and Peavey field-replaceable basket assembly. The Super Structure magnet assembly features Focused Field Geometry™ for increased magnetic flux density and loudspeaker efficiency. Manufactured by Peavey Electronics. ncy speaker

## MICROPHONES

### PV® MICROPHONE

Dynamic, cardioid ball-type microphone with integral on/off switch and non-glare black mesh windscreen. "Right-weight" handle materials and impressive specifications make the PV® microphone the pro performer among economy-priced models.

### PEL™ 20

The PEL™ 20 is a compact lavalier microphone. Compact, unobtrusive design response carefully tailored for optimum off-axis voice quality and clothing noise rejection; battery and/or phantom powering. Phantom overrides battery, and battery automatically takes over if phantom power is lost; on-off switch for muting - interrupts battery only; foam windscreen for outdoor applications supplied.

### PEL™ 25

The PEL™ 25 is a compact lavalier microphone. Unidirectional polar response to minimize feedback and ambient noise pickup; compact, unobtrusive design; well balanced frequency response for natural sounding reproduction of off-axis voice and many acoustic instruments; battery and/or phantom powering. Phantom overrides battery, and battery automatically takes over if phantom power is lost; on-off switch for muting - interrupts battery only; foam windscreen for outdoor applications supplied.

#### **PVR™ 1**

Electret condenser microphone, designed to yield very flat response and accuracy; ideal for use as a reference microphone for system room equalization/calibration; omnidirectional polar response; accurate instrument and vocal reproduction; exclusive flite-type carrying case, and swivel adaptor. The PVR™-1 is highly recommended for use with the Autograph™ as the systems calibration microphone.

#### **PVM™ 38**

Dynamic, cardioid vocal microphone featuring: small size; lower weight; hum compensation; specially designed internal pop filter minimizes wind noise and close-up vocal effects. Standard equipment includes: external foam windscreen, exclusive flite-type carrying case, swivel adaptor and a premium 25 foot low impedance cable.

#### **PVM™ 45**

Dynamic, hypercardioid instrument microphone features; probe-style construction, hum compensation coil, and tight polar response to maximize off-axis signal rejection. With its specially designed pop filter and high directivity, it also performs well for vocal applications. Standard equipment includes: external foam windscreen, exclusive flite-type carrying case, swivel adaptor and a premium 25 foot low impedance cable.

#### **PVM™ 380N**

Neo-dynamic, cardioid vocal microphone featuring; titanium laminate diaphragm; small size; lightweight; internal pop filter; low noise response; high sensitivity; 600 ohm impedance. Standard equipment includes: external foam windscreen; exclusive flite-type carrying case; swivel adaptor and a premium 25 foot low impedance cable.

#### **PVM™ 48**

Electret condenser cardioid microphone featuring exceptionally flat far-field response and smooth, extended bandwidth performance. The high output and flat far-field response make the PVM™ 48 an ideal choice for stand-mount and podium-mount vocal applications and a wide range of instrument miking applications. Standard equipment includes: external foam windscreen, exclusive flite-type carrying case, swivel adaptor, and a premium 25 foot low-impedance cable.

#### **PEL™ 20 WITH POWER MODULE**

The PEL™ 20 is a compact lavalier microphone. Compact, unobtrusive design response carefully tailored for optimum off-axis voice quality and clothing noise rejection; battery and/or phantom powering. Phantom overrides battery, and battery automatically takes over if phantom power is lost; on-off switch for muting - interrupts battery only; compact, tubular power module for belt, pocket or similar mounting; rugged belt/pocket clip to support weight of output cable when mobility is required; foam windscreen for outdoor applications supplied.

The PEL™ Power Module provides power supply to the PEL 20 microphone; operates on 9 to 52 volt phantom supply or 1.5 MA battery; battery is automatically turned off with phantom operation; but will instantly turn on if phantom supply is interrupted; XLR connector.

