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+

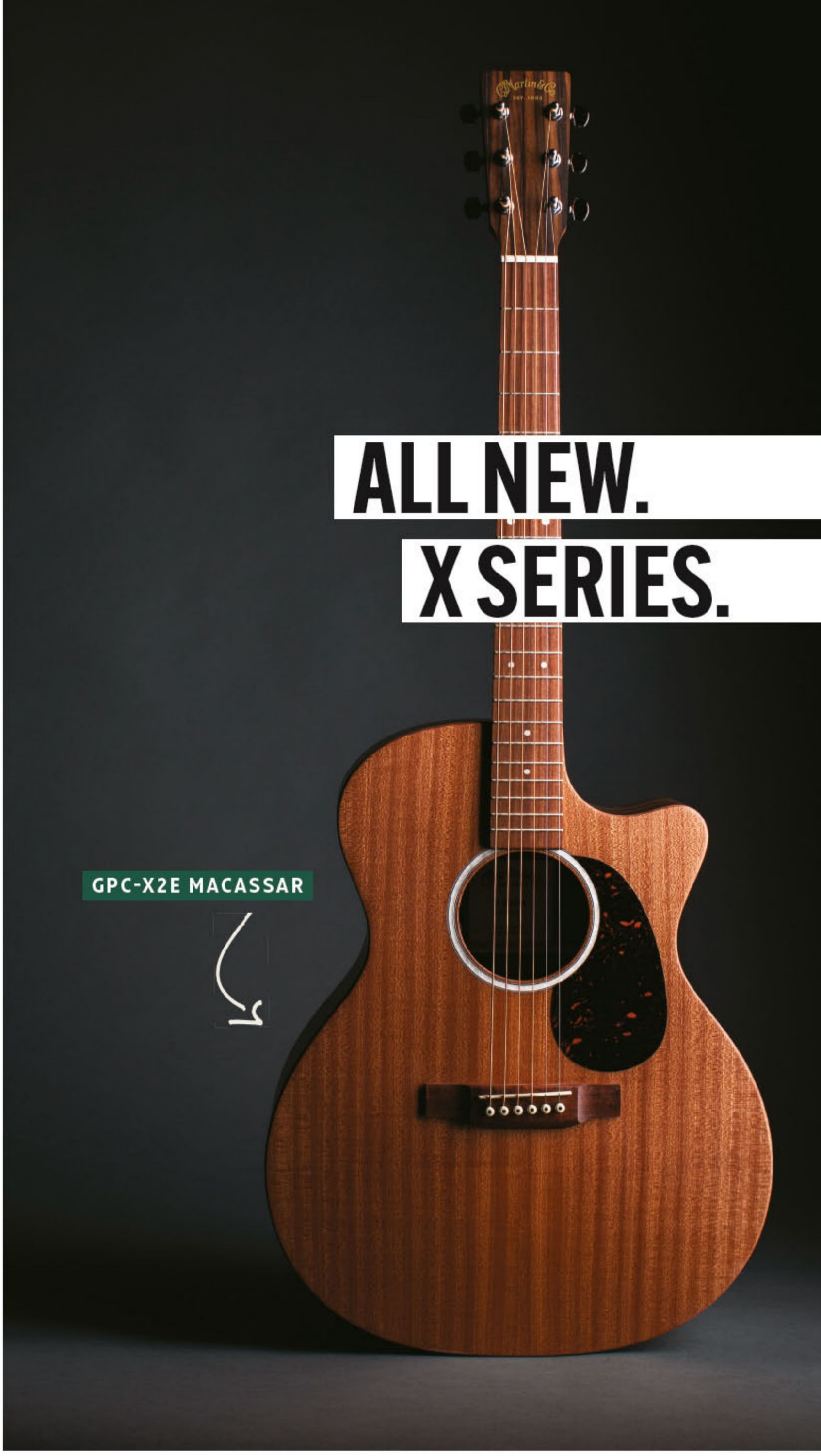
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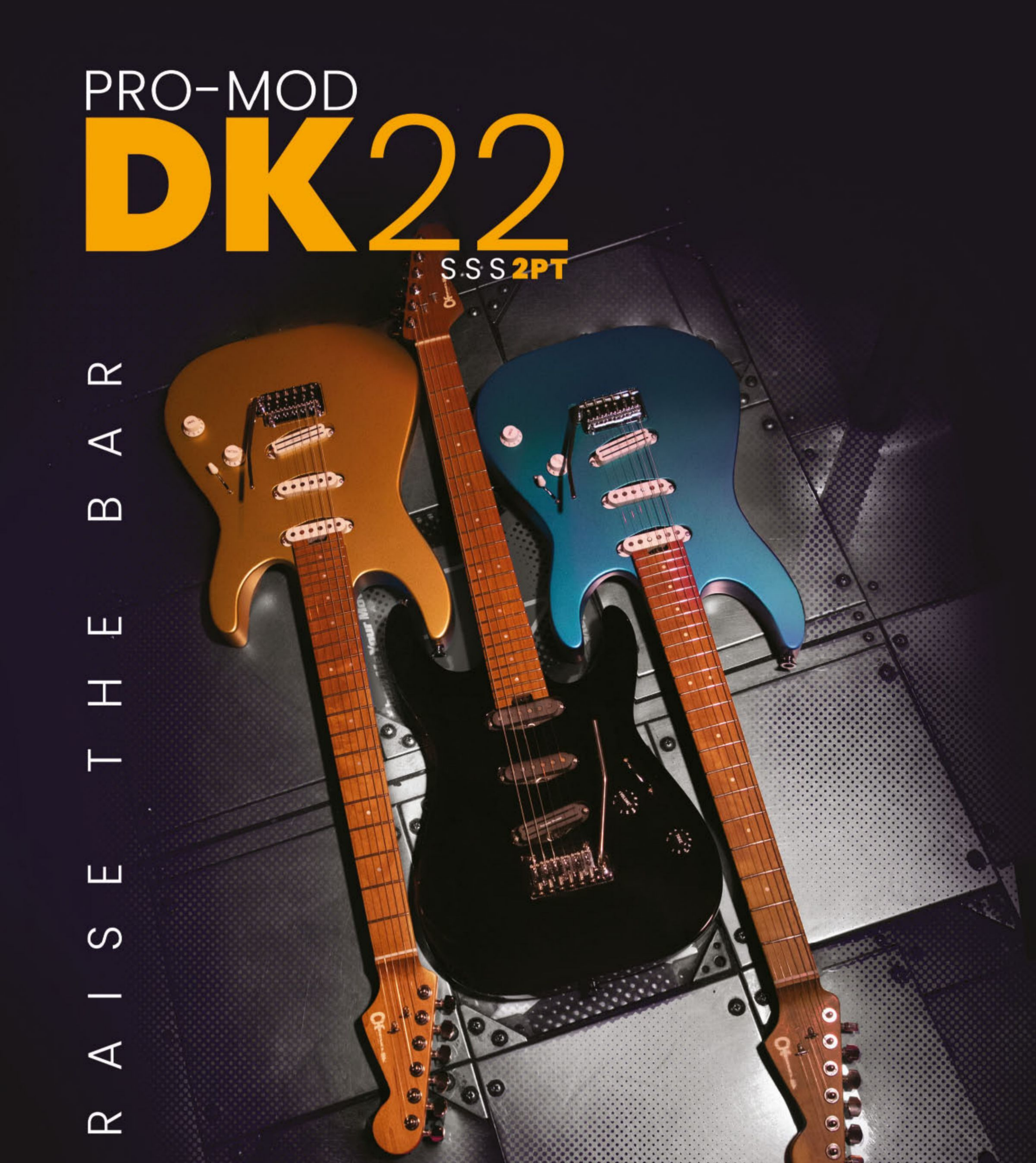
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JEREMY SAFFER

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WOODSHED

VOL. 41 | NO. 8 | AUGUST 2020

BEAUCOUPS OF BRUSHING UP



I KNOW THIS is nuts (and incredibly random), but during ye olde lockdown, my band is recreating — note for note — Ringo Starr's 1970 country-music album, *Beaucoups of Blues*, via GarageBand (from our respective homes, of course). I don't know why we chose to record this obscure, non-hit album from a bygone era, but it really doesn't matter. The point is, it's fun and it gives all of us something "musical" to do in this time of cancelled gigs — plus it keeps our skills up. On the surface, you'd think a fairly tame vintage country album (recorded by the ex-Beatles drummer with a crew of Nashville studio pros, including Charlie Daniels, Roy Huskey Jr. and Pete Drake) would be a breeze to reproduce, but that's not really the case. It's actually a bit like going to school. I take note of how the electric guitarists (the album's liner notes aren't the best, so it could be anyone) played what are essentially bass lines with heavy tremolo; how they stuck tasteful mini melodic lines behind the verse melody; how they extended/arpeggiated first-position C chords by hammering up from the B to the C, the D♯ to the E, the F♯ to the G, etc. And then there's all the crazy Dobro stuff in the background. I've never been much of a slide player, but suddenly I have to play like a Nashville session guy! It's forced me to learn, learn, learn, which — if you've been reading *Guitar World* at all during the past 40 years — is not a bad thing. It's also forced me to buy a resonator, so I got a Gretsch G9200 Boxcar (pictured).



But the song that scares me the most is a little number called "$15 Draw," which — besides sporting a healthy serving of Dobro — features some nylon-string wizardry by the late, great Jerry Reed. Step 1 is easy: order some ball-end nylon strings for my acoustic. Step 2 involves actually learning how to play like Reed, something I've managed to avoid so far. "The solo has a precisely articulated staccato quality," said *GW* senior music editor Jimmy Brown in the April 2020 issue of *GW*. "It sounds alternate picked, which is kind of an unusual thing to do with a thumbpick, but doable if you're Reed, although he may have also brought his pick-hand fingers into play, in an alternating manner with the thumbpick. It's also possible that he used a flatpick for this solo."

I love that line — "doable if you're Reed." Great!



— Damian Fanelli
Editor-in-Chief

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SOUNDING BOARD

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Keeping You Sane Since 1980!

Just wanted to say your magazine has been essential to me, especially in these tough times. Hurricane Maria, a 6.5 earthquake and now Coronavirus. Without your monthly issues, I would drive me and my wife crazy!

— *Jose Ralat*

Back in the Game

Just a quick note of accolades to *GW*. I've recently returned to music and am putting a band together. Reading the interviews from various artists, established and new ones alike, has been very inspirational to me. Keep up the excellent work, *GW*! And best energy to all you newbies (and oldies like me) coming off the bench and getting in the game!

— *James McBride*



First-Generation Beatles Fan

It was nice to see the Beatles on the cover of the April 2020 issue. I saw the Beatles at Candlestick Park in '66. I do, however, listen to all types of music and own every issue of *GW* since it began in July 1980. Just wanted to say, "Keep up the good work" — and I'm hoping to someday see myself in the Defenders of the Faith section. I was a little bummed out to see that your monthly feature that visited different music shops around the country has disappeared, but, as Robert Plant once said, "I'll just just keep on rollin' along with the grace from the Lord above."

— *Steve V. in Mass.*

Some Serious Name Dropping

As a guitarist from the Eighties, I got to witness first-hand some of the best shredders ever to pick up a guitar. We were Surfing with the Alien with the Rising Force as a Cacophony of Passion and Warfare raged with Extreme Volume! We listened as our Mind's Eye gazed at the Edge of Insanity soaking it all in Blow by Blow. The Dragon's Kiss begins a Perpetual Burn that births a Controlled Chaos that only six strings (or whatever blows your hair back) and a Marshall stack can truly express! Shred is a beautiful thing! Thank you, *Guitar World*, for unfolding The Elusive Light and Sound so we can all Keep on Rockin' in the Free World! Keep doing the good stuff!

— *Brett Shawver*



A Legend Among *Legends*

This old issue of *GW*'s *Guitar Legends* [pictured above] is the bible of guitar. I've read it tens of times. It never gets old, as I always learn something new.

— *Tom Acosta*

Thanks for Jeff, Now Give Us Some Chet

Kudos on the excellent Jeff Beck article [Holiday 2019]. The Vince Gill anecdote regarding his Alice Cooper session is a riot! Thanks for revisiting the Nigel Tufnel-approved Brewtal list of "11 key points." Keep up the great work! My wishlist of transcriptions: "Yakety Axe" by Chet Atkins, "Makin' Magic" by Tesla, "Black Water" by the Doobie Brothers, "Bad Seamstress Blues/"Fallin' Apart at the Seams" by Cinderella. Pick long and prosper!

— *D. Hackney*

Channeling the Smithsonian

Can you guys do an article on Edward Van Halen's Smithsonian lesson from a few years ago? That would be a great article with tabs and photos.

— *Peter Carnival III*

Let's Not Forget Greenwood and Frusciante

As a subscriber and dedicated reader of *GW* for the last seven years, thanks for putting out a quality publication. In a hyper-connected world of tweets, posts, SMS... it's comforting to know there is an actual physical publication that believes in a high standard of journalism. I love the artist coverage, gear reviews, transcriptions and lessons. You really get all that and more for your money. And while I love your coverage of the greats (Beck, Clapton, Page, Vaughan, King, etc.) and shredders (Vai, Satriani, Petrucci, etc.), it would be great if you could cover some of the other great but less-heralded rock guitarists that emerged in the Nineties like Jonny Greenwood, Kurt Cobain, Kim Thayil, John Frusciante, Josh Homme, Noel Gallagher, etc.) Keep up the great work!

— *Bruce Kirby*

Put Batio on the Cover!

I was wondering why Michael Angelo Batio has never had a cover. I've seen his name mentioned on the cover but never a full workup including a transcribed song. Steve Vai has been on and in your magazine many times. Michael has influenced so many legendary guitarists, famous and unknown. I think he deserves a cover and at least one song transcribed. His fans would love that.

— *Rusty Brown*



Ink Spot

My Nita Strauss tattoo was done by Johan Ankarfyr in Stockholm (original photo by Kyler Clark). It features her portrait, logo and signature guitar, the Ibanez JIVA. She's a big inspiration to me — both as a musician and as a human being — and I'm thankful for the positive impact she's had on my life. She's a life changer. Not every superhero has a cape. Some have a JIVA!

— *Maryline Crucifier*

HAVE YOU GOT an impressive tattoo of your favorite axe, band or guitarist? Or are you a keen artist? Send a pic of your ink to **GW SoundingBoard@futurenet.com!**

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READER ART

OF THE MONTH

If you've created a drawing, painting or sketch of your favorite guitarist and would like to see it in an upcoming issue of *Guitar World*, email **GWSoundingBoard@futurenet.com** with a scan of the image!

Also, please let us know if you'd like us to share it on Instagram!



ROBIN TROWER BY WALTER ROLAND MOORE



ROBERT JOHNSON BY MATT LAROSE

DEFENDERS *of the Faith*



Joel Heidelbaugh

AGE: 50
HOMETOWN: Ann Arbor, MI
GUITARS: ESP LTD Eclipse with EMG H4/H4A pickups, Les Paul Traditional and Studio, Washburn Paul Stanley PS 2000
SONGS I'VE BEEN PLAYING: Kiss "Black Diamond" (live version), Led Zeppelin "The Ocean," AC/DC "Have a Drink on Me," Ted Nugent "Stranglehold"
GEAR I WANT MOST: Vintage Les Paul and Flying V



Alston Adams

AGE: 11
HOMETOWN: Steamboat Springs, CO
GUITARS: 1958 Gibson Les Paul Junior, Gibson Flying V, 1960 Fender Stratocaster
SONGS I'VE BEEN PLAYING: Chuck Berry "Little Queenie," Joe Walsh "In the City," Jimi Hendrix "All Along the Watchtower"
GEAR I WANT MOST: Fender Jazzmaster (gray)



Gerry Wigmore

AGE: 57
HOMETOWN: Ladue, MO
GUITARS: Taylor GS MiniHog, Taylor GS Mini Koa, Traveler Guitar UltraLight Electric
SONGS I'VE BEEN PLAYING: Bruce Springsteen "Youngstown" and "Stolen Car," the Band "The Weight," Dave Loggins "Please Come to Boston," Jackson Frank "Blues Run the Game," Green Day "Good Riddance" — and "RIP Bailey," an original ode to my little buddy (pictured)
GEAR I WANT MOST: Fender FMT HH Custom Telecaster, Blackstar HT1R MKII

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to **GWSoundingBoard@futurenet.com**. And pray!



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Ed O'Brien performs in London on March 7

JIM DYSON/GETTY IMAGES

Out of the Silent Planet

HOW RADIOHEAD GUITARIST ED O'BRIEN GATHERED THE COURAGE TO STEP OUT ON HIS OWN — VOCALS AND ALL — ON HIS AMBIENT AND ACCESSIBLE DEBUT, *EARTH*

By Ryan Reed

ED O'BRIEN'S SIGNATURE Radiohead moment isn't one of his sustained textural guitar leads or ghostly drones. It's a fervent, two-note backing vocal that highlights the mid-section of "Weird Fishes/Arpeggi," the dynamic centerpiece of the art-rock band's seventh LP, 2007's *In Rainbows*. It's a moment so emotionally pure, it's inspired a wave of fan-geek memes (hinged on the joke that O'Brien is singing his own first name), and it's among the guitarist's favorite moments in their live show.

"It was only really during the last bit of Radiohead touring in 2018 that I was suddenly aware — every time I'd stand up to the mic, it was like the whole room was singing along with me," he tells us, noting that he recorded the studio take while battling the flu. "I've always put so much into it — it's like a cry for help, a yearning."

That raw vulnerability also flows throughout O'Brien's debut solo LP, *Earth*, issued under the moniker EOB. After operating for decades in the pseudo-shadows as Radiohead's effects wizard, sprinkling magic fairy dust on top of their genre-blurring songs, he's stepped forth at age 51 with the spotlight to himself: writing arrangements that zig-zag from fingerpicked folk ("Cloak of the Night," a duet with Laura Marling) to grooving, technicolor rock (the eight-minute epic "Brasil"), commanding every vocal with the confidence of a natural frontman.

Radiohead fans may be surprised by the accessibility of O'Brien's songwriting, his emphasis on melody over atmosphere. But he felt it was important to make that leap. "[Ambience] is a very natural place for me to be," he says. "Within Radiohead, I was always looking for a sonic place. It was never a challenge →



"[Ambience] is a very natural place for me to be. Within Radiohead, I was always looking for a sonic place. It was never a challenge for me — it's been much more of a challenge to write songs"

for me — it's been much more of a challenge to write *songs*."

The initial spark came in 2012 while living with his family on a farm near the Brazilian beach town of Ubatuba. He originally planned to experiment with electronic sounds, but he changed course after soaking in the vibrant spirit of the region and its annual Carnival festival. After rediscovering Primal Scream's 1991 dance-rock excursion *Screamadelica*, the swirl of influences started to crystalize into a sound: tactile yet transportive, colorful yet simple. But even as he started shaping some demos — around 2013 and early 2014, just ahead of Radiohead's sessions for *A Moon Shaped Pool* — he didn't yet have the confidence to carry this kind of project himself.

He played the songs for Radiohead's longtime producer, Nigel Godrich, who urged him to continue but didn't offer much direct feedback. "He was encouraging, but he didn't give me any direct advice," O'Brien says. "He said, 'Yeah, there's something here.'" The guitarist was also unsure, after years of being a backing vocalist, if his singing could carry the material. He even briefly considered asking Radiohead frontman Thom Yorke if he'd take the reigns. "I was demoing and singing these songs, and the engineer was Ian Davenport at Courtyard Studios [in Oxfordshire], and he was saying, 'You got this.' And I knew I hadn't got it, or I felt I hadn't got it," he says. "When you're in a band with someone like Thom, there's a very high threshold of what is acceptable vocally."

It was only after playing the *Earth* demos for Mark "Flood" Ellis, a top-tier producer and good friend, that O'Brien realized his path forward. "After about three songs, he totally got it," he says. "He totally understood and connected to what I was trying to do. He said, 'Listen, do you want me to make the record with you?'"

With Flood in his corner, O'Brien's confidence — as a writer, vocalist, record-maker and even guitarist — soared. On the latter front, the album is loaded with blissful effects and lush, synth-like tones — many of which he created with his prototype signature Stratocaster, which features a Sustainer Driver in the neck. There's also a surprising amount of acoustic work. "[In Radiohead], acoustic guitar has been Thom's place," he says. "I've got a lovely Martin 000-18 from, like, 1959, and I just love playing it. That's that guitar all over the record. I felt like I wanted to have elements of folk and fingerpicking but also the dance elements and the beats — part of the thing was to marry the two."

Ultimately, though, *Earth* orbits around the strength of the songwriting itself. "It's the great unknown, and that's why it's so compelling," he says of his latest venture. "It's a new frontier for me."

WHAT'S ON MY PLAYLIST



ADAM "SHMEEANS" SMIRNOFF
LETTUCE

1

"I Feel for You" (demo) ***Prince***
To hear one of his most popular songs broken down to its bare bones is very humbling and something I never thought I'd hear. Listen to his feel! No question, one of the funkiest guitar players of all time.

2

Mono Neon's Spotify catalog
I think this young man is a complete genius. The way he arranges his songs is so rhythmic and pocket-oriented. You'll be blown away by his funk! You'll also need to have a sense of humor (and to be able to deal with lyrics involving farting and things of a sexual nature).

3

"Last Train Home" ***Pat Metheny***
Most of what Pat plays is over my head, and I try to take little pieces here and there. He's truly a harmonic master who every guitar player should check out.

4

Cory Wong
Elevator Music for an Elevated Mood
I love Cory's playing! He's truly on the forefront of rhythm guitar playing, and I really respect his approach to the instrument.

5

Delvon Lemarr Organ Trio
Live at KEXP!
Jimmy "Scratch" James' guitar tone is everything! He's got this vintage sound that's just perfect for the music.

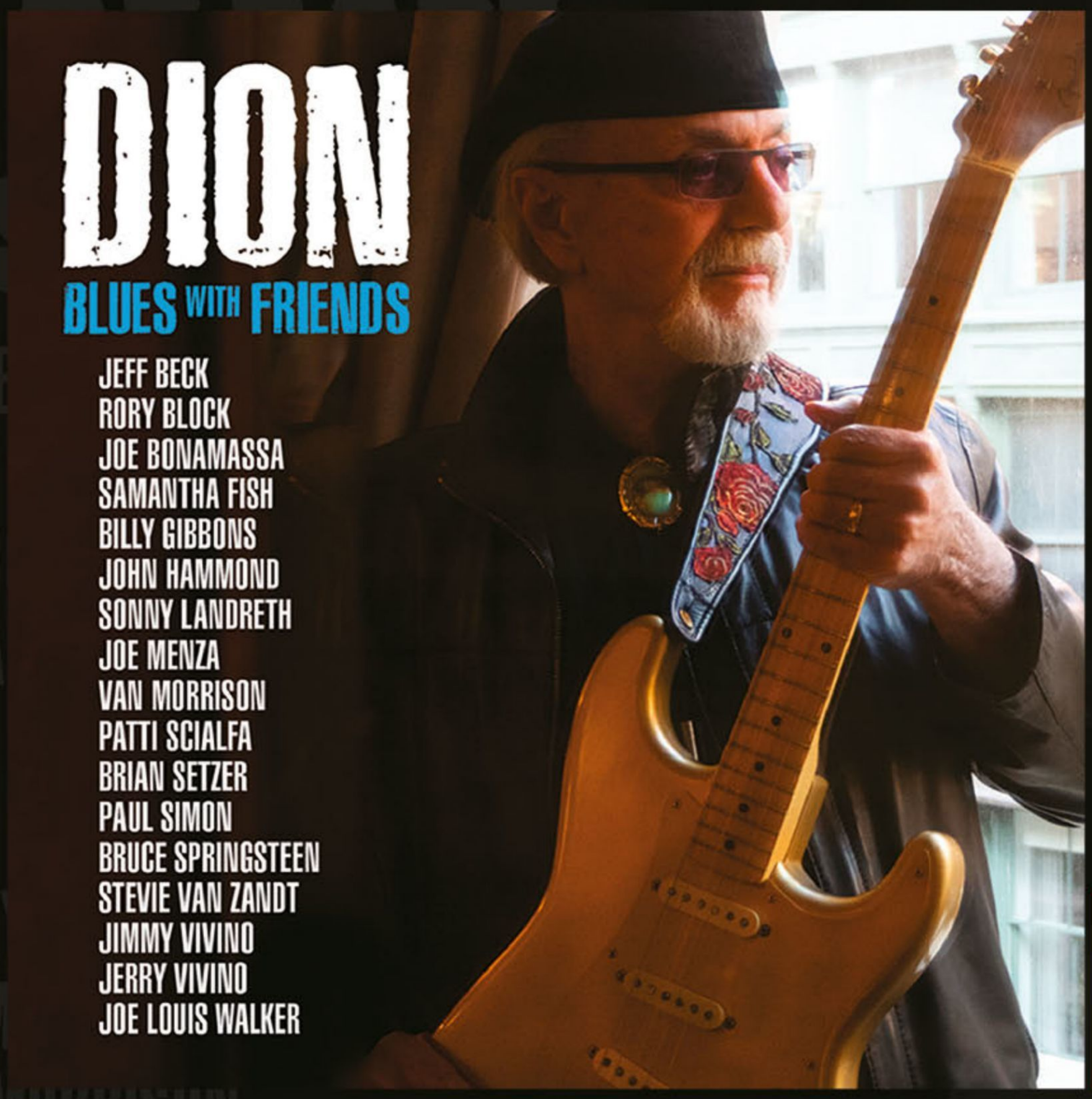
LETTUCE'S NEW ALBUM, *RESONATE*, IS OUT NOW.

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BPMD's Phil Demmel with his signature Jackson Demmelition Fury

BPMD

FORMER MACHINE HEAD GUITARIST PHIL DEMMEL — THE "D" IN BPMD — DISCUSSES THE JOYS OF "FOUR DUDES JAMMING COVERS"

By Gregory Adams

PHIL DEMMEL'S DEPARTURE from Machine Head in 2018 left the guitarist unsure of his standing within the metal community and questioning his value as a player. Luckily, a quick stint filling in for Gary Holt on a few of Slayer's last European dates gave Demmel a much-needed jolt of confidence. Joining up with a few old friends for his new BPMD covers project was just as priceless an experience.

"I really owe a lot to those three guys for getting me over a hump [with] a lot of self-esteem issues I might've been having at the time," he says. "Just thinking, 'Hey, these guys believe in you.' It really helped."

With its former and current members of Overkill, Dream Theater, Vio-Lence and more, BPMD's pedigree is pure metal royalty, but Demmel is hard-pressed to call it a proper supergroup. "It's four dudes jamming covers," he says humbly of hooking up with vocalist Bobby Blitz, bassist Mark Menghi and drummer Mike Portnoy for *American Made*, BPMD's metal-finish salute to hard rock classics from Grand Funk Railroad, Lynyrd Skynyrd and Ted Nugent. "I was a Seventies kid, so these are all bands I [that] loved and really got me into heavy music."

The four vets converged upon Portnoy's home studio in Pennsylvania last year to bash through the beds in just 10 hours — Demmel sparingly added some rhythm work at California's Trident Studios afterwards. Of the quick-and-dirty nature of the sessions, the guitarist explains: "They're not going to be frog's-ass tight, you know? No quadruple tracks. Let's just go in for vibe — warts and all."

Demmel adds that *American Made* is also the first album in more than a dozen years where he's played rhythm guitar; during his 16-year tenure with Machine Head, he'd mostly recorded leads. Now he's flexing deft, triplet-judding heaviness into razorwire takes of the likes of Aerosmith's "Toys in the Attic." "I've got a metal wrist on my right hand," he admits of revamping the bluesier approaches of Joe Perry and Brad Whitford. "You're hearing a lot of chunky down-picking and palm-muting."

"Back in the late Seventies you weren't just picking up Eddie Van Halen songs. ['D.O.A.'] was an easy enough riff, but I think I was more into [Van Halen's cover of the Kinks'] 'You Really Got Me'; that was the extent of my Van Halen [expertise back then]"
— Phil Demmel

Demmel mostly used his Jackson Demmelition Fury on *American Made*, citing its fixed bridge as the secret to coaxing tasty bends out of ZZ Top's "Beer Drinkers & Hell Raisers." That said, he broke out a custom Demmelition V with a Floyd Rose to quake through Van Halen's "D.O.A.," which gets reworked with a speedy, double-time thrash finale.

Though *American Made* is full of songs Demmel has lived with for decades, he's quick to point out that he wasn't mastering two-handed tapping techniques and Floyd Rose dives on his $42 department store starter guitar circa 1979.

"Back in the late Seventies you weren't just picking up Eddie Van Halen songs," he says with a laugh. "['D.O.A.'] was an easy enough riff, but I think I was more into [Van Halen's cover of the Kinks'] 'You Really Got Me'; that was the extent of my Van Halen [expertise back then]."

JAMES WILLARD



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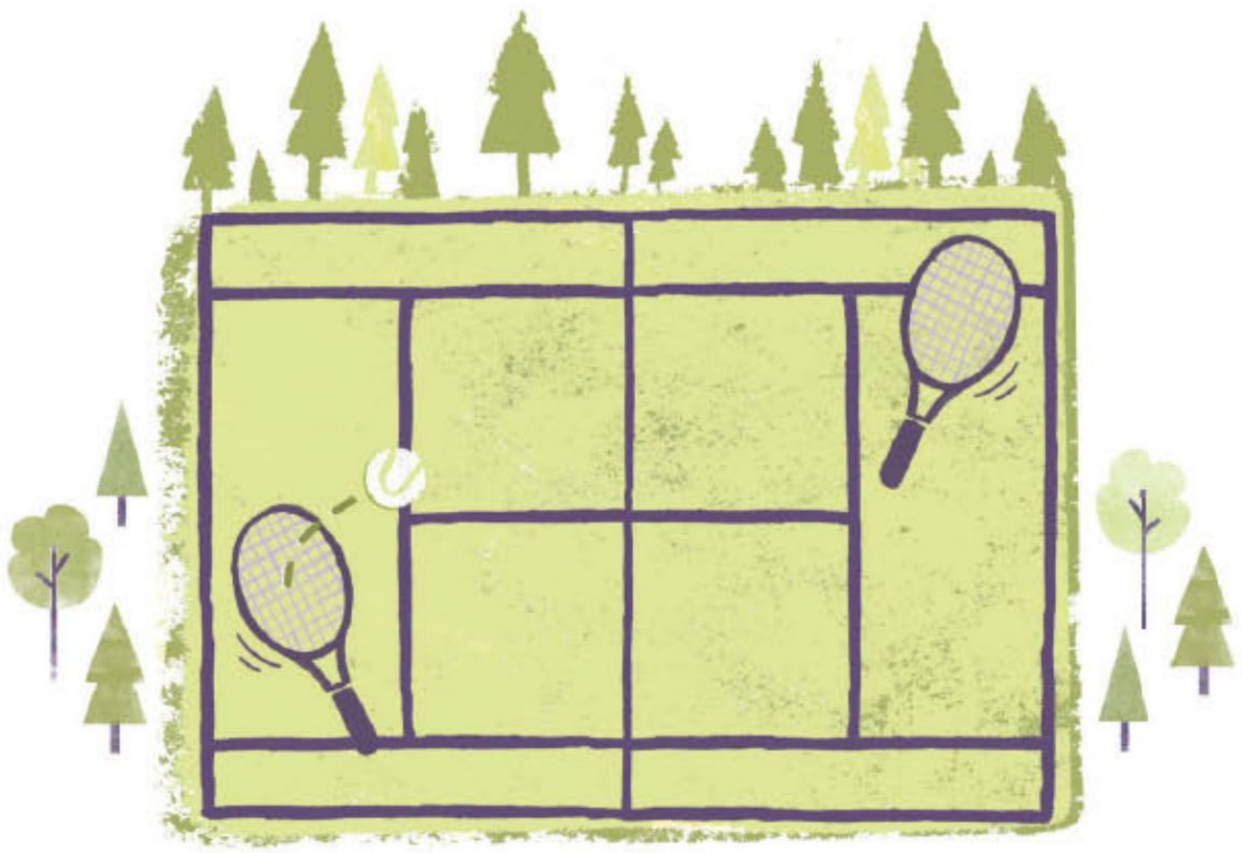
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TWO SIDES



Konvent's Sara Nørregaard with her Squier Jagmaster — "I got it from my mom and I've never modified it"

5 Questions with Konvent Guitarist Sara Nørregaard

FANS AND CRITICS have called Konvent's *Puritan Masochism* the doom metal highlight of 2020, an instant classic and/or pretty much everything in between. The album, which the Copenhagen collective released via Napalm Records in January, is packed with disturbingly ominous riffs that underpin the genuinely unsettling, guttural vocals of singer Rikke Emilie List. Below, we check in with guitarist Sara Nørregaard, who has some distinctly non-metal influences and a particularly not-Iommi-approved choice of axe.

Your choice of guitar, a Squier Jagmaster, is a bit unusual for metal, no?

Yeah, it was my first guitar. I got it from my mom and I've never modified it. Normally I use a Peavey Valve King and a Laney GH100L and I split the guitar into both. For *Puritan Masochism*, I used a Mesa/Boogie and an Engl. I really want to get my own Engl amp. I'm ready for some sponsorship deals now if anybody wants to step up!

[*Laughs*] For effects I have the reverb on the amp and an Ibanez Tube Screamer. It's quite simple, really. I like to keep everything raw; having too many effects detracts from the power.

What got you started playing guitar?

Primarily Nirvana, Red Hot Chili Peppers and classic rock. Once I got into the Danish metal underground I started to gravitate toward more extreme metal. I also love Lamb of God and Deftones. Obviously, Black Sabbath are always in the mix for influences when it comes to metal. But we never sat down in Konvent to decide what we'd play — it just seemed to develop itself.

Who comes up with the songs?

Usually me and Heidi [Brink], our bass player, will come up with the riffs, and our drummer Julie [Simonsen] works out her parts really quickly. Rikke will come to rehearsals with her melody and lyrics already done. We're fast workers and we're always open to each other's suggestions. We've already got songs prepared for the next album.

Did you always know Rikke had such a sinister voice?
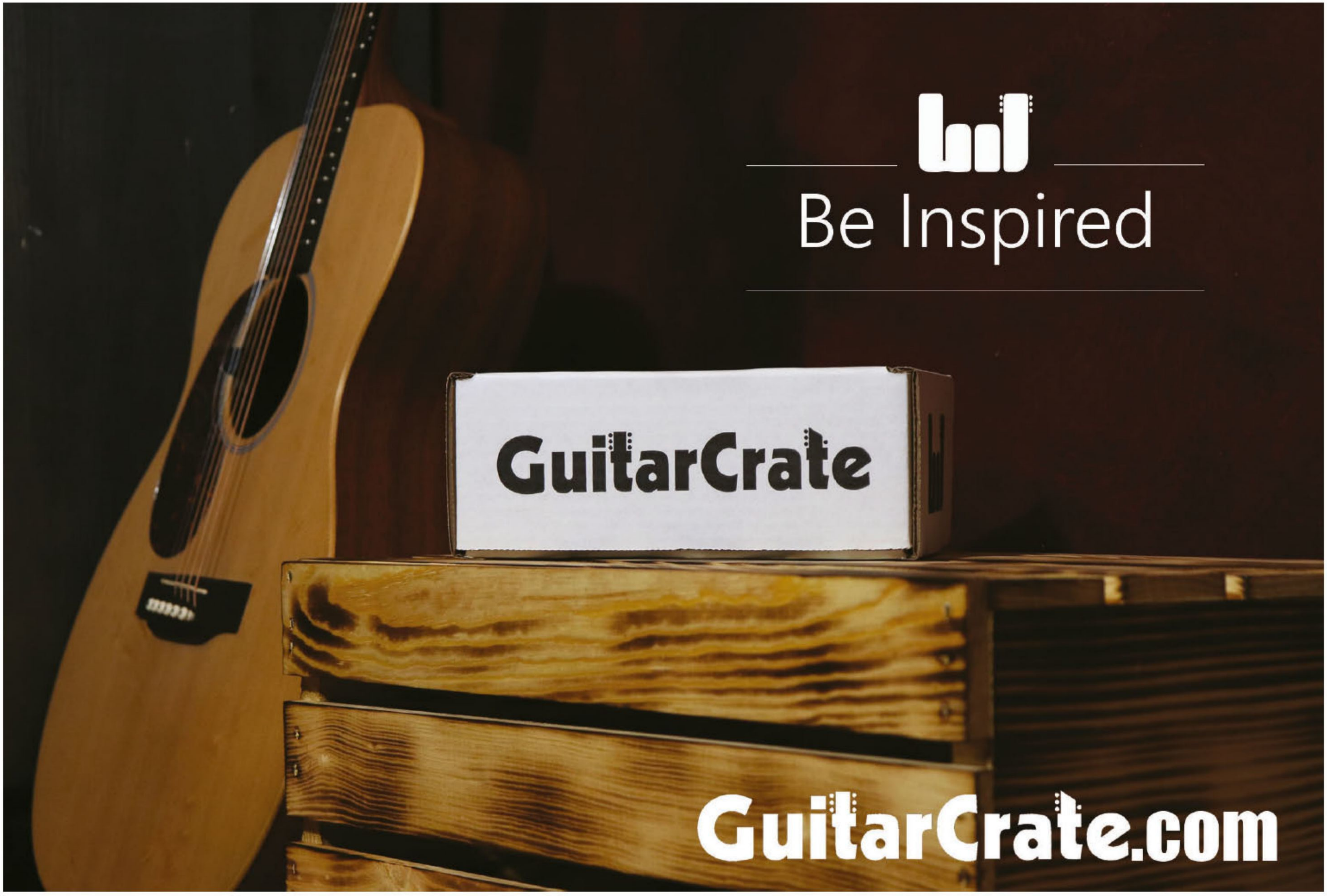
No. She started taking lessons a few months before we started Konvent as she was curious how people got their voice to sound like that. My sister said she thought it was very scary when she heard our album. Of course, that's a compliment for us.

Is the band a full-time job for you yet?

We all still have to work regular jobs. We don't play mainstream music; doom is not even as big as black and death metal in Denmark. I work in an office, but I can get time off when I need to. The people I work with think it's so funny to see what I'm like out of work. They come to our shows and they're really supportive. If *Puritan Masochism* does well, hopefully we can realize our dream of playing in a band for a living.

— Mark McStea

PETER TROEST


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Emmanuel's Labors

ON *THE BEST OF TOMMYSONGS*, ACOUSTIC WIZARD TOMMY EMMANUEL REVISITS — AND REINTERPRETS — SOME OF HIS FAVORITE COMPOSITIONS (AND THROWS IN A HANDFUL OF FUTURE CLASSICS)

By Richard Bienstock

IT'S HARDLY A novel statement — or, for that matter, one that's much open to debate — to say that Tommy Emmanuel, Certified Guitar Player (according to Chet Atkins, at least), is one of music's greatest acoustic fingerstylists. But when it came to his latest album, *The Best of Tommysongs*, the 64-year-old Australian artist was less concerned with technique and more preoccupied with tunes.

"Rather than trying to focus the world on my abilities, I felt I'd rather have people pay attention to the importance of melody and groove and telling a story," Emmanuel explains. "So I think the focus of this album is on my songwriting."

Indeed it is. *The Best of Tommysongs* is, quite literally, a compilation of Emmanuel's finest and most beloved compositions from the past 30 years or so of his career, all of them re-recorded and, in some cases, updated with new arrangements to reflect how they've evolved through live performance over the years as well as Emmanuel's current musical state of mind.

In addition to much-loved tracks like "Angelina," a lyrical, harmonics-laced composition that first appeared on Emmanuel's 2005 album, *Endless Road*, and "Halfway Home," a driving and nimble alternating-bass number that sounds like Chet Atkins sitting in with the Beatles, *The Best of Tommysongs* includes five new instrumentals that demonstrate why the New South Wales native maestro is more or less without peer in the acoustic fingerstyle world. The highlight of these would undoubtedly be the track "Fuel," an energized, acoustic *tour de force* that incorporates elements of Mason Williams' "Classical Gas" into a composition in which Emmanuel traverses every inch of his Maton TE Personal Custom's fretboard to intricately weave bass, rhythm, melody and harmony together in a single breathtaking performance.

And to be sure, the songs you will hear on the new album really are literally performances. "I did the whole album, 26 songs, in two days and one morning," Emmanuel goes on to tell us. "And I would have to say at least 90 percent of the songs were one take. But you know, I had just finished a tour when I went into the studio, so I was in good shape to do it."

As for why he decided to name the album *Tommysongs*? "I got the idea from Jerry Reed's song, 'Reedology,' " he says. "I thought, What a great idea. Because the title is telling you, 'This is how I write. This is my sound. This is my voice.' I find that the older I get, the more that all seems to come naturally. But it's taken a lifetime to get to this point."

"I try not to let the instrument dictate to me. Because when we pick up the guitar our old habits come straight out. You know, our fingers are like dogs — they go straight to the food bowl"

Did the process of re-recording (and in some cases radically rearranging) songs from your back catalog for *Tommysongs* reveal anything new to you about your musical self?

It taught me to appreciate the work that I'd already put in. And this is not an ego-driven statement. What I mean is, it was a beautiful surprise that when it came to playing these songs I realized, "Wow, I really love these songs, and the amount of work that I put into writing them was well worth it. Because when I play them, there's nothing that I think is missing."

The time I spent writing them came from a very deep place, and I'm glad I went that route because after all these years, I'm still in love with these songs. So it was kind of nature's way of affirming to me that I'm heading in the right direction, and that I'm doing what the universe needs me to do. That's a great feeling of accomplishment, like, "Yeah, okay, you can have some ice cream now!" [*Laughs*] I remember reading a book on Muhammed Ali and it said that every time he won a fight he would have a bowl of ice cream afterward, just to reward himself. There's something symbolic about that: you worked for it, you achieved it, now have your ice cream!

I love the version of "Halfway Home" that you do on the record.

It's one of my favorite songs that I've written. Sometimes I open my show with it because it's a really, "Hello everybody, this is who I am," type of song. It's introducing the listener to my inner-self, somehow. I love it deeply and so I wanted to record it again, but in a different key. I wrote it originally with a capo on the third fret, and I'm playing it in F. The version that's on the new album is in E flat, with the capo on the first fret. It has a certain brightness to it. And it was purely just an instinct thing. When I put the capo on the first fret and played it, I said, "That's where I like it — it sounds good down there."

As far as the new material is concerned, I'd say "Fuel" ranks right up there with anything you've done previously.

Thank you. That was an experiment to see if I could write something that created the same kind of movement as "Classical Gas" has. I wrote it while I was on a train from Paris to Cologne, Germany. When the train left the station I was off. And I had the whole thing together in about an hour. I was really thrilled with how that song came out because I did a lot of things in it, like the odd time bars and

stuff. I don't usually do that, but I found a way of being able to tap my foot straight through the whole thing, so the beat never moves, even though the time signatures change. As for the title, fuel can mean many things — Hunter S. Thompson said "We need fuel every day." And what he was talking about is inspiration. So that's kind of how I look at it — "What's going to lead me to write a song today?" That's the fuel.

What were the main guitars you used on the record?

My main one was the Maton I use onstage [the TE Personal Custom]. That's my number-one axe. For stuff like "Halfway Home," I used a jumbo-sized Maton, which we call the Mega Mouse. It has the same wood as my main little one, it's just a bigger body — not quite as big as a [Gibson] J-200, but pretty close. On stuff like "(The Man with the) Green Thumb" I used my Larrivée C-10, and on some of the drop-D songs I used my Maton Traditional, which is a cutaway model. Eric Johnson uses the same guitar. Once he heard me play it he had to have one!

For much of your early career in Australia you played electric guitar and backed a variety of artists on their own music. At what point did you find your own voice as an acoustic fingerstylist?

I can actually pinpoint it — it was sometime around when I was in my early thirties. I discovered that I had a sound and a voice that wasn't like other people's. Even though I may have been playing a Beatles tune or a Elton John song or a Chet Atkins arrangement, it still sounded like me. Whereas when I was younger and playing around Sydney I was kind of a gun for hire because I could play like *everybody* — I could make it sound like Chuck Berry or Andy Summers from the Police, or I could play a solo like George Benson or imitate a flamenco player. I wasn't very good at it, but I could get away with it. I was a chameleon who had a go at everything, and not a lot of people wanted to do that. They were too precious about their own abilities. But I saw the fun in it. What changed it was when I got into songwriting. That's when the person I am evolved and my playing became what it is. And I just kind of relaxed and followed it. I didn't try to force anything.

Chet Atkins once called you a "fearless" player. What does that mean to you?

Well, I'm willing to risk everything and jump in and have a go at anything at all. And believe me, sometimes that doesn't always bring praise from people. Sometimes it brings criticism. And so you've got to be careful about how fearless you are with people. But I can sit here and say they can eat my shorts anyway, because I don't really care what they think. What other people think is none of my business, you know?

You always talk about the fact that your songs are "stories without words." Is that the way you approach your writing? Meaning, are you thinking more in terms of a full band, with vocals, as opposed to just your guitar?

A lot of times, yeah. When I write, I don't think I'm writing just for guitar — I think I'm writing for a band and a singer, so everything has to work for me in my head. The melody has to have a certain course, and the chords underneath create the emotions that go with that. But I try not to let the instrument dictate to me. Because when we pick up the guitar our old habits come straight out. You know, our fingers are like dogs — they go straight to the food bowl.

Our fingers are like dogs?

[*Laughs*] Yeah. And we don't want to be allowing those dogs to devour everything. We need to be in charge and tell them where to go!



ALYSSE GAFKJEN

Refused

SWEDISH POST-HARDCORE MASTERS FIND THE FUNK, THE PUNK AND THEIR VERY ESSENCE ON THEIR LATEST RELEASE, *WAR MUSIC*

By Brad Angle



Refused guitarist Kristofer Steen in the studio with a Gibson Les Paul Custom

SWEDEN'S LONG, COLD winter is no joke. But Refused's Kristofer Steen is literally laughing when he answers *Guitar World*'s call on a late November afternoon. "The darkness has descended on Stockholm!" he gleefully exclaims. The guitarist's surprisingly cheery disposition makes a bit more sense when you consider that Steen's post-hardcore outfit has entered the grim season on a serious high note. Refused's fifth album, *War Music*, was released just a month ago and it's a *rager* — packed with 10 politically charged, swaggering anthems of genre-bending punk. The new record has also elicited comparisons to Refused's 1998 game-changer, *The Shape of Punk to Come*, on which the band weaved electronic, ambient and jazz elements into their adventurous hardcore sound.

"*War Music* was about finding our way back to our essence," says Steen, "focusing on the aggression and intensity of the music. And just making it fun."

Formed in the early Nineties in Umeå, Sweden, Refused gained an international grassroots fanbase from their first two metallic hardcore releases — *This Just Might Be... The Truth* and *Songs to Fan the Flames of Discontent* — before imploding in the middle of a U.S. tour soon after dropping *The Shape of Punk to Come*. But, thanks to that third record's lasting and widespread impact, when Refused eventually reunited in 2012 the musicians found themselves playing their biggest shows ever at massive rock and pop festivals. Their comeback album, *Freedom*, arrived in 2015, and while Steen is "very proud" of that effort, he also admits the approach — tracking in Hollywood with producers Nick Karl "Shellback" Schuster (Taylor Swift, Justin Timberlake) — ultimately resulted in a "slightly more mainstream" and "wishy washy" record.

"Staying in between genres is what we're trying to do. So we have to find a sound that works between the lines ... that's the trickiest thing"
— Kristofer Steen

War Music, on the other hand, is the sound of Steen and the band — vocalist Dennis Lyxzén, drummer David Sandström, bassist Magnus Flagge and guitarist Mattias Bärjed — unified in their assault and serving up their scathing critiques (against capitalism, neo-fascism and more) on a bed of stabbing power chords, funky grooves and pure punk fury. But for Steen, *War Music* is also a study in inventive guitar playing and songcraft. While hints of Slayer riffs and Rage Against the Machine rhythms appear throughout *War Music*, the guitarist reveals he also drew inspiration from some distinctly non-hardcore sources, including funk-rock legend Nile Rogers ("Damaged III"), electro duo Daft Punk ("A Violent Reaction"), Swedish dance-pop artist Robyn ("Malfire") and more. (He even created a tongue-in-cheek Bon Jovi moment by sneaking in a "slightly cheesy" talk box section on "Blood Red.")

"Staying in between genres is what we're trying to do," Steen tells us. "So we have to find a sound that works between the lines ... that's the trickiest thing." After testing many gear configurations, Steen discovered the simplest option was, in fact, the most versatile. "I had a Gibson SG with JB pickups and a Fender Twin Reverb with a Boss [Turbo] Distortion pedal. That was it. You can get a lot out of just that."

