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THE WHO
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FOO FIGHTERS
EVERLONG

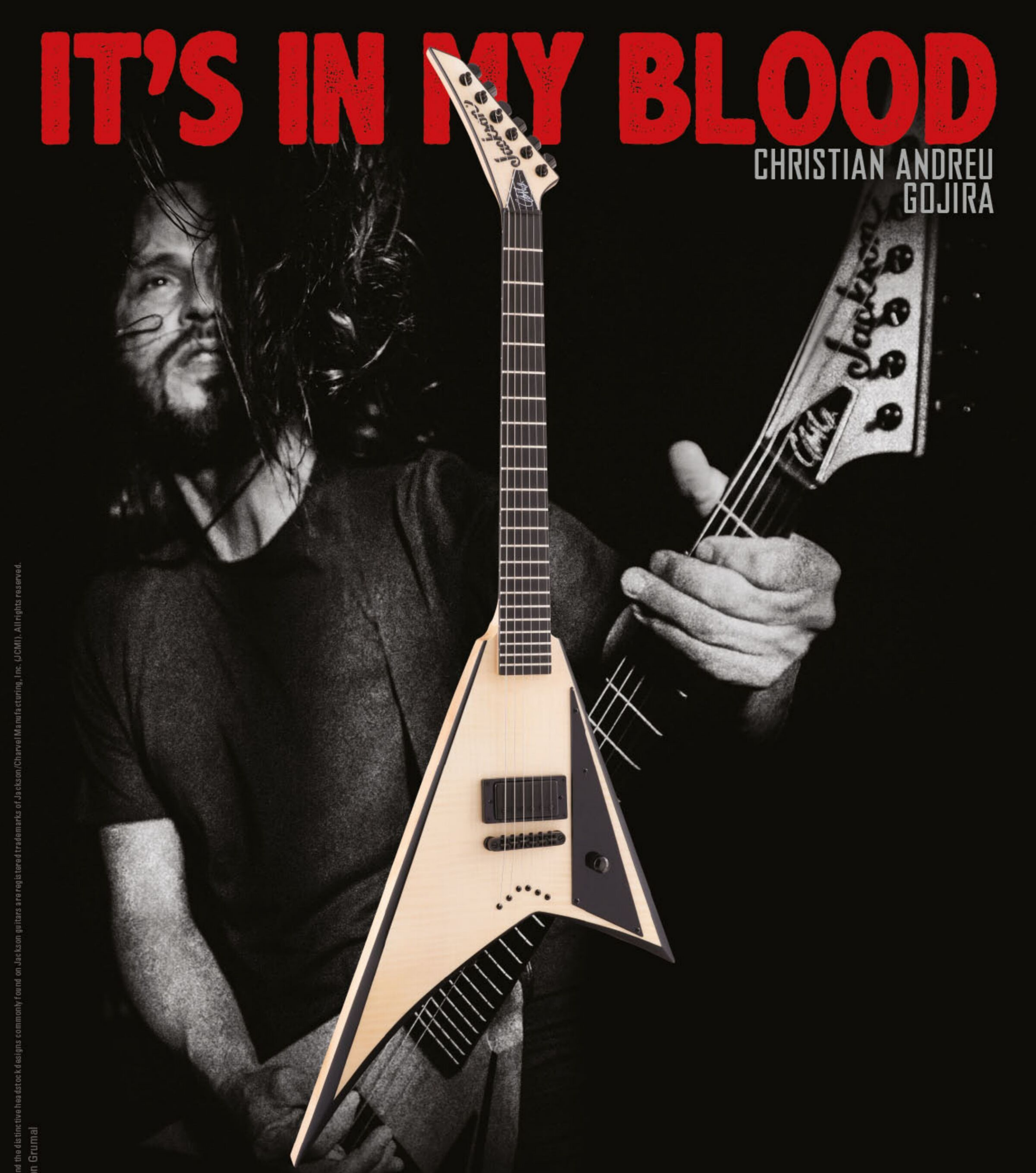
TEN TURNS THIRTY!

MIKE McCREADY
REVISITS PEARL JAM'S MONSTER DEBUT

FIVE FINGER DEATH PUNCH
GARY MOORE
REB BEACH
GEORGE BENSON
CHRISTONE "KINGFISH" INGRAM
BUMBLEFOOT
KAKI KING
BILLY ZOOM
CORY WONG

IT'S IN MY BLOOD

CHRISTIAN ANDREU
GOJIRA



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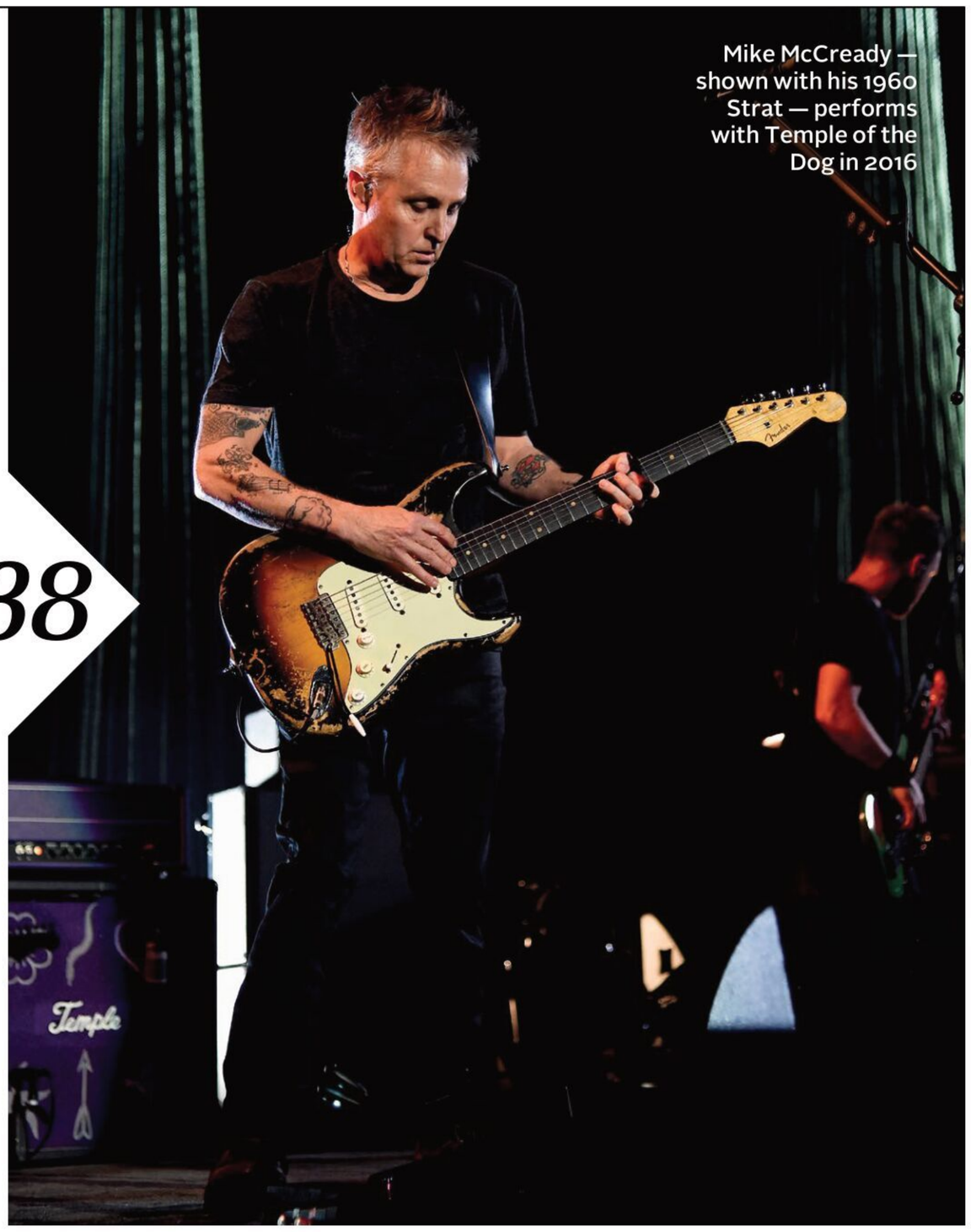

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Mike McCready — shown with his 1960 Strat — performs with Temple of the Dog in 2016

KEVIN MAZUR/GETTY IMAGES

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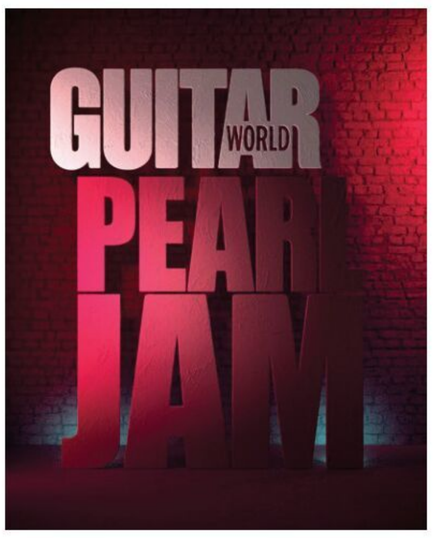
WOODSHED

VOL. 42 | NO. 5 | MAY 2021

HERE'S TO RANDOM FANDOM!

EVEN THOUGH IT'S pretty damn hard to miss, I'd like to call your attention to this issue's striking cover graphics — including the gigantic, 3D "PEARL JAM" — that capture some of the look and feel of the original *Ten* album cover. The graphics were done by Magictorch Ltd's Michael Chipperfield, who is, as luck and randomness would have it, a major fan of Pearl Jam and *Ten*. Mike's random fandom shines through in his work, which is only made better by the addition of Jim Bennett's brand-spanking-new photo of Mike McCready and his Fender Custom Shop Strat. When I was reading our "*Ten* turns 30" feature, I couldn't help but latch onto the fact that McCready's fandom — of, in this case, Stevie Ray Vaughan — led to a major overhaul of his playing style just a few years before the recording of *Ten*. "When I started to get more interested in the blues, I tried to consciously or subconsciously pull it back a little bit and feel it more," McCready tells us. One could argue that at least some aspects of the album's sound — and, to some degree, grunge itself (or early Nineties radio rock) — was in some way influenced by McCready's deep respect for SRV. (I can relate, by the way; hearing the intro to "Pride and Joy" as it boomboxed its way across a Jersey City park in 1983 altered my perception of reality in the context of guitar; it also eventually led me here, to this very moment, writing the May 2021 Woodshed column while listening to *Ten*.) Point is, in our industry, it's always, always, always about the fans of the artists we cover, whether you're an editor, a subscriber or an illustrator.



DAMIAN FANELLI
Editor-in-Chief

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Post-Rock Blues

First, I'd like to thank you for your great work. I've been a subscriber for a long time, and seeing the newest edition of *GW* in my mailbox is always one of the highlights of any given month. I'd also like to thank you for keeping the lights on during this wild period. I was afraid you guys would be forced to halt operations (or at least slow down the tempo), but no! Not only do you guys keep delivering on a monthly basis but the quality is always there in every single article. Kudos to you!

One suggestion: I've been listening to a lot of post-rock lately, which I think fits the current mood and acts as a great soundtrack for what we're collectively going through. Then, I realized I've never seen a story about post-rock in the magazine. I think it's still a very interesting and unique guitar style that not a lot of readers have ever played or are even aware of. I'd like to see some bands featured (Mogwai, Explosions in the Sky, This Will Destroy You, etc.), describing the gear they use, how they approach songwriting and maybe even some tabs of post-rock staples such as "Your Hand in Mind" by Explosions in the Sky. Keep up the good work and hang in there!

— Jonathan Provencher

A "Simple" Coincidence

Receiving the new issue [March 2021] made my day. We had the local hard rock radio station on at work and they played "Simple Man." It put me in the mood to mess around with that song. I looked over my old issues and realized I didn't have that one. A few hours later when I came home, there was "Simple Man" in my mailbox! What a coincidence. It's like you read my mind. Been playing with it ever since. Thanks.

— Emil Alan Sujeta

Two Eddie-Tribute Omissions

I enjoyed the EVH tribute issue very much, but there were two glaring omissions. First, Sammy Hagar, the only other guitarist to play with Eddie in VH. It would have been great to have heard his memories of what that was like and his thoughts on Eddie and composing with him for a decade. Second, the person who was instrumental in "discovering" the band, getting them signed to Warner Brothers and having produced their first six classic albums — Ted Templeton. More than anyone, he should've been interviewed. Come on, he is the one who insisted Eddie record "Eruption" for the first album! He also has a fantastic autobiography out about his experiences working with VH and many other legendary rock bands. How about an interview with him in a future issue?

— Todd Colby

Another Guardian Angel?

I second Brian Johnston's request from March 2021's Sounding Board for a feature on Punky Meadows of Angel. Those costumes were a blessing and a curse for that band: While they caught your eye, they also distracted from the incredible musicianship of the band, particularly Punky's guitar playing. His style was firmly divided between what was, and what was to come (pre-1978 whammy-bar dive bombs and finger tapping, anyone?). And his writing credits throughout Angel's history illustrate how unique his song-crafting abilities truly were — ever-evolving, ever-refining and instantly recognizable. It's also my understanding that he was buds with pre-fame Eddie Van Halen and was slated to replace Ace Frehley in Kiss. Time for a feature? Yeah, I think so.

— AndrewSteven Damsits

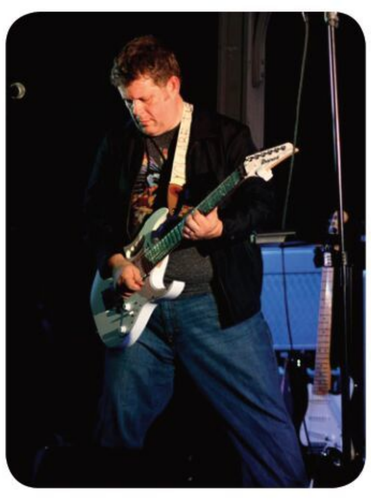
DEFENDERS *of the Faith*

Wayne Goyette

AGE: 53
HOMETOWN: Dartmouth, MA
GUITARS: Jackson Flying V, Gibson and Epiphone
SONGS I'VE BEEN PLAYING: Judas Priest "Freewheel Burning" and "Jawbreaker"
GEAR I MOST WANT: More Flying V guitars

Vic Flowers

AGE: 27
HOMETOWN: San Francisco, CA
GUITARS: Michael Kelly Patriot Decree, Jackson Warrior, B.C. Rich Warlock Kerry King, Dean Baby Z
SONGS I'VE BEEN PLAYING: Originals from my band, Unconfined, and various songs by Highly Suspect
GEAR I MOST WANT: Jackson Dk2m white, Fernandes Sustainer, Ernie Ball Music Man John Petrucci model



Paul French

AGE: 50
HOMETOWN: Guelph, ON, Canada
GUITARS: Fender Stratocaster, Epiphone Wildkat, Fender Telecaster, Ibanez Jem, Rickenbacker 360, Gretsch Duo Jet
SONGS I'VE BEEN PLAYING: Extreme "Flight of the Wounded Bumblebee," Queen "Keep Yourself Alive," Stevie Ray Vaughan "Tightrope" and originals by my band, Buzz Kings
GEAR I MOST WANT: Gretsch Black Penguin, Vox AC30

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OF THE MONTH

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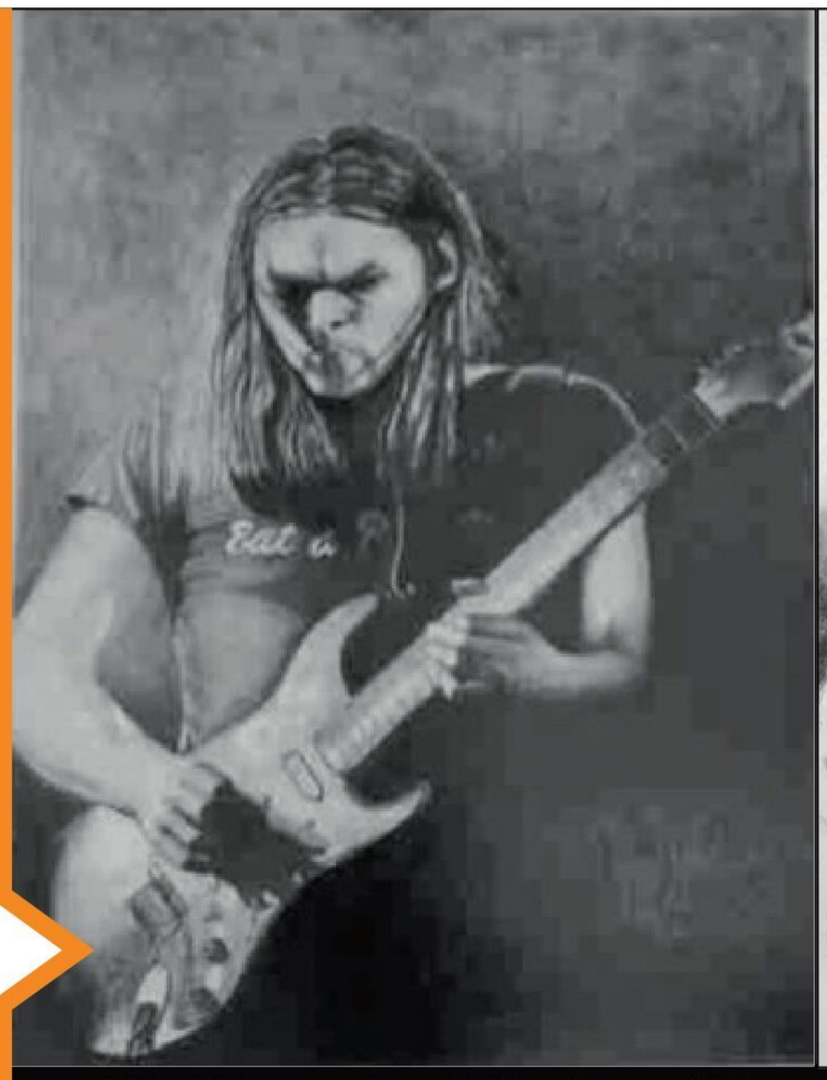
Also, please let us know if you'd like us to share it on Instagram!



DAVID GILMOUR BY JOSHUA McCONNELL

WES MONTGOMERY BY JOHN EAGLESHAM

John Sage

AGE: 38
HOMETOWN: Boston, MA
GUITARS: Teles, Strats, Les Pauls, Taylor and Gibson acoustics
SONGS I'VE BEEN PLAYING: Cream "White Room," The Beatles "In My Life," Bon Jovi "Wanted Dead Or Alive"
GEAR I MOST WANT: The new sunburst Fender Electric XII reissue

David Solis

AGE: 28
HOMETOWN: Whittier, CA
GUITARS: Gibson Les Paul Custom, Gibson Explorer, Gibson Les Paul Classic, Gibson SG Standard, Ernie Ball Music Man Cutlass, Fender Jim Root Jazzmaster, Fender Telecaster, Taylor 214CE Deluxe
SONGS I'VE BEEN PLAYING: Basement "Spoiled," Smashing Pumpkins "Zero," Such A Mess "Keep to Myself (In F♯ Minor)"
GEAR I MOST WANT: Kemper floor, Ernie Ball Music Man Albert Lee signature, Friedman BE-100, Universal Apollo Twin

Jamey Roberts

AGE: 40
HOMETOWN: Everett, WA
GUITARS: Gibson Les Paul RO, Gibson Les Paul Custom
SONGS I'VE BEEN PLAYING: Cream "White Room," Scattered Sunn "Rocketship"
GEAR I MOST WANT: Magnatone Super Fifty-Nine M-80 head and 2x12 cabinet and/or any "old" Gibson I can get my hands on
PHOTO: Karen Mason-Blair

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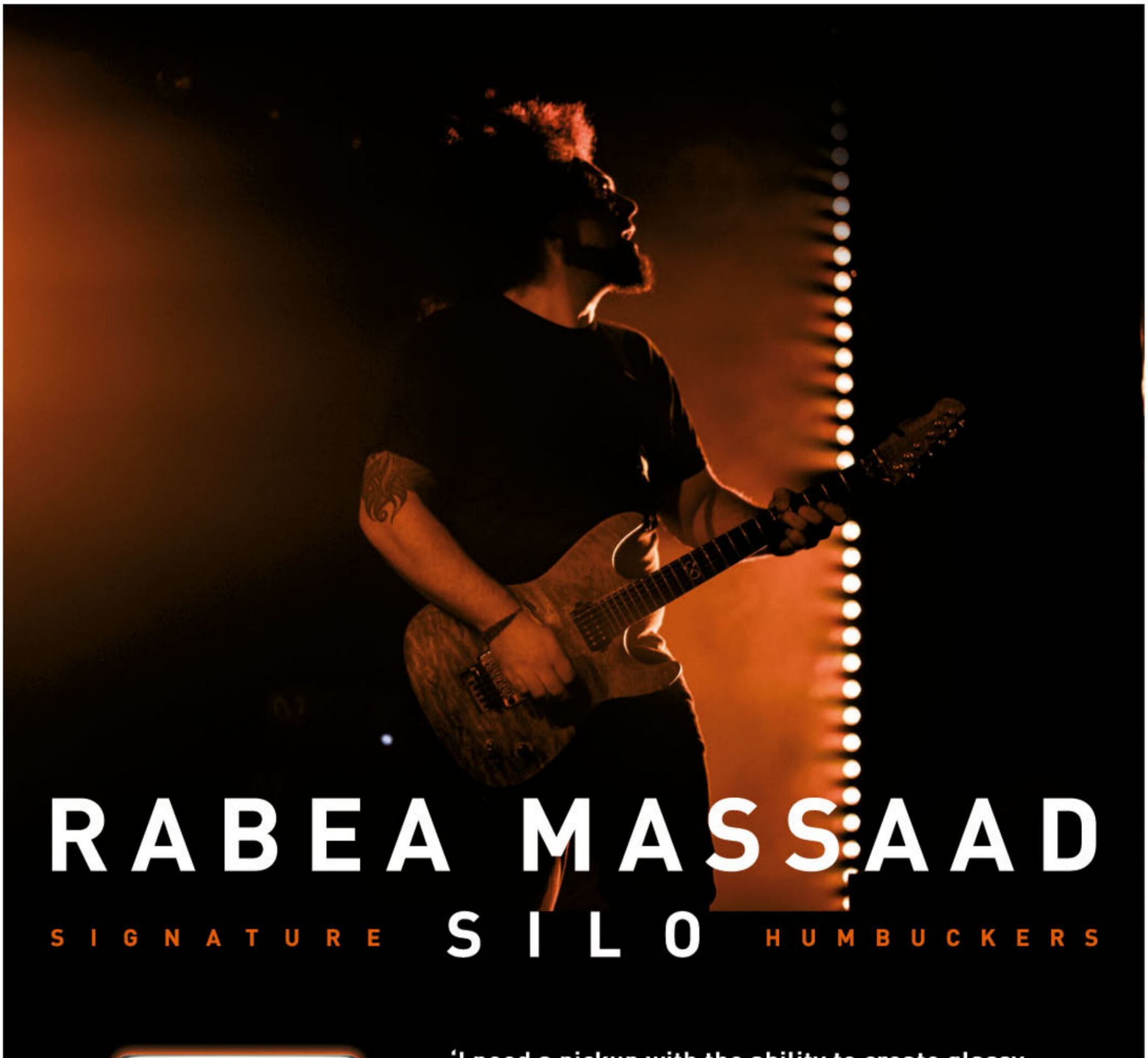

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Christone "Kingfish" Ingram performs at Buddy Guy's Legends nightclub in Chicago January 11, 2020

PAUL NATKIN/GETTY IMAGES

Key to the Highway

BLUES POWERHOUSE CHRISTONE "KINGFISH" INGRAM SHARES SOME TOURING ADVICE FOR THAT TIME WHEN, YOU KNOW, WE ALL START TOURING AGAIN...

By Adam Kovac

AT ONLY 22 years old, Christone "Kingfish" Ingram has had plenty of opportunity to learn about the long-tour blues. Gigging since his early teens in his hometown of Clarksdale, Mississippi, he built up a reputation as one of America's hottest blues guitarists and singers, which soon led to treks across the country. Those heady days included sets in front of then-First Lady Michelle Obama and thousands of other fans. Ingram remembers those early days on the road as an exciting time.

"My first tour, I was exposed to different cultures," he says. "It was a great experience to finally play dates back to back and go from one city to another and see different things and meet new people and such."

But there's "feeling the blues" and there's going insane on a seemingly never-ending tour. Now more than half a decade into his career, Ingram has developed a routine that keeps him from losing it somewhere in between Mississippi and Michigan. Part of that routine involves homework, making sure he's learning from his own past shows and those of other artists.

"I pretty much listen to music most of the time when we're all on the road. I try to watch different shows and different movies to stay sane," he says. "I even study. I look at videos of different guitar players. I'm just trying to expand my ear and learn more modes from more complex players like Charlie Christian and George Benson. I even look at early B.B. [King]. I'm just trying to break down what they're playing and how I can add to it."

Ingram onstage in Austin, August 20, 2019

KINGFISH: RICK KERN/WIREIMAGE PLAYLIST: PROVIDED

The proper musical diet is especially important when it comes to getting into the right headspace before hitting the stage.

"What I do is, man, I listen to some hard music, like hard blues or rock and I just get my focus going. I'll be nervous by the time I get on stage, but that goes away and I'm at a sweet spot, I'm at a comfortable point."

Ingram doesn't just use the past masters as musical inspiration. Over the course of his career, he's gigged with a number of big names, including numerous tour dates with Buddy Guy, who offered some practical guidance on how to survive.

"Mr. Guy has always given me advice on the things to do and how to stay safe and what you need to do to have yourself straight," Ingram says. "Plus, before I started touring, some of the local old-timers would give me advice on how to get my head straight."

Now that he's gotten his feet wet on tour, Ingram says he and his team have found some techniques to ensure each show goes off smoothly. Proper road gear is a must, but while blues history is marked by stars engaging in excess, moderation can be key when it comes to keeping the amps running.

"We always soundcheck. Not only that, but we always check just a little bit beforehand, just before the show starts," he says. "We keep our gear packed up nicely in the road cases and most of the time we use a wheel-in backline. When it comes to it, we try to keep it packed up nice and not go too loud so we don't blow out any tubes in a town that's in the middle of nowhere. We try to keep everything controlled and cooled so nothing conks out on us."

"[Buddy] Guy has always given me advice on the things to do and how to stay safe and what you need to do to have yourself straight"

Even with that preparation, there are still downsides to the life of a touring bluesman.

"Even though I'm not the one doing the driving, I'd say the drive is the bad part. You may check into a hotel and you might be there for an hour because you gotta get up, drive somewhere else. You might have to check in because it's the only one that's available, and if you don't check in, you might not make it to the gig. It's rippin' and running and maybe not catch enough sleep or [not] eat what you want to eat."

WHAT'S ON MY PLAYLIST

MALENY MIKELS

1

"Tumble Home"
Mike Stern

One of my favorite songs ever — it's always on the loop. Mike Stern is an extremely talented musician that has performed with some of the greatest, like Miles Davis and Jaco Pastorius. He's one of my biggest guitar heroes.

2

"Pink Champagne Sparkle"
Andy Timmons

I really love this song. There's something very special about Andy Timmons' feel and tone. He's one of my favorite guitarists ever.

3

"Room 335"
Larry Carlton

This one is a classic that never gets old. Larry Carlton has one of the finest guitar tones there has ever been — so classy and clean.

4

"Rock You"
Dirty Loops

I love everything about this band, especially the bass and the groove.

5

"Dangerous"
David Garrett

I've been listening to this song for a while now — because it's always great to listen to! Garrett's violin is so expressive, plus it's refreshing to listen to another instrument take the lead, rather than guitar.

MALENY MIKELS' NEW SINGLE, "IN BETWEEN WORLDS," IS AVAILABLE NOW.

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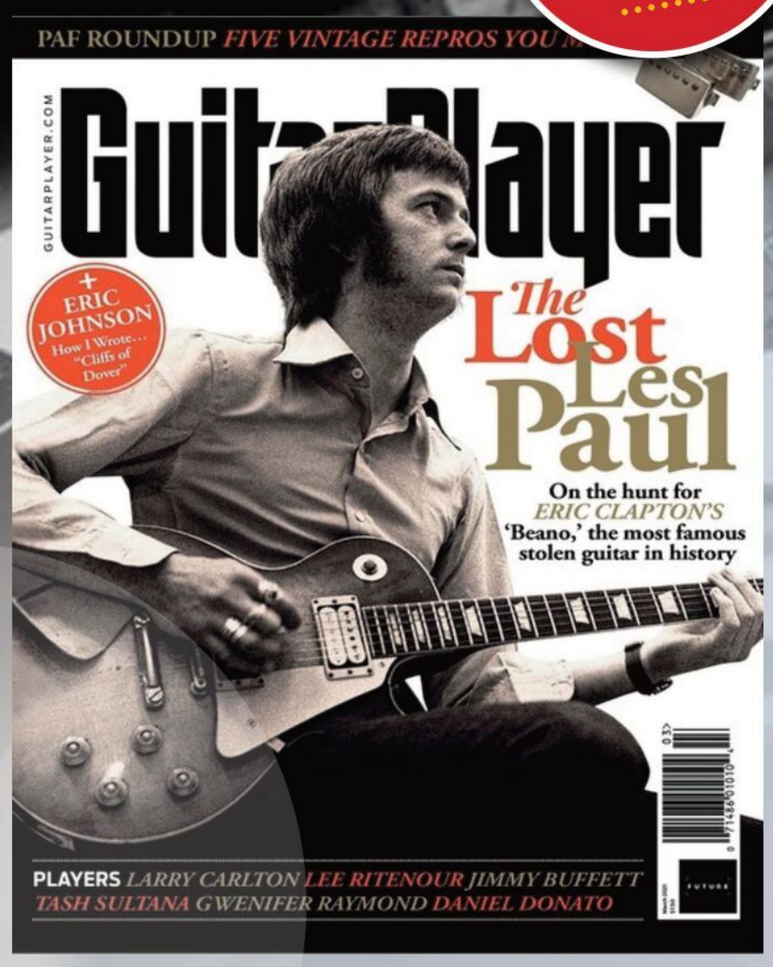

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Cory Wong in action during day three of the Okeechobee Music & Arts Festival at Sunshine Grove, in Okeechobee, Florida, March 7, 2020

JASON KOERNER/GETTY IMAGES

Cory Wong

THE VULFPECK RHYTHM KING IS AS PROLIFIC AS EVER — AND THIS TIME, SOME HIGH-PROFILE NAMES HAVE COME ALONG FOR THE RIDE

By Joe Bosso

FIGURING IN VARIOUS live recordings, studio albums both electric and acoustic, and a collaborative set with pianist Jon Batiste, rhythm guitar master Cory Wong issued an astonishing seven albums in 2020. No, strike that — he also squeaked in his eighth record of the year with the release of *The Striped Album*, a wild and woolly, guest-packed collection of disco-funk originals.

"I didn't plan on doing so many albums when [2020] started," Wong says, "but as I like to say, 'Creativity is a vine that blossoms and flowers; it isn't a gas tank that empties.' The more creative you are, the more creativity flows from you."

In normal times, Wong's dance card is usually full. Between pursuing his solo career, he performs with two bands, funk superstars Vulfpeck and the Fearless Flyers, and fits in as many sessions as he can. The COVID pandemic has kept him homebound in Minneapolis, but he's making the best of the situation. "Many people work from home these days, and I'm just like them," he says. "Only, when I sit down at my computer, I have a guitar on my lap and I write music."

The Striped Album features cameos by a few of Wong's guitar heroes; R&B legend David T. Walker contributes graceful licks to "The Pinky Harp" and British jazz ace Tom Misch provides cheeky, squawking leads on "Smooth Move." Joe Satriani's supersonic soloing sends the aptly named earth-mover "Massive" into another dimension. As Wong recalls, Satch's appearance came about following a Zoom chat.

"Joe told me, 'You're the funkiest guitar player around, and I'd love to do something with you,'" he says. "Now, people say that all the time and nothing ever happens, but I decided to call Joe's bluff. For years I've had 'Massive' sitting in my computer. It was basically my lead-rhythm guitar, but I had no idea what a solo guitar should do. I sent it to Joe, and two days later, he sent it back with his scorching leads all over it. It's like he figured out just what the song needed. It was everything I could have wanted. He just kills on it."

"Joe [Satriani] told me, 'You're the funkiest guitar player around, and I'd love to do something with you.' People say that all the time and nothing ever happens, but I decided to call Joe's bluff!"

AXOLOGY

- **GUITARS** Fender Highway One Stratocaster (with Seymour Duncan prototype pickups), Fender American Ultra Telecaster
- **AMP/EFFECTS** Neural DSP Archetype Cory Wong plug-in (featuring three amps: D.I. Funk Console, Clean Machine and the Amp Snob)

Garcia Peoples

THESE NEW JERSEY JAMMERS CONCOCT A HEADY PSYCH-JAM SOUND WITH A DOSE OF INDIE ROCK

By Jim Beaugez

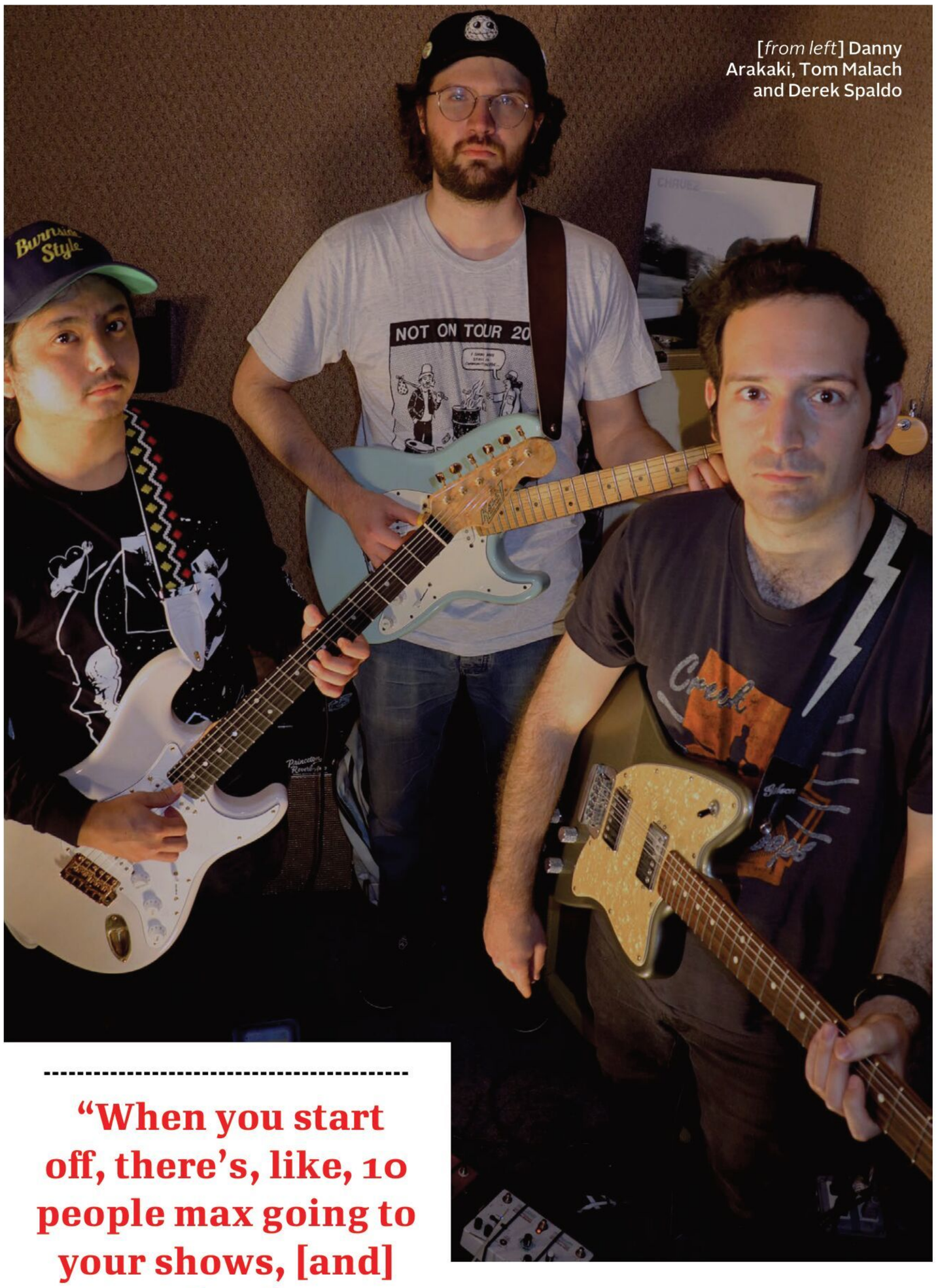
GARCIA PEOPLES' ADVENTUROUS union of indie rock, jam and psychedelia sounds like a dispatch from a Sixties Haight Street acid party hosted by Fairport Convention filtered through the downtown New York cool of Television guitarists Tom Verlaine and Richard Lloyd.

On *Nightcap at Wit's End*, the sextet's fourth release in as many years, the manic interplay of guitarists Tom Malach, Danny Arakaki and Derek Spaldo creates unexpected melodic twists and effects-laden sound collages along a confident, fully baked journey.

Just a few years ago, Garcia Peoples only knew they wanted to "make loud rock music," Malach says. But as their rehearsals turned into platforms for improvisation, that spirit followed them to their gigs. When they started to make an impression on jam-friendly bands and fans in New York, it became their signature.

"When you start off, there's, like, 10 people max going to your shows, [and] you can do whatever, really — there's no repercussions," Arakaki says. "There's nothing to lose at that point, so why not take it as far as you can?"

All three guitarists are gear heads with an ear for the vintage and esoteric pieces they used to reach the sonic heights on *Nightcap*. "Everything's recorded on tweed [Fender] Bassmans," Arakaki says. "We have a '59 and a '60, and that's what we've been using since the first record."



[*from left*] Danny Arakaki, Tom Malach and Derek Spaldo

"When you start off, there's, like, 10 people max going to your shows, [and] you can do whatever, really … There's nothing to lose at that point, so why not take it as far as you can?"

— DANNY ARAKAKI

Although no one claims to be the leader of the band's triple-guitar front line, they each stake out territory based on their playing styles. Arakaki explores sounds through his wah and an Electro-Harmonix B9 Organ Machine pedal, while Spaldo manipulates delay and volume to create looping, atmospheric passages. Lately, they've all added R2R Electric treble boosters (which Malach calls "a total game changer") to their signal chains.

"It gives it a grittier sound," Arakaki says. "It makes me wanna be more like the Stones or something."

Listeners will have to wait an album or two to hear that influence on record, though. The studio-hound musicians have already wrapped sessions for an as-yet-untitled fifth album, which they recorded with Matt Sweeney of Nineties math-rockers Chavez.

"We like the process of recording and working on songs together," Malach says. "I don't think about it in terms of, 'Oh this is coming out now' — it'll eventually get out there. With *Nightcap*, it's kind of an odd thing because we've had it for a while and now people are getting to listen to it."

CESAR ARAKAKI

Kaki King performs in New York City, May 17, 2015

Kaki King

MODERN YESTERDAYS, THE LATEST RECORD FROM THE ATLANTA-BORN ACOUSTIC INNOVATOR, IS A DEEP-DIVE INTO THE AMBIENT

By Amit Sharma

KAKI KING HAS become one of the modern masters of fingerstyle acoustic, but — in her case — it's what she does with the techniques, in conjunction with other-worldly atmospheres and the mind-melting visuals triggered via her Ovation, that sets her well and truly apart as a solo instrumentalist. Here's the lowdown on her latest.

Congrats on the new release! What gear are we hearing on the album?

You're hearing mainly my Ovation Adamas with the "human pedalboard" of [co-producer] Chloe Alexandra Thompson on sound design. She was using Ableton, Max and other programs to process the acoustic in ways I've never heard before. I've forgone pedals in favor of plug-ins that I run with Mainstage, mapping an expression pedal to absolutely everything that I can.

What are the main tunings you're using this time round?

Good ol' DADFAD, which I've loved for a decade or so now. There's some stuff in BF♯C♯EAB, a touch of CGDEAD, and then after that it just gets weird.

"Any technique that looks complicated ... is usually something pretty simple that has been sped up"

What would you say is the secret to great guitar tones?

Well, I hear the influence of a world completely breaking down before my eyes, so right now I think the greatest tone ever recorded is on some dusty reel-to-reel in a warehouse that will be burned down in the final battle for survival. Or just a routine forest fire.

There's a lot going with both hands at any given time. How did you master the slaps, taps and harmonics of modern fingerstyle?

All the songs with love and drama that take you to the good, sad place are super hard to play — it's so hard to replicate that again and again. To give yourself that original feeling of why you wrote it and to translate that to a performance is such a challenge because you can't fake it. Any technique that looks complicated, however, is usually something pretty simple that has been sped up. You could say I just slapped and tapped and fingerpicked really slowly and just kept pushing that bpm higher until it sounded more complicated than necessary!

Finally, are there any new licks you've been working on that readers can try at home?

I learned this past Halloween that they now make mini Tootsie Pops! That's definitely something I can recommend for everyone to work on.

GRANT LAMOS IV/GETTY IMAGES

George Benson (with his Ibanez GB10) onstage in Marostica, Italy, in July 2017

? INQUIRER
GEORGE BENSON

THE LEGENDARY JAZZ GREAT RECALLS THE FIRST TIME, CLEANING UP AT THE GRAMMYS AND PLAYING WITH ATTITUDE

■ Got my first real six-string…
I first started out on ukulele. Then, when I was 9, I was given a $15 guitar that was bought for me one Christmas. When I was 15, my stepfather made me my very first electric.

■ Learning curve…
I was always a singer and was known as Lil' Georgie Benson. I had found that the ukulele chords I had learned from my stepfather helped me understand how chords worked, such as the majors and minors. By the time I got to the guitar, I found those chords were the best for me, but I had to learn the bass parts to them too, as there were two more strings on the guitar compared to the ukulele, which made a big difference. It really helped me get my harmonies together. But I still wasn't a guitarist…

■ My first time playing live…
That happened on the street corners of my hometown of Pittsburgh. I went out with my ukulele at night; instead of selling papers, I stood out and walked the streets and people would stop me and ask me to play something for them. I was 7. I made a lot of money doing that and my mother wasn't aware of it. We had come from a very poor family, so when she found out I was making that kind of money on the street corners she was very surprised! So I turned professional at 7 years old.

■ My biggest unexpected surprise…
We were nominated one year at the Grammy awards. We were up for Record of the Year ["This Masquerade"] along with two of the most fabulous artists in the world, Barry Manilow and Chicago, my rivals. Barbra Streisand was passing out the awards and when she got on the microphone, she said the one thing I did not expect: "The winner is George Benson!" I was thinking maybe there was another George Benson. And the crowd were cheering and screaming, so I was already getting up and getting ready to go to the parking lot so I could get out of there, as I had no idea it was actually me. I had won Record of the Year! That was definitely a shock and a surprise.

■ Collaborations allow me to have a different attitude…
I do collaborations from time to time, depending on my schedule. I did one over in Spain with [Spanish flamenco guitarist] Tomatito on "La Vacilona" in 2001. Man, we had a ball. I only did one song, but what a song! I'd never played in that context and it gave me an opportunity to play for my fans with a different attitude and a different point of view.

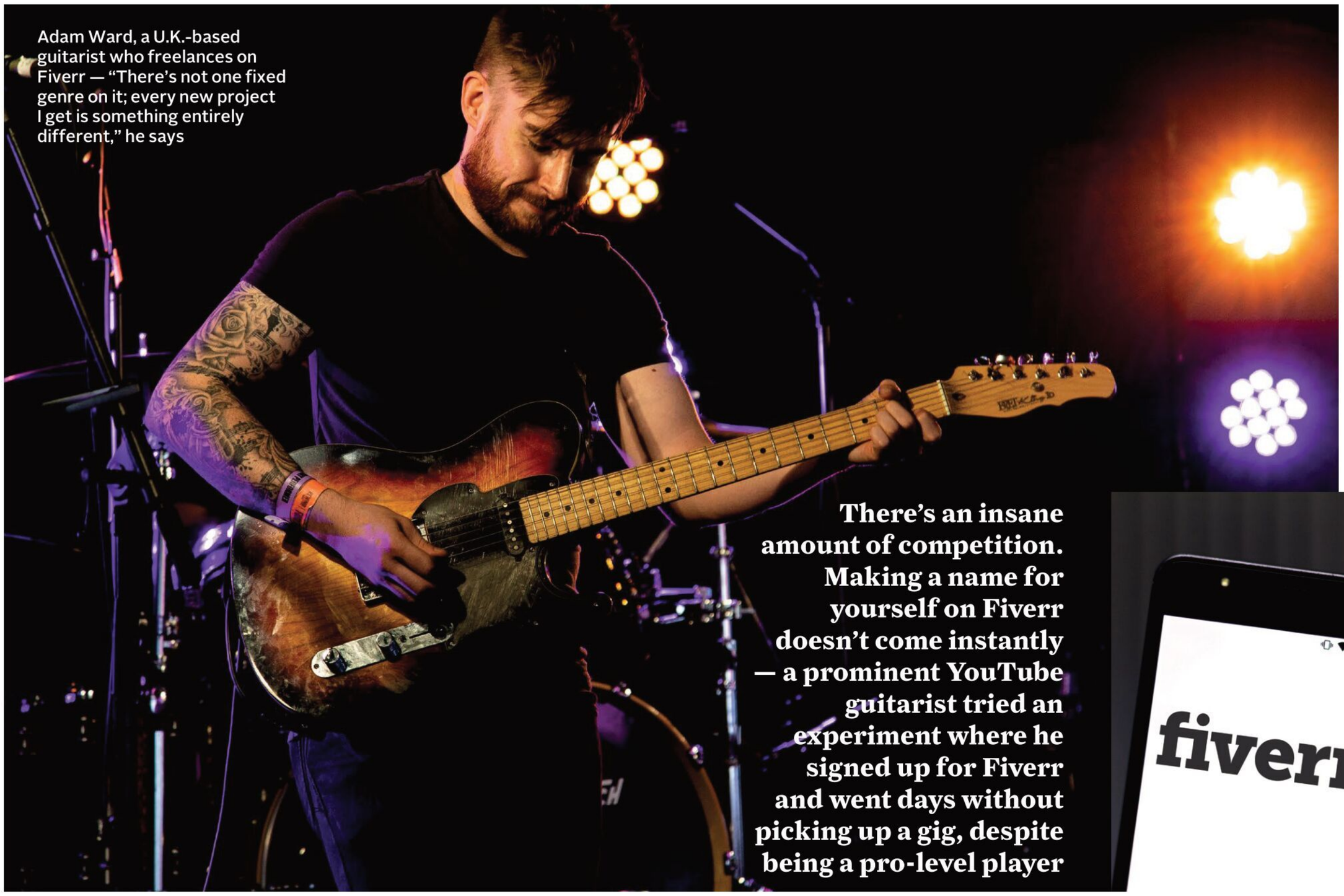
■ My favorite piece of gear…
I don't really have one, as once I found a piece of gear and sound I was comfortable with, I've stayed with it. I don't really jump all over the place because when you get a new sound, you have to adapt this and adapt that. If you're not hearing what you like to hear, it is hard to play. An Ibanez GB10 signature model through a signature Fender GB Hot Rod Deluxe amp is the sound I've stayed with.

