



THE ORIGINS OF EDDIE VAN HALEN'S FRANKENSTEIN!

# GUITAR

**GUITAR & BASS**  
TRANSCRIPTIONS

**SMASHING PUMPKINS**  
1979

**LYNYRD SKYNYRD**  
YOU GOT THAT RIGHT

**VULFPECK**  
DEAN TOWN

**CHRISTONE**  
"KINGFISH"  
**INGRAM**  
ROAD-TESTED  
ROYALTY!

**DIRTY**  
**HONEY**  
ROCK'S NEW  
SWAGGER  
KINGS!

**30TH-ANNIVERSARY BLOWOUT!**

*"It was wild to be in  
the grocery store  
and someone's  
mom would say,  
'My kids love your  
music... and so do I!'"*

# METALLICA

## HAMMETT & HETFIELD

RELIVE THE MADNESS OF **THE BLACK ALBUM!**

**PLUS** AN ALL-STAR TRIBUTE TO THE ALBUM THAT CHANGED METAL!

DANKO  
JONES

ALIEN  
WEAPONRY



LIZ  
PHAIR

ERNIE ISLEY  
& MORE!



# A RECTIFIER® **LIKE NO OTHER**



The Badlander™ is a modern-era Rectifier able to cross styles and genres with authority like never before. Pair the 100w or 50w Head with a closed-back Cab for heavy and classic rock styles, or choose the distinct character of the 50w open-back Combo, which is capable of crossing from heavy over to indie, country, and southern rock styles. Either way, it's tight and percussive with soaring, sweet top-end amid an all-new Recto® attitude benefitting from 30 years of feedback distilled down to this; Inspiration.

*Handbuilt in Petaluma, California, USA | [mesaboogie.com](http://mesaboogie.com)*





CELEBRATING 20 YEARS OF COLLABORATION DEFINED  
BY A RELENTLESS PURSUIT OF INNOVATION.

# John Petrucci



AVAILABLE NOW AT [MUSIC-MAN.COM](http://MUSIC-MAN.COM)



*INTRODUCING THE NEW*  
**NON-REVERSE THUNDERBIRD**

IN INVERNESS GREEN, FADED PELHAM BLUE & SPARKLING BURGUNDY



AVAILABLE NOW AT [GIBSON.COM](https://www.gibson.com)

**Gibson**



A full-page photograph of the rock musician Slash. He is wearing a black top hat with silver studs, dark sunglasses, and a dark t-shirt. He has long, curly dark hair and a goatee. He is holding a red Epiphone Les Paul Standard electric guitar. The background is a blurred stage with warm, orange and red lighting.

Epiphone®

FOR EVERY STAGE

INTRODUCING

# THE SLASH COLLECTION

FROM EPIPHONE

**SLASH LES PAUL STANDARD**

in November Burst, Appetite Burst, Vermillion Burst, Anaconda Burst & Slash "Victoria" Goldtop

**SLASH J-45**

in Vermillion Burst & November Burst





# COMMAND THE STAGE

INSPIRED BY GIBSON™ *ES-339 PELHAM BLUE*

Epiphone's ES™ Collection is comprised of classic Inspired by Gibson ES-style semi-hollowbody archtop guitars, which are available with regular (ES-335) and smaller (ES-339) body sizes. All ES models in the Collection feature maple center blocks for increased sustain and feedback resistance, plus a comfortable Rounded C profile mahogany neck with Medium Jumbo frets, Alnico Classic PRO™ humbuckers™, and Epiphone LockTone™ Tune-O-Matic™ bridges, making them ready for every stage. Available now at [Epiphone.com](http://Epiphone.com)

**Epiphone**®

FOR EVERY STAGE





MADE TO ROCK HARD



**"HOT ROD"**

**BARETTA** CUSTOM GRAPHICS COLLECTION



KRAMERGUITARS.COM





# MJ SERIES

MADE IN JAPAN

• DINKY™ DKR SATIN BLACK •

*Jackson®*

JACKSONGUITARS.COM

©2021 JCM. All Rights Reserved. JACKSON® and DINKY™ are trademarks of Jackson/Charvel Manufacturing, Inc. and/or its affiliates, registered in the US and other countries.





VINTAGE SELECT *Edition*  
LIVE IN TRUE VINTAGE HI-FI

**GRETSCH**

GRETSCHGUITARS.COM





D-X2E BURST



**EXTRA TIME  
TO LEARN**

You're learning to play and you want to get better. Heck, we all do. So, if you find yourself with extra time to learn, make the most of it. Pick up a D-X2E Burst or any X Series guitar. They're durable, comfortable, affordable, and they sound great. Learn why they check all the boxes at [martinguitar.com/xseries](http://martinguitar.com/xseries).

**Martin & Co.**  
EST. 1833



# GUITAR PLAYERS GET MORE WITH SWEETWATER

At Sweetwater, we have a single goal in mind — to make you an ecstatic customer. Everything we do is focused on giving you the absolute-best prices, selection, service, support — and all the many extras we give you every day at no extra charge. From our meticulous 55-point Inspection on nearly all the guitars we sell and our free 2-year warranty to the fanatical way we make sure your instrument is **enjoyable right out of the case** — it's what we call the Sweetwater Difference. Call or visit us and experience the Difference today.

SKB56 - SKB 1SKB-56 Les Paul Guitar Case - \$172.99

\*Stickers not included.



Sweetwater.com | (800) 222-4700

**Sweetwater**



# CONTENTS

VOL. 42 | NO. 11 | NOVEMBER 2021

## FEATURING

### 28 HUGE SOUNDS FROM MINI PEDALS!

They might be small, but they pack a wallop! We've rounded up 10 of our favorites.

### 34 METALLICA

In this exclusive interview, cover stars **James Hetfield** and **Kirk Hammett** recall the making of the Black Album, aka 1991's *Metallica*. Meanwhile, an all-star assortment of guitarists offer their tributes to the album that forever changed metal.

### 52 THE ROOTS OF EDDIE'S FRANKENSTEIN

Discover the true origins of **Eddie Van Halen's** legendary Frankenstein guitar!

### 64 CHRISTONE "KINGFISH" INGRAM

Road-tested royalty: **Christone "Kingfish" Ingram** assumes his throne atop the Delta blues tradition.

### 68 DIRTY HONEY

Guitarist **John Notto** explains why this riff-fueled Los Angeles four-piece is ready for whatever comes their way.



52

## TRANSCRIBED

"Dean Town"

by Vulfpeck

PAGE  
86

"1979"

by Smashing Pumpkins

PAGE  
90

"You Got That Right"

by Lynyrd Skynyrd

PAGE  
96

## DEPARTMENTS

### 14 WOODSHED / MASTHEAD

### 16 SOUNDING BOARD

Letters, reader art, Defenders of the Faith

### 19 TUNE-UPS

We catch up with the one and only **Danko Jones** and check in with **Alien Weaponry**, **Enslaved** and **Liz Phair**. There's also a playlist by **Ayron Jones** and our New Noise column, with reviews of new tracks from **Gus G**, **Torres**, **Black Midi** and more.

### 73 SOUNDCHECK

**73. Charvel** Pro-Mod Series

**75. PRS Guitars** SE Tonare Parlor P20E

**76. Boss** Nextone Special

**77. Roadie** 3 Automatic Guitar Tuner

### 79 COLUMNS

**79. String Theory**

by Jimmy Brown

**80. In Deep**

by Andy Aledort

**81. The Gristle Report**

by Greg Koch

**82. Melodic Muse**

by Andy Timmons

### 84 PERFORMANCE NOTES

Tips on playing this issue's three transcribed songs.

### 110 TONAL RECALL

The secrets behind **Ernie Isley's** tone on **the Isley Brothers'** 1973 hit, "That Lady." Guitarists who heard the song had one nagging question: What's that sound?

COVER PHOTO (METALLICA): JIMMY HUBBARD/JIMMYHUBBARDPHOTO.COM  
INSET (FRANKENSTEIN): KEVIN SCANLON/KEVINSCANLON.COM

LYNN GOLDSMITH/CORBIS/VCG VIA GETTY IMAGES



# **SAVINGS SO REAL YOU CAN ALMOST TOUCH THEM.**



Switch to GEICO and see how easy it could be to save money on motorcycle insurance. Simply visit [geico.com/cycle](https://www.geico.com/cycle) to get started.

**GEICO** | MOTORCYCLE

[geico.com/cycle](https://www.geico.com/cycle) | 1-800-442-9253 | Local Office

Some discounts, coverages, payment plans, and features are not available in all states, in all GEICO companies, or in all situations. Motorcycle and ATV coverages are underwritten by GEICO Indemnity Company. GEICO is a registered service mark of Government Employees Insurance Company, Washington, DC 20076; a Berkshire Hathaway Inc. subsidiary. © 2021 GEICO 21\_550729928



# WOODSHED

VOL. 42 | NO. 11 | NOVEMBER 2021

## THAT BJORN CAN BEND!



**IN THE APRIL** 2018 issue, I wrote a feature about B-benders, a story intended to answer all the usual questions and provide resources for readers who were interested in exploring the topic further. That story exists online as “Everything you wanted to know about the B-bender.”