UNIVERSAL MUSIC GROUP



Don McGahn with a few close friends, including his 1988 Les Paul Custom — "It's well-worn; most of the paint is off the back of the neck... this is done by years of playing live"

Don McGahn

SO, EXACTLY HOW DID THE FORMER CHIEF COUNSEL TO THE WHITE HOUSE WIND UP PERFORMING "AIN'T TALKIN' 'BOUT LOVE" WITH WINGER LAST YEAR?

By Clifford Hall

ON A COLD December day as the U.S. House of Representatives was taking a vote on whether or not to impeach the President, I was settling in for my interview with Don McGahn. But I didn't have any questions about McGahn's old boss; I was trying to find out how the former Chief Counsel to the White House ended up rocking the solo of Van Halen's "Ain't Talkin' 'Bout Love" at the MGM National Harbor with Winger last November.

"Once you play with one guy at that level, word spreads," McGahn says. "One turns into two, two into four, and the next thing you know, Winger's in town and you're playing [Winger guitarist] Reb Beach's guitar and people are saying, 'How did that happen?'"

Make no mistake, McGahn can play. But connections like this are rarely accidents, and this New Jersey native was — as recently as 2016 — clocking in 100 shows a year ("almost kind of a part-time job") with the cover group Scott's New Band. Inspired by Van Halen,

"Once you play with one guy at that level, word spreads. One turns into two, two into four, and the next thing you know, Winger's in town and you're playing [Winger guitarist] Reb Beach's guitar and people are saying, 'How did that happen?'"

McGahn first started playing back in the late Seventies, and a quick search of YouTube shows his mastery of many classics. What's in his woodshed?

"*Guitar World* tabs, of course," he responds. "I like to learn songs by ear because it's good ear training, and then I like to double check it with tabs." Although his technique was sharpened by years of gigging, and even a stint at the Berklee School of Music, McGahn has seen just how long and winding the road can be for musicians.

"I know how tough the life is," McGahn says about the artists he's come to know (sometimes even giving them private tours of the White House). "I respect them for what they do."

McGahn also has amassed an impressive collection of more than 30 guitars. One of his favorites is a black 1988 Gibson Les Paul Custom, which he bought new. "It's well-worn," he says. "Most of the paint is off the back of the neck. And it's not one of those pre-relic'd guitars that guys go to Guitar Center to buy. This is done by years of playing live." And, like this axe, that's how McGahn ended up at Kip Winger's side: road-tested and ready.

TOM WILLIAMS



Junior Watson

THE CALIFORNIA-BASED "BLUES GUITARIST'S BLUES GUITARIST" BRINGS IT AND SWINGS IT ON HIS LATEST, THE APTLY TITLED *AIN'T NOTHIN' TO IT BUT TO DO IT*

By Dan Emerson

JUNIOR WATSON'S SWING-steeped playing style is a living link to the pre-rock era, when six-stringers like Charlie Christian, T-Bone Walker and Tiny Grimes were paving the way for the rock 'n' roll explosion of the 1950s. That immediately recognizable style is showcased on Watson's new LP, *Ain't Nothin' to It But to Do It* (Little Village Foundation), his fifth album as a leader. It's full of swingin' blues executed with Watson's fat tone, trademark humor and penchant for surprising listeners — like a ska version of the Duke Ellington swing standard "Caravan" — along with doses of string-weeping "deep" blues.

Watson started playing surf music as a grade-schooler in Tulari, California. His first blues gig was backing harmonica player Gary Smith in the Bay Area, followed by a soul-music gig. Then he spent a decade touring with harpist Rod Piazza and his Mighty Flyers, followed by a 10-year stint with a post-Woodstock version of Canned Heat. Starting in 1999, he led his own band for a few years before going freelance so he could spend more time closer to home. "I was tired of traveling around in a van," he says.

"Try to be your own person. Dive into the music and really get a good scope on everything; don't just listen to what's new. Learn the history. Starting out, everybody goes for the blues Kings — B.B., Freddie and Albert. But go beyond that; listen to what they listened to"

Watson's guitar solos can be surprising, but they're not random; they're based on a deep knowledge of chords. "Most guys just want to solo right off the bat, but I learned chords first," he says. "I bought a chord book and could teach anybody alternatives to playing barre chords, even before I figured out what blues was."

While he doesn't approach household-name status — even among blues fanatics — many of Watson's biggest fans are other guitarists, players who appreciate his knack for avoiding blues-guitar cliches — or twisting them into something new. "I never wanted to play all the chestnuts; even as a kid I was always trying to find something different, something nobody had ever heard."

His advice for others who want to blaze their own guitar path? "Just try to be your own person. Dive into the music and really get a good scope on everything; don't just listen to what's new. Learn the history. Starting out, everybody goes for the blues Kings — B.B., Freddie and Albert. But go beyond that; listen to what they listened to."

Life of Agony

GUITARIST JOEY ZAMPELLA TALKS MELODIC SOLOS, HIS UNUSUAL APPROACH TO RECORDING AND *THE SOUND OF SCARS,* THE VENERABLE ALT-METALLERS' COMPELLING SEQUEL TO THEIR 1993 DEBUT, *RIVER RUNS RED*

By Mark McStea



Life of Agony's Joey Z and his Flying V (with Bare Knuckle Black Dog pickups)

"MUSIC HAS LOST a lot of mystery now with YouTube and the internet," argues Life of Agony guitarist Joey Zampella, aka Joey Z. "At one time, the only way you knew what a band was like was to see them yourself or buy the home video. What got you excited was the mystery. The newer generation has lost that, and music has lost its value. People will spend $15 on a lunch that lasts half an hour, but they wouldn't spend that on an album that will last them a lifetime. The value of music has to return — or else there'll be no music business."

Perhaps it's no coincidence, then, that the band's scorching new album, *The Sound of Scars,* finds them reconnecting with another era: their early days, and — more specifically — their game-changing 1993 debut LP, *River Runs Red,* a concept album about a troubled teenager's inability to cope with what seemed to be the worst week of his life. *The Sound of Scars* serves as a "chapter two" to the *River Runs Red* saga. "We really went back to our roots on this one and tapped into the mindset we had when we first started the band," Zampella says.

The disc — which channels influences that range from Zeppelin to Floyd to Metallica to Bowie — combines Joey's brutal, pummeling riffs with singer Mina Caputo's heartfelt vocals. "I set up my studio as if I was on stage, kind of like a live scenario, with wedges and side fills in my control room," Zampella says. "I printed a giant, 6-foot-wide banner of the crowd from Wembley Stadium at the [1985] Live Aid concert, so I had this huge crowd on my wall. I'd loop the song on my computer and keep playing until the guitar would go out of tune. That's how I did the rhythm tracks, then I'd spend days finding the best ones.

> ***"People will spend $15 on a lunch that lasts half an hour, but they wouldn't spend that on an album that will last them a lifetime. The value of music has to return or else there will be no music business"***
>
> *— JOEY ZAMPELLA*

"I tune down one or two steps, using either .10-.52- or .11-.56-gauge Ernie Ball strings," he adds. "A big part of my sound is [my] Mesa amps and the Bare Knuckle pickups I install in all my guitars. When it comes to laying down solos, I think back to what influenced me, which was guitar solos that were so memorable and melodic that you could sing them. 'My Way Out' is the one exception, but that's what's so great about this band — we can mix everything up and it will always sound like Life of Agony."

It's no secret that Life of Agony's members value their deep, long-standing connection with their audience. "I can't tell you how many times people will say, 'Thank you for your music — you've saved my life.' We're real people, we relate to our fans. We'll always be out there saying hello."



Nirvana's Kurt Cobain (with his 1959 Martin D-18E) during the taping of *MTV Unplugged* at Sony Studios in New York City, November 19, 1993

FRANK MICELOTTA/GETTY IMAGES

Better Off Live

FIVE TIMES A LIVE VERSION WAS BETTER THAN THE ORIGINAL STUDIO RECORDING

By Tom Gilbert

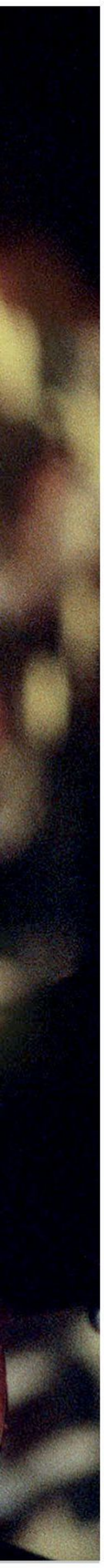
FOR MUSICIANS, SPENDING time to craft a song, capture the right performance and produce a recording with just the right combination of effects and overdubs is an art unto itself. However, there are instances throughout rock history when an artist's whole-hearted attempt to convey a feeling in the studio has paled in comparison to a good old-fashioned, off-the-cuff live performance. Here are just a few examples when a live version of a song outshines the original studio take.

1. LED ZEPPELIN "BLACK DOG" (*HOW THE WEST WAS WON*)

It's hard to imagine that *Led Zeppelin IV*'s opening track, "Black Dog," could rock any harder than it already does. But this version on *How the West Was Won* — a live album released in 2003 featuring two 1972 performances in Southern California — gives it a run for its money. It's no secret that the recordings were extensively edited before being released to the public, but regardless, it showcases Zeppelin at what many consider to be their peak, and the band sounds exceptionally ferocious — especially Page's guitar.

2. STEVIE RAY VAUGHAN "TEXAS FLOOD" (*LIVE ALIVE*)

When it comes to Stevie Ray Vaughan's guitar god status, "Texas Flood" sets the bar pretty



high. Yet, the studio version on his 1983 debut falls *slightly* flat compared to this one performance on 1987's *Live Alive*, recorded at the Montreux Jazz Festival. Part of Stevie's greatness was his ability to truly play in the moment — to let his fingers speak his emotion — and that's what you get to hear on this version of the song.

3. THE ALLMAN BROTHERS BAND "WHIPPING POST" (*AT FILLMORE EAST*)

When you compare the studio take against the *At Fillmore East* version of the Allman Brothers Band's "Whipping Post," they have little in common. The original recording, included on the band's 1969 debut, clocks in at a little over five minutes. Meanwhile, the Fillmore version takes up the entire side of an LP, at over 22 minutes long. More than that, though, it captures the band at their best, pushing the envelope of song structure and improvisation, with guitarists Duane Allman and Dickey Betts trading phenomenal solos.

4. NIRVANA "ALL APOLOGIES" (*MTV UNPLUGGED IN NEW YORK*)

Nirvana's celebrated *MTV Unplugged* album, released in 1994, showcased a side of Kurt Cobain that was rarely on display. Playing their instruments loudly was an essential part of the band's dynamic, but stripping this away put Kurt's incredible sense of melody — and his voice — in plain view. It's in this setting that songs like "All Apologies," which originally appeared on 1993's *In Utero*, shine especially brightly.

5. JIMI HENDRIX "VOODOO CHILD (SLIGHT RETURN)" (*LIVE AT WOODSTOCK*)

With those far-out guitar solos that pan sporadically from the left to right speaker, the studio recording of "Voodoo Child (Slight Return)" — the closing track on 1968's *Electric Ladyland* — is memorable by itself. But Jimi Hendrix frequently took the song to otherworldly places live, and the performance at Woodstock he gave on August 19, 1969, is a prime example. With a faster tempo — and the addition of rhythm guitarist Larry Lee and conga players Juma Sultan and Jerry Velez — the band careened their way through a 13-minute "Voodoo Child," punctuated by Hendrix's incredibly cathartic solos that rival the original recordings.

? INQUIRER

ANNA CALVI

THE UK-BORN SINGER-SONGWRITER ON SCORING *PEAKY BLINDERS* AND CONTROLLING THE URGE TO PLAY FAST



■ Got my first real six-string

My first guitar was a Strat that belonged to my dad. I must have been around eight. [He] taught me a few things, some blues and rock 'n' roll stuff. Like a lot of players, when I learned the pentatonic scale I was suddenly able to jam along to a lot of my favorite records... That was probably my first big moment on guitar as a kid.

■ Castles made of sand

My initial guitar hero was Jimi Hendrix. I saw footage of him playing at Woodstock, I must have been around nine and I thought he sounded amazing. If I could meet any musician from history, it would have to be him. When I was a bit older, I got into Jeff Buckley, I really loved his approach to guitar, as well as [jazz and] fusion-style players John McLaughlin and Django Reinhardt.

■ Tommy used to work on the docks

It was an amazing opportunity to score the fifth series of *Peaky Blinders*. The main thing I talked about with the director was how to score Tommy Shelby's mind, because he's psychologically deteriorating as the story goes on. I wanted to find ways to bring out the tension through music. I used a lot of sliding and bent notes to help create that suspense, that feeling of chaos and things not being quite right, plus some strong hits on the guitar for danger and aggression.

■ Don't stop me now

The worst thing about playing guitar is having to resist the urge to play fast all the time. There's something about guitar that makes you want to show off how fast you can play. I don't know why — of all the things that impress, it's not really fast playing that makes someone a great guitarist. But we're all guilty of wanting to when we shouldn't! I always felt Django Reinhardt played fast, even if that's not the first thing people think of when they hear that name. For only two fingers, he definitely got around the fretboard.

■ Wandering stars

I did some recording with Adrian Utley from Portishead, who taught me a valuable lesson. I remember I was strumming this riff and he kept asking me to play it in different styles, the same notes but as if they were glam rock or whatever. I'd never really thought about it like that before. Often when you're singing you will think about putting on these different characters as you do it. It had never occurred to me to think of my guitar lines in the same way, and I remember learning a lot from that.

"For only two fingers, Django Reinhardt definitely got around the fretboard..."

■ You're the one that I want

I got my dream guitar when I was 14 and it's the same guitar I play now — a 1994 Telecaster. It just sounds so pure and beautiful, better than anything else I've played. I'm monogamous when it comes to guitars. I haven't changed anything on it, though I do sometimes wish it had a whammy bar because they can be a lot of fun.

■ The road not taken

I think it's all about adding extensions to the scale. You can put a nine in there or bend up to it or bend down in some way. You can find notes that are slightly dissonant to lead you to where you end up. A less-walked path to get back into the final notes from the pentatonic scale, which can be stronger-sounding. I find that's a great way of making the scale more interesting. — *Amit Sharma*

Anna Calvi's new release, *Hunted*, is available from Domino now.

OLLY CURTIS/FUTURE

Six-String Lyricist

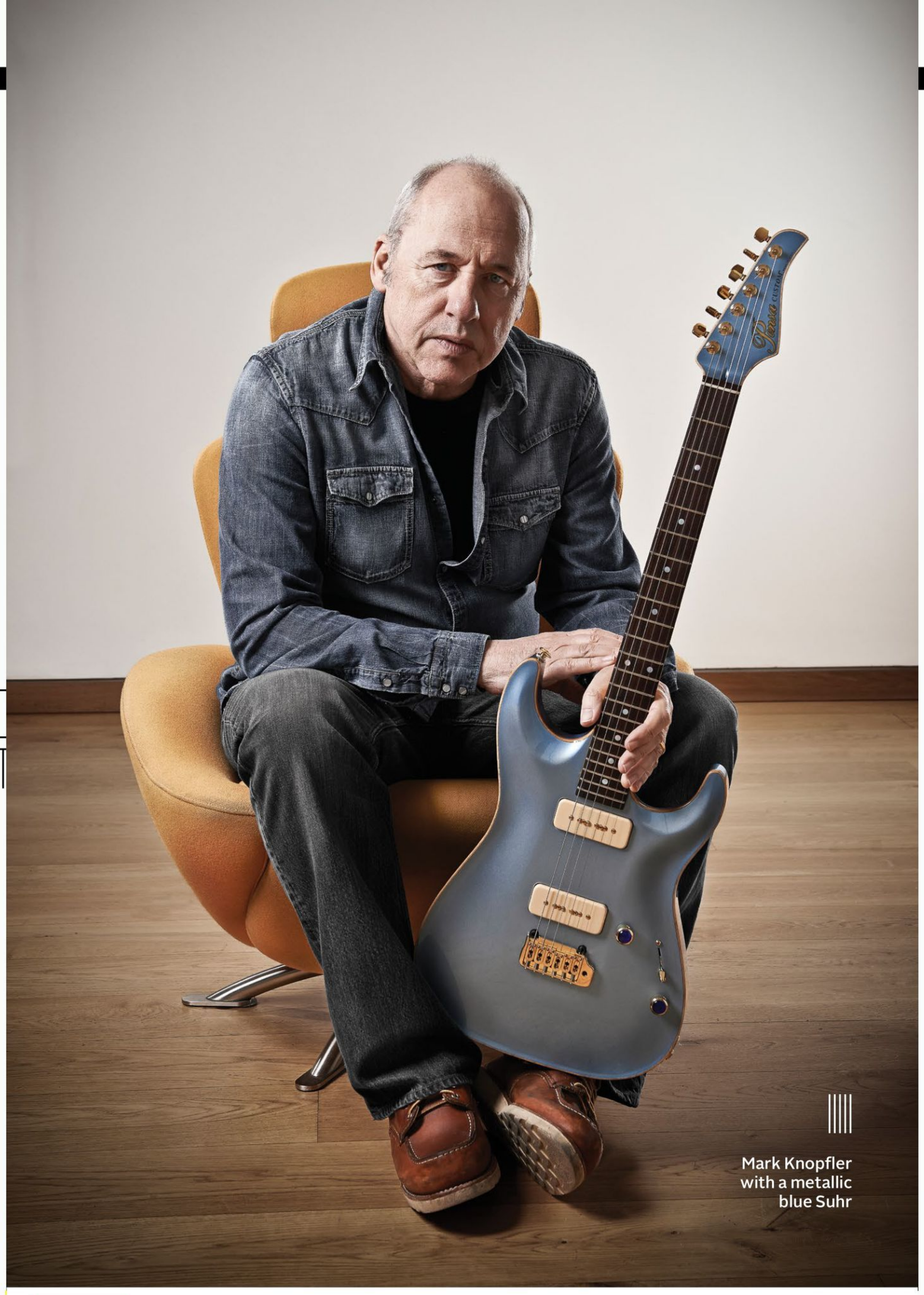
An insightful glimpse into the melodically expressive soloing style and electric guitar voice of one of rock's most distinctive players, **MARK KNOPFLER**

by **RICHARD BARRETT** *photos by* **JOBY SESSIONS**

NOW 24 YEARS INTO A SUCCESSFUL solo career, Mark Knopfler's material in this era outweighs the music he penned for his former band, Dire Straits, by some margin. Sure, the radio superhits "Sultans of Swing" and "Money for Nothing" have established the guitarist's revered place in rock history, and progressive epics like "Telegraph Road," "Private Investigations" and "Tunnel of Love" prove he has some serious songwriting chops, but his side projects and solo material have seen Knopfler branch out even further as a musician.

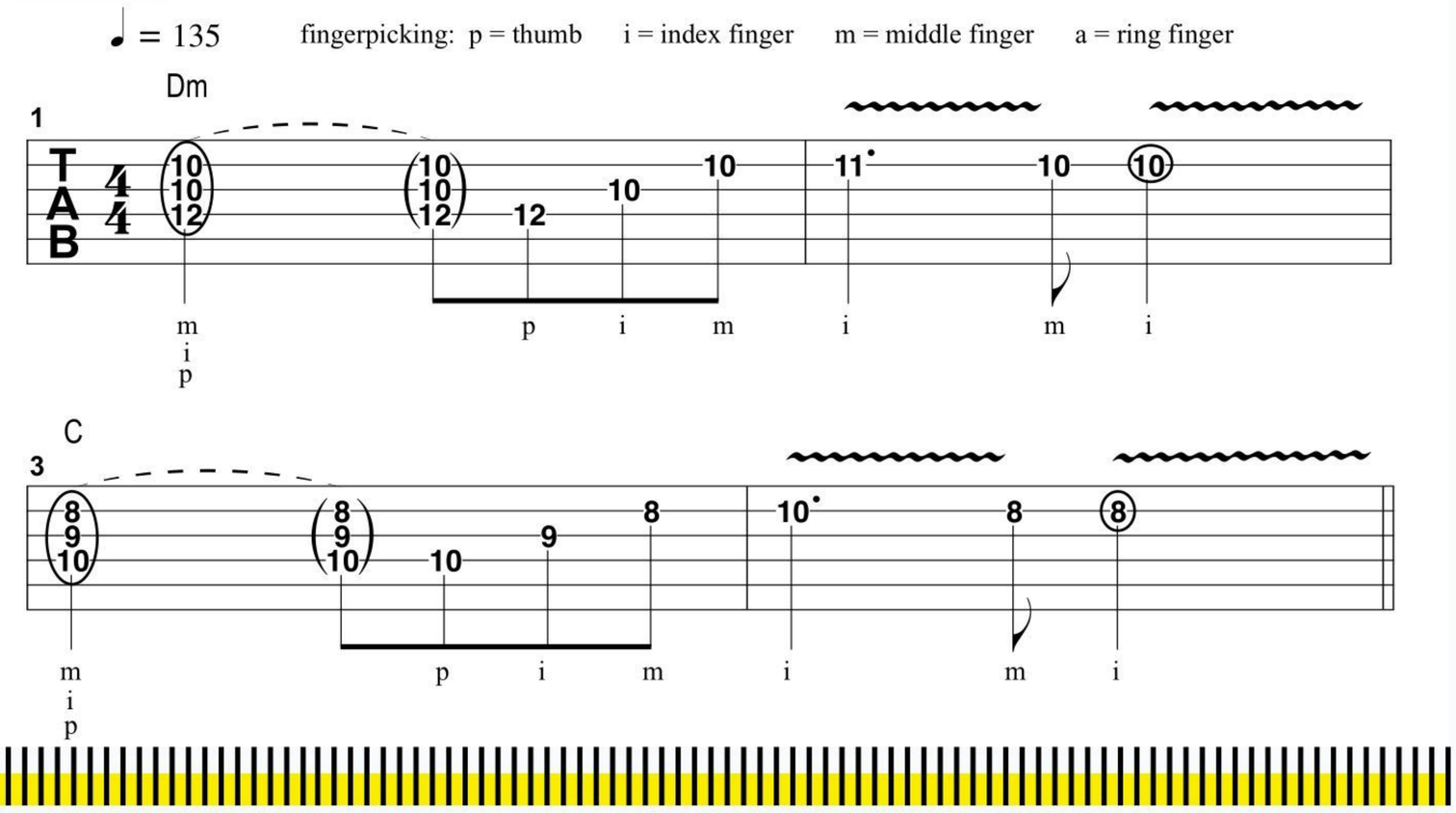
Knopfler's ever-expanding musicality embraces a diverse range of stylistic influences. Country, folk, blues, Celtic music and even jazz are standard Knopfler fare these days, with the inevitable rootsy blues-rock core, of course. What remains unchanged throughout is his trademark technique, touch and tone. Playing fingerstyle and using a Fender Strat into an almost clean Fender Vibrolux amp, Knopfler created a vibrant sound and style that was uniquely his, and that would become the bedrock of the first four Dire Straits albums. Even a change to an overdriven tone with a Gibson Les Paul (and later his active EMG-pickup-loaded Pensa-Suhr MK1) on 1985's *Brothers in Arms* didn't obscure his distinctive guitar voice, as those tones are just as much a Knopfler trademark today as are the earlier Fender cleans.

Read on as we address some of Knopler's distinguishing lead guitar approaches, all of which display a keen harmonic awareness, as his melodies always acknowledge the underlying or implied chords in an engaging and interesting way.



Mark Knopfler with a metallic blue Suhr

FIG. 1



TO HEAR AUDIO FILES FOR THIS LESSON, GO TO GUITARWORLD.COM/AUGUST2020

MARK KNOPFLER's ever-expanding musicality embraces a diverse range of stylistic influences. Country, folk, blues, Celtic music and even jazz are standard Knopfler fare these days, with the inevitable rootsy blues-rock core, of course

FIGURE 1. SULTAN OF BRRRING

THE OPENING NOTES IN bar 1 of our first example, which arpeggiate a Dm triad (D, F, A) may be played either by raking a pick across the strings in a short strumming action, or, for true Knopfler authenticity, fingerpicking them, using your thumb and first two fingers to pluck the notes in quick succession. Use the same approach for the C chord in bar 3 to give it an elegantly staggered attack and "brrring" sound.

FIGURE 2. STRAIT FEEL

CONTINUING DIRECTLY FROM our first example, this phrase follows the same rhythmic and melodic pattern, but with a few key variations. In bar 3, really dig into and accentuate the picked F note before pulling off to E. This kind of expressive, wide dynamic range is a Knopfler trademark, and you could easily build on our simple idea by applying it to different notes. (A pentatonic lick would work well here.)

FIGURE 3. PENTATONICS AND TRIPLETS

BAR 1 OF this phrase exemplifies how Knopfler will use legato articulations with pentatonic scales to create flowing phrases, such as those heard in the early Dire Straits songs "Sultans of Swing," "Lady Writer" and "Down to the Waterline." The use of arpeggio-based phrases played in a staggered quarter-note triplet rhythm in bars 2 and 3 demonstrate another signature element of Mark's melodic style. Quarter note triplets, when pitted against an even-eighths feel, such as that of a standard rock drum beat, create rhythmic tension that sounds dramatic and lyrical.

FIG. 2

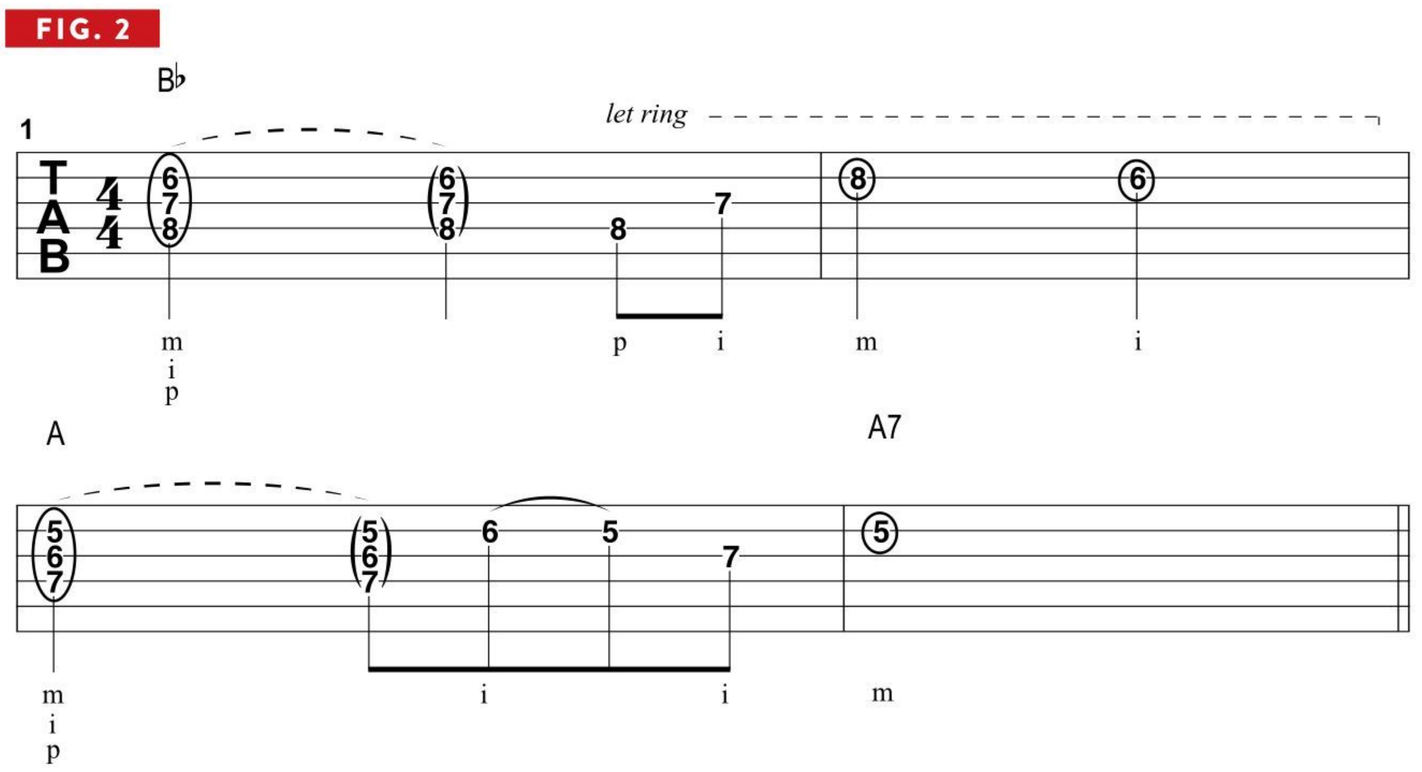
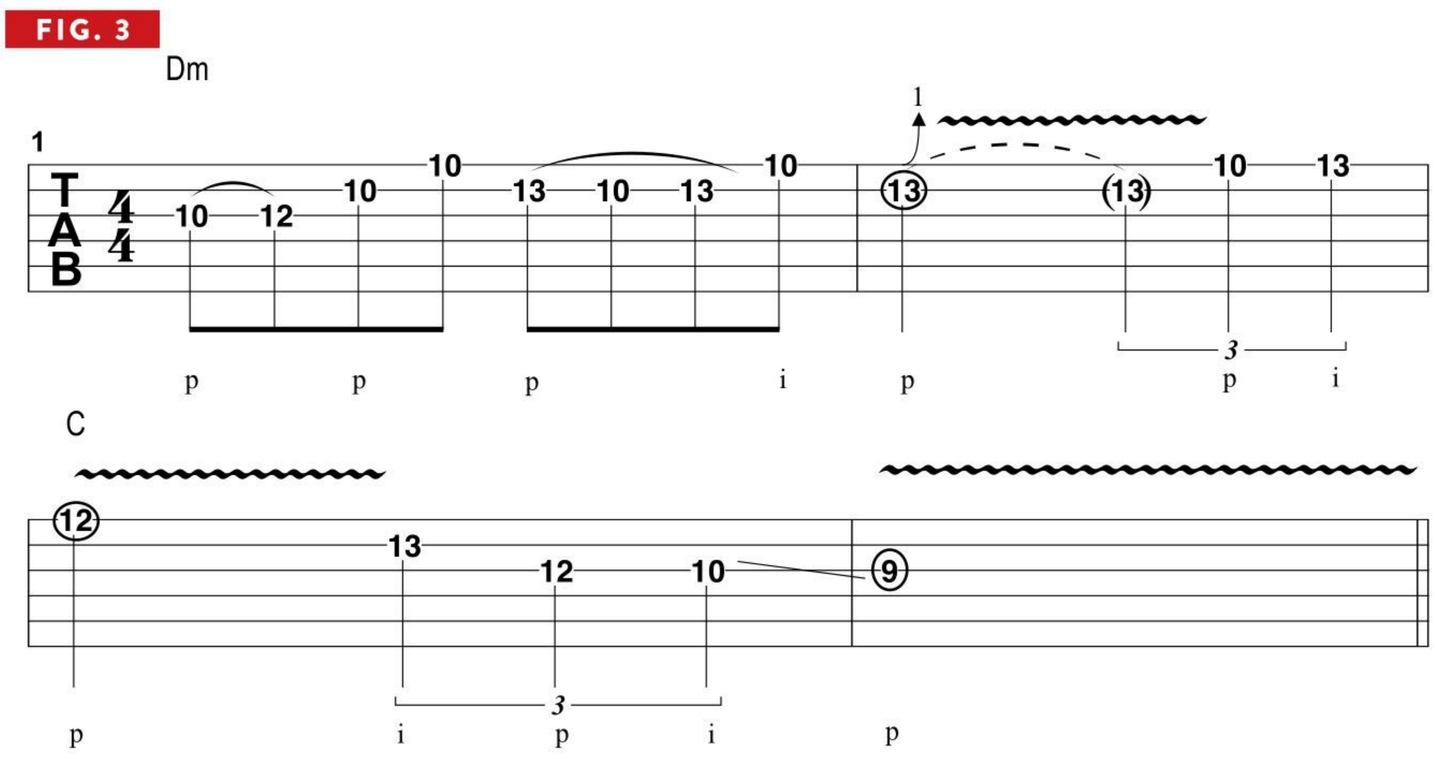


FIG. 3





Even a change to an overdriven tone with a Gibson Les Paul (and later a Pensa-Suhr MK1) in the mid Eighties didn't obscure his distinctive guitar voice, as those tones are just as much a MARK KNOPFLER trademark today as are the famous Fender cleans

FIGURE 4. OVERDRIVE TONE

SWITCHING OUR CLEAN Strat sound for the type of overdriven humbucker tone that Knopfler began to use on *Brothers in Arms* and *On Every Street*, this example is informed by some of the guitarist's favorite lead-playing techniques and moves, such as building lines around arpeggio shapes, using quarter-note triplet rhythms, legato phrasing (using single and double hammer-ons and pull-offs) and precision string bending and releasing that brings to mind the sweetly in-tune sound of a pedal steel.

FIG. 4

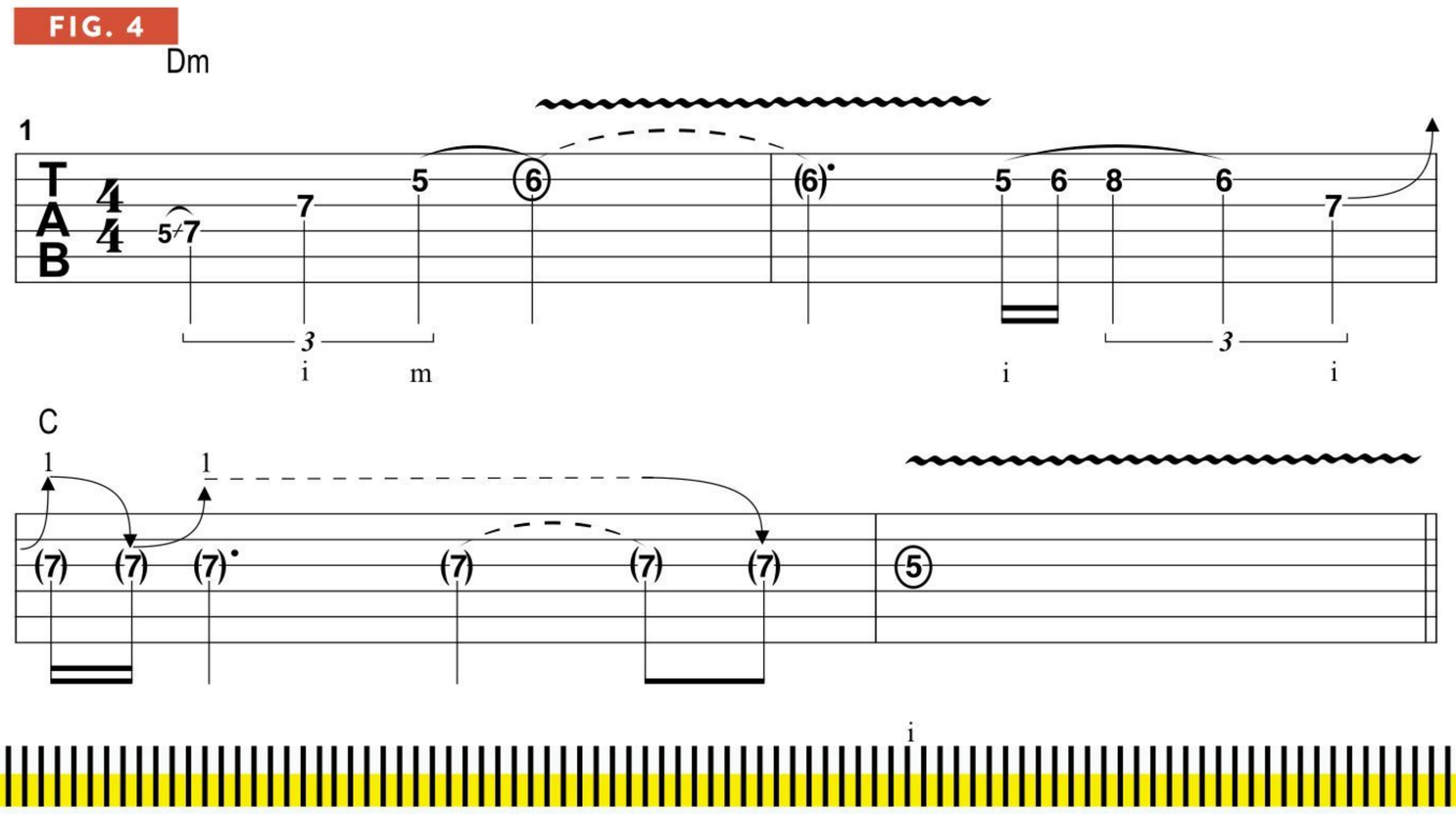
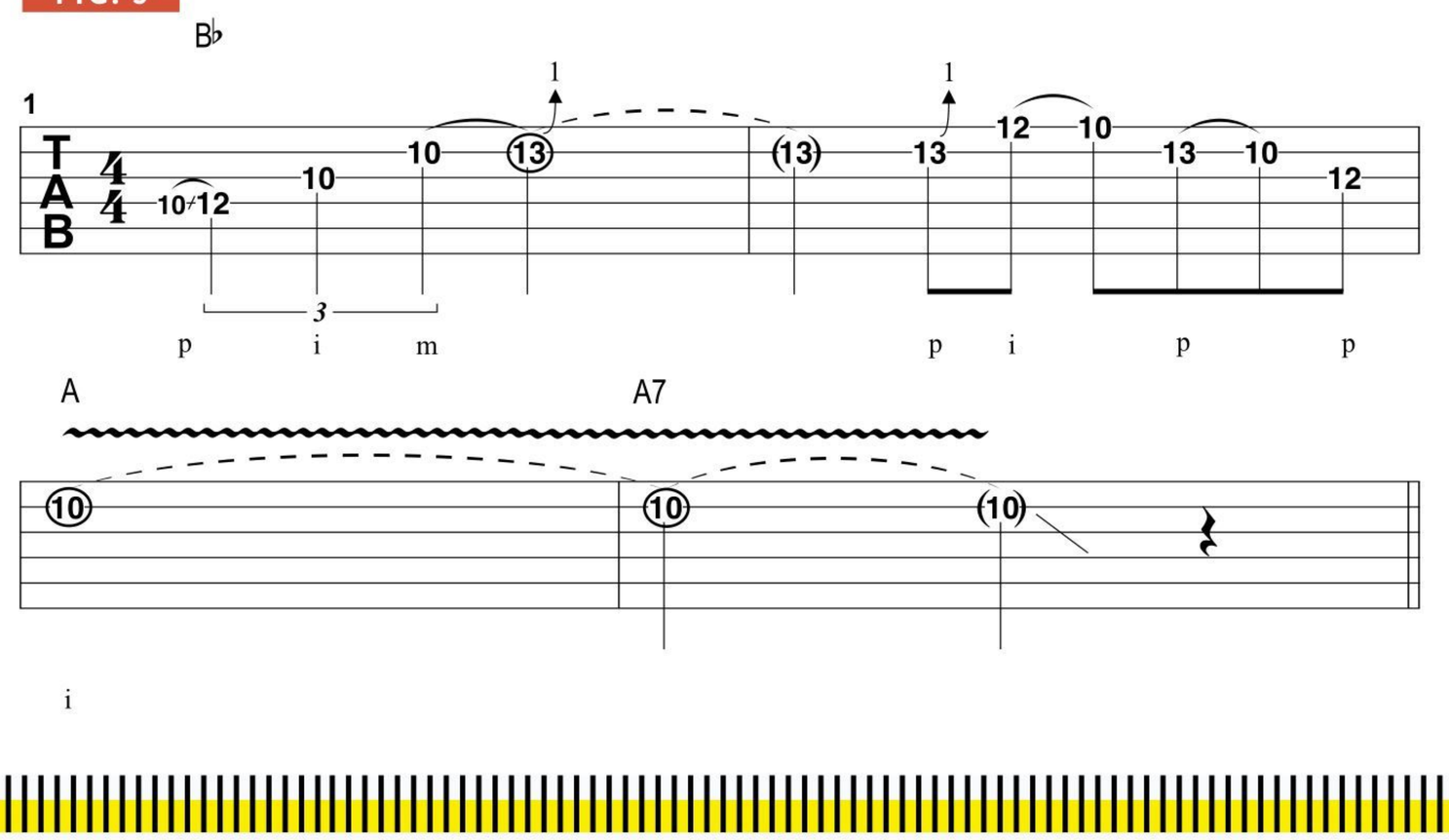


FIGURE 5. MINOR TRICK

CONTINUING ALONG THE lines of the previous example while moving into a higher register, we make full use of the overdriven humbucker's sensitivity and sustain here, by hammering-on into a string bend at the end of bar 1. And in bar 2 we've aped one of Knopfler's scalar moves, targeting the 12th-fret E note, which, relative to a D tonal center, is the 2nd, or 9th, and, relative to B♭, would be considered the sharped 4th (♯4), or 11th (♯11). Adding an extra note to a pentatonic melody in this way — for example, going from D minor pentatonic (D, F, G, A, C) to D minor hexatonic (D, E, F, G, A C) — creates a "smarter" sound, which, incidentally, also brings to mind the revered soloing style of David Gilmour. GW

FIG. 5



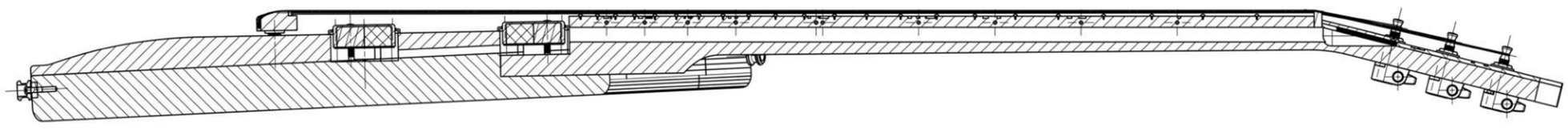
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IN CELEBRATION OF THE 35TH ANNIVERSARY OF **PRS GUITARS**





35 PLAYERS — FROM **ALEX LIFESON** TO JOHN **MAYER** TO DAVE **NAVARRO** TO **CARLOS SANTANA** — EXPLAIN HOW **PRS** INSTRUMENTS LED THEM ON A PATH TO HIGHER CREATIVITY

BY CHRIS GILL



Alex Lifeson — shown with a PRS CE24 — performs with Rush in 1992

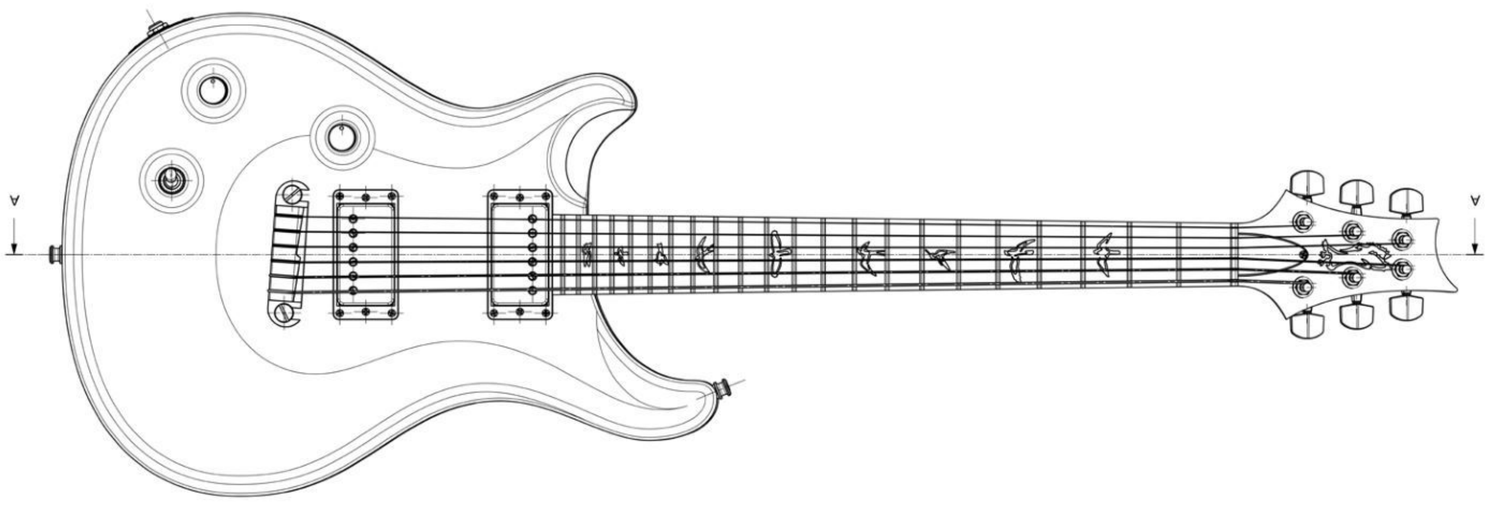
MICK HUTSON/REDFERNS



REED SMITH BUILT HIS VERY FIRST GUITAR IN 1975

when he was a student at St. Mary's College of Maryland. Although he was just 19, he realized the only thing he wanted to do was build guitars, and he eventually dropped out of school. When Smith sold the second guitar he ever made — a copy of a double-cutaway late-Fifties Les Paul Junior — to Derek St. Holmes, who was Ted Nugent's rhythm guitarist at the time, he realized that his dream of becoming a professional luthier could easily become a reality.

From the very beginning of PRS Guitars, artists have played an essential role in both the company's success and the design of its instruments. When Smith established his workshop in an attic at 33 West St. in Annapolis, Maryland, during late 1975, the very first guitar he built was a custom solidbody styled after a Gibson Byrdland commissioned by Nugent. When Smith completed a new guitar, he would take it to concert venues in the Washington, D.C., area and Baltimore when major acts passed through and try to make his way backstage to show guitarists his work. Soon he was building guitars for Peter Frampton (the second guitar from the 33 West St. workshop, completed in April 1976) and Al Di Meola, and by the time Smith had built his first 20 instruments, about half of them were made for artists.





Other notable early PRS players included Roy Buchanan and Howard Leese, who purchased the first curly maple top guitar that Smith built, which was originally commissioned by another artist who flaked out on paying for it. Leese's bandmate in Heart, Nancy Wilson, ordered a 12-string after she saw his guitar. Carlos Santana, who Smith first met in 1976 but turned down Smith's offer as he had just started endorsing Yamaha guitars, ordered a guitar in the fall of 1980. Smith ended up making four guitars for Santana before the guitarist gave his official approval, as Santana thought the first three were "accidents of God" and the fourth finally convinced him that Smith's guitar-making talents were genuine.

Making a guitar that Carlos Santana would play was Smith's goal from the very start. "I figured if I could build Carlos a guitar, I'd be made," Smith said in *The PRS Guitar Book* by Dave Burrluck. "We couldn't have done it without his support. He gave my instruments instant credibility, (as did) Howard Leese and Al Di Meola. Their mark of approval was crucial. I guess I had it right."

Hundreds of artists have joined the ranks of PRS artists since the company was officially established in 1985. Surprisingly, it took 10 years before PRS introduced its very first artist signature guitar — the Carlos Santana model. The second PRS artist signature guitar — the Mark Tremonti model — followed six years later in 2001. But since then PRS has introduced dozens of artist models, including various Private Stock, Core and SE models, as well as a few acoustics.

In celebration of the 35th anniversary of PRS Guitars, we reached out to 35 PRS artists and asked them to tell us about songs that they recorded using a PRS guitar.

Special thanks to Beverly Fowler and Judith Schaefer at PRS Guitars for their assistance.

KEVIN NIXON/FUTURE

MIKAEL ÅKERFELDT

CE24

"Bleak," Opeth

***BLACKWATER PARK*, 2001**

"A second-hand black CE24 that I bought from a friend became my primary tool for Opeth," Mikael Åkerfeldt says. "The year after I bought it, I used it to record all of *Blackwater Park*. That guitar stayed with me for many years, both on tour and in the studio, although it's now resting because it has massive sentimental value to me. Since then I've used so many different PRS guitars in the studio that I've lost count, really — a late-Eighties blue Custom 24, a black quilted-top Custom 24, a Modern Eagle Singlecut and many others."