#### **PEL™ 25 WITH POWER MODULE**

The PEL™ 25 is a compact lavalier microphone. Unidirectional polar response to minimize feedback and ambient noise pickup; compact, unobtrusive design; well balanced frequency response for natural sounding reproduction of off-axis voice and many acoustic instruments; battery and/or phantom powering. Phantom overrides battery, and battery automatically takes over if phantom power is lost; on-off switch for muting - interrupts battery only; compact, tubular power module

for belt, pocket or similar mounting; rugged belt/pocket clip to support weight of output cable when mobility is required; foam windscreen for outdoor applications supplied.

The PEL™ Power Module provides power supply to the PEL 25 microphone; operates on 9 to 52 volt phantom supply or 1.5 MA battery; battery is automatically turned off with phantom operation; but will instantly turn on if phantom supply is interrupted; XLR connector.

#### **VCM™ 1**

Back-electret condenser; cardioid polar pattern; small, low profile design; external windscreen; wire-form hanging adaptor to allow proper angle; special tailored "rise" in frequency response for off-axis pickup; supplied power module; 25 ft. cable; 9-52 volt operation.

#### **PVM™ 580TN**

Neo-dynamic, hypercardioid vocal microphone featuring titanium laminate diaphragm, neodymium magnetics; superior off axis rejection; superb feedback rejection; warm vocal response with ultra-high sensitivity. Standard equipment includes: external foam windscreen, exclusive flite-type carrying case, swivel adaptor and a premium 25 foot low impedance cable. Also available in white.

#### **PVM™ 535N**

Dynamic cardioid vocal microphone featuring: cardioid polar response; neodymium magnetics; ultra lightweight diaphragm; super off-axis rejection; excellent feedback control; cellular shockmount system; mechanically controlled handling characteristics; smooth vocal response; flite-type carrying case.

#### **PM™-16**

Electret condenser podium microphone featuring: cardioid response; slender inconspicuous styling; smooth, extended frequency response for natural speech and music reproduction; excellent feedback rejection; variety of mounting options; collet type mounting flange with mechanical isolation provided; readily powered from any 9 - 52 volt phantom power source; simple and versatile positioning adjustments.

#### **PSM™ -1**

Back-electret unidirectional condenser; half-cardioid (above boundary surface) polar pattern; low profile design for use on flat surfaces; black, non-reflecting finish; supplied detachable 25' interface cable; readily powered from any 9 - 52 volt phantom power source.

#### **PVM™ 520TN**

Neo-dynamic, cardioid microphone featuring titanium laminate diaphragm with neodymium magnetics; superior off axis rejection; excellent low frequency polar response control (below 100 Hz); accurate instrument reproduction; ultra-high sensitivity. Exclusive flite-type carrying case, swivel adaptor and a premium 25 foot low impedance cable.

#### **WIRELESS PERFORMER™ SYSTEM**

Hand Held Transmitter: dynamic cardioid element; audio standby; power switch; transmitter active LED; high-band; exclusive flite-type carrying case; audio companding; noise reduction; automatic RF gain control (AGC).

Receiver; rack-mountable; transformer-balanced output (male XLR); unbalanced 1/4" phone jack output; diversity connector; diversity expansion capability; mute control (user adjustable); transient-free power up and down operation; volume control.

#### **DIVERSITY CABLE**

Twenty-four inch length, eight conductor, heavy-duty shielded cable; with male and female DIN connectors. Used for connection between two Wireless Performer™ receivers to complete full diversity wireless system.

#### **WIRELESS REMOTE ANTENNA**

A 5/8 wavelength, telescoping, remote antenna. Full extension offers receiver gain of 3.2 dB; chrome finished, magnetic base; removable antenna section with BNC connector; 20 foot RG58A/U coaxial cable with spring "flex joint".

#### **WIRELESS PERFORMER™ SYSTEM WITH BPX™ BELT PACK TRANSMITTER**

Compact, wearable transmitter with miniature lavalier microphone; high-band, long-range operation; mute standby/transmit switch; expandable to diversity system; rack-mountable, 1 3/4" receiver chassis; 600 ohm balanced and 1/4" unbalanced outputs; six operational frequencies; squelch control LED output indication; mic/transmitter flite case; optional remote antenna; PEL™ 20 (omni) and PEL™ 25 (cardioid) microphone options.