For the uninitiated — that jolly person who sits poolside at the Sunset Marquis, picks up this issue of *GW*, reads this Woodshed column and says, “What the hell is a B-bender?,” here’s my standard description:

A B-bender is a device that lives in or on your guitar and allows you to pull or push — with some sort of arm, palm or hip movement — your B string up a perfect whole step. An open B becomes an open C $\sharp$ , a C (first fret on the B string) becomes a D

and so on — until, of course, you “release” the bender. What does it sound like? Just picture the wiry guitar solo in the Eagles’ “Peaceful Easy Feeling.”

Anyway, I’m not sure if I came right out and said it in that story, but I’ve always preferred B-benders that live inside a guitar. Recently, however, a new piece of gear appeared at my doorstep — Bender by Bjorn. It’s what I like to call an “outboard” bender because it lives on the outside of the guitar... and it happens to be the best outboard bender I’ve ever used. It’s easy to install (You don’t need to have a tech do it unless you really want to), looks cool and is easy to use, although it might take some getting used to at first. One great selling point is the fact that there’s no drilling involved, so if you want your guitar to have a B-bender in September and want to go B-bender-free in October, you can do that — rather easily! The photo above shows a B and G bender (being used as a B-bender), but Bjorn sells more basic — and less-expensive — B-benders on his site, [benderbybjorn.com](http://benderbybjorn.com).

**PHOTO FINISH:** Bonus thanks to the individual photographers who made this issue stand out, including Jimmy Hubbard, Bo Shannon, Kevin Estrada, Ross Halfin and Kevin Scanlon!

**DAMIAN FANELLI**  
*Editor-in-Chief*

We are committed to only using magazine paper that is derived from responsibly managed, certified forestry and chlorine-free manufacture. The paper in this magazine was sourced and produced from sustainable managed forests, conforming to strict environmental and socioeconomic standards. The manufacturing paper mill holds full FSC (Forest Stewardship Council) certification and accreditation. All contents ©2021 Future Publishing Limited or published under license. All rights reserved. No part of this magazine may be used, stored, transmitted or reproduced in any way without the prior written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. Registered office: Quay House, The Ambury, Bath BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this publication. Apps and websites mentioned in this publication are not under our control. We are not responsible for their contents or any other changes or updates to them. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.

If you submit material to us, you warrant that you own the material and/or have the necessary rights/permissions to supply the material and you automatically grant Future and its licensees a license to publish your submission in whole or in part in any/all issues and/or editions of publications, in any format published worldwide and on associated websites, social media channels and associated products. Any material you submit is sent at your own risk and, although every care is taken, neither Future nor its employees, agents, subcontractors or licensees shall be liable for loss or damage. We assume all unsolicited material is for publication unless otherwise stated, and reserve the right to edit, amend, adapt all submissions.

**GUITAR WORLD** (ISSN 1045-6295) is published 13 times a year, monthly plus Holiday issue following December issue, by Future US, INC., 11 West 42nd Street, 15th Floor, New York, NY 10036. Phone: 212.378.0400. Fax: 917.281.4704. Web Site: [www.futureplc.com](http://www.futureplc.com). Periodicals postage paid at New York, NY, and additional mailing offices. Newsstand distribution is handled by CMG. Subscriptions: One-year basic rate (12 issues) US: \$17.95. Canada: US\$42.95. Foreign: US\$42.95. Canadian and foreign orders must be prepaid. Canadian price includes postage and GST #R128220688. PMA #40612608. Subscriptions do not include newsstand specials. POSTMASTER: Send change of address to Guitar World, P.O. Box 2024, Langhorne, PA 19047-9957. Ride-along enclosure in the following edition(s): None. Standard enclosure: None. Returns: Pitney Bowes, P.O. Box 25542, London, ON N6C 6B2, Canada. Entire contents copyright 2021, Future PLC. All rights reserved. Reproduction in whole or in part is prohibited. Future PLC is not affiliated with the companies or products covered in Guitar World. Reproduction on the Internet of the articles and pictures in this magazine is illegal without the prior written consent of Guitar World. Products named in the pages of Guitar World are trademarks of their respective companies. PRODUCED IN THE UNITED STATES OF AMERICA. **SUBSCRIBER CUSTOMER SERVICE:** Guitar World Magazine Customer Care, P.O. Box 2024, Langhorne, PA 19047-9957. Email [help@magazinesdirect.com](mailto:help@magazinesdirect.com). **BACK ISSUES:** [www.magazinesdirect.com](http://www.magazinesdirect.com) **REPRINTS:** Future PLC, 11 West 42nd Street, 15th Floor, New York, NY 10036.

# GUITAR WORLD

### EDITORIAL

EDITOR-IN-CHIEF Damian Fanelli  
([damian.fanelli@futurenet.com](mailto:damian.fanelli@futurenet.com))  
SENIOR MUSIC EDITOR Jimmy Brown  
TECH EDITOR Paul Riario  
ASSOCIATE EDITORS Andy Aledort, Chris Gill  
PRODUCTION EDITOR Jem Roberts  
MUSIC TRANSCRIPTIONIST AND ENGRAVER Jeff Perrin  
CONTRIBUTING WRITERS Gregory Adams, Jim Beaugez,  
Richard Bienstock, Joe Bosso, Greg Koch, Adam Kovac,  
Amit Sharma, Andy Timmons

### ART

SENIOR DESIGN DIRECTOR Mixie von Bormann  
IMAGE MANIPULATION MANAGER Gary Stuckey

### PHOTOGRAPHY

CONTRIBUTORS Future, Getty Images and other individually credited photographers, public relations firms and agencies. All copyrights and trademarks are recognized and respected.

### VIDEO

VIDEO EDITOR Alan Chaput

### ONLINE

DIGITAL EDITOR-IN-CHIEF Michael Astley-Brown  
DIGITAL ASSOCIATE EDITOR Jackson Maxwell

### CIRCULATION

HEAD OF NEWSTRADE Tim Mathers

### PRODUCTION

HEAD OF PRODUCTION Mark Constance  
PRODUCTION PROJECT MANAGER Clare Scott  
SENIOR AD PRODUCTION MANAGER Jo Crosby  
DIGITAL EDITIONS CONTROLLER Jason Hudson  
PRODUCTION MANAGER Vivienne Turner

### ADVERTISING

DIRECTOR OF U.S. MUSIC SALES Jonathan Brudner  
845-678-3064, [jonathan.brudner@futurenet.com](mailto:jonathan.brudner@futurenet.com)

ADVERTISING DIRECTOR Jason Perl  
646-723-5419, [jason.perl@futurenet.com](mailto:jason.perl@futurenet.com)

### CONSUMER MARKETING

ASSOCIATE DIRECTOR OF AUDIENCE DEVELOPMENT Sheri Taubes

### MANAGEMENT

SENIOR VICE PRESIDENT — TECH, GAMES & ENTS Aaron Asadi  
MANAGING DIRECTOR, MUSIC Stuart Williams  
GROUP EDITOR-IN-CHIEF Scott Rowley

### SUBSCRIBER CUSTOMER SERVICE:

Guitar World Magazine Customer Care, P.O. Box 2029,  
Langhorne, PA 19047-9957, 1-800-456-6441  
EMAIL: [help@magazinesdirect.com](mailto:help@magazinesdirect.com) (new orders),  
[help@mymagazine.co.uk](mailto:help@mymagazine.co.uk) (renewals)  
SINGLE-ISSUE SALES: [www.magazinesdirect.com/guitarworld](http://www.magazinesdirect.com/guitarworld)

### PRINTER Fry Communications

LICENSING Guitar World is available for licensing.  
Contact the Licensing team to discuss partnership opportunities.  
Rachel Shaw, Head of Print Licensing, [licensing@futurenet.com](mailto:licensing@futurenet.com)

### EDITORIAL AND ADVERTISING OFFICES

11 W. 42nd St., 15th Floor, New York, NY 10036

### FUTURE US, INC.

11 W. 42nd St., 15th Floor, New York, NY 10036, [www.futureplc.com](http://www.futureplc.com)

©2021 Future PLC. All rights reserved. No part of this magazine may be used or reproduced without the written permission of Future PLC.



Future plc is a public company  
quoted on the London Stock  
Exchange  
(symbol: FUTR) [www.futureplc.com](http://www.futureplc.com)

Chief executive Zillah Byng-Thorne  
Non-executive chairman Richard Huntingford  
Chief financial officer Rachel Addison  
Tel +44 (0)1225 442 244



# GOOD TO GO

## WHENEVER • WHEREVER



A passion for playing means that inspiration can strike anytime, anywhere. With Elixir® Strings you know that when you pick up your guitar it's going to sound great—time and time again. That's because our featherweight coating protects your strings from the elements, keeping corrosion away and allowing your tone to sound great for longer, in any environment.