Martin Barre [*left*] started playing PRS guitars around 1998; [*below*] the PRS DGT (David Grissom Trem);

[*facing page*] Mikael Åkerfeldt with a Custom 24

MARTIN BARRE

513

"God Rest Ye Merry Gentlemen," Jethro Tull

***THE JETHRO TULL CHRISTMAS ALBUM*, 2003**

"I first was introduced to PRS around 1998," Barre says. "I was in my local guitar store in Exeter, and my eye was drawn to a very attractive McCarty hollowbody on the shop wall. I bought it straight away, and to this day it is my first-call instrument in my studio. It's the guitar I would grab in a hurry when the aliens invade! A few years later I started using PRS 513 guitars with Jethro Tull, both in the studio and live on stage. In 2013 we made several videos that feature my PRS collection — yes, it grew! Today I have a pair of PRS P22 guitars stored in the US and the UK, which are my current go-to stage instruments."

BRAD DELSON

CE24

"One Step Closer," Linkin Park

***HYBRID THEORY*, 2000**

"I remember that Mike Einziger from Incubus had a PRS, and it was the most aspirational guitar I had ever seen," Delson recalls. "When my band Xero got its first publishing advance, I convinced the guys to let me spend a portion of it on my first PRS — a blue CE24. Later, that became the main guitar I used to record *Hybrid Theory*. I'm pretty certain I used it on 'One Step Closer,' which epitomizes the iconic sound of that guitar in drop C♯ tuning through a Mesa Boogie Dual Rectifier."

AL DI MEOLA

CUSTOM SINGLECUT TREM

"Broken Heart"

***OPUS*, 2018**

Al Di Meola was one of the very first artists to play a Paul Reed Smith guitar. During the mid Seventies, he ordered a custom 12-string electric from Smith, which Di Meola played on "Elegant Gypsy Suite" from *Elegant Gypsy*. However, about 30 years passed before PRS introduced its first Di Meola signature model, the Prism, in 2008. "Designing my signature model with Paul was one of my most enjoyable experiences," Di Meola says. "It has the most beautiful finish ever! I've owned a lot of PRS guitars, and I've recorded many albums with them: *Soaring Through a Dream, Tirami Su, Consequence of Chaos, Elysium* and *Opus,* to name a few."

DAN ESTRIN

CUSTOM 24

"Crawling in the Dark," Hoobastank

***HOOBASTANK*, 2001**

"I rented several guitars when Hoobastank recorded our first album," Estrin says. "Two of them were PRS Custom 24s, and they sounded killer! I recorded a lot of the first album with both of them, including our first single, 'Crawling in the Dark.' A few years later while we were on tour, I took a trip to the PRS factory. They took me around the factory, showed me how everything went down and introduced me to a lot of the amazing people who work there. When we got back to the artist relations rep's office, he asked if I would like to have a custom PRS built for me. I was so stoked!"

"THEY'D SAY, 'IF YOU WANNA GET SEEN ON TV, STAND NEXT TO PAUL,' BECAUSE I GOT LOTS OF SHOTS ON TELEVISION. I THINK THAT WAS BECAUSE MY PRS GUITARS LOOK SO GOOD"

—PAUL JACKSON JR.

DAVID GRISSOM

STANDARD 22

"Are You Listenin' Lucky?," Joe Ely

***LIVE AT LIBERTY LUNCH*, 1990**

"I used a 1985 Seafoam Green and a 1987 Goldtop Standard 22 for many years," David Grissom enthuses. "The Goldtop was my main guitar in the late Eighties. It had the headstock broken twice and seemed to sound as good or better after each repair. I switched to a McCarty when that first came out, and I've been playing various DGT [David Grissom Trem] models since 2007. Every record I've ever played on — including all my solo records, Storyville, Joe Ely, John Mellencamp, Buddy Guy, John Mayall and Robben Ford — has been with one of my PRS guitars."

MARTIN BARRE: JOBY SESSIONS/FUTURE DGT: DAVID CAUDERY/FUTURE



CHRIS HASKETT

CE24 BOLT-ON

"Disconnect," Rollins Band

***WEIGHT*, 1994**

"In Rollins Band, the PRS's pushed out all my other guitars," Haskett says. "A PRS is pretty much all you hear on anything I did after 1991. Rollins Band was a hard band to capture in the studio, but of all our recorded material, I think 'Disconnect' from *Weight* is one of our best. My PRS guitars, especially the opaque black CE24 Bolt-On with a Wide Thin neck and three-way toggle replacing the rotary switch that was my main guitar, are like a pair of classic jeans: over the years they don't wear out, they wear in."

WARREN HAYNES

CUSTOM 24

"Seven Turns," The Allman Brothers Band

***SEVEN TURNS*, 1990**

"My very first PRS guitar was a gray-black Custom 24," Haynes reminisces. "I recorded all of the Dickey Betts Band album *Pattern Disruptive* and a lot of the Allman Brothers album *Seven Turns* with that gray-black guitar. In the video for 'Seven Turns' there's a long slide solo at the end that features this guitar. I also have a black guitar that Paul built for Dickey Betts, which was made with a lacquer finish that gives it a different sound. It has 'Custom Built for Dickey Betts' hand-written on the back of the headstock."

CHRIS HENDERSON

CHRIS HENDERSON SIGNATURE PROTOTYPE

"It's Not My Time," 3 Doors Down

***3 DOORS DOWN*, 2008**

"'It's Not My Time' was recorded with the prototype of my signature Singlecut model," Henderson says. "I became a big fan of the Singlecut model when 3 Doors Down shot the video for 'When I'm Gone' in 2002 on the deck of the USS George Washington off the coast of Portugal. I used the first Singlecut I ever got from PRS for that. At one point it was knocked off a stand, fell from the stage and landed on the steel deck. Even though it fell more than 5 feet, it was still in tune and played true! I sent it to the factory for repair, and they gave it a flame 'hotrod' paint job. That guitar has been all over the world and through the ringer — it was even stolen and recovered — but it still sounds and looks great."

JIMMY HERRING

MCCARTY HOLLOWBODY

"Mud Bug," Project Z

***PROJECT Z*, 2000**

"The first PRS I ever spent any real time with was a big McCarty Hollowbody that was prototype #6," Herring says. "I instantly fell in love with it. It had one volume/one tone but I really wanted two volume/one tone, so I asked about adding another volume knob. They said, 'We'll just build you another one.' Once I got the new guitar, I don't think I put it down for five or six years. Soon I got to try another thinner McCarty Hollowbody and fell in love with that one, too. The Hollowbody series guitars were like nothing else I had ever played before. They inspired me in a huge way, and I used them a lot with Jazz Is Dead, Project Z, the Allman Brothers Band and every other project I was a part of between 1996 into the early 2000s.

"The quality control at PRS is second to none. Paul and his team continue to improve these guitars in significant ways. I love the NF3, which is such a unique instrument with several things that set it apart from other guitars I have. I also have a prototype McCarty 594 that's one of the best guitars I've ever played. It's so inspiring to see how driven Paul is to evolve and improve something that was already great. These instruments are the best tools any musician could ask for."

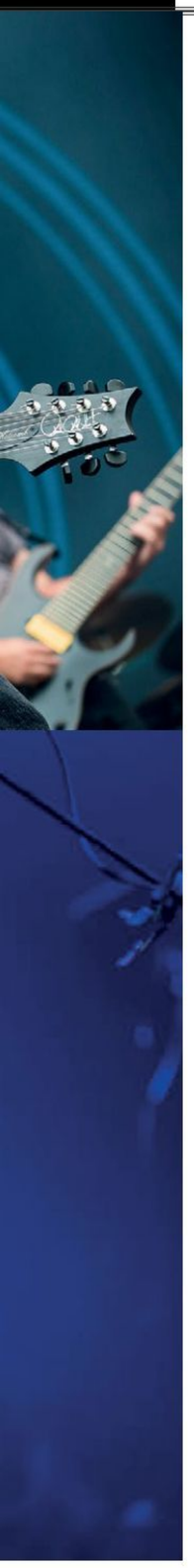




[*top left*] PRS Custom 24; [*top right*] Periphery's Mark Holcomb with his Mark Holcomb Signature USA Limited Edition Custom 24 seven-string; [*above*] John Mayer with a Private Stock Super Eagle; [*below*] Jimmy Herring with his PRS NF3 — "a unique instrument with several things that set it apart from other guitars I have"



JIMMY HERRING: LARRY HULST/MICHAEL OCHS ARCHIVES/GETTY IMAGES MARK HOLCOMB/JOHN MAYER: COURTESY OF PRS GUITARS



"THE FIRST PRS I EVER PLAYED WAS A SANTANA MODEL, BUT IT WASN'T CALLED THAT YET. "IT LOOKED LIKE CANDY — PERFECT COLOR OF CHERRY RED AND DARK, RICH WOOD. IT LOOKED SO DELICIOUS, SOUNDED GREAT, STAYED IN TUNE AND FELT LIKE MY VOICE" —CARLOS SANTANA

MARK HOLCOMB

MARK HOLCOMB SIGNATURE PROTOTYPE

"Graveless," Periphery

***JUGGERNAUT: OMEGA*, 2015**

"I first used my original six-string signature model prototype all over *Juggernaut*, when we were recording back in 2014," Holcomb says. "You can hear it on songs like 'The Bad Thing,' 'Omega,' 'Graveless' and so on. That prototype was the basis for my Core signature model. It was my main live guitar for several years, so it's taken quite the beating, but it's still got this magic to it. Since then I've collaborated with PRS on my six- and seven-string SE signature models."

PAUL JACKSON JR.

JA15

"B.F.A.M. (Brothers from Another Mother)"

***STORIES FROM STOMPIN' WILLIE*, 2016**

"When I first started with Paul and PRS Guitars, I was scheduled to work on the Grammys," says Jackson, who has enjoyed a long, illustrious career as an A-list sideman, session player and solo artist. "I played a 513 onstage with Christina Aguilera and Chris Brown. I used an SC 250 for nine consecutive seasons of *American Idol*, and I used my 245 for a 3 ½-year stint on *The Tonight Show with Jay Leno*. There was a joke that folks used to say about me in the Rickey Minor Band (musical director for the Oscars, Grammys, Emmys, *The Tonight Show*, *American Idol*, etc.). They'd say, 'If you wanna get seen on TV, stand next to Paul,' because I got *lots* of shots on television. I think that was because my PRS guitars look so good."

TOM JOHNSTON

CUSTOM 24

"Nobody," Doobie Brothers

***WORLD GONE CRAZY*, 2010**

"I used various PRS guitars on every album the Doobie Brothers have done since 1989's *Cycles*," Johnston says. "All of my guitar work on *World Gone Crazy* was done with a couple of PRS guitars because they sound great using both clean and distorted sounds. They're such versatile guitars. We still tour every year and play between 80 and 90 shows a year. And I play PRS guitars every night. I can depend on Paul and the PRS folks to have my back for any repairs, pickups, fret work, volume and tone pot fixes, paint touch-ups — you name it!"

DAVY KNOWLES

CUSTOM McCARTY

"Ain't No Grave"

***THE OUTSIDER*, 2014**

"I recorded my version of the old spiritual tune 'Ain't No Grave' with a cool, one-off, Goldtop McCarty with a single bridge humbucker and a single volume control," Knowles says. "I tuned it down to Drop C with some big, heavy strings. Love the sound on that! My Number One PRS is a prototype that used to belong to Paul. He gave it to me onstage when he sat in with my band in Virginia about 10 years ago. It has some mad quirks, like no truss rod but a strip of carbon fiber instead. It's such a cool and unique guitar, and it sounds huge."

HOWARD LEESE

GOLDEN EAGLE

"The Wolf," Heart

***HEART*, 1985**

"The first PRS guitar I ever played was my Number One, the Golden Eagle," says Leese, who bought the guitar from Smith in 1980. "I bought it on the virtue of a Polaroid photo that Paul passed to one of my techs. I was blown away by the flame on the top. When the guitar arrived, it was so amazing that I called Paul and ordered a backup guitar, a single-pickup model that I call the Golden Eagle II. I never played it as the Golden Eagle never needed backup. The Golden Eagle II is still mint! I played the Golden Eagle on every Heart record and every Heart concert from when I got it in 1980 until I left the group in 1998. I believe it is the first PRS to be on a Platinum record, and the first to appear on a Number One record.

"Paul has been my guitar builder since we met in 1980, and we have fun with the instruments. In the Eighties, I would send Paul swatches of material that was being used to make my stage outfits, and Paul would stain the guitars to match. The first purple PRS came about in this way. I believe that PRS makes the finest instruments being built today."



HONORABLE MENTIONS

Three high-profile PRS guitar performances

GARY MOORE

CUSTOM 24

"LET IT BE"

***FERRY AID*, 1987**

The highlight of this all-star single, recorded as a charity fundraiser and tribute to victims of the Zeebrugge ferry disaster, is the guitar solo section where Gary Moore and Mark Knopfler trade lines. Moore's appearance in the accompanying music video playing a brilliant Cherry Red Custom 24 played a major role in introducing British music fans to the PRS brand.

JIMMY PAGE

McCARTY

"WALKING INTO CLARKSDALE," JIMMY PAGE & ROBERT PLANT

***WALKING INTO CLARKSDALE*, 1998**

What started off as a one-off reunion between the two former Led Zeppelin members for *MTV Unplugged* turned into a triumphant comeback, with a pair of sold-out world tours and a Top 10 album of entirely new material called *Walking Into Clarksdale.* When performing the album's title track live on the supporting tour, Page played a custom PRS McCarty, giving the tremolo a good workout.

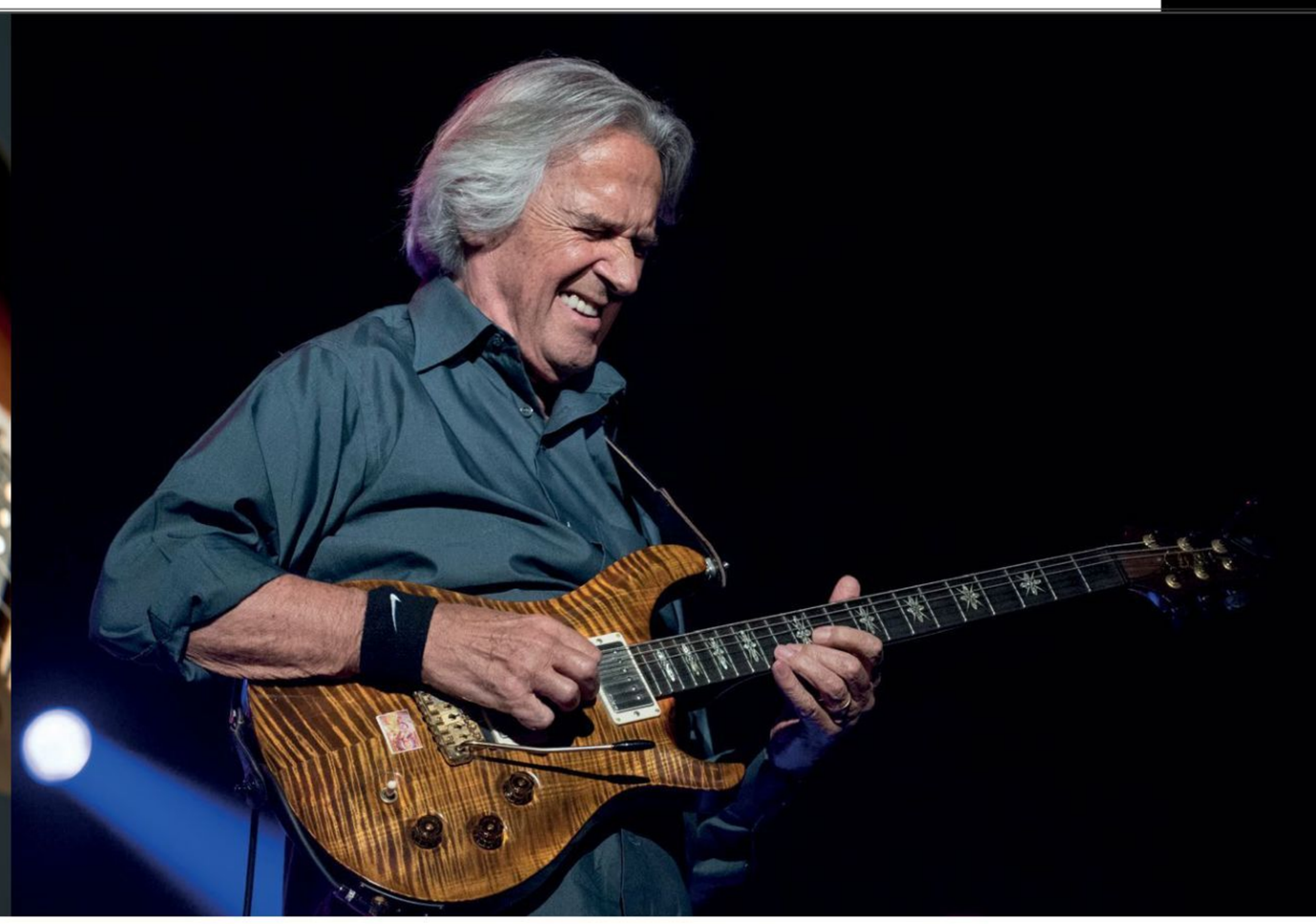
MIKE OLDFIELD

STUDIO

"TUBULAR BELLS/IN DULCI JUBLIO" LONDON OLYMPICS OPENING CEREMONY, 2012

Oldfield has played PRS guitars for nearly 30 years, but by far his highest-profile appearance with a PRS was his performance during the London Olympics opening ceremony in 2012, which was viewed by a global audience of almost 350 million people.





BRENT MASON MODEL: PHILIP SOWELS/FUTURE JOHN MCCLAUGHLIN: JIM BENNETT/GETTY IMAGES ORIANTHI: WILL IRELAND/FUTURE

ALEX LIFESON

CE 24 BOLT-ON

"Dreamline," Rush

***ROLL THE BONES*, 1991**

"I received a CE Bolt-On from PRS in early 1990, and I immediately became partial to that model for most of the Nineties," Lifeson says. "I recorded 'Dreamline' from *Roll the Bones* with a black CE Bolt-On that was my main guitar during that entire period. More recently, I've done a lot of recording with my PRS Alex Lifeson Private Stock Thinline Signature Acoustic model. It is very easy to record and sounds great in any application. It is an everyday guitar for me that sits proudly on its stand in my living room where we happily meet each day for our special workout, and I don't mean pushups!"

CLINT LOWERY

CUSTOM 22

"Denial," Sevendust

***HOME*, 1999**

"I've used an amazing custom black charcoal burst beauty Custom 22 that I affectionately call 'Bruce Lee' on every record I've done since 2000," Lowery says. "It's my favorite guitar, hands down. Once when I was on tour with Dark New Day supporting Seether, I was joking around and did an old-school guitar spin around my neck. It flew off the strap and the neck was cracked. I finished it off with a few more slams since the damage was done. Everyone on the tour signed it. I decided to save it for memory's sake and sent it to PRS to see if they could put it back together. A few months later it showed up at my house completely restored with all the signatures intact. The PRS folks put it back together better than ever."

TIM MAHONEY

STANDARD 24

"Down," 311

***311*, 1995**

"I've recorded with PRS guitars on every 311 record and performed probably every 311 performance with a PRS since 1992," Mahoney says. "One of my favorite PRS guitars is 'Ol' Red,' a Standard 24 I've had since its birth in 1993. I used it to record on every song on our self-titled 'Blue' album, which contains some of our most popular songs like 'Down' and 'All Mixed Up.' When the Thomas Fire tore through my property in 2017, I kept 'Ol' Blue' (a light blue 1999 Standard 24 with custom Bob Vessells tiki inlay) in my vehicle for preservation."

BERNIE MARSDEN

MODERN EAGLE

"Kinda Wish She Would"

***SHINE*, 2014**

"I used my blue Modern Eagle a lot on my 2014 album *Shine*, which I recorded at Abbey Road," Marsden says. "It's a really great guitar. I have fond memories of visiting the PRS factory and talking to the staff in every department. The community spirit to produce fabulous quality guitars was tangible. I also always had a great time at the PRS Experience each year I attended. The atmosphere and vibe were always terrific. The achievements that Paul and his staff have attained over the last 35 years are impressive. I am very proud to have been involved in a small way."

BRENT MASON

BRENT MASON SIGNATURE

"Storm in a Shot Glass," Reba McEntire

***STRONGER THAN THE TRUTH*, 2019**

"I am extremely grateful to Paul for supplying me with guitars after I lost most of my instruments during Nashville's 2010 flood," says the first-call Nashville session guitarist. "I lost my main utility guitars, but before my next session Paul came to the rescue with a 12-string, baritone, DGT and more. I've used my PRS guitars on many recordings. I played an SE Mike Mushok baritone on 'This One's for You' by Luke Combs and my Brent Mason Signature model for the guitar solo on Ronnie Dunn's cover of 'How Long Has This Been Going On' and 'Storm in a Shot Glass' by Reba McIntire."

JOHN MAYER

McCARTY HOLLOWBODY

"Wheel"

***HEAVIER THINGS*, 2003**

"Back in 2003 while I was working on my second album, I realized it was time to get a hollowbody guitar. I was living in New York City at the time, so I headed to Rudy's Music on 48th Street to get my hands on as many jazz-centric guitars as I could. I played everything they had, including all the big-body Gibsons, new and old. Then, [owner] Rudy Pensa handed me a PRS McCarty Hollowbody — that was the sound I was looking for. I was blown away, not just by the guitar, but by the fact that after playing all the usual suspects, the PRS became the one that lit up in my hands. The guitar solo for 'Wheel' on *Heavier Things* is that hollowbody.

"I have used dozens of my signature Silver Sky guitars over the past few years, but it feels like there's only been one. Each time Paul makes an incremental improvement, I put it to the test, and if it's better than the one I already had in my hands, it becomes Number 1. That Number 1 crown jumps from guitar to guitar, kind of like king of the



[*from left*] The PRS Brent Mason Signature model; John McLaughlin performs in 2017 with his Private Stock Violin (with a Roland synth pickup); Orianthi with her Custom 24 Goldtop

hill. I actually think the one I have now is going to be Number 1 for a real long time, but I've said that before!"

JOHN McLAUGHLIN

McCARTY VIOLIN

"Guitar Love"

***NOW HERE THIS*, 2012**

"The first PRS guitar I ever played was one of Carlos Santana's guitars," recalls McLaughlin. "He loaned it to me when we played in a jam a long time ago. I loved the instrument right off. I've lost count of how many tunes I've recorded with my PRS's, but one that immediately springs to mind is 'Guitar Love.' At the end of my US tour in 2017, I put the wonderful Turquoise doubleneck that Paul made for me especially for the tour on auction to raise funds for the NGO [Non-Governmental Organization] for traumatized kids in Ramallah, Palestine that we support."

TONY McMANUS

PRIVATE STOCK TONY McMANUS SIGNATURE ACOUSTIC

"Gnossienne #1"

***MYSTERIOUS BOUNDARIES*, 2013**

"I recorded the whole *Mysterious Boundaries* album with my first PRS Signature acoustic guitar," McManus says. "It's that one guitar on every track, solo, except the final piece, which was played on a baritone guitar. The first piece to be recorded was the Bach E major prelude for solo violin. Paul was so encouraging of that whole project, and had me record in his studio with Peter Denenberg engineering — fantastic experience.

"I was very excited to get back home from NAMM in 2011 with my signature guitar to show off. When I landed at Toronto airport, having changed in Denver, my guitar was missing so I went to the baggage claim desk and gave a description of my missing McManus guitar to the attendant. Her first question made me chuckle: 'Is your name on it?' 'Oh yes, madam, it took me 38 years of playing, but my name is definitely on that guitar.' It appeared the next day."

MIKE MUSHOK

SE MIKE MUSHOK SIGNATURE BARITONE

"Failing," Staind

***STAIND*, 2011**

"I've recorded pretty much everything with my PRS baritones," Mushok says. "One track I really love that stands out is 'Failing' off the last Staind record. I have a signature model tobacco sunburst that for some reason sounds just a little better than some of my other baritones. I use that guitar a lot. It's on the *Saint Asonia* record and *Flawed Design* as well. It's just a stock, off-the-shelf SE signature model, but it's really a special guitar. PRS has become a huge part of my sound, from my signature baritone to a beautiful hollow body that I've used on a ton of records. I just know which guitar to go for which sound and they never let me down. They really are great crafted instruments."

ZACH MYERS

305

"Bully," Shinedown

***AMARYLLIS*, 2012**

"I've recorded so many songs with my PRS guitars," Myers says. "One guitar that I use in the studio and that I don't use live is the 305. It's one of my most versatile guitars. That guitar can get me through any sort of tone I need. When making the video for 'I'll Follow You' I needed a guitar that could get wet for a rain scene in the video. PRS sent me a beautiful 25th Anniversary Hollowbody II that had a crack near the toggle switch, and I was told it didn't work. It turned out that the guitar worked fine even after getting soaked in all the rain, and it's now one of my number one go-to guitars live."

DAVE NAVARRO

DAVE NAVARRO SIGNATURE

"Super Hero," Jane's Addiction

***STRAYS*, 2003**

"I was first introduced to PRS by Chris Haskett of Rollins Band in 1991," Navarro reminisces. "I had a nervous breakdown and threw all of my Ibanez guitars into the audience, so I didn't have any guitars to play at my next show. I borrowed one of Chris's PRS guitars and instantly fell in love with it. I went on stage having never played a PRS before and came off stage needing one immediately. I've played them ever since.

"In 2006, PRS introduced my signature model which was a Jet White Custom 24 with gold hardware, and in 2012 they released an SE Navarro model. I've recorded many songs with my PRS signature models. You can hear my PRS [guitars] all over the Jane's Addiction albums *Strays* and *The Great Escape Artist*. I always felt guilty for having solid-color guitars because PRS has always been known for their beautiful transparent finishes that show off the gorgeous wood grain. But I just liked things simple back then. Now I'm really starting to love and appreciate the beautiful grain and finishes on the guitars, and I think I want one!"

ORIANTHI

CUSTOM 22

"How Do You Sleep?"

***HEAVEN IN THIS HELL*, 2013**

"One of my favorite guitars is 'Manos,' a Custom 22 that I used for the recording of 'How Do You Sleep?' on my *Heaven in This Hell* record," Orianthi says. "My other favorite PRS is my purple Custom 24 with Lotus inlays, which I used on my brand-new album. I absolutely love that one. I used my Santana model with Steve Winwood and Sheila E at the 2013 36th Annual Kennedy Center Honors gala honoring Carlos Santana."

VERNON REID

S2 VR VELA

"Lift Every Voice and Sing"

THEME SONG OF W. KAMAU BELL'S *UNITED SHADES OF AMERICA*, 2019

"When Living Colour were on tour with Aerosmith in the summer of 2015, my prototype signature Vela was sent to me in Michigan," recalls Reid. "Right out the box, the guitar was absolutely fantastic, with a 'V' neck profile that is perfect. I used it enthusiastically for the rest of that tour. More recently, I used my signature model S2 VR Vela when I recorded the current theme song of W. Kamau Bell's CNN show *United Shades of America*. It's a version of James Wheldon Johnson's spiritual 'Lift Every Voice and Sing.'"

TONY ROMBOLA

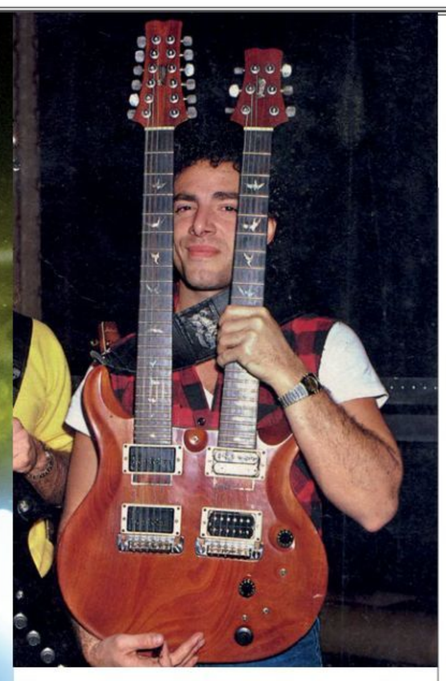
CUSTOM 22

"When Legends Rise," Godsmack

***WHEN LEGENDS RISE*, 2018**

"The first PRS I played was Mark Tremonti's," Rombola recalls. "I had a side band called Another Animal, and we did a





[*left*] Vernon Reid performs in the UK with his S2 VR Vernon Reid Signature Vela; [*above*] Neal Schon with his custom doubleneck

10-week tour with Alter Bridge. Mark and I traded licks, and I had a great time jamming with him. I primarily use Custom 22 models. On Godsmack's last release, I used my Custom 22 on the track 'When Legends Rise.' My PRS guitars never let me down. Their top quality and killer tone and looks give me confidence night after night."

CARLOS SANTANA

CUSTOM 1980 "SANTANA PROTOTYPE" MODEL

"Blues for Salvador"

***BLUES FOR SALVADOR*, 1987**

"The first PRS I ever played was a Santana model, but it wasn't called that yet," Santana says. "It looked like candy — perfect color of cherry red and dark, rich wood. It looked so delicious, sounded great, stayed in tune and felt like my voice. This model later became the Santana I. I recorded the song 'Blues for Salvador' with one of my custom PRS models. It was one of those solos that you play and you don't remember — it just happens. Everyone was like, 'Oh my God!' as soon as I hit the last note and the tape ran out and started spinning around the tape machine. That moment will always stand out in my mind.

"Picking up a Paul Reed Smith Guitar is like breathing to me. I don't have to think about the guitar. It gives me clarity, certainty and confidence to play my heart and not have to think about anything. When PRS first arrived, it changed the narrative. It was a whole other sound, and it was powerful. A PRS has and always will have impeccable integrity."

NEAL SCHON

CUSTOM DOUBLENECK

"Only the Young," Journey

***VISION QUEST* SOUNDTRACK, 1985**

"I've been playing PRS guitars since the very beginning," Schon says. "I used to own one of the first three curly maple guitars that Paul ever made, but he talked me into giving it back to him so he could display it in his museum. I used that guitar on 'It's Alright' from the Neal Schon & Jan Hammer *Untold Passion* album. I also owned the first doubleneck that Paul ever made. I used it on 'Only the Young,' and Jonathan Cain used the 12-string neck for rhythm guitar on 'Stone in Love' on our *Escape* album. I just acquired several new, amazing Private Stock guitars this year, so you'll be seeing them on tour soon. I truly believe they are among the best guitars ever made."

MARTIN SIMPSON

ROSEWOOD MARTIN SIMPSON PRIVATE STOCK ACOUSTIC

"Blues Run the Game"

***TRAILS & TRIBULATIONS*, 2017**

"The first prototype of what became the Martin Simpson Model acoustic guitar arrived at my house in December 2009," Simpson says. "Shortly after I opened the case and started to play it, my phone rang. It was Paul Smith who simply said, 'You're happy.' It was not a question, but a statement of fact. I have used that guitar on numerous recordings, and I've lost count of the number of films and videos of live performances I've played a PRS on. In 2012, Paul made me a guitar from Honduras Rosewood with an Adirondack spruce top and the thinnest of finishes. I equipped it with three different pickups: a Highlander IP2, a McIntyre Feather and a Fifties DeArmond soundhole pickup. I've played that guitar on so many gigs and so many recordings. It's ready for anything!"

PAT TRAVERS

SINGLECUT TREM

"Black Dog Blues"

***BLUES ON FIRE*, 2012**

"I got my first PRS in 2004 — a beautiful Custom 22 that I called 'Crème Brûlée' because of the honey-colored '10' top," Travers says. "That guitar felt wonderful to hold and play and look at — a very sensuous experience. In 2005 I acquired a '10 Top' Singlecut with a tremolo. I later had it modified with the addition of PRS 57/08 pickups. It has been my number-one stage and studio guitar ever since. I have played 'Blackie' on almost every recording I've done in the last decade or so. It's amazing that Paul Smith has created a guitar company that rivals and exceeds all of his competitors. Paul once told me that he had been in a cover band that covered a bunch of Pat Travers tunes. I think that's pretty cool!"

MARK TREMONTI

MARK TREMONTI SIGNATURE

"Blackbird," Alter Bridge

***BLACKBIRD*, 2007**

"The first PRS I ever played was an Artist Series model during the Nineties," says Tremonti, who became the second guitarist honored with his own PRS signature model when the company introduced the Mark Tremonti model in 2001. "I recorded 'Blackbird' with my favorite charcoal burst signature model. The first video I filmed with a PRS guitar was the video for 'Higher' with Creed in 1999. One of the most recorded PRS guitars I've ever owned is a US-built baritone, which has been played on many other records produced by Michael Baskette."

JOHN WESLEY

SINGLECUT

"Pointless Endeavors"

***A WAY YOU'LL NEVER BE*, 2016**

"My favorite song that I recorded with a PRS guitar was 'Pointless Endeavors,'" Wesley says. "In 2007, Paul and Winn Krozack had a Singlecut made for me that included one of the first tremolo piezo setups in a solidbody. That guitar has done hundreds of gigs and hours of recording, and it is still my main guitar to this day. I used it for 'Pointless Endeavors,' which has some tones, including the solo section, that were a pinnacle of all the elements I had been chasing since I was a kid guitarist coming up.

"When Porcupine Tree did the *Arriving Somewhere* live DVD, I played a stellar Hollowbody II. Before I got it, I had been struggling to find a guitar that could cover the nuances of the Porcupine Tree sets, switching from piezo acoustic tones to super heavy and gutsy tones to a beautiful clean tone. Porcupine Tree was a demanding gig that required a ton of varied tones, and that guitar helped me keep that gig." GW

VERNON REID: STEVE THORNE/REDFERNS NEAL SCHON: COURTESY OF PRS GUITARS

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GW

KNIGHTS *of the* ROUNDTABLE

(Discussion)

STARRING

TRIVIUM'S MATT HEAFY

"One of the biggest things for me was getting into Brazilian jujitsu, which taught me what it is to build something from the ground up. I've only ever played guitar and sang in Trivium... but getting my butt kicked for three, four, five years in jujitsu and gradually having to realize that you have to put in so much time and practice to get good at something was really instructional"



LAMB OF GOD'S MARK MORTON

"The other night I learned Larry Carlton's solo from [Steely Dan's] 'Kid Charlemagne.' I've always loved that solo, so I just sat down with it. It's not so wicked technically, but it's just different shapes and different kinds of stops and note choices that are outside of my kind of ingrained comfort-zone patterns"



MEGADETH'S DAVE MUSTAINE

It's what America needs – some really talented tours with diversity. I think a lot of the promoters over here, they're stuck in that, 'Let's get five of the same band' thing. Whereas our promoters that we use overseas will put together a multitude of different bands. So you go to a concert and you see the B-52's and then you see Saxon. And it's like, 'Whoa!'"





IN FLAMES' BJÖRN GELOTTE

"My rig looks insane when you see it, but it's really a very pure signal. And my guitar is my own Epiphone Les Paul signature model. It's based on my first Les Paul Custom, only there's EMGs in there. For me it's a trusty go-to pickup that always works. And they make them in gold now for me as well, so I'm happy"

WITH SPECIAL GUESTS

MEGADETH'S KIKO LOUREIRO

LAMB OF GOD'S WILLIE ADLER

TRIVIUM'S COREY BEAULIEU



IT'S BEEN ROUGHLY 20 years since Megadeth teamed up with Anthrax and Slayer to headline the Clash of the Titans tour, arguably the first time a truly metal multi-headlining bill played to arenas of fans here in the States. That outing helped pave the way for bands at the heavier end of the spectrum to storm hockey-rink-sized rooms of metalheads. But that said, it's been a minute since we've enjoyed a good ol' thrash-ioned, arena-slaying, metal package tour. Thankfully, Dave Mustaine and Megadeth have once again come to our rescue, pairing up with Virginia thrash masters Lamb of God for a massive globetrotting jaunt, with support from two of metal's other leading acts, Trivium and In Flames.

IN THIS EXCLUSIVE, ONE-OF-A-KIND INTERVIEW, AN UNSTOPPABLE ASSEMBLAGE OF METAL GUITAR TITANS TALK STEELY DAN, BRAZILIAN JUJITSU, GEAR GALORE AND ONE HELL OF A TOUR!

BY **RICHARD BIENSTOCK**

As for why these four bands decided to join forces for what is undoubtedly the heaviest tour of 2020? "I think this is what metal needs right now," Mustaine says simply.

And if you ask why, well, Dave'll tell ya.

"There's so many different tours that go out where it's just six or seven of the same band," he continues. "That doesn't do anything to promote the individuality of the acts, and it also doesn't broaden the fan base." He acknowledges Lamb of God guitarist Mark Morton, Trivium frontman Matt Heafy and In Flames axeman Björn Gelotte, who are gathered together with him on a Skype video call with *Guitar World*. "What's really unique and special and great about this lineup is we're all heavy as fuck, but we all have our thing going on, too."

While the bands do all have their own "thing," as it were, they also share deep musical connections.

"Without the gentlemen I'm talking to right now, Trivium wouldn't exist," Heafy says. Gelotte, for his part, adds that "all you guys have been an influence on my guitar playing."

Morton concurs, and also points out, "To put us all together, it's exciting. Because every one of these bands is a headliner in their own right."

Indeed they are. But make no mistake — even though the four acts combined have something like a century of music-making under their belts, they're also all rooted firmly in the present. Lamb of God and Trivium are touring behind new records — *Lamb of God* and *What the Dead Men Say*, respectively — and In Flames are out supporting their excellent 2019 release, *I, the Mask*.

Mustaine, meanwhile, recently got the all-clear after a battle with throat cancer (see our in-depth interview on page 57), and in addition to the upcoming tour, he and Megadeth have been in the studio working on the follow-up to their 2016 release, *Dystopia* — arguably the band's strongest effort in decades.

As for what the new Megadeth full-length, their 16th overall, will sound like?

Megadeth, of course.

"I've kept my thought processes pure," Mustaine says. "Because if I go out on this tour with Matt and Mark and Björn and then all of a sudden the next Megadeth record sounds like a soup of all of us, it's like, 'Who are you?' You do have to have your own identity."

Mustaine, Morton, Heafy and Gelotte (with some input from Lamb of God's Willie Adler, Megadeth's Kiko Loureiro and Trivium's Corey Beaulieu) got together with *GW* to have a chat about those distinct identities. They also took some time to talk touring and compare notes on gear, songwriting and how they continue to progress as players — as well as brainstorm a possible song for a suggested end-of-show all-star jam (you'll be surprised at the answer).

Mostly, of course, they just talked about guitars.

"I'm in really good guitar company on this tour," Gelotte says. "I'm going to play so much guitar, and I'm going to watch so many great players and hear so many great solos. I couldn't be more excited about that."

Nor could we, Björn. Nor could we.

What are each of you most excited about when it comes to this bill?

MATT HEAFY I'll start. For us, these are three bands we grew up listening to at different stages of our career. In Flames, they taught us what it is to mix melodicism and heaviness together in one

MORTON: TRAVIS SHINN HEAFY: GRIZZLEE MARTIN MUSTAINE: JEREMY SAFFER GELOTTE: WOMBAT FIRE



ART ATTACK

LAMB OF GOD'S ART CRUZ HAS TAKEN UP THE STICKS FROM CHRIS ADLER. SO WHAT'S IT LIKE JOINING ONE OF METAL'S MOST LEGENDARY BANDS?

Q&A

You've been friends with your now-bandmates for more than a decade, but now you're a full member. How does that feel?

These are exciting times, and it's all happening so fast! Life's a full-circle situation sometimes. The first time I saw Lamb of God was on Gojira's first-ever tour in America; I remember waiting in line for eight



Megadeth's Dave Mustaine [*left*] and Kiko Loureiro perform August 2, 2017, in Copenhagen; [*facing page*] Loureiro with one of his signature Ibanez KIKO models

band. When I heard *The Jester Race* [1996], *Whoracle* [1997] and *Colony* [1999], if I didn't get into those, I wouldn't be here right now. I could say the same for listening to Lamb of God. And Megadeth was one of the first metal bands I was ever into — I covered "Tornado of Souls" when I was 12 and a half. My voice was a little rough, but everything else was okay. [*Laughs*] I need to show you that, by the way, Dave!

MARK MORTON To echo what Matt was saying, Megadeth was my favorite band when I was coming up playing guitar. I *dreamed* of being in a band like that. So to share a stage now... I mean, I'm still influenced by them. I still learn from them. And it's a similar thing with In Flames — I remember trying to wrap my head around just the depth of the guitar melodies they incorporated into their music, and how it was still so heavy and powerful. And Trivium are peers and friends and such great songwriters. We use the same producer [Josh Wilbur], so there's kind of a family there. And you know, I think one of the best things about the tour is that it really showcases the strength of the genre as a whole. It's the type of bill where, top to bottom, you want to be there before the show starts. I think that's important for the fans, and it's exciting for me, too.

DAVE MUSTAINE It's what America needs — some really talented tours with diversity. I think that a lot of the promoters over here, they're stuck in that, "Let's get five of the same band" thing. Where, and you guys know this, our promoters that we use overseas, they'll put together a multitude of different bands. So you go to a concert and you see the B-52's and then you see Saxon. And it's like, "Whoa!"

How about you, Björn?

BJÖRN GELOTTE You guys have said it all, man. [*Laughs*] But this is a really exciting tour for us to jump on. Because Dave and Megadeth, the way they would weave melodies into the actual riffs, and the way the guitars would harmonize, that was something I'd never really heard before. And the thrash sounds from Lamb of God and the clean vocals from Trivium, these are all things we have incorporated into our songwriting as well. Plus, I consider all you guys friends. As soon as we heard about this tour, we said, "This is the tour we need to do!"

NICK FANCHER/FUTURE

GONZALES PHOTO/PYMCA/AVALON/UNIVERSAL IMAGES GROUP VIA GETTY



“There’s a lot of the younger set that believes that volume makes up for tone... When I played with the San Diego Symphony, one of the things I said to them was, ‘Don’t worry, I don’t play really loud. I’m more concerned with tone than I am with volume.’ And the guy that was the head of the symphony, he told me, ‘Great, that’s all I needed to hear. Interview’s over!’”
DAVE MUSTAINE

In terms of sonics, playing fast and intricate metal in large, cavernous rooms is no easy task. You have to deal with muddiness, and with sound reverberating around the venue in unusual ways. Do you think about your musical approach differently in an arena than you would in a club or theater?

MUSTAINE If you care about your sound, yeah. Some people don’t really care about their sound that much — there’s a lot of the younger set that believes that volume makes up for tone. But when I played with the San Diego Symphony [in 2014], one of the things I said to them was, “Don’t worry, I don’t play really loud. I’m more concerned with tone than I am with volume.” And the guy that was the head of the symphony, he told me, “Great, that’s all I needed to hear. Interview’s over!” Because he thought I was going to come in there and... *boom*!

HEAFY When it comes to sound, I can imagine the guitar tone of any one of our bands, of any one of the *eras* of our bands, and it’s so unique. That’s because we all care so much about every single aspect of what our band is. So I feel like we know how to handle bringing that sound into big rooms, because we all have so much experience playing giant shows all around the planet.

MUSTAINE Matt, are you using Fractals?

HEAFY We’re actually now going back to old-school rigs. We were using Kempers for a while, and now we’re going to run through heads with this thing called the Box of Doom.

GELOTTE The Box of Doom — we’ve had that for years!

HEAFY Dude, the thing is insane! We did use the [Fractal] Axe-Fx II for a while, but now we’re going back to real heads. I have a block [letter] 5150 that I found used, although I’m not bringing it out on this tour. But I’ve been collecting tons of heads, cabs, speakers and pedals, and I feel like I’ve got my favorite tone for myself right now. [*Editor’s note: For more information about Box of Doom isolation cabinets, check out theboxofdoom.com.*]

What rigs are the rest of you bringing on the road this time?

MUSTAINE Well, clearly I’m using uncool Fractals! [*Laughs*]

MORTON I’m using my [signature] Jackson Dominion with my Boogies, and I sort of alternate between Mark IVs and Mark Vs. But what I do is I’ll split my signal into two heads, and my front-of-house engineer gets his head, because he needs different things out there, different tones, different things to add to the mix. And then I have my own signal because I need a certain kind of response. And I’ve got my speakers onstage and there’s really not a whole lot of processing for me — I have a gate and a compressor and then I use a few pedals, mainly for solos.

WILLIE ADLER My rig will consist of my signature ESP Warbird guitars, coupled with a combination of Mesa Boogie amps and cabinets — specifically, the Mesa Triple Crown and the Mark IV. I’ll also be running a series of Mesa pedals along with a couple of Fortin pedals.

KIKO LOUREIRO For this run I’ll be using my Ibanez signature models [the KIKO200, KIKO100 and KIKO10p] as well as Marshall cabs, Fractal, DV Mark and D’Addario NYXL strings.

GELOTTE I have a Marshall prototype that sounds really good — it’s based off the [JCM]800 models. It has a built-in little gate in there and it works pretty good because it’s really active. But besides that I do pretty much what Mark’s doing. I split the signal so I get my own speaker onstage — not very loud, but just to be able to control feedback

hours to get into the show and buying a bootleg shirt outside. This is a dream come true.

***Lamb of God* is your first record with Lamb of God. What was the recording process like?**

I might’ve been the secret weapon, I swear! I was able to come in and be like, what does a fan want now? There were a lot of things on this record where I’m shocked that they took my opinion into consideration, and now everybody’s stoked on it. There were a couple of songs where I was able to get a little funky with the hi-hat, definitely some Santana work with the toms, there’s a lot of Sepultura-style tribal stuff — I definitely ripped off Iggor!

This is your dream gig, but Lamb of God is also a well-oiled machine. Are there ever moments where it feels like a job?

The work part is the travel schedule, and the lack of sleep. As I get older, my body’s telling me, “Alright man, you gotta slow the fuck down.” But if you feel like it’s work when you’re playing shows, you shouldn’t be doing it anymore — that’s the fun part! And for me, the most exciting part was writing the record, being able to be a part of that and putting in the hours. That’s work, but the kind where you’re like, “I’m so thankful this is my job!” —*Kim Kelly*

ANNALISA RUSSO

and stuff like that. And then the other signal goes to the Box of Doom that Matt was talking about, which is basically an iso cab. And our front-of-house guy can do whatever he needs with that one. Then I have a [Dunlop] 95Q wah in there somewhere that I use all the time for all my leads, and an [Ibanez] Tube Screamer. And for the clean stuff I use a Marshall JVM amp. My rig looks insane when you see it, but it's really a very pure signal. And my guitar is my own Epiphone Les Paul signature model; It's based on my first Les Paul Custom, only there's EMGs in there. For me it's a trusty go-to pickup that always works. And they make them in gold now for me as well, so I'm happy.

COREY BEAULIEU I'm really excited about going back to tube amps, but I'm not locked into what exactly that will be yet. I have my signature Jackson guitars, and my new Winterstorm model will definitely be on all touring for the foreseeable future. And Matt and I have always been huge Peavey fans and we've been experimenting with a variety of pedals.

Dave, what do you have going on besides your Fractals?

MUSTAINE I'm using square Marshall



In Flames' Björn Gelotte with his signature Epiphone Les Paul

IN FLAMES AXEMAN BJÖRN GELOTTE ON HIS METALHEAD DAD, FIRST GUITAR HEROES AND ESSENTIAL GEAR



BJÖRN TO ROCK

Got my first real six-string...

My mom and dad came home with a Suzuki guitar — it looked a little bit like a Les Paul but kinda not. It didn't even come with a case, it just arrived in their hands! It didn't look anything like the guitar I wanted to play and sounded like crap, so I quickly bought a Yamaha RGX. I found an EMG in a music store and carved out the space for it, as well as the battery in the back. It looked shit but sounded great — my first steps on stage were with that guitar!

We could be heroes

My first guitar hero was Ritchie Blackmore; he could be my favorite songwriter of all time. I'm really lucky, my dad was a metalhead so I grew up on Deep Purple, Rainbow, Whitesnake, Sabbath and Ozzy! After Blackmore came Van Halen, Rhoads, Wylde, Slash... I took elements from all those guys and tried to incorporate them together. When you're a fanboy, you try to learn all the tricks of your heroes and later they combine into your own sound.

Everybody wants some

I'd love to sit down with Eddie Van Halen, even if just to sit and watch him play guitar up close for a bit. I went to see them in the U.S. on [their recent] reunion; I brought my dad and some friends over to see two shows. He was seriously good — the whole band was fantastic, actually. Alex's drumming was insane and Eddie's kid Wolfgang was playing bass and doing all the backing vocals... shredding with his dad! If you get the chance, you need to see it. I must have listened to Van Halen II about a billion times, the skill and ease Eddie plays with is unbelievable — he was just laughing his way through those entire records!

Swaying to the symphony of destruction

My biggest breakthrough on guitar came early on, when I started learning about harmonies and all that dual-lead stuff that Iron Maiden and Thin Lizzy were famous for. When I got to grips with the power of those harmonies, it yielded great things. I actually went a bit crazy with it — some songs had two different harmonized rhythm guitars, then up to six lead guitars all harmonizing over top. It became a symphony orchestra at times.