■ My advice to young guitar players…
Play because you love to play, not because you think music owes you something. Music itself is a great reward. If you can play music, you're already in a great place. The more you play every day, the more you can add to your knowledge of the guitar.

■ *Weekend in London…*
… is the title of my new live album that was produced by Kevin Shirley, who comes from the rock world rather than the jazz world. With the people he has worked with, it gave me every advantage, but I let him lead the way in capturing my live show because following him led me to some good places. I enjoyed working with him and we've made a very good album. He did such a great job. — ***Joe Matera***

"I went out with my ukulele at night; instead of selling papers, I stood out and walked the streets and people would stop me and ask me to play something for them. I was 7"

MIMMO LAMACCHIA/NURPHOTO VIA GETTY IMAGES



Adam Ward, a U.K.-based guitarist who freelances on Fiverr — "There's not one fixed genre on it; every new project I get is something entirely different," he says

There's an insane amount of competition. Making a name for yourself on Fiverr doesn't come instantly — a prominent YouTube guitarist tried an experiment where he signed up for Fiverr and went days without picking up a gig, despite being a pro-level player

Shredding for Dollars

YOU CAN FIND PRETTY MUCH ANY FREELANCE SERVICE ON FIVERR, A POPULAR WEBSITE AND APP — AND THAT INCLUDES SMOKING GUITAR SOLOS

By Adam Kovac

ADAM WARD HAS the look of a seasoned session dog. A sleeve of tattoos runs down his right arm to his picking hand. The shaggy hair and beard goes with his Telecaster like a bar gig goes with beer tickets. He doesn't just have the look: when he starts playing, he transitions effortlessly between clean arpeggios to overdriven, fluid leads. His bio brags about his experience: five years in the industry after completing a bachelor's degree in music. Based in London, he's toured Britain, elsewhere in Europe and Indonesia. All those chops, developed over years onstage and in the studio, can be yours, or any other paying customer's, for the low, low price of $140 on Fiverr, a popular freelancing website (and app).

For the adventurous guitarist, freelancing on Fiverr can be kind of a dream gig: Ward has worked on everything from sample packs for a hip-hop producer to shredding metal guitar on an anime soundtrack.

"It allows you to charge industry standard rates," says Ward, who goes by the screen name adamwardguitar on the site. "You get a lot of people who are kind of serious about their projects getting in touch, and you know, it just allows me to work on such a variety of different music with people all over the world. There's not one fixed genre on it; every new project I get is something entirely different."

Ward is one of the growing number of guitarists hocking their skills to whoever is willing to pay on Fiverr. The website is perhaps the ultimate realization of the gig economy — any skill, from copy editing, to logo design, to acting to translating from Swahili to English, can be found and paid for. And with the music industry a mess long before a pandemic went and ruined everyone's day on a global scale, hundreds — thousands — of guitarists are hanging virtual signs reading "Will play for money" on their proverbial busking corners.

"There are months when you do good, and months that are not so good. But it's more than decent, and it's enough to feel appreciated for your own work, which is kinda the point, if you ask me."

Vanja Grastic (or studioarmadillo as he's known on Fiverr) knows all about the challenges that come with playing music. A Serbian native, he grew up during a difficult time for his country, economically — his parents couldn't afford to buy him an instrument, so he'd stay overtime at school just for a chance to plink away at its piano. For his 15th birthday, he was given a red Squier Strat. Since then, he's toured internationally and recorded three albums with his solo project.

In 2018, on the advice of his mother, Vanja started his own Fiverr page. Since then, he's completed more than 1,000 gigs. He tends to fall on the low side, deciding his fee on a project-by-project basis, often going as low as $5.

"The idea was that no one should be left out," he says. "There's a vast array of clients with different demands and different budgets, and I wanted all of them to have a chance to have a professionally recorded studio-grade guitar track. So if there's a beatmaker with a great idea and a limited budget, he/she should

LEFT: MARIAM GOMEZ RIGHT: RAFAEL HENRIQUE/SOPA IMAGES/LIGHTROCKET VIA GETTY IMAGES

Fiverr freelancer Vanja Grastic with his Martin 000-15M

be able to afford a guitar track as much as the bigshot producer."

The way it usually works is simple: a client contacts a Fiverr seller through their profile. They describe what they're looking for — a singer is searching for a searing blues solo over their surefire hit single, a video game maker is looking for *Doom*-esque crunchy rhythm tracks, etc. And so client and seller go back and forth, discussing particulars until the seller knows what needs to be delivered. They record their take, send it over and, while there might be some redos depending on how close they came to fulfilling the client's vision, the job is basically done.

If that sounds easy to you, congratulations, you're a standard-issue cocky guitarist. The pros warn that the requests can be difficult and sometimes impossible to fill on a musical level. Grastic recalls one song where the music video had already been shot, but the only audio track was *a capella* vocals — off time, no metronome and off key. (He turned down the gig).

There's also an insane amount of competition. Making a name for yourself on Fiverr doesn't come instantly — prominent YouTuber Samurai Guitarist tried an experiment last year where he signed up for Fiverr and went days without picking up a gig, despite being a pro-level player. It takes time and patience to build up a clientele. But it also takes actual skill — anyone can promise to deliver four chords on a beat-up acoustic. Why should guitar-deficient musicians drop their cash on you when there are legitimate virtuosos offering their skills for sale right next to you?

"No matter what the gig is, or what is requested from you, you have to give it all you've got. And you have to play for the song, not for your own self-promotion"
— VANJA GRASTIC (studioarmadillo on FIVERR)

Ward, for example, was selling his services on his website when he was approached by the website to apply for their Fiverr Pro program, where they verify the skills of those selling their services. But there are plenty of self-starter success stories to be found.

Take Louisiana native Ronald Clay (aka rbc_25), who's been playing since he was a little kid. Clay holds a degree in guitar performance and contemporary writing and production from prestigious Berklee College. Even for him, getting started doing Fiverr sessions was a struggle.

"The initial activity was almost non-existent," he admits. "I signed up for the gig, put some things on there from my portfolio and the first one I got was about a month later. It was that one person who was willing to take a chance, I guess, or had a super-low budget."

Now, Clay has amassed more than 350 sessions via Fiverr at prices ranging from $25 for a short loop of up to eight bars to $70 for his premium package, which includes up to four different guitar parts.

Nicky Hines, who sells acoustic guitar tracks for $45 a pop under the name elephantlicks and has amassed well over 300 five-star reviews, says the key to his success was basically working for almost nothing for two years, until he built up enough goodwill that the Fiverr algorithm began working in his favor. But as an aspiring session guy, he used that time productively, even if he wasn't making big bank.

"The whole point was basically to practice the skill set of a studio musician," he says. "I've done 750 orders on there now in the last two years. Locking in with a click, coming up with parts, good recording techniques and microphone placement... It's a great place to polish that stuff because 90 percent of your clients on there are going to be amateur hobbyists. If you're gonna make mistakes, it's a good place to make them, when you're starting out, not actually tracking sessions."

While it's a nice way to supplement income, Fiverr isn't a magical path to a steady guitar-based income that requires no other source. Grastic still holds down a day job in IT. During non-COVID times, Ward holds down some regular gigs and has managed to insinuate himself enough into the London recording scene that he's doing regular studio session work. Hines and Ward both have other gigs.

Not to say that making a living off Fiverr isn't possible. But for those looking to go down that road, the veterans have some precious insight to offer.

Ward warns guitarists that it's better to be a generalist than a master of one genre — expand your musical vocabulary so you can meet the demands of all kinds of gigs. Clay said that along with guitar abilities, you need to develop your communication skills, so you can figure out exactly what your clients are looking for.

As for Grastic, who has used his time on Fiverr to play on everything from Christmas albums to metal tracks and everything in between, the key is simple: "You always have to bring your A-game."

"No matter what the gig is, or what is requested from you, you have to give it all you've got. And, you have to play for the song, not for your own self-promotion. Guitarists are usually show-offs, and while that can be entertaining in a live setting, when it comes to studio work, you have to follow the structure and the dynamics of the track closely and tailor the guitar lines to the needs of the track. That's paramount."

COURTESY OF VANJA GRASTIC

Ron “Bumblefoot” Thal with his Cort Gold-A6 — “When I pick one up, I don’t want to put it down”

Bumblefoot

THE SONS OF APOLLO GUITAR WIZARD ON RECORDING HIS TWO NEW ACOUSTIC EPS — STRIPPED-DOWN AFFAIRS TEAMING WITH HEARTFELT COVERS

By Amit Sharma

ALTHOUGH HE PLAYED in guitar in one of the biggest rock groups of all time for the best part of a decade, Ron “Bumblefoot” Thal is probably best known for being a virtuoso musician in his own right. More recently, as well as working in progressive metal supergroup Sons Of Apollo, he’s been adding to his *Barefoot* series of acoustic solo EPs. The two latest installments — 2020’s *Barefoot 2* and *Barefoot 3* — see him tackling tunes by Paul McCartney, the Police, Asia, Soundgarden, Iron Maiden and more.

How different is your approach with acoustic playing compared to electric?

Much of the same things matter for acoustic and electric — dynamics, pocket, groove, playing for the song, the mood and whatever the guitars and gear allow for. On acoustic, I usually go farther with song dynamics, rhythmic/percussive strumming, fingerpicking and adding layers, chord complexity... but there are no rigid rules. Just play how you play, be happy and make others happy. I’ve switched to using thinner 0.60 mm picks; they have a brighter and more-defined sound, which I use for both electric and acoustic.

The Police’s “Every Little Thing She Does Is Magic” is an incredibly well-written song. What are your favorite things about its structure and movement?

It’s one I’d play at my solo shows with a looper, starting with muted 16th-note low notes, then the arpeggiated Dsus4/sus2, again an octave higher, then ringing out the thirds of the low notes and then the fifths. It’s a fantastic song to sing live, and then there’s the extendable jam for the outro.

You’ve been playing Cort acoustics for a long time. What is it about the Gold-A6 that works so well for you?

They’re made well, feel comfortable to play and sound great in the studio or on stage. When I pick one up, I don’t want to put it down — a good guitar makes you want to keep playing it. I’ve been using the A6 and the A8; both have Fishman Flex Blend systems, which give the guitars a bright, articulate top end and full, warm mids and lows without any woofy or muddy spots. *Barefoot 2* was recorded DI and kept very minimal to capture the personal feel of a one-man acoustic show. *Barefoot 3* involved more multi-tracking and percussion, with an AT3060 microphone just a few inches from the soundhole. There was a little multiband compression, but the guitar really sounded great just with one mic.

Perhaps not all, but certainly a lot of the greatest songs in the world can be stripped down to one acoustic idea...

A great song can always work in a stripped-down way. When stripped down, I look for ways to include the identifiable elements from the groove, bass lines, harmonies and melodies into the guitar arrangement. But most songs translate well without all of that, in their simplest form. Every time I do an acoustic version of something, I realize how beautiful the song is at its core.

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Ron 'Bumblefoot' Thal

Sons of Apollo, Asia
Guns N' Roses (2006~2014)

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Harakiri for the Sky

WITH THEIR FIFTH ALBUM, *MÆRE*, THE AUSTRIAN BLACK METALLERS LOOK FORWARD TO PUTTING NEW MUSIC IN THEIR FANS' HANDS AND HOPE 2021 WILL WIPE OUT THE BLEAK NOTHINGNESS THAT WAS 2020

By Jeff Kitts

Harakiri for the Sky's Matthias Sollak in action

2020 WAS A HOPEFUL year for Austrian melodic black metal band Harakiri for the Sky. The group — which, in its non-touring form, consists of two primary members, singer Michael V. Wahntraum ("J.J.") and guitarist Matthias Sollak ("M.S.") — was excited about the planned September 2020 release of its fifth record, *Mære*, the followup to its acclaimed 2018 offering, *Arson*. Tour dates were scheduled across Europe to promote the record, and the band was looking forward to performing in territories that until now had eluded them, such as the U.S. and Brazil. And then... COVID.

"We had to cancel everything," says Sollak, who explains in a Skype call from his homeland that pandemic life in Austria is not much different than it is anywhere else, with multiple full lockdowns occurring throughout the year and heavy restrictions that keep its citizens isolated and socially distanced. "Only essential businesses like pharmacies and grocery stores are open here," says the 30-year-old musician. "Everything else, including record stores, are still closed."

While *Mære* had been completed in time for its original September release, the band decided to move the street date of the album to January 29 (February 19 in the U.S.) via AOP Records. "We realized people probably weren't in the right frame of mind for a new record and it would have been tough to promote as well, so we switched it to January," Sollak says. "I guess we were a little naïve in thinking the pandemic would be over by January — but I'm still excited about it, even if the circumstances aren't perfect."

Sollak & Co. have every reason to be excited about *Mære*, an album swirling in atmospheric black metal creativity, replete with blast beats and general extreme metal chaos, delicate, melancholy melodies, adventurous songs that crack the 10-minute barrier ("Once Upon a Winter," "I'm All About the Dusk") and vocals that recall the tortured, distant styles of such genre pioneers as Bathory's Quorthon and Burzum's Varg Vikernes. "Bathory is a good comparison because Quorthon also went through the transition from raw black metal in the beginning to music that was more melodic and atmospheric and epic," Sollak says. "Burzum I have a personal issue with because the guy is a lunatic, but he definitely did some very intense albums in the beginning."

Sollak used a variety of guitars on *Mære*, including an FGN Mythic with Seymour Duncan pickups, a Jericho Fusion, a Fender American Vintage '62 Telecaster and, for bass duties, a Marcus Miller V7. Amps ranged from an EVH 5150III and a Fender Bassman to a Framus Dragon and a Marshall JCM 800. "We went to a friend's studio and messed around with a ton of old amps he had," says the guitarist. "It was a really fun experience because I got to use a lot of amps that I had never heard before and didn't even know existed."

"Bathory is a good comparison because Quorthon also went through the transition from raw black metal in the beginning to music that was more melodic and atmospheric and epic"

— *MATTHIAS SOLLAK*

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New Music, Anyone?

THIS MONTH: SOME GUITAR WIZARDRY COURTESY OF ADRIAN SMITH AND RICHIE KOTZEN, PLUS DELVON LAMARR'S JIMMY JAMES, MISS GRIT AND MORE

By Amit Sharma

Smith/Kotzen [*left*] and the Delvon Lamarr Organ Trio, featuring Jimmy James [*far right*]

LEFT: JOHN MCMURTRIE RIGHT: FRANCIS A. WILLEY

Smith/Kotzen "Taking My Chances"

WHATEVER IT WAS that brought this unlikely pairing of guitarists to record together, we are all in its debt. This first taste from Iron Maiden's Adrian Smith and soul rock virtuoso Richie Kotzen's new project delivers on all fronts, the pair trading vocals and licks with gutsy conviction and effortless ease. The solo section sees the two musicians attacking C♯ blues in their own inimitable ways — Smith digging in hard with the pick over some throaty wah tones before Kotzen's fingerstyle concludes in a dazzling display of liquid legato. This could very well end up being *the* definitive blues-rock album of 2021.

Miss Grit "Blonde"

THIS LATEST TRACK from Miss Grit, the new project from Korean-American guitarist and producer Margaret Sohn, is a masterclass in ethereal shoegaze — building up from Radiohead-y atmospheres into the kind of dramatic crescendo you'd expect near the end of a Nine Inch Nails album. Using a cosmic cocktail of reverbs and delays in combination with octave fuzz and drive, the guitar tones beneath her heavenly vocal harmonies are stunningly cavernous and truly something to behold. This year's *Imposter* EP, which follows on from 2019's *Talk Talk* debut, will undoubtedly see her rise into becoming one of alternative pop's finest.

Tomahawk "Business Casual"

NOT CONTENT WITH having revived cult experimental project Mr. Bungle last year, their fourth studio album arriving two decades on from its predecessor, Mike Patton has also been busy working with his "other" group outside of the main band. And, from the sounds of it, his efforts have not been in vain — "Business Casual" fusing hard-hitting alt-rock riffs with more atmospheric lines that dance between post-rock and filmscore. Some of the second-verse guitar fills by Duane Denison, also of the Jesus Lizard, sound like a nod to Johnny Marr's slide work on "How Soon Is Now?," which — let's face it — can only be a good thing.

Black Spiders "Good Times"

RECENTLY RE-FORMED AFTER a four-year hiatus, it's clear English pub rockers Black Spiders haven't mislaid their golden recipe for hard-hitting and carefree rock 'n' roll anthems. On this new single, the quintet — who live under the motto "eat thunder/shit lightning" and even dared to dream up a song about Kiss trying to kill them — nod to the classic sounds of AC/DC, Thin Lizzy and Motörhead without ever sounding too nostalgic or contrived. Clearly, it's a timeless formula, and one that's deeply rooted in the traditions of old — big power chords, minor pentatonic licks and an abundance of attitude. Welcome back!

Delvon Lamarr Organ Trio "Call Your Mom"

I'VE ALWAYS HAD a soft spot for catchy, Hammond organ-fronted instrumental music where the guitarist gets his fair share of the spotlight (think of Grant Green with Baby Face Willette or Steve Cropper with Booker T. & the M.G.'s). These days, there's no better example than the funky Delvon Lamarr Organ Trio and their on-the-rise guitar star, Jimmy James. This Thursday-night party of a song has actually been available for months, but it's finally been joined by the other eight tracks on the band's new album, *I Told You So*. The record includes a seriously addictive cover of Wham's "Careless Whisper" — and a whole lotta Jimmy James. — *Damian Fanelli*

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Reb Beach: “I’m a big John Suhr guy. I used the John Suhr guitar I’ve always played, the Koa body with the Pau Ferro neck. That’s my old standby”

CAN'T GET ENUFF

REB BEACH ON RE-LEARNING HIS OLD WINGER SOLOS, JUGGLING WINGER AND WHITESNAKE AND HIS YEARS-IN-THE-MAKING GUITARATHON, *A VIEW FROM THE INSIDE*

BY **JOE BOSSO** ● PHOTO BY **BRIAN KALDORF PHOTOGRAPHY**

GW 35

"TO BE PERFECTLY HONEST, I'M NOT happy sitting around like this," says Reb Beach. The hotshot guitarist is speaking from his home in Pittsburgh. He's lived in the same house for decades, but he admits he never sees much of it. With his dual membership in Winger and Whitesnake (in the latter he shares axe duties with Joel Hoekstra), Beach is usually on the road for nine out of 12 months in any given year — and that's how he prefers it. "Playing for people is what I do. I've been a performer for 31 years, and that's how I make a living."

He reveals that 2020 was all lined up to be a banner year financially. "I was going to make a shitload of money," he says. "It was going to be my best year since 1989. I was going to tour everywhere, and the schedules with both bands were mapped out beautifully. Then COVID hit and everything came to a halt. I was in Singapore and I got the news that I had to fly home, and this is where I've been since March. It's a real bummer."

Even so, things haven't been *all* bad. At home, Beach gets to spend quality time with his 7-year-old granddaughter, Bella, and he's been brushing up on his guitar skills. "One thing that's kept me busy is giving guitar lessons, which I love," he says. "I do them on Skype with people all over the world. A lot of guitarists want to learn how to play Winger solos, which has forced me to go back and analyze what I did when I recorded them. It's improved my playing quite a bit. I never understood all the techniques I used when I laid these things down. It's been enlightening."

At the same time, he often finds himself conversing online with people who don't even play guitar. "They just want to hang out with me for an hour," he says. "They ask me questions like, 'What's David Coverdale really like?' or 'Tell us about Kip Winger.' I had one couple from Glasgow, Scotland, a guy and his wife, and each week they would sit on their couch and drink Guinness. All they wanted was for me to be their drinking buddy and regale them with tales of the road. I loved it. Hey, if they wanted to talk about the weather, that was fine by me."

Not counting his 1993 set, *The Fusion Demos*, a compilation of his early DIY recordings, Beach has issued only one proper solo album, 2001's *Masquerade*. Being Mr. Homebody for much of the past year has afforded him the opportunity to finish his long-gestating second solo effort, *A View from the Inside*, an all-instrumental guitarathon that harkens back to the late-Eighties days of Satriani, Vai and Morse. The album contains gnashing, full-on metal chargers like "Cutting Loose" and "Black Magic" (a version of which appeared on *Guitar World*'s very own *The Guitars That Rule the World* CD back in 1991) and extravagant fusion jams such as "The Way Home" and "Hawkdance." Beach even shows off some heretofore-hidden funk chops on the slippery groovers "Little Robots" and "Attack of the Massive."

"A lot of this stuff has been sitting in my hard drive for years, so it feels good to finally get it done and out there," he says. "If 2020 had been a normal year, I probably wouldn't have finished it — I would've been on the road. Actually, I have to credit Kip for this. We were trying to figure out what the hell to do because we couldn't tour, and he said, 'What's going on with that record you've been messing around with?' I said, 'I've got 10 songs that are pretty much done,' and he said, 'Why don't you release it?'" He laughs and adds, "Sometimes I just need a kick in the pants to see what's right in front of me."

MAY 21

Aside from what you mentioned, have you been doing any non-musical things while you've been home?
Nah. I keep hearing people say they're learning a new language or writing a novel — all these amazing things! I don't know... That's just not me. I'm all about music. When I was a kid, I took an aptitude test to see what I was good at, and it basically said I had absolutely no aptitude for anything whatsoever except for music. [*Laughs*] And that's really what I've done my whole life. That's all I *want* to do. And can I just say that I can't wait to get out there and play again?

I think you've said it. I'm curious about something... David Coverdale has a history of going through guitar players. You've maintained your place in the band for a long time now. Why is that?
You want to know something wild? I'm the 46th member of the band! Isn't that crazy? There's been so many incarnations of Whitesnake, and I've been a member for 17 years. That's longer than anybody except David. If I can attribute it to anything, I think it's because I'm very easy to work with. I don't like to make waves. I have a strong singing voice, so that's a good thing. It's hard to find a guitar player who can sing in tune and has a pleasing voice. So I've got that going for me. But really, I think I'm a pretty non-aggressive guy, and that's helped me when I'm surrounded by some guys who can get a little aggressive. I show up on time and do my job. As long as there's nice Coors Light at the gig, I'll be there.

How do you generally balance being in Whitesnake and Winger? I imagine you'd have some scheduling conflicts from time to time.
For the longest time it wasn't a problem because Kip was so busy. He's always writing symphonies and Broadway shows. Plus, Rod [Morgenstein] is a drum professor at Berklee for most of the year, so his hands are full. Scheduling Winger around Whitesnake has never really been an issue. As far as Whitesnake is concerned in the future, we're just going to have to see what David wants to do. I know he doesn't want to mess around with COVID. Whenever it's safe to book a tour, I'm sure we will. My fear is that both bands will want to tour at the same time, so we'll have to see what happens. Everything is "wait and see" right now.

I read an interview in which you said *The Fusion Demos* is a really big seller on iTunes.
Yeah, that's unreal! Some people say it's their favorite record. One of the songs was recorded on a Fostex four-track cassette recorder — it's super old. I was practically a kid when I recorded that stuff. Some people complain that it sounds like shit, and it does; it's pretty noisy. But you know, enough people wanted to hear it, so why would I hold it back? I like to share as much of me as possible. [*Pauses*] That sounded kind of weird, didn't it?

A little. You're an unabashed fan of Satriani, Vai and Steve Morse. To my ears, *A View from the Inside* sounds like a real mix of the three.
Absolutely. You can hear my influences in there, all those guys. But you know, I'm still a big Jean-Luc Ponty fan. There's a track called "The Way Home" that's very Ponty. And on "Little Robots" I'm paying tribute to Larry Carlton. I'm really happy with how everything turned out, even if it is a little overproduced.

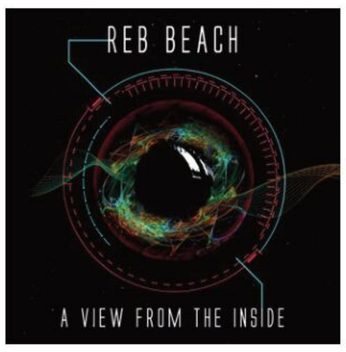
Oh? How so?
I worked on it for 10 years, so I think I tinkered too much. There's a lot of little keyboard parts that I probably didn't have to put on there. I played a lot of keyboards and bass on it, but I had some other people on the record: David Throckmorton and Robert Langley play drums, I've got Phillip Bynoe and John Hall doing some bass, and Michele Luppi and Paul Brown do some keyboards. Those tracks were before COVID hit. If I had the chance to do it over again, I'd make it more of a stripped-down live record. I'd love to put together a band and go out and just rip on guitar!

Is it hard making a solo album without an outside producer? Do you miss having that outside voice telling you what you're doing wrong?
It is hard at times. I'm not the greatest producer, but I can do it. Yeah, it's good to have a second opinion, especially if it's somebody who knows what they're doing. In one way or another, Kip is usually involved in whatever I do. He's a genius. He's amazing on Pro Tools, he's a great producer and engineer, and he's a great composer and arranger.

So basically, he's way better than you.
Kinda. [*Laughs*] He is! He also helps me get my act together because I tend to be a little lazy and stuff.

Can you point to any new playing techniques on the album?
Hmmm, I need to think about that... "Attack of the Massive" was a real challenge for me because I pick every note. And the thing is, I *never* pick every note. I like *not* picking every note. That song took a few takes to get right. In the middle of the track, I wanted a breakdown that was reminiscent of Peter Frampton's "Do You Feel Like We Do?" It would be a *tour de force* live thing. And then after that breakdown, I go into a solo with the keyboard. I thought, "How groundbreaking is this? I'm going to double my guitar with that keyboard. I bet that's never been done before!" Turns out it's been done thousands of times.

"A LOT OF GUITARISTS WANT TO LEARN HOW TO PLAY WINGER SOLOS, WHICH HAS FORCED ME TO GO BACK AND ANALYZE WHAT I DID WHEN I RECORDED THEM. ... I NEVER REALLY UNDERSTOOD ALL THE TECHNIQUES I USED WHEN I LAID THESE THINGS DOWN"



Right, but never by you.
Exactly. So what I thought was really unique wasn't unique at all; it was just unique for me.

There's a lot of funk on that song. "Little Robots," too — in-the-pocket rhythm guitar, slap bass, groovy keyboard lines. When people think funk, they don't normally think Reb Beach.
Yeah, I know. That's why I wanted to put those songs on the album. I wanted people to know it wasn't just a hard rock record. It would be hard to write a full-on hard rock record and keep it interesting with no vocals. So there's some rockers on there as well as the fusion and funk stuff.

Your opening lick on "Aurora Borealis" sounds like bagpipes.
That's a technique I never did before. Playing that is a whole new reach with my left hand. I have my fingers really stretched out, and then I do this wild rhythm with tapping. My dad always used to tap his fingers on his car. He was tone deaf, but he had great rhythm. I think I got that from him. So I tried out this new tapping thing, and I think it came out nice — like bagpipes.

There's a moment midway through the song in which you play an incredible speedball of notes; it sounds as if each phrase is somehow getting away from you.
Because they are! [*Laughs*] I almost didn't do that because I'm barely touching the notes on the guitar. It comes down to really soft, fast notes, almost muted. It sounds like I was drunk, but I really wasn't. I liked the dynamics of the whole thing — it gets louder, then softer, but everything is still going really fast. Remember how the Outlaws did that in "Green Grass and High Tides"? They were just blitzing on these fast riffs, but the notes sounded muted. That's what I was thinking when I did it.

What were your main guitars for the record?
I'm a big John Suhr guy. I used the John Suhr guitar I've always played, the Koa body with the Pau Ferro neck. That's my old standby. I don't use different guitars, and I don't use Fractal and all that stuff. I use the one Marshall that John modded for me into a Mesa cabinet, and I'm good to go. The only effect is one of his Shiba Drive pedals. I get everything I need with that setup. The rest is up to me and my fingers. GW

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PUBLIC SALE OF PHOTOGRAPHIC IMAGES AND NEGATIVES OF ROBERT M. KNIGHT

PLEASE TAKE NOTICE that on April 7, 2021, at 10:00 a.m., Los Angeles, California time, a public sale (the "Public Sale") shall be conducted of the personal property, whether previously, now, or hereafter constituting the items described on Schedule "A" below (the "Sale Collateral") of Robert M. Knight (the "Debtor").

The Public Sale will be conducted via video conference on **Zoom** – Meeting ID: 859 6436 6518, Passcode: 518580;

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PLEASE TAKE FURTHER NOTICE that the Public Sale is being conducted by David M. Goodrich as agent (the "Agent") for the Ray Scherr, the trustee of the Ray Scherr Living Trust dated April 3, 1990 (the "Secured Party") to enforce the rights and remedies of Secured Party under the Loan and Security Agreement dated March 31, 2008, supplemented and modified by the Ratification and Amendment Agreement dated April 27, 2018 and the Note Consolidation and Forbearance Agreement dated August 3, 2020. The Loan and Security Agreement dated March 31, 2008, Ratification and Amendment Agreement dated April 27, 2018, and the Note Consolidation and Forbearance Agreement dated August 3, 2020 are collectively referred to herein as the (the "Agreement").

The Sale Collateral will be sold to the highest qualified bidder for cash, or the credit against outstanding indebtedness held by the Secured Party or for which the Secured Party is entitled by contract to bid. Please be advised that Secured Party, and any assignees of the Secured Party, reserve their right to credit bid, and may credit bid, at the public sale of the Sale Collateral.

There will be no warranty made or provided relating to title, possession, quiet enjoyment or the like in connection with the disposition.

To be a qualified bidder, a prospective bidder must, on or before 5:00 p.m. (Los Angeles, California time) on April 5, 2021, both: (i) contact Agent at the e-mail address or phone number below and provide the Agent with current contact information and such adequate assurances of bidder's ability to perform as the Secured Party may reasonably request; and (ii) provide Agent with a refundable cash deposit of ten thousand dollars ($10,000) to secure any bids that the bidder may submit at auction. The Secured Party shall not be required to post any such deposit in order to participate in the auction. All deposits of qualified bidders, other than the successful bidder, will be refunded after the auction.

Parties interested in participating at the Public Sale as a "qualified bidder" for the Sale Collateral should contact Agent by e-mail at dgoodrich@wgllp.com or by telephone at (714) 966-1000.

Schedule "A"

All of Debtor's right, title and interest of every kind and nature, without limitation, in and to approximately 166,000 Rock photographic images and 71,000 Travel photographic images, including all negatives, currently owned and controlled, in whole or in part, by Debtor (the "Photograph Archive"), including all copyrights and rights and interests of every kind and nature therein and thereto, whether now owned or hereafter created or acquired, all renewals and extensions thereof, and all accounts receivable related thereto and other cash and non-cash proceeds therefrom, in and to all works based upon, incorporated in, derived from, incorporating or relating to the Photograph Archive or from which the Photograph Archive is derived, and all of the collateral related thereto or derived therefrom.

Pearl Jam in February 1992 [*from left*]:
Mike McCready, Eddie Vedder,
Dave Abbruzzese, Jeff Ament
and Stone Gossard

PAUL BERGEN/REDFERNS

PEARL JAM

TEN TURNS 30

GUITAR WORLD

MAY 2021

IN THIS EXCLUSIVE INTERVIEW, PEARL JAM'S RESIDENT GUITAR HERO, **MIKE McCREADY**, TAKES A RARE LOOK BACK AT THE MAKING OF ***TEN***, HIS EARLY GEAR, HIS MUDDY WATERS/STEVIE RAY VAUGHAN ROADMAP, ONE OR TWO "EVEN FLOW" SECOND-THOUGHTS — AND WHY HE PUT THE BRAKES ON HIS SHREDDER TENDENCIES ALL THOSE YEARS AGO

BY RICHARD BIENSTOCK

PEARL JAM

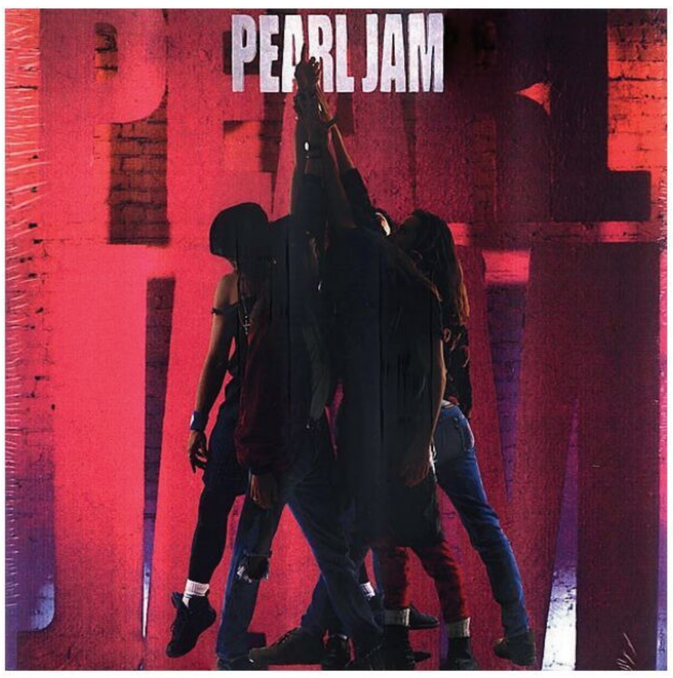
AREN'T EXACTLY A BAND PRONE TO NOSTALGIA. THAT SAID, LEAD GUITARIST MIKE McCREADY DOES ACKNOWLEDGE, WHEN ASKED ABOUT THE ORIGINS OF THE BAND'S DEBUT ALBUM, *TEN* — WHICH, GIVEN THE INCREDIBLE SPEED AT WHICH THEY MOVED IN THE EARLY DAYS ALSO DOVETAILS WITH THE ORIGIN OF PEARL JAM ITSELF — THAT HE LOOKS BACK AT THAT TIME AND MARVELS AT HOW IT ALL WENT DOWN.

"I go, 'How did that all happen? And why did it happen?,' " he tells *Guitar World*. "And I still don't have answers for that, other than, you know, fate or time or luck or talent."

Likely, it's a combination of all those things. But however it came together, the fact remains that *Ten*, released August 27, 1991, and celebrating its 30th anniversary this year, was not only an unequivocal smash — 13 million copies sold in the U.S., and counting — but is also one of the defining pillars of Nineties rock, with a reach and influence that has loomed large for decades.

Indeed, you'd be hard pressed to find a rock fan, um, alive today that isn't intimately familiar with the record. From the slippery riffs and deep-in-the-pocket groove of "Even Flow," to the chest-beating lick that opens "Alive" and the explosive, extended McCready solo that closes it, to Eddie's Vedder's commanding bellow in "Jeremy" (not to mention the indelible accompanying video), the musical moments on *Ten* soundtracked a generation and continue to resonate today. Thirty years on, they feel almost foundational.

And beyond these grand sonic gestures, a deeper dive into *Ten* uncovered more aggressive, tightly coiled fare like "Why Go," "Porch" and the wah-drenched "Deep," while moody, esoteric tracks like "Release," "Oceans" and the much-beloved



"Black" revealed a band adept at crafting subtly textured and swelling soundscapes, and working with a wider palette of sounds than the hit singles let on, or that peers and the press often acknowledged.

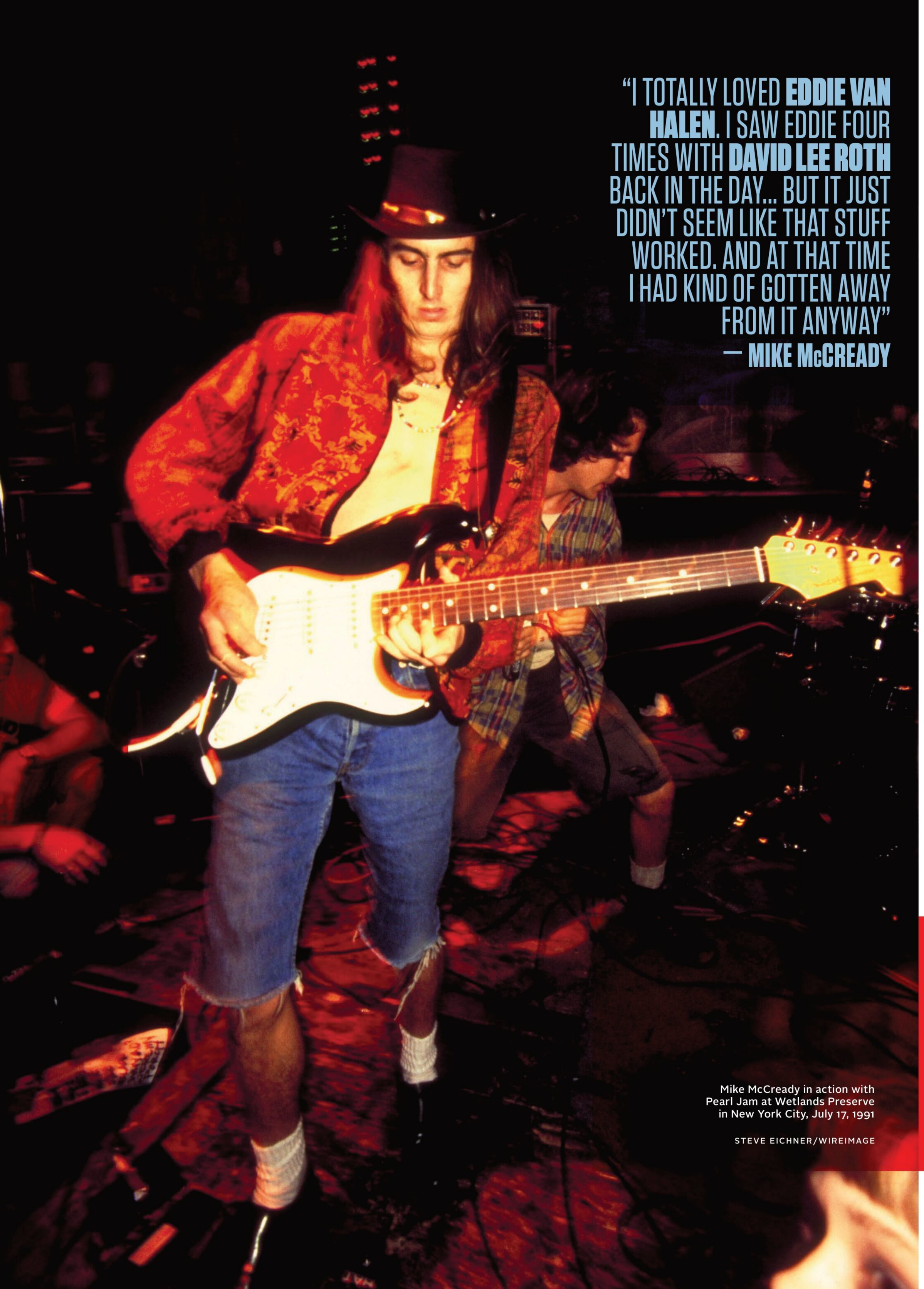
Given how seasoned and fully formed *Ten* sounds, it's amazing to think that Pearl Jam existed for only a few months prior to its recording. The five-piece we hear on the record — McCready, Vedder, guitarist Stone Gossard, bassist Jeff Ament and drummer Dave Krusen — played their first show, billed as Mookie Blaylock, in October 1990. Roughly six months later, they were in Seattle's London Bridge Studio laying down songs with producer Rick Parashar.

And yet, even if the band was in its infancy, their roots ran deep. Gossard and Ament had already logged years in the Seattle scene, first with proto-grungers Green River, and then with the more glam- and hard rock-leaning Mother Love Bone, among the first of the Seattle groups to land a major-label record deal.

But when Love Bone front man Andrew Wood died in 1990 of a heroin overdose, the band split. Ament and Gossard, devastated, went their separate ways — the former playing with local band War Babies and the latter continuing to write and demo songs. Gossard eventually drafted an old childhood friend, McCready — himself picking up the pieces from the wreckage of his own failed band, Shadow — and together they began jamming on the embryonic tunes.

"I was working at a restaurant called Julia's, and I got a call from Stone basically out of the blue," McCready recalls. "Stone and I started playing in his parents' attic, and he had the riffs for stuff like 'Alive' and [*Ten* opening track] 'Once.' Mother Love Bone had just broken up, and I wanted to get Jeff in the band. And things just kind of went from there."

The three began playing together and cut a demo that eventually made its way (via a mutual friend, one-time Red Hot Chili Peppers drummer Jack Irons) to a San Diego-based singer and gas station attendant named Eddie Vedder. Vedder, as the story goes, listened to the tape, came up with lyrics while surfing, recorded vocals for three of the songs — "Alive," "Once" and the eventual non-album track "Footsteps" — and sent it back up north. Impressed with what they heard, Ament, McCready and Gossard asked Vedder to come to Seattle, and Pearl Jam — or, as it were, Mookie Blaylock — was born. (At the same time, the guitarists and bassist hooked up with Soundgarden members Chris Cornell and Matt Cameron for the Andrew Wood tribute album, *Temple of the*

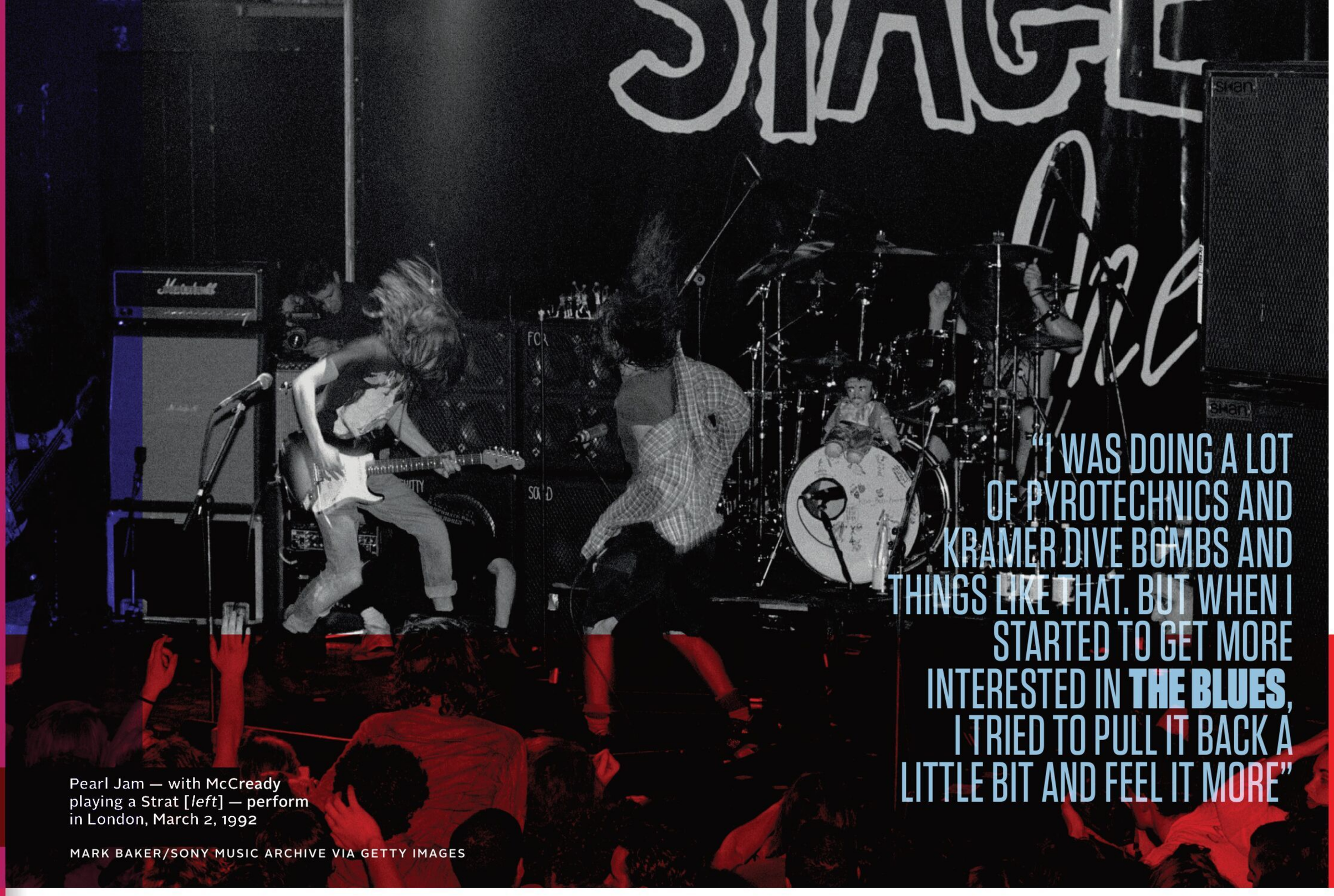


"I TOTALLY LOVED **EDDIE VAN HALEN**. I SAW EDDIE FOUR TIMES WITH **DAVID LEE ROTH** BACK IN THE DAY... BUT IT JUST DIDN'T SEEM LIKE THAT STUFF WORKED. AND AT THAT TIME I HAD KIND OF GOTTEN AWAY FROM IT ANYWAY"

— **MIKE McCREADY**

Mike McCready in action with Pearl Jam at Wetlands Preserve in New York City, July 17, 1991

STEVE EICHNER/WIREIMAGE



"I WAS DOING A LOT OF PYROTECHNICS AND KRAMER DIVE BOMBS AND THINGS LIKE THAT. BUT WHEN I STARTED TO GET MORE INTERESTED IN **THE BLUES**, I TRIED TO PULL IT BACK A LITTLE BIT AND FEEL IT MORE"

Pearl Jam — with McCready playing a Strat [*left*] — perform in London, March 2, 1992

MARK BAKER/SONY MUSIC ARCHIVE VIA GETTY IMAGES

Dog; Vedder also appeared on one song, the eventual MTV hit "Hunger Strike").

Not long after, Mookie Blaylock, with Krusen on drums, played that debut October 1990 show, at the Off Ramp Café in Seattle. Two months later they supported Alice in Chains on a handful of West Coast dates. Soon after that, they signed to Epic Records and changed their name to Pearl Jam. The rest, as they say, is history.

FOR the most part, it's a history that has been oft-told. The band members themselves, however, haven't lingered on it too much in interviews, and musically they've been plowing forward ever since, culminating in their most recent studio album, 2020's expansive and rather excellent *Gigaton*.