**Elixir Strings. Performance-ready with long-lasting tone.**

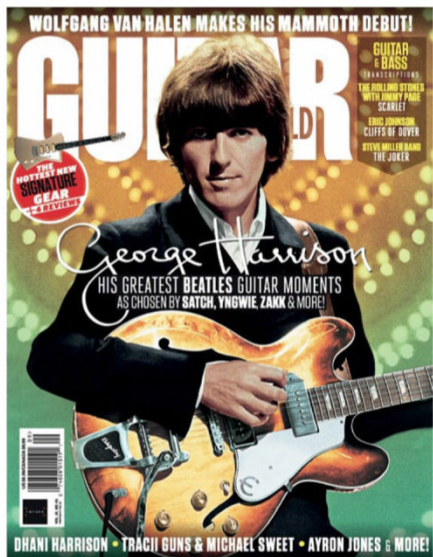


GORE, Together, improving life, ELIXIR, NANOWEB, POLYWEB, OPTIWEB, GREAT TONE • LONG LIFE, "e" icon, and designs are trademarks of W. L. Gore & Associates. ©2009-2021 W. L. Gore & Associates, Inc.



# SOUNDING BOARD

Got something you want to say? **EMAIL US AT: GWSoundingBoard@futurenet.com**



## This Dark Horse Is a Winner

Thanks for the George Harrison article, “His Greatest Beatles Guitar Moments” [September 2021]. I always find it interesting that so many guitarists from different genres are influenced by the Beatles’ music. I believe George was underrated as a guitarist, singer and songwriter — only because he happened to play in a band with John Lennon and Paul McCartney. But the Beatles wouldn’t have been as successful without George, that’s for sure. P.S.: As a 28-year subscriber, thanks for keeping the politics out of *GW*. It’s a much better magazine without it.

— Dennis D.

I greatly enjoyed your tribute to George Harrison. However, you guys might want to do a little research into a band called the Byrds. Roger McGuinn was heavily influenced by the Beatles and specifically George. McGuinn was inspired to pick up an electric 12-string due to seeing George play one in *A Hard Day’s Night*. And they were friends! How did you guys miss him?

— Jim Stewart

## Action Jackson!

The movie *Crossroads* has been a special one for me. For decades I’ve wondered what happened to

Jack Butler’s Jackson. I must say what an incredibly interesting and killer journey you had, Eric Kirkland [“Chasing a Devil’s Tale” — June 2021]. [It was] easily one of the best stories I’ve ever read in *GW*. I wanted to thank you for your time, effort and sheer perseverance to bring your story to light. Thanks again, Mr. Kirkland!

— Mark Sebella

## Reviews to Sink Your Teeth Into

On page 72 of the September issue [in your review of the Gretsch G2622-P90 Streamliner], Chris Gill writes, “with a tone that is crunchier than a two-ton bag of pork rinds...” I actually LOL’d. Congratulations to Chris for brilliant descriptive writing. I base many purchases on your reviews but also just like to laugh.

— James Z. Richardson

## Let’s Hear It for John McKay

I think guitarist John McKay [Siouxsie and the Banshees] deserves more recognition. He had a short career in the late 1970s but he sounded unlike anyone else. He was instrumental in the development of noise rock in the 1980s. He had impacted his peers from day one from the moment he recorded his first John Peel session in November 1977 with his band, and he delivered his angular guitar with distortion.

He’s one of the biggest influences of Geordie Walker of Killing Joke. He’s revered by Steve Albini, the Edge, Thurston Moore, Jim Reid and Kevin Shields, but strangely, I’ve never read any article written about him.

— Carl Jules

## More Love for John Cipollina

It’s so good to see an article on one of the great unsung guitar heroes

of the psychedelic era, namely the late John Cipollina [November 2020]. I don’t think I’ve seen his name included in any magazine publications for several decades, so this article comes as a very welcome, long-overdue treat from your magazine. Many thanks for such a well-presented and documented history.

I first encountered Cipollina by way of a copy of *Happy Trails*, which I bought on a whim shortly after it was released in 1969, largely on account of the album cover art. I knew nothing of the band or their music but decided to take a chance. I was rewarded with one of the most compelling, guitar-driven expeditions into what seemed to me the epitome of what “psychedelic, acid-rock” conjured up in my adolescent imagination. Listening to the album today still generates the same sense of raw excitement evident in the almost telepathic interplay between the two guitar leads, Duncan and Cipollina. Both were highly inventive and capable of very melodic lines, whilst equally capable of whipping up a frenzy of excitement through dynamics and contrasting styles — Duncan’s slightly jazzy explorations against Cipollina’s more earthy, rock ‘n’ roll-based approach. *Happy Trails* is generally regarded as the high-water mark of what that particular incarnation of the band was capable of — namely, instrumental inventiveness of a mesmerizing intensity.

— Arthur Wilson

## Hailing Early Van Halen

You definitely hit the nail on the head with Van Halen live at the Pasadena Convention Center, 1977 [“Guitar’s Greatest Live Moments,” August 2021]. What a great raw performance before Van Halen hit the big time!

— Yancy Rose

## A Request for Dave Knudson

I was wondering if y’all had ever approached Dave Knudson from Minus the Bear (I guess formerly of MtB now) about doing a guest column. As I’m sure you all know, he’s a really innovative player, especially when it comes to using various effects like loopers. I think it’d be cool to read about how he goes about using said effects to not only come up with leads over various chord progressions, but actually incorporate loops into live performances and recordings. I really like the Mike Dawes columns, and I think it’d be awesome to learn more about the “unconventional” side of guitar playing.

— Matt Hoover

## Some Eighties Tabs, Please!

I’ve been a subscriber since the Eighties. I have looked forward to getting my copy of *GW* every month for years, but lately the transcriptions have gone down to only three songs per issue and the songs have been terrible. Coming from the Eighties, I prefer classic rock. I could suggest hundreds of songs but the songs you guys have put in lately are horrible! Please, please, please get back to what made you great and the best guitar magazine out there. Thank you.

— Jay Wedgewood

## Correction!

In our “Guitar’s Greatest Live Moments” feature [August 2021], we mistakenly implied that Queen’s 1985 Live Aid performance was a reunion of sorts — not to mention a “return to the world’s stages.” In reality, their July 13, 1985, Live Aid show took place only two months after they wrapped up their massive The Works Tour, which kicked off August 24, 1984, and ended May 15, 1985.

**SEND LETTERS TO:** Sounding Board, *Guitar World/Future*, 347 W. 36th St., Suite 1700, New York, NY 10018 or GWSoundingBoard@futurenet.com.

All subscription queries must be emailed to guitarworldmag@icnfull.com. Please do not email the Sounding Board with subscription matters.



STAY CONNECTED WITH GUITAR WORLD ON



AND GET THE LATEST GUITAR NEWS, INSIDER UPDATES, STAFF REPORTS AND MORE!