Straight for the heart

The one piece of gear I couldn't live without would be my Dunlop 95Q Cry Baby wah. For years I didn't know how to use it, but I eventually found the sweet spot and it's now become integral to my sound, especially for leads. Different notes on the guitar have different sweet spots and I think Michael Schenker is the king of all that. Michael Amott from Arch Enemy, too... the way he plays hits you straight in the heart. I also think Fredrik Åkesson from Opeth is insanely good at that stuff, yet he's the most chilled and laid-back dude ever.

Only for the weak

My main weakness would probably be picking. In order to be precise and clean, you need to practice. There is no shortcut... and that's my problem. If I manage to do something that sounds really good on record, I have to work my ass off to be able to play it okay live! I'll keep going through the leads until they are in the same area code as what was recorded. Guys like Paul Gilbert are flawless: he can start with upstrokes or downstrokes, nothing seems to bother him! I was always too lazy. I still am!

—Amit Sharma

LEFT: JOBY SESSIONS/FUTURE TOP: WOMBAT FIRE FACING: TRAVIS SHINN



Lamb of God’s Mark Morton [*left*] and Willie Adler; [*facing page*] In Flames’ Björn Gelotte

cabinets with Celestion Greenback speakers. I’ve always liked the square cabinets for some weird reason. I think it’s because the slanted ones remind me of when I was with Metallica and we played with Vandenberg at this place out in New Jersey. Adrian Vandenberg was a great guitar player, but he used these slanted red-and-white Marshall cabinets. I looked at that and I swore to myself, “Never, ever, *ever* will I have red-and-white Marshalls. And I’m not going to use slant cabinets either, unless they’re rentals.” [*Laughs*] And the Celestion Greenbacks — guys that use low tunings and lower-gauge strings would probably prefer a higher wattage, but they work great for me. Then within my Fractal there’s tons of effects and stuff — I could list through all of them, but it would just be like reading an index card. But we’re just trying to get as close to what the records sounded like when we recorded them. And the Fractals can get you in the ballpark.

Each of you has carved out a sound and style that you’ve become closely associated with. With that in mind, how do you also continue to progress at what you do, and remain open to new ideas and techniques?

GELOTTE For me, one thing is that I’ve played with a bunch of different guitarists recently, just due to different lineup changes and whatnot. And they all have very distinct and different sounds and disciplines and ways of playing the guitar. So it’s been awesome to be able to jam with these guys and pick things up and get all their influences. That even comes down to things like learning new ways of practicing before a show. We always try to play guitar an hour-and-a-half, maybe two hours before we go on. It drives other bands nuts because it’s constantly noisy, but it’s good for us and it’s been very good for me.

HEAFY One of the biggest things for me was getting into Brazilian jujitsu, which taught me what it is to build something from the ground up. I’ve only ever played guitar and sang in Trivium, so I’ve never known what it was to learn something new — basically I was always just doing what I enjoyed. But getting my butt kicked for three, four, five years in jujitsu and gradually having to realize that you have to put in so much time and practice to get good at something was really instructional... Another thing is about two-and-a-half years ago I started regimentally live streaming on Twitch, five days a week, two streams a day. That’s three to six hours a day of me playing Trivium songs to our fans all around the world. That much intensive extra practice helped my guitar playing and singing so much. Because I used to always be worried every night — “Am I going to hit this note?” But you know, when it comes to practice, my dad’s a Marine, my mom’s Japanese and those two cultures are so regimented. When I was a kid trying to emulate my heroes I saw how many hours it took. Now I just keep those hours going, even at this point in my career.

LOUREIRO I’m constantly learning and changing. I’ve been focusing a lot on rhythm guitars since I joined Megadeth [in 2015], and I’m trying to expand my symmetric and intervallic phrasing. Regarding songwriting, I have my way of doing things; when I compose it usually starts with an acoustic guitar or piano — but it’s also been a great experience to see how Dave writes. Very inspiring!

ADLER Other than simply continuously playing and writing, I’m always looking for new ways to be inspired. Currently, I’m obsessed with Toontrack’s EZkeys — not only does it aid in crafting interesting melodies, it’s brought me right back to a bit of my piano-focused roots.

MORTON Now that we’re all at home and not working [due to the Coronavirus shutdown], the other night I learned Larry Carlton’s solo from [Steely Dan’s] “Kid Charlemagne.” I’ve always loved that solo, so I just sat down with



DEAD MEN TELL TALES

HOW TRIVIUM AND OTHER HEAVY MUSICIANS HAVE BEEN INSPIRED BY LEGENDARY AUTHOR PHILIP K. DICK

TRIVIUM'S NEW ALBUM, *What The Dead Men Say*, takes its name from a 1964 novella by the hugely influential and prolific science-fiction writer Philip K. Dick. The story revolves around a prominent businessman who begins to transmit his thoughts from beyond the grave, blocking television and radio networks in the process.

"It was really Paolo's [Gregoletto, bassist] idea and concept," Heafy tells us. "He actually has really helped with lyric writing from the last album and into this one. He's a very well-read and articulate guy, he brings a great amount of literary references to the table, and it's been great for me as I can approach the songs almost in character, which is a new discipline for me. Philip K. Dick was clearly ›



Trivium's Matt Heafy [*left*] and Corey Beaulieu perform April 17, 2018, in Birmingham, England; [*facing page*] Heafy with his signature Epiphone Les Paul Custom

it. It's not so wicked technically, but it's just different shapes and different kinds of stops and note choices that are outside of my kind of ingrained comfort-zone patterns. So it helps to push the lane out a little bit. It's been 35 years and I still feel like I'm learning how to play guitar. But it's fun, man. I still have fun doing it.

Mark, I would imagine that one thing that has been different for you is doing solo music, including an acoustic EP.

MORTON Yeah. In early 2019 I put out a solo record that I'd been working on for a long time.
MUSTAINE Kickass, by the way.
MORTON Thank you. And then I did an acoustic EP earlier this year. And you know, I'd say probably the last seven or eight



so interesting what Mark was saying about how he's a guitar player but he's also a songwriter. Because you try telling that to most normal people that aren't musicians and they'll look at you like you're trying to teach a pig how to sing. They just won't get it. But I would imagine all you guys have written lyrics down on a shred of paper, or sung a melody into your cell phone. Me, it's coming up on 40 years I've been doing this, so I've also used those old cassette decks where

a genius, and there's a wealth of material to draw from his work."

Here are some more albums that were inspired by the great man.

TUBEWAY ARMY

REPLICAS (1979)

The second and final album from Gary Numan's proto-industrial, new wave band is inspired by Dick's best-known work, *Do Androids Dream of Electric Sheep?*, which was adapted for the



“I THINK PEOPLE DO EXPECT ME TO BE INVINCIBLE.”

FANS WERE STUNNED WHEN **DAVE MUSTAINE** WAS DIAGNOSED WITH CANCER. BELOW, WE FIND OUT HOW THE **MEGADETH** FRONTMAN TOOK ON HIS BIGGEST BATTLE YET – AND WON

BY **JAMIE BLAINE**

THE WHOLE WORLD IS COMING APART at the seams. At least that’s the way it seems in Nashville this week. A T6 tornado tore the hell out of town just as the Coronavirus hit the Volunteer State. Even the President is in Music City today, surveying the damage from Marine Helicopter One, hovering above us as we step into a dark, downtown studio to meet with a local resident – **DAVE MUSTAINE.**

The Apocalypse’s first and second horsemen take a back seat, at least for the moment. Right now, we’re more concerned about Dave’s dog. Oblivious to its diminutive size, the long-haired Chihuahua descends upon us like some high-pitched Hound of Hell, menacingly baring his teeth and threatening to devour our very soul if we step any closer to his master.

“Easy, Romeo. Easy,” Dave says, reaching to save us from the snarling beast. We coil back, cautiously offering the back of our hand. Dave laughs gruffly. “Oh, no,” he says. “That doesn’t work with him.”

As the Megadeth frontman corrals his pup, it gives us a chance to check out the legend after his recent health crisis. Mass of fiery mane — intact. Black jacket, jeans, black T-shirt, white sneakers. Honestly? Well, he looks like Dave Mustaine, like the hellraiser still not sold on cheap or easy peace. He moves a bit slow, but not creakily — more like a man who’s fought the Devil bare-fisted and lived to tell the tale.

“Yeah, I’m pretty stoked about that,” he says, grinning as he grabs a bottle of water and motions for us to have a seat in a private, black-walled dressing room. The obvious first question: So, how do you feel? “I’m a little run down, but a lot of that’s from the medication and all the stuff that goes along with treatment. They hit the cancer really hard, nine doses of chemo and 51 radiation treatments, which just beats the hell out of you. My mouth is still messed up but overall, I feel really good.”

Dave settles in on the couch to tell us how he got the news that he was cancer-free. “I was here in Nashville, at my doctor’s office. He had to reach down the back of my throat, which was really unpleasant, but it was important for him to feel and make sure. And he said my progress was amazing, that both sides felt the same. I’ve got a metal plate in my neck that I figured might cause problems, but the doc told me, “Dave, you are in perfect health, 100 percent. You’re free to go.”

Dave pauses to slide a piece of Big Red gum into his mouth, twisting the foil between his fingers, reflecting before he continues. “It sounds bizarre, but I kind of knew. I took good care of myself. I’d done everything my doctors told me to do. I had tons of support from family and friends. And I had lots of prayer. I don’t want to sound arrogant, but I expected it. I had faith that I was going to be healed.”

At this point, Dave rewinds to early 2019, explaining how he received the grim verdict. While out shredding with Joe Satriani and Zakk Wylde on the Experience Hendrix tour, severe mouth pain struck. “I’d gone in to get some dental work,” he says. “And after, it felt like the dentist had broken a piece of scraper off in my gums. I went back and he sent me to an oral surgeon who checked me out and said, ‘You need to see an ear, nose and throat doctor. I don’t want to say anything bad, but it looks like the Big C.’ Well, fuck, dude! Why’d you say that, then?”

Dave shakes his head, still pissed, taking a long pull of water. “Anyway, I figured I’d take care of myself once the Hendrix tour was over. While out on the road, a friend of

PHOTOS BY JEREMY SAFFER



mine knew an ENT at the local emergency room. He came over, took a look and said it wasn't anything to worry about. But I knew something was wrong with me. It was just too far down for anybody to see. We had a day off and I was home in Nashville, so I saw a local specialist who suggested a scope. I don't do good with scopes, so they had to knock me out to get the tube in. But yeah, they confirmed that it was cancer in the side of my throat that had spread to two lymph nodes. Initially, they wanted to send me to MD Anderson in Houston for 11 weeks and I said no. fucking. way. I'm not gonna be away from my family for that long. So, they set me up at Vanderbilt, with Dr. Cmelak, who's actually one of the best radiation oncologists in the country. I had a good team." Fortunately for Mustaine, Music City is also the healthcare capital of the U.S.

The band cancelled tour dates and put the brakes on a new record so Dave could begin a brutal treatment regime, resting at his farm in the rolling hills of nearby Franklin between blasts of radiation and IV chemo drips. The worst, he says, is over. "I'll have to do another MRI soon and check in with the doctor regularly, three years, five years. But the cool thing is, my voice came back even better than before. I think the treatment shrunk whatever was on my vocal cord that was making it hard to sing. I'd seen pictures of my voice box and there was some kind of bubble on the flap that was giving me trouble. Cyst, tumour, nodule, whatever the fuck it was. But that's gone now, and they say long as I don't do anything stupid, I should be good for the rest of my career. I know once you get cancer you're never really out of the woods, but if the process doesn't scare you into changing your lifestyle, then shame on you."

Dave is no stranger to injuries and pain. He suffered career-threatening nerve damage to his left arm during a 2002 stint in a Texas rehab, and a decade later, underwent emergency surgery for spinal stenosis — whiplash, if you will — resulting in titanium implants in his neck. Flashing his trademark maniacal smile, Dave insists he felt no fear in the face of death.

"I already died once," he says, referencing his 1993 overdose on Valium. "I don't remember anything, though. No light or tunnel or any of that shit. I respect death, but I'm not living my life in fear. There was a little when I first found out that I had cancer, but it wasn't so much about dying, as not being able to use my gift anymore, to play guitar or sing. That really shook me. To be inconvenienced is one thing. It's something else to lose your gift."

Dave leans in. His steely glare, coupled with the white beard and wild hair, gives him the appearance of some Old Testament prophet of doom. "When they told me that my arm was 80 percent and I would never play guitar again, I thought, 'You have no idea who you're talking to. I will absolutely play again, and it'll be a matter of days, not weeks.' There's a couple things I still can't do, but I feel like I can play almost as good as I used to. Going through that thing with my arm was helpful. It gave me the courage to face any kind of medical problem I might have down the road. I'm going to do everything they say and if there's blood, I can handle it. I've seen my own blood before."

We ask about the darkest days, if his reputation causes people to expect an unrealistic level of strength. Dave fidgets with his shoelace. Ruffles the pup sweetly. Reaches for another piece of gum before the reply.

"I think people do expect me to be invincible. It is a lot of pressure," he admits. "But when you come out on the other side victorious, they cheer even louder. I like being a man of the people. That might sound corny, but it's true."

With Dave healthy and back onstage, the follow-up to 2016's Grammy Award-winning *Dystopia* is on every Megafan's brain. Late last year, Dave teased songs that were "heavy as hell" with titles such as "Rattlehead, Part Two" and "The Dogs of Chernobyl."

"I don't know if any of those titles are still holding up," he says, revealing that the band has been tracking at Nashville's Sound Kitchen with co-producer Chris Rakestraw at the controls again. "Whenever I make a record, the names of the songs change so many times. I think we've got 14 songs for this album and another folder with six. The songs are constantly evolving and as they do, we change the title to be more reflective of what makes the song distinct."

So, will we see a new Megadeth album before 2020 ends? "I hope so, yeah," Dave says. "We'll start back in a couple of days and keep plowing until it's done. The metal tour of the year starts this summer, but that should be fun and easy. We've got a week's vacation coming up soon and I'm going to go rest up and get ready to come back and make a brilliant record."

Nashville traffic is anarchy these days and Romeo looks like he needs to hike his leg. As the sun sets over the Cumberland River, Dave stands and slides an arm around our shoulder, recruiting us to thank the fans for all their thoughts and prayers. It strikes us, how we expect legends to be carved from granite. On one hand, we understand that our heroes are human. But on the other, we never want to see them frail, or sick, or down. And that must be a hell of a burden sometimes. But perhaps, it's also what keeps them moving.

If our heroes can keep pushing, then that gives us the courage to keep pushing too, through all the shitstorms of life, disasters both natural and manufactured, even the ones we bring upon ourselves. Decades later, they still inspire perseverance, hope, and the determination to never let the bastards grind you down. Maybe even a little 21st-century metal up your ass.

Dave's been on the road almost 40 years. Dues paid; the mark has been made. Was he ever tempted to call it a day, sit back on the farm and enjoy a slow, simple life?

"Yeah, I guess I could do that," he admits, shrugging like it's no big deal. "But I love what I do, and I like helping the band and crew make money. Playing music makes people happy. A lot of times while we're out there, they share stuff with us, some good, some bad, but we get to bring our own little brand of panacea to people and somehow, that makes them feel beautiful. Even if it's for just one night." GW

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Crown Lands' Kevin Comeau with a custom doubleneck guitar by Quebec luthier Jean-Filip Boisclair, who married parts from two Rickenbackers — a 4001 and a 360/12. "It's a unique (and very heavy) instrument that allows me to fulfill my role in the band," Comeau says

CROWN JEWELS

MASSIVE GUITARS, SLIDE FOR DAYS, LED ZEP SWAGGER AND SABBATH-SIZED RIFFS. GUITARIST KEVIN COMEAU TAKES YOU INSIDE CROWN LANDS' DARK, NORTH-OF-THE-BORDER BLUES ROCK

BY **BRAD ANGLE** ● PHOTO BY **ROGER PHELPS**

GW 61

WHEN CROWN LANDS guitarist Kevin Comeau was 14, he was a budding punk bassist with "spiky blue hair" who worshipped Green Day and the Clash. Unfortunately, his parents were absolutely fine with his rebellious music. So he did the most punk thing he could think of at the time: he dove headfirst into progressive rock.

"At the height of my punk-rock rebellion I discovered my parents' least-favorite band of all time was Rush, [so] I downloaded *A Farewell to Kings*," he says with a laugh. "I remember listening to 'Xanadu' for the first time and hearing the birds chirping in the background. I think that's the first time I discovered what a synthesizer was. Geddy [Lee's] bass playing is so good, and Alex [Lifeson's] solo at the end. It changed my life, man."

From the look and sound of Crown Lands, it's clear the life change has stuck. The young Canadian duo, which also features singer/drummer Cody Bowles, exudes Seventies hard-rock swagger: from lion's mane hair and vintage clothes to speaker-rattling blues riffs, progressive psyche vibes and tricked-out rigs. The exciting sonic blend, which they've explored on two ear-catching EPs (2016's *Mantra* and 2017's *Rise Over Run*), has already earned Crown Lands some high-profile fans: Jack White, Primus and Rival Sons have all invited the rising band to open for them on tour.

Now Crown Lands are about to take things to the next level with the release of their self-titled debut full-length for Universal Canada. The album, which they recorded with Grammy-winning producer Dave Cobb (Sturgill Simpson, Chris Stapleton), is a sweeping affair filled with soaring vocals, searing riffs, dynamics galore and 12-string lushness that evokes their idols like Led Zeppelin, Rush and Genesis. But instead of some hazy, smoked-out retro act rehashing far-out fantasy topics, the pair brings a fresh perspective to the genre by exploring some weighty subject matter that's rooted in their own community.

BOWLES' HERITAGE IS half Mi'kmaq, an indigenous tribe from Nova Scotia, and their band name references the "crown land" that belongs to the monarchy and on which Canada's indigenous reservations are located. The duo is committed to raising awareness about the marginalization of its country's First Nations people on songs such as "End of the Road," a heavy cut about a highway in British Columbia where many indigenous women have been killed. "Highway 16 is called the Highway of Tears because, like, hundreds of indigenous women have gone missing," Comeau explains. "There was even a national inquiry into missing and murdered indigenous women. And when the inquiry came back, it stated that this epidemic is a genocide."

"We're not politicians. We're artists," he continues. "But we know what's right and what's wrong. So we're trying to have signposts out for people, like, 'Hey, this is happening.'"

Thanks to their infectious sound and kinetic live show, Crown Lands are on track to spread their message to a lot more people across the globe. On the eve of their debut album's release, and first European tour supporting roots-rock act Larkin Poe, we caught up with Comeau for a chat about learning basslines from Les Claypool, playing space jams for hardcore kids, how Crown Lands stands out from the retro-rock pack and more.

You started playing bass first. What led you to guitar?
My dad is a big folkie and has an old Martin D-35 that he would bang on when I was a kid. That had a huge influence on me. He was big into John Prine, Bob Dylan and Johnny Cash. He had this great intricate fingerstyle playing... and I pretty much barely use a pick now. But I didn't start playing guitar seriously until Crown Lands, because I needed to play guitar more than I needed to play bass!

As a duo, you have to cover a lot of ground, between guitar, bass, keys. Were there any players you looked to for inspiration?
Mike Rutherford from Genesis is such a great musician: he's playing bass pedal synth, 12-string, bass guitar... and that's kind of the role I've adopted in the band. I've got a couple of custom [Boisclair] double-necks that are a 12-string and a bass. I've also got a big stupid keyboard rig that I play with my feet to do all of the bass lines and counterpoint live. When we founded Crown Lands we had two rules: no click, no backing tracks. We have so much respect for these top-tier musicians growing up, like Rush — the work ethic they had and the respect they had for their audience. That's what we prioritize with our live show as well: we want to push the limit of what two people can do.

Crown Lands hail from Oshawa, right outside of Toronto. What was it like coming up there?
There's a really big swampy blues scene and heavy-metal scene, and we showed up playing classic rock and prog rock. So we kinda didn't fit in anywhere, but we were embraced. We were playing 20-minute instrumental songs about space whales at, like, a hardcore punk show. [*Laughs*] And people still liked it!

Your full-length album hasn't even hit yet, but you've already opened for some big names, like Primus and Jack White. How surreal was that?
Oh yeah, we're playing the set and look over and Jack's standing there... Your hero is watching you play, so you better not mess up! [*Laughs*] But Jack is such a sweet guy, he's funny as hell and one of the coolest guys around, like, what he's done for music and what he's doing with Third Man Records.

As a bassist, getting to watch Les Claypool every night was probably wild. Did you pick up any tips?
Primus was a huge influence, and I got really big into his first solo project, Les Claypool's Flying Frog Brigade. After a few shows we got on their good side and got to hang out on his bus. We were just shooting the shit, jamming and trading off bass licks. And I was like, "Oh man, can you teach me how to play 'Buzzards of Greenhill?'" And he picks up the bass and shows me. It was amazing... But the biggest thing we learned from Primus was improvisation. They played a different set every night. We thought we had to rigidize what we did onstage and rehearse it to rote... But we [now] realize the best show is something that's different every night so it doesn't get stale.

You and Cody do tackle some pretty serious subject matter on



KAYLEE SMOKE



“WE HAVE SO MUCH RESPECT FOR THESE TOP-TIER MUSICIANS GROWING UP, LIKE RUSH — THE WORK ETHIC THEY HAD AND THE RESPECT THEY HAD FOR THEIR AUDIENCE. THAT’S WHAT WE PRIORITIZE WITH OUR LIVE SHOW AS WELL: WE WANT TO PUSH THE LIMIT OF WHAT TWO PEOPLE CAN DO”

***Crown Lands*. “End of the Road” in particular really is incredibly evocative, both lyrically and musically. The actual solo I felt was genuinely moving.**

That song is about a whole generation of people being wiped out. It’s a tribute for these women that haven’t had justice served to them. That’s a special song. I’m really proud of that one. And the fact that I’m playing the [1982] blonde Strat, which was my uncle’s, who gave it to my dad, who gave it to me. The solo on “End of the Road” is just raw emotion for sure. It was powerful because we were trying to get the tone, and I was like, “I’ve got to get it like David Gilmour,” and it just wasn’t feeling right. And I said, fuck it. I’m just gonna play it like me. So I just plugged into my old [Boss] CE-2 [chorus] and my tape echo, and was like, Yep, that’s the sound.

You throw in wailing slide licks on tracks like “Howling Back.” What slide players most inspire you?

Oh man. Duane Allman. I remember when I heard *Live at Fillmore East*, the fluidity that he uses is incredible. He plays in open E; I play open D most of the time. His playing is why I use a glass slide, and why I favor SGs for slide as well. I also play in open C... I got that from this incredible Australian fingerstyle player, John Butler. David Lindley’s slide playing was also a huge influence. Mike Campbell was big; [Tom Petty’s] *Full Moon Fever* was a huge record for me.

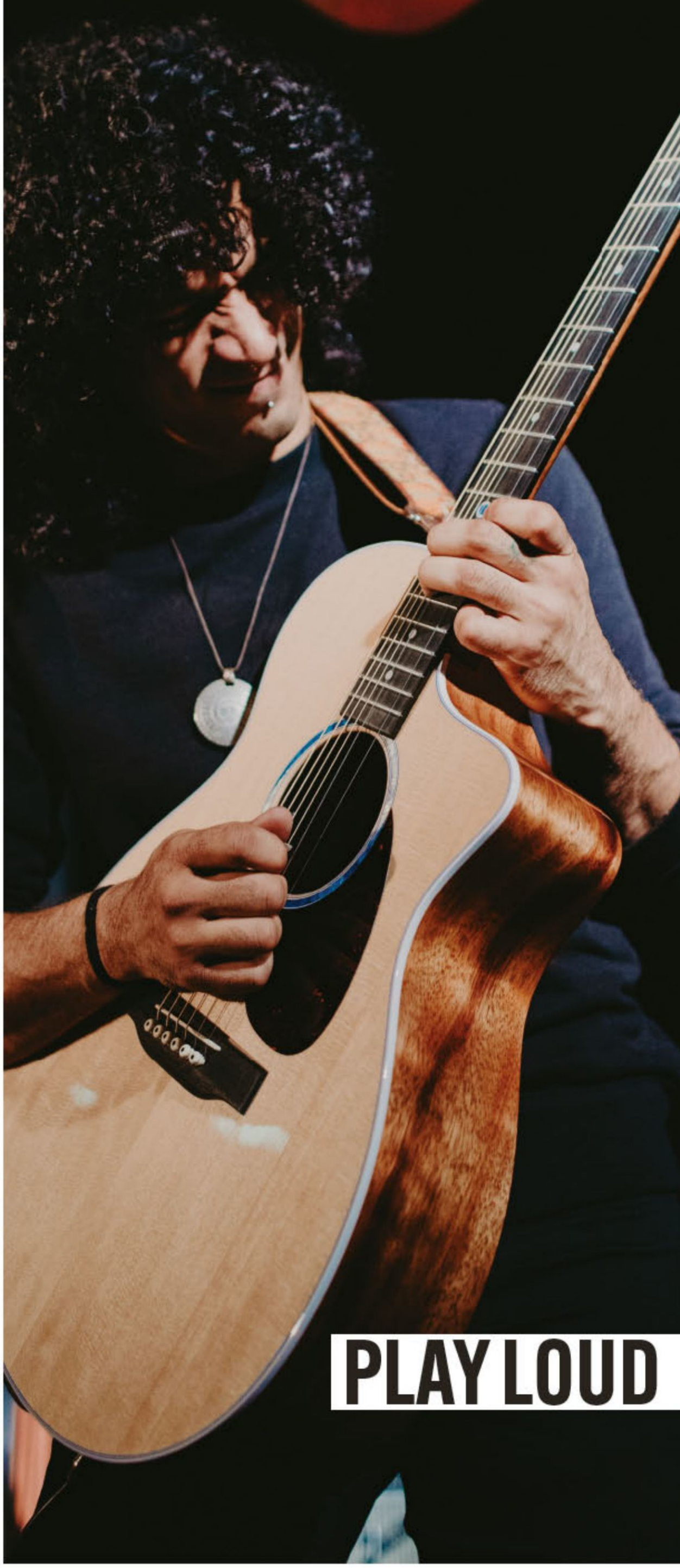
There’s a resurgence of retro-minded guitar acts catching on lately. How do you see Crown Lands fitting in with bands like Rival Sons and Greta Van Fleet?

We owe so much of the support and success we’re getting to bands like Rival Sons. They’ve opened up those doors for us. We love playing rock music... but we don’t want to be known as [in a gruff stadium-announcer voice] “Crown Lands, the rock duo!” We’re kind of understated, fairly feminine dudes, so we want to be a bit more fluid with the way we express our music. We have dynamics. We have a softer side we’re not afraid to embrace, and we have a weirder side. We’re trying to bring a world-beat and jazzy, proggy influence into this... You just have to own it — you honor your influences, but you have to find a way to do something different. GW

AXOLOGY

- **GUITARS** Gibson SG Classic with P90s, 1969 Gibson SG Standard with T-Tops, 1982 Fender Stratocaster, Bois-clair Custom Double Neck 12-string guitar/4-string bass
- **AMPS** 1965 Fender Bassman, 1968 Traynor YBA-1, McCormick Custom Combo, Leslie 145 Rotating Speaker
- **EFFECTS** Xotic EP Booster, Zvex Mastotron, Electro-Harmonix POG2, Ibanez TS9 (Keeley mod), Fulltone OCD, MXR Phase 90, Third Man Bumble Buzz, Ideen Tech True Friend Fuzz, Boss CE-2, Roland RE-201 Space Echo
- **KEYBOARDS** Moog Taurus 3, Roland PK5, Moog Minitaur, Roland JX03, Roland VK8M, Nord Electro 4HP, 1972 Moog Minimoog, 1985 Roland JX-8P





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OVERLOOKED, UNDERRATED, SIDELINED AND DOWNPLAYED SIXTIES GUITAR HEROES PART 1: ROGER McGUINN

THUNDERBYRD



MCGUINN

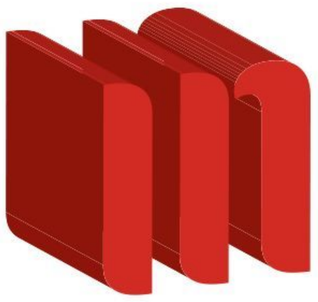
SOME GUITAR HEROES ARE ESTEEMED FOR THEIR TECHNICAL FLASH. BUT THERE ARE OTHERS WHOSE GUITAR WORK IS UPSTAGED BY THEIR CONTRIBUTIONS AS SONGWRITERS, SINGERS, TRENDSETTERS AND TASTEMAKERS — GUITARISTS WHOSE SOUND IS SO INEXTRICABLY WOVEN INTO THE FABRIC OF ROCK THAT THE WHOLE THING WOULD BE UNTHINKABLE WITHOUT THEM. THAT'S THE KIND OF GUITAR HERO ROGER McGUINN IS. By Alan di Perna

GUITAR WORLD • AUGUST • 2020



June 2, 1965: McGuinn — with his Rickenbacker 360/12 — at a Byrds recording session in Los Angeles

CBS VIA GETTY IMAGES



NOVEMBER 1990, I SAT IN THE CONTROL ROOM AT CAPITOL RECORDS' STUDIO B IN HOLLYWOOD AND WATCHED ROGER MCGUINN RECORD 12-STRING ELECTRIC GUITAR OVERDUBS FOR "SOMEONE TO LOVE," THE LEAD TRACK FROM HIS *BACK FROM RIO* ALBUM, RELEASED IN '91. THE ROOM WAS AWASH IN THAT GLORIOUS, PLANGENT RICKENBACKER JANGLE THAT IS MCGUINN'S GREATEST GIFT TO THE RICH LEXICON OF ROCK GUITAR STYLES. I WAS BOTH IMPRESSED AND INSPIRED BY HIS NUANCED COMMAND OF THE SIGNATURE MODEL RICK 370/12 HE WAS PLAYING AT THAT TIME — TRYING OUT SUBTLE VARIATIONS IN PHRASING, PUNCHING IN A PULL-OFF TRILL TO END A LINE MORE GRACEFULLY.

There was something familiar in the song's ascent from E minor to G major, via a D passing chord with F# in the bass. Producer David Cole called out, "Hey, how does 'Eight Miles High' go?" Without missing a beat, McGuinn played the entire iconic solo that he'd recorded nearly a quarter of a century earlier, note-for-note, flawlessly.

Because I'd started playing guitar in the mid Sixties, McGuinn had always been a major hero. Not just for his playing and singing, but also the aura of serene cool he emanated back when he was still called Jim McGuinn. In junior high school, I'd had my McGuinn-style "granny" sunglasses confiscated by the school's Dean of Discipline. Lots of kids wore them. Factories started mass producing the things when McGuinn's band, the Byrds, became one of the biggest rock groups on the planet with the 1965 release of their debut single, an electrified cover of Bob Dylan's "Mr. Tambourine Man."

At the vanguard of the folk rock phenomenon, the Byrds were the bridge that led from the British invasion into the psychedelic era. They're the pied pipers who transported us from "yeah yeah yeah" to "Purple Haze," basically. George Harrison proclaimed the Byrds "The American Beatles." Like Bob Dylan himself, the Byrds were, for the most part, seasoned folk musicians who'd become fascinated by the new style of electric guitar rock and roll that the Beatles, Rolling Stones, Kinks, Yardbirds, Animals and other British groups had brought to the fore.

"We were already a band and we were rehearsing and working with acoustic instruments," McGuinn told me. "We saw *A Hard Day's Night* and realized the Beatles were playing a Gretsch electric six-string, Ludwig drums and a Hofner bass. And George Harrison switched between the Gretsch and this Rickenbacker 12-string that didn't look like a 12-string at first, because the peghead concealed six of the tuners. But when he turned sideways, I went, 'Oh that's a 12-string!' I was playing a Gibson acoustic 12 with a pickup in it, but it didn't have the kind of sound George was getting. I liked his sound better, so I went out and got a Rickenbacker 360 12-string."

While McGuinn and his bandmates had the same gear as the Beatles, they used it to produce a distinctly different sound and overall aesthetic. What McGuinn brought to electric 12-string rock guitar was a solid grounding in folk picking — something that Harrison and other Rick-playing Brits, such as Pete Townshend, didn't have. As a teenager in Chicago, McGuinn had studied guitar and five-string banjo at the Old Town School of Folk Music, a pioneering institution at a time when formal instruction in vernacular musical styles like folk was unheard of.

"They started around 1957," McGuinn recalled, "and that's when I enrolled. I was there from '57 to 1960. I learned a lot there. I studied with [seasoned folk musician and Old Town founder] Frank Hamilton. There would be about twelve people in a class, and it was really fast learning. He'd give you a picking assignment every day. I'd go home and work on it, and we'd get another one the next day. Gradually, I got all these picking styles."

From there, McGuinn went on to work with several prominent acts in the early-Sixties folk music boom — the Limelighters, the Chad Mitchell Trio, Judy Collins and even pop crooner Bobby Darin during his brief attempt to get down with the folk thing. McGuinn had sufficient traction on the folk scene to be included on the 1963 compilation album *Anthology of the 12-String Guitar*, along with legendary players like Joe Maphis, Glen Campbell, Mason Williams and Howard Roberts.

Because he was a fairly seasoned pro, and able to read music, McGuinn was the only member of the Byrds allowed to play on "Mr. Tambourine Man." All other parts were played by members of the Wrecking Crew, L.A.'s famed coterie of session musicians. But McGuinn's fellow Byrds David Crosby and Gene Clark were allowed into the studio to sing the track's majestic, three-part vocal harmonies. All subsequent Byrds recordings, however, were played and sung by the full group, which at the time also included bassist Chris Hillman and drummer Michael Clarke.

The electric 12-string guitar was a brand-new innovation in 1964, when the Rickenbacker 360/12 became the first commercially successful model of that type. The one Harrison received from the company in February of '64 was only the second ever made. So the field was wide open for players like McGuinn and Harrison to forge a place for this new instrument in rock music.

McGuinn's guitar work on "Mr. Tambourine Man" says it all. Dylan's song is a masterpiece in its own right — an imagistic, dreamscape lyric that transported the listener to another realm of consciousness. And Dylan's own recording of his composition has a wistful, intimate quality that is deeply affecting.

But McGuinn and the Byrds made rock 'n' roll of it. That much is clear from the first notes of the chiming, devastatingly infectious guitar hook McGuinn crafted as the intro to the Byrds' interpretation of the song. This was a musical singularity moment. As a rock and roll group, the Byrds had the ability to reach teenage listeners who might have still found Dylan a little too "out there." It was the Byrds, not Dylan, who played on youth-oriented pop music TV shows like *Shindig* and *Hullabaloo*. Like the Beatles, the Byrds had an ultra-cool image, with Crosby's leather capes and McGuinn's rectangular shades perched on the end of his slender nose. Added to this, they sang beautiful harmonies and knew how to lay down a groove.

"David [Crosby] learned to play rhythm guitar like John Lennon," McGuinn recalled, "and I tried to learn to pick and keep a beat. That was a major concern, because we came from folk music, where the beat wasn't very important. You could skip a beat, speed up or slow down. It didn't make any difference, as long as you got the story across. But now we were playing in places where people were dancing to our music, and what we were concentrating on the most was trying to keep a beat."

For McGuinn, this meant modifying some of the folk picking techniques he'd learned earlier on. "I'm a two-finger kind of player," he said. "Mostly, I played with the thumb and two finger picks. Then, when I joined the Byrds, I had to use a plec-

MICHAEL OCHS ARCHIVES/GETTY IMAGES



The Byrds in 1965 [*from left*]: David Crosby, McGuinn, Chris Hillman, Gene Clark and Michael Clarke. Crosby sports a Gibson J-50; McGuinn holds a Gretsch Tennessean

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OVERLOOKED, UNDERRATED, SIDELINED AND DOWNPLAYED SIXTIES GUITAR HEROES

PART 1: ROGER MCGUINN

trum to play leads, so I switched my style from thumb and two fingers to a flat pick between my thumb and forefinger and two finger picks on my middle and third fingers. I switched the same kind of rolling style over to that."

What McGuinn did, in essence, was bring the grand, 12-string acoustic folk tradition of Leadbelly and Pete Seeger into the rock arena. The Byrds notably covered two of Seeger's compositions, "Turn! Turn! Turn!" and "The Bells of Rhymney." These songs, along with Dylan covers like "Chimes of Freedom," "The Times They Are A' Changin'"and "My Back Pages," helped bring a political sensibility and sense of social consciousness into rock music. This was the great, mid-Sixties era of "protest music," aligning the power of rock and roll with folk music's long, outspoken tradition of championing the oppressed and decrying the brutal insanity of war. It's amazing to reflect on how much of this came about because McGuinn attended a screening of *A Hard Day's Night* when it first came out.

The other thing that distinguished McGuinn's Rick 12 sound from Harrison's was loads of compression, provided by analog processing gear at Columbia Studios and other facilities where the Byrds recorded.

"We used to use Fairchild compressors and Pultec limiters," McGuinn elaborated. "The technique was to run one compres-

sor into another — piggyback them — just to get as much compression as possible to get as much sustain as possible. Because the Rickenbacker is a very short-sustain instrument. That's good for rhythm, but it's not good for lead. The lead lines I was doing needed longer sustain. So we used compression. Originally, though, I think the reason why we started using compression wasn't for the sustain. It was a by-product of the fact that [recording engineers] did it so that we wouldn't blow up their equipment. They always limited everything as a matter of course. We said, 'Hey that sounds pretty good!' So we used more of it and we got that sound accidentally."

McGuinn took that sustained Rickenbacker sound, and the Byrds' music, in a new direction with the group's 1966 recording "Eight Miles High," the lead single from their *Fifth Dimension* album, released that same year. The track's beginning, middle and end feature frenetic flights of modal riffing and improvisation on McGuinn's electric 12-string. It's one of those pioneering mid-Sixties tracks where, for the first time, the guitar soloing carries as equal weight as the lyric and vocal performance.

The genealogy of "Eight Miles High" is a bit complex. It was directly influenced by the work of the groundbreaking avant garde jazz saxophonist John Coltrane. But Coltrane, in turn, had fallen under the spell of Indian classical music in the early Sixties. A few short years later, the Indian influence started filtering into rock music as well, spearheaded largely — but not exclusively — by the Beatles. So there's a tangled and fascinating tide of musical cross-currents driving McGuinn's landmark 12-string electric guitar work on "Eight Miles High." His tone is markedly different from the chiming cadences of the Byrds' previous two albums. It's harder, edgier, more ragged, although forged from much the same basic ingredients — a super-compressed Rick 12.

"There's quite a bit of sustain on the solo," McGuinn explained to me. "It's just that there's no reverb. It's kind of dry. But there is sustain, and I'm just playing soft notes. The sustain is what allowed me to do the saxophone emulation I was doing. The continuous flow of air in a saxophone with the valves cutting it off is what I was doing with the sustain, and making short, clicking kind of notes on the break."

"Eight Miles High" was a key track in the emergence of psychedelic rock in '66, and particularly the Indian-inflected psychedelic subgenre known as raga rock. Owing to the word "high" in the lyric and some of the imagery, it was perceived as a "drug song" at the time, and was banned as such by several radio networks. The song's subject was actually a plane flight the group took to London. Soon enough, though, San Francisco bands like Jefferson Airplane and Quicksilver Messenger service would show us what a real psychedelic drug song sounds like.

Of course, McGuinn and the Byrds weren't the exclusive progenitors of all this trippy, Indian-flavored bliss. Jeff Beck had adorned the Yardbirds' single "Heart Full of Soul" with a droning, sitar-like riff in the summer of '65, some nine months before the release of "Eight Miles High." The Beatles, of course, had introduced the sound of the sitar to rock music, played by George

THE BYRDS

10 GREATEST GUITAR MOMENTS

"Chestnut Mare"
***Untitled* (1970)**
Main Guitarists: Roger McGuinn, Clarence White

The guitars, which are everywhere on this track, are the canvas on which the song's fairly bizarre story is so vibrantly painted; perhaps the high point is the interplay between McGuinn's Rickenbacker and White's Martin during the song's emotional breakdown section.

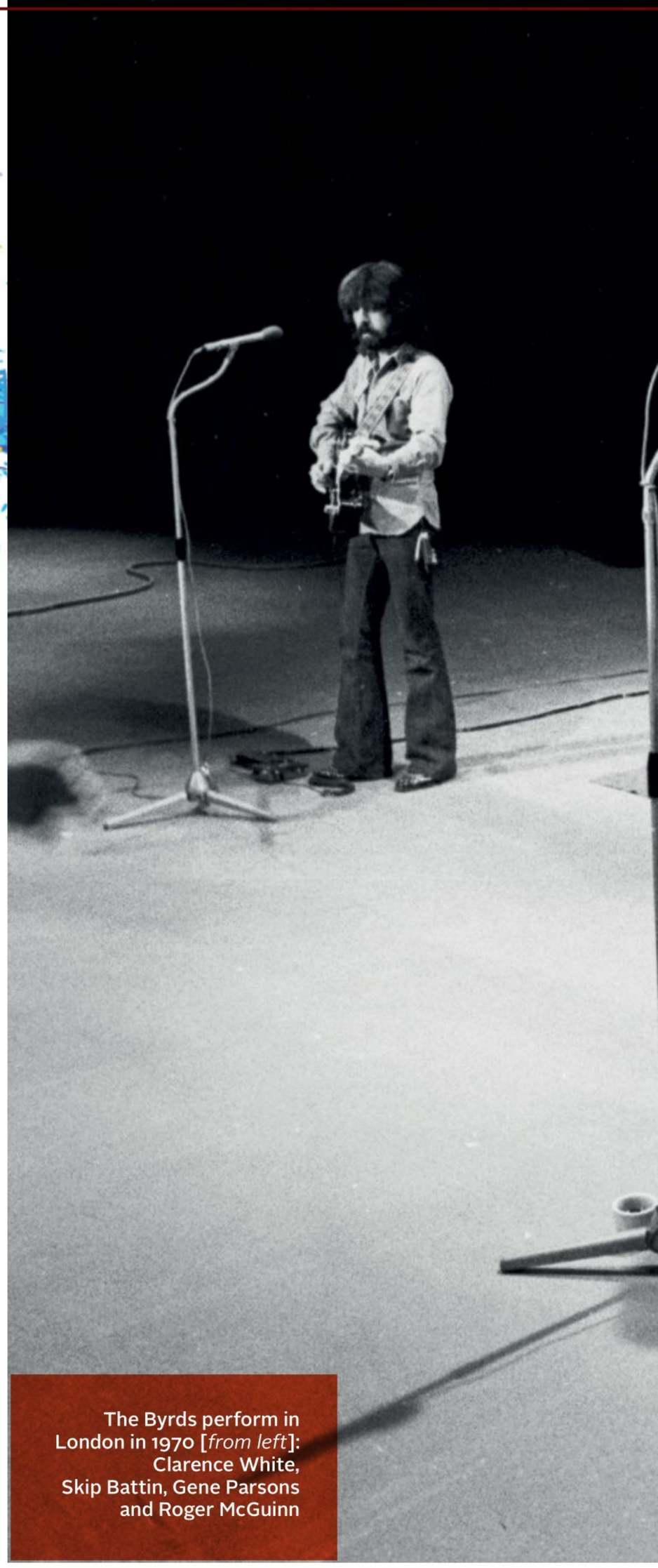
"Turn! Turn! Turn! (To Everything There Is a Season)"
***Turn! Turn! Turn!* (1965)**
Main Guitarist: Roger McGuinn

No other song sums up the Byrds' early, "America's Answer to the Beatles" period quite like "Turn! Turn! Turn!" McGuinn's playing on the track is — for lack of a better pair of words — freakin' sublime. Note that he's hybrid picking, playing the melody with downstrokes while providing his own rhythm part in the form of ringing or droning notes and banjo rolls.



"Buckaroo"
***Live at the Fillmore—February 1969* (2000)**
Main Guitarist: Clarence White

If you had to choose one Byrds album that best demonstrates White's electric-guitar prowess, it'd be *Live at the Fillmore*. The musicians on the disc are McGuinn on his 12-string Rickenbacker 360, Gene Parsons on drums, John York on bass and White on his B-bender Tele. He never puts it down, so there's no escaping it. Because this tune is an instrumental (a cover of a 1965 Buck Owens single), it's all Clarence, all the time.



The Byrds perform in London in 1970 [*from left*]: Clarence White, Skip Battin, Gene Parsons and Roger McGuinn

GIJSBERT HANEKROOT/REDFERNS/GETTY IMAGES



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PART 1: ROGER MCGUINN

Harrison, on "Norwegian Wood" as early as December of '65. And some five months after the release of "Eight Miles High," the Beatles unleashed their own mystical and hypnotic raga rock masterpieces, "Tomorrow Never Knows" and "Love You To," both from *Revolver*.

It's all part of the heady transatlantic, transglobal exchange between British and American rock groups that made the mid-to-late Sixties a time of blindingly rapid evolution in rock music. By today's standards, every year back then was like a decade. And it was very much the Byrds who had commenced this Anglo-American dialog.

Their relationship with the Beatles was a particularly close one. George Harrison was quick to acknowledge McGuinn's influence on his own playing, publicly admitting that his Beatles composition "If I Needed Someone" had been inspired by McGuinn's guitar work on the Byrds' recording of "The Bells of Rhymney." The two groups famously hung out together as part of L.A.'s Laurel Canyon rockstar enclave during the summer of '65, tripping on LSD, talking music and strumming guitars together. According to some accounts, this is where Harrison first discovered Indian music and sitar master Ravi Shankar. David Crosby had been hanging out at World Pacific Studios in L.A., where Shankar had made some albums. He soon had all the guitar-playing Byrds riffing ersatz ragas on open-tuned 12-string acoustics.

"So one day we went over to the Beatles'," McGuinn recounted. "Once we became friends with them, they would send a limo over to get us and bring us to their house in the hills when they were in town. One day we're up there and we all took acid. We were sitting around on the bathroom floor playing guitars, and Crosby started playing all this Indian stuff on his 12-string. George was very interested in it. He'd never heard it before. He went out wild with that stuff."

So why isn't McGuinn's name intoned today with the same awed reverence that attends any mention of names like Clapton, Hendrix or even Harrison for that matter? A lot of it has to do with the fact that, by the late Sixties, distorted, blues-based riffing had become the normative mode of rock guitar playing. This perception was reinforced in the early Seventies when the Lee Abrams format narrowed the FM rock radio playlist so that stations could attract a larger listenership and bigger ad revenues. A lot of what was weird and wonderful — from folk to many African-American musical idioms — fell by the wayside.

Blues-based riffing through big Marshall amps is a vital part of rock music, to be sure. But it's not the whole story. And it was never McGuinn's thing. For one, it isn't particularly easy to bend notes on a Rick 12.

"It's a hard one to bend," McGuinn explained to us. "We did a couple of bending kind of things. There was a song called "Captain Soul" on *Fifth Dimension*. But the Byrds weren't a blues-inspired band. We were more of an Appalachian traditional folk-inspired and English/Irish folk music-inspired band. Although David Crosby was a little more blues-inspired than the rest of us.

"Although, as a funny kind of footnote, when I went to the Old Town School of Folk Music in Chicago, Mike Bloomfield was there at the same time. I'd been in the school for about a year before he got there. I was one of the first people to enroll at the school and I had progressed up to the advanced classes. So one day Mike came up to me. He poked me and said, 'I'm gonna get better than you.' And then he said, 'You know that sound — that mmm-mmm?' And he emulated bending a string. 'How do you get that?' And I showed him how to do that. It's funny — I taught Mike Bloomfield how to bend a string."

McGuinn's visage certainly deserves to be emblazoned up there on the Mount Rushmore of Important Guitarists. But, truth to tell, the Byrds' career went into a bit of a tailspin after their 1967 album *Younger Than Yesterday*, which featured the ironic, iconic classic "So You Want to Be a Rock 'n' Roll Star." Gene Clark and David Crosby — two key songwriting contributors — both left the band, followed shortly thereafter by Michael Clarke. The lineup fluctuated as McGuinn and Hillman worked on the followup, *The Notorious Byrd Brothers*. Given that Hillman had a very solid background in bluegrass music, the musical direction started steering more toward country music.



"The Bells of Rhymney"
***Mr. Tambourine Man* (1965)**
Main Guitarist: Roger McGuinn

All McGuinn had to go on was Pete Seeger's acoustic version of this song, which was based on a poem by Idris Davies. While Seeger also played the song on a 12-string, and even embellished the solo portion with a brilliant, out-of-nowhere chord or two, McGuinn and the Byrds simply took it to sublime (there's that word again) new heights — something they did often, especially when it came to covering Bob Dylan songs.