Which made it all the more special that McCready was game to hop on Zoom with *Guitar World* for a look back at *Ten* in acknowledgement of its three-decade anniversary. He also had something else up his sleeve (or, more accurately, in his lap): the 1959 (or, um, 1960 — more on that later) Stratocaster that has been his steady companion for the majority of Pearl Jam's career, and that Fender recently recreated as a limited-edition Custom Shop model.

In a wide-ranging conversation, McCready discussed the making of that new guitar (see page 46), as well as reminisced about the record that started it all. Want to know what artists influenced McCready's playing style on *Ten*, or why he doesn't use any two-handed tapping in his solos? How about which lead he wishes he could redo, the song that Pearl Jam just couldn't nail in the studio, or what it was like heading out on their first tour, alongside the Red Hot Chili Peppers, Smashing Pumpkins and Nirvana? It's all here, and more. Read on.

Let's begin by looking at the musical makeup of Pearl Jam in the earliest days. Given that Eddie came into the band a bit later, it was you, Jeff and Stone who more or less formed the musical core of the group for *Ten*. And while the songs are certainly rooted in a classic rock sensibility, you each brought your own individual style and taste to the mix. Where did you differ and where did you intersect?

Well, I had been playing in bands since I was 11. And my band before Pearl Jam, which was called Shadow, we were kind of a punk-metal thing. So I went through a metal phase, and I lived in California for a year, from '86 to '87, trying to make it. And actually, I had kind of quit playing guitar about a year before Pearl Jam happened, because I was so disillusioned with trying to make it.

But I had known Stone since, like, sixth or seventh grade. We went to Judas Priest concerts together. We learned how to headbang at Iron Maiden shows. So there was a metal thing between us. Whereas Jeff came from more of a straight-edge, Minor Threat, Ramones, punk-rock kind of thing. Stone had a little bit of that, too, but I was more Iron Maiden and Judas Priest and Kiss. And I also liked the Rolling Stones and that stuff. So there was a classic rock thing, a metal thing and a punk thing in those three personalities right there. And then at the same time, I was also coming out of all that Eighties stuff and getting into Stevie Ray Vaughan and B.B. King and the blues. I was into it very deeply and very earnestly. So you had that in there, too.

But that being said, we all had our similar influences. We loved old Alice Cooper. We loved Aerosmith. I feel like Stone had a groove to him and a real kind of Aerosmith vibe. And if you look at the Mother Love Bone-era stuff, you can see how he and Jeff would groove when they wrote those songs. I also recall Stone, when we started playing together, he wanted to play something

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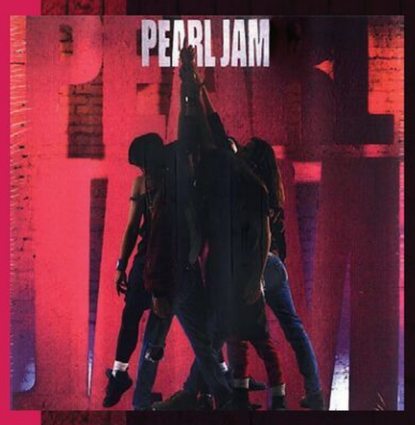
PEARL JAM
ten TURNS THIRTY

JAMOLOGY

A GUITAR PLAYER'S GUIDE TO PEARL JAM'S LONG-PLAYERS

IT READS LIKE A SCREENPLAY to a film; guitarist and bass player pick up the pieces after the charismatic singer of their Seattle band dies from a drug overdose just before their debut album is released. They hook up with a young wailing blues lead guitarist and are turned onto an unknown singer who's living in San Diego. They send him a tape of a few instrumental songs to sing over. One becomes "Alive." Now, 30 years later, Pearl Jam are an institution. Here are a few highlights of the story (so far).

START WITH:
***Ten* (1991)**



Pearl Jam's debut is the kind of lightning-in-a-bottle scenario that's difficult to comprehend as an outsider. After the death of Mother Love Bone's singer Andy Wood, Seattleites Stone Gossard and Jeff Ament were encouraged to reconnect by Shadow guitar-slinger Mike McCready. Gossard responded with a new intensity in his writing that found the perfect muse in singer Eddie Vedder. His initial instrumentals — "Alive," "Once" and "Black" — were given a raw heart by the singer that started a chain reaction. By the end of their first week rehearsing in Seattle, the fledgling band had 11 songs that weaved the classic threads of Aerosmith, Led Zeppelin and McCready's heroic Hendrixian moves with a jaw-dropping performance by their singer. The *tour de force* concludes with the startling plea to Vedder's late father in "Release," allegedly written on the spot in the rehearsal room.

Download: "Alive"

darker than what he had been doing previously. I remember him saying that, and I didn't know exactly what that meant at the time.

You mention that you had started to really immerse yourself in the blues around the time you joined Pearl Jam. You can certainly hear that influence in your lead work on *Ten*.
About a year prior to playing with Stone I got way into the blues. I saw *The Last Waltz* on TV, and I watched the part with Muddy Waters and it just blew my mind. There was something about his music that changed me from doing this stuff [*grabs his Strat and plays a tapping lick*], which I was pretty good at, to playing in a way that was like... less is more, I guess. That got me into Stevie Ray Vaughan, and that's when I went straight into the blues. And actually, one of the things that led Stone to call me was that he had heard me playing at a party at a friend's house — I was playing "Couldn't Stand the Weather," just jamming along with the record in one of the rooms, having a Heineken, whatever.

You use the phrase "less is more," which I take to mean a shift away from the shreddy, Eighties style of playing to something less focused on how many notes you could cram into a bar of music. But I'd venture to say the lead guitar approach on *Ten* could also be characterized as "more is more," in the sense that there's a lot of soloing going on.
You make a good point. There is a lot of lead playing on that album. But I always look at it as, I was still playing less on *Ten* than I was five years before that, if that makes sense. Because five years earlier I was doing a lot of pyrotechnics and Kramer dive bombs and things like that. Which is all fine. But when I started to get more interested in the blues I tried to consciously or subconsciously pull it back a little bit and feel it more. But yeah, you're still hearing a lot of playing on those songs. I was kind of given free reign, like, "Hey, just go for it, do your thing." But you know, something like "Even Flow," there's a lot of notes on there, but I wanted it to be like Stevie. I wanted it to be like Hendrix. There's a note that Hendrix hits in "Machine Gun"...

That high, sustained note at the beginning of his solo.
You know the note! Yeah. You can hear the Uni-Vibe oscillating, and it's just the most glorious, beautiful, tension-filled, sad, disruptive, amazing, beautiful sound I've ever heard. I've been trying to hit that note my entire career. So if you hear me hold some of those notes in "Alive" or whatever, I'm going for *that*. I know I'm never going to get there, but in terms of feeling, to me that's the height.

You mention "Alive," which, if you're talking about a guitar solo that really elevates the mood, that's a great example of one. And there are so many dynamic, explosive leads on the record — "Once," "Why Go," "Even Flow." I've heard you say in the past that some of your solos on the record were comped, as you were more concerned with just being in the moment as opposed to making sure you were hitting all the notes.
Yeah. Back then I was just kind of going for it. So parts of "Alive" were comped. I think "Even Flow" was comped, too. But to this day, I'll play one or two or three takes and then it starts getting not as good. It has to be captured as this sort of "lightning in a bottle" thing. And it's usually the first or second take that's the best, because I'm not thinking about it. If I start thinking about what I'm going to do, I just math it all up and it doesn't work. But that's just me. Stone is more... he'll think out a part and play it over and over. Like, we have this joke that if you're in a hotel and you're in the room under his room, you'll just hear him above you playing guitar for five hours straight, doing one riff. [*Laughs*] I can't do that. That would make me insane. So my point is, yes, there was some comping going on with the solos, but it was also comps of just the first or second take.

Also, you're really ripping on a lot of those leads. But again, you're doing it in a very bluesy, expressive sort of way. Given your background and the musical climate in Seattle at the time, did you have to consciously tamp down your shredder tendencies?
You know, that's a good question. The truth is it just felt like that stuff didn't work. And honestly, we were so sarcastic and mocking of a lot of that stuff back then, for better or for worse. But I loved Randy Rhoads. I totally loved Eddie Van Halen. I saw Eddie four times with David Lee Roth back in the day. Stone did too — we went together. But it just didn't seem like that stuff worked. And at that time I had kind of gotten away from it anyway.

So it wasn't like you had some inner-dialogue going where you had to tell yourself, "If I start tapping, they're gonna throw me out of Seattle..."
[*Laughs*] I didn't think about it that way. But yeah, you're probably right. It wouldn't have been something that would have been accepted. Which is so pretentious when I think about it, this punk-rock ethic where we were not supposed to like certain things and whatever. That's really stupid. But when you're in your twenties, you're just trying to make it happen. It's a weird thing to look back on.

{*continued on page* ***48*** }

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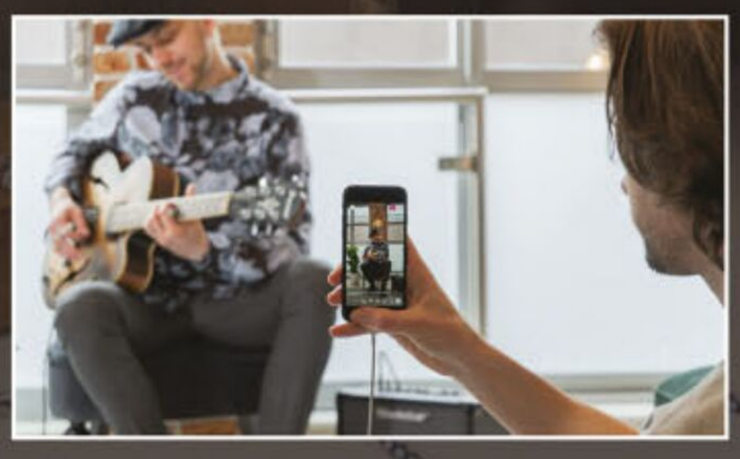

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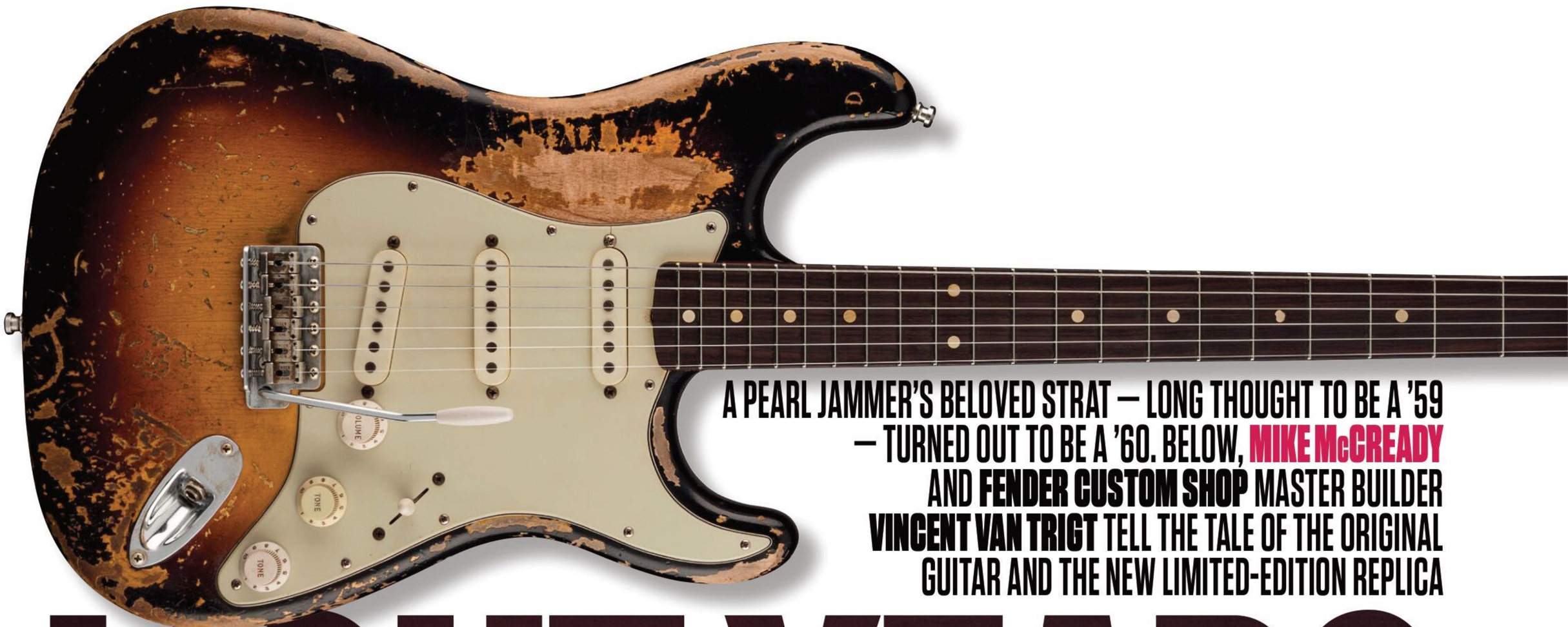


A PEARL JAMMER'S BELOVED STRAT — LONG THOUGHT TO BE A '59 — TURNED OUT TO BE A '60. BELOW, **MIKE McCREADY** AND **FENDER CUSTOM SHOP** MASTER BUILDER **VINCENT VAN TRIGT** TELL THE TALE OF THE ORIGINAL GUITAR AND THE NEW LIMITED-EDITION REPLICA

LIGHT YEARS

GENERALLY SPEAKING, A signature guitar model offers fans an opportunity to learn more about an iconic instrument — from the woods to the electronics to the appointments — used by their favorite player and on some of their favorite songs.

But in the case of Fender's new Custom Shop replica of Mike McCready's famed 1959 Stratocaster, it was the artist himself who learned something new — for starters, that the guitar was actually built in 1960.

"I was shocked," McCready says with a laugh. "It was like, 'Was it all a lie? What happened?' "

What happened, as we now know, is that McCready first purchased the beloved Strat in 1991, after *Ten* began taking off. "It was the first guitar I bought when we started making money," he recalls. "I was like, 'Okay, I'm going to buy a vintage guitar, and I'm going to buy a '59. Because I had read that Stevie [Ray Vaughan] had a '59, and now I could afford one." Sometime later, Pearl Jam's longtime luthier in Seattle, Mike Lull, discovered after working on the guitar that the Strat was actually a 1960 model and notified the band's equipment manager, George Webb. Seeing as McCready was by that point wedded to the fact that his main axe was, indeed, a '59 (he even has a commemorative " '59" tattoo on his wrist), they decided to let the guitarist go on believing as much. "George didn't want to tell me, because I was so invested in the '59 thing," McCready says. "He didn't want to break my heart."

But when Fender got its hands on the Strat in February 2020, Custom Shop Master Builder Vincent van Trigt dissected the guitar and confirmed what some already knew: "It said it right there in the back cavity, under the springs: 1960," van Trigt recalls.

McCready may have been mistaken about his guitar's birth year, but there's no denying that his Strat contains some serious mojo. "It's probably the best-playing guitar I have," he says. "The neck is kind of worn in, which I love, and the feel is just perfect. There's nothing like it to me."

As for how it sounds? Just take a listen to much of McCready's work with Pearl Jam, reaching back to 1993's *Vs* (it handles the solo to "Daughter," for one) up through the new *Gigaton* (that's the Strat on "Dance of the Clairvoyants"). Or witness him onstage, where the vintage axe is a mainstay — "almost every time I play 'Even Flow,' it's this guitar," he says.

All of which means that the new Mike McCready 1960 Fender Custom Shop Stratocaster comes complete with plenty of history and mythology, both musical and otherwise. So when it came time to replicate the instrument for the limited run (just 60 in all), both Fender and the Pearl Jam guitarist wanted to be sure they nailed it.

And nail it they did.

"The guitar came to Fender and I spent a day just taking it apart — every screw, every wire," van Trigt says. "One thing that was very important to Mike was getting the neck shape and the feel correct, so I spent a lot of time on that, recording all the measurements. I had to make sure we got it right."

As for the actual specs on that neck? "It was a 7 ¼-inch radius at one point, and it was turned into a 9 ½-inch radius," van Trigt says. "So it's not super thin, but it's on the thin side. And it has a super-silky feel." Those characteristics are reflected in the new model's ultra-comfy flat-sawn 1960 "oval C" profile flame maple neck, which is topped with a flat-lam rosewood fingerboard with 21 vintage frets.

Additionally, the guitar sports an ultimate Relic lacquer finish on a two-piece select alder body, as well as a three-ply vinyl pickguard, vintage-style synchronized tremolo with Callaham bridge block, vintage-style tuning machines, a bone nut and a wing string tree with metal spacer.

As for pickups, the Strat comes loaded with a trio of custom Josefina hand-wound single-coils matched to the originals, and connected to a five-way switch and vintage wiring, including a "treble bleed" tone capacitor. "They have a super-punchy warm sound, exactly like Mike's guitar," van Trigt says.

And while McCready says that Fender did a "phenomenal" job in capturing the tone and feel of his original Strat, there's another aspect of the instrument that required an extremely exacting touch — replicating the body's heavy wear, some of which predates McCready's ownership of the guitar.

McCready, photographed in February 2021 with the Fender Custom Shop's new Mike McCready 1960 Stratocaster

JIM BENNETT/PHOTO BAKERY

"Some of that was already there when I bought it," McCready says. "But a lot of it is from years and years of me playing it." The complete absence of any finish above the pickguard, for example, "is from me just strumming like crazy. But I love how old guitars get worn and beaten up. It's part of the soul of the instrument, and a marker of the people who have played it."

Adds van Trigt, "This was the most involved replica I've done. The finish process took a lot of planning because of all the wear."

Of course, there's wear... and then there's wear. In addition to nicks, scratches, dings and checking, McCready's original Strat — as well as the replica — has a chunk of wood missing from the top and front of the headstock.

As for why? Call it a rock 'n' roll tax.

"In the mid Nineties Pearl Jam played as Neil Young's backup band, which was this totally amazing thing," McCready says. "So we're in Europe and we're at the end of 'Down by the River' or something, and Neil's doing his thing and I'm like, '*Aahhh*! I'm so into it!' And I take the Strat and I put it into the speaker cabinet, thinking I'm just gonna hit just the speaker. But I actually hit the side where the wood is, and I chipped off a piece of the headstock."

McCready laughs. "It was a moment of intense rock passion. So I have that memory, and sometimes I think, 'Fuck, I wish I didn't do that.' But Fender recreated it perfectly."

So perfectly, in fact, that they managed to fool even McCready himself with the final product.

"The greatest thing I can say about the guitar is that after Fender sent me the prototype, I picked it up thinking it was my original," McCready recalls.

He laughs. "I sat there playing for a little bit, and then finally I was like, 'Wait a minute...'"

— Richard Bienstock

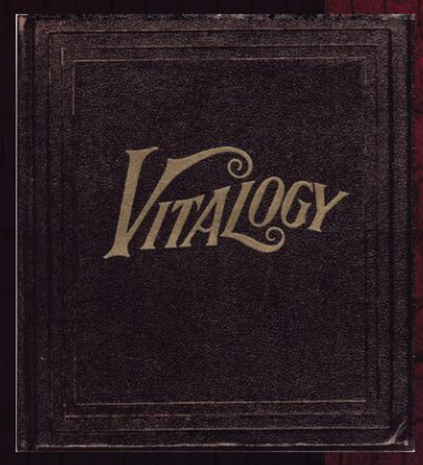
PEARL JAM
ten TURNS THIRTY

THEN TRY:
***Vs* (1993)**

How could they possibly follow up *Ten*? By doubling down on their immediacy and heavier inclinations while managing to set the then-record for the fastest-selling album in U.S. history. "Go," the funky "Blood" and "Animal" are heads-down, finding McCready set to stun with instinctive, intense solos (the latter played on a 335). They take their foot off the gas for their first proper acoustic moments in Vedder's "Elderly Woman Behind the Counter in a Small Town" and Gossard's open-G strumming on "Daughter" (GGDGBD). Nodding to the trippier diversions they would take as a live band in the looped jam room groove, they then manage to pull another show-stealing stunner out of the bag with Ament and Gossard's haunting "Indifference."

Download: "Animal"

DON'T MISS OUT:
***Vitalogy* (1994)**



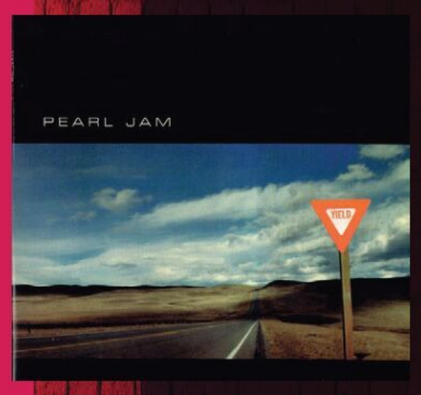
Pearl Jam wasted no time in getting to work on their third album, but things were changing; Gossard ceded creative and ideological leadership of the band to Vedder with a reaction to their sudden and seismic fame following suit (see the defiant "Not for You" as the clearest airing of that). The punk rock leanings of "Spin the Black Circle," "Last Exit" and "Whipping" showcased an organic live edge to their tone, but among the odd experimentations of "Bugs" and "Stupidmop," there's heart and soul here in abundance too; "Nothingman" and "Immor-

tality" are effecting, atmospheric strummers. Vedder was prompted to revisit his pre-Pearl Jam expose of his stepfather by producer Brendan O'Brien to realize one of his greatest compositions in "Better Man."

Download: "Better Man"

ALSO RECOMMENDED:

***Yield* (1998)**



No Code was an opinion-divider upon its release in 1996, but time has proven it to be an affirmation of the band's creative integrity. Nevertheless we want to give some love to its followup too. The laid-back sessions are captured in the "Single Video Theory" documentary, and Jeff Ament's "Lowlight" and Vedder's wistful "Wishlist" give this record the sound of a band on the same page. McCready contributes understated but perfectly pitched leads — even breaking out an E-Bow for the latter song. He's steeped in Zeppelin's "Going to California" to build the waves for standout "Given to Fly," but unleashes punk rock riffage for opener "Brain of J." Gossard ups his ante too on "Do the Evolution" — a damning indictment the human race has never sounded so good.

Download: "Given to Fly"

***Gigaton* (2020)**

Rolling Stone called *Gigaton*, the band's 11th album, "grown-up grunge," and we couldn't agree more. If nothing else, it embodies the bold followup we knew was coming — especially after hearing 2013's *Lightning Bolt*. Sometimes it sounds as though they're trying hard to recapture some lost energy that was more evident on past releases (a bit like R.E.M. on *Monster*); but if you forget all that nonsense and just *listen*, you'll hear an experienced, road-hard-

TEN TURNS THIRTY

continued from page 44

Switching to the rhythm playing on the record, one thing that I've always felt about *Ten* is that while it's a very "riffy" album, those riffs are trickier to play than you might imagine on first listen. If you look at the guitar lines in "Once" or "Jeremy" or especially "Even Flow," the note patterns themselves aren't that complicated, but the key to nailing them lies in riding the groove and staying in that tight-but-loose pocket. It's not an easy thing to do.

You're very perceptive in saying that. The pocket was always the point. In terms of "Even Flow," I mean, we probably recorded that track 25 or 30 times, and we just never seemed to get it right. Jeff would fucking run outside because he was so mad about it. And Stone had these big charts... we just would make fun of the charts, [*Laughs*] but we were never able to record it right. I think Stone heard something in it that we could never get. And I remember it wasn't about the technique of it as much as it was about how it felt. That's the only time we recorded a song that many times. But it was just this endless puzzle of trying to figure it out.

Rhythmically, you and Stone would often be doing completely different things on your instruments. *Ten* is one of those albums where if you pan it hard left or right you sometimes get an entirely different guitar perspective. Did you guys work together on your parts, or did you come up with your accompaniments on your own?

It was kind of both of those things. For instance, with "Alive," Stone wrote the main riff and I just started doing these chords behind it. I knew I didn't want to double what he was doing, so I was trying to do some Stevie Ray Vaughan chords, or the Hendrix thing where your thumb is on the bottom string. I came up with that while we were playing, he said, "Oh, that sounds good," and we stuck with it. Or, if you listen to the beginning of "Black," Stone came up with that song and he did what he did, and then I just went underneath and did more of that Stevie/Hendrix stuff, those sort of watery chords. I was just trying to feel things out in those terms.

What gear did you use on the record?

So, out of our advance, Stone and Jeff bought me a black 1962 Japanese reissue Stratocaster. It was just so cool. I was like, "Oh my god..." Because I had always wanted one. I had a Telecaster prior to that, and before *that* I had an Ibanez Iceman and a Kramer. But that was my first Strat. So I used that, thinking, you know, Stone plays mostly Les Paul, and I love Les Pauls too, but I always loved how in Aerosmith Joe Perry might be playing a Strat and then Brad Whitford would have a Les Paul. And then they'd switch or whatever. That's what I grew up with, and Stone did too. So I felt I wanted a Strat to complement what Stone was doing. If we both played Les Pauls, the record might've sounded different.

How about your amp?

I had a Marshall JCM 800 with a 4x12 cabinet with, I think, 25-watt speakers in it. And I had a Fender Bassman for the clean tones. You can hear that on "Black." And then if you want to get really into it, that sound on "Black" is me using the second pickup position on the Strat, for the out-of-phase thing. I was way into that because I had heard Jimi do it. That was a big thing for me with the Strat. I wanted to have the five positions so I could be out of phase.

***Ten* was quite obviously a massive, massive success. But it wasn't a hit right out of the gate. It took some time.**

You're right. It took about a year before it started really going. But coming from the context of my mind back then it was like, "I dropped out of college and I just got to quit my job at Julia's. I'm in a van with guys and we're touring across Texas!" That to me was such a success, because I had been trying to get to something like that since I was 15, 16 years old and I was in my band Shadow. I'd wanted to do this since I was a kid, trying to make it happen but never thinking it was actually going to happen.

Your first major tour after the album came out was supporting the Red Hot Chili Peppers on their *Blood Sugar Sex Magik* outing, alongside Nirvana and Smashing Pumpkins.

Yeah. Before that we went out with Alice in Chains, down the West Coast. We were called Mookie Blaylock at the time, which I've always, like, ugh... [*Laughs*] But we didn't have a name, and we had to have a name. But anyway, on that tour we played in Oakland to, like, 20 people. In Vancouver to maybe 100. But yeah, the Peppers tour was the first big one. And they were so cool to us. I'll always remember that and love them for it. It was a huge experience, an eye-opening experience. And you know, I was young and I thought our band was good. I was like, "We're going to play the best we

The soundman's copy of Pearl Jam's *Ten*-heavy set list — May 13, 1992, at the Hollywood Palladium

LINDSAY BRICE/GETTY IMAGES

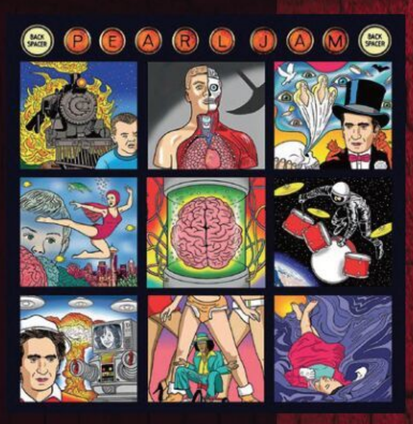
PEARL JAM
ten TURNS THIRTY

ened band very near the top of their game. Can you imagine the Rolling Stones releasing an album this solid in 1993, 30 years after their formation? No, you can't. Guitar-wise, there are enough fireworks to keep things interesting, especially when "Superblood Wolfmoon" and "Take the Long Way" show up; they're the six-string highlights of the first and second halves of the album, respectively.

Download: "Comes Then Goes," "Take the Long Way"

WORTH SOME SPINS:

***Backspacer* (2009)**



After a trio of relatively uncommercial albums that celebrated the multiple input of the band's songwriters (now including Soundgarden drummer Matt Cameron), reuniting with producer Brendan O'Brien made *Backspacer* sound streamlined by comparison. And it sparkled with a — dare we say it? — radio-friendly sound they hadn't had since *Vs*. "The Fixer" demonstrates this best, and Stone Gossard's rhythm work on "Amongst the Waves'" climax harks back to his early days. Elsewhere, Vedder's solo career clearly feeds into his confident fingerpicked work on romantic ballad "Just Breathe" and the heartbreaking reflection on death, "The End." Most of all, Pearl Jam weren't afraid to embrace their anthemic instincts; "Force of Nature" and "Unthought Known" are a band taking their place as classic rock for a new generation.

Download: "Amongst the Waves"

WILD CARD

***Lost Dogs* (2003)**

Sometimes, you can judge a band by the songs that don't make their albums, and there are gems galore here. The early days have a strong showing with the groovesome "Alone," *Ten* outtakes "Hold On" and

can — follow *that*, Smashing Pumpkins!" But in a friendly competition sort of way. I just wanted to go out and tear it up as hard as we could for, you know, the 25-minute slot that we had. [*Laughs*] Because we only had one record's worth of songs... and [a cover of the Beatles' *Let It Be* track] "I've Got a Feeling," which I think we used to do back then. And then maybe "State of Love and Trust." That was kind of it.

When did you start to notice things were blowing up?

When we got invited to do Lollapalooza — again, because of the Peppers. They asked us to be part of it. But that's when it blew up. It's like, we're the second band, we're playing at four o'clock in the afternoon, going on right after Lush, and there's 30,000 people or whatever just running toward the stage. It was a mind-fuck. But it was awesome. It was like my dream coming true in front of my face. And when that happens you just ride it, because you don't have any control over it anyway.

That said, you guys actually did try to control it. In the years immediately following *Ten* it sometimes seemed from the outside as if Pearl Jam viewed its success as a curse as much as a blessing. The band continued to record and tour, but really pulled back from the public eye and MTV and the mainstream media.

The decision to pull back and to not do videos and to slow down interviews, it was all about Jeff and Stone and Ed thinking it was necessary. And you know, Ed was getting way more scrutiny than anybody. It was probably overwhelming for him. It was for all of us at the time. But I remember not wanting to pull back, saying, "This is what we've wanted since we were kids. Let's keep doing this. Let's do videos, let's keep going, let's embrace this." But they weren't into it. They said, "No, we've got to, because this is all gonna fall apart if we don't." And I think they were right. I feel like we're still around today maybe because of that first major decision to try to do it our own way. We made a lot of decisions that were counter to what the record label wanted us to do: "You've got to do a video for 'Black' or you'll never sell any more records." Which I remember was a thing with them. But it's like, yeah, that didn't happen. So we were lucky, but it was our decision — pull back, five against one, let's huddle in our stagecoaches and try to figure out what all this is.

That's how you responded to the record at the time. What do you think when you look back on it now?

I have great memories of that time. You know, going to England for the first time to mix the record at Ridge Farm Studios... these were fun things. And just in general, recording an album and feeling the songs, knowing that we were a good band. It was the first time I was in a situation where everybody was firing on all cylinders. It was creative, it was exciting. And it's like, "Oh my god, I'm making a record for a record label!" That's what I would dream about. That's why I had a room full of Kiss posters when I was a kid. And now I was a part of it. And I was grateful to Jeff and Stone because they had kind of been through this process before. They knew what was going on. So I felt lucky to be in that position.

If you could go back, is there anything you would change about *Ten*?

I've always wanted to do a better "Even Flow" solo than the one that's on there. I shouldn't say that, because I think some people like it the way it is. [*Laughs*] Although when we're playing it live I always want to do it better. But I don't think there's any other aspects I would have changed on that record. I mean, it was a dream come true. GW

REARVIEWMIRROR

After scouring the *GW* archives, we found the very first reference to Pearl Jam on one of our covers; the **September 1992** cover boasts the intriguing words "Pearl Jam Lesson." We transcribed "Even Flow" in the **January 1993** issue and checked in with "Pearl Jam in the Studio" in the **November 1993** issue. After that, along came our first two full-on Pearl Jam covers...

Stone Gossard and Mike McCready on the February 1994 cover [*left*] and McCready on the April 1995 cover

hypnotic B-side "Wash" (one of their first compositions). Soundtrack song "Hard to Imagine" is a highlight; Gossard's eastern lick building to a majestic outro. Some of the "Binaural" and "Riot Act" outtakes here, like "Sad," are even better than songs that made the albums, but it's worth getting familiar with all the tracks if you're going to a Pearl Jam gig — such is the unpredictable nature of their setlists every night. It's very likely one will be "Yellow Ledbetter" — their traditional show closer's central lick is McCready (and his Strat) fully embracing his inner-Hendrix.

Download: "Yellow Ledbetter"

AND THEN THERE'S...:

***Lightning Bolt* (2013)**

If *Backspacer* sounded like the kickstart of a new PJ era, why did its followup take four years to surface? When it did, it became clear that lightning didn't strike twice, ahem. Without the standouts of its predecessor — McCready's lighter-in-the-air David Gilmour-channelling on "Sirens" excepted — this is the most MOR Pearl Jam has ever sounded. The title track and Vedder's stealth solo track "Sleeping by Myself" are cases in point, and it's hard to believe the man who wrote the music for "Alive" and "Black" brought the awkward dad-blues rock shuffle of "Let the Records Play" to the table. If you're into "Sleeping by Myself," be sure to check out the version on Vedder's 2011 solo album, *Ukulele Songs* — not to mention "Can't Keep," "Broken Heart," "Satelllite" and — um, you may as just get the whole thing.

Download: "Sirens"

— Rob Laing and Damian Fanelli

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JAMES

FIVE FINGER DEATH PUNCH FOUNDING GUITARIST ZOLTAN BATHORY AND THE BAND'S NEWEST MEMBER — U.K. SHREDMEISTER ANDY JAMES — TALK NEW BEGINNINGS

"IT'S ALMOST LIKE ONE BAND ENDED AND A NEW ONE HAS BEGUN"

BY **JOE BOSSO**

FIVE FINGER DEATH Punch founder and rhythm guitarist Zoltan Bathory admits there have been "many crazy chapters" during the band's 15-year existence, but he reveals that he's now experiencing a sensation that's utterly new to him: an overall feeling of peace and tranquility.

"It's almost like one band ended and a new one has begun," he says. "For a long while, we had this inertia that pushed us forward, but it was also tumbling downward. But things have a way of turning around, which they've done for us, and it all happened in kind of a synchronized manner. I feel really good about where we are now. It feels like a new chapter for the band."

One big reason for Bathory's sunny outlook is the sobriety embraced by bassist Chris Kael and singer Ivan Moody. "That's been a positive step for both of them, and it's reflected on the whole band," Bathory says. "Our last album, [early 2020's] *F8*, was the first record that Ivan made completely sober, so that was great. Everybody was super focused, and I think that helped to make it the best record we ever made."

F8 is the first album to feature the group's new drummer, Charlie Engen, who replaced longtime sticksman Jeremy Spencer in 2018, and it's also the last disc lead guitarist Jason Hook (a member since 2009) recorded with the group before his departure last year. Rumors about Hook's exit swirled on the internet for months (fans speculated that it had something to do with his late-2019 gallbladder surgery), and the

Five Finger Death Punch's Andy James [*left*] and Zoltan Bathory

LEFT: JOHN MCMURTRIE RIGHT: WOMBAT

GUITAR WORLD

FIVE FINGER DEATH PUNCH

MAY 2021

GANG

guitarist has yet to address the issue fully. Last October, he posted a video to Instagram announcing his departure, but he promptly removed it. Bathory is loath to discuss the matter, but when pressed he offered this explanation:

"The whole thing with Jason was, it just ran its course, like any relationship. I can't really speak for him, but, I mean, he was making movies and getting married. There are a lot of those personal things... It wasn't one particular reason. He had gallbladder surgery. Touring beats you up, right? There's a toll you pay for being on the road 200, 300 days a year. So there comes a time when you have to make an intelligent decision — 'Is this working? Is this still valid?'"

British guitarist Andy James, who has issued a number of solo recordings and who had also been a member of the bands Sacred Mother Tongue and Fields of the Nephilim, was initially tapped to serve as a temporary guitarist for Death Punch's early 2020 European tour. After just a few shows, James felt as if he was clicking with the band, a feeling they reciprocated, and even though the group's touring schedule was cut short because of COVID, the good vibes remained and James was announced as a full-fledged member last fall. "When Andy came into the picture, it was another part of the refresh we were looking for," Bathory says. "We needed the kind of energy he brings. He's a fantastic guitarist, and as a human being, he's just a super guy."

For James, joining Five Finger Death Punch in the middle of a pandemic has been a lopsided experience. "It's been strange, for sure," he says. "When I came in, the plan was that we had a whole tour scheduled, and there was another one booked for later in 2020. There was going to be a lot of shows, a lot of traveling. As it turned out, I only did 13 shows until the whole COVID thing hit. So on one hand, 2020 stacked up to be the best year in my life, and then it just turned out to be the worst year of everyone's life."

For the moment, James remains at his home in Wales. Remotely, he recorded his first official track with the band — a song called "Broken World," featured on the just-released greatest-hits set, *A Decade of Destruction, Volume 2*. He's considering a move to the States to join the Las Vegas-based Death Punch, but with international travel still problematic, he's more or less grounded. "We'll just have to wait to see what all happens," he says. "It will be great when we can all get in a room and work together, but that part of things is up in the air right now."

Zoltan, what was the actual process of bringing Andy into the band? How did you guys hook up?

ZOLTAN BATHORY: We kind of knew each other. I was always watching Andy's videos because I found them so impressive. I was in the recording studio with Charlie one night, and I brought up Andy. Charlie said he'd toured with him.

ANDY JAMES: That's right. Charlie was the drummer for another band I did a tour with. We hit it off.

BATHORY: So I asked Charlie to reach out to him, just to tell him that I was a fan of his work. Then Andy and I had a few online conversations. I was originally thinking of him to join one of the bands I manage. I thought he should find a bigger audience, you know? Fast-forward and I'm sending him a text to join Death Punch at Wembley.

Was there any kind of audition?

JAMES: There wasn't really time for that. I basically got this crazy text from Zoltan saying, "What's your music retention like?" I didn't know what he meant, so we got on the phone and he said, "Do you reckon you could learn a whole set?" I was like, "Well, you'll have to fire it over, and I'll see." I was already a fan of Death Punch since *American Capitalist*, so I knew a lot of their stuff pretty well — not to play, but to listen to. I think it was a list of 17 songs I had to familiarize myself with in two days before I flew to London to meet up with the guys. I was on the plane with my headphones on, just going through the songs in my head.

How many days after that were you on stage with the band?

JAMES: Just a couple more till I was thrown in. [*Laughs*]

OK, this feels like a big leap of faith for everybody involved. You had a big gig to play in two days; what if you guys got in a room and it didn't work?

JAMES: That's the ultimate gamble, though, isn't it?

BATHORY: The thing is, with a guy like Andy, you hit a certain level of musicianship. I knew he could play the material. I watched his videos and listened to his records. I knew he had the skills; I just didn't know if he could learn the shit in 48

Zoltan Bathory with his B.C. Rich Shredzilla Z6 Prophecy Exotic; [*right*] FFDP's Ivan Moody and Bathory perform in Interlaken, Switzerland, in 2017

ABOVE: WOMBAT RIGHT: PYMCA/AVALON/UNIVERSAL IMAGES GROUP VIA GETTY IMAGES

"I KNEW ANDY HAD THE SKILLS; I JUST DIDN'T KNOW IF HE COULD LEARN THE SHIT IN 48 HOURS. THAT IS KIND OF A BIG REACH" —ZOLTAN BATHORY

hours. That is kind of a big reach. Some of the songs live aren't the way they are on record, so we had to go through how we've modified them.

Andy, how many shows did you have to get under your belt before you began to feel comfortable?

JAMES: Material-wise, probably the second or third show. The first show, I was getting used to levels and counts on my in-ear monitors. Plus, you're developing the eye contact with everybody. You're figuring out your place on stage. That's what the first show was all about. It was a process. I would say I felt really comfortable for the last four shows we played.

Although I do remember something from the first show. There was a pre-count before Charlie starts, but I wasn't prepared for that, so I started the riff to "Lift Me Up" too early, just as the curtain drops. Ivan shot me this look like, "No, it doesn't fucking start yet." I'm literally on stage thinking, "This is terrible! I'm going to get fired after this." But it was fine. The thing is, I had played in bands in pubs for so long, so I had the experience to get around something like that and the audience would never know.

Zoltan, when was it decided that Andy would become a full-fledged member of the band?

BATHORY: Not too long, really. Once we saw that he could play the show, you start to look at other things. Does he really fit with us? Does he have the energy and emotion on stage that we want? We have a very big stage, so it's not just a matter of playing the guitar parts; you have to project a certain level of energy. There are lots of great players, but they look kind of small on stage — something is missing. This is a living, breathing show, and we get feedback from the audience. Do they feel good about Andy, you know? So there are lots of different factors to consider. So we took a little time to make sure Andy was vibing with the rest of the band. We hung out together, and after a bunch of shows, it was like, "Hell yeah. This is working." There's a dynamic between band members that you can't plan — on stage and off. When you're on stage, you can't really coordinate it like a dance. Everything just has to fall in place, and people either know what to do or not. Andy has all that down.

Thirteen shows in, everybody had to go home. What have you been doing since then? Do you write or jam together remotely?

BATHORY: We kind of started to send tracks and licks to each other. We're still looking at this whole COVID thing like, "OK, can we tour in 2021?" Obviously, a lot is changing with powers and forces outside of us, right? So we just have to see how it all pans out. If we can't go on the road for a while, then we're going to record a new album. We've taken a little time off, but we don't want to just sit around, obviously.

But also, the focus is still on the latest

FIVE FINGER DEATH PUNCH IN 5 SONGS

ZOLTAN BATHONY RATTLES OFF FIVE FFDP BIGGIES

"THE BLEEDING" *(2007)*

"When I started the band, I put together the first record, *The Way of the Fist*. I wrote every riff on that record — well, maybe with one exception. 'The Bleeding' was our first hit. It got us on the radio, and at the time we were much heavier than anything else that was being played in America; you had your Nickelbacks and Puddle of Mudds. 'The Bleeding' sort of changed things, and different bands started to appear.

"I was working on the song's music for a long, long time; it took me more than a decade to finally put it together. It's also the first song that Ivan wrote lyrics to. We didn't have a record deal or management when we recorded it. Our first album was self-produced, and we paid for it ourselves. But we had this song, and we knew it was special. We knew it would do something for us, and it did. 'The Bleeding' was absolutely the door opener for us."

"BAD COMPANY" *(2009)*

"To be honest, we didn't want to record this one. What I mean is, it wasn't our intention to put it on

our second album. What happened was, we went on tour for our first album, and things blew up. It started out small, but gradually we started connecting with the audience. Our crowds doubled, tripled, quadrupled — thousands of people. Before you knew it, we were a headliner with one album behind us. We didn't have enough material to fill up a 45-minute set, so we had to add some cover tunes.

"'Bad Company' was one of the songs we started covering. There wasn't a lot of discussion about it; it was more like, "Hey, that would be a good one to do.' We were playing songs by Pantera and Faith No More to stretch out the shows; at this point, we had to play for over an hour. People started asking us about 'Bad Company' — 'Hey man, that's a cool song. Can you record it?' We were getting all these requests. So when we went in to do our second record, we were like, 'Ah, fuck it. Let's record it.' Ivan did an amazing job on it, and people loved it. The whole thing kind of blew up."

"COMING DOWN" *(2011)*

"This song was sort of a call to action. The video really emphasizes how it's about bullying. The idea behind it was about how everybody's brave on the internet, right? Our human relationships have changed. You can say things online that you would never say to somebody's face. There's no accountability. And what happens is, you might really hurt somebody's feelings. Maybe this person is already on the edge and you pushed them over. I actually know of people — or did know people — who committed suicide because of bullying.

"Ivan carries a red pen with him when he travels. It was given to him by a fan at a meet-and-greet. This kid told him, 'Ivan, I wrote my suicide note with this pen. I was ready to check out. I had a horrible life, I was bullied, and I didn't see a way forward. But then I heard that song...' So he gave Ivan the red pen that he used to write his suicide note. And get this: Last year, the kid came to our show, but he's an adult now. He finished college and he's doing great. He said, 'Do you remember that red pen I gave you guys?' Ivan ran to his dressing room and came out with the pen — 'I've still got it with me.' It was amazing to see the kid doing so well now, and to think that a song

album. We still feel as if it's brand new. We're doing videos, and we've been trying to get Andy out for some of them, but that's hard. The whole COVID thing put a wrench in that machine; otherwise, he would have been in the music videos. This whole thing has been difficult, as you can imagine. We've been on the road for 18 years, sometimes 200, 250 days on the road each year. It's been weird.

But in some ways, we've been waiting for a forced break like this. I'm the kind of guy who looks at life and just grabs the bull by the horns. Every day, I'm just go, go, go. I always feel like I have to work harder than anybody else. This is the first time I would just sit in my pool and think, "Man, I don't even feel guilty that I'm not in the studio, or I'm not working on something or writing something." Nobody else was doing anything, so it was kind of a relief. I got caught up on little things — "Where are the light switches in my house?" All the things I never have time for.

You did issue one track featuring Andy — "Broken World."

BATHORY: That was a track we recorded a couple of years ago for our old record label. It was an unfinished thing in the vault. Nothing was happening because of the pandemic, so we decided it was a good time to put out a second greatest-hits. The first one did really well. And, of course, you need some new material and bonus tracks, so we looked at a few things we had never released. "Broken World" needed a guitar solo, so we sent it off for Andy to cut his lead. It commemorates his entry into the band.

Andy, was there any pressure cutting that solo, knowing it would be the first Death Punch song a lot of people would hear you on?

JAMES: Yeah, I think so. It wasn't pressure to come up with something cool; it was more considering the fact that Jason had been in the band for so long. Listeners are used to hearing that sound, and I count myself in that group, so I tried to split myself down the middle. I was like, "How do I do something that sounds like Jason while still being me?" That was a thought for a second, but in the end I switched that off and played what sounded right for the song. Once I did that, it came out quite naturally.

Andy, you have your own signature guitars with Kiesel. How do you think they sound with Five Finger Death Punch material?

JAMES: I'm predominantly a seven-string player, and this band plays with six strings with baritone tuning. That was an obstacle I had to get around. When I got with them to learn the songs, I didn't have a six-

JOBY SESSIONS/FUTURE

Andy James in 2015

"YOU'RE DEVELOPING THE EYE CONTACT WITH EVERYBODY, FIGURING OUT YOUR PLACE ON STAGE. THAT'S WHAT THE FIRST SHOW WAS ALL ABOUT" —ANDY JAMES

string guitar on me, so I had to transpose everything to get it to sound as originally played. And that was on top of just learning the tunes to begin with! It's very strange, because once you get used to playing a seven-string guitar, going back to six strings isn't so easy. I pick up a six-string guitar and I don't know what the fuck I'm doing.

BATHORY: Yeah, and on baritone guitars the strings go from .013 to .070!

JAMES: Yeah, fuck that. [*Laughs*]

Zoltan, you're back with B.C. Rich Guitars, right?