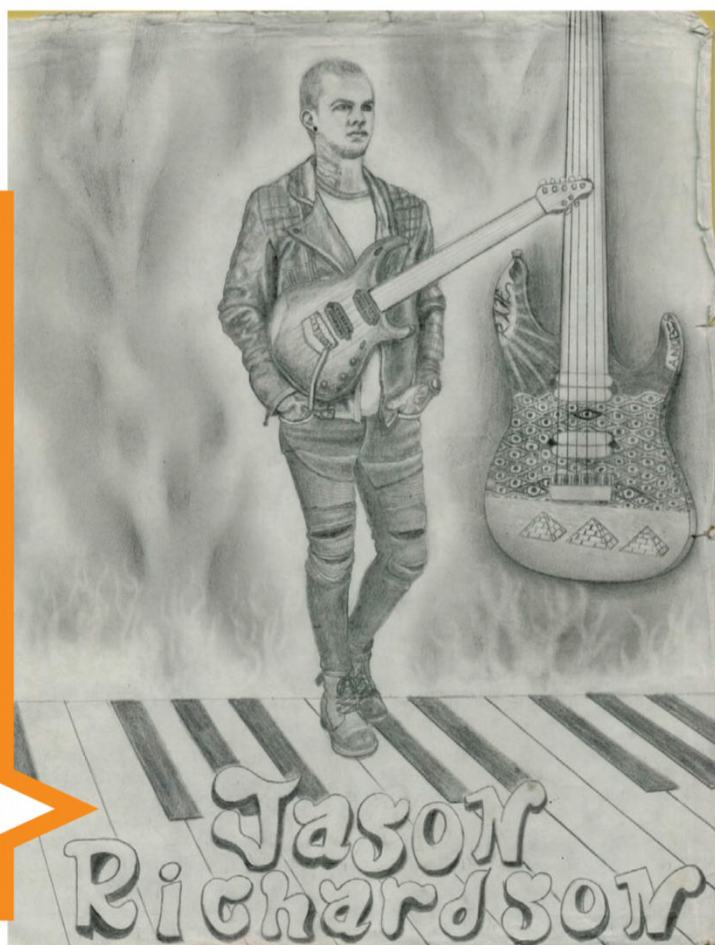


## READER ART

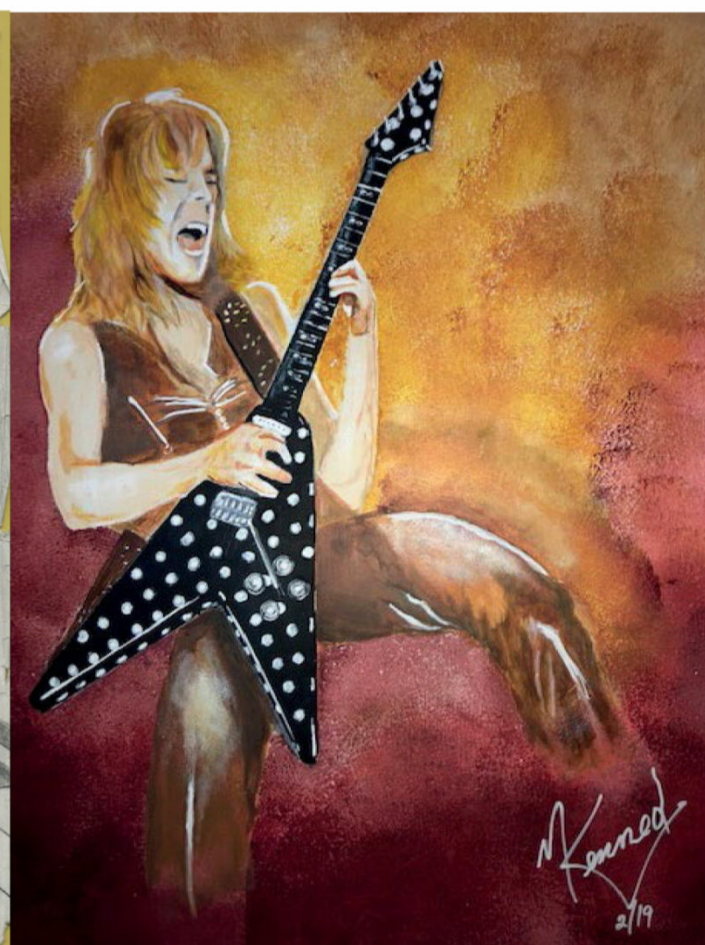
OF THE MONTH

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

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



JASON RICHARDSON BY DANE MINTER



RANDY RHOADS BY MICHAEL KENNEDY

## DEFENDERS of the Faith



### Jean Sawyer

**AGE:** 56

**HOMETOWN:** Montreal, Canada

**GUITARS:** Eastwood Delta 6, 335 Memphis, Les Paul Traditional

**SONGS I'VE BEEN PLAYING:** Derek Trucks "Preachin' Blues," ZZ Top "Jesus Just Left Chicago," Gary Hoey "Box Car Blues" and originals with my band, Kritick

**GEAR I WANT MOST:** National Pioneer RP1



### Walt Berger

**AGE:** 37

**HOMETOWN:** Coventry, CT

**GUITARS:** Phred Guitars Wolphs, Ovation Elite acoustic, G&L S500

**SONGS I'VE BEEN PLAYING:** Grateful Dead "Viola Lee Blues," Little Feat "Easy to Slip," Bob Weir and Ratdog "Money for Gasoline," Dire Straits "Tunnel of Love"

**GEAR I WANT MOST:** PRS Dallas 50-watt head, original Mu-Tron



### Ronald Laverne Whitemyer Jr.

**AGE:** 48

**HOMETOWN:** Grand Rapids, MI

**GUITARS:** EVH Wolfgang Standard, Fender Player Series Strat, Charvel model 2

**SONGS I'VE BEEN PLAYING:** Red Hot Chili Peppers "Snow (Hey Oh)," Aerosmith "Walk This Way," Tool "Pneuma" and some originals

**GEAR I WANT MOST:** Vintage Marshall JCM900



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



# Jazz Chords Lesson

by Matt Warnock



For a free 5-course jazz chords pack, go to:  
[mwgcourses.com/p/jazz-chords-pack](http://mwgcourses.com/p/jazz-chords-pack)

## Easy Jazz Chords

### Creative ii-V-I comping in 4 easy steps

#### Step 1: Root Chords

Your first goal is to memorize these 4 shapes, which make up the **most popular progression** in jazz, ii-V-I.

#### Step 2: Freddie Green Rhythm

Next, it's "four to the bar and no cheating" as you lay down the groove. Accent **beats 2 & 4** for added swing.

#### Step 3: Approach Chords

Bring **tension & release** into the mix with approach chords, from above & below, on beat 4 of each bar.

#### Step 4: Rootless Chords

Drop the root to take your comping to the **next level**. Mix in picking variations to level up each chord shape.

Learn fun & essential jazz chord concepts with a **FREE 5-course pack** from Matt Warnock Guitar here:

[mwgcourses.com/p/jazz-chords-pack](http://mwgcourses.com/p/jazz-chords-pack)

*Matt Warnock is a globally recognized guitarist and teacher who believes that everyone can play jazz guitar.*

Visit [mwgcourses.com](http://mwgcourses.com) to check out his complete collection of lessons, courses, & workshops.



**MWG**  
MATT WARNOCK GUITAR

#### STEP 1

Diagram showing the four root chords for the ii-V-I progression: Dm<sup>9</sup>, G<sup>13</sup>, Cmaj<sup>7</sup>, and A7(b<sup>9</sup>). Each chord is represented by a treble clef staff with a 4/4 time signature and a guitar fretboard diagram below it. The fretboard diagrams show the fingerings for the root, 3rd, 5th, and 7th (or 9th) notes.

#### STEP 2

Diagram showing the four root chords for the ii-V-I progression, each played for four beats (a full bar) in a 4/4 time signature. The fretboard diagrams show the fingerings for the root, 3rd, 5th, and 7th (or 9th) notes.

#### STEP 3

Diagram showing the four root chords for the ii-V-I progression, each played for four beats (a full bar) in a 4/4 time signature. The fretboard diagrams show the fingerings for the root, 3rd, 5th, and 7th (or 9th) notes.

#### STEP 4

Diagram showing the four rootless chords for the ii-V-I progression: Ab13, Bmaj<sup>7</sup>, and Bb7b<sup>9</sup>. Each chord is represented by a treble clef staff with a 4/4 time signature and a guitar fretboard diagram below it. The fretboard diagrams show the fingerings for the 3rd, 5th, 7th, and 9th notes.

**MATT WARNOCK GUITAR**

Giving you a private lesson experience  
without the private lesson price tag.



# TUNE-UPS

AYRON JONES

20

ALIEN  
WEAPONRY

21

22

ENSLAVED



LIZ  
PHAIR

23



26

NEW NOISE

Danko Jones on  
stage in Norway,  
August 5, 2017



## Danko Jones: Loud and Proud

**POWER TRIO, THE OUTSPOKEN CANADIAN ROCKER'S LATEST, IS DRENCHED IN THE KIND OF SWAGGER THAT'S BEEN MISSING FROM ROCK SINCE MÖTLEY CRÜE CALLED IT A DAY THE FIRST TIME AROUND**

By Adam Kovac

**DANKO JONES DOES** a lot of things well, but being quiet is not among those skills. Through a career spanning 25 years with his eponymous band, a podcast, a book, tons of guest appearances on other people's records, political rants on Twitter and enough old-school, down-and-dirty rock 'n' roll riffs to make even the ghost of Malcolm Young smile, Jones has made a living off of being loud. So when you ask him about the key to his longevity, you shouldn't be surprised that false modesty

takes a back seat.

"We started the band in '96 and we're very proud of it! I heard the average lifespan for a main band is seven years, and the fact we more than tripled that, especially during the age of internet downloading, is something I'm very proud of. It's a confirmation that the live shows are great, the music is great and we've been right all along.

"The one thing I really resent is people going 'How did you do that?' Well, we're a

fucking good band. That's how we fucking did it."

There's that expression that one shouldn't fix that which hasn't been broken, but even a quarter of a century in, Jones and his compatriots are still refining what it is they do. So with his relatively new axe in hand, Jones joined long-time bassist John "JC" Calabrese and drummer Rich Knox to crank out their 10th album, the aptly named *Power Trio*. For longtime fans of the band, it's more of what

DANKO: PYMCA/AVALON/UNIVERSAL IMAGES GROUP VIA GETTY IMAGES LIZ: SCOTT LEGATO/GETTY IMAGES GUS: FUTURE





**“I don’t have any regrets in terms of Canada. Canada should have regrets when it comes to us!”**

they’ve come to love; high-octane garage rock, driven by Jones’ aggressive power chords and snarled lyrics.

It’s a sound that has made Danko Jones a beloved institution in Europe, where they are a mainstay on the summer festival circuit. But across the pond in the U.S., and even in their homeland of Canada, the love hasn’t been quite as forthcoming, despite Jones having been championed by or collaborated with big names as disparate as Volbeat, Marty Friedman, Lemmy Kilmister and Elijah Wood.

On 2010’s *Below the Belt*, Danko Jones sang about being full of regrets, but does he have any regrets about how his career has gone west of the Atlantic?

“I don’t have any regrets in terms of Canada. Canada should have regrets when it comes to us!” he quips. “The first opening we got that would have taken us out of Canada, we took and it proved to everyone, whether they know it or not, that we were right.”