## AUDIO SNAKES

#### **AUDIO LINK™ SERIES**

A broad selection of standard channel and cable length configurations are available for a variety of audio interface applications. The chassis is equipped with high quality Neutrik® G Series XLR connectors. Fiberglass reinforced polyamid strain relief at box junction will not twist cable and is both flame and corrosion resistant. The squid incorporates Neutrik X Series connectors and double wall polyolefin heat shrink for superior strain relief. Cable pairs are 100% foil shielded for minimal crosstalk and are protected by a tough matte finish PVC jacket. A protective metal cover attaches to the durable 12 and 18 gauge chassis. Squid color coding, channel indicators, and high definition graphics aid in quick identification of channels. Custom lengths of cable are also available.

#### **AUDIO LINK™ 36/12+**

The remarkable "no-limits" snake. An exclusive Universal Chassis design allows for stage floor placement as well as rack-mounting. A perfect match for the Mark VIII mixer. Features include: 36 sends; 12 returns with a paralleled 20' monitor split in addition to the 150' main cable. Both main and monitor cables employ the leading multi-pin connector technology, ZIF (Zero Insertion Force), for thousands of trouble-free mating cycles. State of the art technology combined with rugged durability make the Audio Link 36/12+ the ultimate multi-channel audio distribution system! Custom lengths of cable are also available.

## PHANTOM POWER SUPPLIES AND MICROPHONE INTERFACES

#### **PS™ 2B**

Battery-powered, two-channel phantom power supply for electret microphones. Utilizes standard 3-pin wiring format, on/off switch, and battery-condition check circuit. For use with two conventional 9-volt batteries, one of which is a switch-selectable backup.

#### **PS™ 4AC**

Phantom power supply for up to four electret microphones. Provides regulated 48 volt DC supply via standard 3-pin wiring format, with convenient ground lift switches for input and output cable shields. Outputs are DC isolated. Operates from 110V AC outlet.

### 1:1 INTERFACE™

Line level one to one transformer for balancing an output from an unbalanced source. One ¼" high impedance mono connector, one male XLR low impedance connector paralleled with one female XLR low impedance connector. Rated at 3V, nominal impedance 10K ohms.

## EFFECTS PEDALS

### HFD-2

Hotfoot™ Distortion with ultra-low noise design; level control, adjustable presence, distortion control; output jack, input jack, AC adaptor jack; low drain battery circuitry, LED "on" indicator and soft-touch switching; bottom load battery compartment; use Peavey Commercial Music™ alkaline 9-volt battery (#0005013) or Peavey 9-volt adaptor (#0005216).

### AOD-2

Accelerator™ overdrive with ultra-low noise design; "tube-style" overdrive and sustain; sensitivity control; output level control; drive control; output jack; input jack; AC adaptor jack; LED "on" indicator and soft-touch switching; bottom load battery compartment; use Peavey Commercial Music™ alkaline 9-volt battery (#0005013) or Peavey 9-volt adaptor (#0005216).

### CSR-2

Compressor-Sustainer with ultra-low noise design; sustain level, adjustable noise gate threshold and output level; output jack, input jack, AC adaptor jack; LED "on" indicator and soft-touch switching; bottom load battery compartment; use Peavey Commercial Music™ alkaline 9 volt battery (#0005013) or Peavey 9-volt adaptor (#0005216).

### CMC-1

Companded chorus with ultra-low noise design; fully companded noise suppression circuitry; increased headroom line-level capability; chorus effect speed and depth control; output jack, input jack, AC adaptor jack; LED "on" indicator and soft-touch silent FET effects switching; bottom load battery compartment; use Peavey Commercial Music™ alkaline 9-volt battery (#0005013) or Peavey 9-volt adaptor (#0005216).

### DSC-4

Dual-Clock Stereo Chorus™ with ultra-low noise design; fully companded dual waveshape twin clock chorus; line-level capability, MOD 1 Speed, MOD 1 Depth, MOD 2 Speed, MOD 2 Depth; A and B Assignable Stereo Outputs, input jack, adaptor jack, LED "on" indicator; soft touch silent FET effects switching; bottom load battery compartment; use Peavey Commercial Music™ alkaline 9-volt battery (#0005013) or Peavey 9-volt adaptor (#0005216).

