

me. My teachers were usually piano teachers, and they really didn't know much.

*Did you listen to anyone in particular to learn?*

Everyone in particular. Always, always. Every time I listen to a guitar, I'm in there listening for something that I'll want to remember and play myself, or I'm listening for something that I'll want to forget and stop playing.

*What about your pick?*

Right now I'm using these heavy, triangular-shaped ones made by Pastore [507 32nd St., Union City, NJ 07087]. On stage, for that extra rock and roll flair, I keep "zizzing" my strings with my pick [moves pick up neck from tailpiece towards nut]; and since the strings are rough, every time you ziz one real hard you grind down that pick, and the next time you start to play, it will actually catch and hold onto the string. So I just toss them out into the audience. I have this piece of tape going clear across the top of my amp with these picks all lined up [laughs]. So it's real slick: I can just toss one out there, reach over, and grab another one instantaneously.

*How many do you use a night?*

Ten or fifteen sometimes. At home or in the studio — unless I want to add one of those rock and roll zings — I don't use as many. I can use one for a long time, as a matter of fact. At home and in the studio, I have favorite picks without the ziz marks in them, though they've been carefully crunched up by my teeth [laughs], so that they have a rough edge that has been acquired over a long period of time, but that will not catch the string, and that also enables me to hold onto them a little better. They're so carefully roughed, that sometimes if you use the wrong end, they give a real nice rough sound.

*How do you hold your pick?*

Thumb and first finger. The way they show you in the books. If I'm not on stage, I keep my hand on the bridge, so I can mute when I want real good control. On stage, when I

want to be more of a showman than a guitarist, and I'm doing those Pete Townshend arm flails, my arm doesn't actually rest on anything as much. But there is something to be gained by that, too. You can go faster.

*Are you alternating your picking up and down?*

Yeah, but not always anything. Not ever any kind of absolute. Always just whatever gets the sound that I'm particularly wanting to get at that time. And the sounds I want vary. Pick up on a string, it gives you a sound. You pick down, it gives you a sound. Play high, it's a sound; play near the bridge, it's another sound. There are a zillion different things. You can add all three fingers plus the pick. Really, "anything goes" is the way I play.

*What about your left hand?*

I use all four fingers — thumb, when it's necessary, because lots of chords involve the thumb. I read a lot of times that you're not supposed to use your thumb, but I feel that anything goes. Use your fingers for anything you need at all times. I started out barely using my little finger at all, but eventually I got to the point where I had to start using my little finger more because I could play better using it.

*You play slide?*

Yeah, I play in standard open E tuning just like an open E chord. I use a metal bar on my little finger so I can play with my other fingers. I used to get them made at a plumbing shop because that was a heavier bar, and I could get exactly the size I wanted for my finger and have it polished down real nice. But they either always get lost or stolen, so right now I'm just using a bar like you get in a music store. Since they're a little big for my finger, I put masking tape in the inside, so that it's actually kind of form-fitted inside and allows my finger to bend a little. Johnny [Winter] showed me a lot. To me, he's one of the best exponents of the slide guitar. I played it a lot

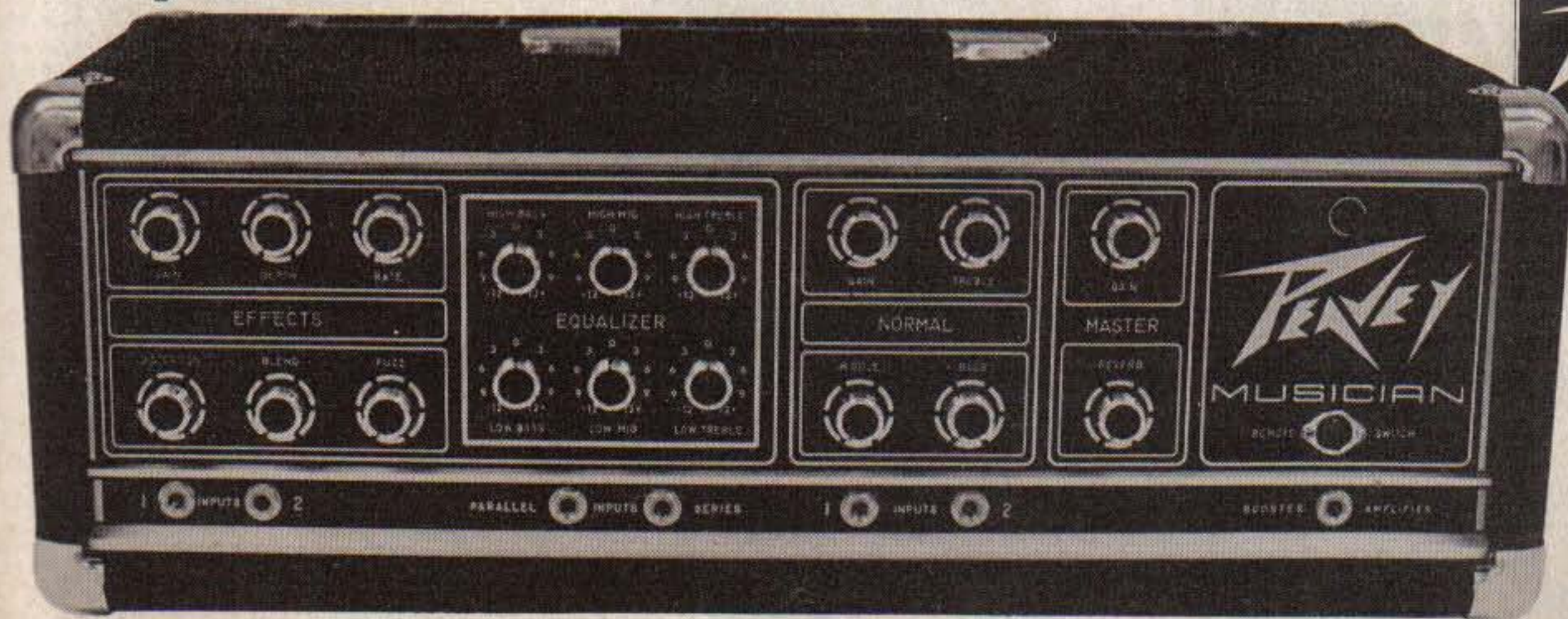
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# The Peavey Musician.

## The most ballsy solid state amp you ever heard

The Musician: 200 watts RMS @ 1% THD, six channel equalizer, controls for fuzz and distortion, master reverb, tremolo, master gain, six inputs, and two channels like no two channels you ever heard. "Automix" is the reason. The "Automix" feature enables the guitarist to play through any combination of the two channels (separately, in parallel, or in series) for incredible sustain, overload dynamics, and harmonic control. Color this with fuzz, distortion, and six band equalization and a myriad different sounds will emanate from your axe. This switching function is controlled by a footswitch panel so that channel selection and mixing can be accomplished without having to remove your hands from the guitar.

The two channel amplifier has been around a long time but until "Automix", no company has offered the guitarist a method to utilize the full potential of the two channel system.



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