"You Ain't Goin' Nowhere"
***Sweetheart of the Rodeo* (1968)**
Main Guitarists: Lloyd Green, Clarence White

Yeah, we're bending the rules by including a pedal steel guitar performance. The studio version of "You Ain't Goin' Nowhere," a cover of a *Basement Tapes*-era Dylan tune, features a stunning performance by Nashville pedal steel legend Lloyd Green. Green never toured with the band, so White put his own B-bender spin on the song when it was performed live. You can hear White's version on *Live at Royal Albert Hall 1971*.



"Black Mountain Rag"/
"Soldier's Joy"
***Live at Royal Albert Hall 1971* (2008)**
Main Guitarist: Clarence White

Meet Clarence White, bluegrass shredder. Before joining the Byrds, White was blowing minds (including the mind of Doc Watson) as a member of the Kentucky Colonels. His brilliant acoustic flatpicking,

Helping solidify this new impetus was the arrival of celebrated country/bluegrass guitarist Clarence White in the Byrds' orbit. The inventor, along with drummer Gene Parsons, of the Parsons/White B-Bender for the Fender Telecaster, White first entered the picture as a session player on the Byrds' *Younger Than Yesterday* album and would become a full-time member in 1968. McGuinn was gracious about sharing the guitar limelight, as happy to learn as to teach.

"I tried to learn some things from Clarence," he told me, "but I couldn't touch him. He was miles and miles ahead of me as far as the techniques he perfected — like that bending thing he did. And his flat-picking, his bluegrass stuff, I couldn't touch that. He was so fast and so clean. He tried to teach me to do [traditional string-band standard] "Soldier's Joy," but I couldn't get near it."

From Elvis Presley, Jerry Lee Lewis and Carl Perkins onward, country had never *not* been a part of rock and roll music. It is an essential part of rock's DNA. The Beatles had covered Buck Owens' "Act Naturally" in 1965. The Lovin' Spoonful had scored the 1966 hit, "Nashville Cats," with some stone country licks from guitarist Zal Yanovsky. McGuinn himself had gone full twang with the Byrds, with songs like his inspired 1966 sci-fi country track "Mr. Spaceman."

But in 1968 America was a very polarized country — with racial violence mounting in the wake of Martin Luther King Jr.'s assassination, and resistance to the Vietnam War growing militant under a President, Richard Nixon, headed for impeachment. And among the counterculture crowd that had been the Byrds' main audience, country music had become somewhat stigmatized as right wing conservative music — a soundtrack for the Ku Klux Klan. That's why it was incredibly brave and daring for McGuinn and the Byrds to release an album like *Sweetheart of the Rodeo* at that particular moment.

Now recognized as a classic, it was a tough sell back in the tumult of 1968. Many a hippie head was scratched, wondering what to make of the Byrds doing songs like the Louvin Brothers' "The Christian Life." Was it ironic? A joke, right? Had to be. McGuinn had recently begun using a new name — Roger — rather than his given name, James. It was part of his embrace of the Subud spiritual tradition. The whole thing was almost like some proto-Bowiesque shift in persona.

But the music's beauty and originality eventually won the day. Legendary players abound on *Sweetheart*, including pedal steel masters Lloyd Green and JayDee Maness,

and fiddle/banjo/guitar ace John Hartford. McGuinn plays five-string banjo on some tracks and Hillman plays mandolin. Along with songs by iconic tunesmiths like Bob Dylan, Woody Guthrie and Merle Haggard, the album bears the stamp of another new arrival to the Byrds camp, soon-to-be country rock legend Gram Parsons. A brilliant songwriter, Parsons was a conflicted Catholic rich boy from Florida. He was deeply steeped in country tradition but brought an edgy new sensibility to the music. *Sweetheart of the Rodeo* introduced listeners to the classic Parson songs "Hickory Wind" and "One Hundred Years from Now." McGuinn wound up splitting lead vocal duties fairly evenly with Parsons and Hillman on *Sweetheart of the Rodeo*.

"Gram was a strong musical force," McGuinn said. "I just kind of let him go and went along with it — because it was *fun*. I really got into the country thing. We went to Nudie's, the Western tailor, and got some country clothes and cowboy hats. I got a Cadillac, started listening to country radio and talking in a Southern accent."

McGuinn's total assimilation of the country songwriting idiom can be heard on his sardonic co-write with Parsons, "Drug Store Truck Drivin' Man." It helped launch a whole subgenre of "hippie goes country" tracks like the Fraternity of Man's "Don't Bogart Me" (a.k.a., "Don't Bogart That Joint") and the Holy Modal Rounders' "If You Want to Be a Bird." Both of those songs were featured on the soundtrack to the 1969 counterculture cult classic film, *Easy Rider*. McGuinn himself is all over the film soundtrack album, with a Byrds track, "Wasn't Born to Follow," and solo acoustic performances of Dylan's "It's Alright Ma (I'm Only Bleeding)" and a new song which he co-wrote with Dylan himself, "Ballad of Easy Rider."

But McGuinn had no intention of spending the rest of his career in a Nudie suit. He began to clash with Parsons, who wanted to change the group's name to "Gram Parsons and the Byrds," among other things. Parsons and Hillman exited the Byrds to found the seminal country rock group the Flying Burrito Brothers.

"To me, *Sweetheart of the Rodeo* was a one-time adventure," McGuinn said. "I had no idea of getting permanently into country music. Chris and Gram wanted to do another country album and I was going, 'No, no, no! Wait a minute. That's enough.' They were so upset that Chris left, and he and Gram started the Flying Burrito Brothers. I wasn't into it. I mean, I like the Flying Burrito Brothers. I was amazed at the quality of the first album that materialized. But it wasn't the direction I wanted to go in. I wanted to play rock and roll."

But McGuinn kept Clarence White in the ever-changing Byrds lineup from that point until just before all five original band members recorded a reunion album — *Byrds* — in 1973. McGuinn and White's dual guitar work garnered some critical recognition, but the commercial success of the Byrds' early days had become a thing of the past.

"The Byrds' attitude had been — and this was another Beatles influence — to keep changing directions," McGuinn said. "So you couldn't be categorized as a country group or a rock and roll group, or 'they play folk music' or 'they play folk-rock.' First of all, we hated those labels. Didn't want to be any one of those things. So we kept moving around in hopes that we would escape the labeling system. As it turns out, they just made up new labels as we went along. But our intent was to keep moving. A moving target is harder to shoot."

The same restless creative spirit has pervaded McGuinn's solo career. There's been more work with Dylan, as well as Chris Hillman and Gene Clark, plenty of one-man shows and even a brief flirtation with electronic music.

"Actually, I did go through a period in the mid Seventies when I was kind of lost," he admitted in 1990. "I wasn't sure what direction I wanted to go in. And it wasn't until the late Eighties, I guess, that I decided I wanted to get back to what I was originally into, which was my 12-string electric guitar, my vocal sound and just doing what I do."

By that point, the punk/new wave scene had long opened up a fresh space for such historically conscious, back-to-basics rock groups as Tom Petty and the Heartbreakers and R.E.M., who seemed to bring the McGuinn 12-string sound and overall sensibility back into the foreground. He is the godfather of the entire jangle pop genre and a key figure in the range of styles known today as Americana.

In general, Roger McGuinn has gotten more love from the rock critic fraternity than from the guitar community. Maybe it's time to turn that perception around. There are guitar heroes who are esteemed for their technical flash. But there are others — like Pete Townshend, for example — whose sterling guitar work is sometimes upstaged by their contributions as songwriters, singers, trendsetters and tastemakers. Guitarists whose sound is so inextricably woven into the fabric of rock music that the whole thing would be unthinkable without them. That's the kind of guitar hero that Roger McGuinn is. GW

which incorporated lightning-fast fiddle lines played on a vintage Martin, helped the bluegrass world recognize the guitar as a lead instrument.

"Lover of the Bayou"
Untitled
Main Guitarists: Clarence White, Roger McGuinn

This live selection sums up the best of White's rare "fuzzed out" guitar attacks. Kudos to White — a bluegrass picker at heart — for coming up with creative and unique rock solos at a time when Eric Clapton, Alvin Lee and Jimi Hendrix were competing for the listening public's attention. Honorable mention to McGuinn, who continued to showcase his Rickenbacker 360 in 1970 and beyond, even though its jingly-jangly "season" (1965 to '66) had temporarily passed.

"Eight Miles High"
***Fifth Dimension* (1966)**
Main Guitarist: Roger McGuinn

"Eight Miles High" starts off like a train — a massive, chugging steam locomotive that stops for absolutely no one. Its cargo? McGuinn's relentless jumble of dark and spider-like notes — all played on his 12-string Rick.

"Sing Me Back Home"
Live at the Fillmore—February 1969
Main Guitarist: Clarence White

Here's another B-bender masterpiece that shows off White's bouncy, psychedelic-cowboy style, complete with a brilliant turnaround at 1:24. It's cool to hear the Fillmore crowd show their appreciation after the solo at 1:43, while McGuinn is already singing the next verse.

"She Don't Care About Time"
***Non-album B-side* (1965)**
Main Guitarist: Roger McGuinn

This tune, one of many brilliant compositions by the Byrds' Gene Clark, is known for its very early incorporation of classical music into radio-friendly pop. Notice how McGuinn inserts a heaping helping of Bach's "Jesu, Joy of Man's Desiring" into his 12-string guitar solo.

—Damian Fanelli

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SOUND CHECK



Sabre Dance

GUITAR WORLD PLATINUM AWARD EXCELLENCE

ERNIE BALL MUSIC MAN SABRE

By Chris Gill

IF YOU'RE A guitar history fanatic, you should recall that the Sabre was originally both a guitar and a bass model introduced by Music Man in the Seventies when the company was run by Leo Fender, Tom Walker and Forrest White. More recently, Ernie Ball Music Man offered Sabre bass models during the Eighties and 2010s. Now the Sabre is back once again, this time as an entirely brand new solidbody electric guitar model which was introduced in 2020 by Ernie Ball Music Man. Like the StingRay guitar model that Ernie Ball Music Man revived back in 2016, the new Sabre guitar is loosely inspired by the original Seventies version, but it features so many improvements as well as the modern Ernie Ball Music Man's impeccable craftsmanship and attention to detail that it's really more of a tribute to its original namesake than a straight-up reproduction.

FEATURES The new Sabre model is an extension of the more tradition-oriented "modern classic" StingRay and Cutlass guitars. Like its predecessors, the Sabre features an offset, asymmetrical double cutaway body shape with dimensions closest to those of the Cutlass and the same longer 6 3/8-inch headstock as both. However, the Sabre has notably different construction thanks to its okoume body topped by a ½-inch thick carved, curved slab of premium book-matched figure flame maple surrounded by natural wood body binding, its lack of a pickguard and the pair of humbuckers mounted directly to the body. Paired with a figured roasted maple neck (featuring either a maple, rosewood or ebony fretboard depending on finish color), the gorgeous tonewoods give this Sabre model a distinctly upscale upgrade in visual aesthetics.

the gear in review

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Exile Select

SOUNDCHECK



CHEAT SHEET

LIST PRICE: $3,199
MANUFACTURER: Ernie Ball Music Man, music-man.com

- The body is crafted from lightweight, resonant okoume topped with a carved, curved ½-inch slab of premium bookmatched figured maple.
- The pickups are a pair of custom-wound humbuckers constructed with Alnico 5 (bridge) and ceramic (neck) magnets.
- Measuring 1 11/16 inches wide at the nut, the Sabre's neck is slightly wider than Ernie Ball Music Man's StingRay and Cutlass models.
- The Ernie Ball Music Man modern tremolo bridge in conjunction with Schaller M6-IND locking tuners consistently maintain solid, stable tuning.
- **THE BOTTOM LINE**
  The new Ernie Ball Music Man Sabre is a vast improvement over the original, providing upscale tonewoods, dazzling styling, bold, expressive pickups and truly luxurious playing comfort that elevate the model to a new level of excellence.

With a nut measuring 1 11/16-inches wide, the neck is slightly wider than those of the StingRay and Cutlass while offering the same 25 ½-inch scale length, 22 high-profile medium width stainless steel frets, 10-inch radius and slim, comfortable C-shaped profile. The neck is affixed to the body with a five-bolt plate, and the neck joint is smoothly sculpted to provide enhanced upper fret access and playing comfort. A gunstock oil and hand-rubbed special wax blend protects the neck from the elements while providing the look and feel of natural wood.

Ernie Ball Music Man developed an entirely new custom-wound set of medium-output humbucking pickups for the Sabre as well. The bridge humbucker features Alnico 5 magnets, and the neck pickup is constructed with ceramic magnets. A five-position blade pickup selector switch provides full humbucking tones at positions 1, 3 and 5 (bridge, both, neck), while positions 2 and 4 access the outer or inner coils, respectively, of both pickups to provide "in-between" single-coil tones. Hardware includes a set of Schaller M6-IND locking tuners, a Ernie Ball Music Man modern tremolo bridge with vintage bent-steel saddles and crescent cover and knurled dome-top metal master volume and master tone knobs, all finished in either chrome or matte black (Cobra Burst finish only). To ensure quiet, noise-free performance, the rear control cavity is coated with graphite acrylic resin and enclosed with an aluminum cover.

Ernie Ball Music Man currently offers the Sabre with a choice of four high gloss polyester finish options: Honey Suckle (with maple fretboard and chrome hardware), Bougie Burst (rosewood fretboard, chrome), Deep Blue Burst (ebony fretboard, chrome) and finally Cobra Burst (maple fretboard, matte black hardware).

PERFORMANCE Befitting its luxurious, upscale looks, the Sabre is a high-performance guitar that delivers bold, rich tones and pristine playability. The okoume body is light and resonant, which delivers tight, round bass, voluptuous mids and dazzling, brilliant treble in conjunction with the maple top. The pickups further enhance clarity and definition, providing ample punch and responsive dynamics. With the pickup selector at positions 2 or 4, the Sabre produces true single-coil tones without the hassle of engaging a separate switch or push-pull circuit.

The Sabre is exceptionally comfortable to play. Like the necks on other Ernie Ball Music Man models, the Sabre's neck provides a sleek, fast feel, with the slightly wider nut width giving this model an advantage for players with bigger fingers who need more space for cleanly fingering chords and rapid-fire single-note lines. The body's belly contour and sculpted neck heel allow guitarists to play for hours without fatigue, and the gunstock oil and wax finish on the neck provides the ideal balance between fast, smooth movement and stable, non-slip resistance.

GUITAR WORLD GOLD AWARD PERFORMANCE

Deep-Rooted

FENDER JIM ROOT JAZZMASTER V4

By Paul Riario

THERE IS NO gray area when it comes to Slipknot guitarist Jim Root's vision for his signature models from Fender. It's literally black and white. Sure, only black and white finishes for the guitars in one respect, but more importantly, there's equally no gray area in each instrument's concept. If anything, his signature instruments clearly sport the bare minimum to get the job done, and Root undoubtedly loves using Fender's iconic shapes without any of the bells and whistles associated with their original formulas. His latest signature model, the Fender Jim Root Jazzmaster V4, shows off a more elevated look with block inlays and open-coil pickups, but still remains as stripped down as his other guitars and is designed to deliver in-your-face tone with brute force.

FEATURES With classic offset contours, a dense body shape and a spartan control layout, the Fender Jim Root Jazzmaster V4 seriously makes you appreciate how capable this artist model is for metal. Uncomplicated and unpretentious, the guitar features a mahogany slab body, contoured neck heel, maple neck with a slim "C"-shaped profile, a bound ebony fingerboard with a 12–inch radius, 22 jumbo frets and block position inlays, EMG Jim Root Signature Daemonum open-coil active humbucking pickups, single volume control knob and three-way pickup switch, hard-tail string-through-body bridge, and Fender locking tuners.

PERFORMANCE The Jim Root Jazzmaster V4 looks even more stark arriving in a matte satin finish in polar white, but it is a well-balanced guitar with sleek belly and forearm contours that accommodate a comfortable playing experience. There's also nothing fiddly about it; the volume knob is right where you need it to be for exacting output control, and the selector switch is placed where you won't knock into it if you thrash around. Fender's carved neck heel smoothly cups the palm of your hand when you find yourself shredding past the 14th fret, and I'm amused by the large luminlay fluorescent side dots that really emphasize where you are on the neck if it ever seems unclear (a request from Root for navigating the neck when walking onto blacked-out stages). There's no mistaking the Jim Root Jazzmaster V4 as a guitar made to precisely execute drop tunings and all forms of metal brutality. I had the guitar in standard and Drop B tunings, and it's abundantly clear the active EMG Daemonum pickups complement the guitar's aggressive leanings with percussive clarity and raw power. The bridge and neck pickups exhibit full-bodied tone with a crisp and throaty midrange that excels with high-gain distortion and down-tunings with heavier string gauges. It's an unbridled growl that remains taut for muscular riffing, and that's exactly what I'd expect from this no-nonsense Jazzmaster.



CHEAT SHEET

STREET PRICE: $1,399.99
MANUFACTURER: Fender, fender.com

- The Jim Root signature Daemonum open-coil EMG active pickups merge boldly assertive tones with clear note-to-note definition.
- The guitar's balanced tension makes playability effortless, while the bound ebony fingerboard's super-flat 12–inch radius removes any chance of fretting out when bending sky-high notes.
- **THE BOTTOM LINE:**
  For all its starkness and simplicity, the Fender Jim Root Jazzmaster V4 is Root's most refined signature guitar yet — a veritable metal machine with pulverizing tone and fluent ergonomics.

Cool stuff that may have flown under the radar, but — in our humble opinion — gear that will keep you in good company during these days of self-isolation.



ESP Guitars

LTD DELUXE 1000 SERIES SN-1000HT

The ESP Guitars SN-1000HT in Purple Blast finish is a new addition to the ESP LTD 1000 Series, and is based on the look of ESP's Snapper guitar shape. The SN-1000HT features a swamp ash body with a 25.5–inch scale, a roasted maple neck and fingerboard, 22 stainless steel jumbo frets that are scalloped above the 17th fret. The guitar has a Seymour Duncan Sentient/Pegasus pickup set that is splittable with a push-pull control, and a Hipshot fixed bridge. The SN-1000HT is offered in a sandblasted Purple Blast finish.

STREET PRICE: $999
espguitars.com



Electro-Harmonix

OCEANS 12 DUAL-STEREO REVERB PEDAL

The Electro-Harmonix Oceans 12 features two simultaneous, independent, stereo reverb engines, with series and parallel control for the dual reverbs, and the capability (in certain settings) of producing infinite reverb that can be played over a different reverb effect. The pedal comes with 24 presets and advanced I/O allowing for stereo in/out, splitting reverbs to left and right channels, and mono send/return with pre and post reverb options. Oceans 12 also includes a new Tide Control for stereo image alteration, a Lo-fi Control, an infinite attenuation control and an input jack for external expression and footswitch control. The pedal has 12 reverb types (Room, Spring, Plate, Reverse, Echo, Trem, Mod, Dyna, Auto-Inf, Shimmer, Polyphonic and Resonant) and a Tails switch that allows the reverb effect to fade out naturally or stop immediately when the pedal is switched to bypass. The Oceans 12 comes equipped with a standard EHX 9.6DC200mA power supply.

STREET PRICE: $237.60
ehx.com

New EQ

WHAT'S NEW AND COOL





Zoom

G11 MULTI-EFFECTS PROCESSOR

The Zoom G11 Multi-Effects Processor includes all the traditional and classic sounds guitar players seek while offering brand-new Zoom amps and effects. Zoom's newly crafted amp models range from vintage blues to heavy-metal "Djent" sounds, along with entirely new distortion and never-heard-before modulation effects. The G11 features 68 built-in rhythm patterns in various genres and time signatures, a five-minute looper, 22 cabinet emulations, 70 pre-loaded impulse responses (IR) captured with different microphones placed in various positions, and the ability to import up to 130 of your own IR's for true sound customization. The G11 features a 5-inch color touchscreen that lets you drag, drop and swipe your way to new sounds. The adjacent amp panel is designed to look like the front of an amp, providing easy access to manually tweak common amp settings. The G11 is MIDI compatible, and functions as an audio interface for Mac and PC, enabling you to record directly to your favorite DAW via USB.

STREET PRICE: $799.99
zoom-na.com



GUITAR WORLD GOLD AWARD PERFORMANCE

Buzz Bin

Wingman FX Danger Zone

"GONNA TAKE YOU right into the danger zone..." Did I just put that song from *Top Gun* in your head? Yeah, I couldn't resist, because that's exactly what I was humming when I decided to pilot myself into the Danger Zone — a colorful two-in-one effect pedal from Wingman FX.

The Danger Zone combines analog tremolo and phaser with tactical fighter cockpit graphics and joystick-style controls. But before you dismiss its retro video-game-console looks, everything about the Danger Zone is designed for complete control and engaging functionality, not to mention the fact that its interactive tremolo and phaser effects can be set up for over-the-top chop and sweep or dialed back for more stealth-like modulations.

Danger Zone is handbuilt with analog circuitry and features separate Volume, Rate and Depth controls for the tremolo and phaser effects. The Rate joystick controls are actually the company's popular "WingMan" foot control knobs, and the Depth controls are rubberized and located on either side of the pedal so you can manipulate them with the edge of your foot. The mini-Volume controls are transparent so you can see the red-LED illuminating the pulsing rate for each effect. There are three heavy-duty footswitches for Arm (tremolo on/off), Fire (phaser on/off), Jet Wash (vintage/modern phase), and a Mach II mini-toggle (a punchier phase setting). The pedal runs only with a 9-Volt power supply, with input/output jacks and a clean (dry signal) output jack.

Taking off with the Danger Zone will cut a wide swath of dramatic effected color for the tremolo and phaser, and when combined, both effects can be calibrated to sound wildly unrestrained. The tremolo is intense in its mostly square-waved stutter, but can be tamed by reducing the Depth knob to get a clearer triangle waveform. A real plus is having separate volume controls for each effect so you can boost them or subtly tuck one in the background. The phaser, much like the tremolo circuit, is extreme in its sweeps and swooshes, and sounds best when the Depth and Rate controls are used judiciously. Using the Jet Wash to toggle between the vintage/modern settings changes the alignment of its phase shifting for softer swirls or rapid staccato knock, and flipping the Mach II switch really does add more vigor to the phase tone. They say fighter pilots thrive in a turbulent world of 360-degree turns, and you know what? That's kinda what the Danger Zone sounds like. — *Paul Riario*

STREET PRICE: $249.95
MANUFACTURER: Wingman FX, wingmanfx.com

GUITAR WORLD PLATINUM AWARD EXCELLENCE

Exile on Shred Street

DEAN EXILE SELECT

By Chris Gill



THERE ARE SO many different models of solidbody electric guitars on the market these days that it can be pretty challenging for a new model to stand out from the crowd. Dean Guitars has specialized in making eye-catching guitars for more than four decades, so it's little surprise that their new Exile Select series instruments are already generating a buzz, particularly since there's much more to Dean's Exile guitars than their looks. The series currently consists of six different models, available in six- or seven-string configurations, with Floyd Rose vibrato or Tune-O-Matic bridges and with natural finish quilted maple tops or a very distinctive burled poplar top with satin turquoise burst finish. We took a look at the six-string Exile Select model with burled poplar/satin turquoise burst and Tuneomatic bridge.

FEATURES With its sharp, thin cutaway horns and deeply scooped high-E string cutaway, the Dean Exile Select makes a bold visual statement that it's a *bona fide* shred machine. The three-piece bolt-on maple neck physically backs up the model's visual first impression with its 25 ½-inch scale length, generously wide 1 11/16th-inch nut width, flat 16-inch radius, 24 jumbo frets, smooth ebony fretboard and slim, D-shaped profile. The flat burled poplar top and alder body measure a generous 1 ¾ inches thick, but the belly contour and right forearm bevel provide a slim, comfortable playing feel.

The Exile Select is loaded with upscale styling embellishments, which include a fully bound fretboard, large pearloid block fretboard inlays and five-ply binding surrounding the top and headstock. The hardware consisting of brushed nickel (bridge, control knobs and tuners) and brushed chrome (pickup covers) provide an additional touch of class. But the main eye-catching feature is the satin turquoise burst finish on the burled poplar top, which looks like a Polynesian island floating in a crystal-clear sea.

Perhaps the most notable feature of the Dean Exile Select is its pair of EMG 57-TW (bridge) and 66-TW (neck) active humbucking pickups, which here are making their debut on a factory instrument. The 57-TW features Alnico 5 magnets and steel pole pieces, while the 66-TW features Alnico 5 magnets and ceramic pole pieces. Both provide push/pull single-coil split functions, accessed via the master volume and master tone knobs. Pickup settings are accessed via a three-way blade switch. Strings are anchored through the body for enhanced resonance and dynamic response, and mini Grover tuners maintain stable, precise tuning.

PERFORMANCE The EMG humbuckers provide warm, dark tones similar to vintage PAFs but with hotter output that is fitting with the Exile Select's more aggressive stance. With resonant frequencies centered at 1.77kHz (humbucking) and 3.47kHz (single-coil) the midrange delivers an assertive, deep bark while the bass remains solid and tight and the treble maintains impressive body and depth. Purchased separately, the pickups cost almost 30 percent of this model's street price, which makes the guitar a very impressive value.

Even though the Exile Select has a very deep cutaway to provide absolutely free access to the entire fretboard, the neck feels exceptionally solid and stable. The relatively flat radius, jumbo frets and ample width make it easy to bend notes or play chords and single-note solos with precision. The D-shaped profile provides a little more depth at the high and low E strings, providing a little extra "meat" to grab onto when blazing up and down the neck. One detail I really like is the inset, angled output jack, which positions the guitar cable pointing upwards toward the bottom strap pin, where the cable can easily be wrapped under the strap and kept completely out of the way.

CHEAT SHEET

STREET PRICE:
$1,099
MANUFACTURER:
Dean Guitars,
deanguitars.com

- A set of EMG 57-TW/66-TW active humbuckers with coil splitting make their first appearance on a factory production guitar.
- The dazzling satin turquoise burst finish and burled poplar top provide distinctive, upscale styling.
- **THE BOTTOM LINE**
If you're looking for an eye-catching shred machine that plays as good as it looks, the Dean Exile Select delivers on both fronts along with aggressive, classic-voiced tones courtesy of its EMG pickups.

S2

McCARTY 594s

RECREATING VINTAGE

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S2 McCarty 594

S2 McCarty 594 Thinline

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18+

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COLUMNS

STRING THEORY

by Jimmy Brown



For video of this lesson, go to GuitarWorld.com/August2020

I GOT RHYTHM, PART 6

How to build dramatic tension with dotted-quarter syncopations

LAST TIME, WE saw how an *augmentation dot* placed after a note or rest increases its value, or duration, by 50%. We also learned that its opposite, the *diminution dot*, also known as the *staccato dot*, placed directly above or below a note head or tab number, decreases its duration, or sustain, by 50%. Both kinds of dots can be used in some cases to render a simpler, less cluttered visual representation of a rhythm, by eliminating a tie or a rest, which makes something written in sheet music or rhythmic tab easier to read. I'd now like to focus on the *sound* of the dotted-quarter rhythm, which spans one and one half beats, and look at different ways in which it can be conveyed and repeated with anticipated chord changes to create syncopation and dramatic musical tension, via a chain of shifting accents.

In I Got Rhythm, Part 4 (June 2020 issue), I cited the chorus to "Photograph" by Def Leppard, which is built with ringing eighth-note arpeggios, as a good example of a rock song that has a chord change that arrives an eighth note "early" in each bar, meaning it's anticipated by half a beat, falling on the "and of 2" ("1 and 2 *and*") instead of squarely on beat 3. Interestingly, this same kind of "push" effect can be achieved in a rhythmically stripped-down manner, with just a dotted quarter note followed by an eighth note tied to a half note, as illustrated in **FIGURE 1.** Another option would be to use rests and staccato articulations to inject "holes of silence" between the accented chord changes, as shown in **FIGURE 2**.

A third, alternative way to achieve this same kind of harmonic rhythm is to strum chords in a continuous, unbroken stream of palm-muted eighth notes and change chords on "2 *and,*" as in **FIGURE 3**. What's really cool about this approach is that it conveys the dotted-quarter rhythm on top of a steady eighth-note pulse, resulting in a *rhythm within a rhythm* (two for the price of one!), due to the inherent syncopation created by the anticipated chord changes. The result is a driving and very appealing sound.

A good example of this can be found in the intro to "Stacy's Mom" by Fountains of Wayne, which informs **FIGURE 4**. Again, notice how a chord change falls on "2 *and*" in each bar. As with the previous example, I've notated dynamic accents above certain tab numbers here, to clearly illustrate the syncopation. But due to the inherent emphasis on the changing chords, the effect still comes across even if you disregard the accents and just strum each chord at the same volume.

A great way to build upon the interesting sound of a dotted-quarter syncopation is to repeat it, with the next chord change falling on beat 4 and now being anticipated by a full beat. A good example of this can be found in "Good Times Roll" by the Cars, where at the end of each chorus guitarist Ric Okasek strums a three-chord sequence similar to that shown in **FIGURE 5**. Notice that the time span between each chord change is one and one half beats, which is equal to a dotted quarter note and may be thought of as such. But to abide by the customary notational practice of showing the middle of the measure in $\frac{4}{4}$ meter, with a break between beats 2 and 3, I've written an eighth note tied to a quarter note here, which I think is helpful to the reader.

This linking together of dotted-quarter accents builds tension, and the effect can be prolonged and intensified by adding another one, which would then fall on the "and of 1" in the next bar. Last time, I cited the chorus to "I've Done Everything for You" by Rick Springfield as an example of this move. Referring back to "Good Times Roll," **FIGURE 6** illustrates a chain of dotted-quarter rhythms that bring to mind that song's ending, and **FIGURE 7** shows how to achieve the same kind of syncopation using the "rhythm-within-a-rhythm" approach with continuous eighth notes, along the lines of what Ocasek played.

FIG. 1

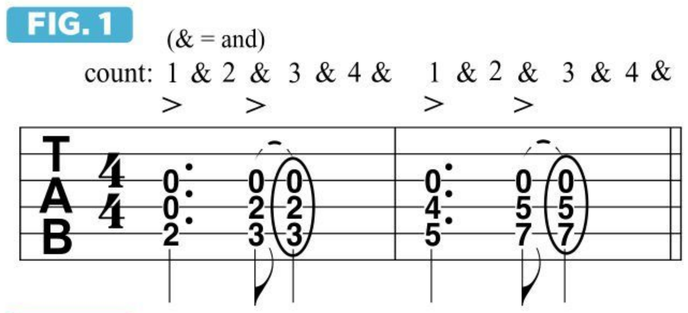


FIG. 2

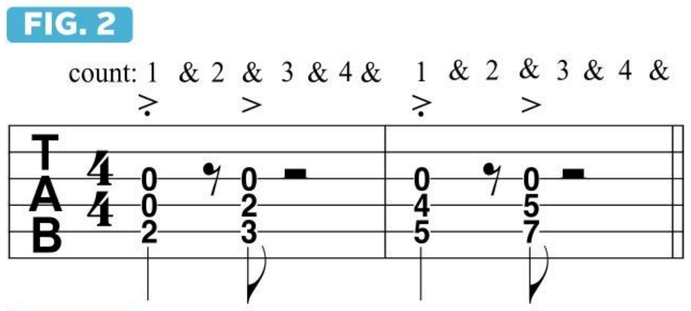


FIG. 3

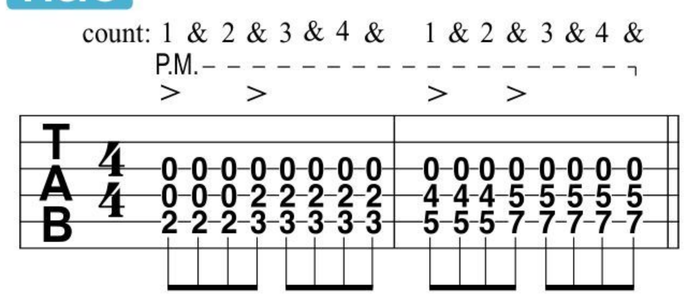


FIG. 4

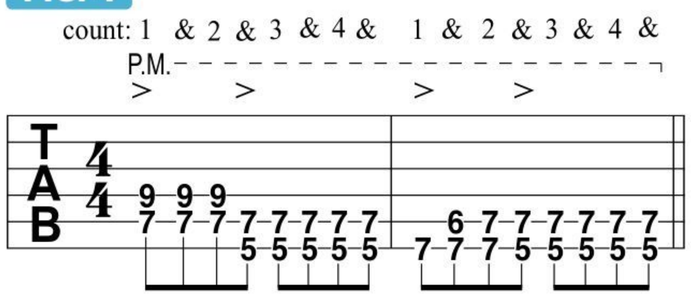


FIG. 5

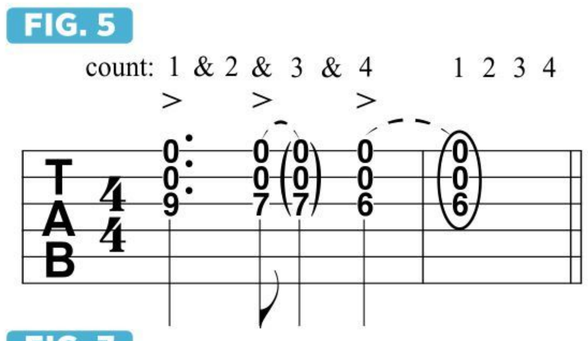


FIG. 6

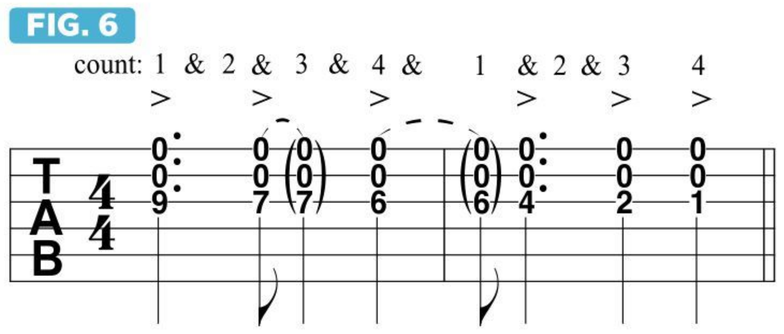
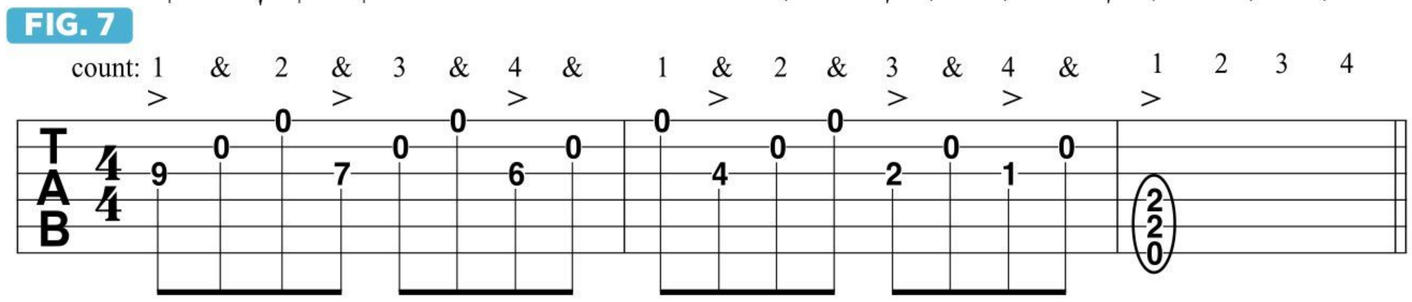


FIG. 7



Senior Music Editor "Downtown" Jimmy Brown is an experienced, working musician, performer and private teacher in the greater NYC area whose personal and professional mission is to entertain, enlighten and inspire people with his guitar playing.

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IN DEEP

by Andy Aledort



For video of this lesson, go to GuitarWorld.com/August2020

NEW PATHS

Soloing on one or two strings with the major hexatonic scale

WHEN IT COMES to improvising, many guitarists often fall into the rut of relying on familiar licks and learned scale patterns and shapes. While having these musical building blocks ingrained into one's memory is an essential component of building a vocabulary of reliable ideas to draw upon when soloing, no one wants to feel constrained by habitual tendencies. A great way to break free of old playing habits and also discover new musical territory when soloing is to momentarily limit yourself to playing on only one string or a pair or group of adjacent strings. This forces you to abandon familiar patterns and shapes and instead be guided solely by your musical ear and creativity in the spontaneous creation of a melody.

Last month, we looked at soloing over a repeating E - D - A chord progression inspired by the classic Allman Brothers Band song "Blue Sky," using the E major pentatonic and major hexatonic scales. We'll stick with that progression for the solo ideas presented in this column. To review, the E major hexatonic scale is spelled E, F♯, G♯, A, B, C♯ and, intervallically, 1, 2, 3, 4, 5, 6. This six-note scale can be viewed as either the five-note E major pentatonic (E, F♯, G♯, B, C♯) with the addition of the 4th, A, or the full, seven-tone E major scale (E, F♯, G♯, A, B, C♯, D♯) with the exclusion 7th, D♯.

FIGURE 1 offers an eight-bar solo played over the repeating two-bar chord progression E - D - A and performed entirely on the B string. I begin with a couple of bends from F♯ to G♯, followed by a pull-off to E. From here, I quickly traverse the fretboard, from the 2nd fret all the way up to the 19th, via finger slides and position shifts, and incorporate lots of hammer-ons, pull-offs and bends. When soloing on one string, you need to incorporate a lot of lateral, or "sideways," movement in order to encompass a wide range of pitches, and these kinds of varied articulations help make for some expressive and fresh-sounding phrases.

Now let's expand our parameter to include the high E string along with the B (see **FIGURE 2**). Here, I begin with a couple of bends on the B string that alternate with unbent notes on the high E, beginning in 12th position then quickly sliding down to 7th.

FIG. 1

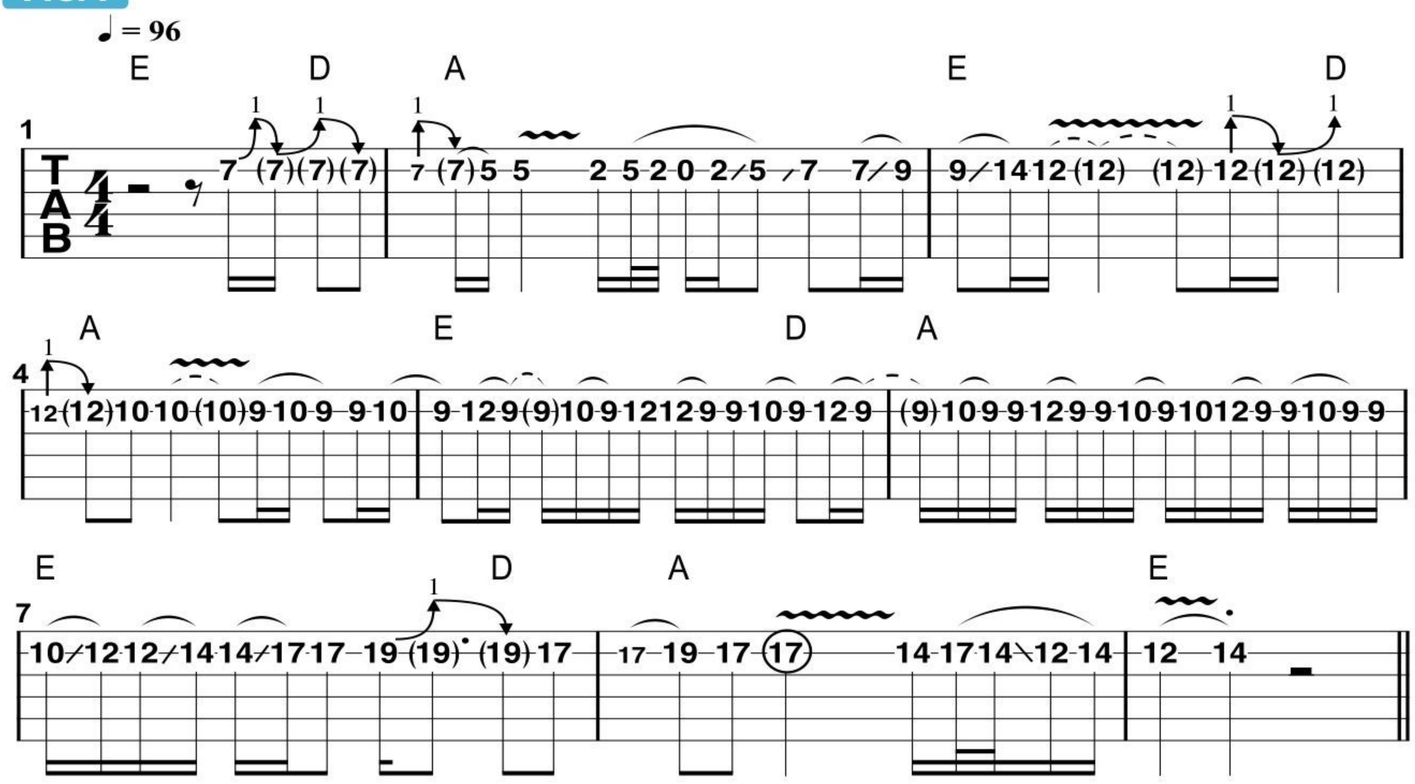
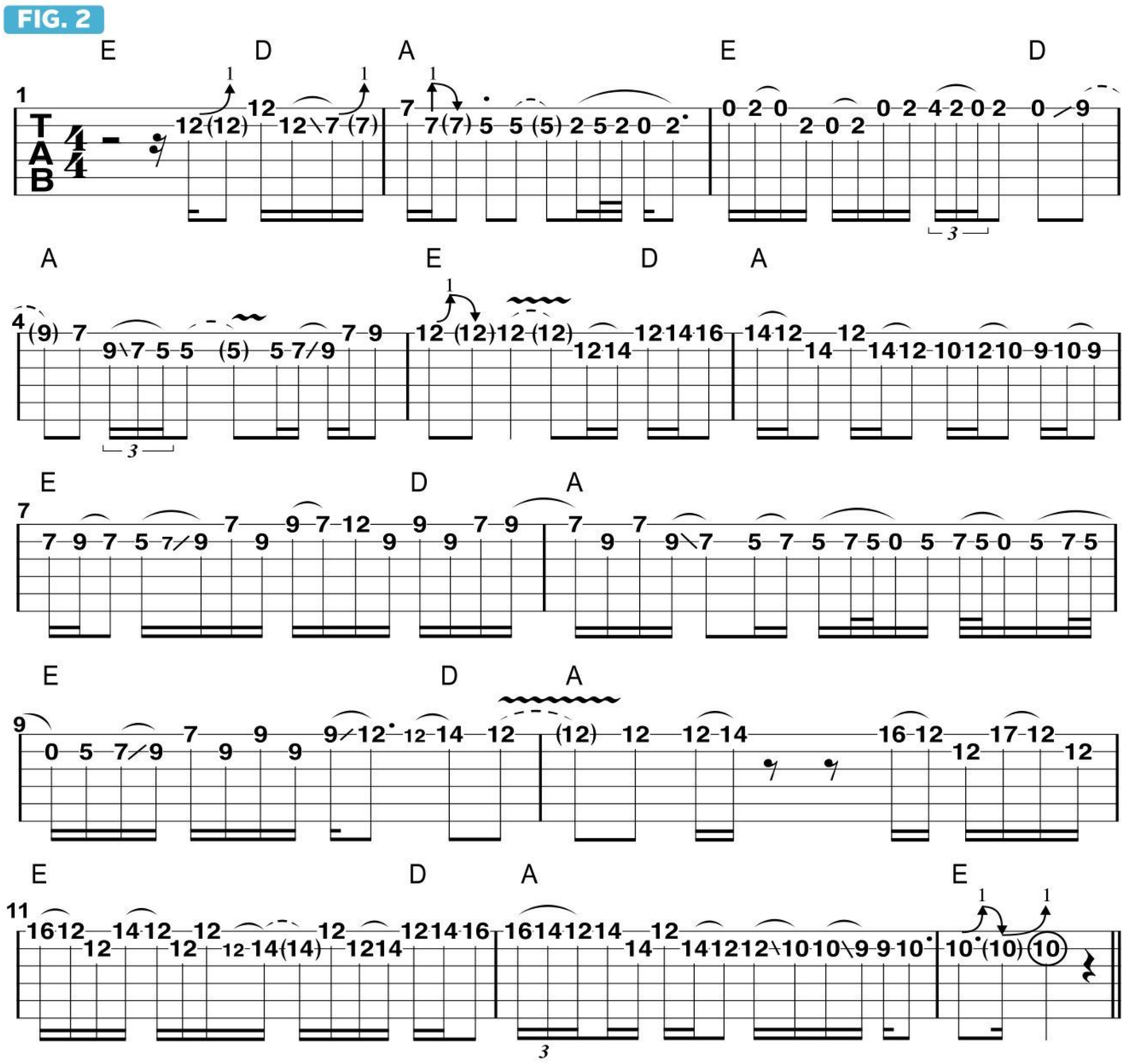


FIG. 2



From there, I shift down to 2nd position and incorporate the open strings into a series of hammer-ons and pull-offs then proceed to ascend and descend the fretboard using position shifts and finger slides to link notes together into smooth-sounding phrases.

***Guitar World* Associate Editor Andy Aledort is recognized worldwide for his vast contributions to guitar instruction, via his many best-selling instructional DVDs, transcription books and online lessons.**

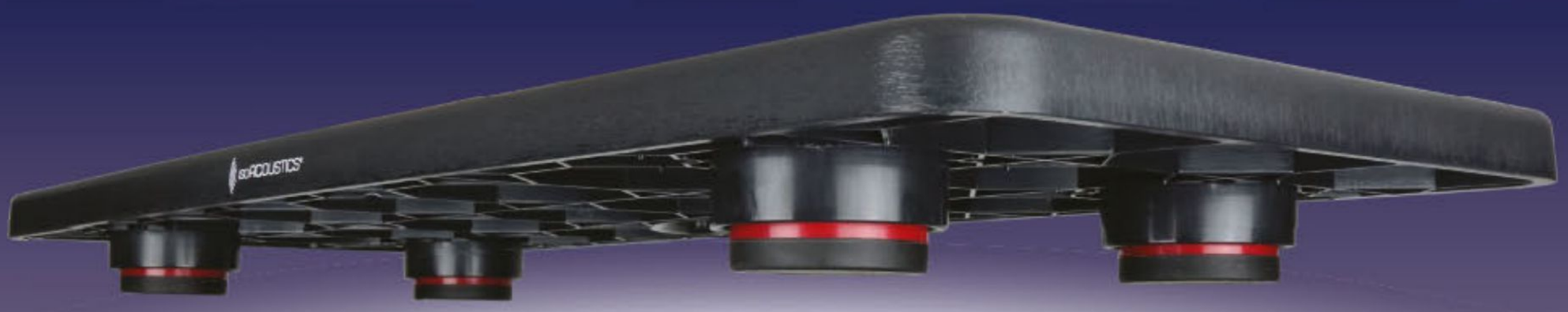
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COLUMNS

SCHOOL OF ROCK

by Joel Hoekstra



For video of this lesson, go to GuitarWorld.com/August2020

TAPPING INTO NEW SOUNDS

Tapping with two fingers, and my solo in "Always and Forever"

OF ALL THE solos I crafted and recorded for the latest Whitesnake album, 2019's *Flesh & Blood*, the one in the song "Always and Forever" is among the most aggressive and features a variety of my favorite lead playing techniques, including two-finger tapping. For today's lesson, I'd like to use that solo as a case study in applying that and other cool and useful techniques.

The solo is played in the key of F♯ minor, and the majority of the phrases are based either on the F♯ blues scale (F♯, A, B, C, C♯, E) or the F♯ natural minor scale, which is also known as the F♯ pure minor scale and the F♯ Aeolian mode (F♯, G♯, A, B, C♯, D, E).

I begin the solo with a pedal-tone lick; a *pedal-tone* can be defined as a sustained or rearticulated note around which other notes or chords move. **FIGURE 1** offers a clear example of this type of pedal tone lick, wherein an ascending melody on the high E string alternates in 16th notes with a B note played on the 2nd string's 12th fret.

Another great example of this type of pedal-tone lick is the pull-off pattern shown in **FIGURE 2**. Here, the open B string is sounded with pull-offs from higher, fretted melody tones.