### BAC-2

Biamp bass chorus, companded and line-level capable. Depth control, speed control, and dual outputs to allow mono or biamp operation; 3rd order, 18 dB/octave electronic crossover; silent FET effects switching, and new surface-mount technology. LED "on" indicator. Bottom load battery compartment; use Peavey Commercial Music™ alkaline 9-volt battery (#0005013) or Peavey 9-volt adaptor (#0005216).

### DEP-16

Stereo effects processor with chorus, flanging, echo, delay, and vibrato effects. Combined speed and depth control, mix control, regeneration control, and 16-position select range control. Hi-tech proprietary custom VLSI and surface-mount techniques, silent FET effects switching. Line-level capability and stereo outputs. 800 mSec maximum delay and full 12-bit com-

panded system. LED "on" indicator, bottom load battery compartment; use Peavey Commercial Music™ alkaline 9-volt battery (#0005013) or Peavey 9 volt adaptor (#0005216).

### DDL-3

Digital Delay with 3.2 second Max Delay, 12.5 mSec min. delay; Delay Adjust, Feedback Level, Effects Level with five Delay Ranges including infinite hold function; ultra-quiet, studio quality, 12-bit A/D/A; Assignable Stereo Outputs, Delay/Mix Output, Direct/Dry Output; input jack AC adaptor jack; LED "on" indicator and soft-touch silent FET effects switching; bottom load battery compartment; use Peavey Commercial Music™ alkaline 9-volt battery (#0005013) or Peavey 9-volt adaptor (#0005216).

### 9-VOLT DC ADAPTOR

9-volt DC adaptor allows AC operation with Peavey effects pedals (#0005216).

### PFC™-5

Portable floor effects case with professional configuration; rugged flite case with aluminum lock-groove molding; built-in 9-volt DC power supply and 16.5 volt AC adaptor; holds five floor effects units, powers up to 6 effects pedals. Removable flite case lid.

### MFP™-2128

MIDI floor effect programmer with program routing assignments for up to 5 floor effects units; recall up to 128 presets via MIDI; foot control of Program Set, Increment, Decrement and Bypass; onboard 9-volt DC power for all five pedal locations; large LED display for ready reference. Handles mono and stereo effects; flite case packaging with removable lid and equipped with 16.5 volt AC adaptor.

## ROAD RACKS/CASES

### RACK MOUNT BAG

Black nylon bag with adjustable shoulder strap provides an easy method of transporting and performing with up to 3 pieces of standard-sized rack equipment. Heavy-weight nylon bag surrounds an inner rack constructed of high-density plywood. Two zippered pockets allow for extra storage of cables or accessories. Inside dimensions: 5¼" H x 19" W x 14" D; 3-rack spaces available.

### 30" FUTURA™ RACK

Equipment rack featuring: steel rack rails (drilled and tapped); ¾" high density plywood side panels; heavy-duty steel top and bottom; caster package included; standard 19" rack width; 15 rack spaces available.

### OPEN ROAD RACK

These racks feature heavy-gauge steel construction finished in an attractive textured black finish. Base plate predrilled to allow easy assembly of casters (Peavey #0005123). Units are shipped unassembled, but come complete with screws, washers, nuts, and instructions for easy assembly. Carrying handles are supplied that may be mounted to the side panels for ease in transporting. 24" height; 11 rack spaces available. An optional Mixer Flange Kit is also available for use with rack mount mixers. Includes mounting screws and directions.

### ROAD RACK FLITE CASES

Designed for the touring road band, this reinforced flite case is constructed from ¾" plywood with a high impact plastic laminate on the outside for longlasting performance. Further protection is achieved with the addition of solid steel, notched corner covers and light, yet strong aluminum valance reinforcement throughout.

Two #5176 black, spring-loaded, heavy-duty flite case handles are installed which are recessed into the cabinet to eliminate any hazardous protrusions. Four cover latches (two per side) are also recessed into the cabinet. Threaded rack-mount screw holes with mounting hardware included.