BATHORY: That's a story there. I was with B.C. Rich for a long time. I'm a big fan of their guitars and I had my signature models with them. There was a moment [CEO] Bill Xavier was leaving the company, and you know, I'm a loyalty guy. As much as I loved the brand, I said, "If Bill's out, then I'm out, too." So I decided to see what Dean Guitars could do. We made a couple of guitars with the custom shop, and for a while things were great. And then the same sort of thing happened — guys I was friends with left in a very short period of time. Then I went to DBZ, which is Jeff Diamant — I was using Diamond amps for years. Same thing there. I designed guitars with DBZ like the Bird of Prey. I was with them for a minute, but now Bill Xavier is back with B.C. Rich. It's like new leadership and ownership — everything is restructured. So I'm back with B.C. Rich, too.

You know, the first guitar I ever had was kind of a Warlock-ish shape that I cut out from a coffee table. Literally, that's what I did. I was so proud that I made my first guitar. It was an unplayable piece of crap, but in Hungary it was almost impossible to get a guitar. So I did what I had to do. I got a neck and some spare parts, and I cut the Warlock guitar shape from my parents' coffee table. From that, I cobbled together my first guitar.

Aside from anything musical, what have you two learned about yourselves during the pandemic?

JAMES: What's interesting is, I thought that being home so much might kill my relationship with my wife, but the reverse is true: my marriage is probably more solid than ever. I also discovered that I don't really need anything. You get so sucked up in material things — "I need this, I need that." So I have a sense of contentment that I never realized was possible. I'm just able to sit down and do what I need to do, and I don't really worry about everything else.

And Zolton, you realized you don't have to be such a workaholic.

BATHORY: Right, right. For so long, I only knew the gas pedal; I never hit the breaks. So I kind of realized, "What's the point of success? What's the point of anything if I'm just fucking flooring it in the fast lane?" I never see the scenery if I'm just going 200 mph all the time. It was stunning to realize I didn't have to get up at six in the morning and work all day. Things were still gonna be OK. Now I'm learning to balance everything.

It sounds like you've experienced a real catharsis.

BATHORY: It's because of my circumstances and where I come from. The only way I could get out from Hungary, which was this socialist/communist country at the time, I had this vision that I had to work harder than anyone else. I had to study. I had to train. I had to be smarter and faster than anybody else, and I kind of got stuck in that mode. Fast-forward a couple of decades, and I'm still doing the same shit every day. It was like a chess game — "Am I winning today?" So now it's like, "I'm just gonna lie in the hammock today and not do a fucking thing." And you know what? The world didn't crumble. It didn't end with nuclear war. Everything is fine. That's really something for a guy like me to come to grips with. GW

could turn things around like that... "

"WRONG SIDE OF HEAVEN" *(2013)*

"This is a song I was trying to write for 15 years. It was one of those things I knew could be special, but I needed something to do it justice. I messed around with that lick over and over. One day I went to the studio, and I played it for [producer] Kevin [Churko]. He liked it and said, 'Oh, yeah. We can turn that into something.' We worked on it, and then Ivan came up with a great set of lyrics. I think it's become our most popular song.

"The lyrics are interesting in that they're ambiguous, but when I heard them I had this idea that basically became the music video. We connected it to an initiative in which we would donate the income from the song to organizations that take care of veterans with PTSD and traumatic brain injury — TBI. We actually put veterans' stats in the video — at the time, the VA was a mess. The song got so much attention that actual politicians in Washington had to address the stats. It created a lot of noise and brought a lot of attention to the issue. It's always interesting when a song becomes more than just a song, when it has the power to do something special."

"WHEN THE SEASONS CHANGE" *(2018)*

"I started this one on an acoustic guitar. It was another riff I was playing around with for a long time, but not like 10 or 15 years or anything. One night I was sitting in the studio, and I played it for Ivan. We seem to always write music first and lyrics later. So when I played it for Ivan, he did what he always does: He said, 'Give me a picture of where you were when you wrote that.'

"That's how he communicates as a writer. He listens to the music and says, 'Tell me what you see.' Once you tell him what's in your head, he kind of goes, 'OK,' and then he goes off to write. He came back a few days later with his lyrics, which sort of took the seeds of what I'd told him. I think that's one of the reasons why a lot of these songs turn out so powerfully. Because we connect the way we do, with the music and the lyrical content firing in the same direction, we're able to connect with our fans the same way."

— Joe Bosso

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DEAN GUITARS

DIME RAZORBACK RUST

▲ Dean Guitars relaunches the Dime Razorback Rust, the epitome of tonal ferocity, which pays tribute to the late legend, Darrell "Dimebag" Abbott. Originally introduced as a limited USA custom run, the Dime Razorback Rust joins other signature Dimebag guitars in Dean's Artist Series and offers several custom appointments, including a unique rust graphic design, an all-mahogany body and set-neck construction with dual-action truss rod. There's also a Floyd Rose 1000 locking tremolo bridge, Seymour Duncan Dimebucker and '59 Model pickups, Dimebag Traction knobs for the neck and bridge volumes and tone — and so much more.

Street Price: $1,349

DEANGUITARS.COM

KRAMER

TRACII GUNS "GUNSTAR" VOYAGER

▲ The Tracii Guns "Gunstar" Voyager is the first Kramer signature model for the L.A. Guns guitarist. The "Gunstar" features a star-shaped mahogany Voyager body with a Black Metallic finish and flame graphics, a 3-piece set maple neck with a slim "C" profile and a classic Kramer pointy headstock with Kramer "Pyramid" logo, chrome wrench holder on the back, two Epiphone ProBucker pickups, each with its own volume control and coil-splitting push/pull switch for broad tonal flexibility, Floyd Rose 1000 series tremolo and top-mounted R2 Locking Nut and chrome string retainer bar. A Kramer premium gig bag is included.

Street Price: $899

KRAMERGUITARS.COM

FOR MORE WINTER NAMM 2021 GEAR RELEASES, CHECK OUT OUR "NEW YEAR, NEW GEAR" VIDEOS ON OUR YOUTUBE CHANNEL.

TAYLOR GUITARS

GT 811E AND GT K21E

▲ Taylor Guitars' popular new body shape, the GT (Grand Theater), combines inviting playability of a compact instrument with the rich voice of a full-size, solid-wood guitar. Two new premium-edition models — the rosewood and spruce GT 811e — join Taylor's flagship 800 Series, and the all-koa GT K21e, a new voice within the Koa Series, rounds out the brand-new GT lineup, joining the original GT Urban Ash model (see the review on page 76). The GT models sit between the size of Taylor's compact GS Mini and its Grand Concert, the smallest of Taylor's full-size body shapes. The guitars feature a 24-1/8-inch scale length, making them fun and easy to play. All GT models are voiced with Taylor's new C-Class bracing architecture, a derivative of the company's V-Class bracing, and are adapted in a way that accentuates the low end to give the small body a surprisingly warm and powerful bass response.

Street Prices: GT 811e, $2,999; GT K21e, $4,699

TAYLORGUITARS.COM

MARTIN

GPC-13E ZIRICOTE AND D-13E ZIRICOTE

▲ The Martin GPC-13E Ziricote and D-13E Ziricote are two new Road Series models crafted using a fine veneer of ziricote — a tonewood with a deeply layered grain that has a mesmerizing mix of light tones and dark veins and a majestic, cathedral-like look — for their back and sides. Beyond the striking appearance, these professional-grade guitars are equipped with Fishman MX-T electronics and a soundhole tuner that auto mutes the output so your audience won't know when you're tuning. Best of all, their affordability is every bit as attractive as the guitars.

Street Prices: GPC-13E, $1,299; D-13E, $1,249

MARTINGUITAR.COM

GIBSON USA

KIRK DOUGLAS SIGNATURE SG

▲ Gibson partnered with Kirk Douglas, the celebrated guitarist with the Roots, the house band for *Late Night with Jimmy Fallon* on NBC, to create his new Signature SG, based on his three-pickup Gibson SG Custom. The Kirk Douglas SG features non-locking Keystone tuners, a mahogany neck and body, rosewood fretboard with 22 medium jumbo frets and large block acrylic inlays, a Graph Tech nut, ABR-1 Tune-O-Matic bridge and Kirk Douglas signature "Captain" Lyre Tail Vibrola tailpiece, black Top Hat knobs with metal inserts and three BurstBucker humbucking pickups. Each of the three pickups has its own volume control, and each is equipped with a push/pull pot that switches the pickup from humbucker to single coil when the switch is pulled out.

Street Price: $2,499

GIBSON.COM

ERNIE BALL
VOLT POWER SUPPLY

▶ The Ernie Ball Volt features multiple isolated, high-current DC power outputs and supplies clean, regulated power to almost any digital or analog effect pedals. Its compact and rugged housing can easily fit on any crowded pedalboard. Other features include regulated 9- and 18-Volt DC outputs, LED indicators for each input/output and compact shielded housing — and it's short-circuit and thermally protected. The Volt comes with a universal AC adapter with four interchangeable plugs (for US, UK, EU and China) and five DC Power cables (500mm long).

Street Price: $99.99

ERNIEBALL.COM

PIGTRONIX
SPACE RIP

◀ The Pigtronix Space Rip is an analog synth pedal featuring pulse width modulated (PWM) sawtooth and square wave voices in multiple octaves. The pedal's state-of-the-art tracking engine allows the Space Rip to keep up with your fastest single note lines, replicating both pitch and dynamics. The pulse width of the square and sawtooth waveforms produced by the onboard VCO is kept in a state of flux, generating constant harmonic motion controlled by the Speed knob. The Sub knob adds an additional voice one octave down from the input signal, while the Octave switch drops the entire synth down an additional octave, producing a devastating amount of pure analog synth bass.

Street Price: $179

PIGTRONIX.COM

SUPRO
DELTA KING 8, 10 AND 12

◀ Launching for the first time, Supro's new Delta King 8, 10, and 12 are affordable, vintage-inspired combos in two stunning colorways. The Delta King 8 features a genuine Class A all-tube signal path, featuring a 12AX7 tube preamp, a custom 8-inch DK8 speaker and vintage-style poplar cabinetry. The Delta King 10 offers 5 watts of 6L6 tube power through a custom 10-inch DK10 speaker and deftly performs as an at-home recording amp and onstage rig. The Delta King 12 features a single-ended Class A tube power amp that delivers a full 15 watts of 6L6 tube power through a custom 12-inch DK12 speaker, along with custom-made genuine analog spring reverb.

Street Prices: Delta King 8, $449; Delta King 10, $549; Delta King 12, $649

SUPROUSA.COM

D'ANGELICO

DELUXE BEDFORD SH AND DELUXE ATLANTIC

◀ The D'Angelico Deluxe Bedford SH and Deluxe Atlantic are available for the first time as standard models in the Deluxe Series. The Deluxe Bedford SH is a semi-solid spin on D'Angelico's flagship solid-body that features two Seymour Duncan Five-Two's in the neck and middle positions followed by a Seymour Duncan SM-1b mini-humbucker in the bridge, along with a five-way blade switch making tone selection simple. The guitar also has a sleek, modern f-hole design on the upper bout, integrating a warm acoustic element into its unique three-pickup electronics configuration. The Bedford SH is available in Desert Gold, Black and Matte Walnut finishes with a six-point Wilkinson tremolo. The Deluxe Atlantic is a versatile single-cutaway designed for the modern player, featuring Seymour Duncan Seth Lover A4 humbuckers, push/pull coil-splitting tone knobs, satin-finished, slim-C neck shape and ebony fingerboard for the ultimate in comfort and articulation. The Deluxe Atlantic is available in Desert Gold, Matte Walnut and Vintage Sunburst finishes with natural back and sides.

Street Prices: $1,499.99

DANGELICOGUITARS.COM

VOX

VGH SERIES GUITAR AMPLIFIER HEADPHONES

▲ Vox introduced their VGH Series guitar amplifier headphones, which come in three models (VGH-AC30, VGH-ROCK and VGH-BASS). Expanding on the concept of Vox's popular amPlug series with headphones produced by Audio-Technica, the VGH Series guitar amplifier headphones faithfully recreate the sound of players' instruments, offering both loudness and a wide sonic field. Each model features its own sonic variations with built-in effects to add color to the sound. The VGH-AC30 offers the particular "chimey" sound of Vox's classic AC30. The VGH-ROCK offers a penetrating sound representative of a U.K. amp stack from the Eighties and Nineties, and the VGH-BASS is suited for bassists. When the headphone power is turned off, the product works like a pair of standard headphones.

Street Prices: $99.99 each

VOXAMPS.COM

BOSS

PREMIUM INSTRUMENT CABLES

Boss BIC-P premium instrument cables are crafted with the finest materials and carefully engineered for superior tone, offering the ultimate in sound reproduction for guitar and bass. Each BIC-P cable features an 18 AWG multi-strand center conductor made with 99.99% pure oxygen-free mono-crystal copper, delivering full, balanced tone with warmth, punch and clarity. Braided mono-crystal copper shielding and 24K gold-plated connectors further enhance performance, and a stylish woven outer jacket coils smoothly and provides lasting durability. BIC-P premium instrument cables are available in 10- and 18-foot lengths with straight-to-straight 1/4–inch connectors and straight-to-right angle 1/4-inch connectors.

Street Prices: 10-foot, $99.99; 18-foot, $129.99

BOSS.INFO

BOSS

TU-02 CLIP-ON TUNER

The Boss TU-02 Clip-On Tuner features a bright, high-contrast color display, offering easy visibility for quick tuning in any environment. The rugged clip provides secure mounting on an instrument's headstock, and the display can be swiveled for optimum viewing. Users can choose from standard tuning modes for guitar, 4- and 5-string bass, and ukulele, or chromatic mode for alternate tunings and other stringed instruments. Flat tuning over a range of two semitones down is supported, perfect for players who like to tune low for a heavier sound.

Street Price: $12.99

BOSS.INFO

EARTHQUAKER DEVICES
ASTRAL DESTINY

▲ The Astral Destiny is a compact and powerful modulated octave reverb pedal that features eight reverb modes with eight editable presets, assignable expression control, tails for natural reverb decay when the effect is bypassed and a super-cool stretch feature that doubles the length of the reverb while adding an adjustable pitch-bending effect. The pedal features artwork from world-renowned Marvel comic book artist Matt Horak.

Street Price: $199

EARTHQUAKERDEVICES.COM

CHARVEL
PRO-MOD SO-CAL STYLE 2 24 HH HT CM

◀ The Charvel Pro-Mod So-Cal Style 2 24 HH HT CM is finished in a stunning Robin's Egg Blue with parchment pickguard, chrome hardware and reverse-licensed Fender Telecaster headstock. Premium features include an alder So-Cal Style 2 body with scalloped lower back bout and shredder's cut heel, bolt-on caramelized maple neck with graphite reinforcement, 12-16–inch compound radius caramelized maple fingerboard with 24 jumbo frets, pearloid dot inlays and Luminlay side dots, heel-mount truss rod adjustment wheel, Fishman Fluence Open Core PRF-COC bridge and neck humbucking pickups, three-way blade pickup switch, two-way mini toggle switch, volume and tone control with push/pull activation and Charvel HT6 string-through-body hardtail bridge with brass saddles.

Street Price: $899.99

CHARVEL.COM

BLACKSTAR
FLY 3 NEON SERIES MINI AMPS

Blackstar's award-winning Fly 3 mini amp is now available in three vibrant new special-edition neon colors. Inspired by guitar designs from the Eighties, these 3-Watt retro-looking mini amps pop with color and have the same outstanding sonic performance and feature set of the black standard models, including dual clean and OD channels and digital "tape" delay FX. They're available in neon green, neon pink and neon yellow.

Street Prices: $69.99 each

BLACKSTARAMPS.COM

The NAMM Show

ELECTRO-HARMONIX

NANO METAL MUFF DISTORTION PEDAL

The Electro-Harmonix Nano Metal Muff Distortion pedal is the award-winning EHX Metal Muff that has been shrunk down into a compact, pedalboard-friendly size with the same massively heavy tones as its big brother. The Nano Metal Muff has the same powerful and extensive EQ section as the original, but also features a built-in adjustable noise gate with a dedicated LED (to indicate when the output signal is muted) for a tight and dynamic performance. The tone is optimized for metal players of all styles who demand a wide array of high-gain tones.

Street Price: $72.70

EHX.COM

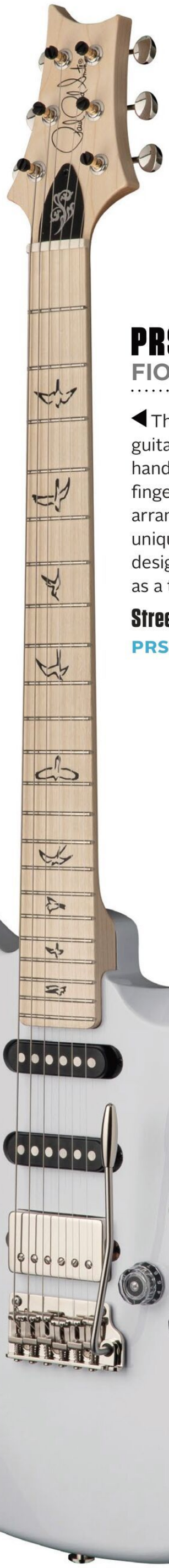
GRETSCH

G2655T-P90 STREAMLINER CENTER BLOCK JR. DOUBLE-CUT P90 WITH BIGSBY

The Gretsch G2655T-P90 is available in a two-tone Midnight Sapphire and Vintage Mahogany stain, two-tone Mint Metallic and Vintage Mahogany stain or two-tone Sahara Metallic and Vintage Mahogany stain finishes, complete with all-new radio arrow control knobs, stylized pickup bezels, elegant aged white binding with upgraded purfling, one-ply pickguard and nickel hardware. The G2655T has a 14-inch chambered mahogany body with a chambered spruce center block, enlarged F-holes, Fideli'Sonic P90 pickups, neck and bridge pickup volume controls, master tone control, master volume control, three-way pickup toggle switching, fast-playing 12-inch radius laurel fingerboard with unique oval inlays and 22 medium jumbo frets, white-bound nato neck with a thin "U"-shaped profile, anchored Adjusto-Matic bridge, synthetic bone nut and Bigsby-licensed B50 vibrato tailpiece.

Street Price: $599.99

GRETSCHGUITARS.COM



PRS GUITARS
FIORE

◀ The Fiore is a brand-new artist signature bolt-on guitar developed by guitarist and composer Mark Lettieri and PRS Guitars. The Fiore features a handsome new body shape, swamp ash body, 22-fret maple neck and maple fingerboard, 25.5-inch scale length and a versatile pickup and electronics arrangement designed to be a free space for players to explore and find their unique musical voice. The Fiore, Italian for flower, features several personal design touches from Lettieri, including the color choices and names, as well as a truss rod cover design drawn by Lettieri's mother.

Street Price: $2,449

PRSGUITARS.COM

EVH
5150 SERIES DELUXE POPLAR BURL

▶ The EVH 5150 Series Deluxe Poplar Burl stuns with a unique poplar burl top that's wrapped in Aqua Burst or Black Burst. Engineered for speed, comfort and full-throttle attitude, this 5150 Series model features a modified Strat-style basswood body with deeper upper-body curve, bolt-on quartersawn maple neck carved and rolled to Eddie Van Halen's specifications with hand-rubbed satin urethane back finish and graphite reinforcement, ebony fingerboard with cream dot inlays, 12-16-inch compound radius fingerboard with 22 jumbo frets, hockey stick color matched headstock with logo decal, direct-mount EVH Wolfgang bridge and neck humbucking pickups, three-way toggle switch, top-mount EVH-branded Floyd Rose bridge with EVH D-Tuna and R3 locking nut, and includes the all-new addition of a kill switch for high-velocity rock.

Street Price: $999.99

EVHGEAR.COM

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GUITAR WORLD

Gary Moore in the U.K. in 2008; this month's tab examples are based on Moore's blues recordings and ballads

GW LESSON

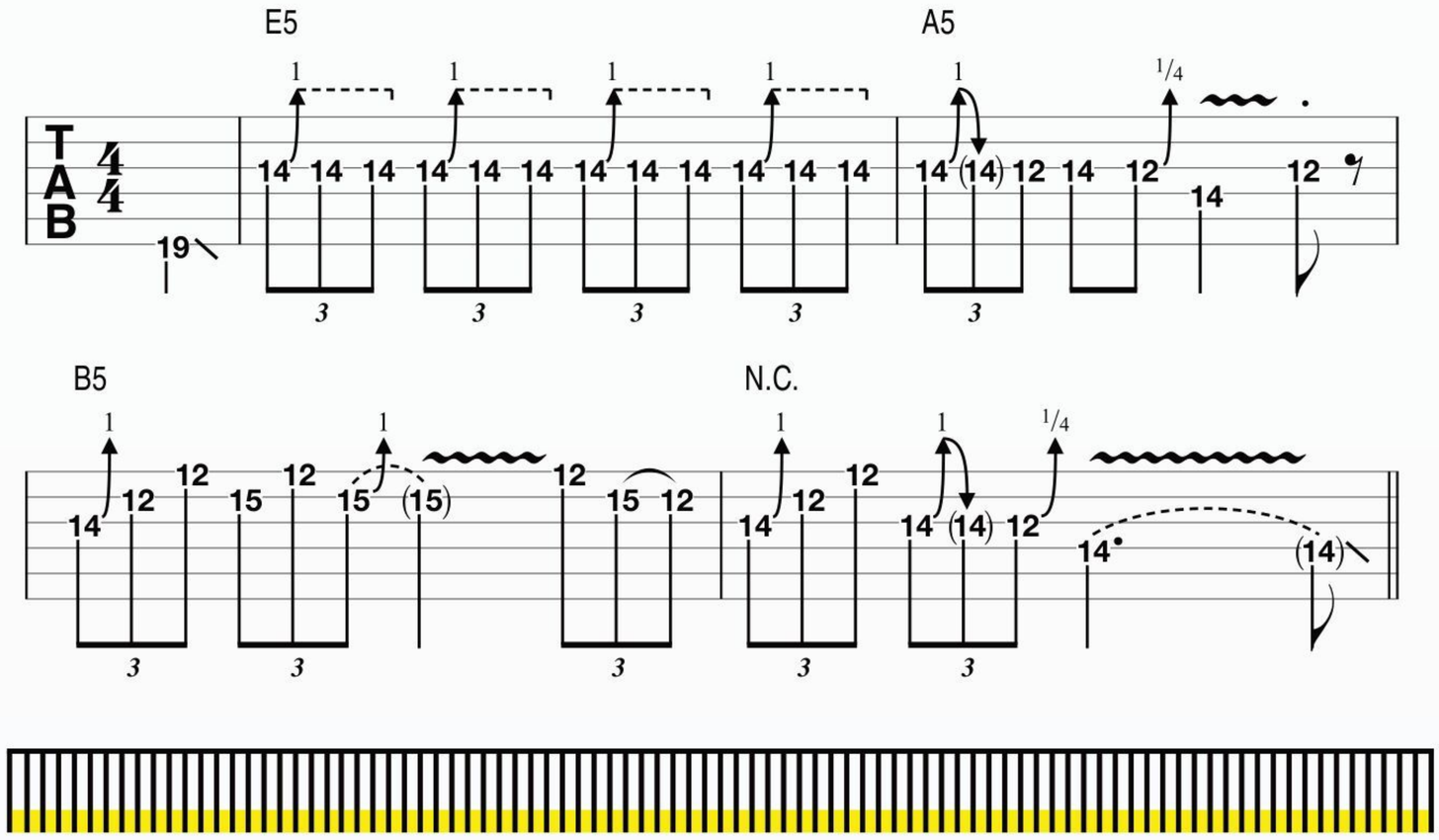
STILL GOT THE BLUES

Widely hailed as one of blues rock's most passionate lead guitarists, the late **GARY MOORE** had a brilliant touch and command of his instrument that could be both fiery and sensitive. Read on as we take a look at some of his signature soloing moves

by **RICHARD BARRETT** *photo by* **JESSE WILD**

GARY MOORE TOOK up guitar at the age of 10, moving from his native Belfast, Northern Ireland, to Dublin at age 16 and becoming a professional player. While living in Dublin in the late Sixties, he caught all the latest bands live — John Mayall's Bluesbreakers, the Jimi Hendrix Experience and Cream, among others. However, Moore's biggest influence was Fleetwood Mac's Peter Green, who would become something of a mentor to him, later selling him Greeny, his famed 1959 Gibson Les Paul Standard. This now-legendary instrument features

FIG. 1 **Moderate Shuffle**



MOORE'S BIGGEST INFLUENCE WAS FLEETWOOD MAC'S PETER GREEN, WHO DIED IN JULY 2020 AT AGE 73

on many early Fleetwood Mac tracks and much of Moore's blues work (including 1995's *Blues for Greeny*) and now resides with its latest owner, Metallica's Kirk Hammett.

Moore was one of the fastest and most fiery rock players out there, but he was also versatile, turning his hand to jazz-rock in the 1970s with Colosseum II and eventually returning to his blues roots in the early Nineties. His playing still packed a punch, though, and his high-volume, high-gain soloing style remained largely unchanged. This month's tab examples are based on Moore's blues recordings, with a couple paying tribute to his melodic playing on ballads like "Still Got the Blues" and "Parisienne Walkways."

You'll want to dial in a reasonably high-gain distortion tone to play the examples this month — and preferably use a humbucker-equipped guitar.

FIGURE 1: ON FIRE

Starting with the bridge pickup on and an aggressive finger slide down the low E string is a great statement of intent that really sets the stage for the fiery licks that follow, which are played over a heavy, medium-tempo blues-rock shuffle groove in the key of E. The repeated A-to-B bends and pre-bends on the G string's 14th fret make for an attention-grabbing opening phrase, before moving on to phrases based on the 12th-position "box" pattern of the E minor pentatonic scale (E, G, A, B, D) in bars 3 and 4. The finger vibratos should be bold, wide and moderately fast, especially the one applied to the whole-step bend (from A to B).

FIGURE 2: YOU WANT MOORE?

Another phrase played over the same backing track and groove, this example showcases some extra-wide, wailing high-register string bends, starting out in the 17th-position E minor pentatonic box shape before shifting down to 12th position for the last two bars. These kinds of "over-the-top" bends are a hallmark of Moore's passionate soloing style, and our inspired-by-Gary offering provides an example of how the guitarist would play similar rapid-fire licks in tracks like "Walking by Myself" using combinations of bends, picked notes, hammer-ons and pull-offs.

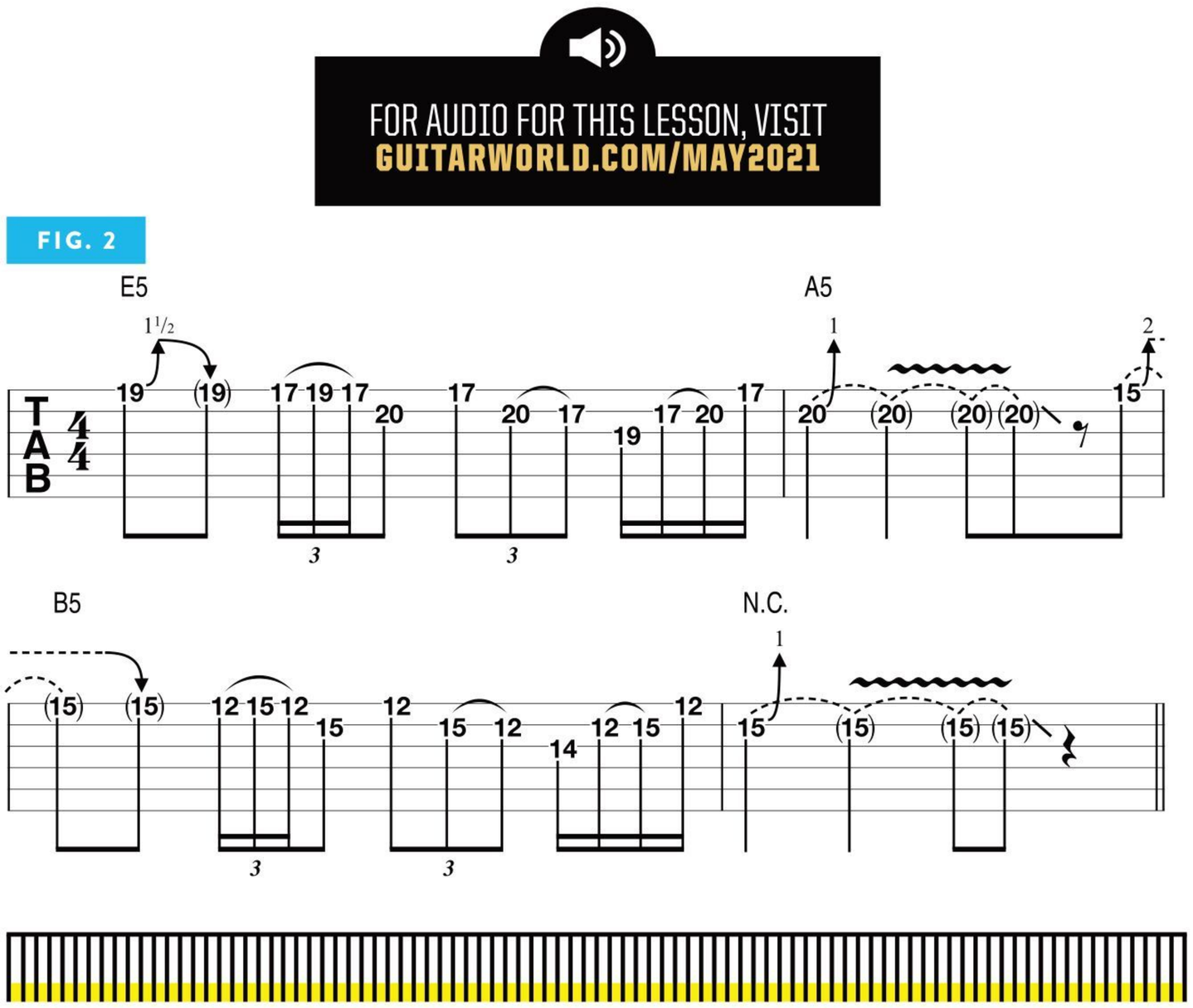


FIG. 2

FIGURE 3: TRIPLETS AND PENTATONICS

Still in the key-of-E shuffle groove, this phrase accentuates the underlying rhythmic undercurrent by making extensive use of eighth-note triplets, which are great for blues and swinging blues-rock. Notice the use of palm muting (P.M.) in the last two bars. Moore would often employ this technique to give notes on the lower strings added definition and "chunk," which is a musically and sonically effective technique to employ when playing with a high-gain tone. Simply rest the palm, or "heel," of your pick hand on the lower strings between the bridge and bridge pickup. Notice that, while the technique cuts the durations of the notes short, it also gives them a "beefier" attack and more definition.

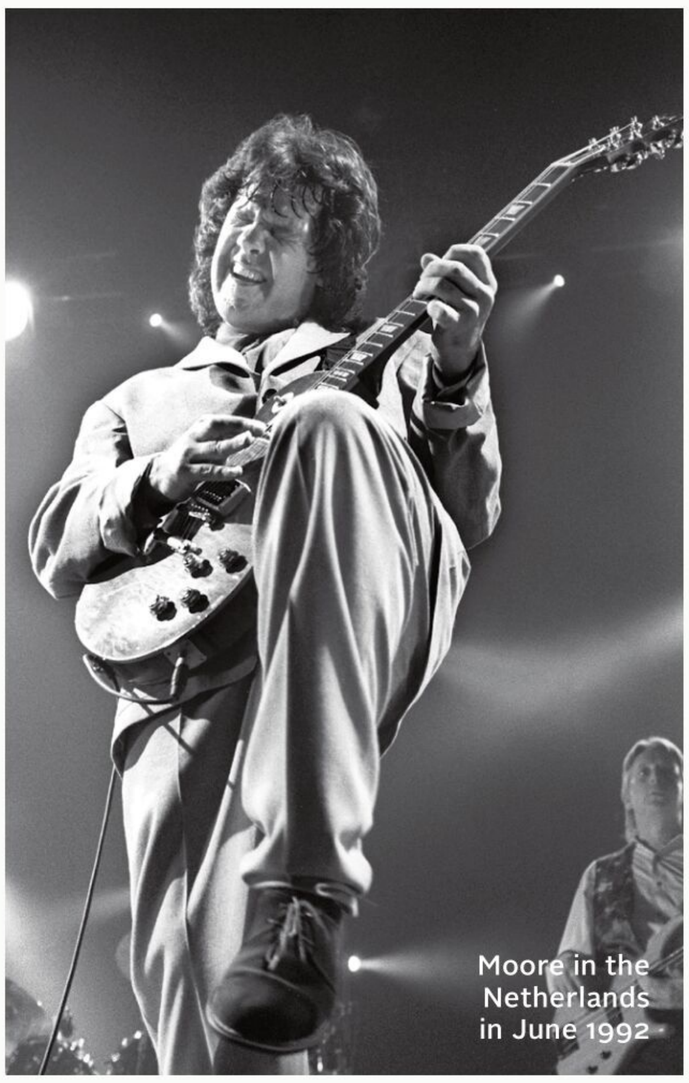
FIGURE 4: BALLAD BLUES

Switching to the neck pickup and a $\frac{12}{8}$ triplet ballad feel reminiscent of that heard in "Still Got the Blues," this example demonstrates how "neat" Moore's playing could be. Detail is everything here. Listening to the audio recording of this lick, notice the slightly delayed onset of the finger vibratos that are applied to the held notes, meaning the note is picked and held for a brief moment before the vibrato is applied, akin to the way a polished singer would use vibrato — establish the "target pitch" first, then proceed to gently shake it. Also notice the effective contrasts provided by the staccato articulations in bars 1 and 3. The notes with the dots over them are to be played short and crisp. You may want to back off your guitar's volume control a little bit for this example, for a slightly cleaner tone that "breathes" more easily and is a little more touch-responsive.

FIGURE 5: STILL GOT 'EM

Back to the bridge pickup and a roaring high-gain tone, this example makes a feature of handling and string noise. Part of the reason for this was Moore avoiding the microphonic feedback that can occur when using vintage pickups for high-gain tones at a loud stage volume. Practice the bends carefully, focusing on hitting the pitch accurately. And again, notice the delayed onset of the vibratos applied to the whole-step bends (indicated by the number "1"). Use your fret hand's ring finger, sup-

JESSE WILD/FUTURE


Moore in the Netherlands in June 1992

EVEN THOUGH HE RETURNED TO HIS BLUES ROOTS IN THE NINETIES, MOORE'S PLAYING STILL PACKED A HARD ROCK PUNCH, AND HIS HIGH-VOLUME, HIGH-GAIN SOLOING STYLE REMAINED LARGELY UNCHANGED

ported one fret lower by the middle finger, to push the string up toward the inner strings while hooking your thumb around the top side of the neck for leverage. Bend the note up to its target pitch, hold it for a fraction of a second, then proceed to release the bend slightly, allowing it to dip down by approximately a quarter tone, then restore it to the target pitch. Do this repeatedly in an even and fairly quick rhythm to achieve the ultimate vocal-like bend vibrato. GW

FIG. 3

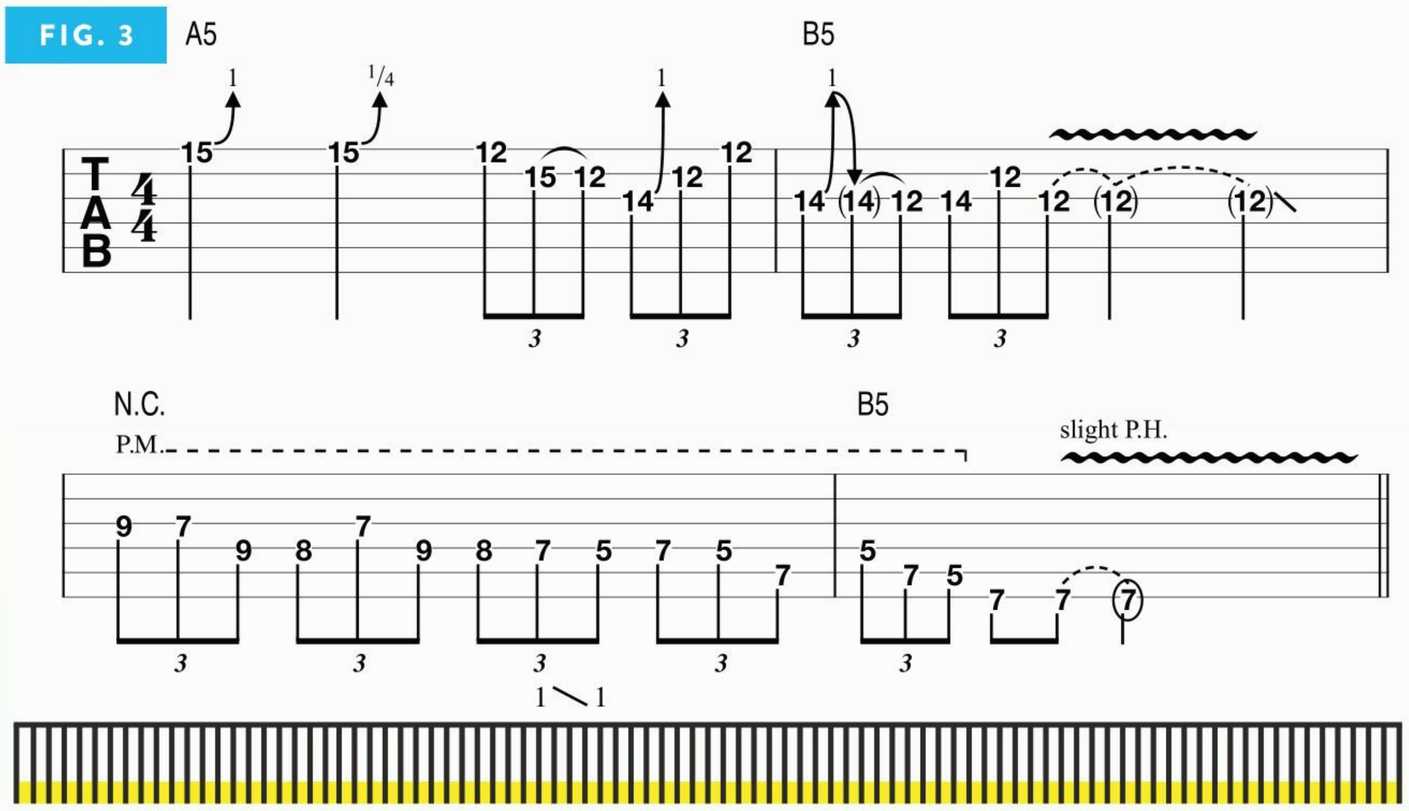


FIG. 4

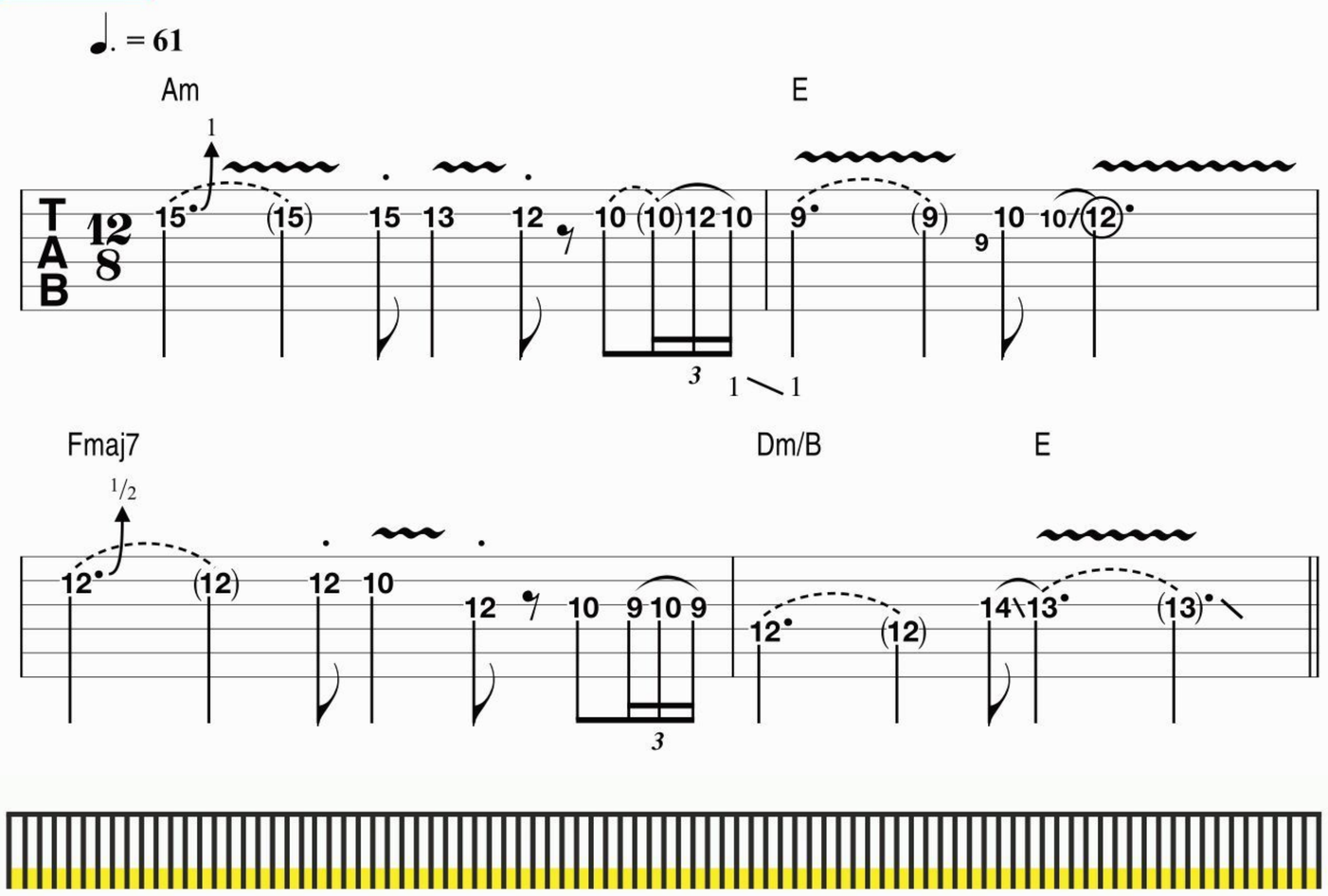
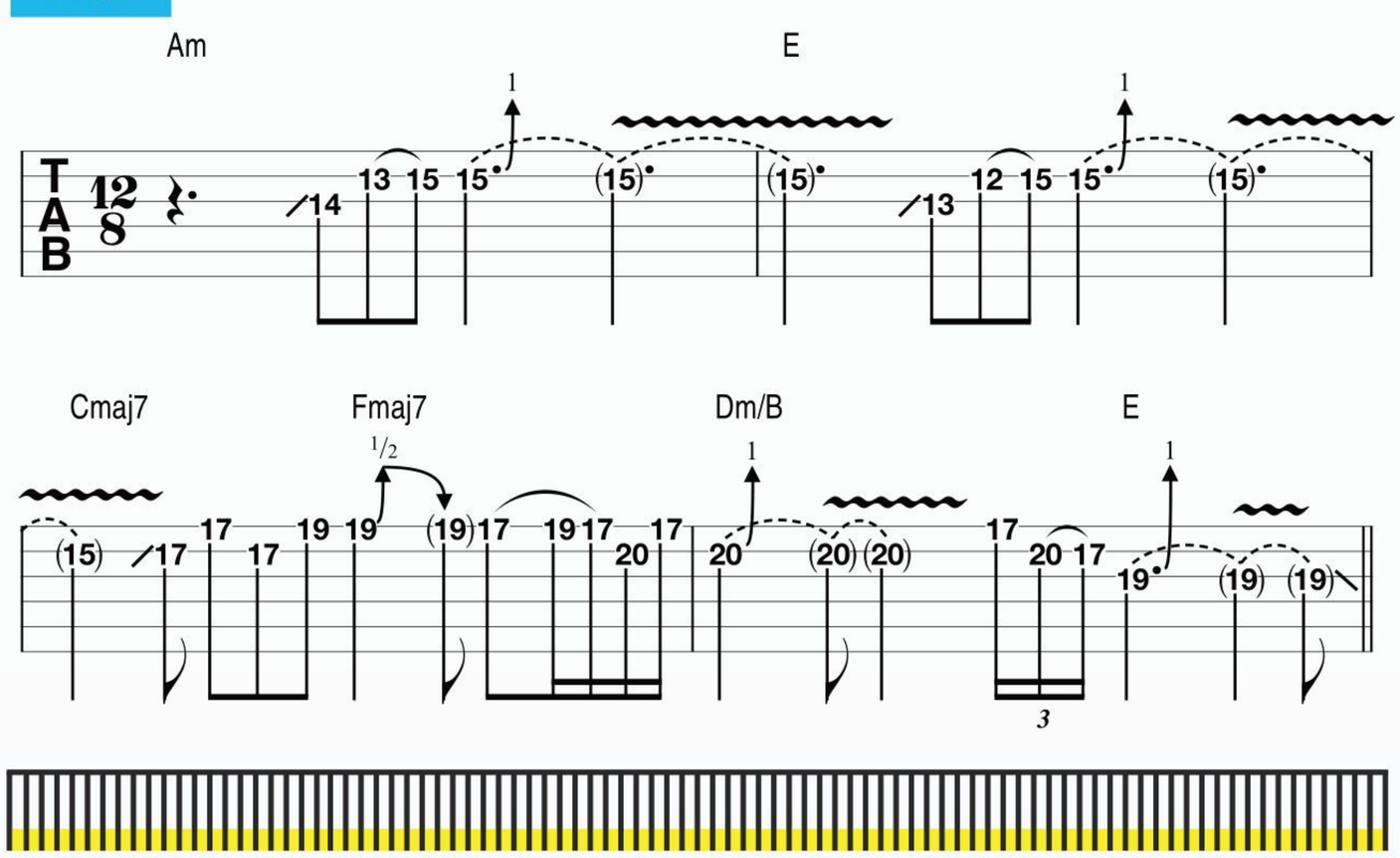


FIG.5



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SOUND CHECK

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Silo Humbucker

GUITAR WORLD GOLD AWARD PERFORMANCE

Road Warriors

FENDER VINTERA ROAD WORN SERIES

By Chris Gill

IT'S PRETTY MUCH a no-brainer that a Fifties Telecaster and Fifties or Sixties Stratocaster belongs on every guitarist's top-10 bucket list of electric guitars. While prices for these gems have dropped since the post-millennium boom when hedge fund managers snapped them up like Reddit users buying GameStop stock, a decent one still costs as much as a new budget sedan while a great one is in the range of a fully loaded sports car.