They say living well is the best revenge, and on *Power Trio*, Danko Jones is once again strutting his stuff. Even for a band that has often sung as much from the crotch as from the heart or the head, the new album can come across as pretty damn horny. “Good Lookin,” “Get to You” and “Dangerous Kiss” all have the kind of swagger that’s been missing from rock since Mötley Crüe called it a day the first time around, but with the stripped-down, straight-ahead, no-bullshit tones of classic garage rock. In other words, it’s a Danko Jones record.

That’s not to say there’s no growth. Anyone who follows the outspoken frontman on Twitter has gotten an earful of his views. Whether it’s him lambasting Ontario Premier Doug Ford for his handling of the COVID-19 pandemic or ripping on Rob Schneider and Kevin Sorbo, he’s never been one to hold back. On *Power Trio*, that desire to speak truth to power is most evidence on “Raise Some Hell,” which was “directly influenced by what I wit-

nessed last summer in the BLM protests, the George Floyd blackout Tuesday, the #showmuststop hashtag. Songs like ‘I Want Out,’ ‘Let’s Rock Together’ and ‘Start the Show’ were definitely outcomes of living through and writing a record through the pandemic.”

If the actual sonics of the band Danko Jones haven’t changed all that much over the years, how Danko Jones the guitarist gets his tones has. When the band first started, he was often seen with a Telecaster around his neck, but for the majority of his career, he’s been associated with Gibson SGs. That came to an end during the making of 2019’s *A Rock Supreme*, when he discovered a much more economical, but no less ferocious option. Taking a break from the studio, Jones and producer GGGarth visited a Vancouver music store.

“I saw this Hagstrom Metropolis and I picked it up and just played it. I think it’s a couple of hundred bucks; it’s one of the low-end models. I didn’t even plug it into the amp. I just started playing it and, I don’t know why, but [it felt] amazing.”

Going with his gut has served Danko Jones the man quite well for the past 25 years. Full of regrets? Hardly. While the band has never had the full-on, crossover smash hit that should have vaulted them to their rightful place among other rock revivalists such as the White Stripes and Black Keys, they’ve stayed on a low-simmer for 25 years, racking up a loyal cult following that will follow them to the grave. With his debut book of essays, *I Got Something to Say*, hitting bookstores in 2018, he still has his eyes on pushing his music — and everything else — harder, faster, louder.

“A follow up book — I want to do that. I don’t know how or in what way, but I want to do that. And I want to try Twitch; I’ve been flirting with the idea of doing a Twitch channel,” he says. “I think it’s a really cool, new platform to try. I paused my podcasts because these days are kind of crazy for me, but I want to bring the podcast back.”



## WHAT'S ON MY PLAYLIST



### AYRON JONES

1

#### “Dirty Diana”

Michael Jackson

“Dirty Diana” always gave me a glimpse of what Michael would sound like fronting his own rock band. It’s a classic Motown-meets-metal track for the ages.

2

#### “Purple Rain”

Prince

This song screams “stadium rock classic.” I’ve had the opportunity to cover this song all over, and no matter where you go the response is always the same: a high-pitched “ooohh” and a hand waving in the sky. Classic.

3

#### “Last Resort”

Papa Roach

Say what you will about Papa Roach. This song goes hard! It’s one of the most brilliant displays of simple songwriting. Simple verse, simple chorus but one of the heaviest, most recognizable beats of all time.

4

#### “Smells Like Teen Spirit”

Nirvana

Growing up in Seattle, it was impossible not to love Nirvana. I can’t even describe what that feeling is for kids in Seattle in the Nineties when that riff hits. This song will forever be my spirit animal.

5

#### “Black Hole Sun”

Soundgarden

I’ll never forget the first time I heard this song as a kid — and just staring at the radio in disbelief. This song, like many others, will live in my heart forever as one of Soundgarden’s best — and the epitome of Chris Cornell’s beauty.

AYRON JONES’ NEW ALBUM, *CHILD OF THE STATE*, IS OUT NOW.



# Alien Weaponry

NOW THAT HIS FRETTING-HAND CAST IS FINALLY OFF, LEWIS DE JONG — GUITARIST-VOCALIST FOR THE NEW ZEALAND-BASED METAL JUGGERNAUTS — IS EAGER TO TAKE THE BAND'S DARK MAGIC ON THE ROAD

By Gregory Adams

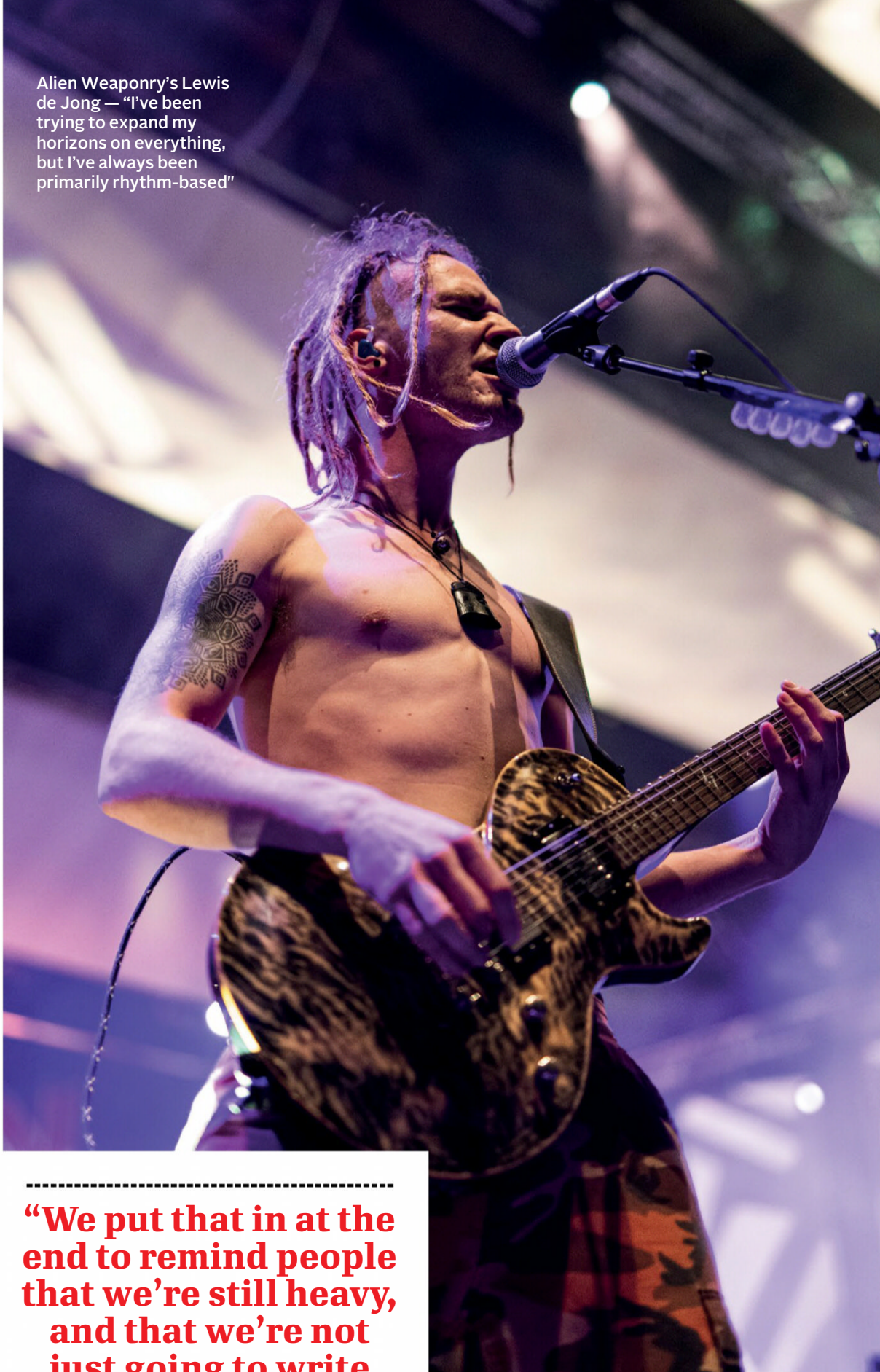
ALIEN WEAPONRY'S TANGAROA is the Waipu, New Zealand, trio's most boundary-pushing statement yet, folding elements of dark alternative and prog into a foundation of groove metal and lyrics often sung in the native indigenous language, Māori, also known as te reo ("the language"). Naturally, this means guitarist-vocalist Lewis de Jong is itching to get out on the road to support their sophomore album. When reached in early July, the guitarist adds that he's also desperate to finally yank off the cast that's been on his fretting arm since the spring, the result of a scooter accident in Christchurch following a performance alongside the New Zealand Symphony Orchestra.

"I just brushed it off," de Jong says of picking himself up after crashing into a metal pole. "[Then I] stumbled up to my hotel room and compared my two thumbs and went, 'Oh, shit... they look a bit different.' I thought I had dislocated it, so I was trying to snap it back in place, but it turned out it was broken."