### UTILITY FLITE CASE

This rugged road case is perfect to carry all the necessities of the road: microphones, cables, tools, test equipment, etc. can even carry a MS-1621 mixer! Internal dimensions are 36.75" length x 29.375" width x 6.5" height

### 19" RACK PANEL

Thick, heavy, 12-gauge steel, single-space panel Road Rack System.

## STANDS

### BLACK GUITAR STAND

Black, epoxy coated steel tube guitar stand. Features include fixed neck, adjustable height, and collapsible tripod base. Black rubber end caps and natural rubber guitar/neck supports.

### EAS™-1

Adjustable single unit amplifier stand; adjusts from 22" wide to 28½" wide; welded seam tubing construction; flat black baked enamel finish; height 29"; supports amplifiers not exceeding 100 lbs.

### ROUND BASE MIC STAND

Classic round weighted cast iron base. Chrome steel tube has customized twist grip, height adjusting clutch.

### V-BASE™ MICROPHONE STAND

Black "V", cast-iron base with non-strip threadless clutch for single hand adjustment. 10° tilted shaft protects instruments and allows for easy access.

### S-2™ MIC/SPEAKER STAND

Folding tripod base microphone and speaker stand. Chrome finished legs and shaft. When used with the SA-2 stand adaptor, can be used to elevate a light weight speaker enclosure. This stand is designed to support enclosures not exceeding 20 lbs., as well as any standard microphone adaptor.

### SA-2™ STAND ADAPTOR

An adaptor flange for use with Peavey S-2™ stands to elevate speaker enclosures. This adaptor fits on a 5/8" diameter tube and is designed to support enclosures not exceeding 20 lbs.

### WALL MOUNT STAND

A heavy-gauge steel fixture for permanent installation of our stand-mountable enclosures. Special design allows either flat surface or corner installation and features a full range of mounting positions for exact speaker placement and sound dispersion. This stand has a 1 3/8" diameter tube and is designed to support enclosures not exceeding 100 lbs.

### S-1™ SPEAKER STAND

A heavy-duty tripod which, when used with the SA-1 stand adaptor, can be used to evaluate any enclosure or amp. This stand is designed to support enclosure not exceeding 100 pounds.

### SA-1™ STAND ADAPTOR

This durable die-cast aluminum adaptor flange is designed for use with the S-1™ and Wall Mount stands as well as other 1<sup>3</sup>/<sub>8</sub>" diameter tubes. This stand is designed to support enclosures not exceeding 100 lbs.

## LIGHTING

### PV-LITE™ SYSTEM 3000

Complete ready-to-go lighting package; exclusive Peavey Beat-lok sound-to-chase translation; 35 dB dynamic auto-sound-level control; up to 36 user-programmable scenes; one-step easy set-up and take-down; uses eight inexpensive 2000 hour-rated life, 300 watt, R 40 lamps; 60 degree masked beam angle; scene-to-scene auto crossfade; full foot control operation; large, bright, 7-segment display; scene preview mode; 6-way telephone logic signal connection cables; two powerful 1200 watt fixture/stand arrays; eight separate, black semi-gloss lighting instruments; individual fusing for each lighting channel, eight "slot-in" gel frames with colored gels; USITT international standard expansion port; UL approved system.

### ILLUMINATOR™ 600

A highly portable, self-contained lighting unit. Complete lighting package; exclusive Peavey Beat-lok sound-to-chase translation; UL approved system; eight powerful colored 150 watt lamps; sound input via built-in mic or remote line-level-signal; two, different, 4-way optional remote foot switches available; multiple Illuminators can be hooked together in perfect synchronization using simple 1/4" jack-to-jack cords.

### PV-LITE™ 3000 ACCESSORIES:

#### CHANNEL FOOT PEDAL

Contains four switches, each of which will over-ride (turn full on) one of the four dimmer channels.

#### 300 WATT LAMP

Original equipment replacement lamp for PV-Lite™ 3000 and 2400 system. R-40 type; Manufacturer's life rating 2000 hrs.