For the 99.9 percent of us who need to spend money on frivolous things like food and shelter, Fender's Vintera series offers the next best thing to a vintage original. This is particularly the case with their limited-edition Vintera Road Worn models, which ooze the vibe of those particularly great examples that players simply couldn't keep their hands off of for the last six or seven decades. In addition to having an authentic, broken-in look and feel, Fender's Vintera Road Worn models have hotter, vintage-voiced pickups, lightly applied nitrocellulose lacquer finishes and period-accurate neck profiles and fingerboard radiuses. Simply put, Fender's Vintera Road Worn guitars are the closest players can get to a genuine Fifties or Sixties Strat or Tele for well under two grand without facing the prospect of jail time.

SOUNDCHECK

FEATURES We took a look at three of the four Vintera Road Worn models: the ’50s Stratocaster, ’60s Stratocaster and ’50s Telecaster. The odd man out was the ’70s Telecaster Deluxe. All three models feature an alder body and maple neck with 25 1/2 -inch scale length and 1.65-inch nut width, with the ’50s models offering maple fretboards while the ’60s model’s fretboard is pau ferro. All three also feature 21 vintage tall frets and vintage-style tuning machines. Each model is available with a selection of two finish options: Lake Placid Blue or Vintage Blonde for the ’50s Tele, Surf Green or Fiesta Red for the ’50s Strat and Firemist Gold or Lake Placid Blue for the ’60s Strat.

The Vintera Road Worn ’50s Telecaster is a black-guard aficionado’s dream, featuring a fat U-shaped neck profile, 7.25-inch radius, vintage-style ashtray bridge with three brass saddles, knurled flat-top control knobs and three-way switch with barrel-style tip. The pickups are Fender’s Vintage-Style ’50s Single-Coil Hot Tele models, which have the bolder, more-balanced voice of a handmade pickup made on a particularly good day. The pickups are wired in the player-preferred, straightforward bridge/both/neck configuration with master volume and master tone controls.

The Vintera Road Worn ’50s Stratocaster features a thick soft-V profile with a “skunk” stripe running along the center of the ever-so-slightly pronounced hump, 7.25-inch radius and six-saddle vintage-style synchronized tremolo bridge. Pickups are Vintage-Style ’50s Single-Coil Hot Strat models. The five-position blade switch concedes to modern preferences, as does the control configuration of a master volume, neck/middle pickup tone and bridge pickup tone knobs.

The Vintera Road Worn ’60s Stratocaster has similar neck attributes to the ’50s model, only with the exception of its aforementioned pau ferro fingerboard and its flatter, rounded Mid-’60s C-shaped profile. The bridge is also a six-saddle vintage-style synchronized tremolo. Pickups are a set of three Vintage-Style ’60s Single-Coil Hot Strat models, also wired with a five-position blade pickup selector switch, master volume, neck/middle pickup tone and bridge pickup tone controls.

PERFORMANCE The most prominent feature of Fender’s Vintera Road Worn models is the nitrocellulose lacquer finish, which is applied about as thin and light as possible to avoid violating decency laws for public exposure. This allows the bodies to deliver highly dynamic, acoustic-like responsiveness. The guitars already have bold projection unplugged, and the voice becomes bigger and bolder when plugged in, with the ’50s Tele providing tantalizing twang with butt-kickin’ bottom end, the ’50s Strat dishing out brash aggression with slightly scooped mids and the ’60s Strat delivering sweet, singing mids with slightly less tenacious treble.

The Road Worn models are tastefully hand-distressed and have a seductively comfortable broken-in feel. Even though the Tele’s neck is fat enough to stun a Tennessee trucker in a bar brawl, it plays like a dream, with rock, blues and rockabilly licks rolling off the fingers like a fork during a fried chicken dinner. As for the Strat necks, one would have to go through about two dozen vintage examples to find just one that plays half as nice.

CHEAT SHEET

STREET PRICES: $1,149.99 (each)
MANUFACTURER: Fender, fender.com

- Thinly applied nitrocellulose lacquer finishes provide the acoustic dynamics and responsiveness of a worn, aged vintage guitar.
- Each model features a distinctive, period-correct neck profile: U-shaped (’50s Tele), soft-V (’50s Strat) and C-shaped (’60s Strat).
- The pickups for each Road Worn model are vintage-voiced with hotter output than Fender’s other Vintera models.
- The Strats have five-position pickup selector switches and separate neck/middle and bridge tone controls to satisfy modern players.
- **THE BOTTOM LINE** The Fender Vintera Road Worn models offer all the thrills and chills of playing an original vintage model for an outrageously affordable price that is well within the reach of any player’s budget.

GUITAR WORLD GOLD AWARD PERFORMANCE

Current Affairs

ELECTRO-HARMONIX EDDY ANALOG VIBRATO & CHORUS

By Chris Gill

CALL ME OLD-FASHIONED, a boomer or just plain nostalgic, but to me there are many times that doing things the "old way" is perfectly fine and maybe even preferable to technological upgrades. For example, as much as I love the sophisticated detail of modern CGI effects, I still think that Godzilla movies featuring a guy in a rubber suit smashing miniature models while pulling Bruce Lee poses can be every bit as entertaining. So needless to say, my heart warmed when Electro-Harmonix introduced their new Eddy vibrato and chorus pedal, featuring an all-analog signal path and bucket-brigade-based circuit just like some of my favorite chorus and vibrato pedals of my wild youth.

Chorus and vibrato are effects perfectly suited to the imprecise and more primitive nature of analog circuitry. Analog chorus and vibrato effects can sound gorgeously lush and full-bodied, with an inherently expressive musical personality that makes most digital and modeling versions sound cold, lifeless and clinical. The Electro-Harmonix Eddy delivers classic analog chorus/vibrato effects with the rich textures and depth that previously could be obtained by spending a small fortune on vintage or boutique pedals. With its affordable price and modern performance specs and expanded expressive capabilities, it's an ideal analog solution for a digital/modeling world.

FEATURES Whereas many vintage and boutique analog chorus/vibrato pedals can take up more space than a manspreading hobo on the N train, the EHX Eddy comes in a compact "Bud box"-style enclosure with a small footprint that comfortably fits into cramped pedalboard spaces. Despite its small size, it's packed with features, including volume, LFO waveform shape, tone, envelope, modulation rate and modulation depth knobs and a vibrato/chorus mini toggle switch that selects either dedicated effect. In addition to mono ¼-inch input and output jacks, there's also a ¼-inch jack for an expression pedal that can be set via a mini toggle switch to sweep modulation rate and depth settings.

Selecting either "Rate" or "Depth" on the mini-switch allows the player to control the modulation "Rate" or affect the modulation "Depth" by the player's picking force or an expression pedal.

A white LED lets users know when the effect is engaged, and a blue LED strobes on and off to display the rate and LFO waveform shape. The footswitch can be set to momentary or latch functions. Other features include buffered bypass and an included 9.6-volt power supply (the pedal does not operate on batteries).

PERFORMANCE Eddy is considerably more versatile and expressive than the average chorus or vibrato pedal. As a result, it requires more forethought than just adjusting the rate and depth controls to achieve the desired effect. The volume control solves the age-old problem of matching effect on and bypass levels, or you can set it to boost or decrease output. The tone control lets users tweak textures from fat and warm to sharp and bright. The shape control provides standard sine-wave modulation at 12 o'clock or warped asymmetric LFO waveforms at settings above or below.

Similarly, the envelope knob has no effect at 12 o'clock, while the rate and depth settings increase with harder playing when the envelope knob is turned up, and the rate and depth settings decrease with harder playing when the knob is turned down.

The sound quality of the chorus and vibrato effects are simply gorgeous, with three-dimensional depth and full body that keep the guitar prominent in mix when the effect is engaged. The expressive responsiveness is inspiring and empowering once you get the hang of it, as is the ability to quickly switch from latch to momentary performance just by holding down the footswitch for about half a second in bypass mode.

CHEAT SHEET

STREET PRICE: $99
MANUFACTURER: Electro-Harmonix, ehx.com

- The Vibrato/Chorus toggle switch allows users to choose either tone-thickening chorus or pitch-shifting vibrato from subtle shimmer to woozy warble.
- The envelope control can be set to increase or decrease the effect's rate and depth settings in response to increased picking dynamics.
- **THE BOTTOM LINE** The Electro-Harmonix Eddy combines the lush, vibrant sound of classic chorus and vibrato effects with the advanced expressive capabilities of modern effects in a compact, affordable package.

GUITAR WORLD GOLD AWARD PERFORMANCE

Fun Size

TAYLOR GTE URBAN ASH

By Paul Riario

IT'S NO STRETCH to say Taylor Guitars is a visionary company. With the many setbacks and challenges presented around the world last year, Taylor moved forward with enterprising ideas and some of their most innovative designs. It all started with Taylor's Urban Wood initiative — where select trees in need of removal from California cities were reclaimed and given a second life as premium instruments — which in turn, culminated in the discovery of an alternative and newfound tonewood dubbed "Urban Ash" and utilized in Taylor's spectacular Builder's Edition 324ce and 326ce acoustics. In response to the many hardships people faced during the pandemic, Taylor also launched an affordable upscale line of acoustics in the American Dream Series. And in case you weren't aware, Taylor, in one fell swoop, transferred ownership of the company to its employees via a newly formed ESOP. Needless to say, Taylor has been laying the groundwork for the future of acoustic instruments and the people who make them. Sandwiched between all of this, Taylor hosted the aptly nicknamed "Taylor Guitars Biggest Little Virtual Launch Event" where reviewers like myself received a Taylor AeroCase fastened with a travel lock whereupon the combination would only be revealed during the live stream. Clever, for sure, and after opening the case I was greeted with the Taylor GTe, a pleasantly scaled-down acoustic with a new body shape and constructed with one of my favorite aforementioned tonewoods — Urban Ash.

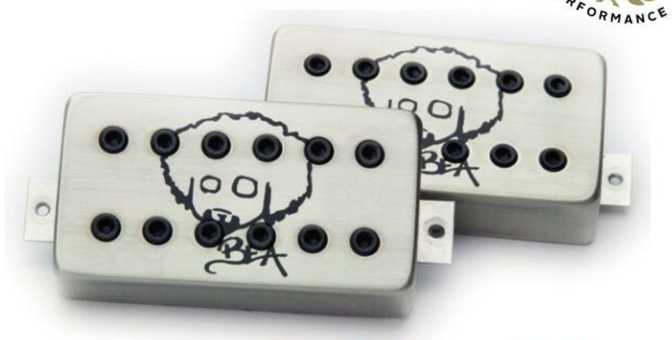
FEATURES The non-cutaway GT body designation is short for Grand Theater, and its dimensions intersect right between Taylor's full-size Grand Concert and GS Mini body shapes. If you're familiar with Taylor's body curves, the GT is essentially their jumbo Grand Orchestra model shrunken to Goldilocks proportions. The GTe's width measures 15 inches across the lower bout and 4-1/4 inches deep, and its scale length is a limber 24-1/8 inches, which, according to Taylor, approximates the tension of a 25-1/2 scale length guitar with a capo on the first fret. That shorter scale length coupled with a 1-23/32 inch nut width, slim neck carve with a slight V profile, and condensed fret spacing on its tropical mahogany neck all contribute to the GTe's spry playability by bringing your hands closer to feel more connected to the instrument. The GTe features a solid Spruce top with a beautifully wide wood grain, but for its back and sides, Taylor uses Urban Ash, sourced from removed Shamel ash trees in California, and which happens to share similar tonal properties as high-grade Honduran mahogany. Borrowing from their American Dream series, Taylor employs Eucalyptus for the fingerboard, bridge, and peghead overlay, as an alternative to ebony with comparable weight and density. Other complimentary appointments include Urban Sienna wood stain on the back and sides, black purfling on the body's edges, three-ring Koa rosette, faux Tortoise pickguard, and Italian acrylic "Pinnacle" inlays. In place of Taylor's game-changing V-Class bracing, master guitar designer Andy Powers created C-Class bracing for the compact dimensions of the GTe. This new cantilevered, asymmetrical bracing pattern adopts much of V-Class's sonic and functional advantages, reinforcing the GTe with a more articulate bottom end voice along with increased sustain and pitch-perfect intonation. Finally, the "e" in this GTe refers to Taylor's built-in Expression System 2 electronics.

PERFORMANCE It's best to consider Taylor's GTe as an overachiever compared to other smaller-body and parlor acoustics because it stands to compete more closely with full-sized instruments but with all the inviting playability of a compact, short-scale acoustic. The GTe imparts a thumping bass without the boom and bears a brightly crisp top end that projects an impressive able-bodied voice that puts it sonically closer to Taylor's very own Grand Auditorium and Grand Pacific models — and plugged in, using its excellent onboard ES2 electronics, that contrast becomes harder to distinguish. Either picked or strummed, it's a genuinely punchy tone with a brassy shimmer where notes and chords linger just a little longer than expected, which makes it uncannily striking for its size. The GTe is also designed for comfort, and I love its raw wood feel by way of its ultra-thin finish together with the slim and soft "V" neck profile that yields effortless playability. For sure, the GTe fits the mold of a travel guitar, but really it's one of those instruments that lets you breathe a sigh of relief if you're unexpectedly asked to play a song in a room full of people because it's so enjoyable and easy to play.

CHEAT SHEET

- **STREET PRICE:** $1,599
  MANUFACTURER: Taylor, taylorguitars.com
- The GTe introduces C-Class bracing with all the fundamental structural and tonal benefits of Taylor's V-Class bracing that include pronounced volume, sustain and intonation.
- Its compact body and shorter-scale length have the effect of bringing your hands closer together for more playing comfort and relaxed string tension.
- **THE BOTTOM LINE**
  With its comfortably compact size and buttery playability, the Taylor GTe Urban Ash plainly begs to be your "get-up-and-go" guitar for a variety of performances.

Buzz Bin



Bare Knuckle Pickups Silo Humbucker

I ADMIT IT: I'm biased toward Bare Knuckle Pickups. I have yet to encounter a Bare Knuckle pickup that's short of outstanding or one that doesn't live up to its descriptive expectation from this boutique UK company. Bare Knuckle excels at making premium hand-wound pickups that are often colorfully named after a popular song or album, like Steve Stevens' "Rebel Yell" pickup or Misha Mansoor's signature humbucker, "The Juggernaut," which also gives you an idea of the tone you're going to get. Recently, Bare Knuckle teamed with noted guitarist, producer, performer and YouTube influencer Rabea Massaad for a new set of signature humbuckers named "Silo." According to Massaad, "I need a pickup with the ability to create glassy, ambient leads and warm, clear chord tones. Equally, I need it to sound crushingly heavy and aggressive." And all I have to say is, damn, is that even possible for a high-output pickup? Read on.

Designed by Bare Knuckle's founder and guru, Tim Mills, the Silo humbuckers feature Alnico V magnets and twin screw coils and are hand-wound with a 44AWG bridge and 42AWG neck. Pickup resistances on the Silos measure 15.7k ohms for the bridge and 7.18k ohms for the neck, and if you care to check out Bare Knuckle's tonal EQ chart, you can see the bumped-up bass and mids as equal, with the treble just below that. The Silo is available as a 6-, 7-, and 8-string pickup with 4 conductor hookup for multiple wiring options and a staggering variety of Bare Knuckle finishes and color options, including a custom "Bea" etch and pickup tattoos.

Based on Massaad's tall-order needs, his signature Silo humbucker aims to cover a lot of sonic ground. And while I generally find it difficult for a high-output pickup to be all things, the Silo comes surprisingly close in capturing all the nuances of Massaad's tonal target of precise definition while also being monstrously heavy. I had my Silo set loaded into my shred-worthy Charvel Pro-Mod DK24 with a bunch of split-coil options. Using EVH 5150 III and Hughes & Kettner Black Spirit 200 heads, the Silos seem to have just the right amount of saturated output and magnitude to execute heavy passages with clarity and pure note separation. Their elevated mids and tightened bass add enveloping warmth and a well-rounded furriness for subterranean riffing, but more astonishing is how they respond to your picking dynamics as they clean up and vigorously cut once you start soloing. The Silos act almost like a comp pedal with the compression dialed down and the attack up. Coil-splitting on the Silos provides single-coil slice with clear heat, where that Alnico-warmth shines through, and switching back you'll hear definitive output boost to full humbucker tones. "Glassy" these pickups are not, but if we're talking about a texturally balanced pickup for metal and progressive metal players? The Silo is it. — *Paul Riario*

STREET PRICE: approx. $177.20; $342 (set)
MANUFACTURER: Bare Knuckle Pickups, bareknucklepickups.co.uk

COLUMNS

STRING THEORY

by Jimmy Brown

For video of this lesson, go to GuitarWorld.com/May2021

I GOT RHYTHM, PART 16

Introducing 32nd notes

THIS MONTH, WE'RE going to zoom-in our rhythm microscope to examine another, smaller subdivision of the beat, the *32nd note*, which is half the duration of a 16th note.

In the same way that you can divide a bar of $\frac{4}{4}$ meter into *two* half notes, *four* quarter notes, *eight* eighths or *16* 16ths, you can likewise divide it into *32* 32nd notes, or eight notes per beat (8 x 4 = 32). While not as common as eighth and 16th notes, 32nd notes are nonetheless a very worthwhile subdivision to study, as they have been used to great effect in countless songs, in such styles as metal, prog rock, hip-hop, r&b, jazz, fusion and classical, typically at slower tempos, where there's more time between each beat in which to fit these smaller, faster rhythms.

Indicated by three beams or flags, 32nd notes offer an additional dimension of rhythmic possibility and expression and can be used to create great intensity, depth and phrasing variations within a melody or groove. And by slowing down the tempo, you needn't be a virtuoso shredder to be able to play and take advantage of this fine rhythmic subdivision.

Let's start with a basic, "get-to-know-you" exercise, played at a laid-back tempo and using only one note, the open G string, which we'll pick repeatedly, so that we can focus entirely on the rhythm (see **FIGURE 1**). We begin by picking eighth notes with downstrokes. On beat 3, we double the rhythm to 16th notes and continue picking downstrokes, which isn't hard to do at this tempo. We then repeat bar 1, as indicated, for extra practice. In bar 2, we double the rhythm again and play two beats of machine-gun-like 32nd notes, now using down-up-down-up alternate picking, out of necessity. On beat 3, we "downshift" back to 16th notes.

There really isn't a standard or ideal way to count 32nd notes. Most schooled drummers will tell you that they'll just use the 16th-note counting template of "1 ee and uh, 2 ee and uh, 3 ee and uh, 4 ee and uh" and play two notes per count, without *syllabizing* the extra notes. Although doing that maintains the foundational counting structure, and counting a rhythm is not required to play it, I personally find that approach to be lacking in completeness, in terms of being able to mentally pinpoint every 32nd note and its location in the metric grid of the measure. And so I prefer to "cheat" and bend the counting rule here. I do this by "double-time counting" and repeating the 16th-note counts for each beat — "*1 ee and uh 1 ee and uh, 2 ee and uh 2 ee and uh, 3 ee and uh 3 ee and uh, 4 ee and uh 4 ee and uh*" — as indicated in italics in **FIGURE 1**.

FIG. 1 Slowly! Repeat each bar. *(double-time counting)*

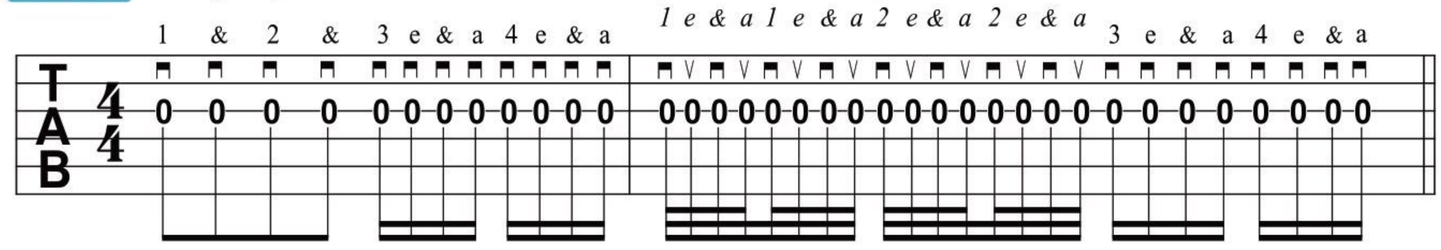
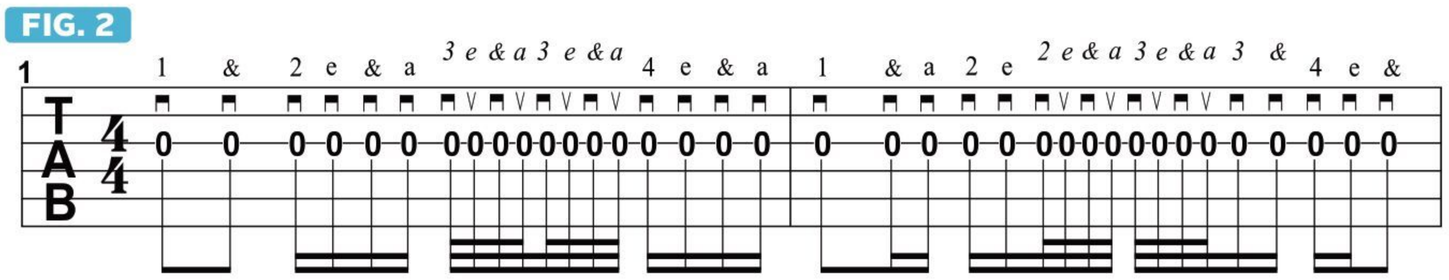


FIG. 2



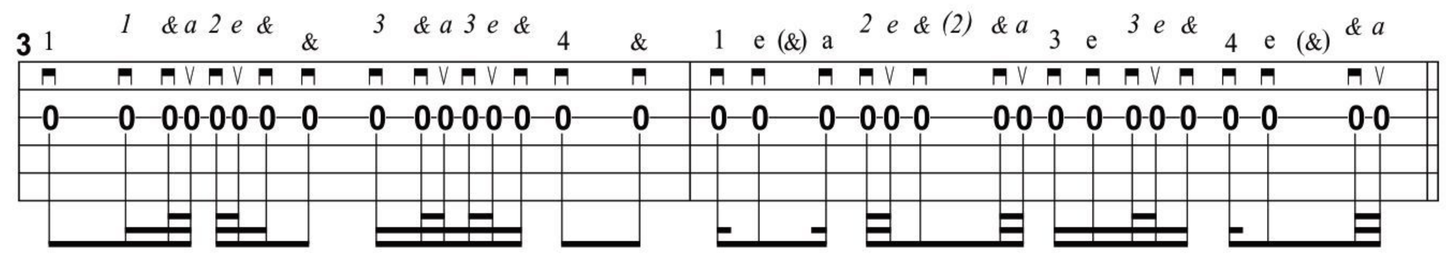
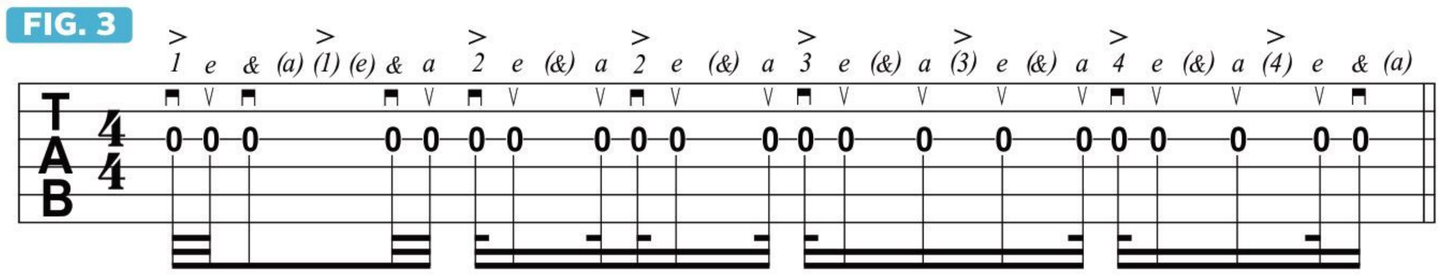


FIG. 3



Mind you, this is not an ideal solution either, as it does cause you to momentarily deviate from the foundational 16th-note count within the beat. But I find it helpful, in terms of being able to quantify and figure out the precise placement of each and every 32nd note, using familiar syllables.

The next step is to become well acquainted with and memorize the sound and appearance of various combinations of eighth, 16th and 32nd notes and get some practice shifting rhythmic gears, so to speak, transitioning from one subdivision to another, all while keeping a steady pulse, or beat.

FIGURE 2 is an exercise designed to help further this goal. Again, we're using just the open G note, so that we can focus on the rhythm. And as before, repeat each bar before moving on, for extra practice.

FIGURE 3 provides an additional and more challenging study for sight-reading and internalizing some of the many possible 32nd-note rhythms, with some complex and tricky-sounding upbeat syncopations introduced. And we haven't even begun using ties, 32nd rests and dotted 16th notes yet, which we'll do next time. We're in "double-time counting" mode here for the entire bar, and vocalizing all the syllables may seem a bit overwhelming to do — like a "tongue twister" — but they're there to precisely indicate where exactly each note should fall. I suggest repeating each beat before moving on, then combining just two adjacent beats. Then string them all together and repeat.

Until next time, keep practicing these exercises slowly, then a little faster, first with the verbal counting, then without it.

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

COLUMNS

IN DEEP

by Andy Aledort

For video of this lesson, go to GuitarWorld.com/May2021

AROUND THE BENDS, PART 4

Exploring E minor pentatonic bends on the high E string

IN THIS LATEST series of columns, I've focused on string-bending techniques with the E minor pentatonic scale and E Dorian mode, as played on the B string. Let's now examine additional options for string-bending phrases by moving over to the high E string, beginning with a return to E minor pentatonic.

To review, the notes of E minor pentatonic are E, G, A, B and D. Spelled intervallically, that's 1 (root), ♭3 (flatted 3rd), 4, 5 and ♭7 (flatted 7th). Just as we had done with E minor pentatonic and E Dorian on the B string, we'll take two approaches to each note — bending up to it from below, and back to it from above, via a pre-bend.

FIGURE 1 illustrates the E minor pentatonic scale played on the high E string. We begin with the open string to sound the E root note then proceed through the scale as we ascend the neck. In bar 2, the second note is C♯, which is outside of the E minor pentatonic structure, so it's quickly bent up a half step to D, the ♭7. When playing a 21-fret guitar, such as a Fender Stratocaster or Telecaster, you'll need to bend up to this note from the 21st fret. On a 22-fret guitar, the high D note can be fretted conventionally at the top fret.

Let's look at some ways in which we can bend up to, and back to, each progressively higher note of the scale on the high E string. The first fretted note is G at the 3rd fret, so, as demonstrated in **FIGURES 2** and **3**, I can bend up to G from F♯ at the 2nd fret. In each of these examples, I combine unbent G notes with G notes bent up to from F♯.

Now let's bend back, or down, to G. As shown in **FIGURES 4** and **5**, the phrases begin with a whole-step bend from G to A, followed by either a conventionally fretted G note or a released bend, wherein a pre-bent A note is then released back to G. In both examples, melodic phrases are demonstrated that focus on the inclusion of bends and released bends on the G note. Notice also that the same techniques are applied to the B string as the phrases descend through E minor pentatonic.

FIGURES 6-8 bring us up to the next higher note of E minor pentatonic, A. In **FIGURES 6** and **7**, the phrases revolve around half-step bends from G♯ to A. In **FIGURE 8**, we bend down to A from a silent whole-step pre-bend to B.

As you can see, a virtually endless variety of phrases can be crafted by employing these bending techniques. Next month, we'll continue our string-bending exploration further up the fretboard.

FIG. 1 E minor pentatonic

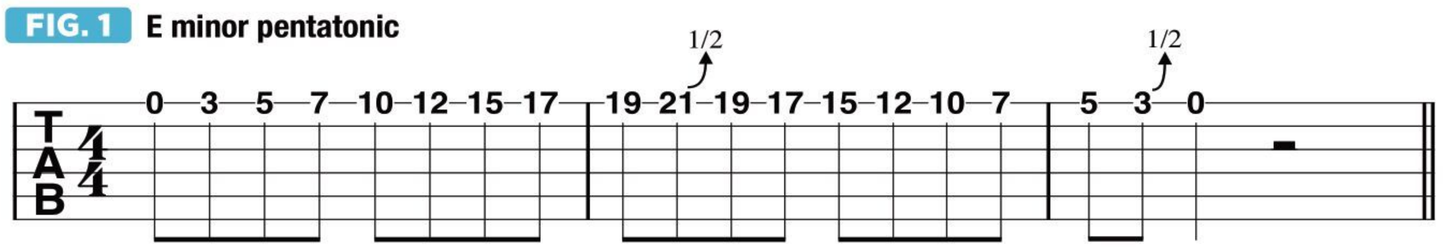


FIG. 2

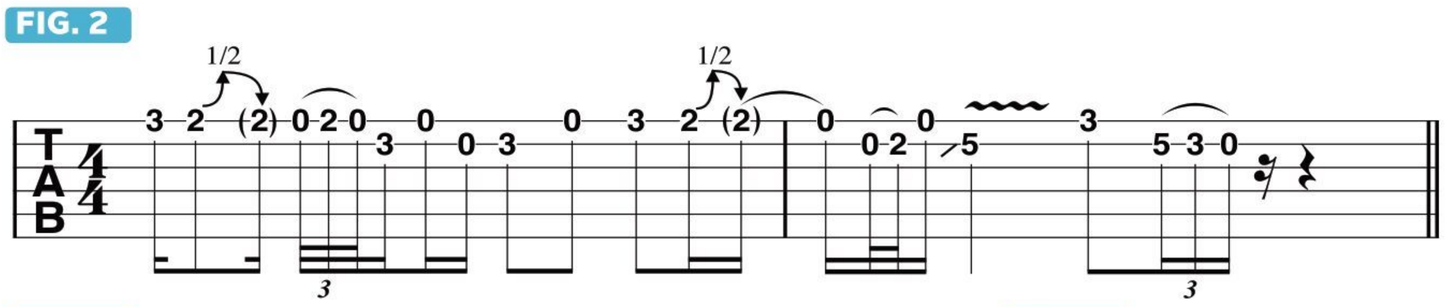


FIG. 3

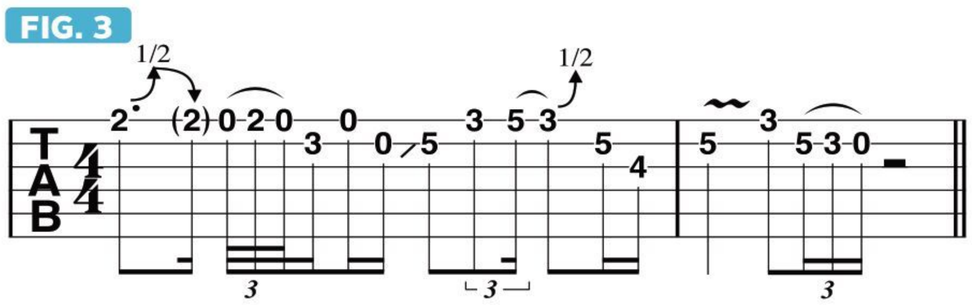
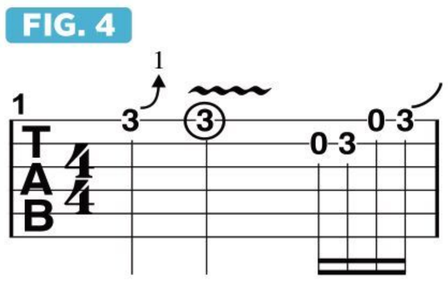


FIG. 4



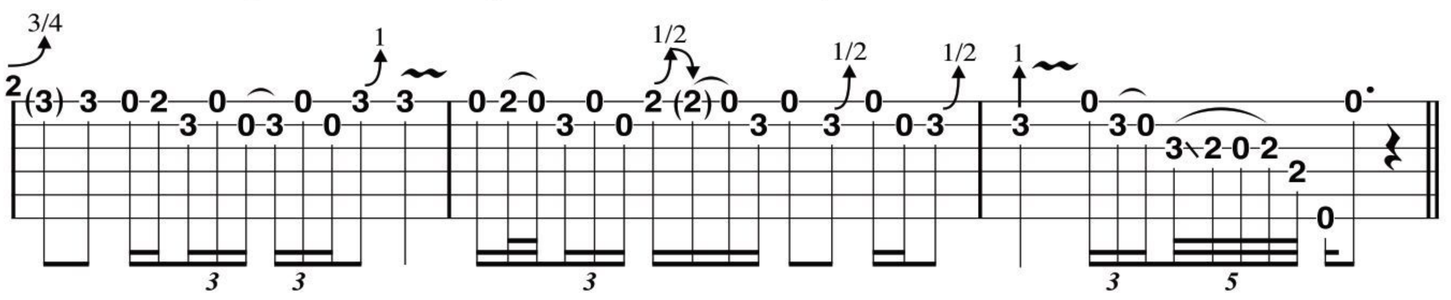


FIG. 5

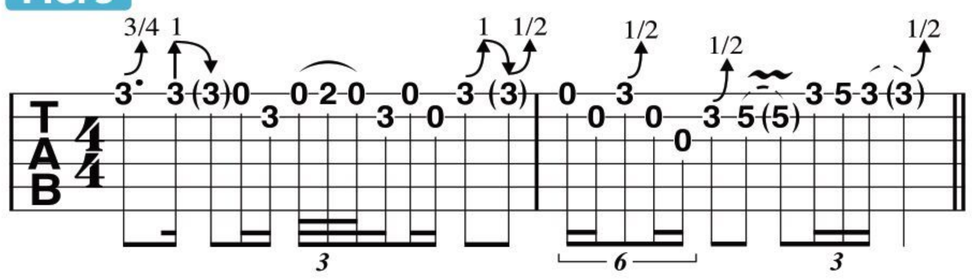


FIG. 6

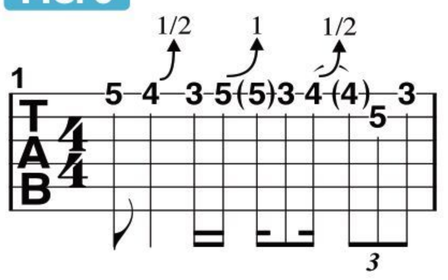


FIG. 7

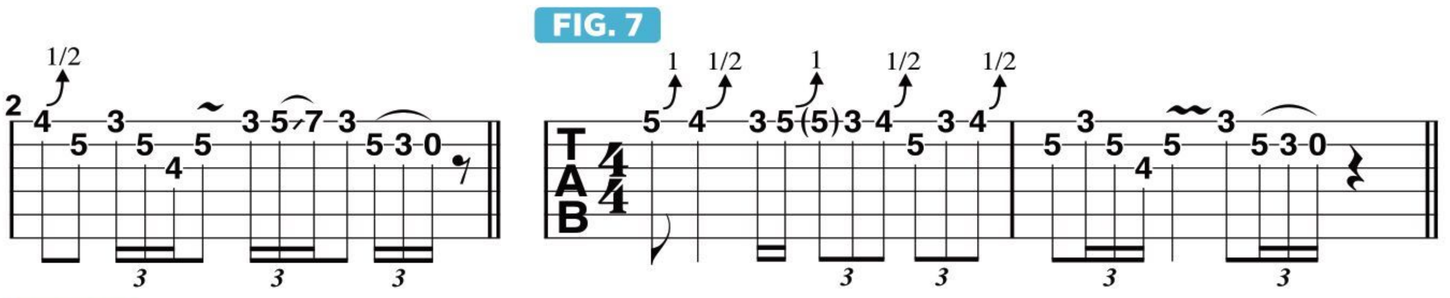
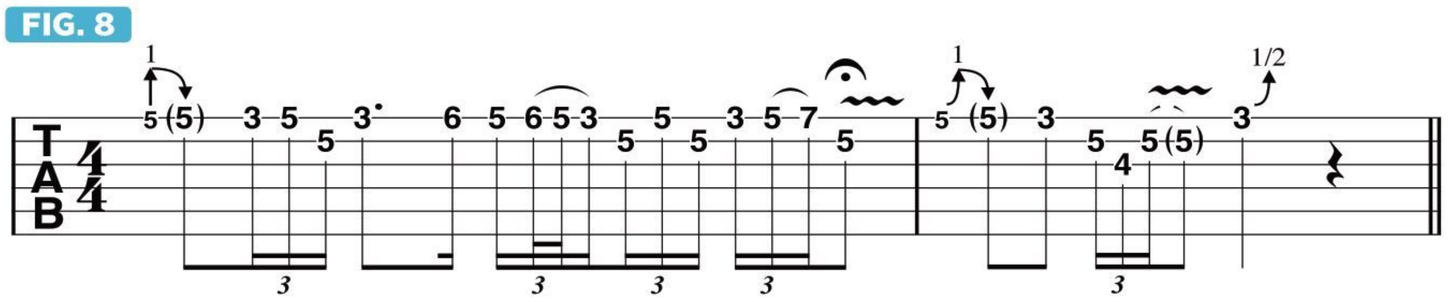


FIG. 8



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.**

THE GRISTLE REPORT

by Greg Koch

For video of this lesson, go to GuitarWorld.com/May2021

KING ALBERT

The string bending mastery of Albert King

IN LAST MONTH'S column, we explored an Albert Collins-like approach to soloing over a medium-tempo blues shuffle in the key of G. This month, I'd like to highlight the key stylistic aspects of one of the greatest blues guitarists of all time, Albert King, using the same soloing format.

For quick review, the rhythm part I solo over is based on a standard 12-bar blues progression in G, but I have added a few passing chords here and there. In the key of G, a typical dominant 7th-style blues consists of the I chord, G7, the IV, C7 and the V, D7. Many guitarists, myself included, will often substitute a 9th or 13th chord for a 7th.

The rhythm pattern starts with four bars of G7, and I substitute D♭9 on beat 4 of bar 4, in order to resolve chromatically to the IV chord, C9, on the downbeat of bar 5. On beat 3 of bar 6, I use a D♭dim7 chord as a way to strongly "push" back to the I, G7, at the start of bar 7.

Through bars 7 and 8, I switch chords every two beats — G7 - Dm9/A - Em7/B - E♭m7/B♭ — to set up the V chord, D9, that falls on beat 1 of bar 9. Bar 10 ends with a chromatic "walk-up," F7 to F♯7, which sets up the G7 in bar 11 nicely. In bars 11 and 12, I again switch chords every two beats, G7 - B♭7 - A7 - A♭7. This turnaround leads back to the I chord, G7, at the top (beginning) of the form.

FIGURE 1 is an Albert King-inspired solo played over this progression. Like Albert, I fingerpick here, using my index finger and thumb primarily and occasionally snapping the string against the fretboard for emphasis. Most of the phrases are based on the G minor pentatonic scale (G, B♭, C, D, F), with the exception of bar 9, wherein I reference the parallel G major pentatonic scale (G, A, B, D, E).

When aiming to emulate Albert, one should focus on the vocal-like aspects of his style. All of the melodic lines are fairly simple and often broken into two- and three-bar phrases, with spaces in between, akin to the way a singer breathes between lines.

Another essential element of Albert's signature sound was his finger vibrato, with its unique width and speed. Listen to *Live Wire/Blues Power!* for spectacular examples of Albert's mastery of string bending and vibrato techniques. Generally speaking, Albert's pitch was usually a little bit sharp, due to his aggressive fingerpicked attack. The width of his finger vibratos was rather wide, and the speed was fairly slow, making them characteristically big, bold and vocal-like.

The initial vibrato in bar 2 is a "floating" style, wherein only the fingertip touches the guitar neck. In bar 3, I pull down on the string to create the vibrato, which yields a different vibrato sound than that produced by pushing the string upward.

FIGURES 2-5 focus on the distinct elements of the primary one- and two-bar phrases played in this solo. Work on each phrase separately, then explore how to best transition from one to the next.

FIG. 1 Triplet Feel

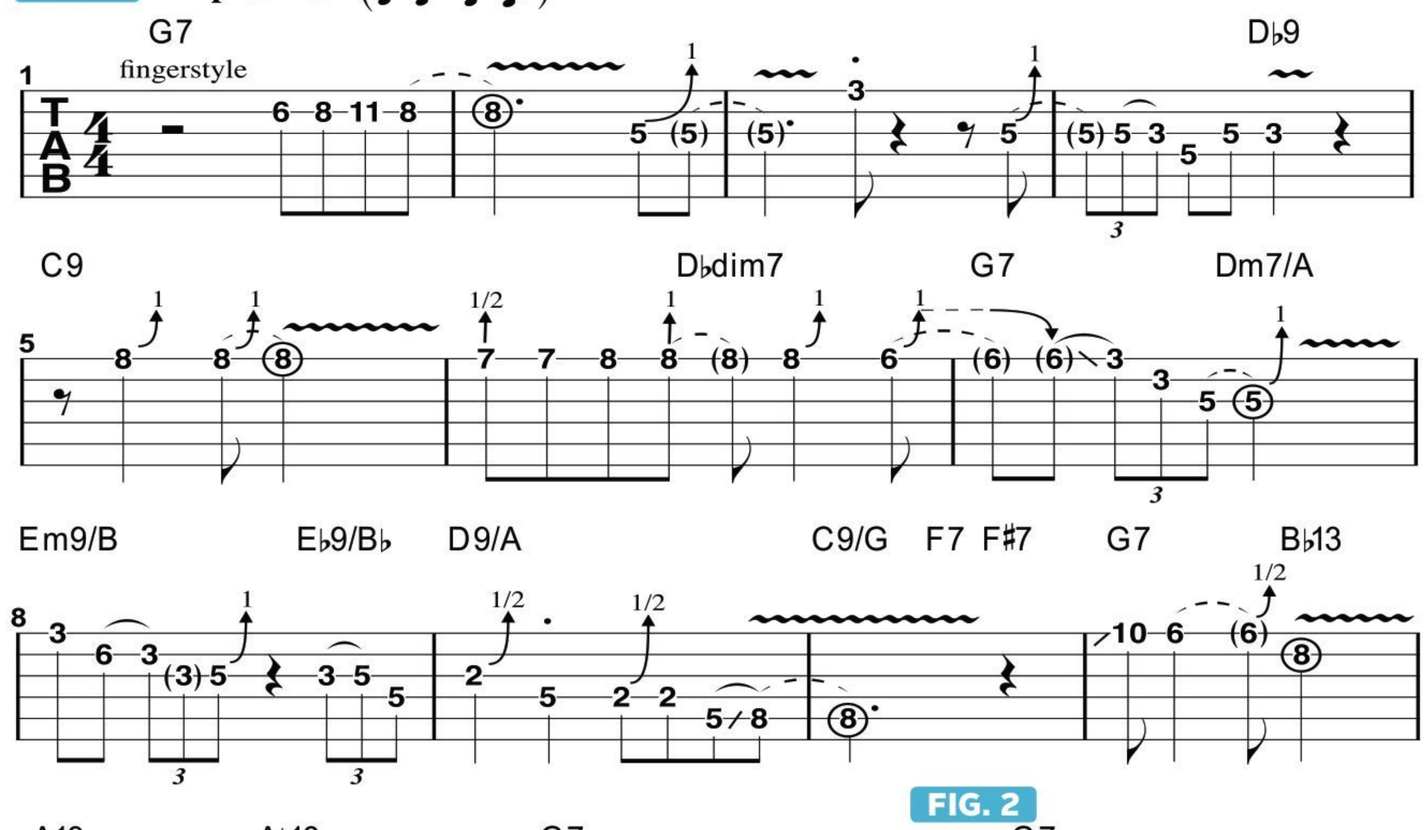
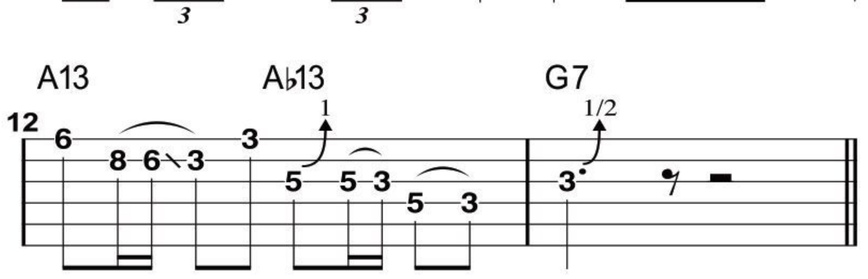


FIG. 2



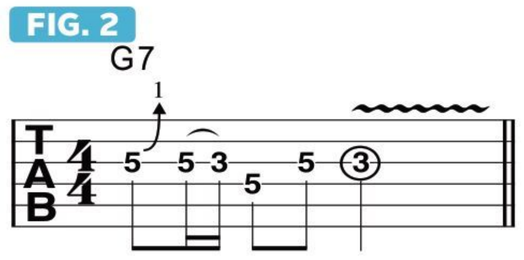


FIG. 3

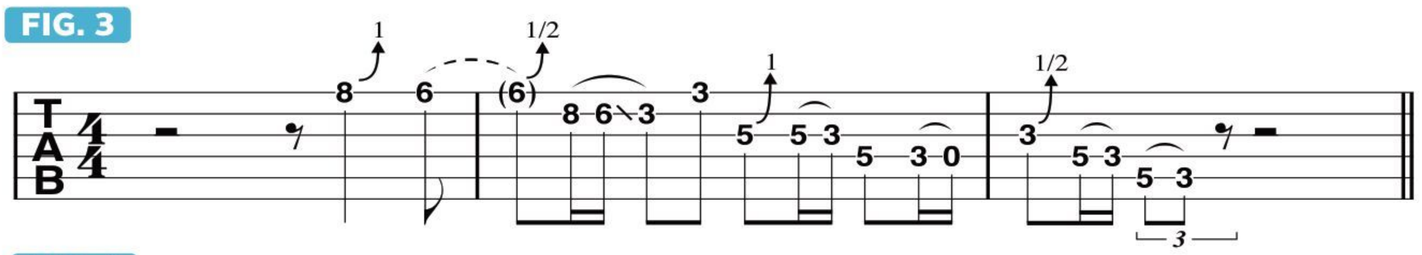


FIG. 4

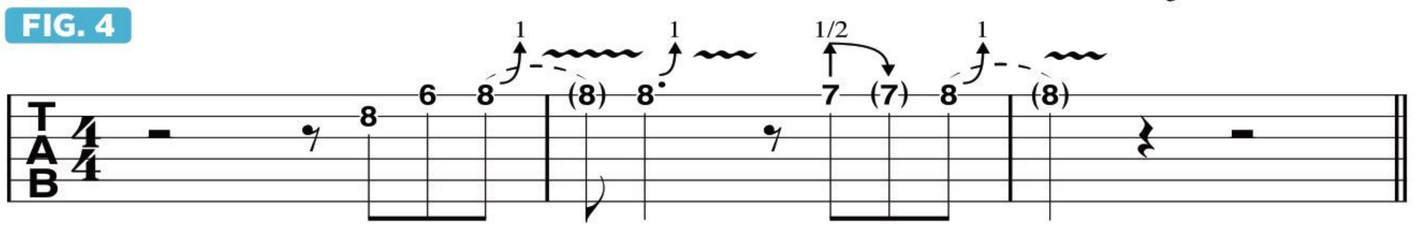
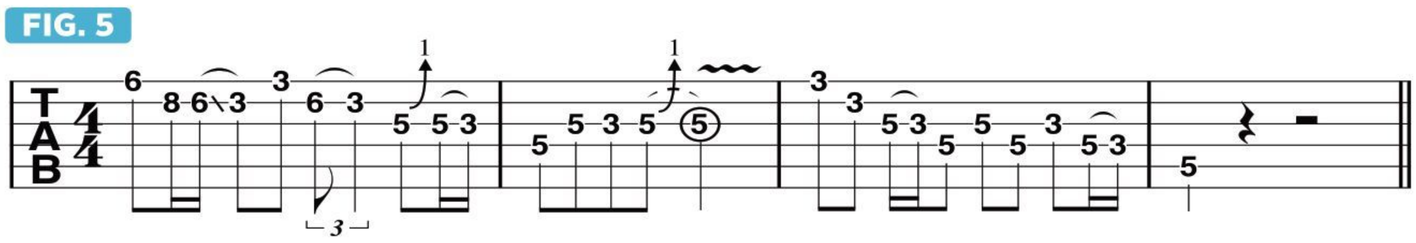


FIG. 5



Greg Koch is a large human who coaxes guitars into submission in a way that has left an indelible print on the psyches of many Earth dwellers. Visit GregKoch.com to check out his recordings, instructional materials, signature musical devices and colorful hats.