Though the guitarist will be good and ready for a fall tour with Gojira, *Tangaroa* remains a bone-fracturing affair. Take the dissonant harmonics and jackhammer-judding rhythm work throughout "Tītōkōwaru," a Haka chant-laden account of the titular Māori leader's resistance to 19<sup>th</sup>-century colonial powers. Manically paced drum-and-bass tempos inspired "Ahi Kā," where de Jong caustically cranes an Ibanez Weeping Demon pedal throughout a tension-filled run of detuned pull-offs. "It's actually a pretty simple riff," he says, "but you add the wah pedal and the drums and [you've got] a really nice build-up."

The slow-brooding, seven-minute "Unforgiving" offers a different kind of

Alien Weaponry's Lewis de Jong — "I've been trying to expand my horizons on everything, but I've always been primarily rhythm-based"



**"We put that in at the end to remind people that we're still heavy, and that we're not just going to write depressing ballads now"**

darkness, where delay-drenched arpeggios set the mood for two separate lead sections — one an atmospheric, Pink Floyd-styled wash of bends; the next a classic shred fest. Though longtime bassist Ethan Trembath laid down the low-end just before exiting the band, current bassist Tūranga Morgan-Edmonds came through with both guitar solos on "Unforgiving." "I've been trying to expand my horizons on everything, but I've always been primarily rhythm-based," de Jong explains. "Tūranga jumped in and did some work on that song; what you're hearing isn't me."

Though the sorrowful pivot of "Unforgiving" certainly shakes up Alien Weaponry's parameters, a jarringly galloped, string-snapping finale proves that the New Zealand unit are ultimately determined to wreck us. As de Jong confirms, "We put that in at the end to remind people that we're still heavy, and that we're not just going to write depressing ballads now."



## AXOLOGY

- **GUITARS** ESP LTD E-II Standard 7-string
- **AMPS** Marshall JCM2000 DSL
- **EFFECTS** Line 6 M5; Ibanez Weeping Demon





Enslaved's Ivar Bjørnson performs August 17, 2019, in Horten, Norway

**“It feels like an album that’s going further in a prog direction, but at the same time we’re shortening the songs, which is sort of a contradiction”**

— IVAR BJØRNSON

# Enslaved

THIRTY YEARS INTO THE GAME, THESE VENERABLE NORWEGIAN EXTREME METALLERS ARE STILL SHAKING THINGS UP WITH “A BIT OF CHAOS”

By Gregory Adams

► **THE PRIMEVAL LANDSCAPES** of Norse mythology and Swiss psychoanalyst Carl Jung’s Shadow theory heavily influenced the direction of Norwegian extreme metal outfit Enslaved’s *Utgard*, an album ultimately about diving into the unknown. While staring into the abyss could have cast a gloomy pall on the band’s 15th full-length, songwriter and founding guitarist Ivar Bjørnson instead brought an ambitious assortment of riffs back to our realm. “It has a lot of rewards, like humor and creativity,” he says of the benefits of exploring the dark side. “Sometimes a bit of chaos is what you need to get things moving when they’re going stale.”

*Utgard* has certainly shaken up Enslaved’s sound, some 30 years after the group first emerged out of Bergen’s black metal scene. Its most extreme example is “Urjotun,” where panicked motorik rhythms, oscillating Moogs and space-echo guitar transmissions reflect the band’s love of vintage krautrock, English post-punk stalwarts Killing Joke and the interstellar swerve of Hawkwind. Gearwise, Bjørnson enlivened “Jettegryta” and “Distant

Seasons” with the rich, resonant ring-out of an electric 12-string. And while still fusing together elements of grey-skied folk, black metal grit and countless dizzying metre-shifts, Enslaved’s epics are coming in more compact than ever before, rarely crossing the six-minute mark.

“It feels like [*Utgard* is] an album that’s going further in a prog direction, but at the same time we’re shortening the songs,

which is sort of a contradiction. At least for me, I associate prog with long songs.”

The tracks may be shorter, but lead guitarist Arve Isdal was given extra space to rip it up, something co-guitarist Bjørnson notes he’d been missing in recent years. “That was a conscious decision from my side: no matter what was going to be written for this album, there would be room for leads. Listening to [2017’s] *E* a few months after recording, it was like, ‘Where’s the leads?’” Bjørnson says with a laugh. “It really set the scene for [Isdal] going all the way on this one. The leads he delivered are just awesome.”

Isdal’s highlights include the spacious, soulful bends he brings to the blackened thrash attack of “Homebound” and the maelstrom of shred he pours into “Storms of *Utgard*.” After a quick-winding scale run on “Sequence,” though, he tags out to let Bjørnson run wild with some primal trilling.

“There’s no point in doing a lesser version of what Isdal is going to do,” Bjørnson says humbly of his lone solo on *Utgard*, offering of his style, with jokey resignation, “You want something fucked up, I’ll do it!”



## AXOLOGY

- **GUITARS** (Bjørnson) Monson Nomad #26, Chamb Guitars 12-string custom, Gibson Les Paul Standard, Martin D-28; (Isdal) Gibson Les Paul Standard, Gibson Les Paul Custom, Fender Strat, Martin D-28
- **AMP** (Bjørnson) Mesa/Boogie Dual Rectifier, Marshall JMP, Victory Amps v40; (Isdal) KSR Ceres preamp pedal into Peavey 5150 II Power Amp via, modelled with Kemper, Marshall JMP, Victory Amps v40
- **EFFECTS** (Bjørnson) Kemper, Roland Space Echo RE-150; (Isdal) Kemper



# Liz Phair

**AFTER AN 11-YEAR SELF-EXILE, LIZ PHAIR IS BACK IN TOP FORM — WITH SOME UNCOMMON TUNINGS**

**▶** AFTER 2010'S *FUNSTYLE*, indie singer-songwriter Liz Phair ended up taking a decade-long break from recorded music. She returns this year with her seventh studio album, *Soberish*, which — as we find out — was largely inspired by open-tuned explorations on her Yamaha acoustics.

**Welcome back! What are the main guitars we're hearing on *Soberish*?**

The main electric was my original Fender Duo-Sonic. I think it's currently being displayed with the Rock and Roll Hall of Fame. It went around the country several times in the Women in Rock exhibit and the Western Rock exhibit. So it's funny — my guitar has been making the rounds on its own tour. You give someone power and what do they do?! My guitar literally took off from me. But we're building a replica, so right now I have one of the prototypes. I love the jangly feel of them. It's harder for me to choose a favorite acoustic, because there were quite a few.

**And which models were they?**

I play Yamaha acoustics, and right now it's usually the AC3m, the LS16, the AC3R or my FG730S. This album was largely written on acoustic, which had its benefits and drawbacks. I can't explain why, but I

**“My guitar has been making the rounds on its own tour. You give someone power and what do they do?! My guitar literally took off from me”**

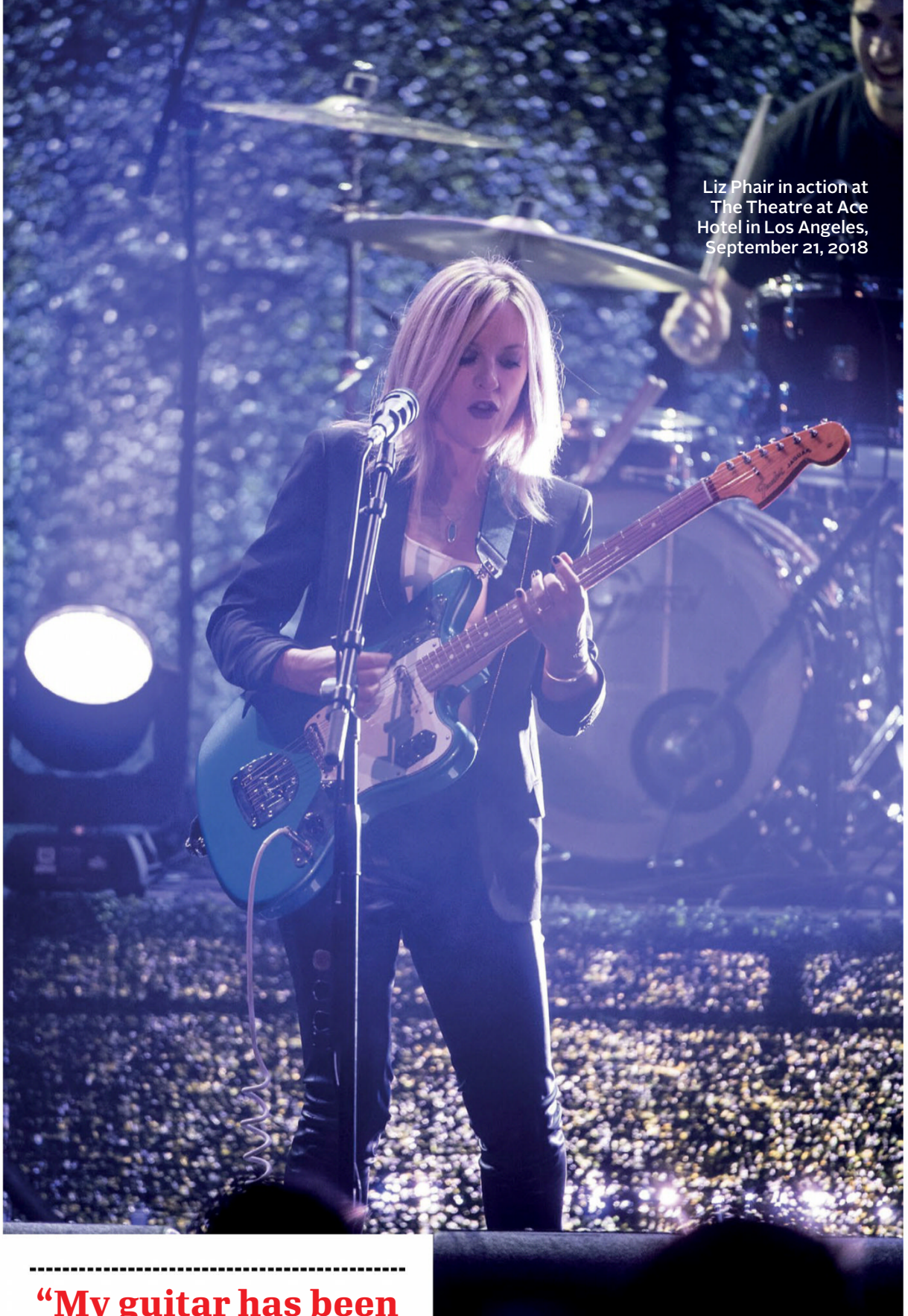
really got into alternate tunings. I'd write a song and then play it in different tunings to turn it into something more interesting. So I keep every acoustic in a different tuning, whatever sounds good open on that particular instrument. As I've gotten older, I've always tried to find something that excites me afresh. I'm almost trying to trick myself into thinking the guitar is a new instrument to me. I find standard tuning gives a classic rock feel. You can do stuff with it, sure, but