#### ORIGINAL COLOR GEL SET

Original equipment replacement gels for PV-Lite™ 3000 and 2400 system. Four 6"x6" sheets in original colors.

#### NEW COLOR GEL SET

New gel colors for the PV-Lite™ 3000 and 2400 system. Mix and match with original equipment gels to extend lighting color palette. Four 6"x6" sheets in four new colors.

#### GEL FRAME

Spare steel replacement gel retaining frame for PV-Lite™ 3000 and 2400 system.

#### LIGHTING STANDS

Original equipment polished aluminum lighting stands for PV-Lite™ 3000 or 2400 system. Two per package.

#### 30' LOGIC CABLE

6-way telephone logic cable for replacement or extension of PV-Lite 3000 systems. Use with a double 6-way connector to enable the lights to be placed further away from the controller.

#### PV-LITE™ 3000 CEILING CLAMP

Two accessory Ceiling Clamps (packaged singly) may be used to secure a PV-Lite™ 3000 or 2400 system's lighting bar to a conventional "T"-shaped metal ceiling grid.

### PV-LITE™ 3000 S-CLAMP

Used to hang PV-Lite™ 3000 and 2400 light bars from ceiling-mounted pipes. Two S-clamps will be needed for each light bar.

### PV-Lite™ 3000 EXPANDER

Two powered light bars complete with fixing hardware, lamps, gels, frames and logic cables. Complete kit enables a PV-Lite system to deliver twice the lighting power (4800 watts total).

### ILLUMINATOR™ 600 ACCESSORIES:

#### FUNCTION FOOT PEDAL

Delivers special control functions to the Illuminator 600. Enables: Chase On/Off, Chase/Pulse, All On and Blackout to be foot-selected.

#### CHANNEL FOOT PEDAL

Delivers foot-controlled over-ride (channel full-on) to each of the four lighting channels.

#### ACCESSORY LAMPS (8 per pack)

Package of eight original equipment 150 watt lacquered lamps (two each per color).

#### ILLUMINATOR™ 30' MULTI-WAY POWER CABLE

Enables lighting units to be placed further apart, each cable plugs into another cable to make extensions. No other special connectors are required.

#### ILLUMINATOR™ ACCESSORY BRACKET

A metal yoke that enables the user to mount each Illuminator light pod to ceilings, walls, stands or adjust the lights to special angles when they are operated from floor level.

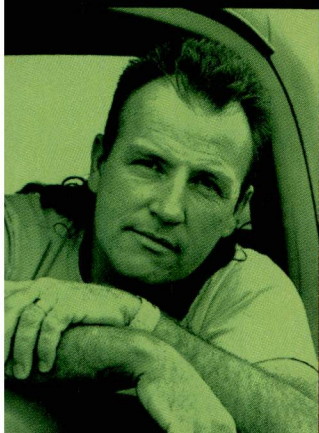
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# TALK IT FROM THE TOP!

Today's major artists speak out about Peavey guitars

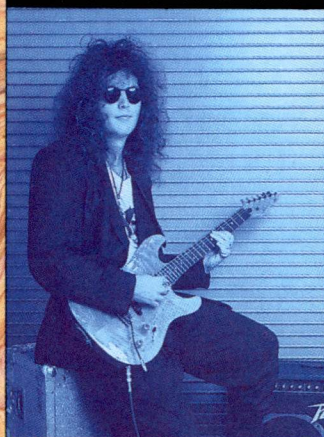
## GODROCKERS



### MARK FARNNER

"I've played American-made Peavey guitars since 1981 and I haven't seen or heard anything that comes close to sounding better. As far as I'm concerned, the future belongs to Peavey."

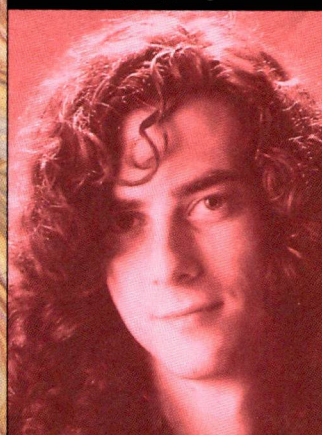
## MAGDALEN



### LANNY CORDOLA

"While recording *Electric Warrior / Acoustic Saint*, my Generation S2 gave me a warmth and versatility previously unobtainable with other guitars. The Generation S2 is great live as well."