TOM NOVIK

COLUMNS

MELODIC MUSE

by Andy Timmons

For video of this lesson, go to GuitarWorld.com/May2021

LINE GAMES

Targeting chord tones in melodic improvisation

LAST MONTH, I discussed my approach to melody and melodic awareness, as applied to improvised solos played on a single string. Whether you're playing over a complex chord progression or a single chord, the notes you choose to emphasize in a solo will serve to "tell the story." We began by looking at the simple A minor pentatonic scale, which is spelled A, C, D, E, G, and intervallically, 1 (root), ♭3 (flatted 3rd), 4, 5, ♭7 (flatted 7th). We then expanded this five-note entity to the seven-note A natural minor scale, which consists of the notes A, B, C, D, E, F, G, intervallically, 1 (root), 2, ♭3 (flatted 3rd), 4, 5, ♭6 (flatted 6th), ♭7 (flatted 7th). I then demonstrated how to use the notes of A natural minor over a static Am9 chord. Now, we'll use the single-string approach to play over a chord progression.

FIGURE 1 illustrates a 16-bar improvised solo that I played over a repeating Am - G - F - E7 progression, with each chord played for two bars. Maintaining the approach of playing horizontally up and down the G string, the improvised lines are guided by the diatonic notes of A natural minor, as well as the chord progression itself. Specifically, when playing over Am, I place emphasis on the chord tones of Am — the 1, 3 and 5, and also ♭7 — as these notes serve to describe, harmonically, the structure of the chord. When moving to G, the notes in the line that I emphasized are the chord tones of G: G, B and D.

Of paramount importance though, is that the line itself, in "global" terms, has to sound like music, and not an exercise in simply landing on chord tones. In every solo I play, I always strive to tell a cohesive musical story that will hold the listener's interest from beginning to end. My awareness of each of the chords in the progression and its associated chord tones serves as a tool in the development of the improvised melodic line and helps to guide where it might go. But there's so much more to it than just following that theoretical method. And therein lies the eternal challenge — how to make the most of each note in your solo based on where it falls within a given bar and across the chord sequence.

Getting back to **FIGURE 1**, two bars of G are followed by two bars of F (bars 5 and 6, and 13 and 14), with its associated chord tones F, A, and C, and the progression ends with E(7). We're in the key of A minor, and the E note functions as the root of the V (five) chord. Normally, the diatonic V chord in the key of A natural minor would be Em (E, G, B). Here, however, I add a twist by playing the V chord as a dominant 7th, E7 (E, G♯, B, D), so there is now a chord tone that is outside of A natural minor and instead derived from the parallel A harmonic minor scale (A, B, C, D, E, F, G♯).

FIGURE 2 depicts the E7 chord, followed by an example of how one might move from a line played over F, which remains diatonic to A natural minor, to one played over E7. Touching on the G♯ note over the E7 chord like this offers a colorful and much welcomed deviation from the sameness of A natural minor while also strengthening the line's connection to the progression.

FIG. 1

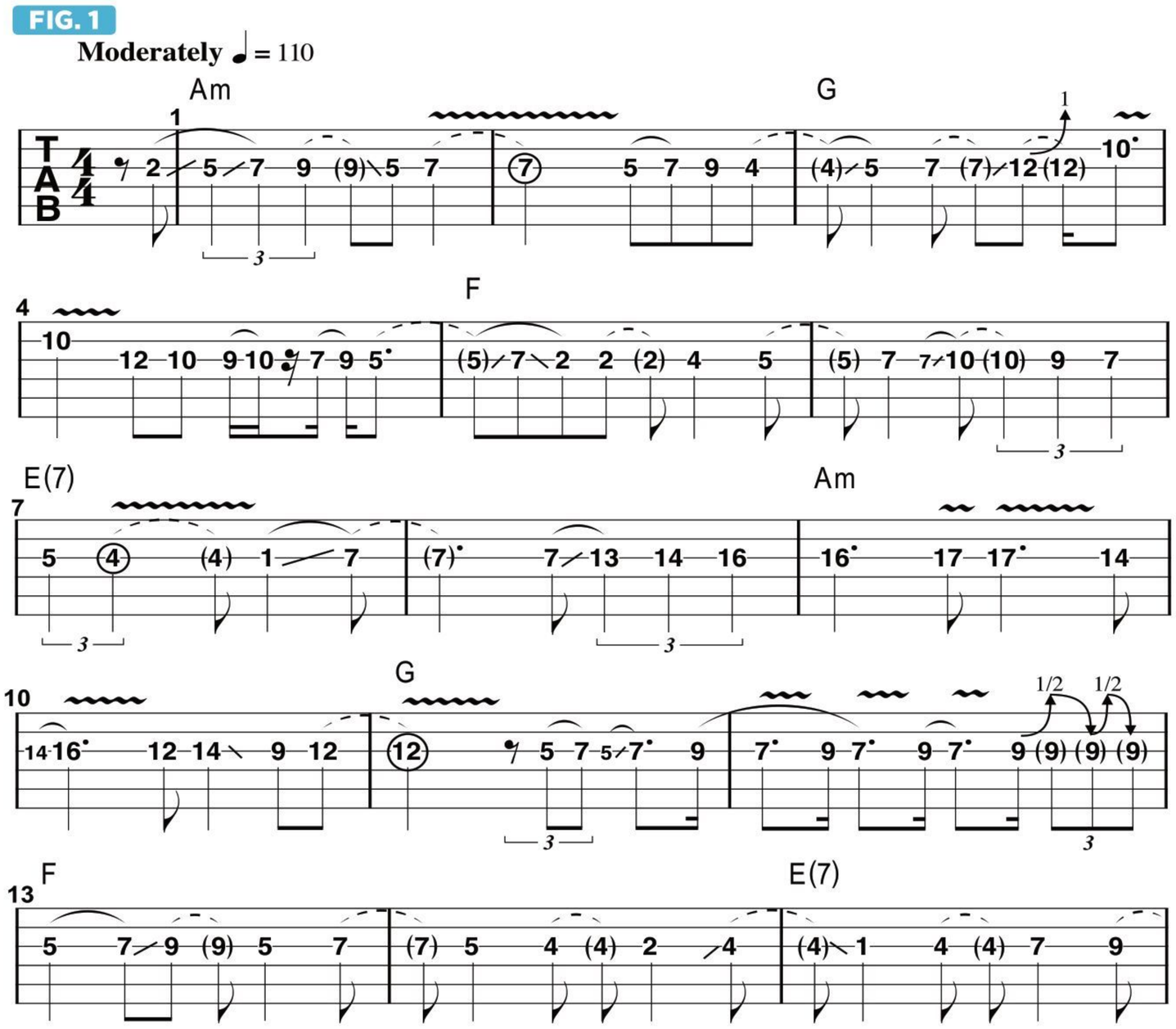
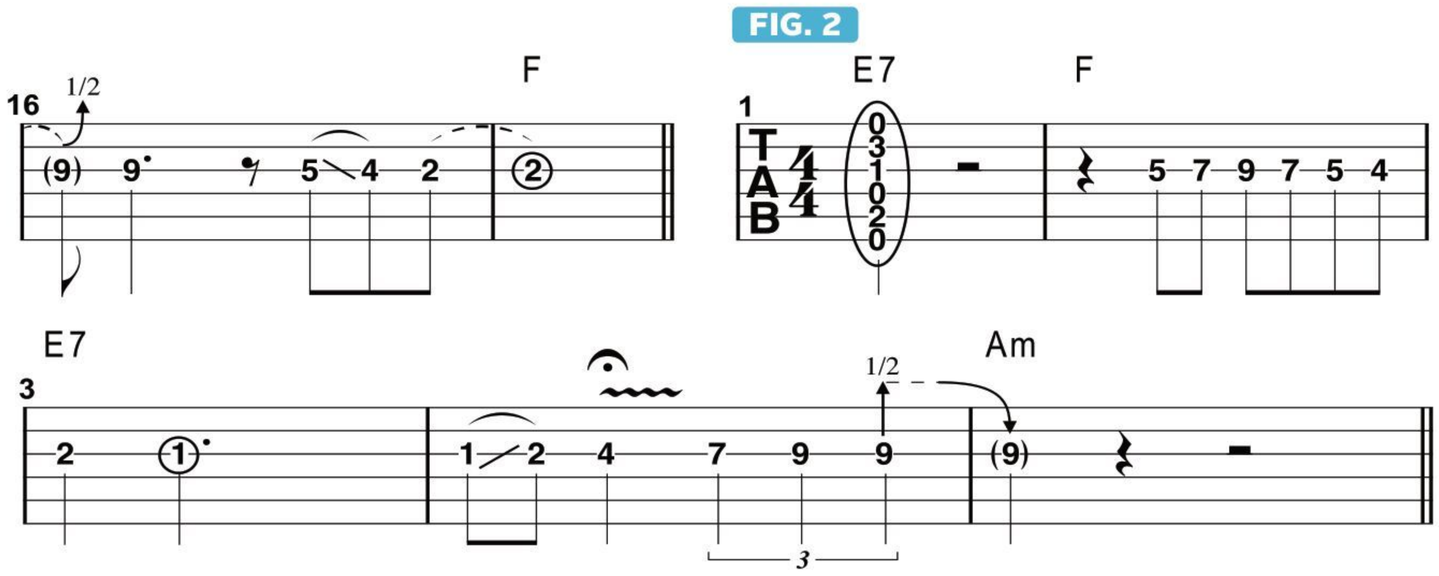



FIG. 2



Andy Timmons is a world-renowned guitarist known for his work with the Andy Timmons Band, as well as Danger Danger and Simon Phillips. Visit andytimmons.com and guitarxperience.net to check out his recordings and many instructional releases

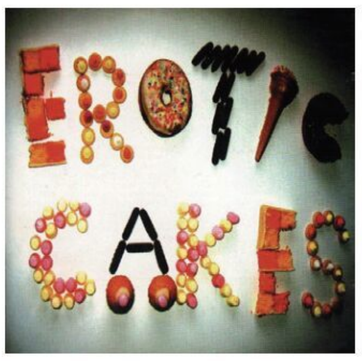
SIMONE CECHETTI

PERFORMANCE NOTES

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

"RHODE ISLAND SHRED"

Guthrie Govan



THIS FUN INSTRUMENTAL barnburner showcases Guthrie Govan's highly refined electric bluegrass and country-style chops and mastery of the art of crafting flowing single-note lines that describe chord changes with long, unbroken streams of 16th notes. The versatile guitarist uses mostly dominant 7 arpeggios and major and minor pentatonic scales as his melodic framework and inserts a few perfectly placed chromatic notes, which serve as transitional passing tones or approach tones that help to seamlessly connect the targeted chord tones. Also noteworthy is the guitarist's use of quick position shifts from shape to shape, which are equally seamless.

Guthrie alternate picks most of his 16th-note lines, occasionally using hybrid picking for some of the twangy pedal steel-style bend licks, such as those in bars 31 and 32 and 39-42. At bar 13, he masterfully employs the "echo trick" with downpicked eighth notes and a delay effect precisely timed to produce a single repeat in a dotted eighth-note rhythm. The result is cascading 16th notes that bring to mind what Albert Lee famously did in "Country Boy." Govan adds an interesting twist here by also engaging an envelope filter (a.k.a. auto-wah) effect, which creates a charming "quacking" sound.

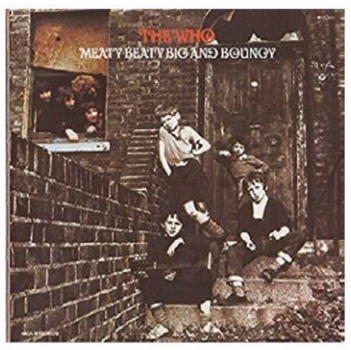
Ron "Bumblefoot" Thal lends his brilliant talents to the festivities here, turning in a breathtakingly flashy and tasteful solo and sweet harmony lead lines with Guthrie. Entering at 1:12 (see bar 49, Gtr. 3 part), Thal performs amazingly authentic-sounding "fiddle" licks on his fretless guitar and makes great use of legato finger slides without having to go over any "speed bumps."

Once you've mastered this, be sure to check out the *Erotic Cakes* album transcription packages available at **jtcguitar.com/store/package/erotic-cakes-album**, as either just the Album, Official Album Backings (with tab booklet containing all composed parts) and a Deluxe edition that includes both.

— JIMMY BROWN

"SUBSTITUTE"

The Who



A TIMELESS AND enduringly appealing power-pop classic, this early Who song from 1966 features guitarist Pete Townshend's celebrated songcraft and simple but effective rhythm parts.

The guitarist kicks off the tune with a punchy chord riff, for which he employs compact triad inversions on the top three strings over an open D-string pedal tone, foreshadowing both the song's chorus and a compositional approach that he would later go on to employ to great effect in tracks like "Sparks," from *Tommy*. Notice how, by using an electric 12-string guitar here, the notes on the G string are doubled an octave higher, along with the open D notes, adding to the richness and "tallness" of the chord voicings.

The first three chords require a couple of quick position shifts to make, so take it slow at first, until muscle and visual memory set in, and try to grab all three notes of each shape at once, as opposed to setting down one finger at a time, which is a bad habit to form when changing chords.

A six-string electric guitar (Gtr. 2) enters at the end of bar 4, taking the spotlight with a simple but catchy riff built around an open D5 chord, with John Entwistle's signature growling bass doubling Townshend's melodic movement an octave lower. You may find that an alternative fingering for the D5 chord, such as "2 and 3" or "2 and 4" works best for this part, as it would conveniently free up your 1st finger to grab the B note on the A string's 2nd fret.

For the song's pre-chorus (see section C, bar 17), Townshend tastefully married a supportive sequence of open chord changes (Em - G5 - D), played on acoustic (Gtr. 3), with a catchy single-note, electric-guitar-and-bass-in-octaves riff that doesn't get in the way of singer Roger Daltrey's vocals. Townshend offers a subtle, cool variation on this riff for the song's third pre-chorus, at section F (bar 46), where he bends up to the low G note from F♯ at the 2nd fret, pulling the string in toward the palm.

— JIMMY BROWN

"EVERLONG"

Foo Fighters

THIS MODERN ALTERNATIVE rock classic is one of Dave Grohl's finest masterpieces, not due to its complexity, but rather its minimalist simplicity and great musical appeal.

Using drop-D tuning and small, two-finger chord voicings on the bottom three strings, the guitarist begins the song with a super-catchy, drummer-like riff, which he later enhances at bar 15 with a complementary higher guitar part (Gtr. 4) that he layers on top of the foundational riff. The two parts then serve as the song's verse accompaniment, becoming supportive to the vocals.

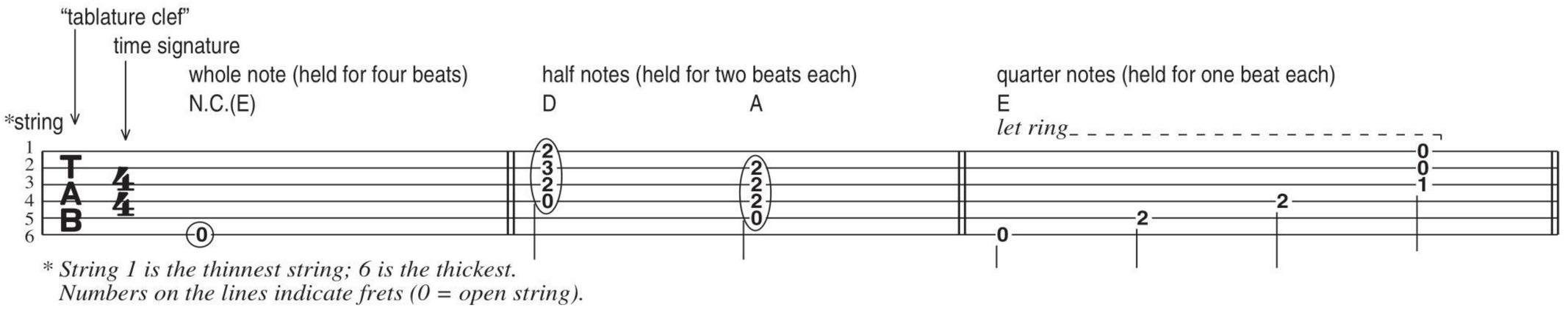
The pre-chorus, beginning at section D (bar 37) features an exciting build, with a climbing strummed-octaves figure on the A and G strings that sandwiches the ringing open middle D string. Unlike the usual fretting technique for playing strummed octaves on these strings, for which you want to intentionally mute the D string with your index finger, the object here is to make the finger "stand tall" and keep clear of the D string, which is part of the riff.

Interestingly, for the song's third pre-chorus (see section H, bar 69), which comes after an instrumental breakdown, Grohl develops this strummed-octaves idea with a countermelody that moves in *contrary motion*, starting one octave and 12 frets higher up the neck, on C♯ (16th position), then descending the D major scale while the foundational riff ascends it. Again, simple stuff, but compositionally very effective indeed.

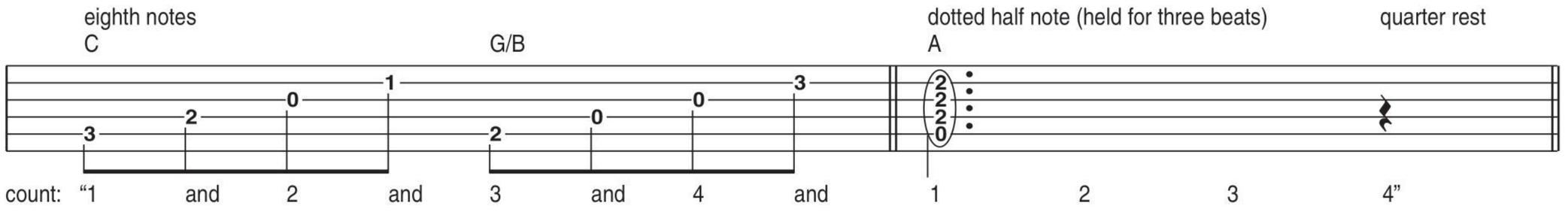
Grohl makes great use of the distinctive roar of drop-D power chords for the song's climactic chorus (see section E, bar 41), using the conveniently-fingered stacked roots and 5ths to create a thunderous, thick-sounding anthemic accompaniment. Notice the prescribed "1 and 4" fingerings for these power chords illustrated at the beginning of the transcription. Feel free to fret the G-string notes with your ring finger (3) instead of the pinkie (4), for a more "sure-footed" grip.

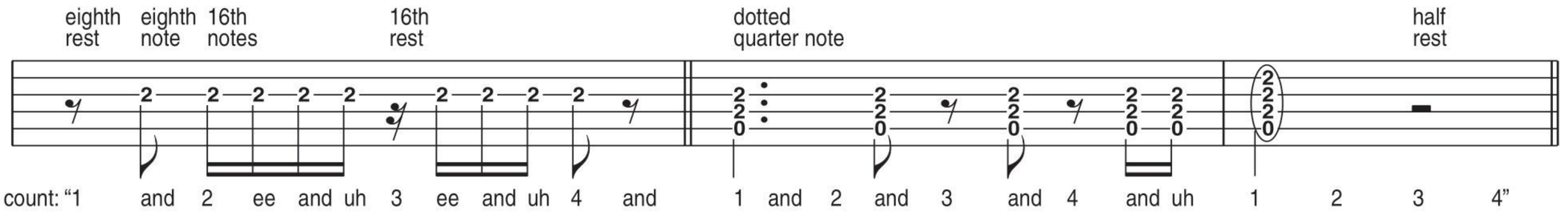
— JIMMY BROWN

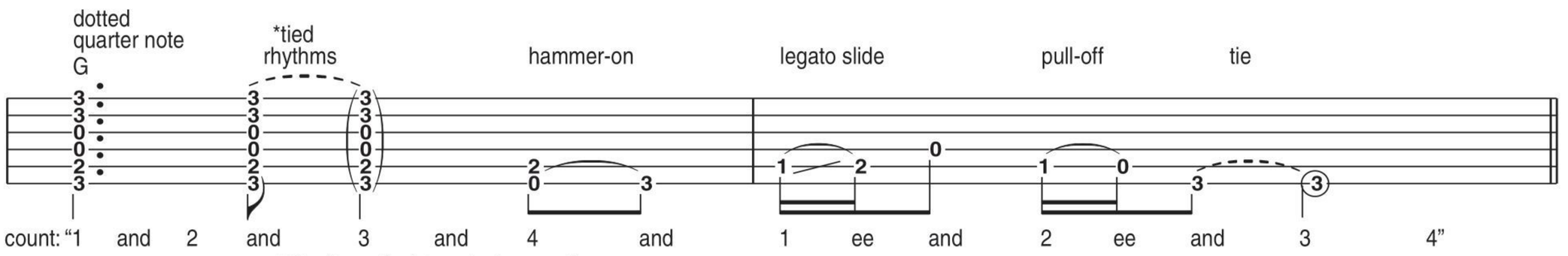
NOTATION GUIDE



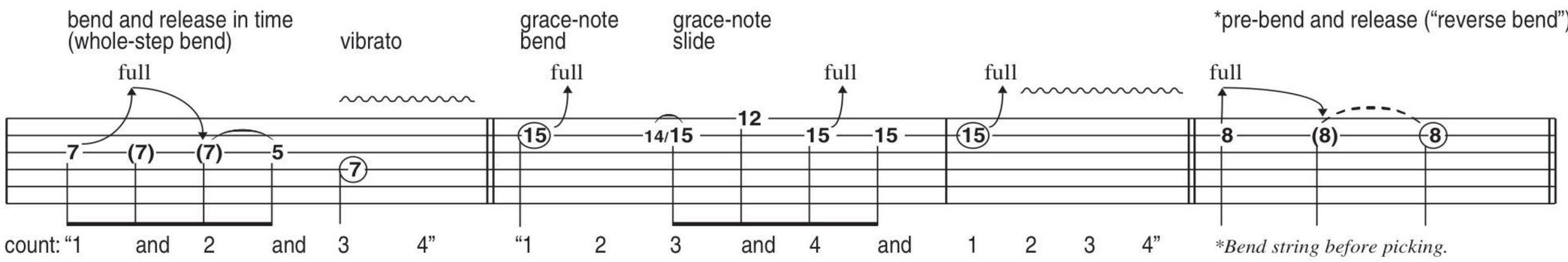
* *String 1 is the thinnest string; 6 is the thickest. Numbers on the lines indicate frets (0 = open string).*



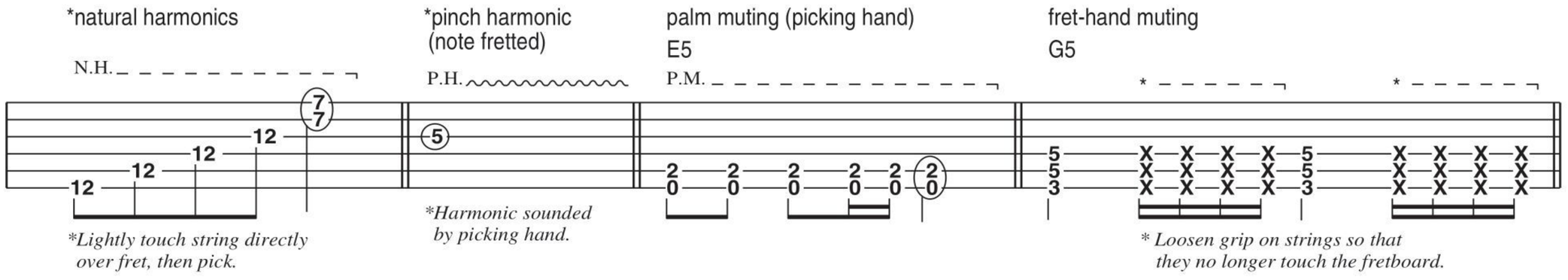




* *Don't rearticulate notes in parentheses.*



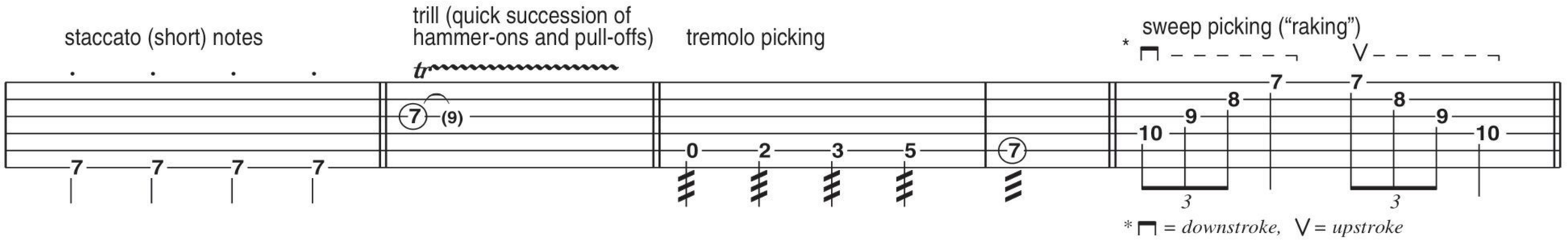
* *Bend string before picking.*



* *Lightly touch string directly over fret, then pick.*

* *Harmonic sounded by picking hand.*

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



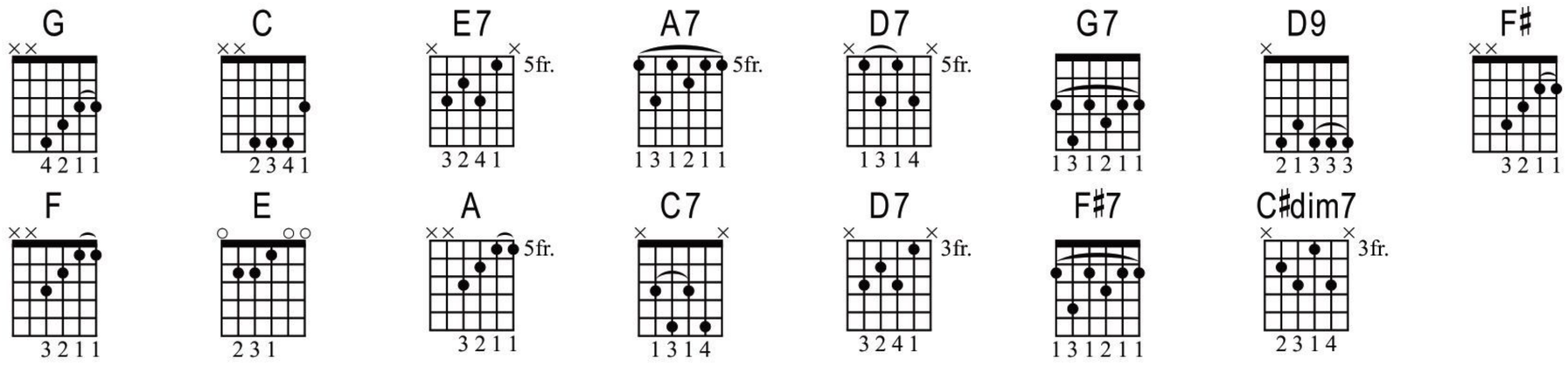
* ⊓ = *downstroke,* ⋁ = *upstroke*

"RHODE ISLAND SHRED"

Guthrie Govan (with Ron "Bumblefoot" Thal)

As heard on **EROTIC CAKES**

Written by **GUTHRIE GOVAN** • *Transcribed by* **JEFF PERRIN**



A (0:00)

Fast ♩ = 80

G C

Gtr. 1 (elec. w/clean tone) (Guthrie Govan)

Riff A

*Gtr. 2 (elec. w/clean tone)

Rhy. Fig. 1

*Composite arrangement:
Guitar and banjo arr. for guitar.

Bass

Bass Fig. 1

G

"RHODE ISLAND SHRED"
WRITTEN BY GUTHRIE GOVAN
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C

5

G

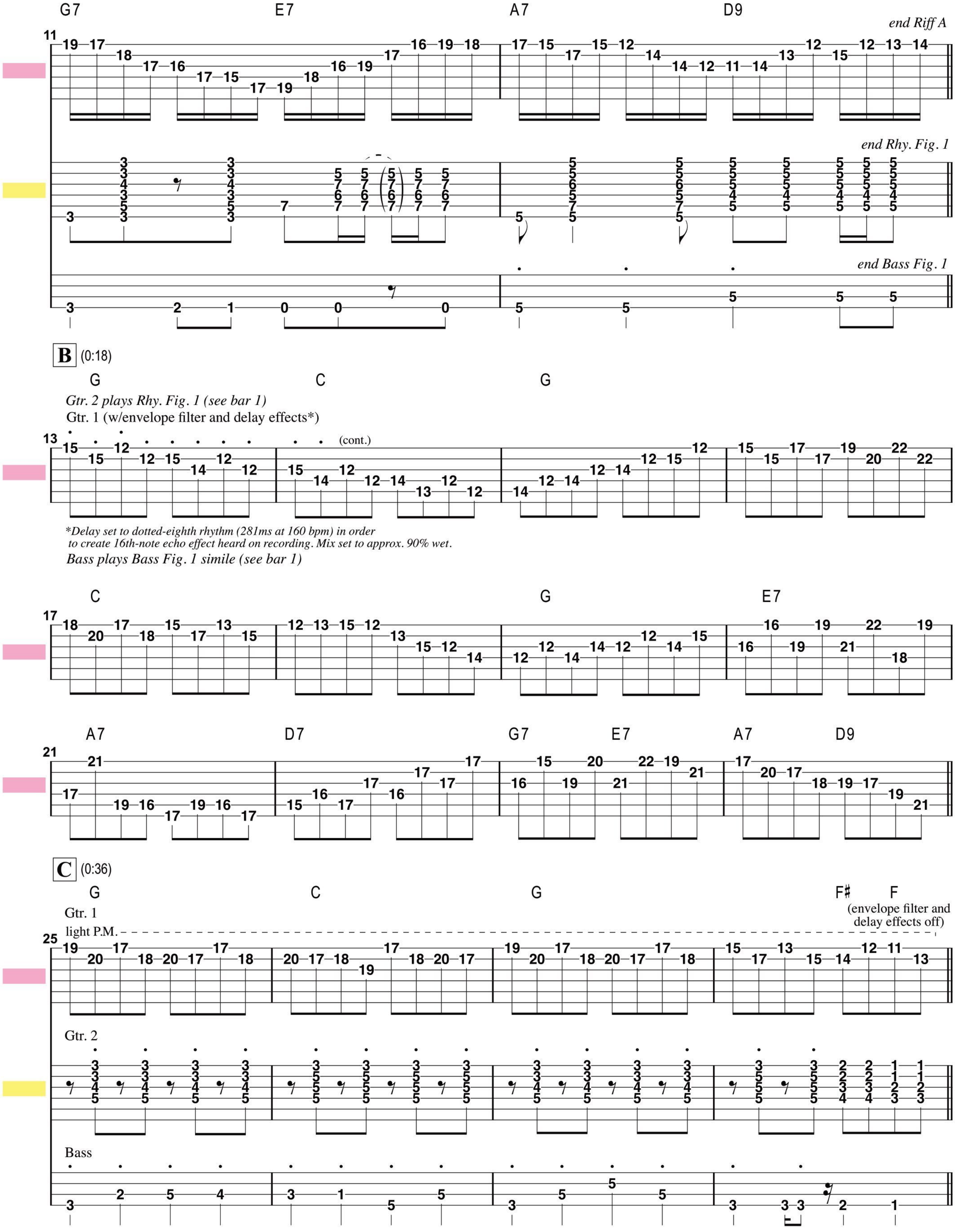
7

A7

9

E7

D7


G7
E7
A7
D9
end Riff A
end Rhy. Fig. 1
end Bass Fig. 1
B (0:18)
G
C
G
Gtr. 2 plays Rhy. Fig. 1 (see bar 1)
Gtr. 1 (w/envelope filter and delay effects*)
(cont.)
*Delay set to dotted-eighth rhythm (281ms at 160 bpm) in order to create 16th-note echo effect heard on recording. Mix set to approx. 90% wet.
Bass plays Bass Fig. 1 simile (see bar 1)
C
G
E7
A7
D7
G7
E7
A7
D9
C (0:36)
G
C
G
F♯
F
(envelope filter and delay effects off)
Gtr. 1
light P.M.
Gtr. 2
Bass

D (0:42)

E

29

E (0:45)

E7

let ring

31

Rhy. Fig. 2

Bass Fig. 2

A

33

end Rhy. Fig. 2

end Bass Fig. 2

18+

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AVAXHOME-

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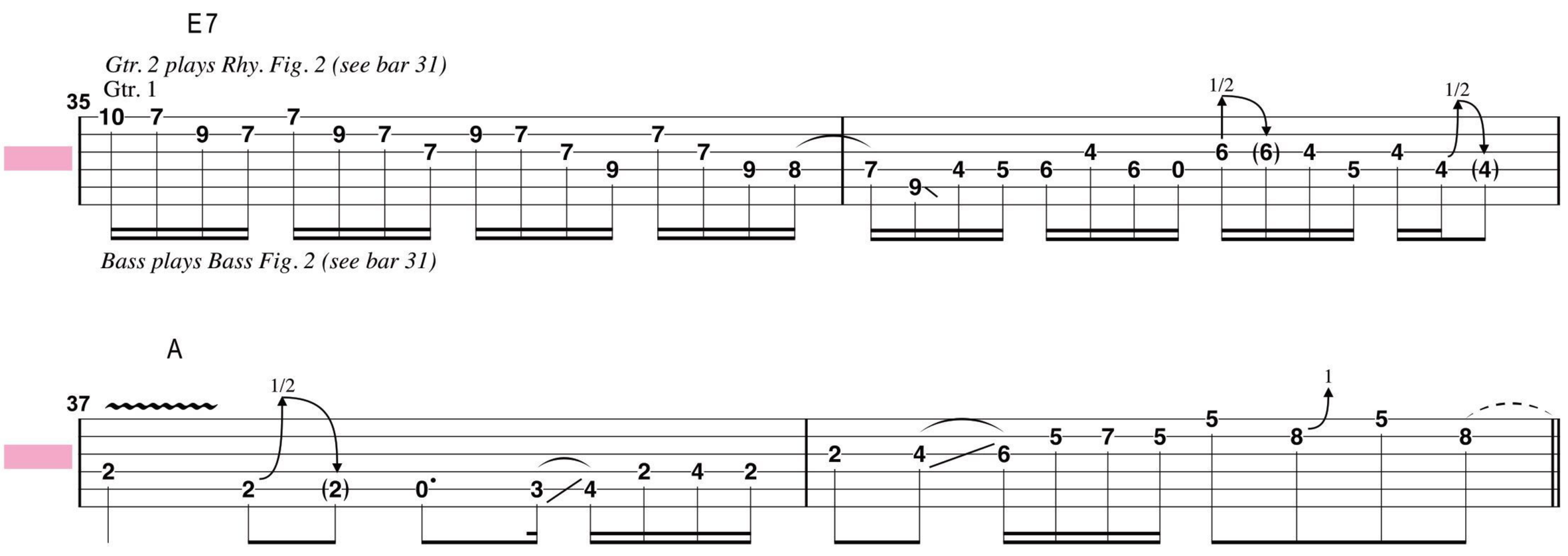
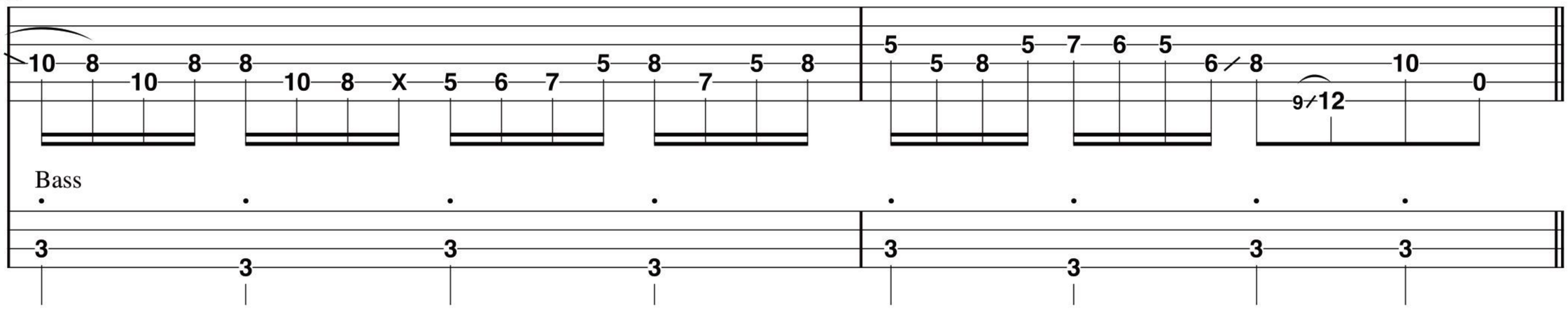

E7
Gtr. 2 plays Rhy. Fig. 2 (see bar 31)
Gtr. 1
35
1/2
1/2
Bass plays Bass Fig. 2 (see bar 31)
A
37
1/2
1
F (0:57)
C7
1½
let ring
Gtr. 1
39
Gtr. 2
Rhy. Fig. 3
Bass
D7
41

C7

Gtr. 2 plays Rhy. Fig. 3 twice (see bar 39)

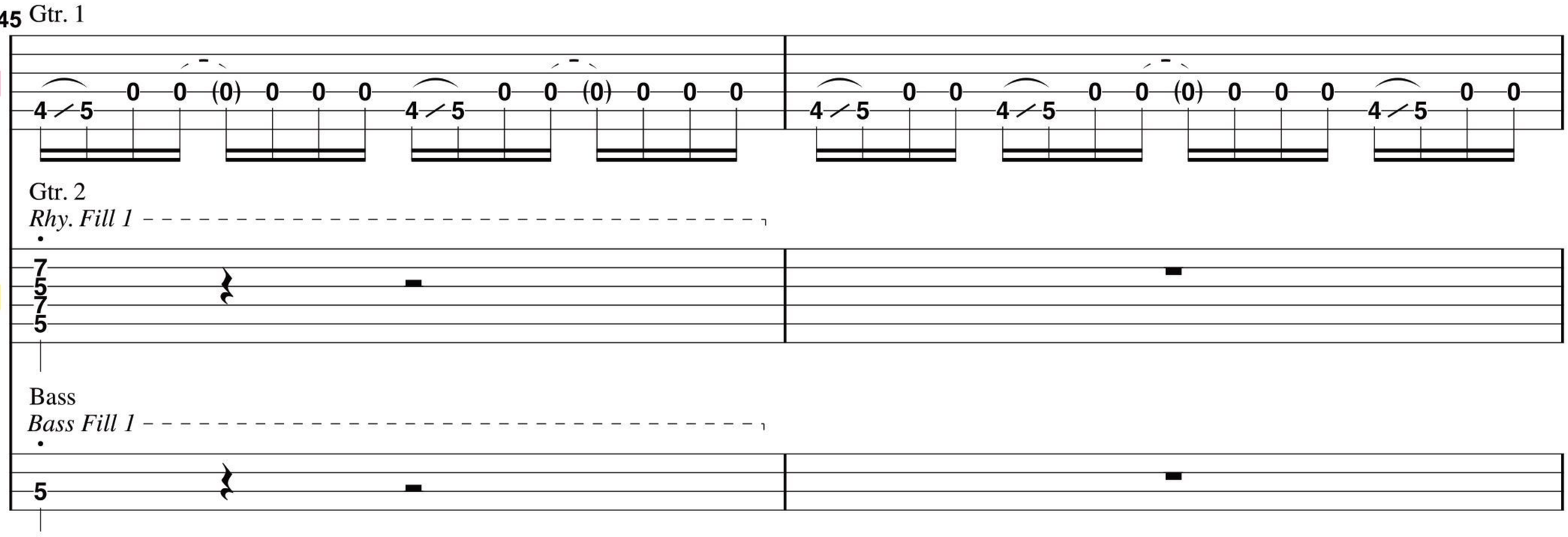
43 Gtr. 1



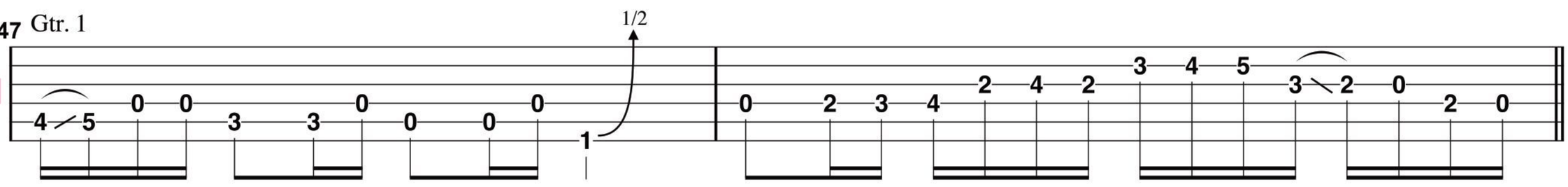
G (1:06)

D7

45 Gtr. 1



47 Gtr. 1



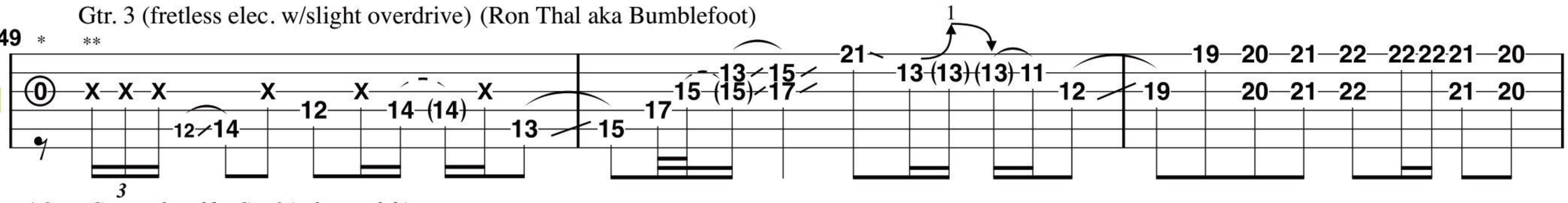
H (1:12)

G C G

Gtr. 1 plays first 9 bars of Rhy. Fig. 1 (see bar 1)

Gtr. 3 (fretless elec. w/slight overdrive) (Ron Thal aka Bumblefoot)

49 * **



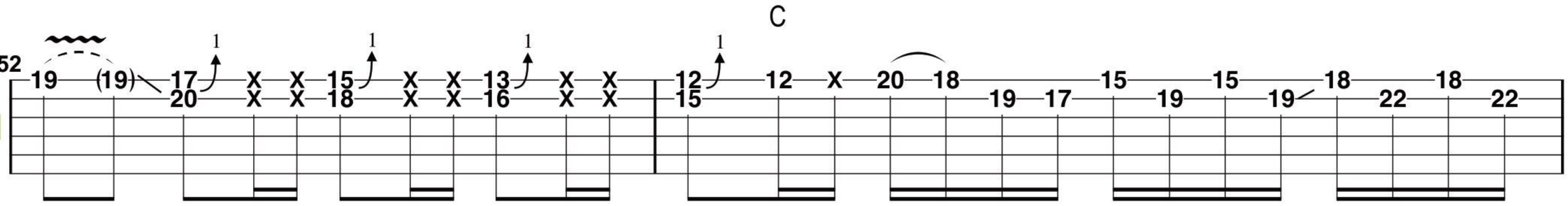
**Open G note played by Gtr. 1 (solo overdub)*

***Thimble on pick-hand pinkie taps string between neck and bridge pickups to generate a G note pitch.*

Bass plays first 9 bars of Bass Fig. 1 simile (see bar 1)