The opening phrase in the solo to "Always and Forever" is based on a series of diatonic 3rd intervals, or 3rds, played within the structure of F♯ Aeolian. **FIGURE 3** illustrates how to ascend in diatonic 3rds within the scale structure. A sax player friend of mine suggested reversing the direction of every other pair of 3rds, so that the sequence would sound less obvious and have a more interesting melodic contour, and the result is the phrase shown in **FIGURE 4**.

When it came to this solo, I decided to incorporate this "reverse order" idea into the opening pedal-tone-driven phrase. Instead of playing **FIGURE 5**, wherein each 3rd moves from the lower to the higher string, I alternately reverse the direction of the note pairs, as shown in **FIGURE 6**.

The next phrase in the solo brings in two-finger fretboard tapping, for which I use my pick hand's first two fingers, followed by two notes played with the fret hand. The result is the series of cascading quintuplets shown in **FIGURE 7**.

I then steer the feel of the solo back into more standard hard rock territory by playing a series of bluesy hammer/pull licks that are based on the F♯ blues scale, as shown in **FIGURE 8**.

After that, I revisit neo-classical territory with the minor arpeggio-based phrases shown in **FIGURE 9**. The first is simply based on a F♯m triad, with the notes C♯, A and F♯, and the second (beginning with the second half-step bend) outlines a more harmonically rich F♯m(add)9 sound, with the notes G♯, F♯, C♯ and A. I then wrap up the solo with the fast double-tapped phrase on the high E string shown in **FIGURE 10**, again using two pick-hand fingers.

FIG. 1

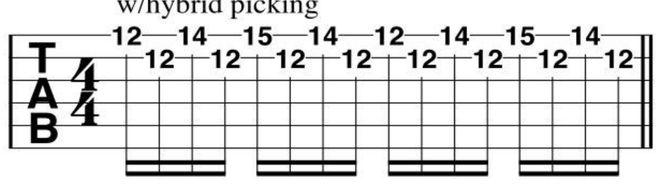


FIG. 2

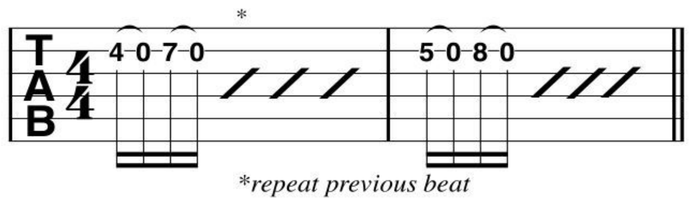


FIG. 3 F♯ minor

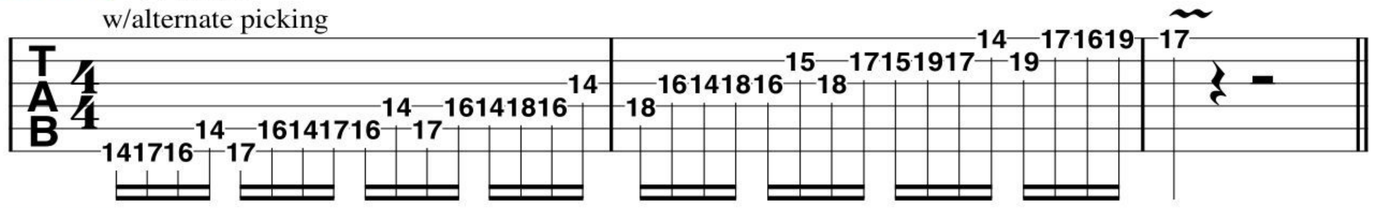


FIG. 4

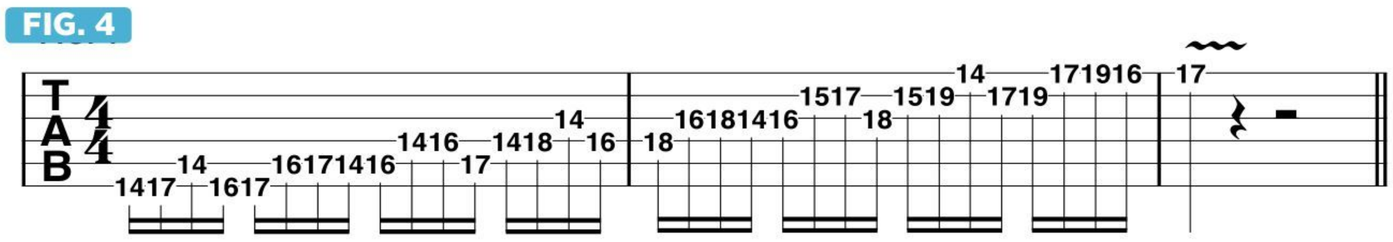


FIG. 5

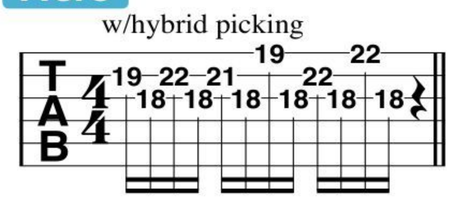


FIG. 6

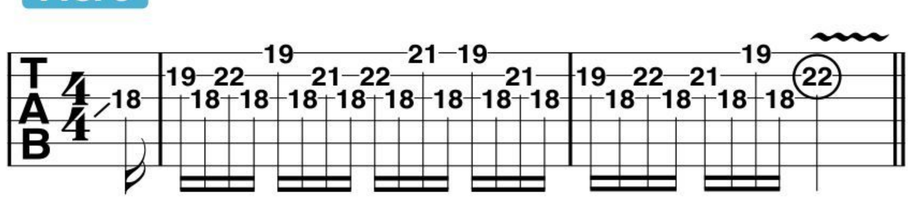


FIG. 7

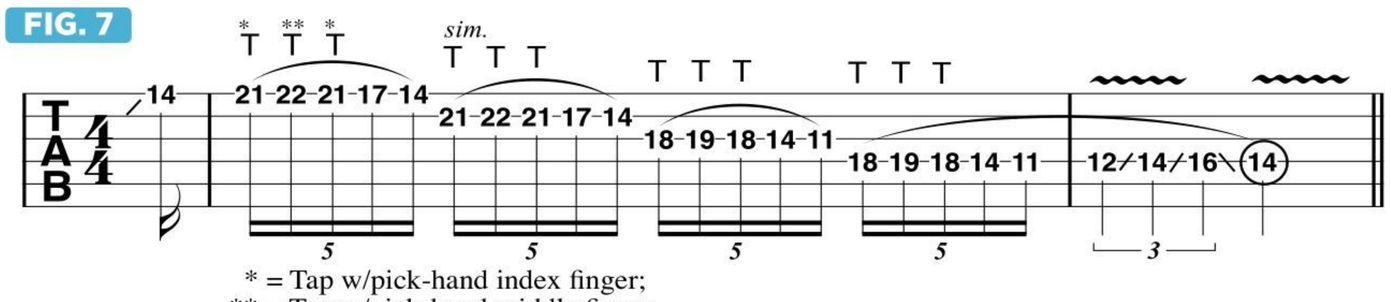


FIG. 8

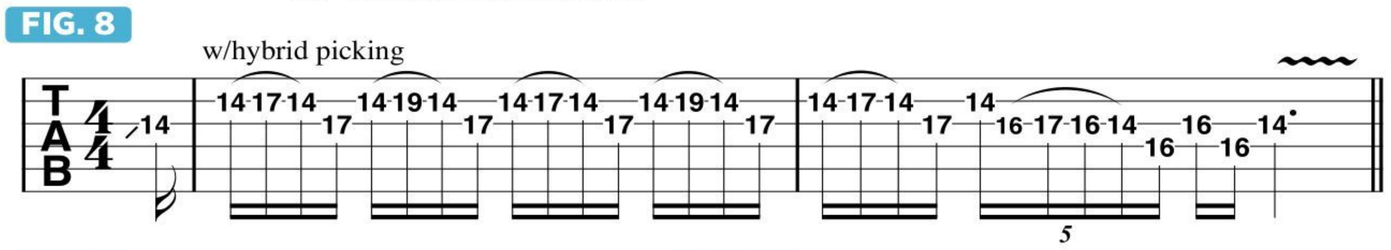


FIG. 9

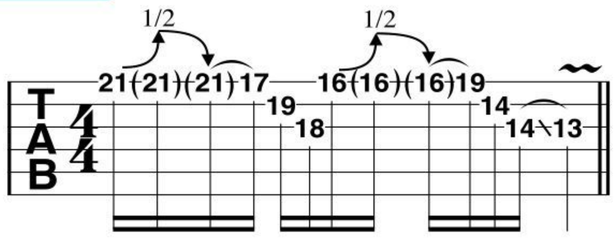
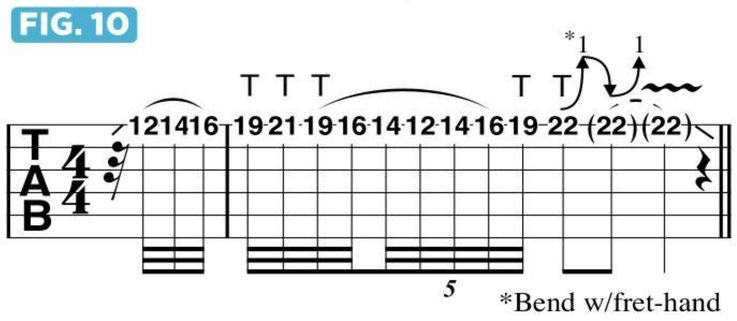
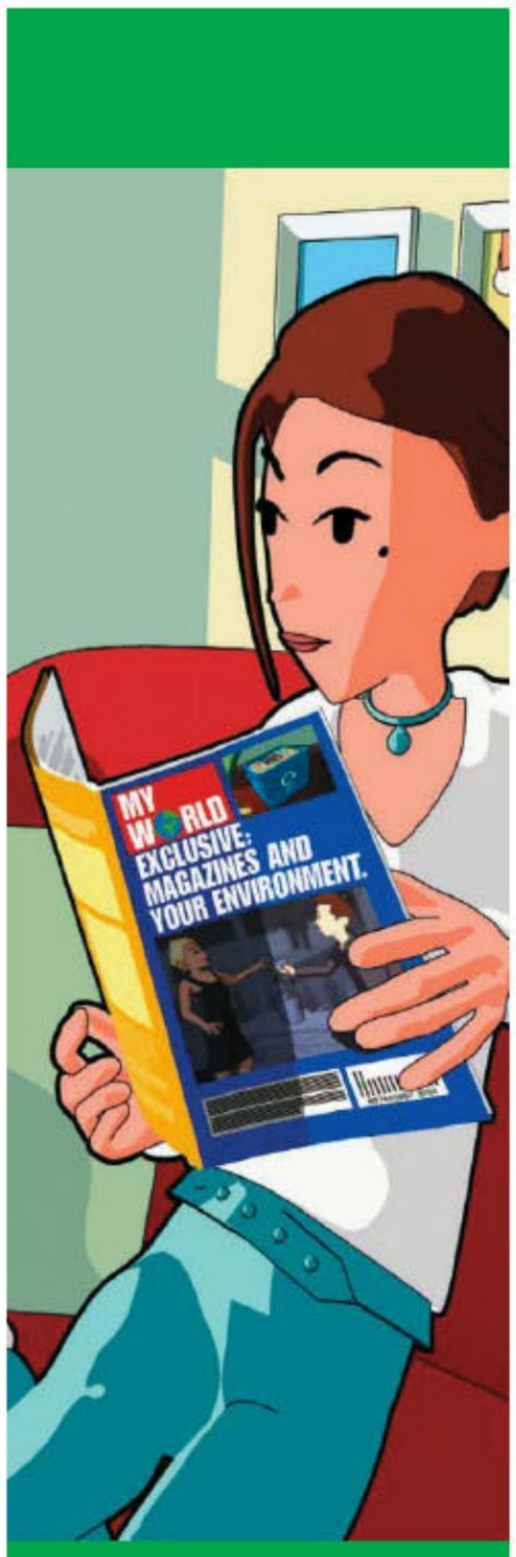


FIG. 10



Joel Hoekstra plays for Whitesnake, the Trans-Siberian Orchestra, Cher and his own side project, Joel Hoekstra's 13. Whitesnake's latest album is 2019's *Flesh & Blood*. Find out more at joelhoekstra.com.



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A proposed Settlement has been reached in a class action lawsuit concerning undistributed royalties currently held by the AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund (or the "Fund") which are owed to session musicians and background vocalists ("Non-featured Performers") on certain sound recordings that were performed on non-interactive webcasting, satellite radio, and/or digital cable.

Who Is Included? You are included in the Settlement Class as a "Settlement Class Member" if you were a Non-featured Performer (i.e., a session musician or background vocalist) on a recording that received sufficient play on one or more of the digital mediums at issue (non-interactive webcasting, satellite radio, or digital cable) to be considered a "Covered Recording" prior to December 31, 2016, and you have not already received from the Fund the royalties that are due to you for such performances.

What Does the Settlement Provide? Defendants have agreed to undertake extensive efforts to locate and pay Settlement Class Members who are entitled to receive royalties from 2011 through 2016. As of November 30, 2019, approximately 61,298 Settlement Class Members were owed royalties totaling approximately $45,848,799.99 (the "Settlement Amount"). After deducting Settlement and administration costs, attorneys' fees and costs and $1,500 Service Award payments to the six Settlement Class Representatives, the Settlement Fund will be used to make payments to Settlement Class Members located by the Fund or who have submitted a Performer Information Form. The Fund will also follow the agreed-upon steps in distributing the royalties received from 2017 to 2019 and hire business and marketing consultants to help it better and/or more efficiently identify and pay Non-Featured Performers the royalties owed to them received in 2020 and afterwards. The Settlement provides that the Plaintiffs' attorneys' fees and expenses will be determined by the Court pursuant to Federal Rules of Civil Procedure 54(d)(2) and 23(h) and Local Rule 23.1 and any applicable Court policies and procedures. Settlement Class Counsel, Quilling, Selander, Lownds, Winslett & Moser, P.C. ("QSLWM"), 2001 Bryan Street, Suite 1800, Dallas, TX, 75201, and Jeeves Mandel Law Group, P.C. ("JMLG"), 12222 Merit Drive, Suite 1200, Dallas, TX 75251, will seek a maximum of $11,003,711.00 in attorneys' fees (24% of the Settlement Amount) and a maximum of $86,309.32 in expenses. QSLWM will receive 60% and JMLG 40% of the first 50% of any fee award, and the remainder of any fee award will be split between them based on their relative lodestars (hours expended times hourly rates). They have further agreed that their expenses will be reimbursed on a pro-rata basis from any expense award made by the Court.

How Much Will My Payment Be? Your share of the Settlement Amount will depend on the amount of unpaid royalties that are owed to you (this is a function of the number of digital performances of the recording and the number of session musicians and background vocalists that performed on the recording). The amount could range from $10 to thousands of dollars.

How Do I Get My Payment? To ensure you receive any royalties owed to you, you should complete and submit a Performer Information Form. Performer Information Forms are available at www.SessionArtistRoyaltySettlement.com or by calling 1-844-799-1587.

What Are My Other Rights? If you are a Settlement Class Member, you can (1) object to the Settlement by **August 18, 2020**; (2) hire your own lawyer at your own cost if you want someone other than Settlement Class Counsel to represent you; and (3) you or your attorney may attend the Court's Final Approval Hearing. Because this is a mandatory class pursuant to Federal Rule of Civil Procedure 23(b)(1)(A), you may not decline to participate in the Settlement ("opt out").

Final Approval Hearing. The Court will hold a hearing in this case (*Blondell v. Bouton*, No. 1:17cv-00372-RRM-RML) beginning at 10:00 a.m. (EDT) on October 22, 2020, in Courtroom 11-B of the United States District Court, E.D.N.Y., 225 Cadman Plaza East, Brooklyn, New York 11201, to determine whether the Settlement is fair, reasonable, and adequate and should be approved.

Want More Information? Go to www.SessionArtistRoyaltySettlement.com, call 1-844-799-1587, email admin@SessionArtistRoyaltySettlement.com or write to Eric Zukoski & Roger Mandel, Settlement Class Counsel, c/o *Blondell v. Bouton* Settlement Administrator, P.O. Box 43434, Providence, RI 02940-3434.

COLUMNS

ACOUSTIC JOURNEY

by Molly Tuttle



For video of this lesson, go to GuitarWorld.com/August2020

THE CLAW

Learning the art of clawhammer guitar

HELLO, AND WELCOME to my new column, Acoustic Journey. In this series of monthly lessons, I'd like to demonstrate many of the guitar playing approaches and techniques that I have found to be very useful and rely on the most for both performing and songwriting.

Let's begin with a look at a style of fingerpicking known as *clawhammer guitar*. I first learned about this style from a guitar player named Michael Stadler out in the San Francisco Bay area. As a teenager, I became very interested in clawhammer banjo, which is a style of banjo playing associated with old-time music and Appalachian string music. I learned to play clawhammer banjo, and while teaching banjo at a music camp in Northern California, I saw there was a class called "Clawhammer Guitar," which was something I had never heard of. That's when I met Michael, who taught me the basics of applying this clawhammer approach to the guitar.

The first step is to tune the guitar to an alternate tuning, one that is similar to a banjo tuning. As shown in **FIGURE 1**, this tuning is virtually the same as open G tuning but with one variation: open G tuning is, low to high, D, G, D, G, B, D; clawhammer tuning is D, G, D, G, C, D, which tunes the 2nd string to C, which is the 4th of G, instead of B, which is the major 3rd. The resultant chord when you strum across all of the open strings is Gsus4, with the 5th, D, on the bottom. On the banjo, a similar tuning, with fewer strings, is sometimes referred to as "mountain minor tuning." Without the major 3rd in there, it creates a modal sound that moves easily between major and minor sounds.

The basic clawhammer strumming technique begins with putting your pick hand into a "claw"-type shape, with the thumb and index finger pointed in towards each other. The nails of the index and middle fingers are used to rake across the higher strings while the thumb is used to pluck the lower strings. **FIGURE 2** illustrates a typical way to alternate between index-finger and thumb accents with this playing approach. In this example, the thumb strikes the 5th string in the first two bars and the 6th string in the next two bars.

The first strumming pattern I learned in this style is called "bum ditty." As the name implies, there are three accents: the initial "bum" is on the high strings, followed by another high-string accent on "dit-" and ending with a low-string accent on "-ty." This index-index-thumb pattern is shown in **FIGURE 3**.

The first song I ever learned with this strumming pattern is an old traditional song called "Little Sadie." **FIGURE 4** illustrates the basic approach to playing this song; see if you can pick out the "bum ditty" pattern throughout the example.

When I play the tune up to speed, as shown in **FIGURE 5**, some of the melodies come out a little differently. Once you feel comfortable with this technique at the slower tempo, try gradually ramping it up to the full performance tempo as your picking hand becomes more comfortable with moving between the higher and lower strings.

FIG. 1 Open Gsus4 tuning

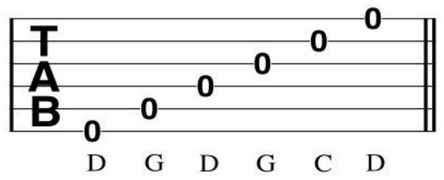


FIG. 2

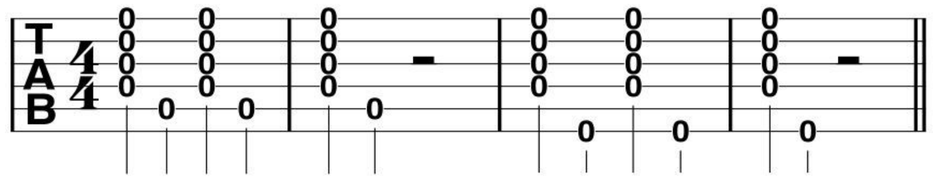


FIG. 3 "bum ditty"strum pattern

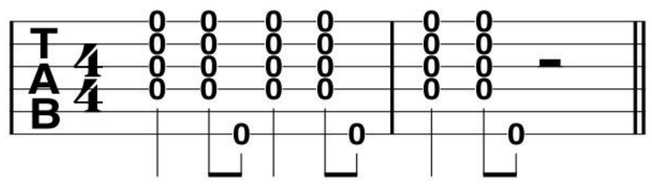
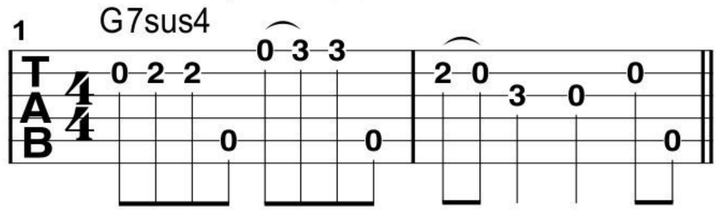


FIG. 4 "Little Sadie" (slow)

Triplet Feel



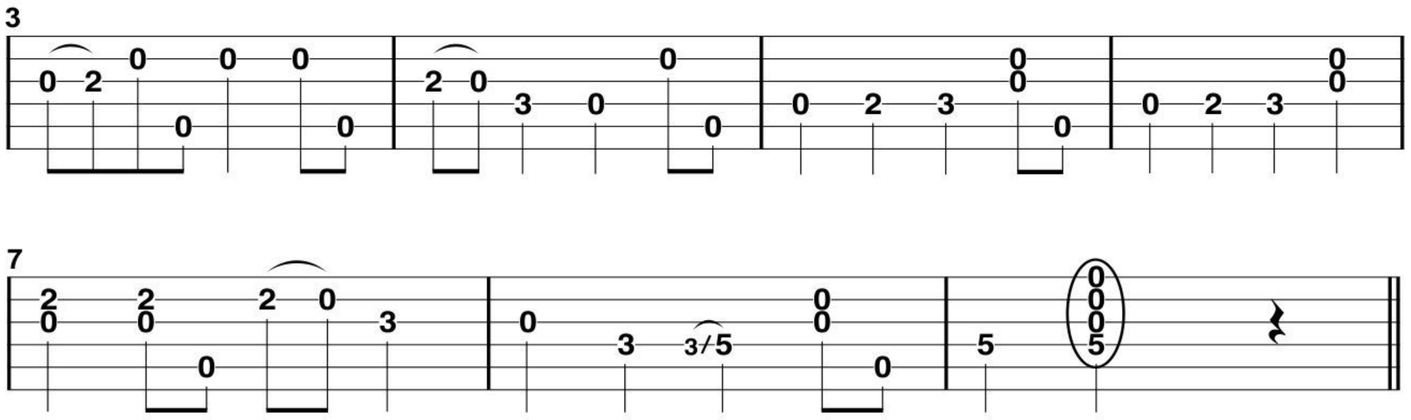
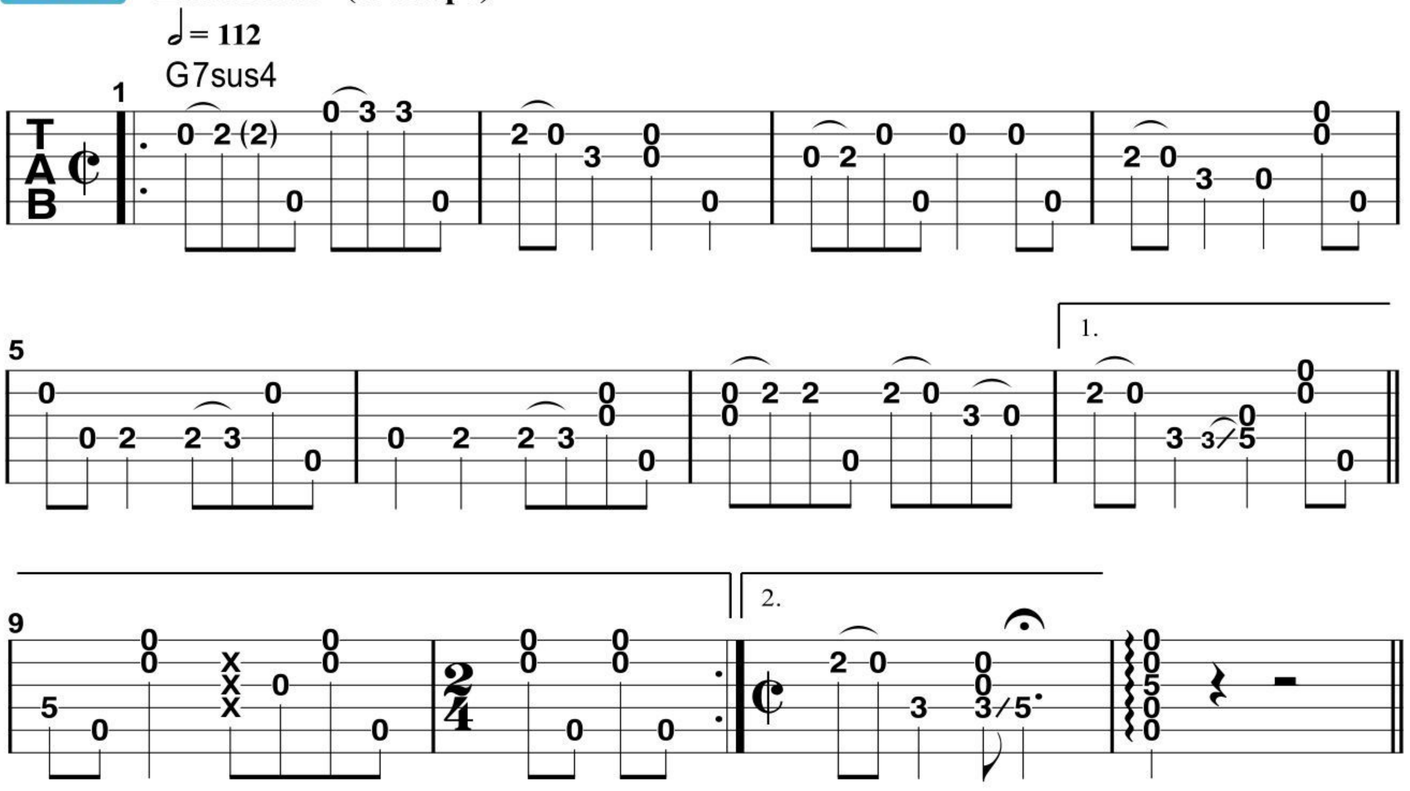
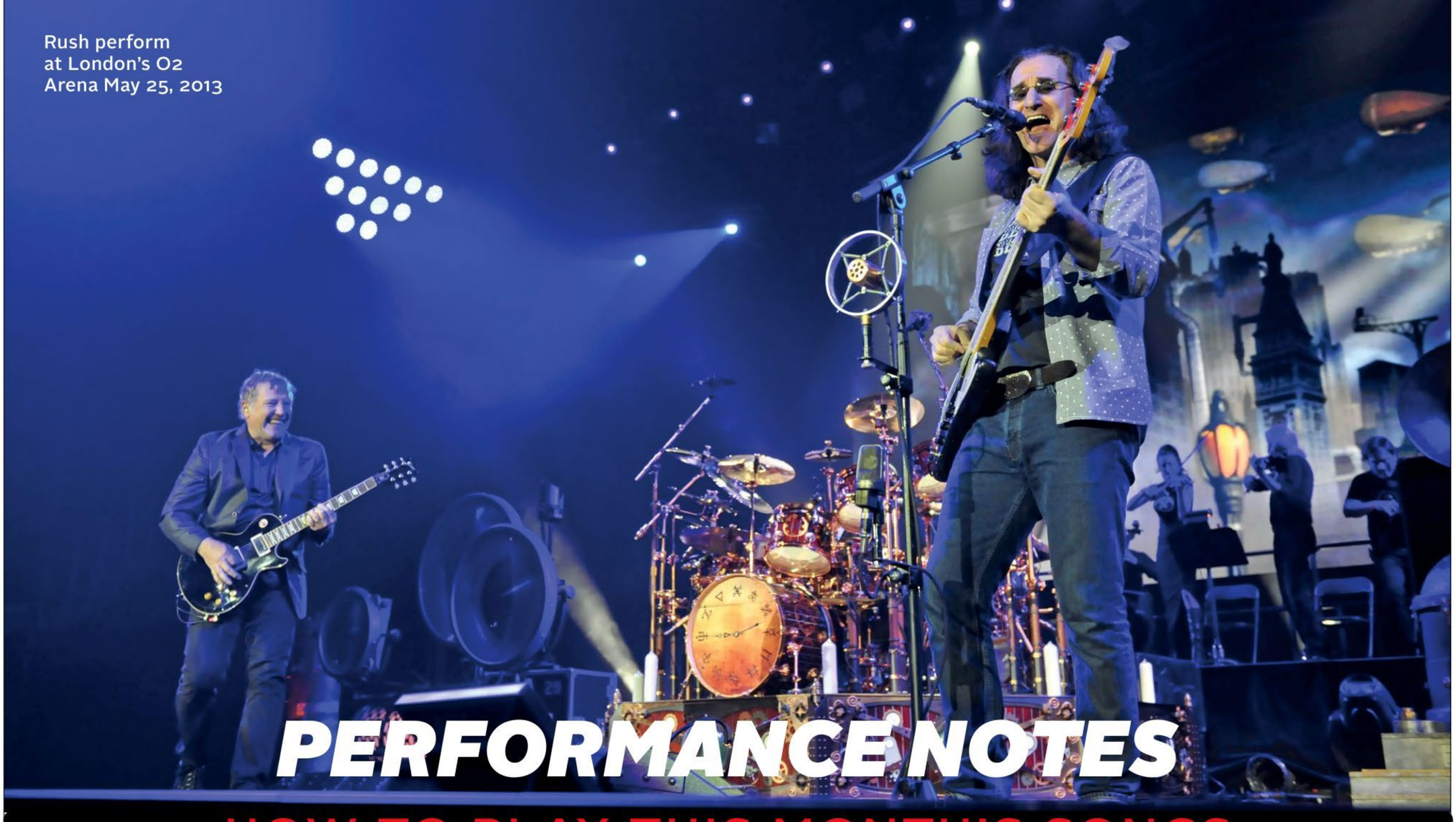


FIG. 5 "Little Sadie" (at tempo)



Molly Tuttle is a supremely talented and diverse multi-instrumentalist and singer-songwriter who is well-versed in the languages of bluegrass, acoustic folk, pop and Americana. Her debut album, 2019's *When You're Ready*, is available through mollytuttlemusic.com and elsewhere.

CHELSEA ROCHELLE



Rush perform at London's O2 Arena May 25, 2013

PERFORMANCE NOTES

...HOW TO PLAY THIS MONTH'S SONGS...

"BASTILLE DAY"

Rush

THIS CLASSIC, EARLY-RUSH ode to the monumental struggles and sacrifices of the French Revolution features a suite of spirited, adrenaline-fueled and tightly arranged ensemble riffs and an anthemic, triumphant-sounding chorus that provide the perfect musical accompaniment and counterpart to drummer Neil Peart's ironically poetic and bittersweet lyrics, passionately sung by bassist-vocalist Geddy Lee.

Guitarist Alex Lifeson kicks off the song with a driving, low-register single-note riff, for which he tastefully balances picked eighth notes with hammer-ons and ties (see bars 1-16). He follows this (in bar 17) with an angular, repeating two-bar power chord riff that becomes the verse accompaniment and incorporates quick position shifts. The slide up from the C5/G chord to D5/A at the beginning of bar 18 may seem a little odd at first, when you're learning it, but when you play it repeatedly at tempo, it should feel and sound more natural.

The chorus (see section D, beginning at bar 37) is performed with a relatively relaxed, half-time feel that offers a welcome release from the tension that had been building throughout the verse. Lifeson lets his overdriven chords ring out gloriously here and makes effective use of open strings in the first four bars (37-43). The shift in bar 43 from G/B to the two-note Am shape may seem like another odd move at first, until you see, feel and hear the fretboard and musical logic behind it.

Lifeson makes great use of string bends and vibratos in his lead parts throughout the song's interlude, solo and outro (see sections G, H and N, Gtr. 3 part). These techniques are the mark of a seasoned rock lead guitarist and require mindful practice to cultivate and perfect, in terms of ear training and muscle memory, which are interdependent. All the bends here are performed by pushing the string away from the palm (wherever possible, use two fingers — the ring and middle), as are most of the finger vibratos, although you may want to try pulling the string in toward the palm to produce some of the ones on the G string during the outro.

— JIMMY BROWN

"FATHER OF ALL..."

Green Day

GREEN DAY MASTERMIND Billie Joe Armstrong and his bandmates, bassist Mike Dirnt and drummer Tré Cool, are in great form on this energetic, rocking new song, which features Armstrong's signature punk-style roaring chord riffs and fairly simple but intense and angst-ridden lead licks.

In terms of writing, the song's intro and verse riff is simple but highly effective, as Armstrong lets Cool's furiously splashing drum beat fill in the long holes (rests) between the guitarist's punctuated four-chord bursts every two bars, which he strums with consecutive downstrokes.

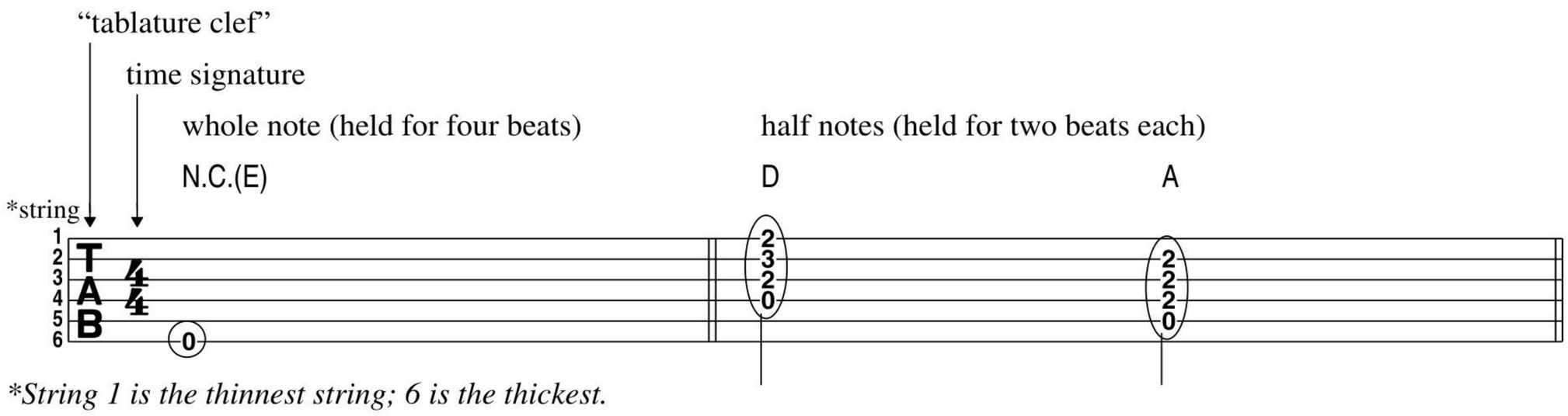
Interestingly, Billie Joe doesn't just play power chords here, nor full barre chords, but rather the bottom four notes of what look like B and C♯ major barre chord shapes. You'll notice that we did not include X's above the B and high E strings in the frames for these two chords at the beginning of the transcription. While those strings are not to be played here, they should be lightly muted with the base of fret hand's index finger, as a preventive measure, in case they sympathetically vibrate and produce unwanted open notes.

Armstrong switches to down-up strumming at the pre-chorus (see section C, beginning at bar 15), banging out power chords in a mostly continuous stream of eighth notes (note the tie at the end of every second bar here). The guitarist plays a similarly textured power-chord riff for the chorus that begins at section D (see bars 23-30, Gtrs. 1 and 2). Notice how he throws in an occasional pair of 16th notes on the open low E string here, which add a nice little rhythmic kick to the part and enhance the feeling of urgency in the riff. These pairs of notes should be strummed with a quick down-up combination, and the first one, at the end of bar 23, should then be followed by a downstroke strum for the E5 chord that falls on the "and of 4" and is then tied, which you would otherwise be inclined to strum with an upstroke.

When performing the finger vibratos in the Gtr. 3 lead parts, strive to make them sound bold and furious, referencing the recording carefully for guidance and inspiration. — JIMMY BROWN

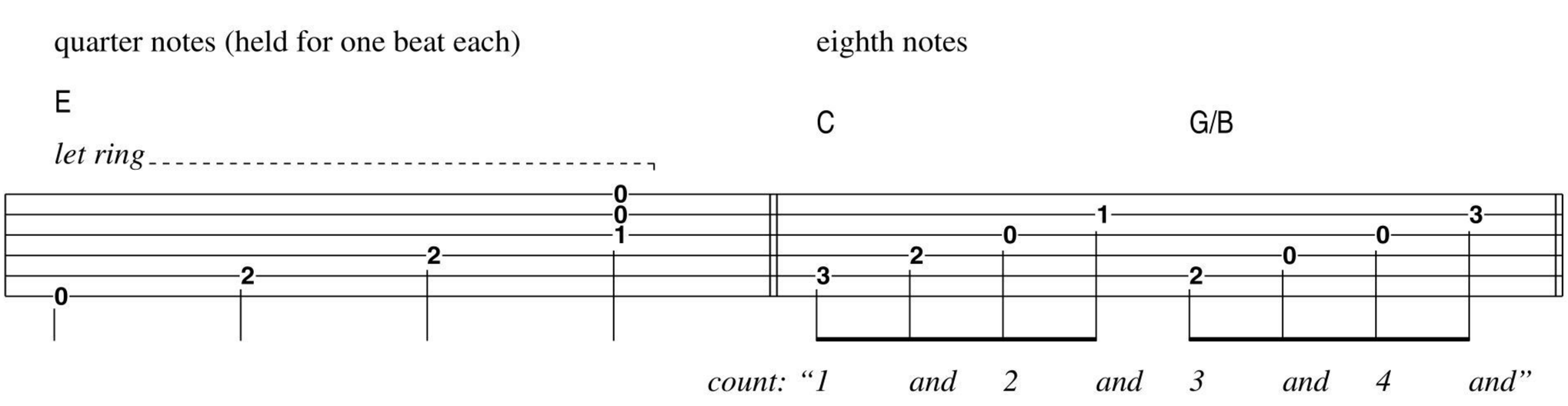
KEVIN NIXON/FUTURE

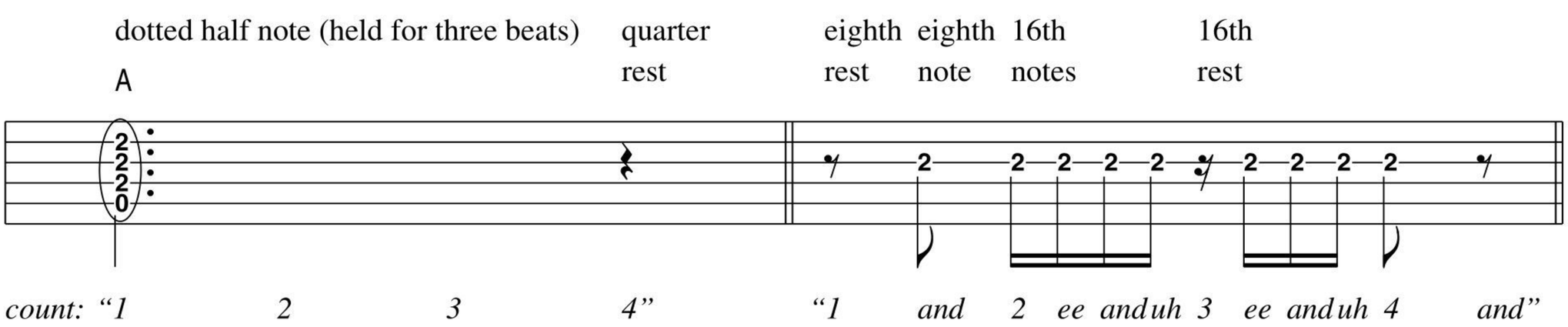
NOTATION GUIDE

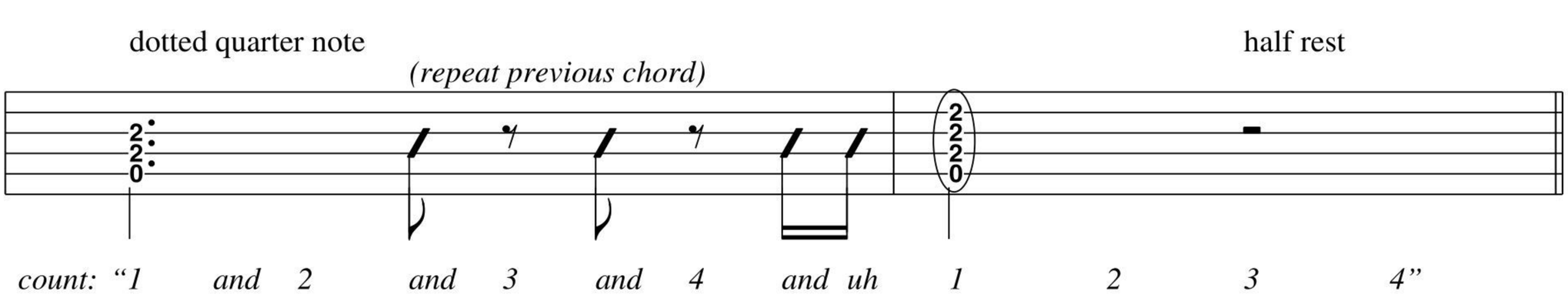


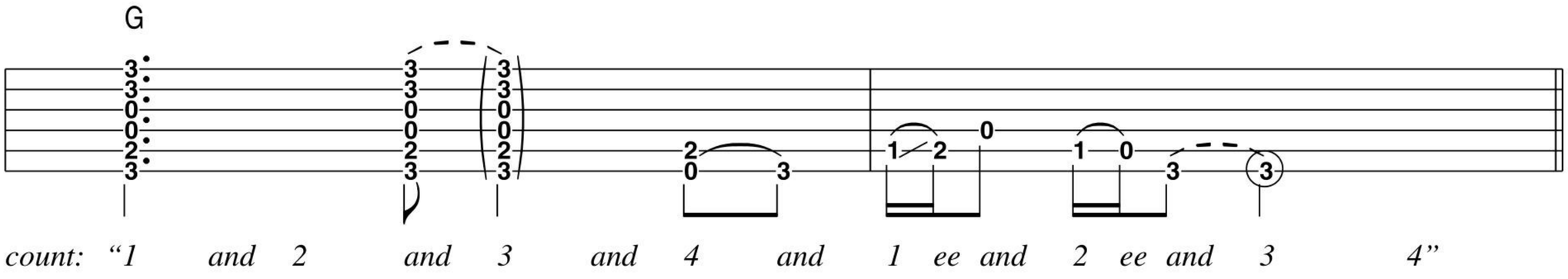
**String 1 is the thinnest string; 6 is the thickest.*

Numbers on the lines indicate frets (0 = open string).









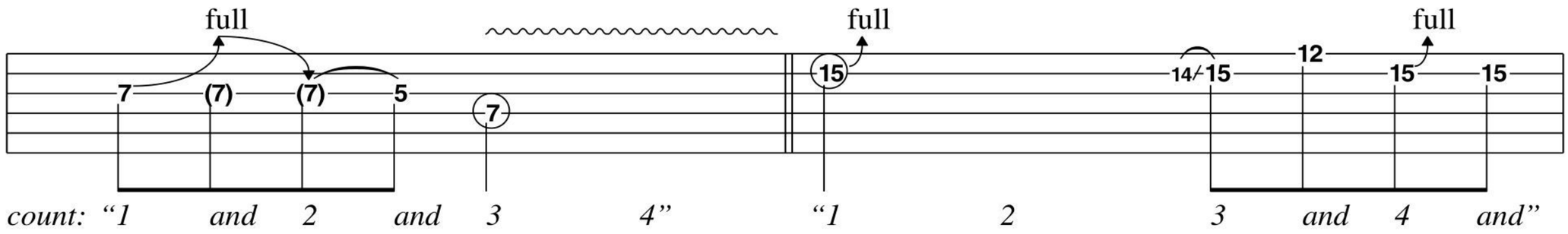
**Don't rearticulate notes in parentheses*

bend and release in time (whole-step bend)

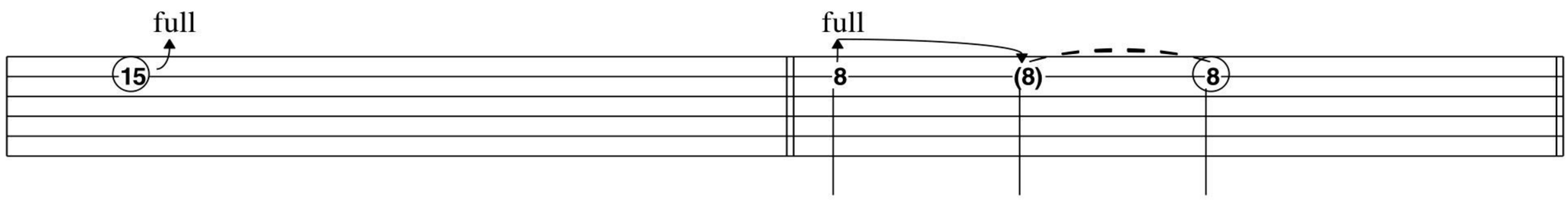
vibrato

grace-note bend

grace-note slide



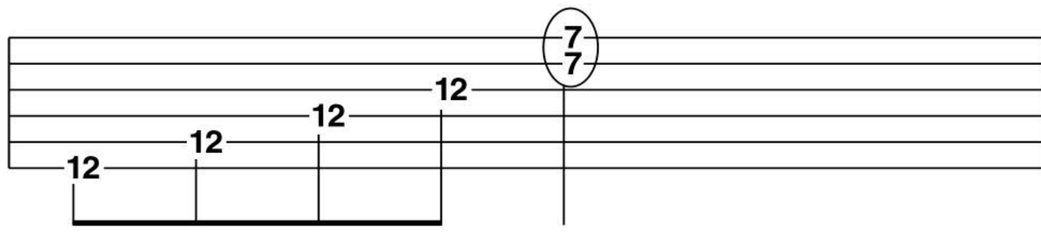
*pre-bend and release (also known as "reverse bend")



*Bend string before picking.

*natural harmonics

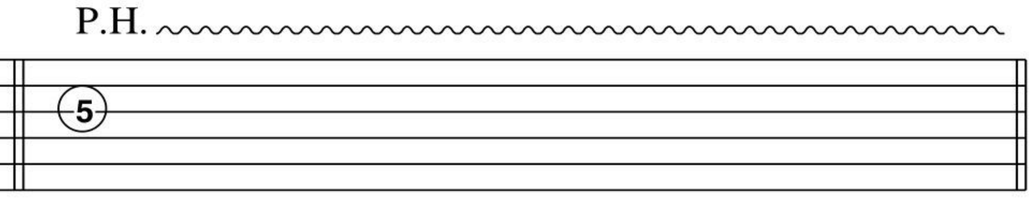
N.H.



*Lightly touch string directly over fret, then pick

*pinch harmonic (note fretted)

P.H.

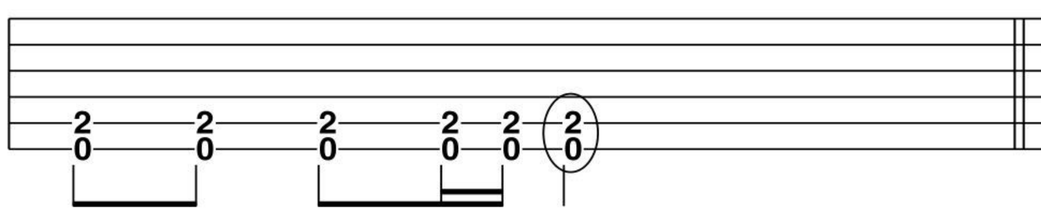


*Harmonic sounded with picking hand

palm muting (picking hand)

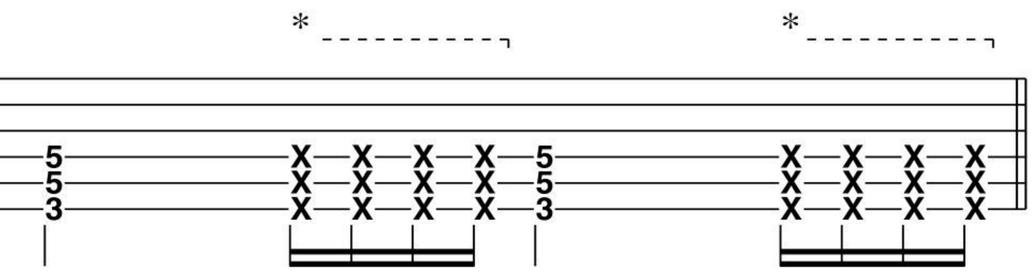
E5

P.M.