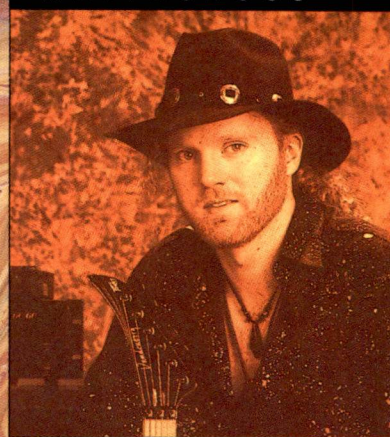
## JAG



### JODY DAVIS

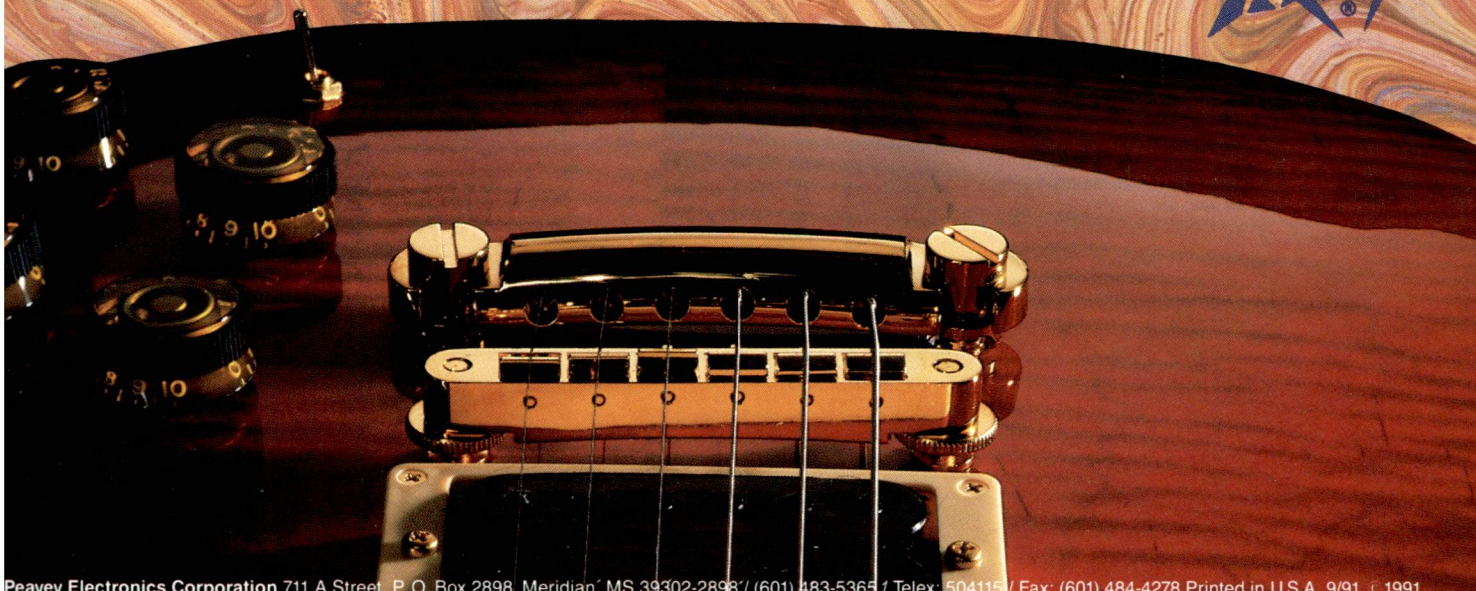
"Peavey guitars are built well, play great, and are extremely consistent from one guitar to the other. Definitely, dollar for dollar, the best guitar you can buy."

## WHITECROSS



### REX CARROLL

"The Vandenberg is now my primary guitar. For my live rig I am using the Rock Master exclusively with the CLASSIC 60/60 and Peavey 412s. I love the sound I get out of it."





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