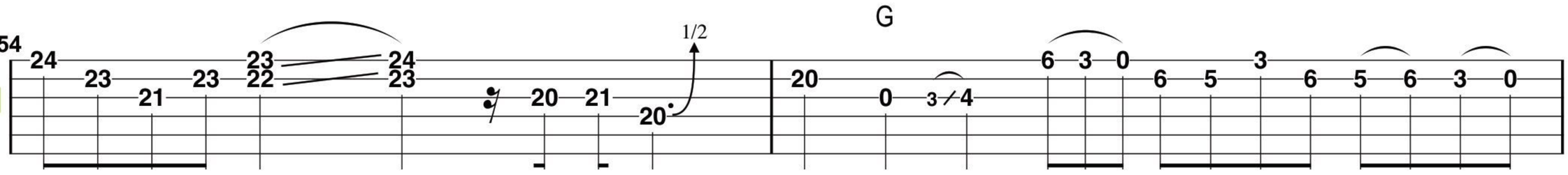
C

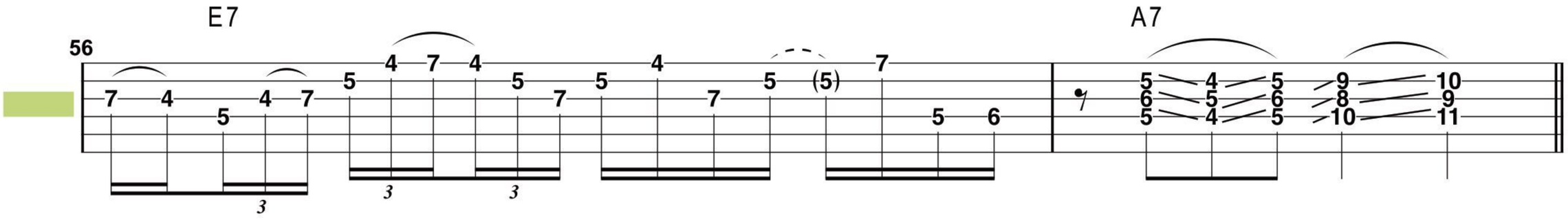
52



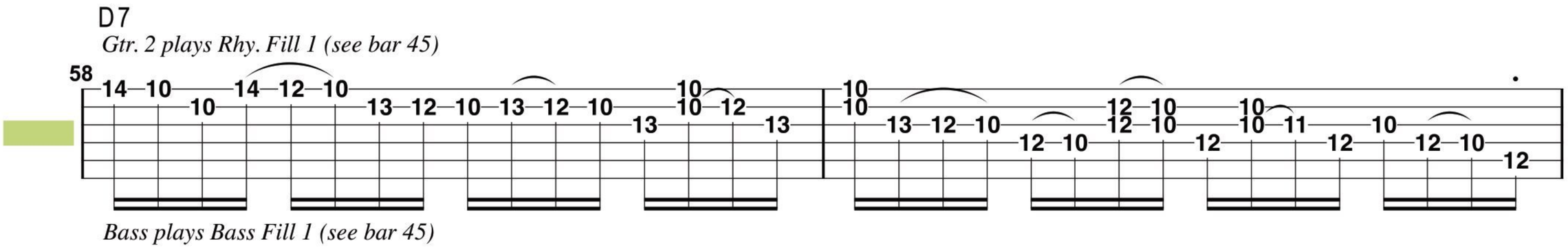
G

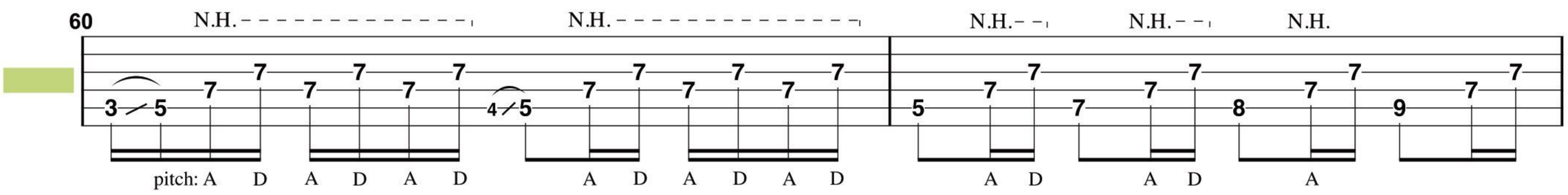
54

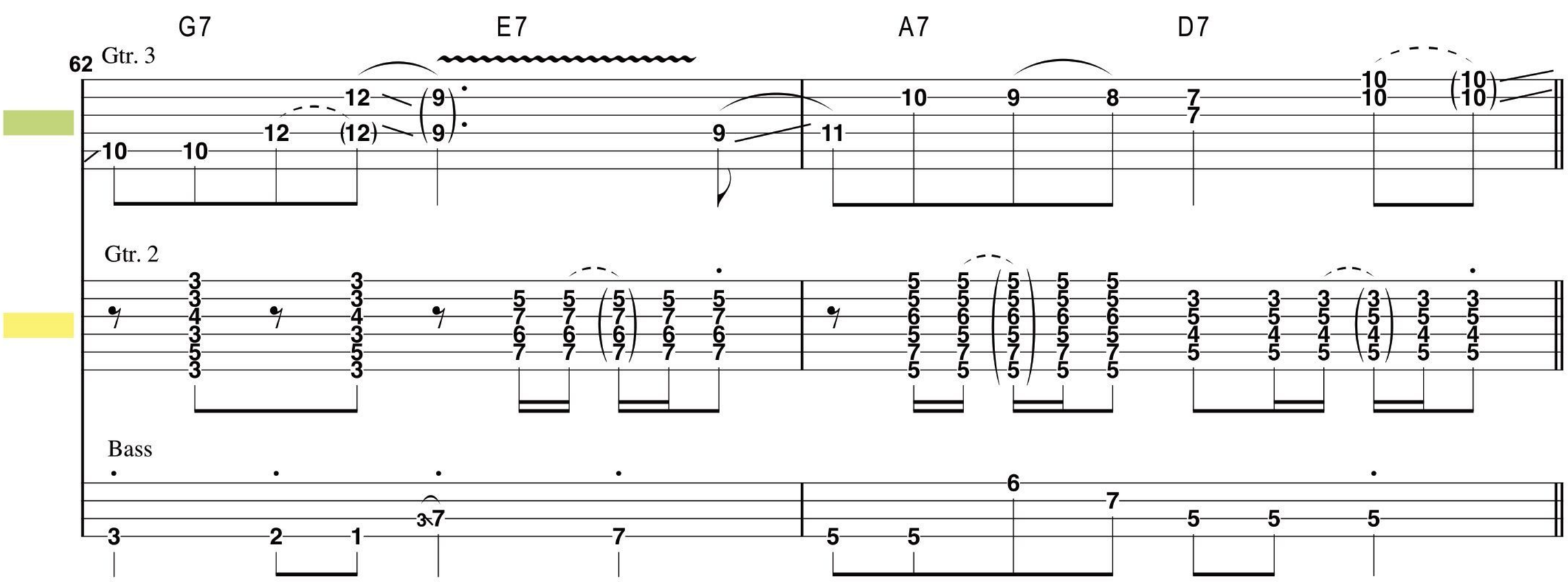



E7
A7
56

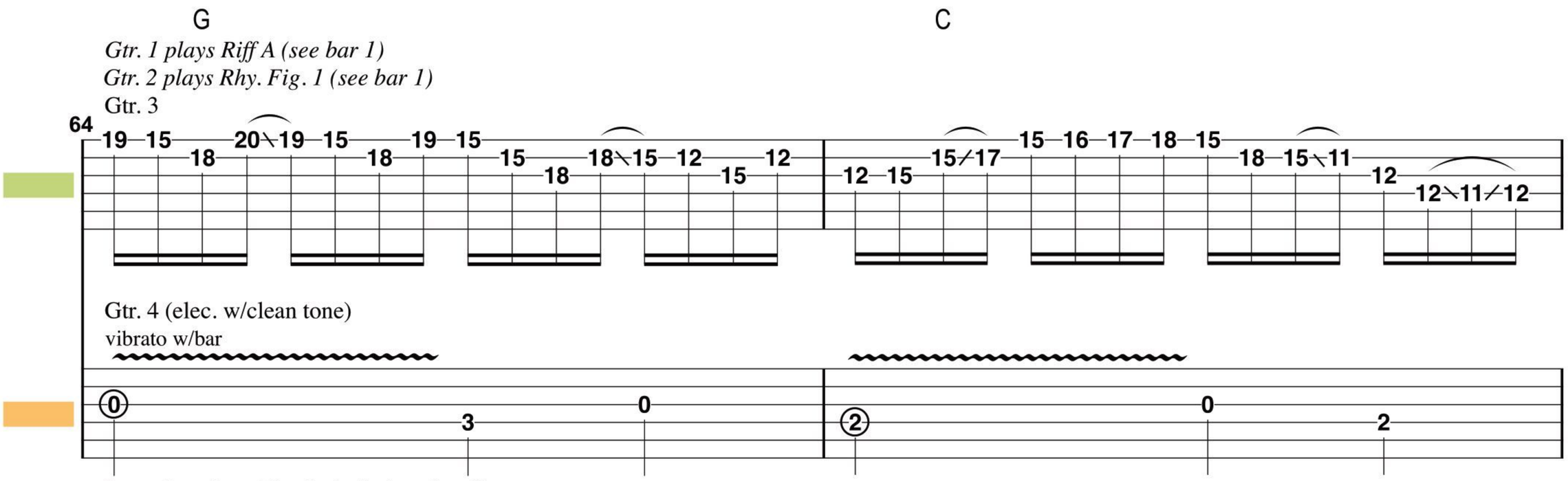
I (1:26)


D7
Gtr. 2 plays Rhy. Fill 1 (see bar 45)
58
Bass plays Bass Fill 1 (see bar 45)


60
N.H.
N.H.
N.H.
N.H.
N.H.
pitch: A D A D A D A D A D A D A D A


G7
E7
A7
D7
62
Gtr. 3
Gtr. 2
Bass

J (1:35)


G
C
Gtr. 1 plays Riff A (see bar 1)
Gtr. 2 plays Rhy. Fig. 1 (see bar 1)
Gtr. 3
64
Gtr. 4 (elec. w/clean tone)
vibrato w/bar
Bass plays Bass Fig. 1 simile (see bar 1)

66
G
P.M.
68 P.M.
C
70
G
P.M.
E7
P.M.
72
A7
P.M.
D7
P.M.
74 P.M.
G7
E7
A7
D9
1/2

K (1:53)

G C7 C♯dim7

Gtr. 1
Riff B

76

Gtr. 3

Gtr. 4

Gtr. 2
Rhy. Fig. 4

Bass

G C7 C♯dim

Gtr. 1 plays Riff B twice (see bar 76)
Gtr. 2 plays Rhy. Fig. 4 twice (see bar 76)

Gtr. 3

78

Gtr. 4

Bass
Bass Fig. 3

G C7 C♯dim

Gtr. 3

80

Gtr. 4

Bass plays Bass Fig. 3 (see bar 78)

D7 (grad. decrease tempo) F♯7 G7

Gtr. 1

82

1/2

Gtr. 3

Gtr. 2

(let ring into next bar)

Bass

L (2:05)

Freely

Gtr. 1

Gtr. 5 (banjo arr. for gtr.)

84

Gtr. 3

Bass

(let ring into next bar)

***Thimble tap at "virtual" 27th fret located above neck pickup produces G note pitch.*

Gtr. 5

86

**Thimble tap at "virtual" 27th fret located above neck pickup produces D note pitch.*

***Perform pick-hand tap while sliding fret hand down the string.*

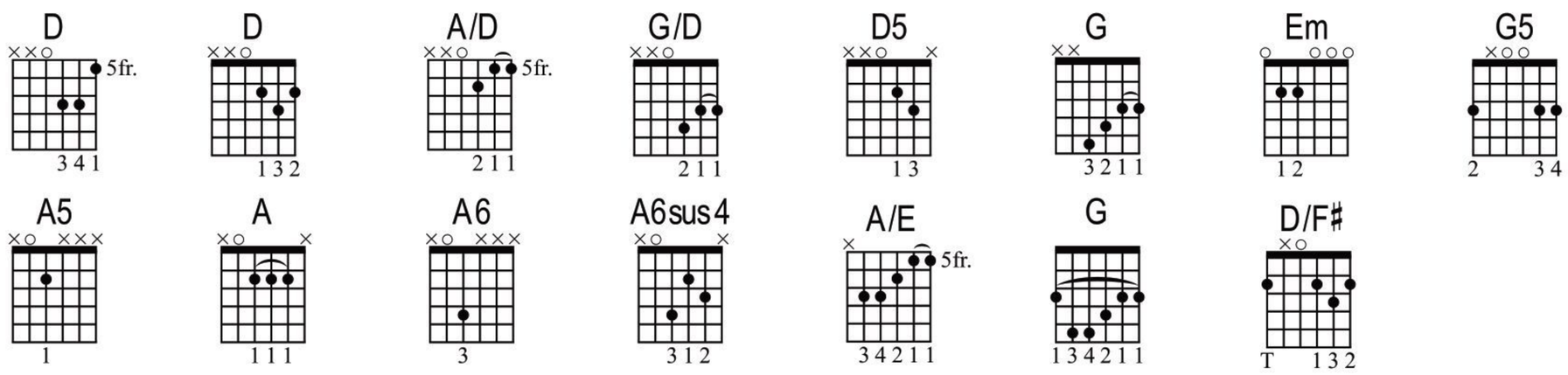
Gtr. 3

"SUBSTITUTE"

The Who

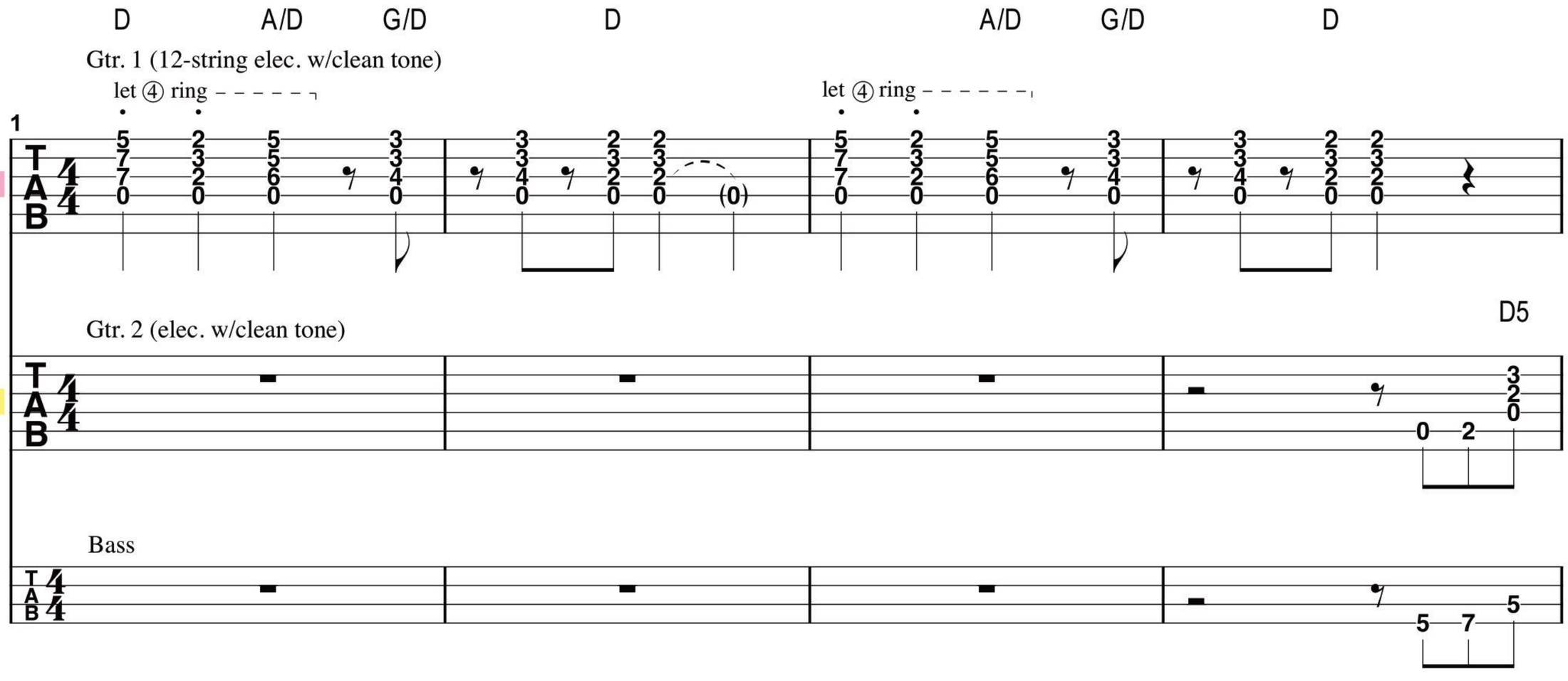
As heard on **MEATY BEATY BIG AND BOUNCY**

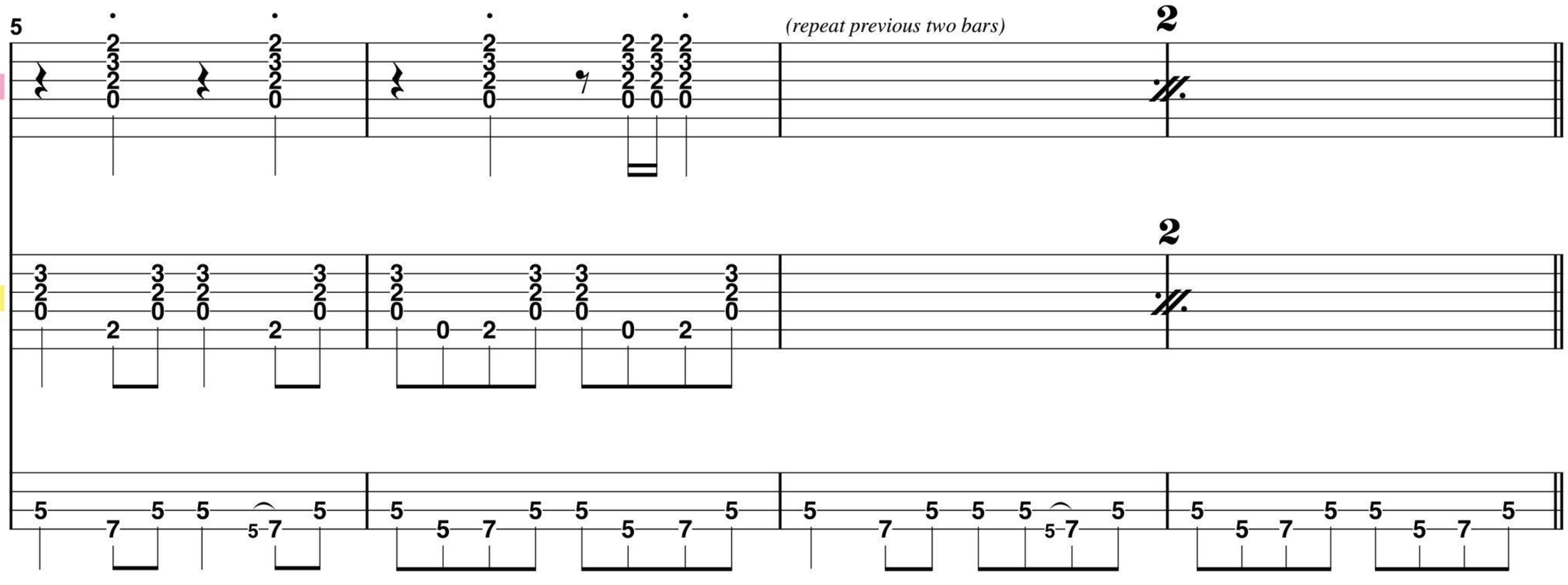
Words and Music by **PETER TOWNSHEND** • *Transcribed by* **JEFF PERRIN**



A **Intro** (0:00)

Moderately Fast ♩ = 144





"SUBSTITUTE"
WORDS AND MUSIC BY PETER TOWNSHEND
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B **Verses** (0:14, 1:02, 2:40)

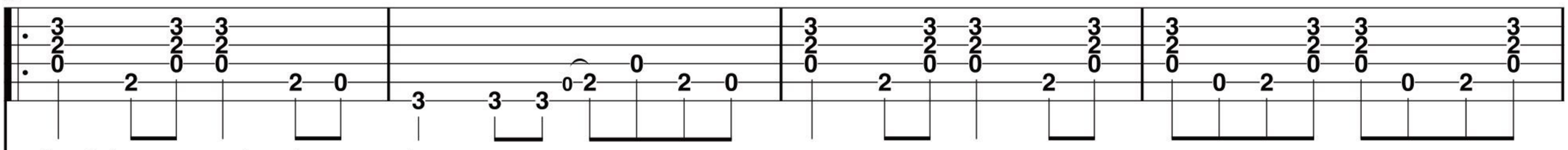
(♩ = 140*)

1. You think we look pretty good together
2., 3. I was born with a plastic spoon in my mouth The

D5 N.C.(G5) D5

9

Gtr. 2

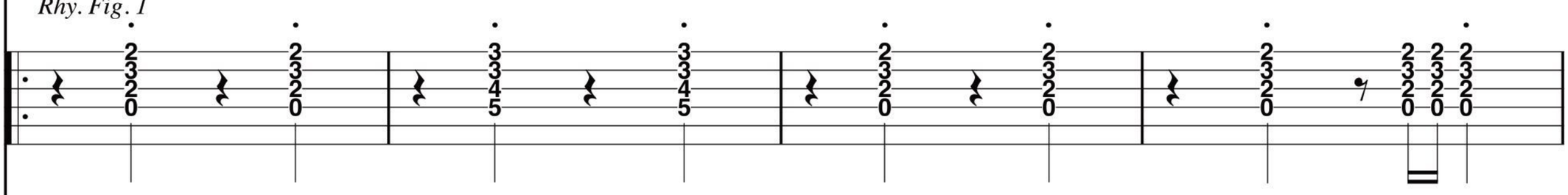


(*grad. decrease tempo through verse, pre-chorus, and 1st chorus, arriving at 134 bpm for 2nd verse.)

D G D

Gtr. 1

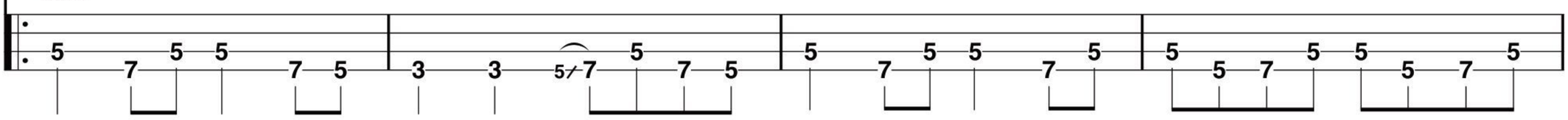
Rhy. Fig. 1



Bass substitutes Bass Fill 2 on 3rd verse (see below)

Bass substitutes Bass Fill 1 on 2nd verse (see below)

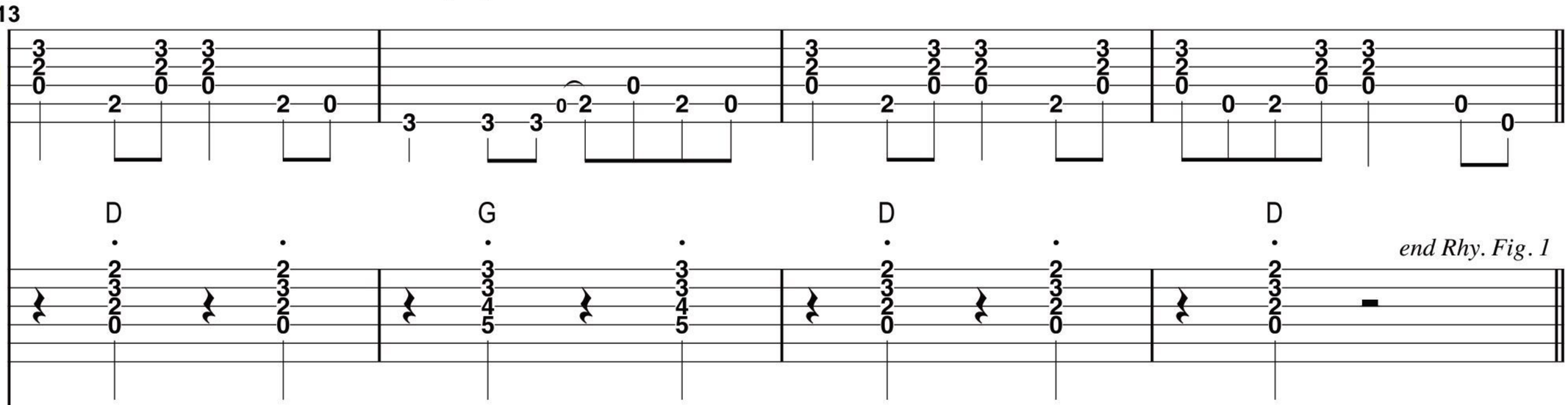
Bass



You think my shoes are made of leather But I'm a
north side of my town faced east and the east was facing south And now you

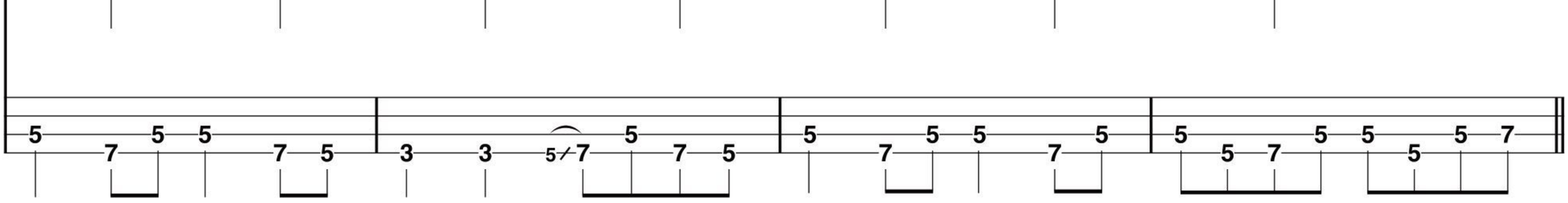
D5 N.C.(G5) D5

13



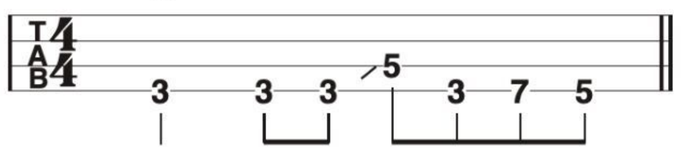
D G D D

end Rhy. Fig. 1



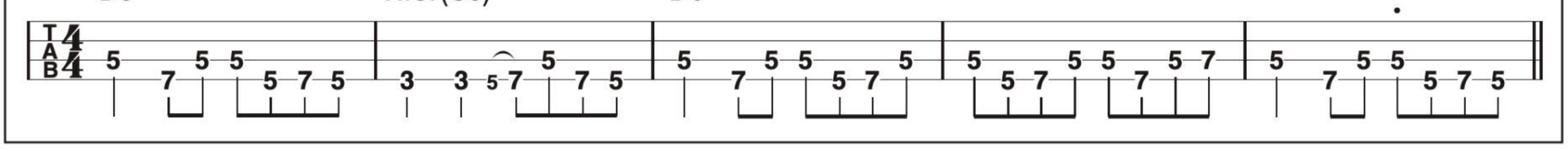
Bass Fill 1 (1:04)

G



Bass Fill 2 (2:40)

D5 N.C.(G5) D5

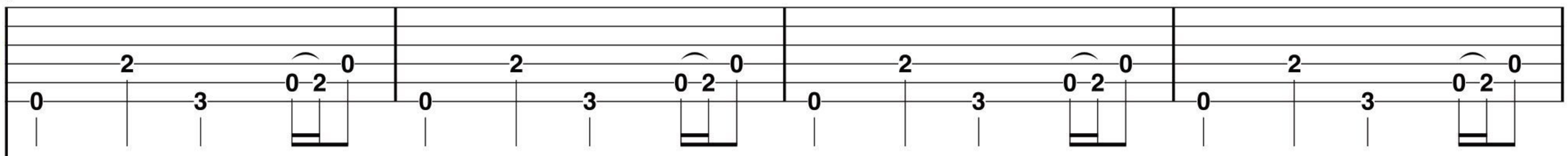


C 1st, 2nd, and 4th Pre-choruses (0:27, 1:16, 2:54)

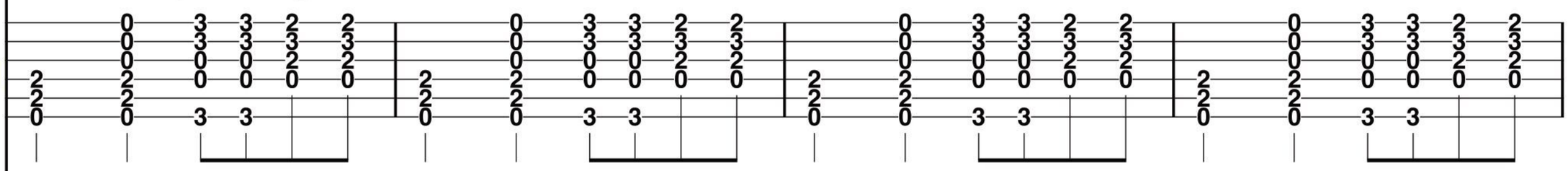
substitute for another guy I look pretty tall but my heels are high The
dare to look me in the eye Those crocodile tears are what you cry It's a

Em G5 D Em G5 D Em G5 D Em G5 D

17 Gtr. 2

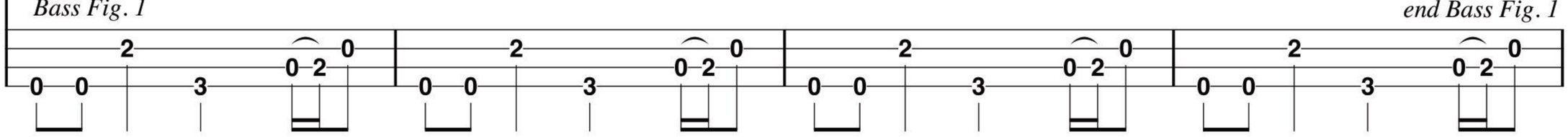


Gtr. 3 (acous.) *(3rd time only)*



Bass

Bass Fig. 1 *end Bass Fig. 1*

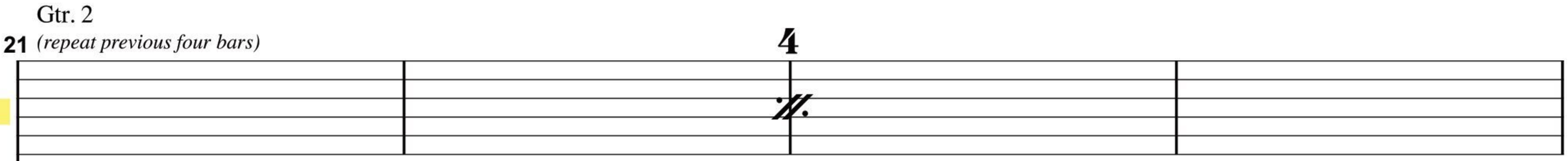


simple things you see are all complicated I look pretty young but I'm just back - dated
genuine problem you won't try To work it out at all you just pass it by pass it

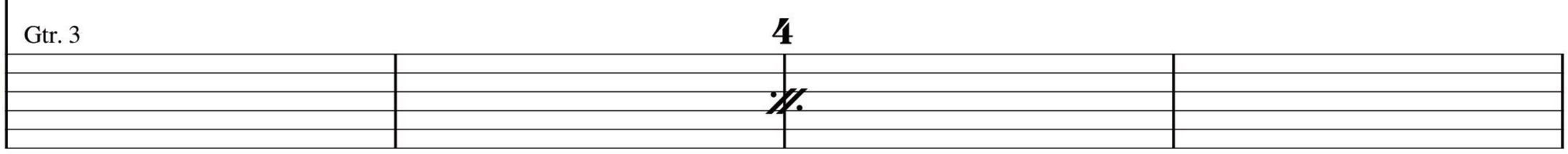
Em G5 D Em G5 D Em G5 D Em G5 D

Gtr. 2

21 *(repeat previous four bars)*



Gtr. 3



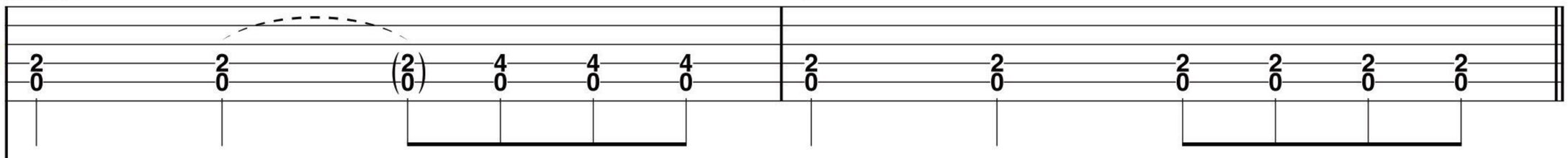
Bass plays Bass Fig. 1 (see bar 17)

3rd time, skip ahead to H *Outro Chorus (bar 62)*

yeah
by

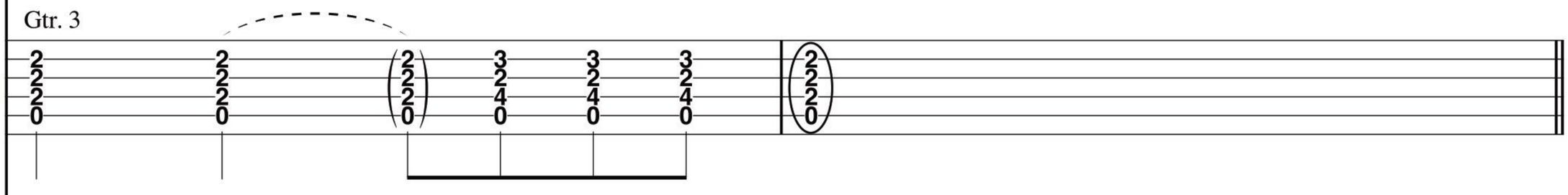
A5 A6 A5

25 Gtr. 2



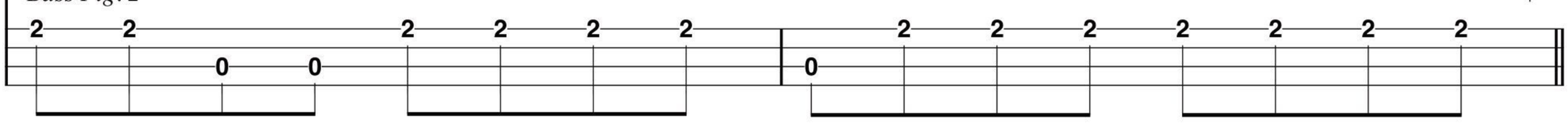
A A6sus4 A

Gtr. 3



Bass

Bass Fig. 2



D **Chorus** (0:45, 1:34)

Substitute (Substitute) your lies for fact I see right through your plastic mac I
Substitute (Substitute) me for him Substitute (Substitute) my coke for gin

D A/D G/D D D A/D G/D D

Gtrs. 1 and 2
Rhy. Fig. 2

27

Bass

look all white but my dad was black My fine looking suit is really made out of
(Substitute) (Substitute)
Substitute you for my mum At least I'll get my washing
(Substitute) (Substitute)

D A/D G/D D D A/D G/D D

31

1. 2.

sack
done

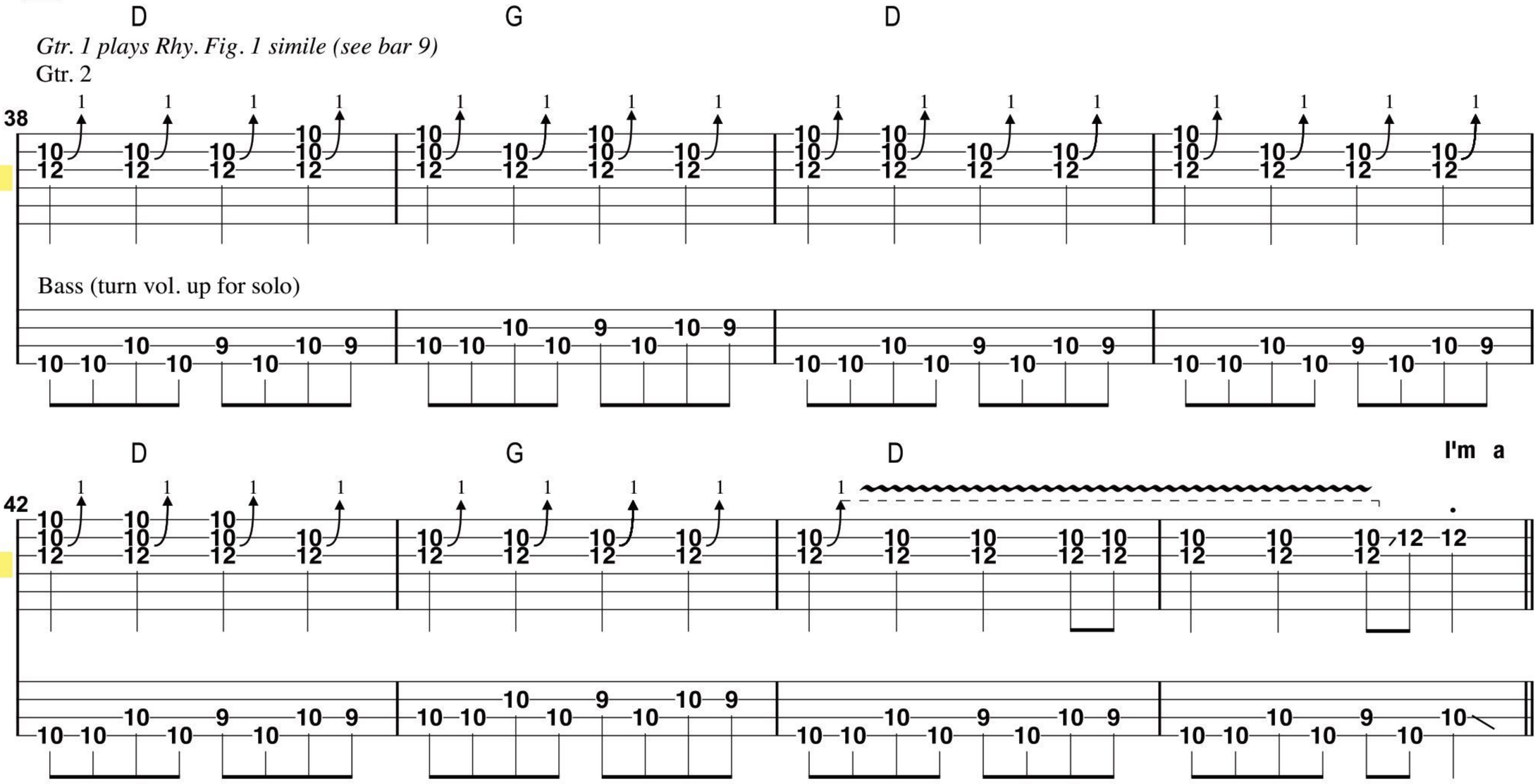
Gtr. 1

35

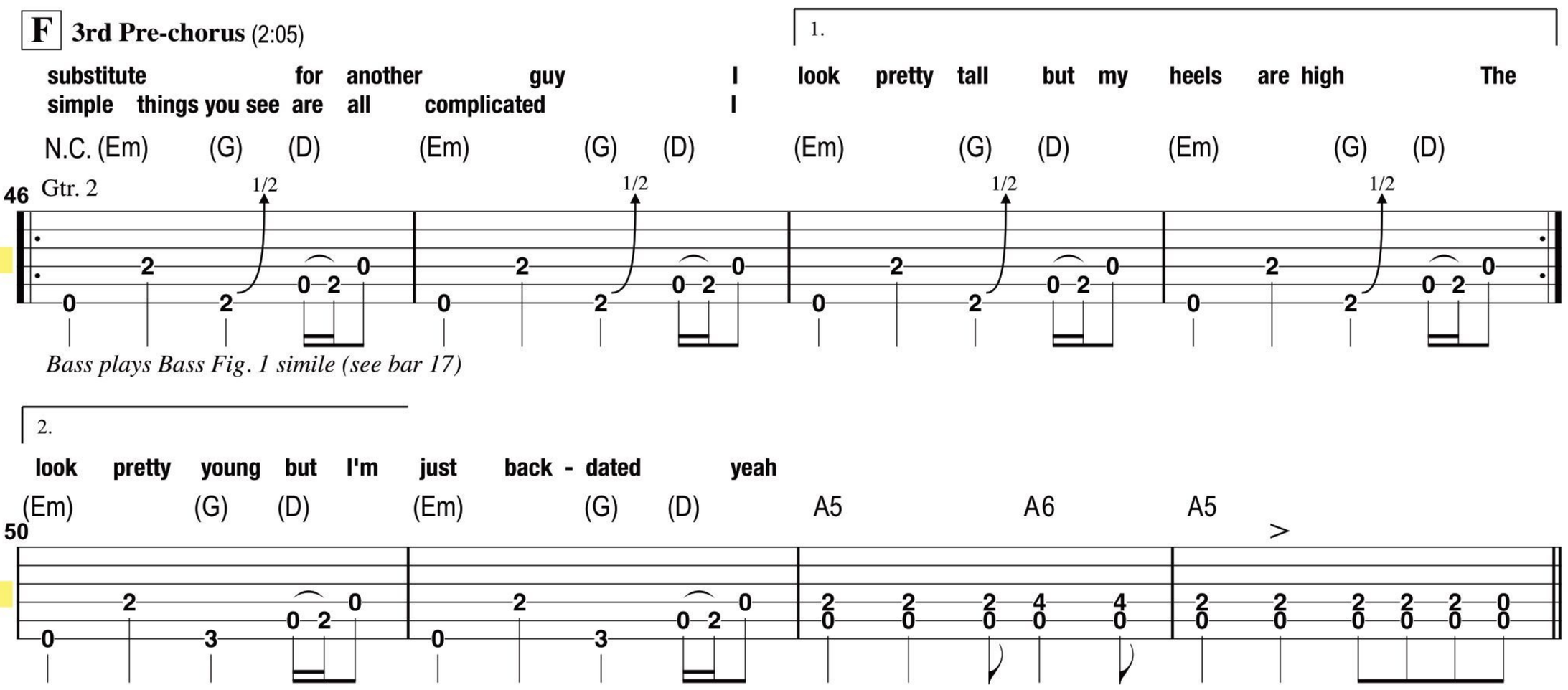
Gtr. 2

Bass

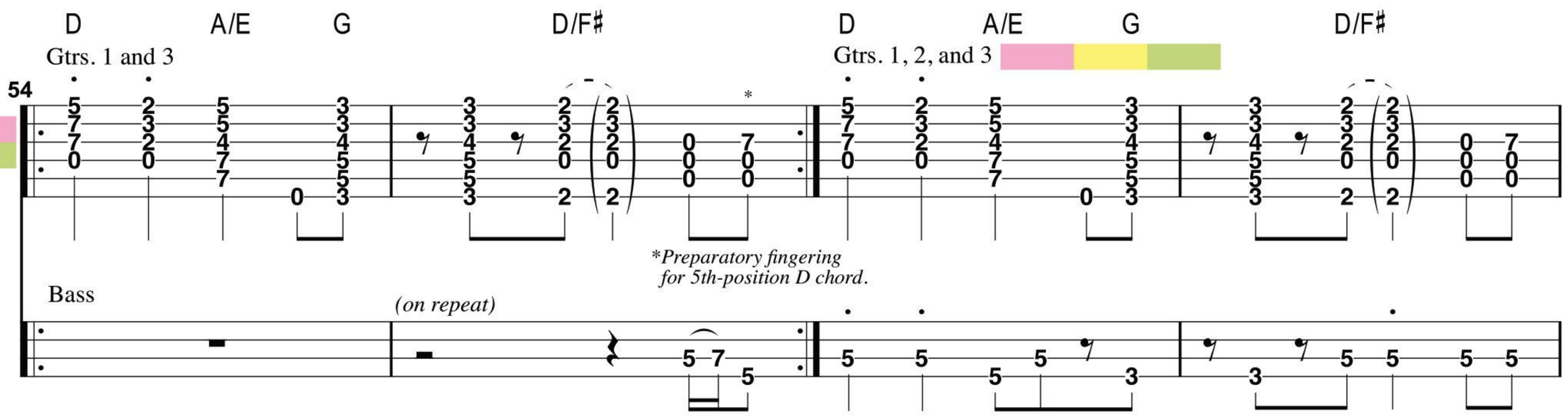
E **Bass Solo** (1:51)



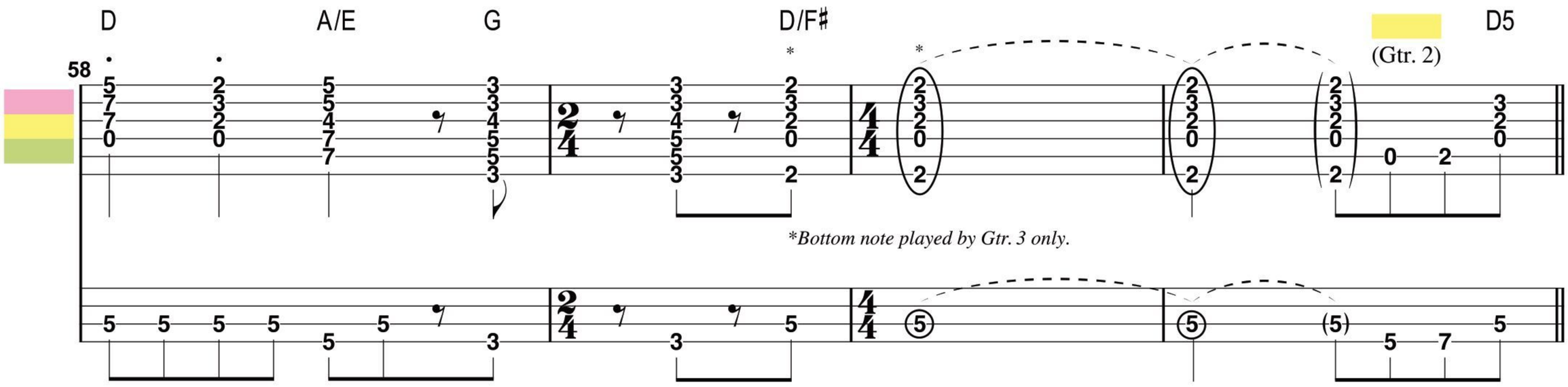
F **3rd Pre-chorus** (2:05)



G **Interlude** (2:23)

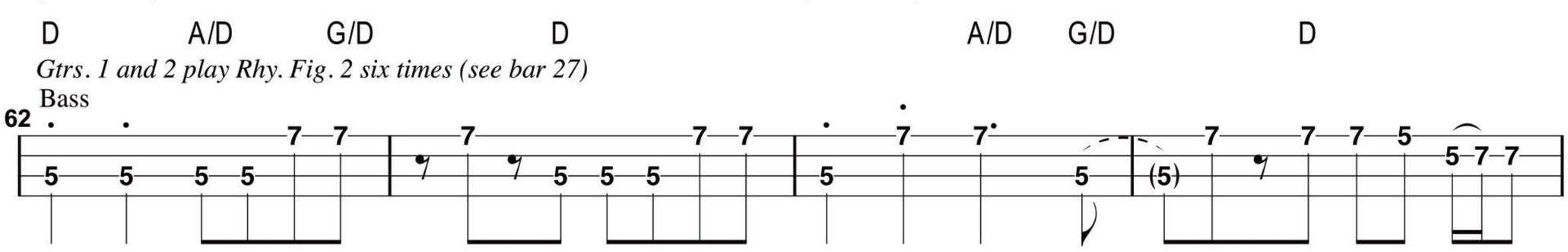


Go back to B 3rd Verse (bar 9)

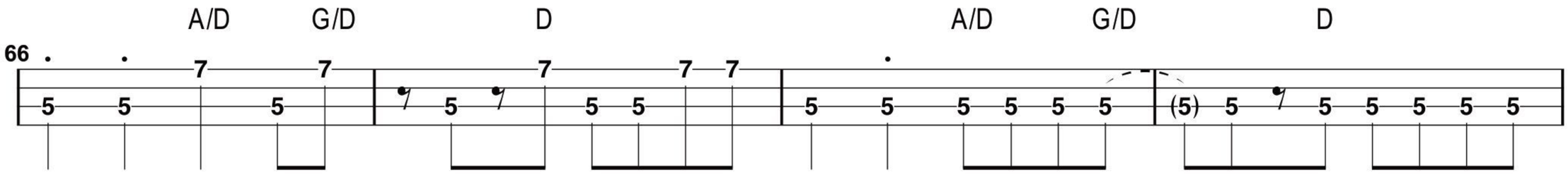


H Outro Chorus (3:12)

Substitute me for him Substitute my coke for gin
(Substitute) (Substitute)

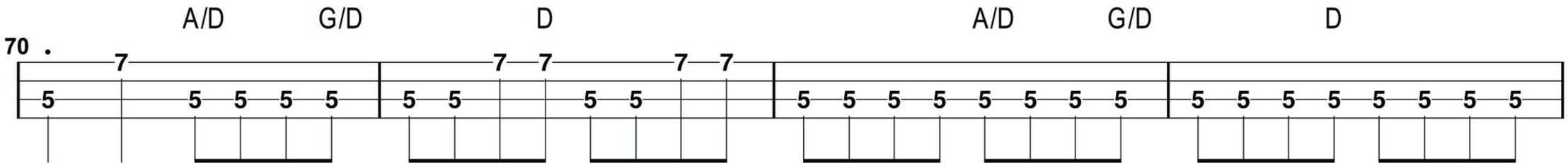


Substitute you for my mum At least I'll get my washing done
(Substitute) (Substitute)

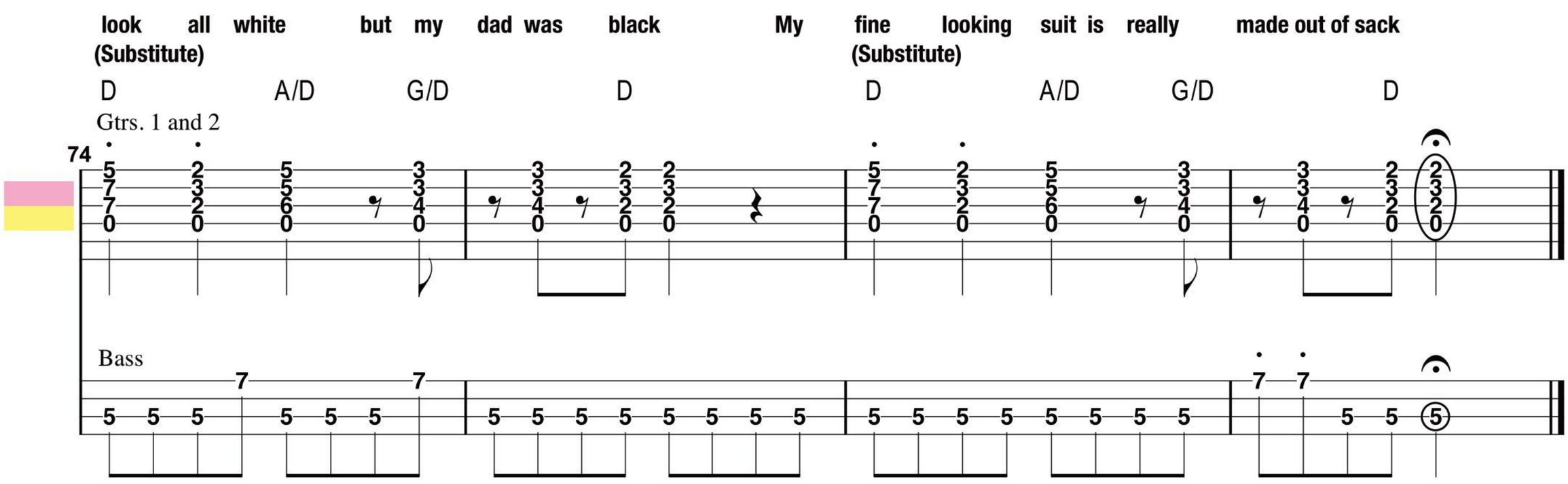


Grad. increase tempo to ♩= 138

Substitute you lies for fact I see right through your plastic mac I
(Substitute) (Substitute)



look all white but my dad was black My fine looking suit is really made out of sack
(Substitute) (Substitute)



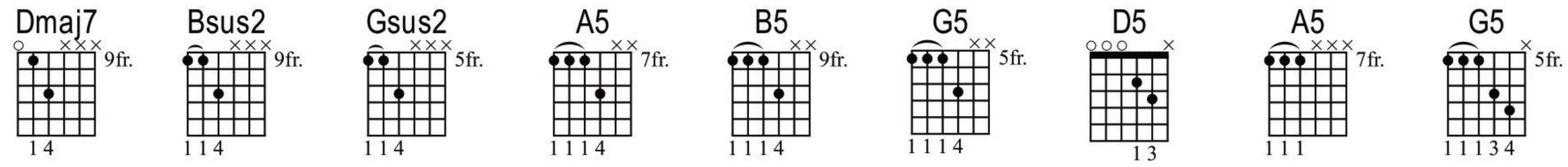
"EVERLONG"

Foo Fighters

As heard on **THE COLOUR AND THE SHAPE**

Words and Music by **DAVE GROHL** • *Transcribed by* **JEFF PERRIN**

All guitars are in drop-D tuning (low to high: D, A, D, G, B, E).
Bass tuning (low to high): D, A, D, G.