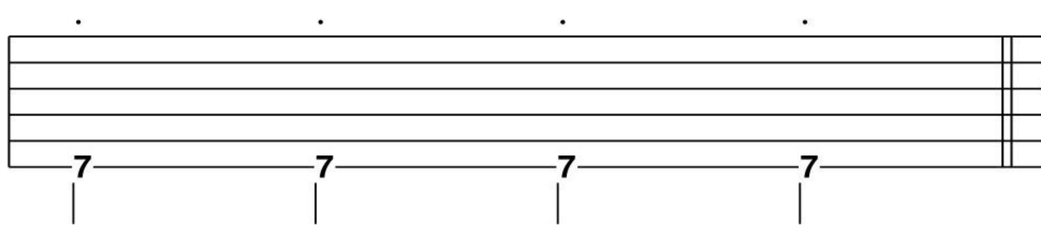
fret-hand muting

G5

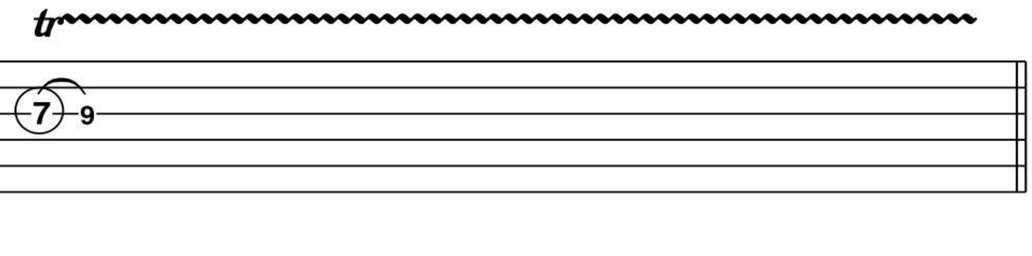


*Loosen grip on strings so that they no longer touch the fretboard.

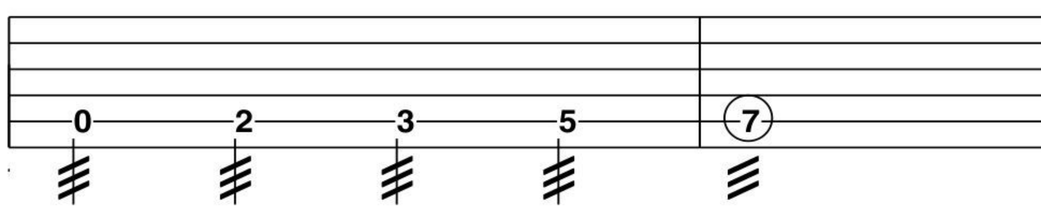
staccato (short) notes



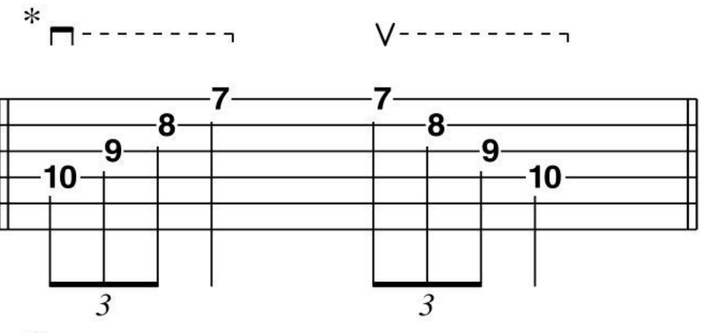
trill (quick succession of hammer-ons and pull-offs)



tremolo picking



sweep picking (also known as "raking")



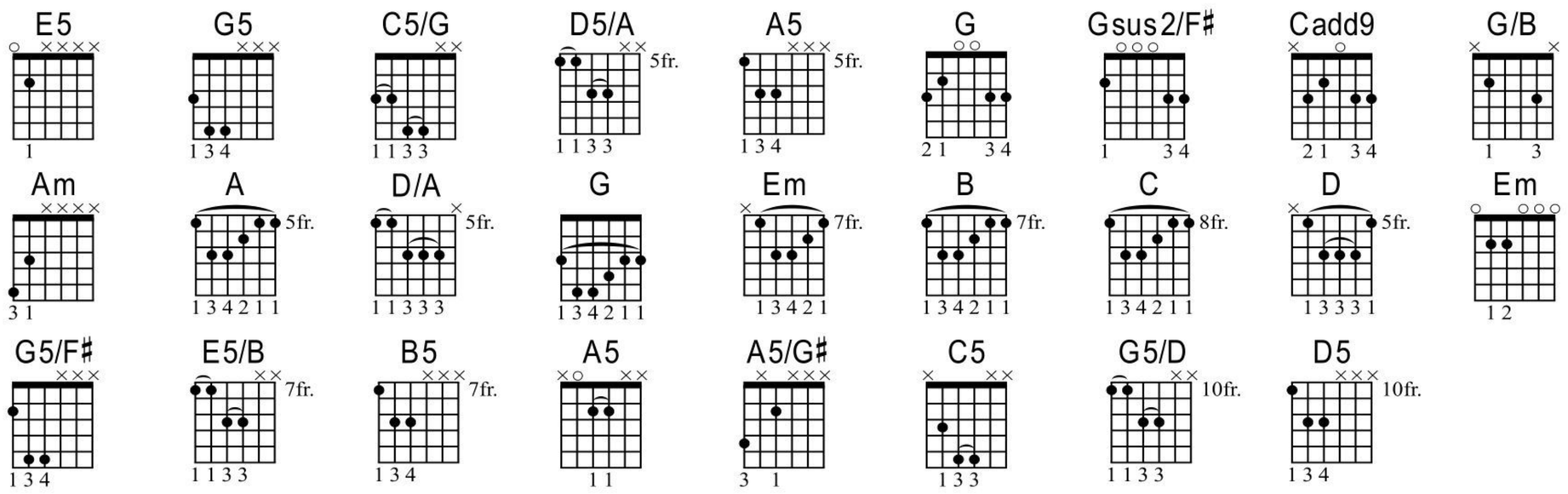
* ⊓ = downstroke V = upstroke

"BASTILLE DAY"

Rush

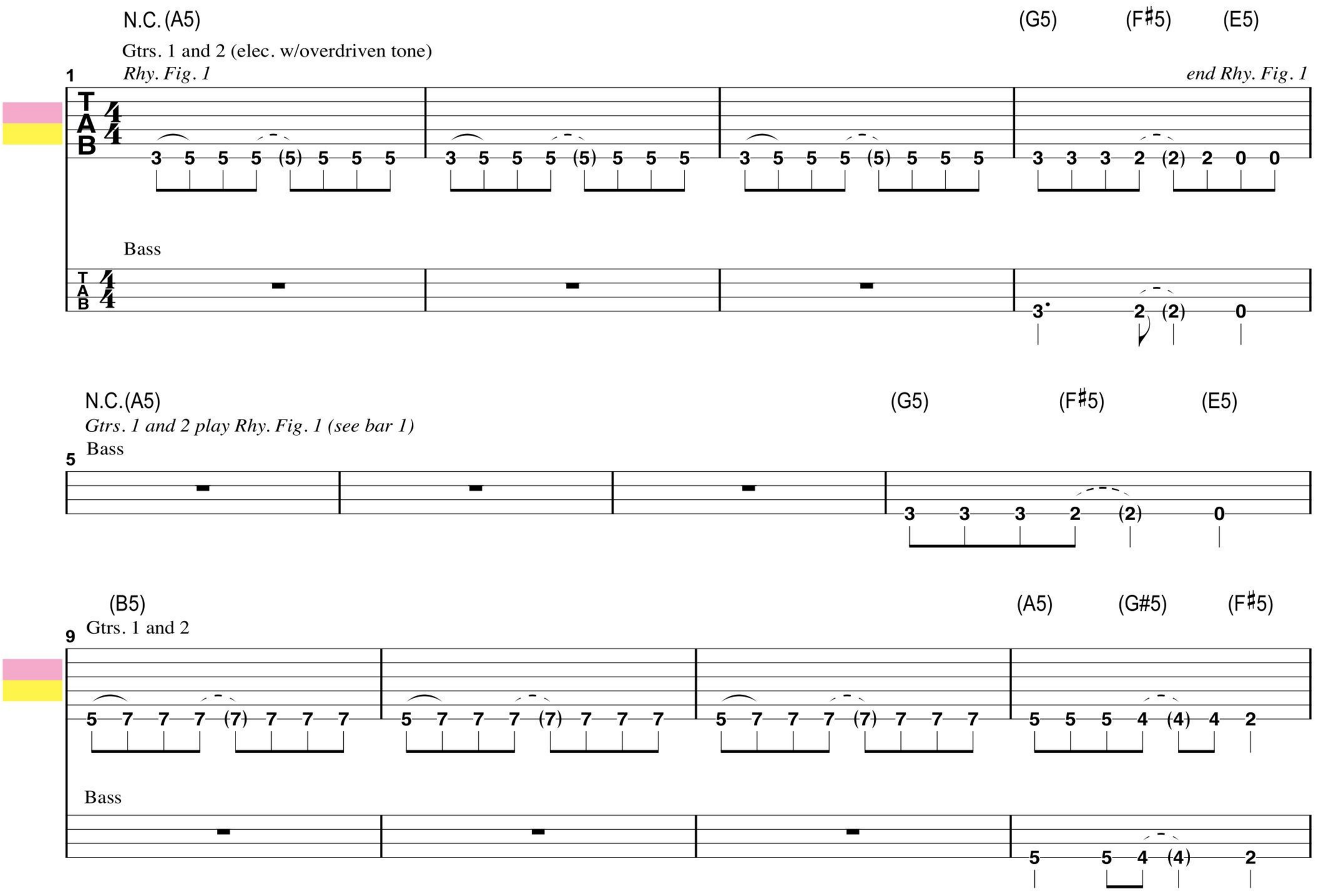
As heard on **CARESS OF STEEL**

Words and Music by **ALEX LIFESON, GEDDY LEE** *and* **NEIL PEART** • *Transcribed by* **JEFF PERRIN**

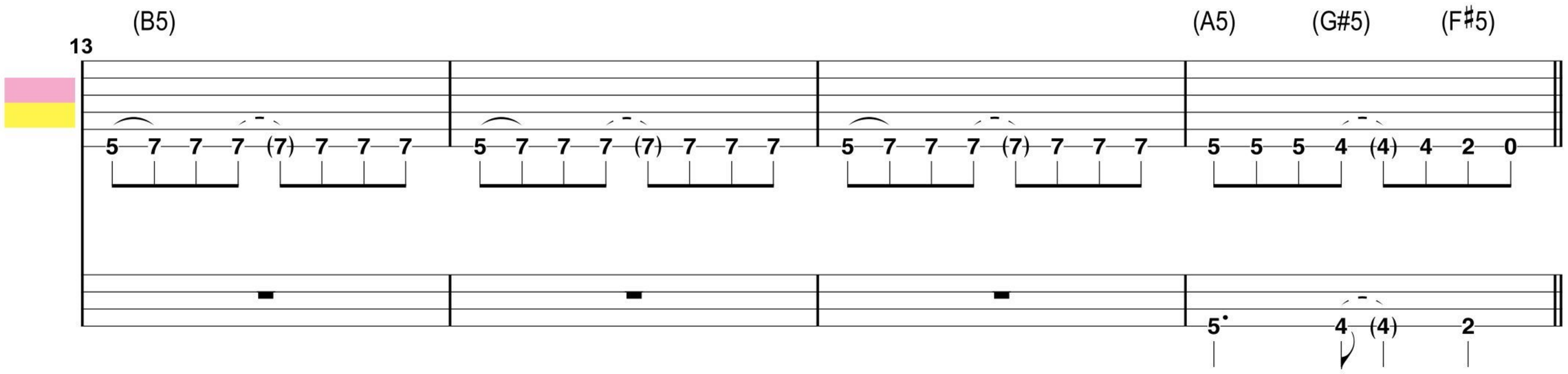


A **Intro** (0:00)

Fast ♩ = 218

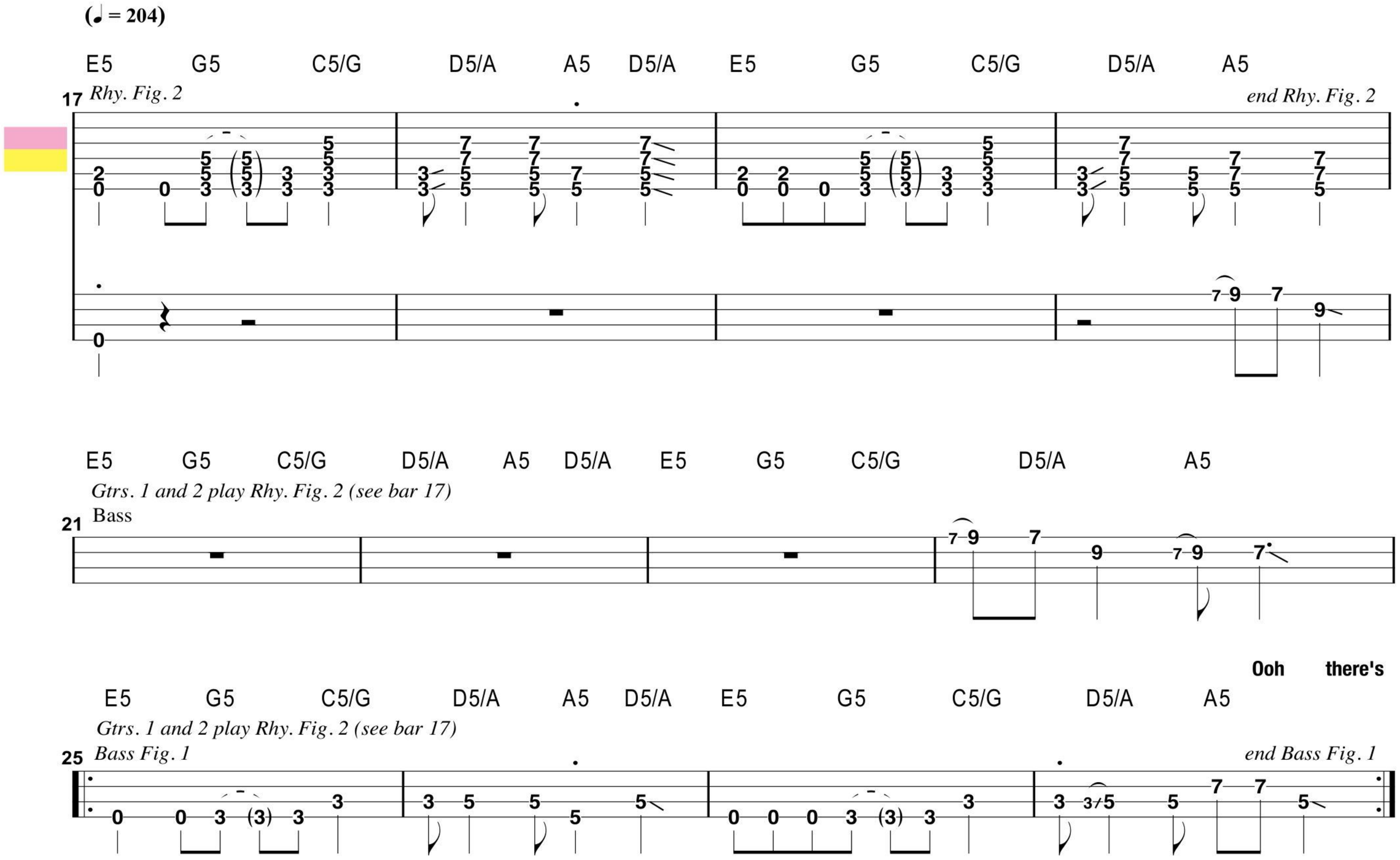


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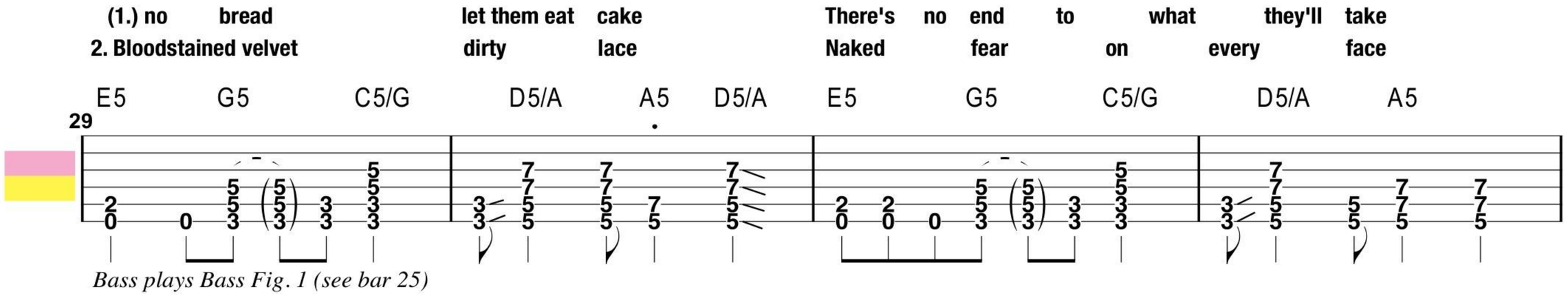


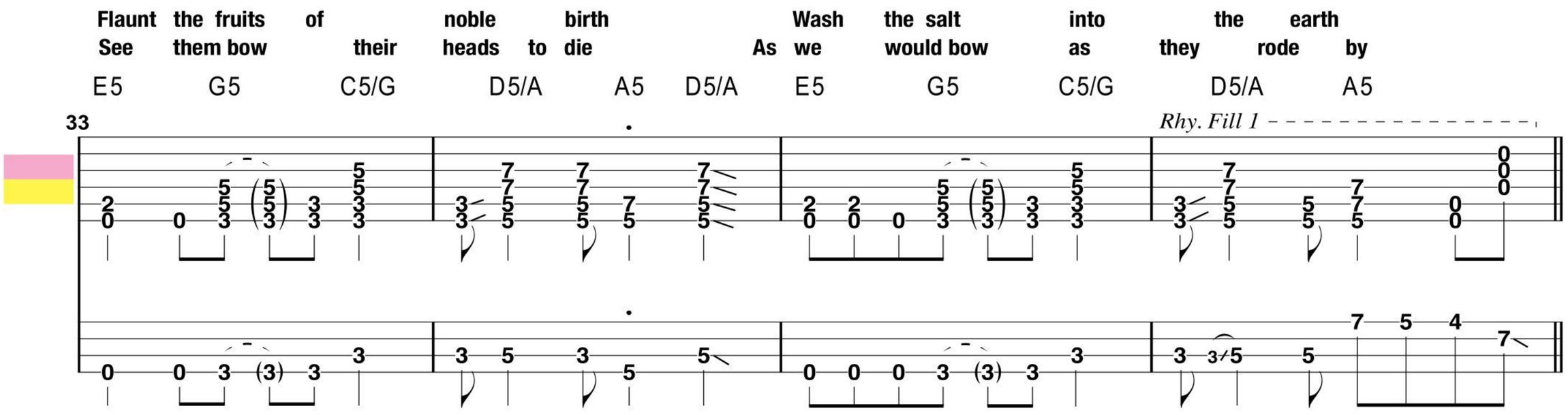
B (0:17)

(♩ = 204)



C **1st and 2nd Verses** (0:36, 1:16)

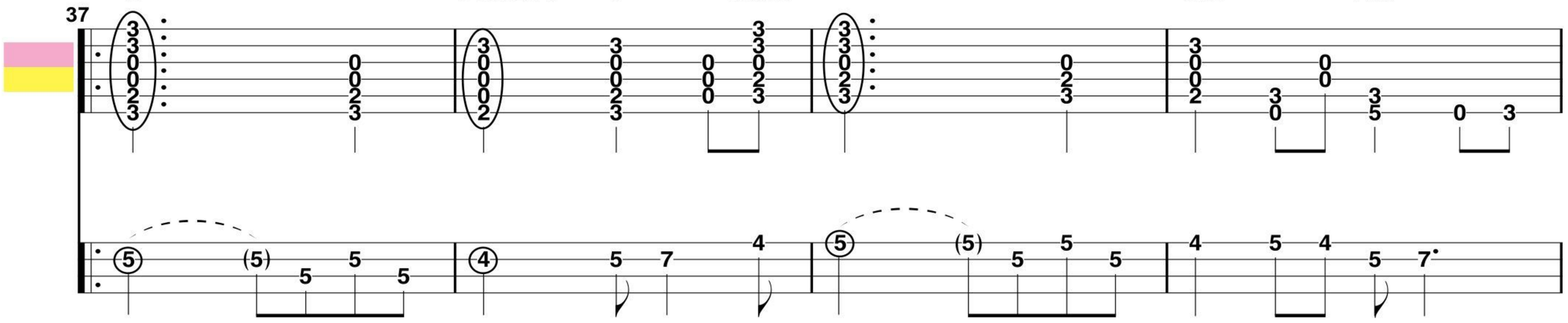




D **Chorus** (0:46, 1:25, 3:03)

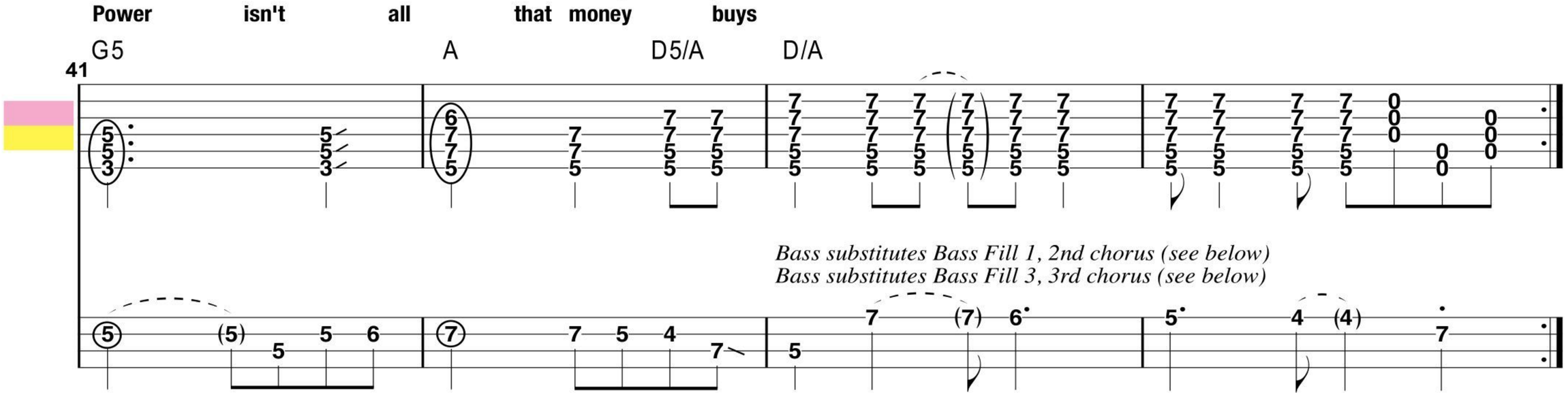
(♩ = 204) (w/half-time feel)

(1) But they're marching to Bastille Day La
Free the dungeons of the innocent The
(2) And we're marching to Bastille Day La
Sing o choirs of cacophony The
(3) For they marched up to Bastille Day La
Hear the echoes of the centuries

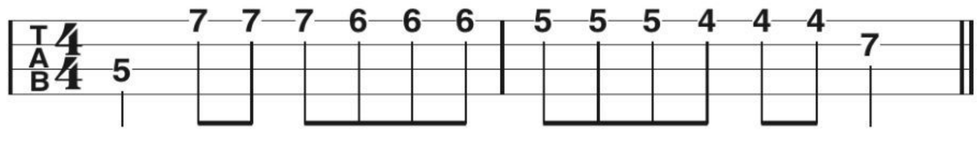


1.

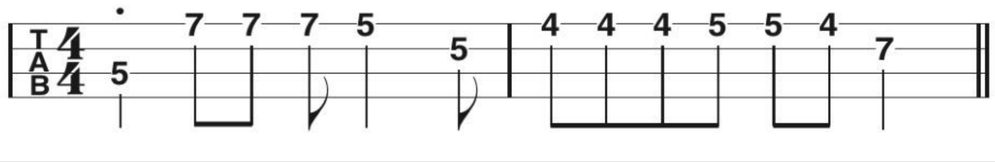
guillotine will claim her bloody prize
king will kneel and let his kingdom
guillotine will claim her bloody prize
king has kneeled to let his kingdom
guillotine claims her bloody prize
Power isn't all that money buys



Bass Fill 1 (1:33)



Bass Fill 3 (3:11)



2.

2nd time, skip ahead to F (bar 55)
3rd time, skip ahead to K (bar 116)

rise
rise

D/A

(end half-time feel)

45

Bass substitutes Bass Fill 2, 2nd chorus (see below bar 59)
Bass substitutes Bass Fill 4, 3rd chorus (see below bar 59)

E (1:06)

Go back to C 2nd Verse (bar 29)

E5 G5 C5/G D5/A A5 D5/A E5 G5 C5/G D5/A A5 E5 G5 C5/G D5/A A5 D5/A E5 G5 C5/G D5/A A5

Gtrs. 1 and 2 play Rhy. Fig. 2 twice (see bar 17)

47 Bass

F (1:45)

(♩ = 196)

G Gsus2/F♯ Cadd9 G/B G A D/A

Gtrs. 1 and 2
Rhy. Fig. 3

end Rhy. Fig. 3

55

Bass
Bass Fig. 2

end Bass Fig. 2

G G/F♯ Cadd9 G/B G A E5

59

(w/vol. knob)

Bass Fill 2 (1:43)

Bass Fill 4 (3:21)

G Interlude (1:55)

(♩ = 188) (w/half-time feel)

Em B Em C

Gtr. 3 (elec. w/dist.)

63

Gtrs. 1 and 2 (w/clean tone)

Rhy. Fig. 4

end Rhy. Fig. 4

Bass

Bass Fig. 3

end Bass Fig. 3

D A G5 A5 Em

67

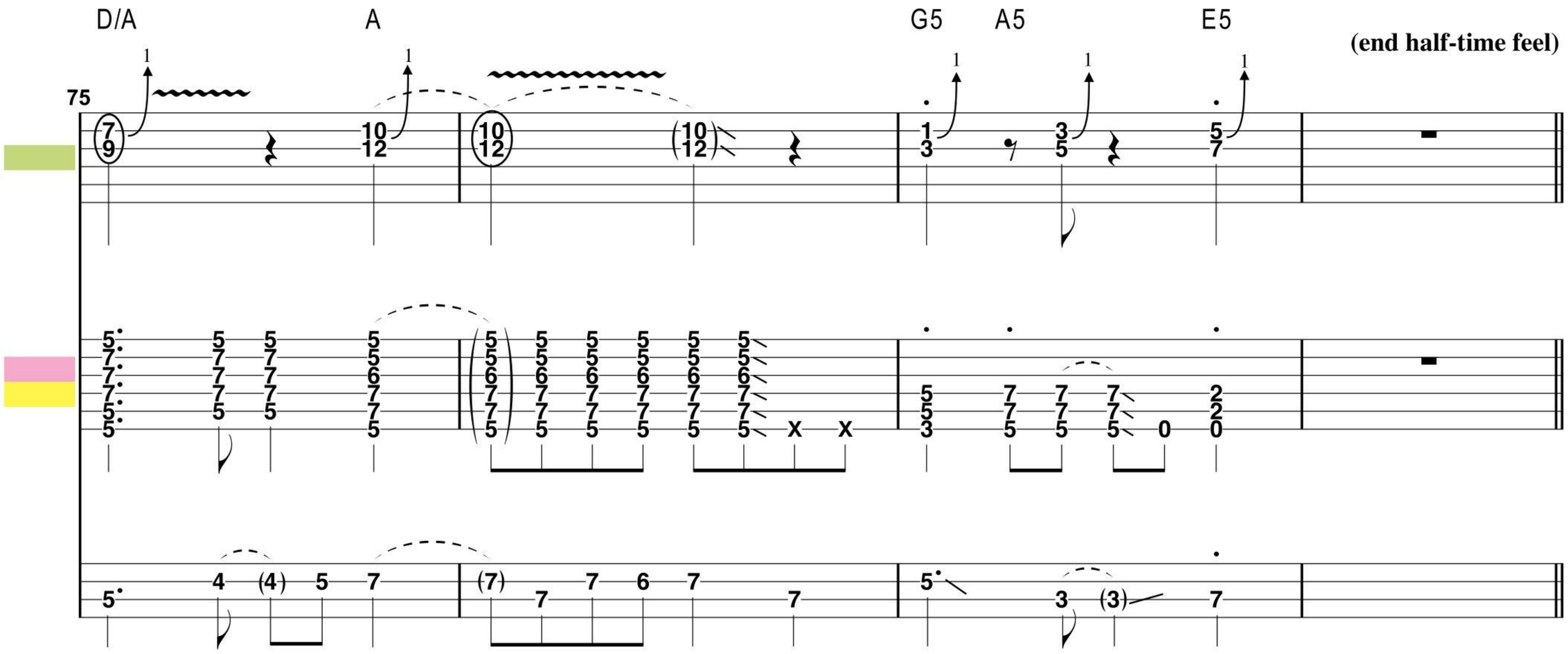
Em B Em C

Gtrs. 1 and 2 play Rhy. Fig. 4 simile (see bar 63)

Gtr. 3

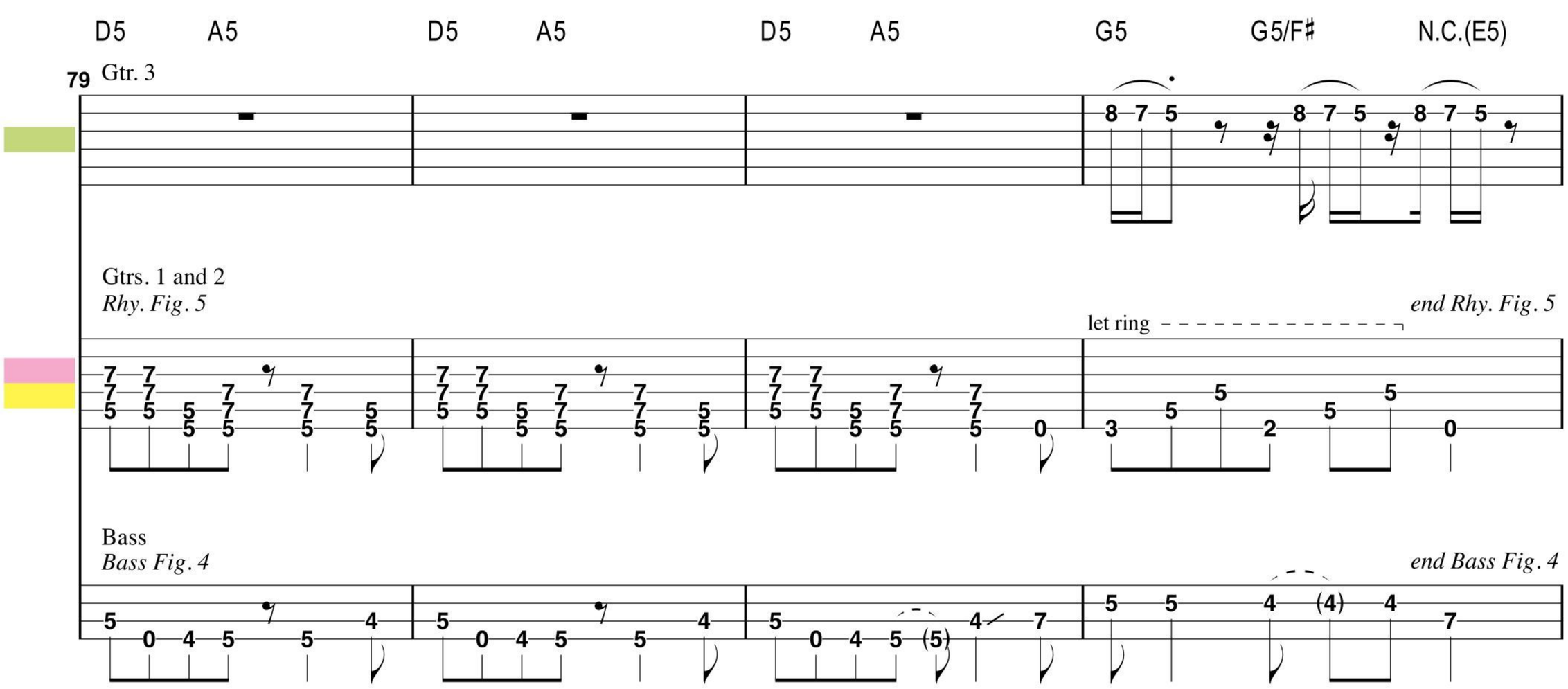
71

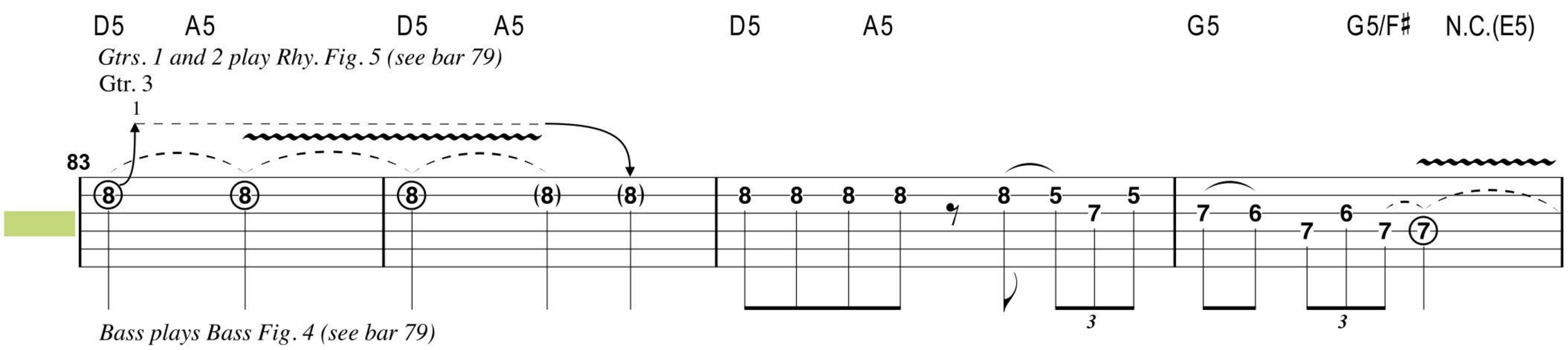
Bass plays Bass Fig. 3 simile (see bar 63)

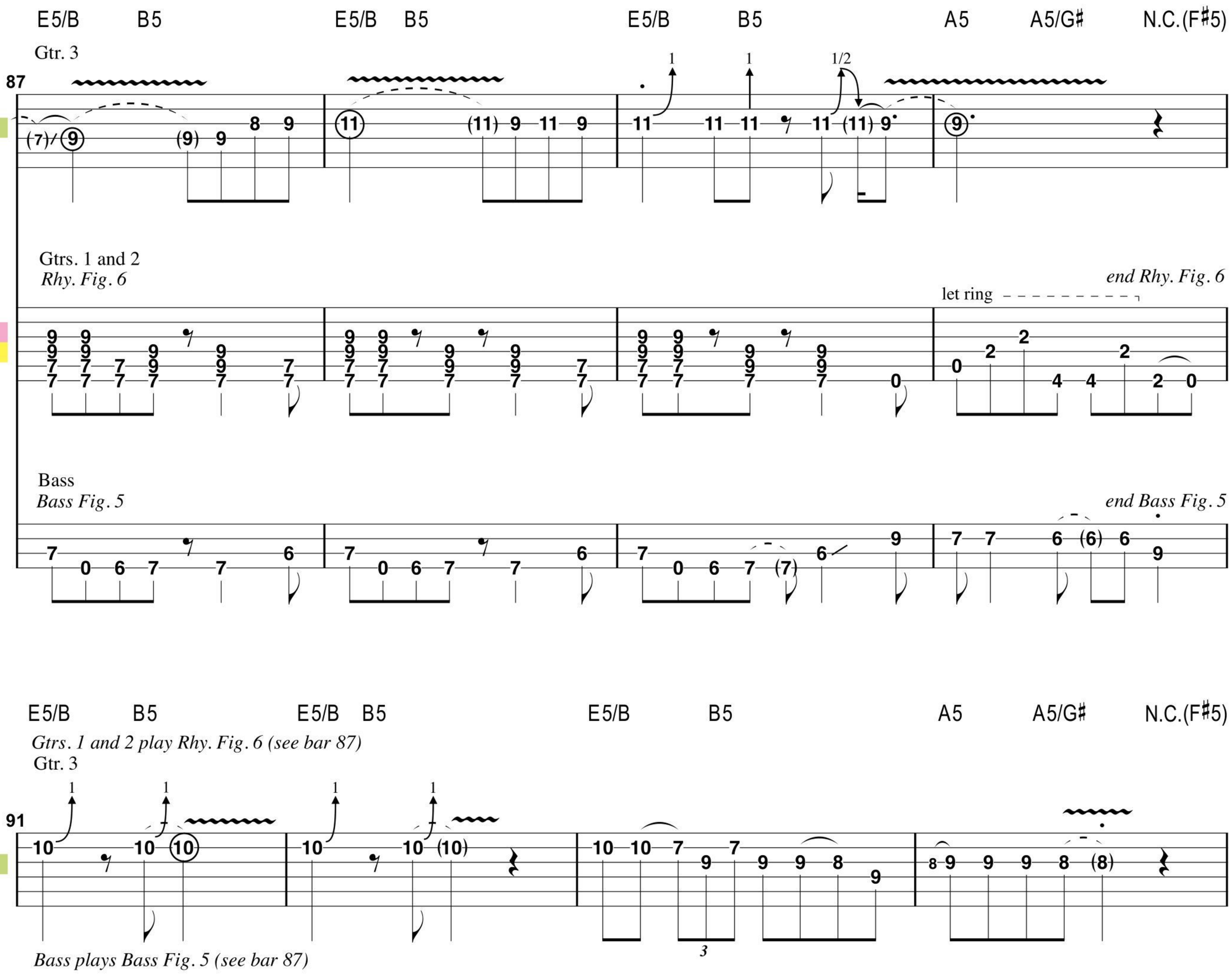


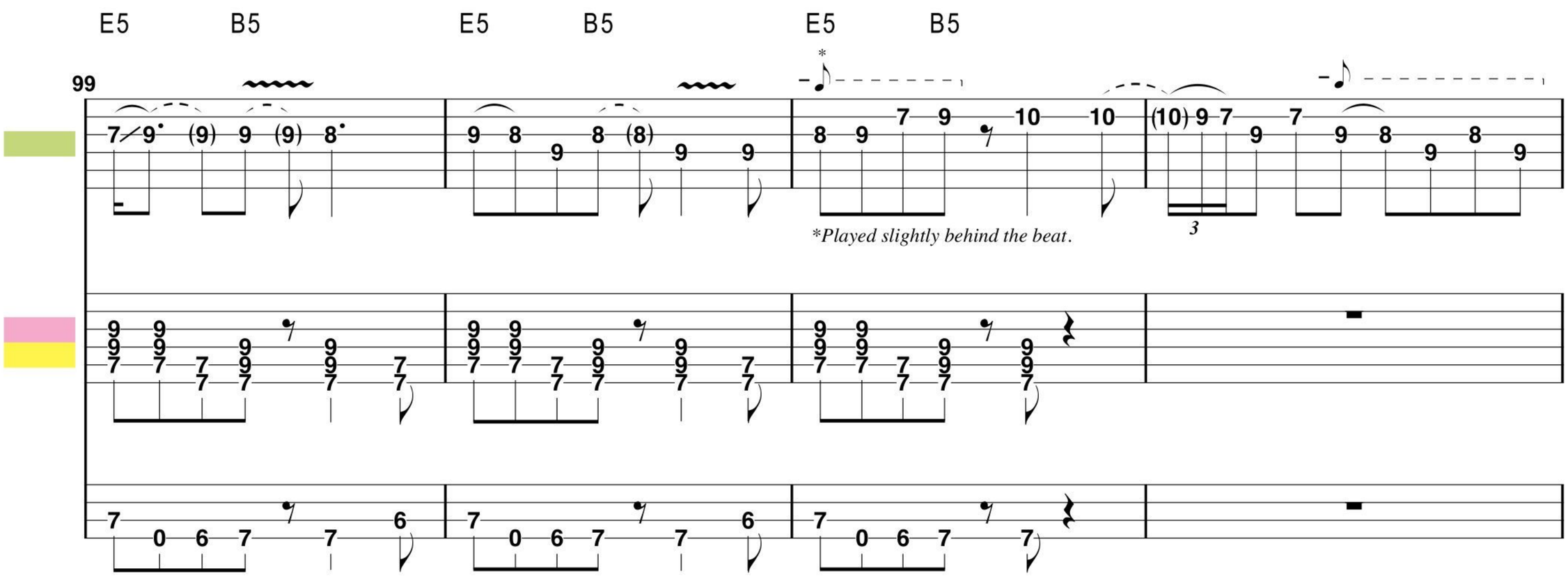
H **Guitar Solo** (2:16)

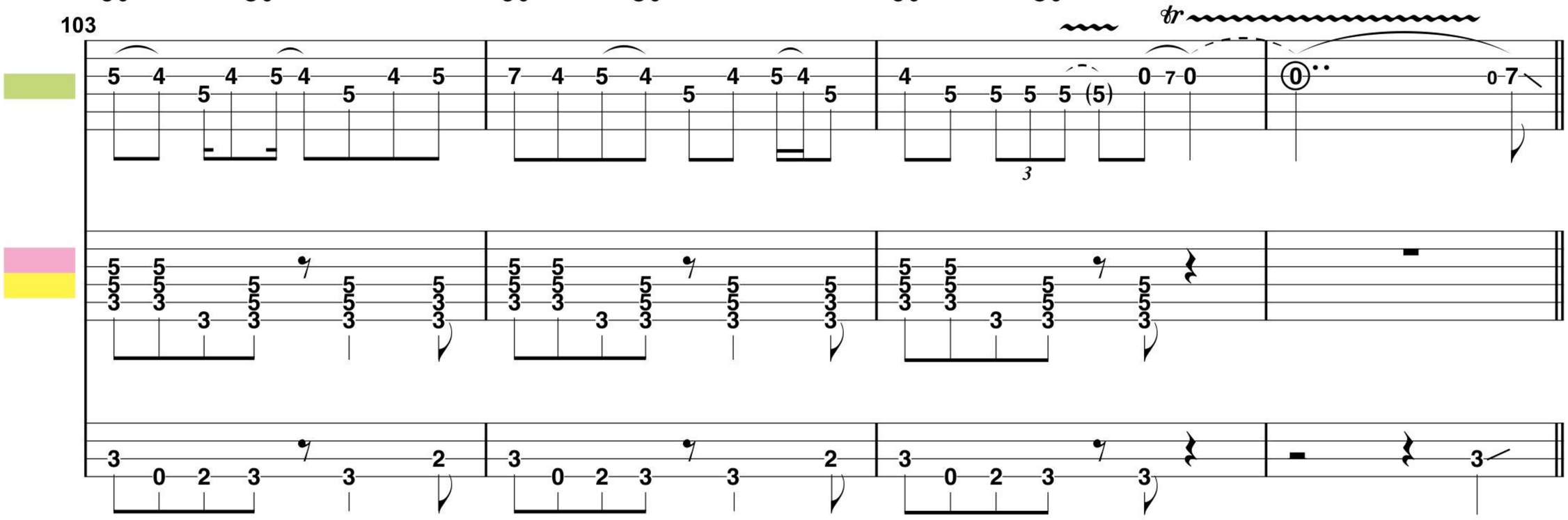
(♩ = 200)

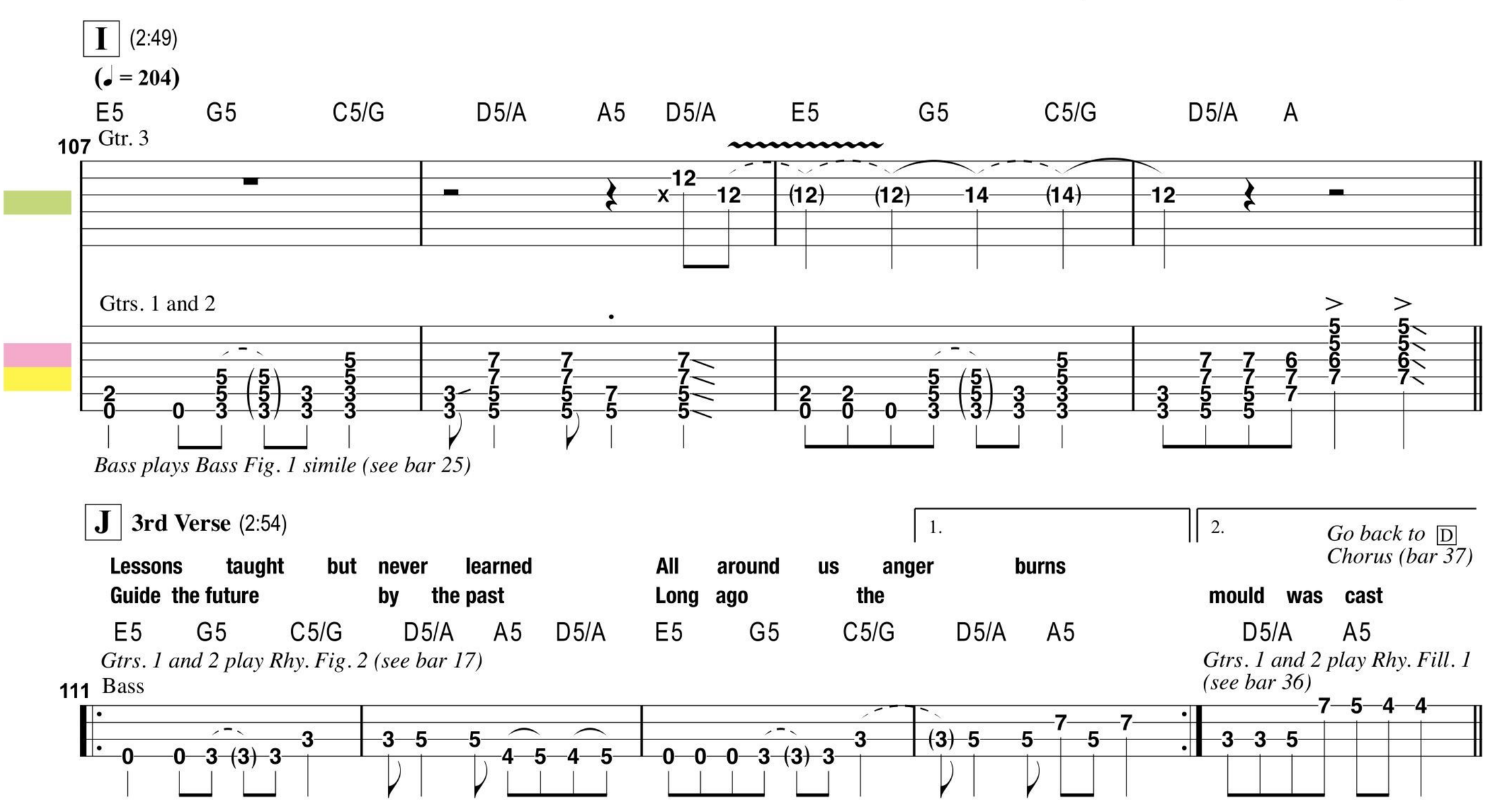





E5/B B5 E5/B B5 E5/B B5 A5 A5/G♯ N.C.(F♯5)
Gtr. 3
87
Gtrs. 1 and 2
Rhy. Fig. 6
end Rhy. Fig. 6
let ring
Bass
Bass Fig. 5
end Bass Fig. 5
E5/B B5 E5/B B5 E5/B B5 A5 A5/G♯ N.C.(F♯5)
Gtrs. 1 and 2 play Rhy. Fig. 6 (see bar 87)
Gtr. 3
91
Bass plays Bass Fig. 5 (see bar 87)
D5 A5 D5 A5 D5 A5
Gtr. 3
95
let ring
Gtrs. 1 and 2
Bass


E5 B5 E5 B5 E5 B5
99
*Played slightly behind the beat.
C5 G5 C5 G5 C5 G5
103
tr


I (2:49)
(♩ = 204)
E5 G5 C5/G D5/A A5 D5/A E5 G5 C5/G D5/A A
107
Gtr. 3
Gtrs. 1 and 2
Bass plays Bass Fig. 1 simile (see bar 25)