it's far easier to find interesting things that catch the ear with less-common tunings.

**“In There” is one of the more musically diverse tracks on the new album. How did you balance the acoustics against electronic elements?**

I actually wrote that song in my sleep. I woke up, grabbed my voice memo and sang the song. I didn't know what to do with it for a while, so it's already three years old. I invented the guitar track to go with a song that came through a dream! I was really satisfied with it *a cappella*, so I wanted to treat it sparsely to give it more air. It had this kind of freeness I wanted to keep. It's not a dance track, but it has similar elements in ways. I don't think it fits in the indie rock canon, per se, though it does have Casey Rice — the original guitarist from [1993 debut] *Exile in Guyville* — playing on it!

Liz Phair in action at The Theatre at Ace Hotel in Los Angeles, September 21, 2018





# FULL-THROTTLE ATTITUDE

5150® SERIES





# ANALOG TONE FOR A DIGITAL WORLD



## *Black Spirit 200*

## YOUR SWISS ARMY KNIFE OF AMPS



### COMBO

- G12H-75 Creamback
- 14.9 kg / 32.9 lbs.
- 200 watt

### FLOOR

- 4.1 kg / 8.9 lbs.
- 200 watt

### HEAD

- 3.6 kg / 7.8 lbs
- 200 watt

### TS 112 PRO

- G12H-75 Creamback
- 13.3 kg / 29.3 lbs.

- Four strictly analog channels that deliver a thrilling ride through musical history
- On-board reverb, delay and modulation effects
- Fully programmable controls, direct access to 128 presets
- Bluetooth remote control and preset management with the free App for iPad and Android devices
- Integrated Red Box AE+ DI-out that delivers studio quality tone straight to desk
- Built-in 200-watt power amp
- Artist presets available from the Hughes & Kettner Cloud of Tone



# New Music, Anyone?

THIS MONTH: GUS G GOES INSTRUMENTAL AND TORRES CRANKS THE FUZZ, PLUS OFFERINGS FROM BLACK MIDI, WIZARDTHRONE AND BEYOND

By Amit Sharma



Torres [left] performs in Manchester, England, in 2015; [right] Black Midi guitarist Geordie Greep settles in for some relaxing dental work



## Gus G “Fierce”

Though he’s certainly no stranger to music without vocals, Gus G’s new album will actually be his first solo instrumental venture — on which he promises to deliver “more mellow, bluesier things” as well as the lightning-quick shredding that won him a spot in Ozzy’s band. This single falls into the latter of the two categories, with some truly epic tones courtesy of his Jackson, fitted with his newly launched Blackfire pickups going through his signature Blackstar 200-watt head. From its galloping rhythms to the brain-bursting arpeggios and alternate picking lines, it’s a jamboree of jaw-dropping virtuosity from Greece’s Number One guitar hero. Exquisite fretwork, as always.

## Torres “Hug from a Dinosaur”

It’s amazing how the right kind of distortion can make a song truly come alive. This latest track from indie artist Mackenzie Scott, better known as Torres, has a gritty alternative rock feel to it — especially when she thickens out the chorus sections with a wall of fuzz that could rival Seattle’s finest. And much like the grungy noise made famous in the late Eighties and early Nineties, the main motif in drop-D is hypnotically cutting and direct, breaking only for the atmospheric bends in the middle eight. The ES-335 and Telecaster-toting singer-songwriter has released five albums to date, the latest being this year’s *Thirstier*.

## Black Midi “Slow”

Black Midi are the kind of band that are difficult to categorize outside of loose terms such as “experimental” and “avant-garde.” There’s a nervous energy to the English group’s free-form noise that, despite owing much to film score, shoegaze and jazz, never quite settles on any conventional approach to songwriting. But then again, the eight tracks on *Cavalcade* aren’t really songs in the traditional sense. Instead, these transcendental jams build in ways you’d never expect, drifting through time and space in ways that will please King Crimson and Mars Volta fans alike. Truly mesmerizing stuff from guitarist Geordie Greep and his bandmates.

## Wizardthrone “Frozen Winds of Thyraxia”

Inviting listeners to “bear witness to the birth of Extreme Wizard Metal” — with lyrics about frozen fortresses and ancient thrones — you get the feeling that Wizardthrone, comprised of members of Alestorm, Nekrogoblion and Gloryhammer, have their tongues set firmly in their cheeks. Musically, however, this is serious business — with detuned tremolo-picked guitars warring against baroque orchestrals and pounding drums. If you like the idea of DragonForce and Dimmu Borgir together in one package, and your favorite *Lord of the Rings* character has always been Gandalf, this will be for you.

## Darren Stroud “Rev It Up!”

As well as playing guitar in metal trio PowerTribe, Darren Stroud (a top-five runner-up in GW’s 2020 Guitarist of the Year contest) has also been working on his solo instrumental album, brilliantly titled *Space Hombre: Tales of an Intergalactic Guitarslinger*. And the music certainly matches the description. “Rev It Up!” mixes chicken-picked major lines with bluesy minors against electronic beats in a way that’s reminiscent of John 5, as well as Jeff Beck’s latter output. It’s a song with many moods, going from rockabilly riffing to soaring neck pickup leads, which only adds to its sense of intergalactic adventurism. Bon voyage, Space Hombre!





*Greg Koch*  
**GRISTLE-TONE**  
SIGNATURE SERIES

**P90**

It was no surprise when Greg came asking to explore the possibilities of Fluence technology applied to the P90. Like his Fluence Gristle-Tone, Tele replacement set, Greg's P90s are deeply rooted in tradition, and then un-rooted in sounds that only Greg can conjure – satisfying all of his lascivious P90 needs!



For more information visit [Fishman.com/Fluence](https://fishman.com/Fluence)

**FISHMAN** FLUENCE®



# HUGE SOUNDS FROM MINI PEDALS

*A guide to 10 our favorite diminutive tone machines*

**W**HETHER YOU LOVE 'em or not, the last decade has witnessed the rise of the mini pedal. Pedalboard space has never felt more precious and, as a result, the concept of unleashing colossal tones through micro-sized stompboxes has naturally become more and more appealing. Some of them are simply smaller versions of larger originals, typically offering the same circuitry and functionality of their higher-costing siblings, often with smaller controls and no battery compartment. Others have no direct lineage to pre-existing pedals other than their schematics, taking inspiration from classic designs in the same way all pedals do. While vintage enthusiasts might bemoan the aesthetic loss that comes with downsizing such tools of the trade, there can be no doubt that these compact units are more than capable of delivering breathtakingly big sounds — effectively doubling the available space on any board with very little sacrifice. From overdrives to modulation and loopers, here are 10 of our favorites.



## IBANEZ TUBE SCREAMER MINI

\$79, [ibanez.com](https://www.ibanez.com)

▲ Is there a more iconic overdrive than the Ibanez Tube Screamer? Probably not, when you factor in its enduring popularity and rich musical heritage. Designed by Susumu Tamura of Maxon in the early Seventies, it would end up in the hands of legends like Stevie Ray Vaughan, Gary Moore and Buddy Guy, as well as higher-gain players such as Kirk Hammett, Steve Vai and Jerry Cantrell. Unveiled at NAMM 2015, this version rehouses that famous circuit into a pocket-sized package — losing the square foot-switch (and square footage!) and battery compartment, though keeping its renowned JRC4558 chip and three controls for Drive, Tone and Level. Unlike its bigger brothers, it's also true bypass, which is an interesting twist for a pedal that's roughly half the cost of the TS-808 reissues.