A **Intro** (0:00)

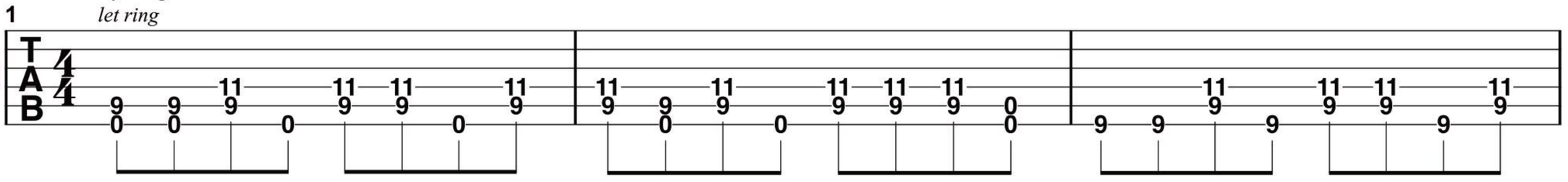
Fast Rock ♩ = 158

Dmaj7 Bsus2

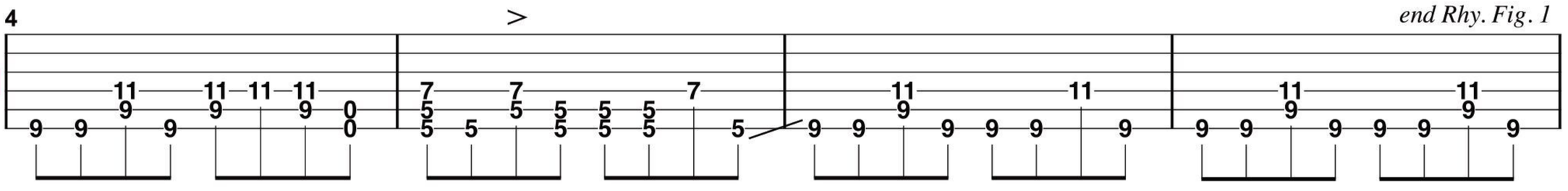
Gtr. 1 (elec. w/clean tone)

Rhy. Fig. 1

let ring



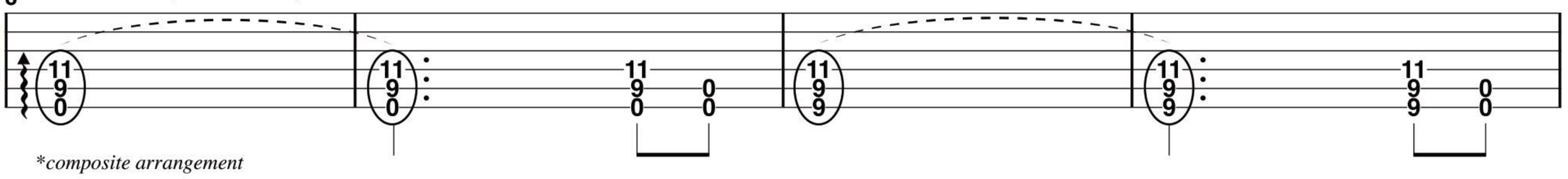
Gsus2 Bsus2



Dmaj7 Bsus2

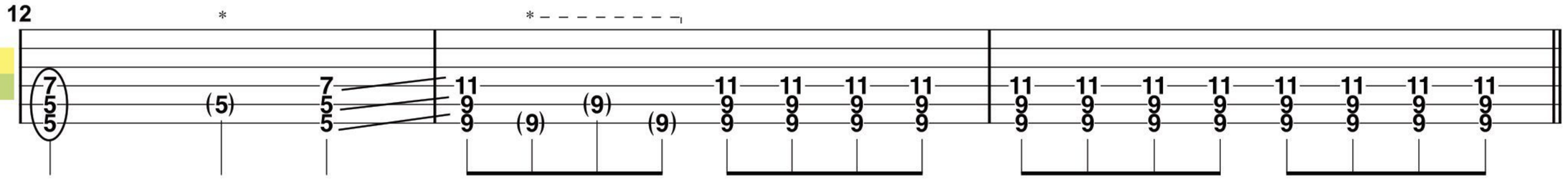
Gtr. 1 plays Rhy. Fig. 1 simile (see bar 1)

*Gtr. 2 and 3 (elec. w/dist.)



**composite arrangement*

Gsus2 Bsus2



**Notes in parentheses are played by Gtr. 3 only.*

"EVERLONG"
WRITTEN BY DAVE GROHL AND PUBLISHED BY M.J.-TWELVE MUSIC (ADMINISTERED BY KOBALT MUSIC PUBLISHING/BMI). ALL RIGHTS RESERVED. USED BY PERMISSION.

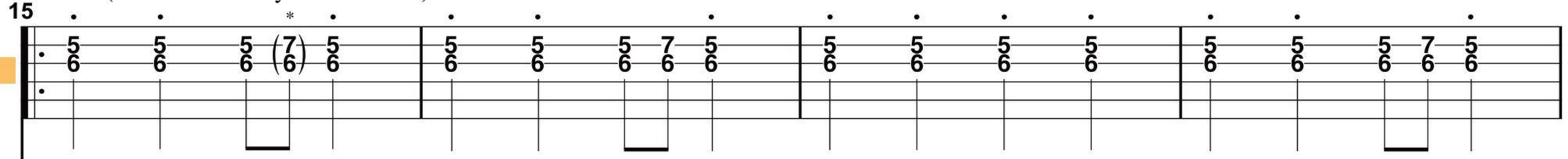
B (0:21, 0:53, 1:58)

Dmaj7 Bsus2

Gtr. 1 plays Rhy. Fig. 1 simile (see bar 1)

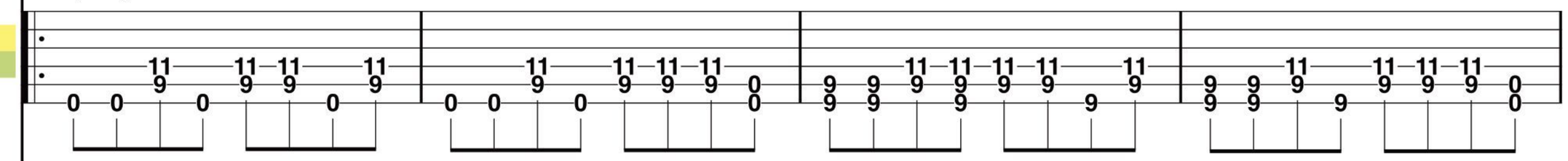
Gtr. 4 (w/dist. and rotary chorus effect)

15

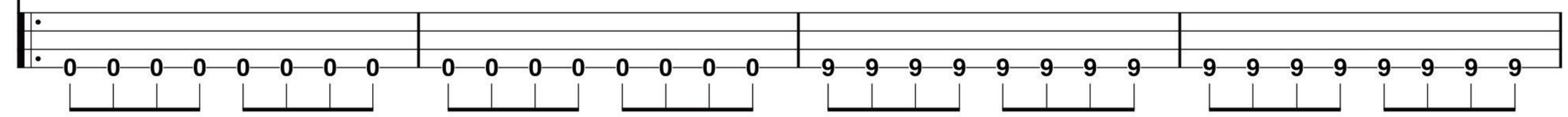


Gtrs. 2 and 3

Rhy. Fig. 2

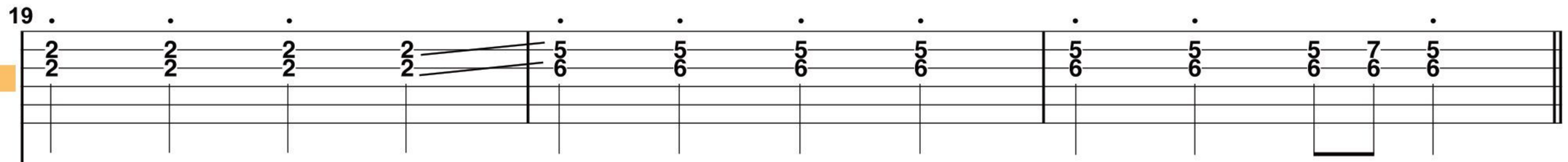


Bass

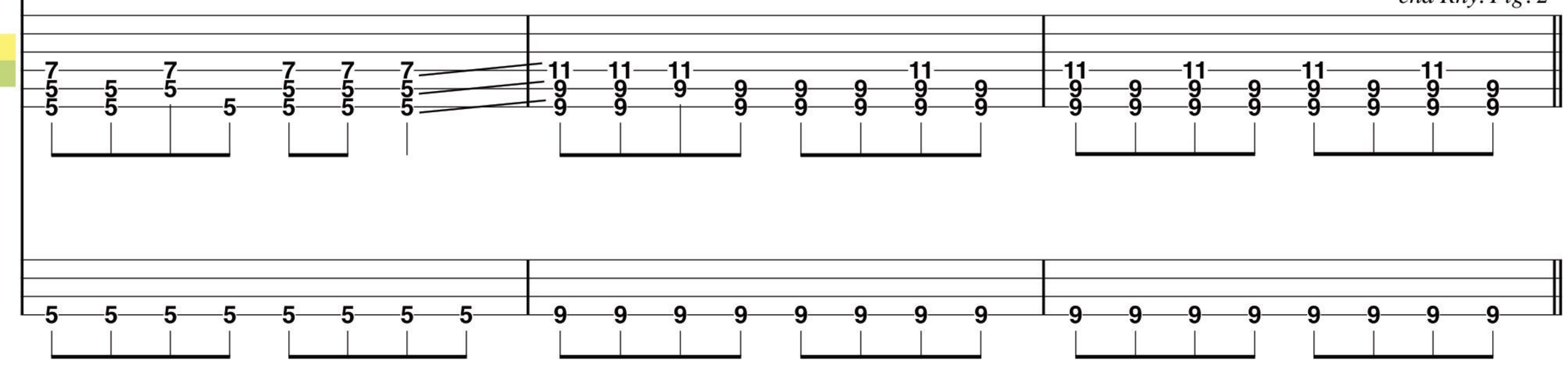


Gsus2 Bsus2

19



end Rhy. Fig. 2



C **Verses** (0:32, 1:04, 2:09)

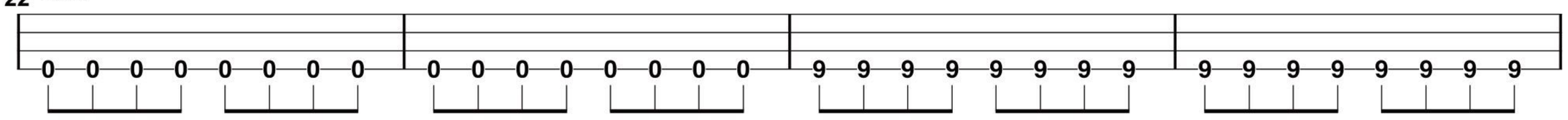
1. Hello			**I've**	**waited**	**here**	**for**	**you**
2. Come	**down**		**and**	**waste**	**away**	**with**	**me**
3. Breathe	**out**		**so**	**I**	**can breathe**	**you**	**in**

Dmaj7 Bsus2

Gtr. 1 plays Rhy. Fig. 1 simile (see bar 1)

Gtrs. 2 and 3 play Rhy. Fig. 2 simile (see bar 15)

22 Bass



Everlong
Down with me
Hold you in

Gsus2 Bsus2

26

Tonight I throw myself into
Slow how you wanted it to be
And how I know you've always been

Dmaj7 Bsus2

29 *Gtrs. 2 and 3 play first four bars of Rhy. Fig. 2 (see bar 15)*

1. *(go back to bar 15)* | 2., 3.

and out of the red Out of her head she sang
I'm over my head Out of her head she sang
out of your head Out of my head I sang

Gsus2 Bsus2

33 Gtrs. 2 and 3

Bass

D **1st and 2nd Pre-choruses** (1:25, 2:30)

1., 2. | 3.

with wonder
you
when I And I
sing along

N.C. (D) A5 B5

37 Gtrs. 2 and 3

Bass

**Disregard accents 3rd time.*

E **Chorus** (1:37, 2:42, 3:34)

If everything could ever feel this real forever

G5 D5 B5

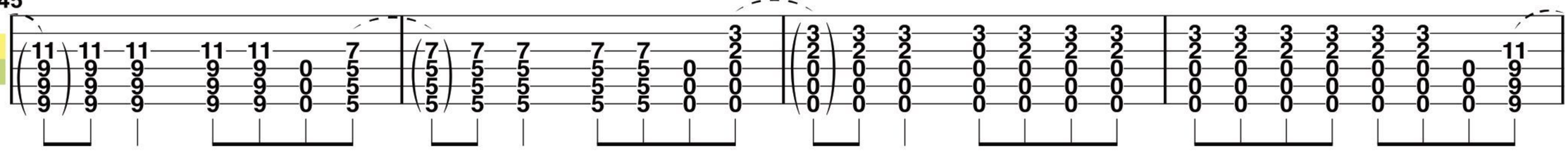
41

Bass Fig. 1 *end Bass Fig. 1*

If anything could ever be this good again

G5 D5 B5

45 Gtrs. 2 and 3

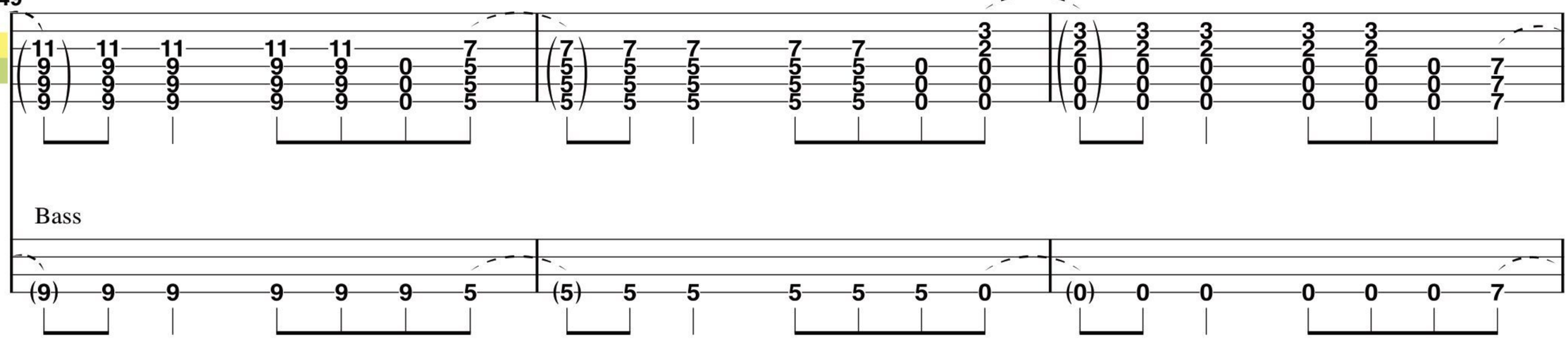


Bass plays Bass Fig. 1 (see bar 41)

The only thing I'll ever ask of you You've got to promise not to

G5 D5 A5

49 Gtrs. 2 and 3



Bass

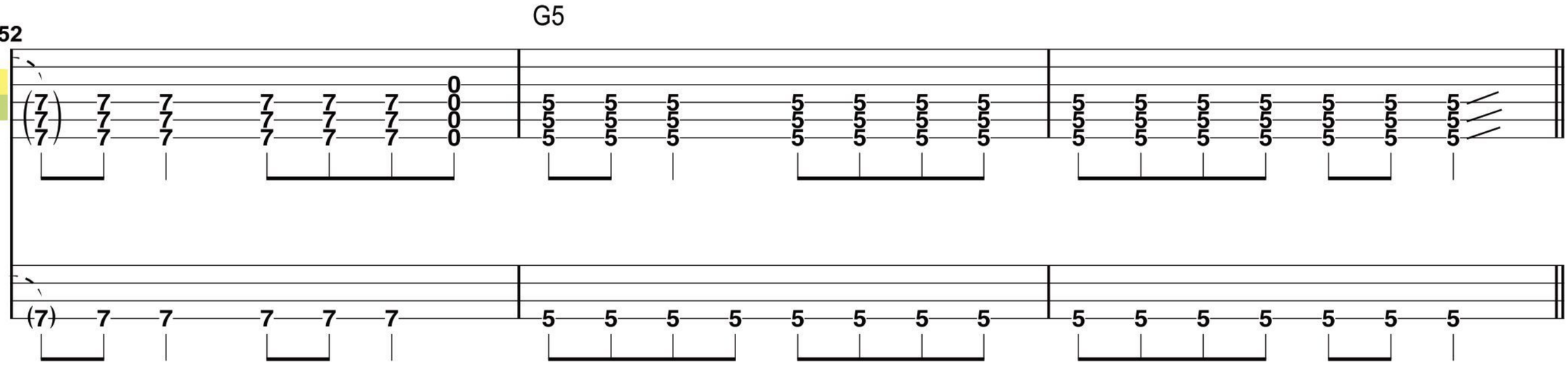
3rd time, skip ahead to I (bar 75)

1st time, go back to B (bar 15)

stop when I say when She sang

G5

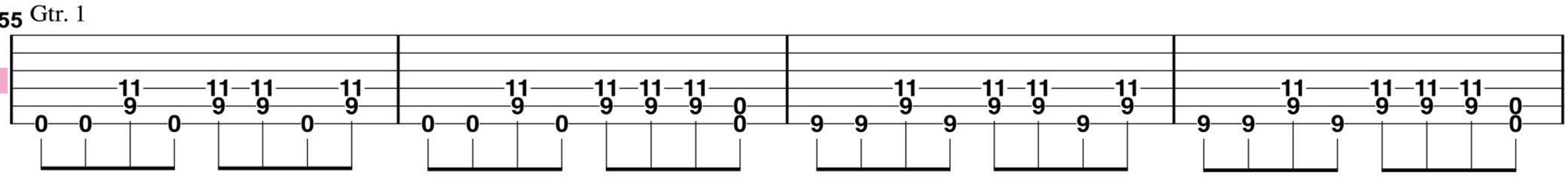
52



F **Interlude / Re-intro** (3:04)

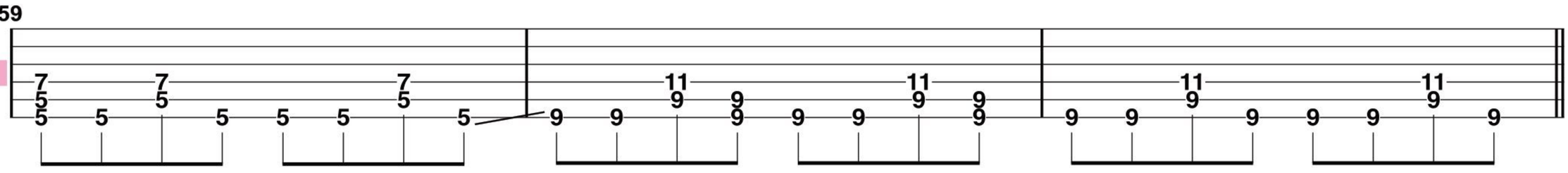
Dmaj7 Bsus2

55 Gtr. 1



Gsus2 Bsus2

59



G (3:14)

Dmaj7 Bsus2

Gtr. 1 plays Rhy. Fig. 1 simile (see bar 1)

62 Gtr. 5 (w/dist.)

N.H.

* *pp* D

pitches: A

**Part fades in, gradually reaching full volume by bar 68.*

Gtr. 4 (w/clean tone)

P.M.

Gtrs. 2 and 3

mf

Gsus2 Bsus2

66 Gtr. 5

f

Gtr. 4

P.M. P.M.

Gtrs. 2 and 3

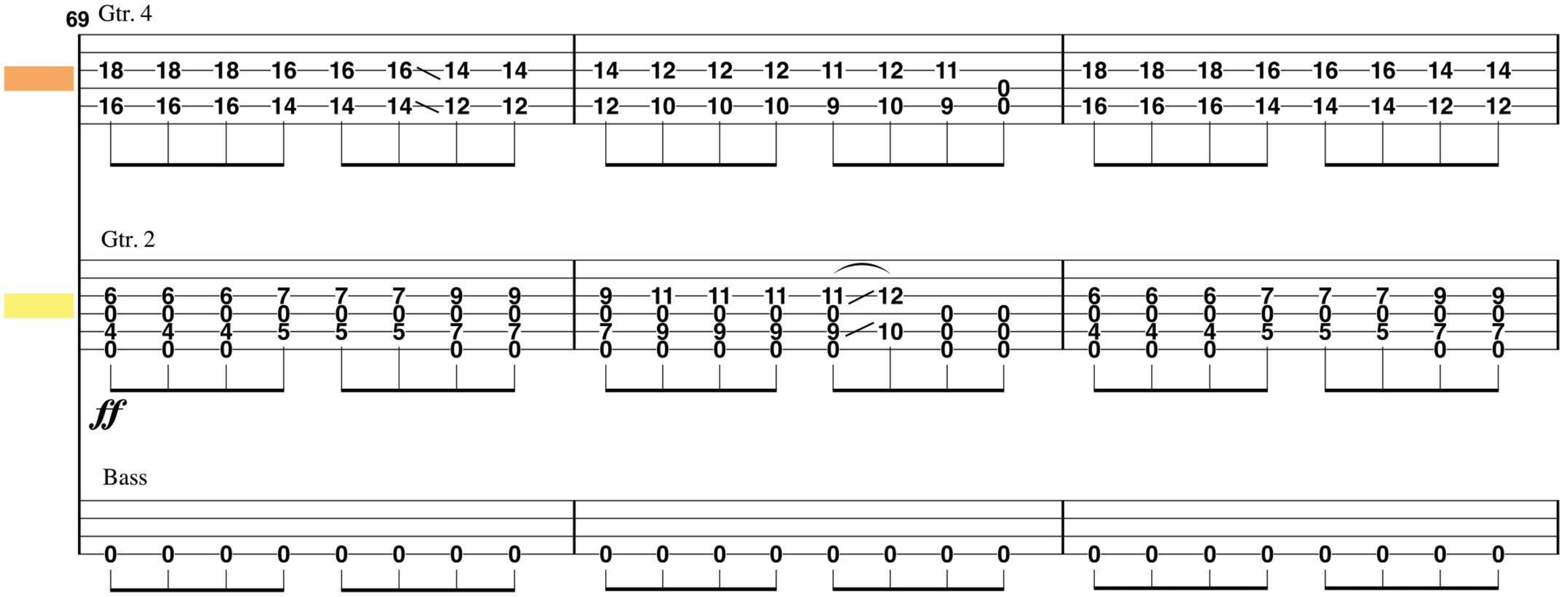
f

Bass

H **3rd Pre-chorus** (3:25)

N.C.(D)

69 Gtr. 4



Gtr. 2

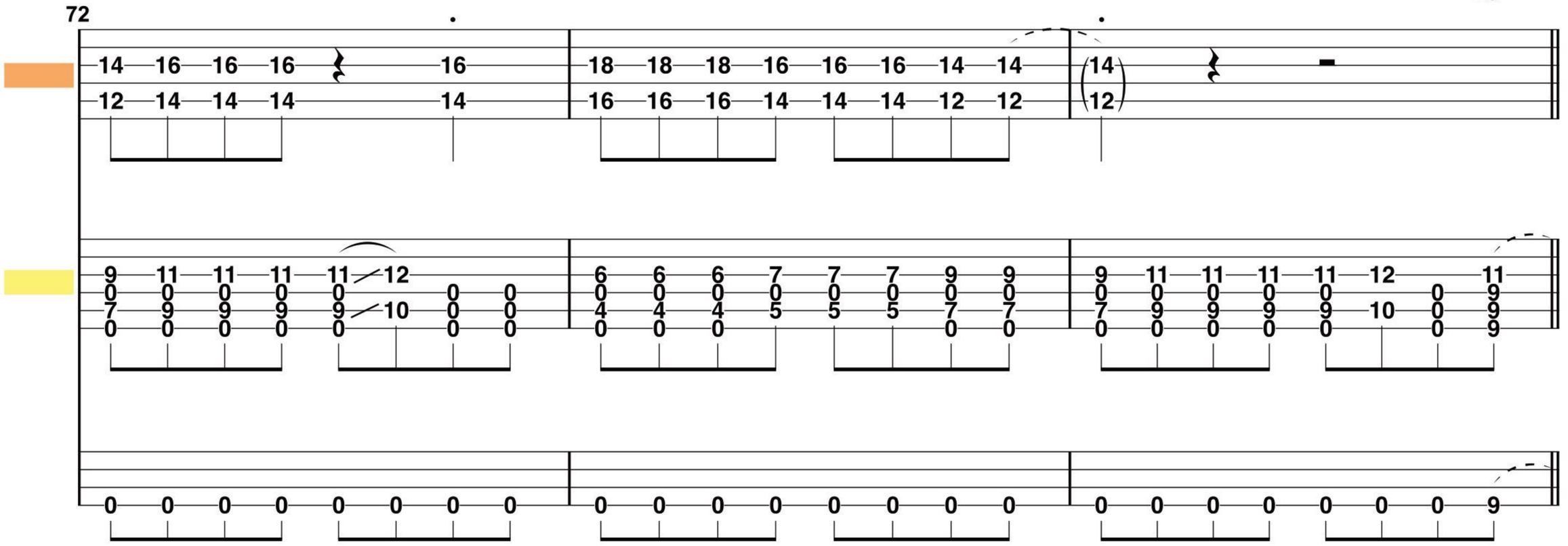
Bass

Go back to **E** *Chorus (bar 41)*

And I wonder

B5

72

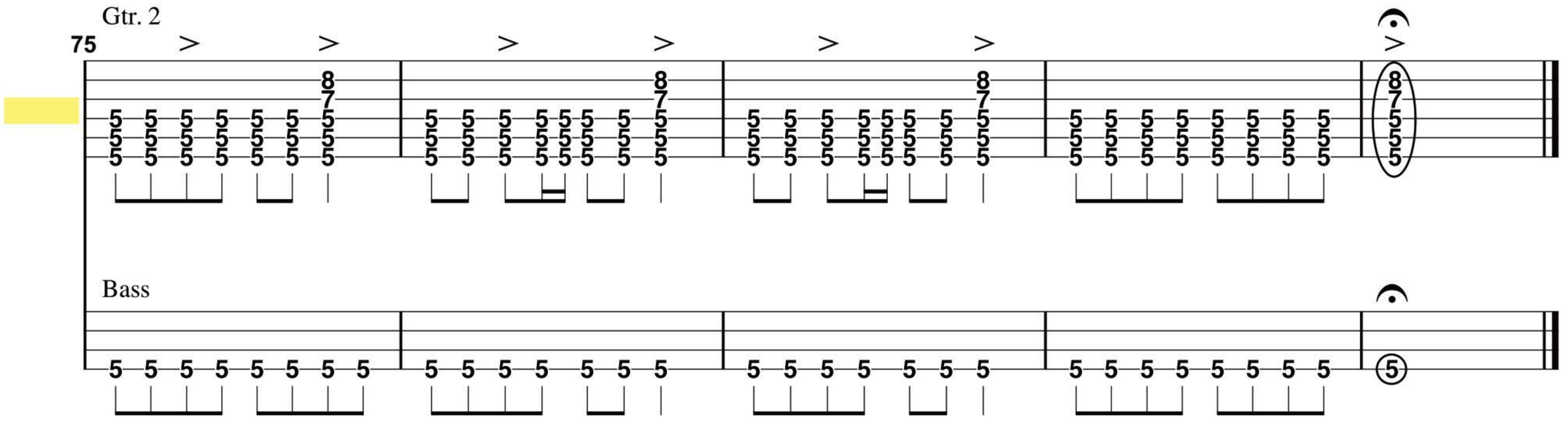


when

G5

Gtr. 2

75



Bass

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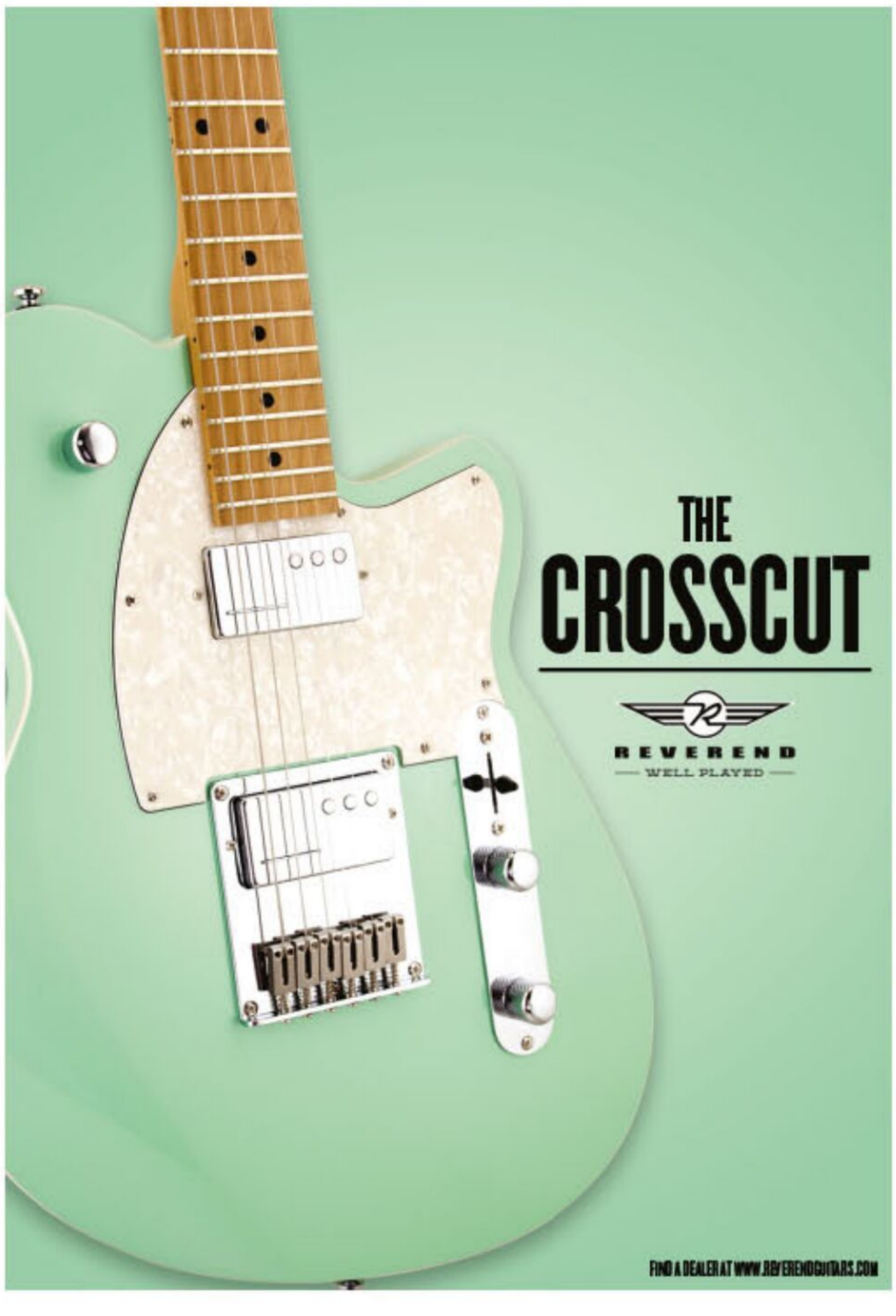

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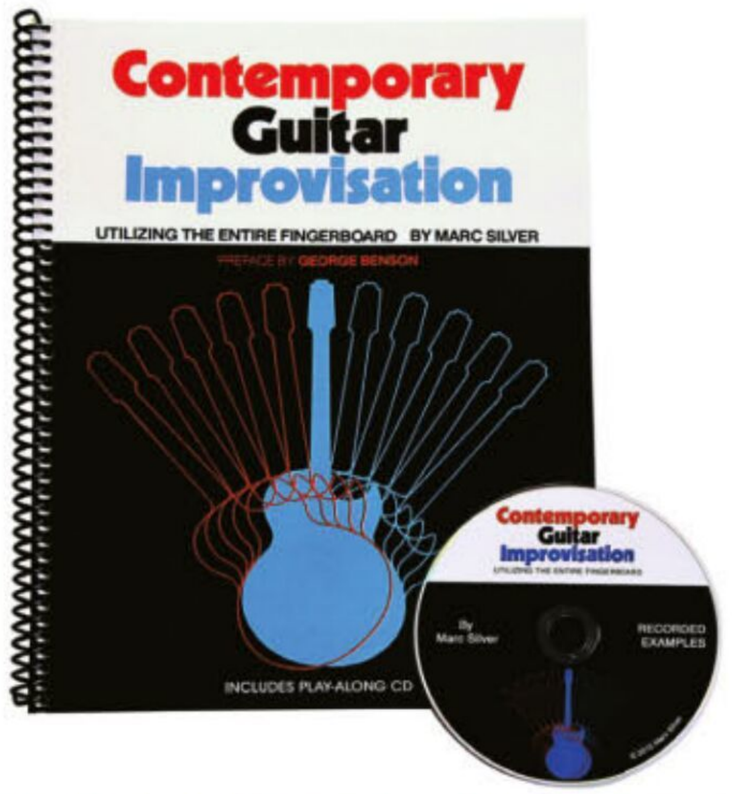

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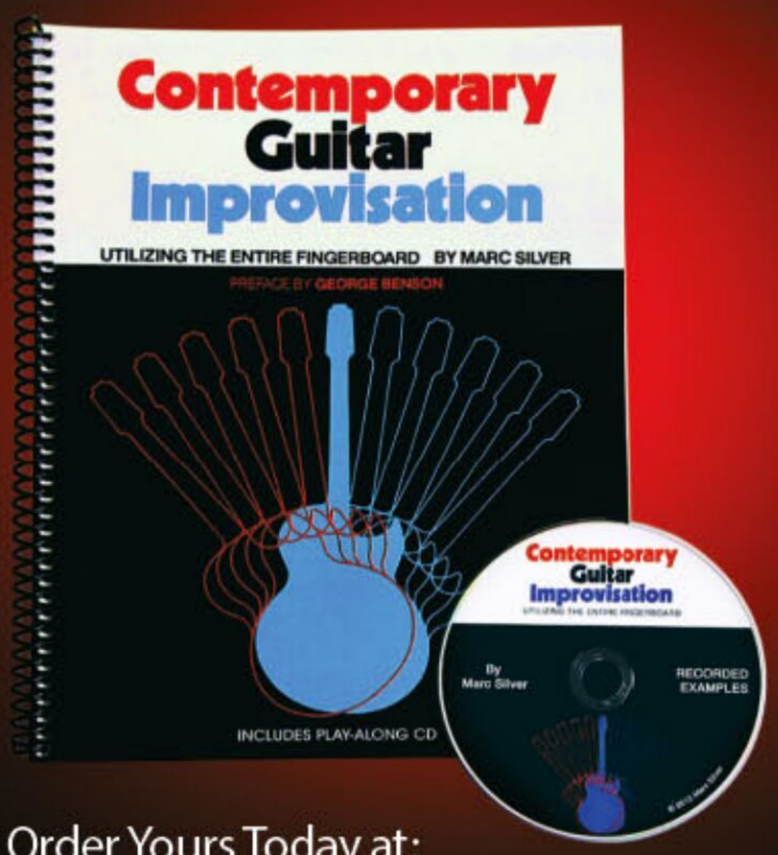

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"LOS ANGELES"

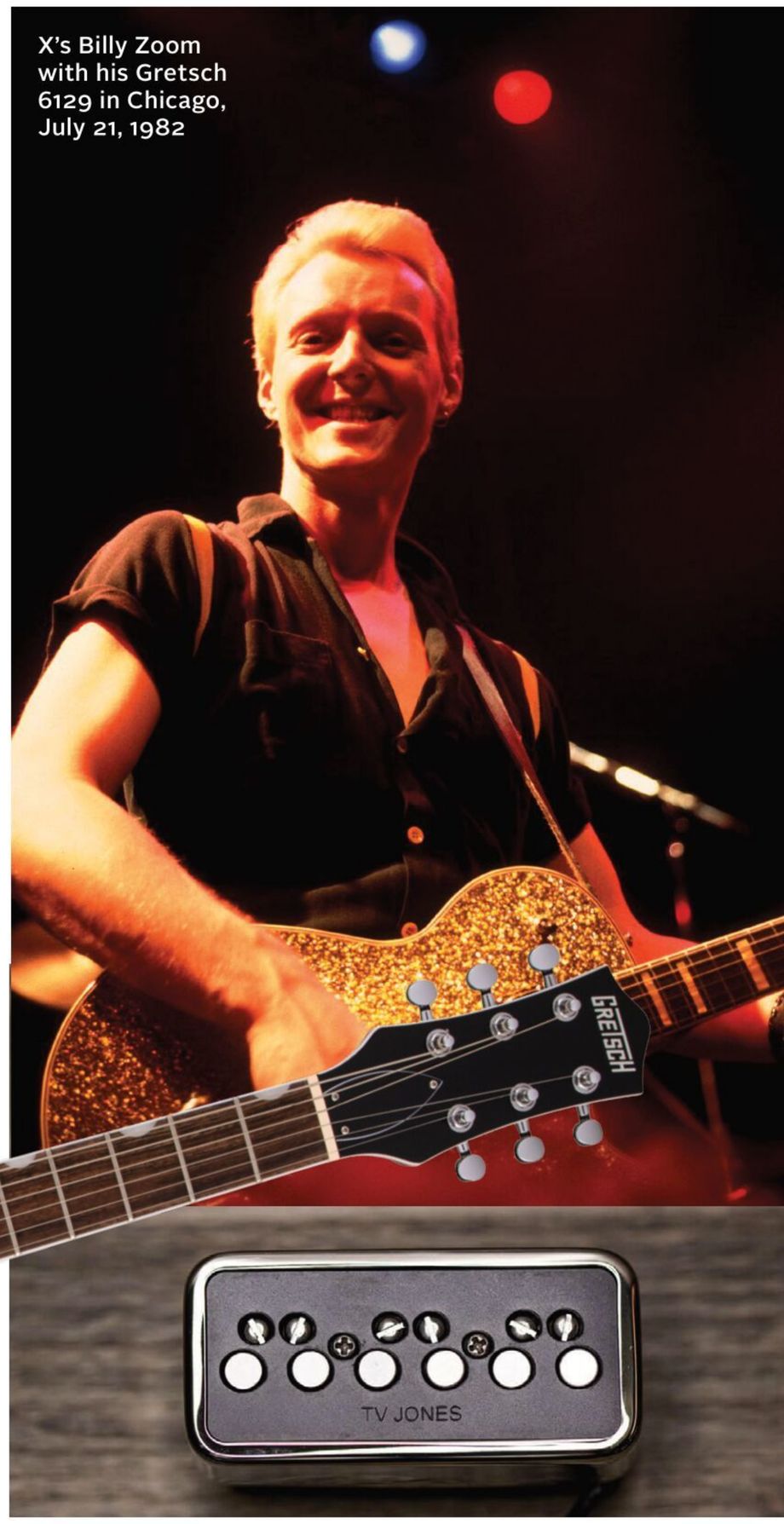
X | *LOS ANGELES*, 1980 | GUITARIST: BILLY ZOOM | STORY BY CHRIS GILL

BILLY ZOOM REMAINS one of the most fascinating figures of the early punk rock scene, mainly because he never truly fit the mold of the typical punk guitarist. Inspired by Johnny Ramone, he adopted a similar spread-eagle stance on stage and unleashed a brutal wall of distorted power chords, but his beatific smile contrasted the *de rigeur* punk scowl, and his gleaming vintage Gretsch 6129 Silver Jet was downright upscale compared to the pawn shop prizes most punk players preferred.

Perhaps most unusual of all is that Zoom is an absolute brainiac when it comes to amplifiers. He can design and build amps from the ground up, whereas most of his peers could barely find the power switch. Even before Zoom joined X, he ran an amp repair shop in Hollywood and sold custom amps long before the boutique craze began, and he still builds custom amps to this day. On stage during the early days of X, he played through a brownface Fender Custom that he hot-rodded himself, moving on to a hot-rodded Quad Reverb followed by his own custom high-power half stacks and his current 20-watt "cowboy" amp.

Zoom's stage amps were far too loud for the studio, so when X recorded their first albums during the early Eighties, he borrowed a Traynor YBA-1 Bass Master head from bassist John Doe. Featuring a circuit based on the tweed Fender 5F6A Bassman (also the basis for the Marshall JTM45), the Traynor YBA-1 is known as the "Canadian plexi." Thanks to its stalwart Hammond transformers and 6CA7 tubes (the American equivalent of the EL34), early YBA-1 amps deliver tight bottom-end crunch, smoothly compressed midrange and crisp treble cut, which was just perfect for Zoom's punchy power chords and neo-rockabilly riffs.

Like he did with his playing, Zoom opted for a "less is more" approach with his rig, plugging his Silver Jet directly to the amp with all of the controls all of the way up, allowing the aged DeArmond pickups to grind menacingly. While many great rock rhythm guitar tracks have been recorded with Gretsch guitars (AC/DC, the Cult, the Who, etc.), Zoom is one of the few players to prefer single-coil DeArmonds over Filter'tron humbuckers.



X's Billy Zoom with his Gretsch 6129 in Chicago, July 21, 1982

ORIGINAL GEAR

GUITAR: 1955 Gretsch 6129 Silver Jet (bridge pickup), Master Volume: 10, Master Tone: 10, Bridge Volume: 10

AMP: c. Late Sixties/early Seventies Traynor YBA-1 Bass Master head (Input I top, Volume I: 10 Volume II: x, Treble: 10, Bass: 10, Low: 10, High: 10) with custom Zoom 4x10 cabinet with Jensen C10N speakers

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