J 3rd Verse (2:54)
Lessons taught but never learned
Guide the future by the past
All around us anger burns
Long ago the
mould was cast
1.
2.
Go back to D Chorus (bar 37)
E5 G5 C5/G D5/A A5 D5/A E5 G5 C5/G D5/A A5 D5/A A5
Gtrs. 1 and 2 play Rhy. Fig. 2 (see bar 17)
Gtrs. 1 and 2 play Rhy. Fill. 1 (see bar 36)
111
Bass

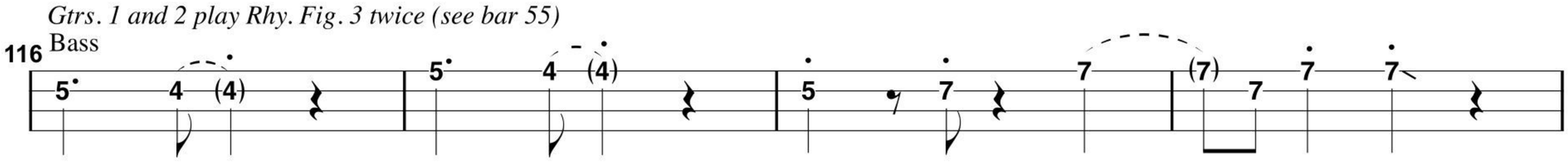
K (3:23)

(♩ = 200)

G G/F♯ Cadd9 G/B G A D/A

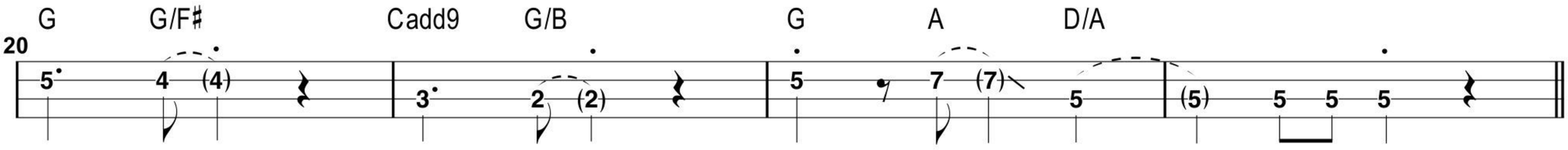
Gtrs. 1 and 2 play Rhy. Fig. 3 twice (see bar 55)

116 Bass



G G/F♯ Cadd9 G/B G A D/A

120

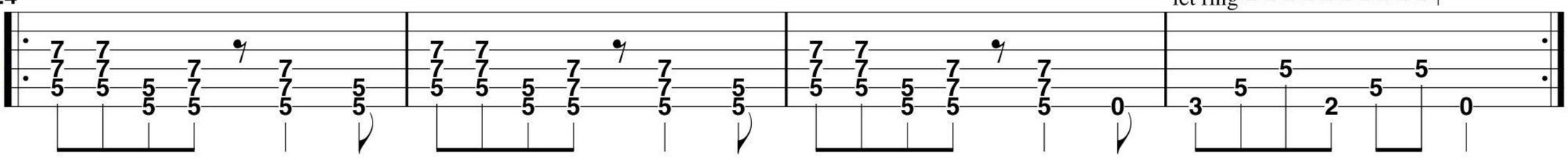


L (3:33)

D5 A5 D5 A5 D5 A5 G5 G5/F♯ N.C.(E5)

124 Gtrs. 1 and 2

let ring - - - - - - - - - - -

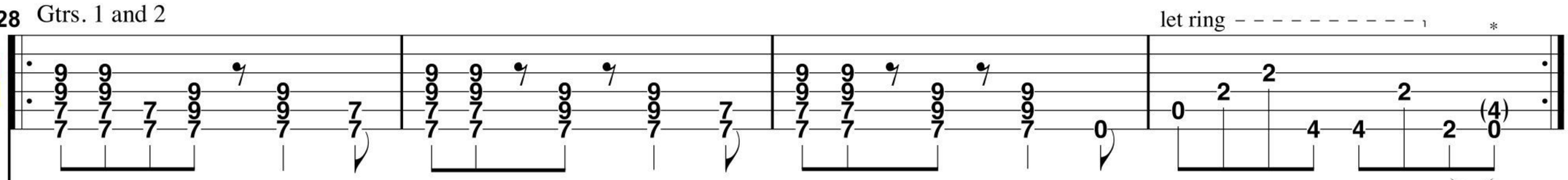


Bass plays Bass Fig. 4 (see bar 79)

E5/B B5 E5/B B5 E5/B B5 A5 A5/G♯ N.C.(F♯5)

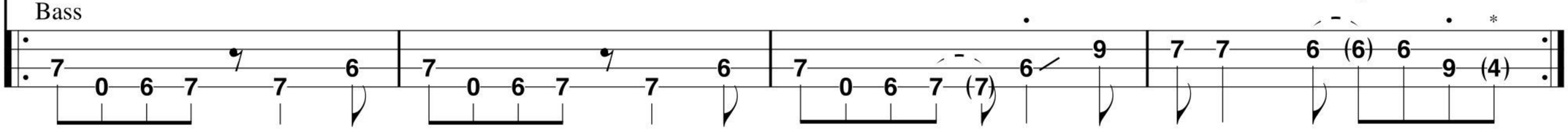
128 Gtrs. 1 and 2

let ring - - - - - - - - - - -



**Substitute note in parenthesis second time.*

Bass



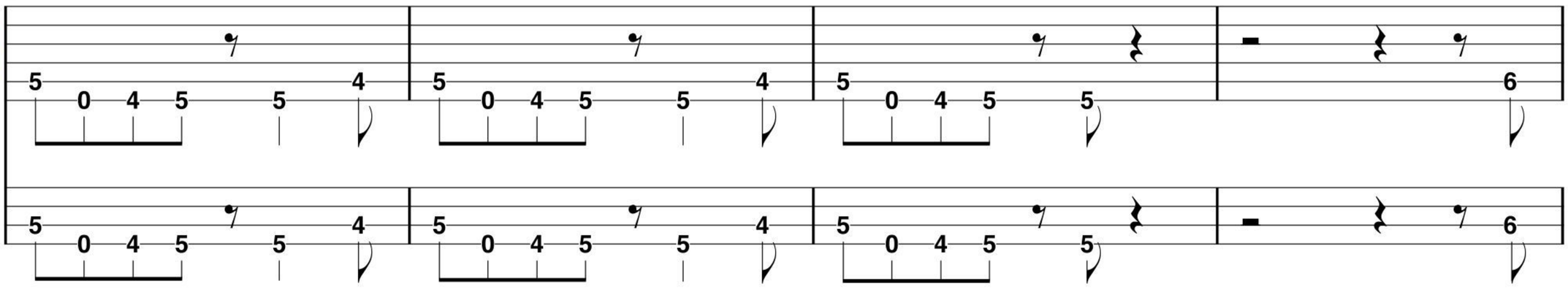
**Note in parenthesis played second time only.*

M (3:52)

(♩ = 210)

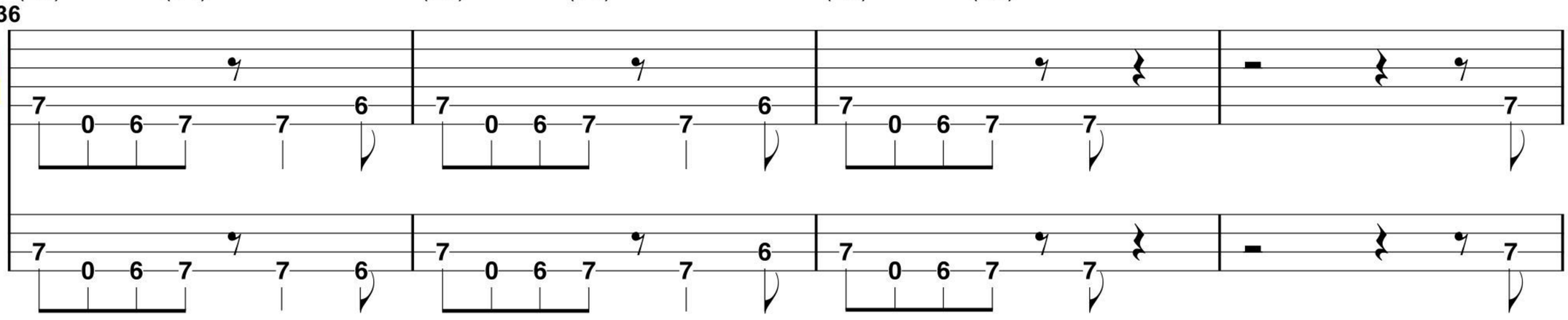
N.C.(D5) (A5) (D5) (A5) (D5) (A5)

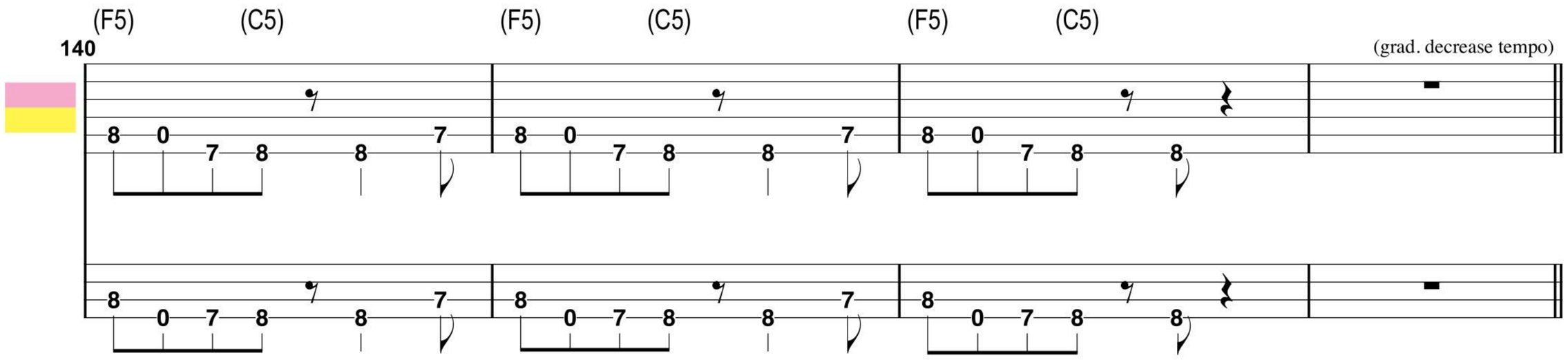
132



(E5) (B5) (E5) (B5) (E5) (B5)

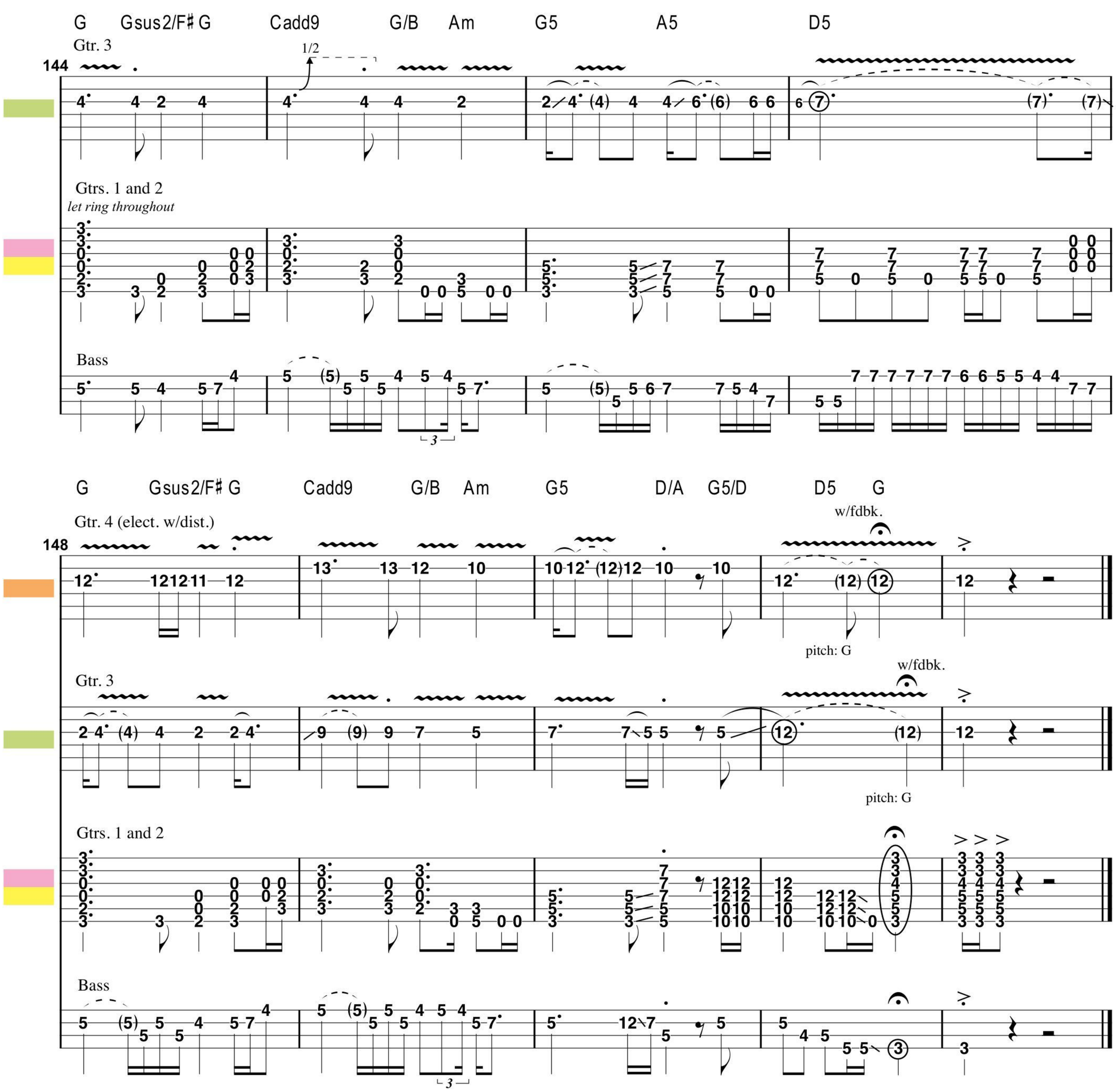
136





N **Outro** (4:06)

(♩ = 78)

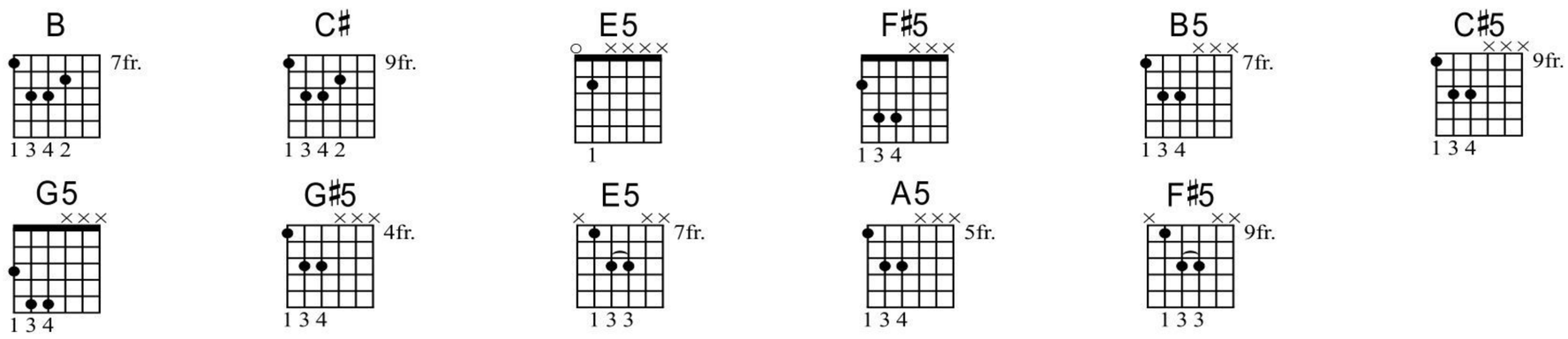


"FATHER OF ALL..."

Green Day

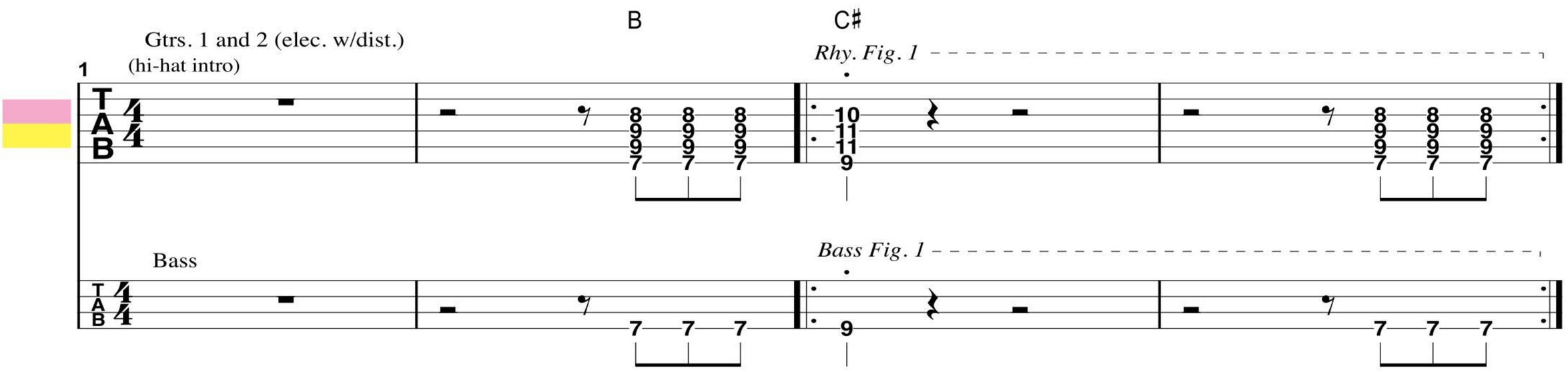
As heard on **FATHER OF ALL...**

Words and Music by **BILLIE JOE ARMSTRONG, TRE COOL** *and* **MIKE DIRNT** • *Transcribed by* **JEFF PERRIN**



A **Intro** (0:00)

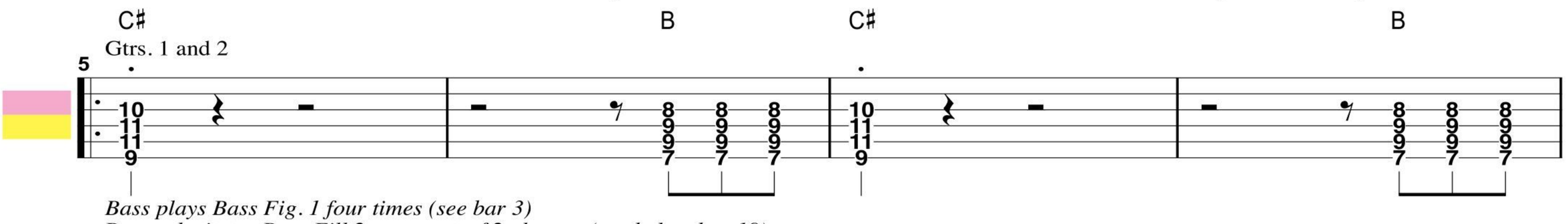
Fast ♩ = 164



B **Verses** (0:08, 1:01)

1. I woke up to a message of love
Huh-uh come on honey
2. I'm impressed with the presence of none
Huh-uh come on honey

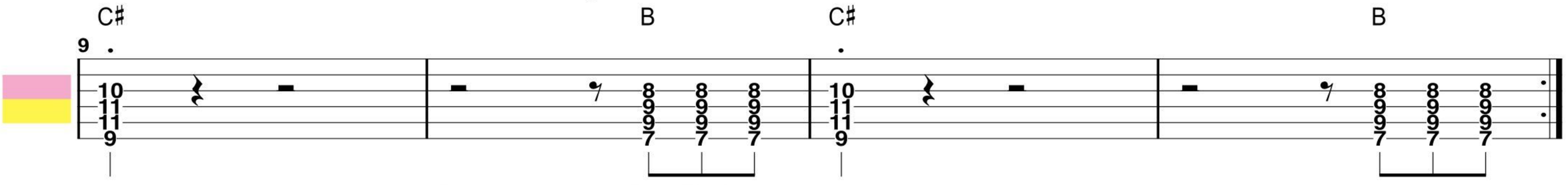
Choking up on the smoke from above
Huh-uh count your money
I'm possesed from the heat of the sun
Huh-uh count your money



Bass plays Bass Fig. 1 four times (see bar 3)
Bass substitutes Bass Fill 2 on repeat of 2nd verse (see below bar 19)

I'm obsessed with the poison in us
Huh-uh what's so funny There's a
Hurry up 'cause I'm making a fuss
Huh-uh what's so funny There's a

1.
What a mess 'cause there's no one to trust
Clean this up 'cause there's no one to trust



Bass overdub plays Bass Fill 1,
second time on 1st verse (see below bar 19)

"FATHER OF ALL..."
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2.

riot living inside of us
riot living inside of us

C♯ E5 F♯5

Gtrs. 1 and 2

13

Bass

C **Pre-chorus** (0:32, 1:25)

I got paranoia baby And it's so hysterical

B5 C♯5 F♯5

15

Crackin' up under the pressure Looking for a miracle

G5 G♯5 B5 C♯5

19

Bass Fill 1 (0:27)

N.C. (B) (C♯)

(overdub)

Bass Fill 2 (1:13)

(C♯) (B) (C♯)

(play 3 times)

*Substitute note in parenthesis on repeats.

D **Chorus** (0:44, 1:36, 2:00)

Huh-uh come on honey You're lying in a bed of blood and money

C♯5 B5 E5 A5 F♯5

Gtr. 3 (elec. w/dist.)

Riff A

23

end Riff A

Gtrs. 1 and 2

Rhy. Fig. 2

Bass

2nd time, skip ahead to **F** *Interlude (bar 35)*

3rd time, skip ahead to **G** *(bar 43)*

Huh-uh what's so funny We are rivals in the riot inside

C♯5 B5 E5 A5 F♯5 E5 B5

Gtr. 3 plays Riff A (see bar 23)

27 Gtrs. 1 and 2

end Rhy. Fig. 2

Bass substitutes Bass Fill 3, 2nd and 3rd choruses (see bar 47)

Bass

E (0:55)

Go back to **B** *2nd Verse (bar 5)*

us Ah-ha yeah

C♯ B C♯ B

Gtrs. 1 and 2 play Rhy. Fig. 1 twice (see bar 3)

31 Gtr. 3

(w/chorus effect) 1/2

Bass

Bass Fig. 2

F **Interlude** (1:48)

us

C♯ B5 C♯ B5

Gtrs. 1 and 2 play Rhy. Fig. 1 three times (see bar 3)

Gtr. 3

35 (pick scrape) P.M. P.M.

Gtr. 4 (elec. w/dist. and sub-octave pedal)

Bass plays Bass Fig. 2 three times (see bar 33)

Go back to D 3rd Chorus (bar 23)

C♯ B5 C♯

Gtrs. 1 and 2 play first bar of Rhy. Fig. 1 (see bar 3)

39 Gtr. 3

Gtr. 4 (sub-octave pedal off)

Bass plays first bar of Bass Fig. 1 (see bar 3)

G (2:11)

us Huh-uh come on honey You're lying in a bed of blood and money

C♯ B E A5 F♯5

Gtr. 3 plays Riff A twice (see bar 23)

Gtrs. 1 and 2 play Rhy. Fig. 2 (see bar 23)

43 Bass

Huh-uh what's so funny We are rivals in the riot inside

C♯ B5 E A5 F♯5 E5 B5

Bass Fill 3

47

H **Outro** (2:23)

us Ah-ha yeah

C♯5 B C♯ B C♯

51 Gtrs. 1 and 2

Bass

INFINITE *sweet spot*

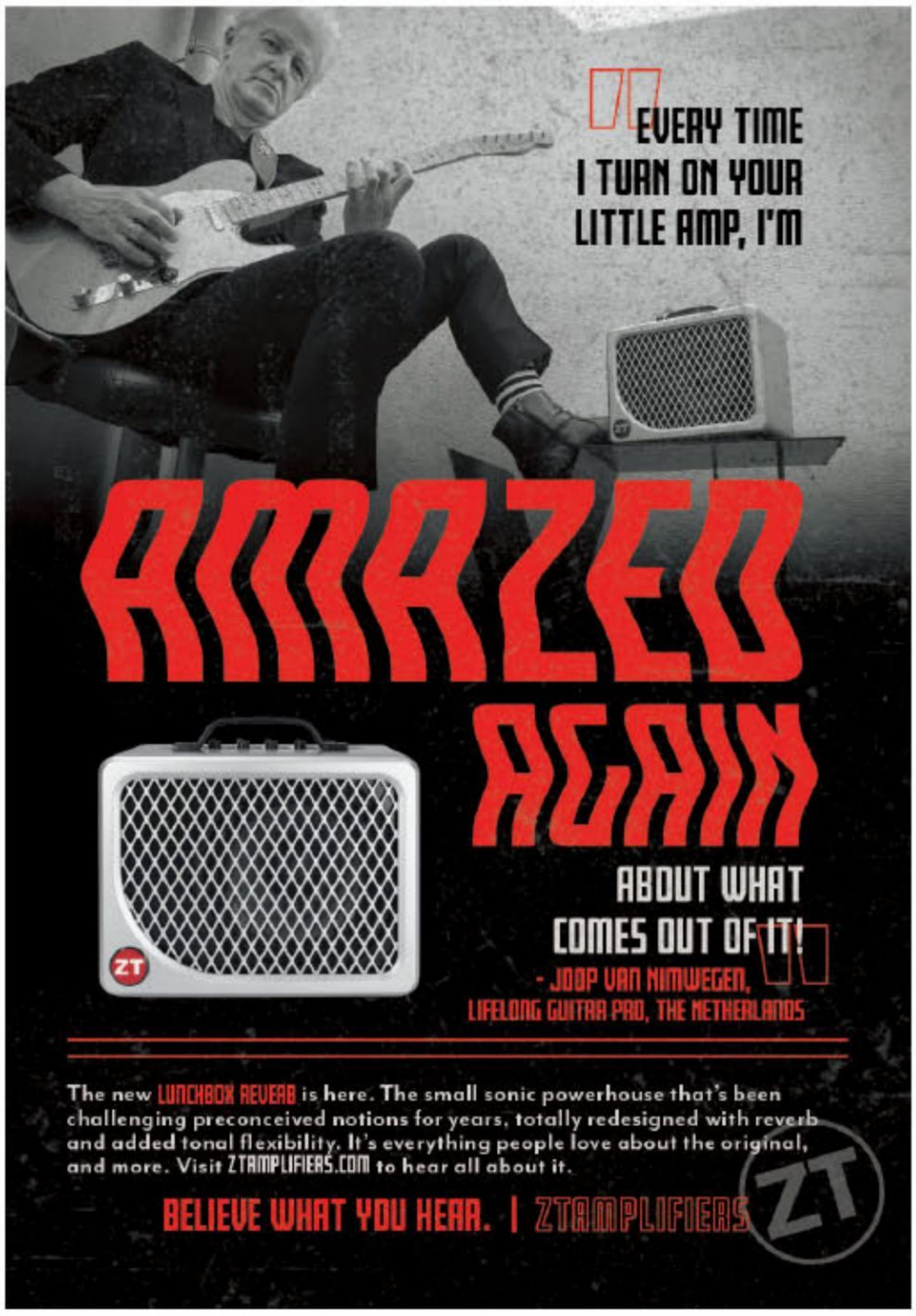


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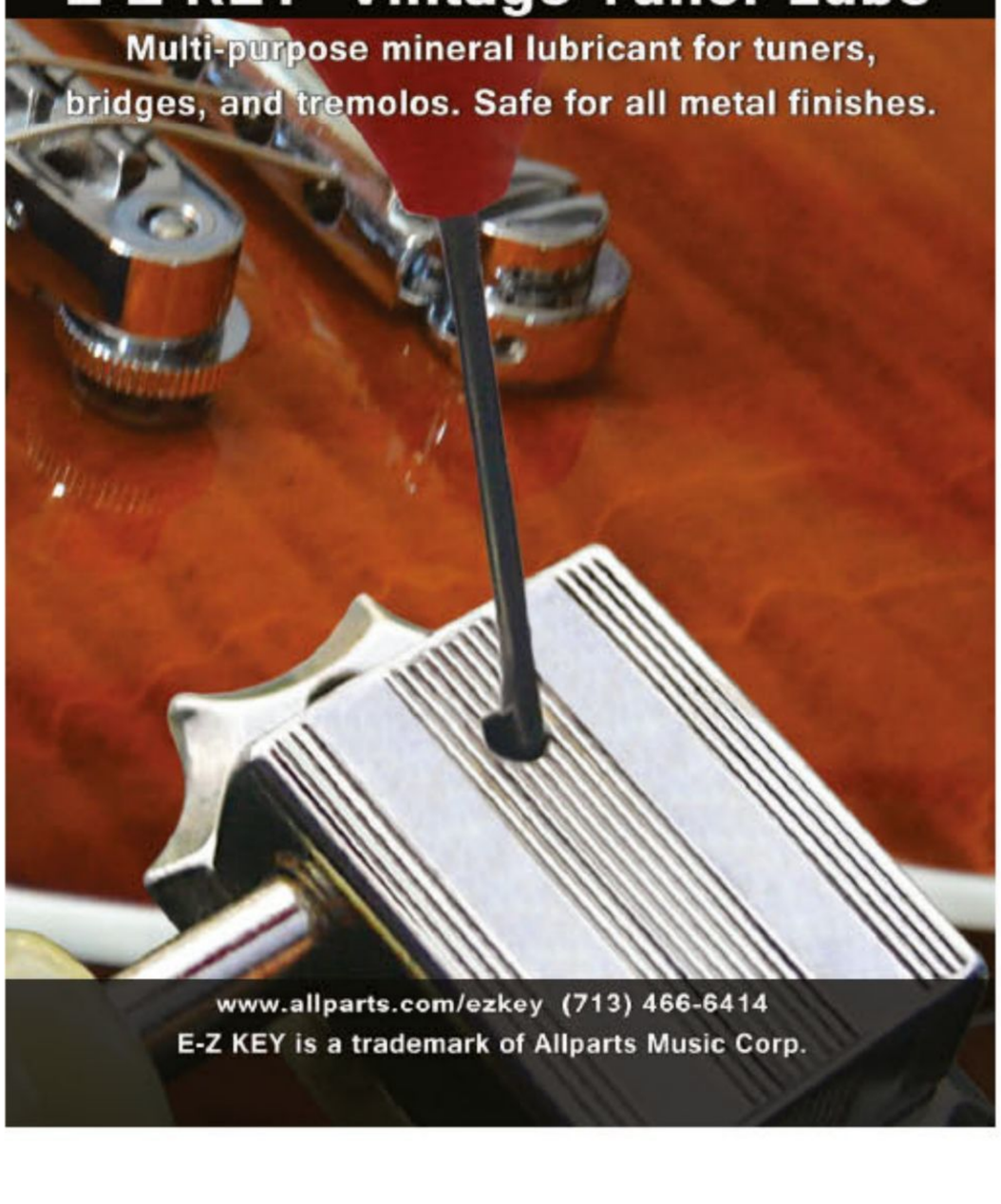


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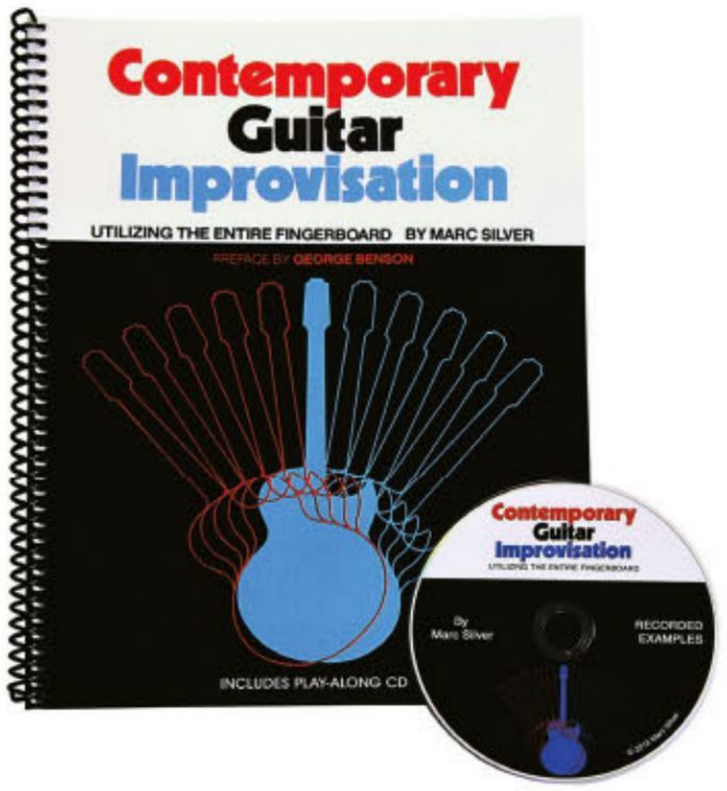


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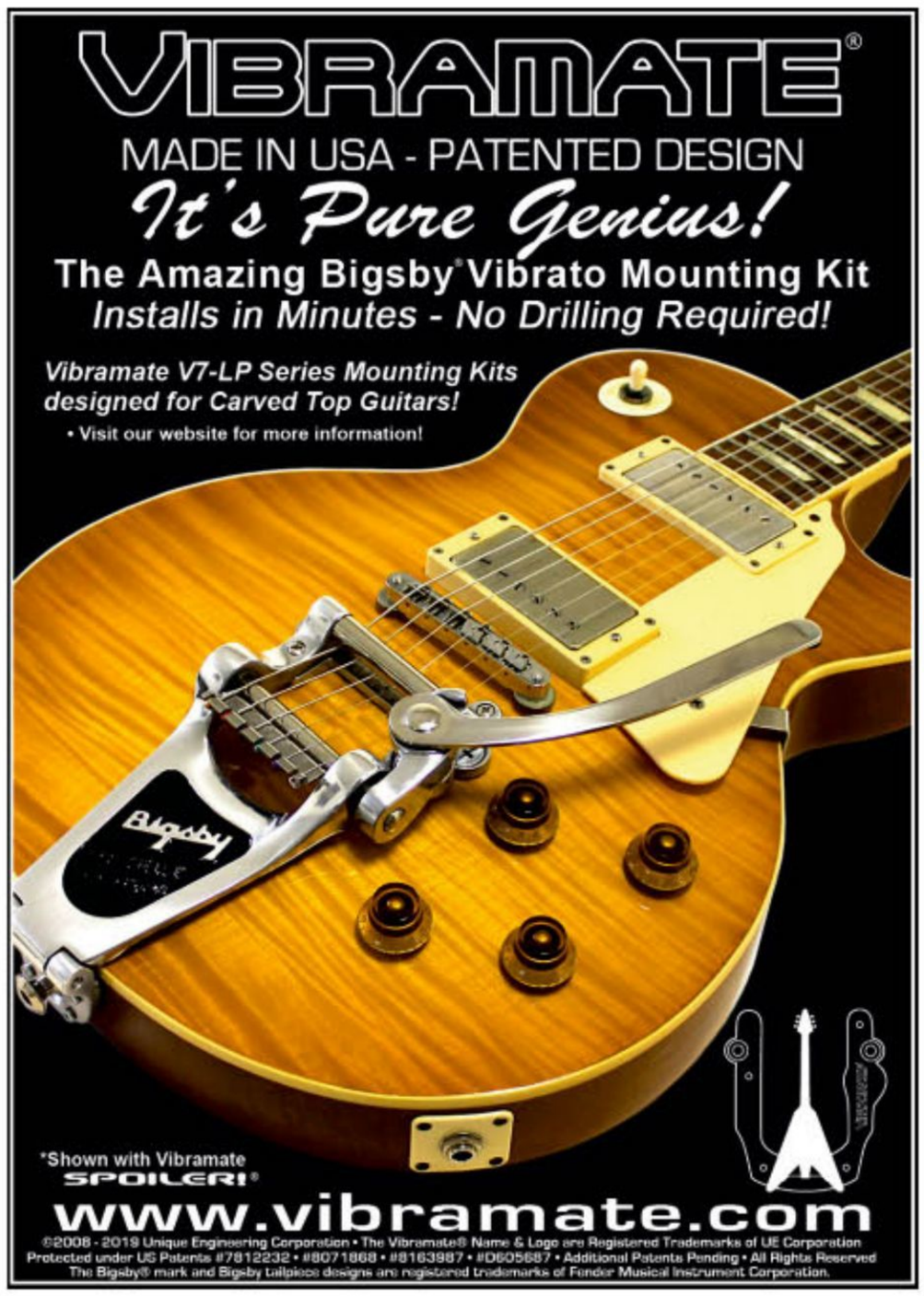


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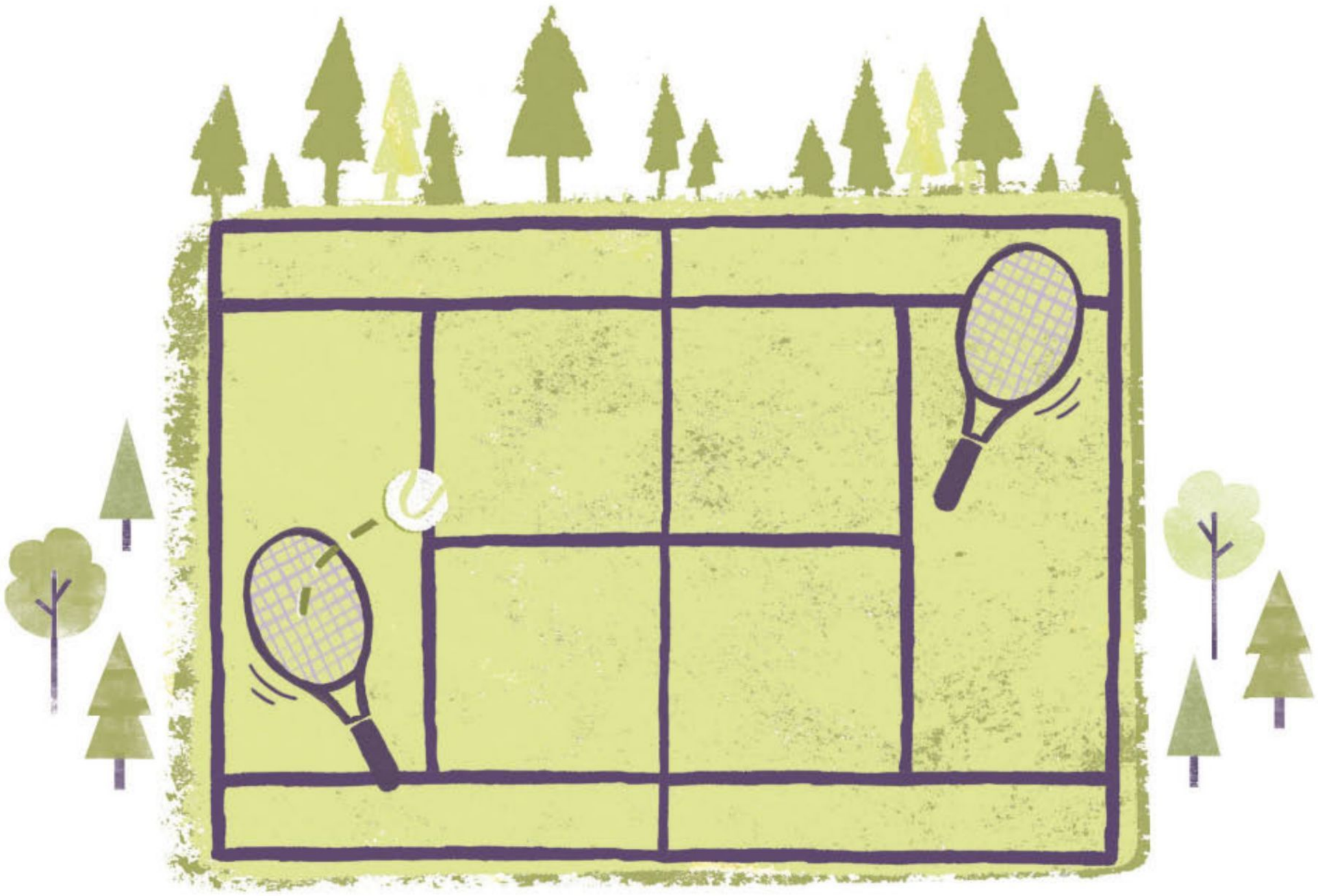
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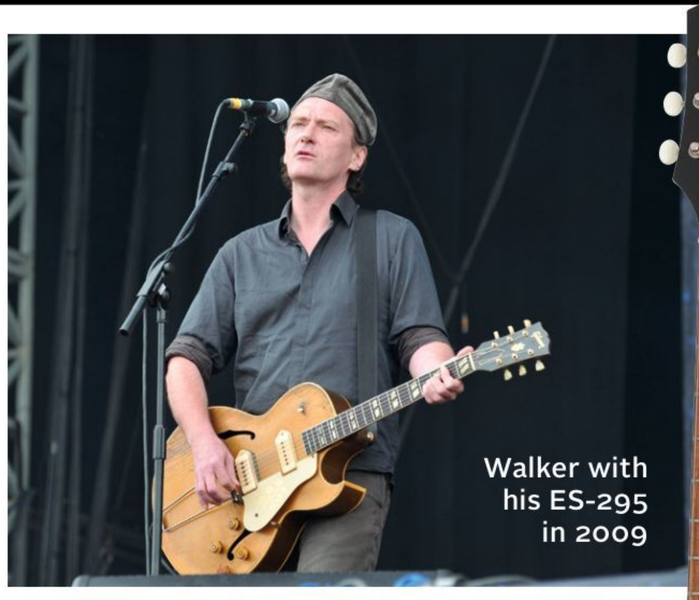
KILLING JOKE | *NIGHT TIME*, 1984 | GUITARIST: GEORDIE WALKER | STORY BY CHRIS GILL



KILLING JOKE HAD recorded three studio albums before 1982 when Geordie Walker found the Gibson ES-295 hollowbody electric that became his main guitar. Ever since then, the ES-295 has played a prominent role on every subsequent recording he's made, as it delivered exactly the sound he was looking for. "When you find something that you express yourself through the best — something that is *completely* your sound — why would you use anything else?" he said in the May 2016 issue of *Guitar World*.

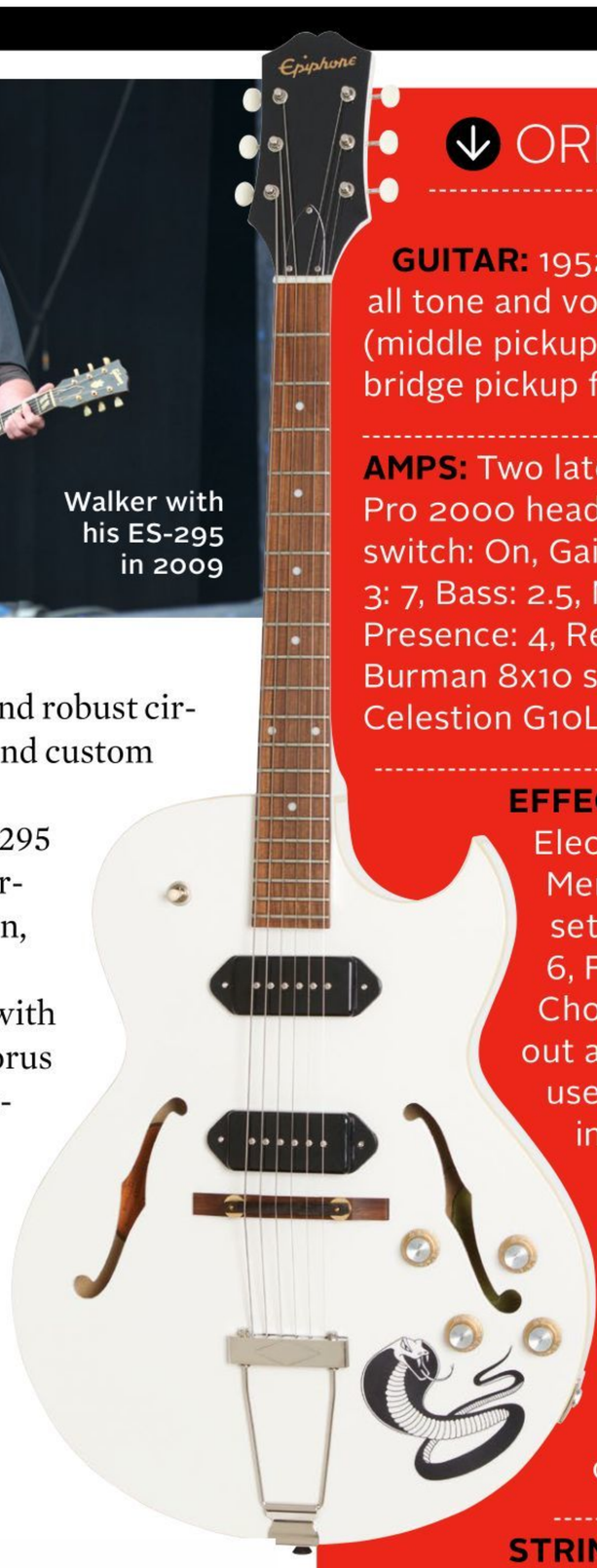
Geordie uses very heavy strings but tunes down a whole step to DGCFAD to make the string tension more comfortable, with the added benefit of making the tone heavier as well. In addition to enhancing the guitar's resonant twang, the ES-295's Les Paul wraparound trapeze bridge allows Walker to create subtle vibrato effects by pushing down on the tailpiece to ease string tension, which he certainly does to great effect when it comes to the chorus of "Eighties."

Another key to Geordie's highly distinctive, richly textured tone is his stereo dual-amp setup with chorus/delay units. From Killing Joke's early days through the mid Nineties, he used a pair of Burman Pro 2000 heads, each driving a custom-made Burman 8x10 speaker cabinet. Manufactured in Walker's hometown of Newcastle during the late Seventies and early Eighties, Burman amps were developed by Gregg Burman and also used by Scott Gorham of Thin Lizzy, Allan Holdsworth and some bloke named Eric Clapton. The amps feature an unusual cascaded preamp design with three gain controls, active midrange EQ and robust circuitry such as KT77 tubes and custom transformers.


Walker with his ES-295 in 2009

Geordie plugged his ES-295 directly into an Electro-Harmonix Deluxe Memory Man, which provided slapback echo (here at about 132ms with two repeats) and subtle chorus modulation while also splitting the signal to a pair of PA:CE/Bell Electrolabs ADT units, which stack additional layers of chorus modulation and delay effects to generate a lush, vibrant wall of sound. Like the ES-295, the ADT units remain mainstays of Geordie's rig to this day and play an essential role in his highly distinctive signature sound. Ambience comes courtesy of meticulous room miking instead of the amp's reverb or studio processing.

ORIGINAL GEAR



GUITAR: 1952 Gibson ES-295, all tone and volume controls: 10 (middle pickup setting for main riff; bridge pickup for chorus and solo)

AMPS: Two late-Seventies Burman Pro 2000 heads (High Frequency switch: On, Gain 1: 4, Gain 2: 5, Gain 3: 7, Bass: 2.5, Middle: 4.5, Treble: 5, Presence: 4, Reverb: 0); two custom Burman 8x10 speaker cabinets with Celestion G10L-35 speakers

EFFECTS: late-Seventies Electro-Harmonix Deluxe Memory Man (Chorus setting, Level: 2, Blend: 6, Feedback: 6, Delay: 2, Chorus-Vibrato: 4, Echo out and Direct Out both used to split signal to inputs of each ADT unit), two PA:CE/Bell Electrolabs ADT (identical settings on both units — Gain: 2, Mix: 10, Mod: 5, Deviation: 5, Delay: 6, Mixed output)

STRINGS/TUNING: .012 - .062, brand unknown/DGCFAD (low to high)

PICK: unknown, possibly heavy teardrop-shaped

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TONE TIP: *While not a copy of Geordie's PA:CE/Bell Electrolabs ADT units, the Keeley pedal employs similar pitch-shifting and delay processing to generate very distinctive chorus/modulation effects. The amp should be dialed just beyond the onset of overdrive to retain the punch and definition of the strings.*





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