**PROCO**

**LIL' RAT**

\$69, [ratdistortion.com](http://ratdistortion.com)

▲ Announced at the beginning of this year, the new Lil' Rat is less than half the size of the Rat 2, though it carries the same circuit and features that made the original synonymous with alt-rock and grunge players. It might only be 2 inches wide, but it delivers "identical results in tone, attack and sustain" to the fuzzy distortion famously used on Nirvana's "Territorial Pissings," Blur's "Song 2" and the entirety of Metallica's *Kill 'Em All*. The list of famous users doesn't end there, either, with the likes of David Gilmour, Jeff Beck and Robert Fripp exploiting the ominous black box's capacity for screaming distorted tones.



**ZVEX**

**FUZZOLO**

\$139, [zvex.com](http://zvex.com)

▲ If there's anything ZVEX is known for, it's fuzz. Just ask Muse singer/guitarist Matt Bellamy — who likes his Fuzz Factory so much he started having them built into his custom Manson guitars. The Fuzzolo uses silicon transistors instead of the NOS germanium ones found in the Fuzz Factory, offering more gain and consistency to take your guitar sound to more cosmic extremes. Other ZVEX fans include Trent Reznor, St. Vincent, J Mascis, Jack White and Billy Corgan — so rest assured you'll be in safe hands with the Fuzzolo.

WHILE VINTAGE  
ENTHUSIASTS  
MIGHT BEMOAN  
THE AESTHETIC  
LOSS THAT  
COMES WITH  
DOWNSIZING  
SUCH TOOLS  
OF THE TRADE,  
THERE CAN BE  
NO DOUBT THAT  
THESE COMPACT  
UNITS ARE MORE  
THAN CAPABLE  
OF DELIVERING  
BREATHTAKINGLY  
BIG SOUNDS —  
EFFECTIVELY  
DOUBLING THE  
AVAILABLE SPACE  
ON ANY BOARD  
WITH VERY  
LITTLE SACRIFICE



**MXR**

**M290 MINI PHASE 95**

\$99, [jimdunlop.com](http://jimdunlop.com)

▲ With less internal space, it's perfectly understandable when mini pedals offer slightly less in functionality; naturally you might lose a battery compartment or a certain control or two. The Mini Phase 95, however, is quite the opposite — repackaging two famous phasers, each with its own Script mode, into one tiny enclosure. The four-stage Phase 90 — popularized by the late, great Eddie Van Halen — is as quintessential as it gets, while the two-stage Phase 45 mode offers a more subtle kind of vintage swirl. That's all your phaser needs covered in one tiny box.





## XOTIC EP BOOSTER

\$124, [xotic.us](http://xotic.us)

▲ It's quite telling that the smallest pedal in this list is perhaps the one capable of unlocking the biggest tones. Based on the preamp stage of the classic EP-3 echo effects processor used by Eddie Van Halen, Jimmy Page and Eric Johnson, this true bypass booster works excellently as an "always-on" — with enough juice to bring even the duller clean channel to life — or as a lead channel for overdriven sounds. Delivering up to 20dB of boost to help widen your tone and with internal dip switches to fine-tune the boost frequencies and EQ, it's become one of our favorite mini pedals since its launch in 2009. Notable users have included Andy Timmons, Guthrie Govan, Larkin Poe's Rebecca Lovell and Pearl Jam's Mike McCready.



## ELECTRO-HARMONIX

### NANO POG

\$219, [ehx.com](http://ehx.com)

▲ While it's the most expensive pedal in this roundup — and by quite a fair distance — the Nano POG is undoubtedly the most versatile in terms of reshaping your tone. It essentially rehouses the Micro POG circuit into a smaller enclosure and though it doesn't quite offer the full array of pitch-shifting features found on the flagship POG2, it tracks and performs incredibly well. Users can blend the Sub Octave and higher octave against their own dry signal — and being polyphonic, it's also very chord-friendly. If you don't have much space left on the board but want to experiment with 12-string and organ sounds (or simply fatten up your riffs), look no further.

THE  
LEGENDARY  
KLON CENTAUR  
CIRCUIT HAS  
NOW BEEN  
DUPLICATED  
COUNTLESS  
TIMES. BUT  
FEW HAVE  
DARED TO  
REIMAGINE  
THE  
NOTORIOUSLY  
BULKY  
“TRANS-  
PARENT”  
OVERDRIVE AS  
A MINIATURE  
SONIC  
WEAPON



## PIGTRONIX

### PHILOSOPHER'S TONE MICRO

\$119, [pigtronix.com](http://pigtronix.com)

▲ Much like the mythical Philosopher's Stone dating back to medieval alchemy, Pigtronix claim their mini 'pressor can turn lead into gold — tonally speaking, that is. And they're not lying, given the immaculately transparent sustain it commands. That's partly down to the internal 18v power rails for maximum headroom, designed to stay clean even when working against hotter pickups. The pedal also features a parallel Blend knob to mix between dry and effected sounds — a very handy tool for retaining your full dynamic range. More organic and less squashy than its direct competitors, there really is a lot on offer here.





## WAMPLER

### TUMNUS

\$149, [wamplerpedals.com](http://wamplerpedals.com)

▲ The legendary Klon Centaur circuit has now been duplicated countless times, with companies like Electro-Harmonix, Way Huge and J Rockett Audio offering their own takes and tributes to Bill Finnegan's storied original. But few have dared to reimagine the notoriously bulky "transparent" overdrive as a miniature sonic weapon, at least not with the same kind of success as Indiana-based builder Brian Wampler. "Not everyone has room for a four-legged beast on their board," he rightly explains on his company's website. "This smaller version slips in and out of a myriad of tight situations." His claims are well-justified.

**PEDALBOARD SPACE HAS NEVER FELT MORE PRECIOUS AND, AS A RESULT, THE CONCEPT OF UNLEASHING COLOSSAL TONES THROUGH MICRO-SIZED STOMPBOXES HAS NATURALLY BECOME MORE AND MORE APPEALING**



## TC ELECTRONIC

### DITTO LOOPER

\$79, [tcelectronic.com](http://tcelectronic.com)

▲ Guitarists using loopers tend to fall into two camps — those who need a simple device to get layering and those looking to orchestrate more extensively, using their loop station more like an instrument in its own right. If you're in the first of those categories, the true bypass Ditto is unbeatable in simplicity and affordability, offering up to five minutes of looping time and analog-dry-through to preserve your unprocessed tone. There's a lot more going on than its one Level knob might suggest, too — users are able to record, undo, stop and erase with various foot commands. A very practical solution for uncomplicated looping.



## JHS PEDALS

### PRESTIGE BUFFER BOOSTER

\$129, [jhs pedals.info](http://jhs pedals.info)

▲ Is it a buffer or a booster? Well, that depends on what direction you have its one dial pointing. Up to a quarter in, the Prestige works like a buffer — adding back the high frequencies that get lost when using longer cables and unbuffered pedals. From there up to halfway, it then turns into a boost — ideal for ramping up your leads and solos without deviating from your core tone. And at full pelt it works almost like a drive, bringing more gain and saturation to the mix. As like its playful graphic might suggest, that's a lot of tonal magic right there.





# PAPER LOVES TREES

U.S. forests, which provide wood for making paper, paper-based packaging and many other products, have been growing by over 1,200 NFL football fields every day!

Discover the story of paper  
[www.lovepaperna.org](http://www.lovepaperna.org)

Source: According to the UN Food and Agriculture Organization's 2020 Global Forest Resources Assessment, U.S. forest area expanded by an average of 605,000 acres per year between 1990 and 2020. An NFL football field is 1.32 acres in size.

Love Paper is a registered trademark for Two Sides Ltd. Registered in the U.S., UK and other countries and used with permission.





# UNLEASHING DARK TONES



Introducing the New Dean  
Select Series in Black Satin  
equipped with  
**FISHMAN**  
FLUENCE PICKUPS



**GET YOUR WINGS™**

[WWW.DEANGUITARS.COM](http://WWW.DEANGUITARS.COM)  
#GETYOURWINGS







GUITAR  
WORLD

# METALLICA

## IN THE BLACK

THIRTY YEARS AFTER FAMOUSLY FRACTURING THE WORLD OF METAL (AND HEAVY ROCK IN GENERAL), METALLICA'S SELF-TITLED 1991 MASTERPIECE — AKA THE BLACK ALBUM — IS GETTING THE DELUXE-REISSUE TREATMENT. IN THIS EXCLUSIVE INTERVIEW, JAMES HETFIELD AND KIRK HAMMETT PULL BACK THE VEIL ON THE ALBUM THAT BECAME “THE MASTER KEY TO EVERYTHING”

BY RICHARD BIENSTOCK

COVER AND OPENING-SPREAD PHOTOS BY JIMMY HUBBARD

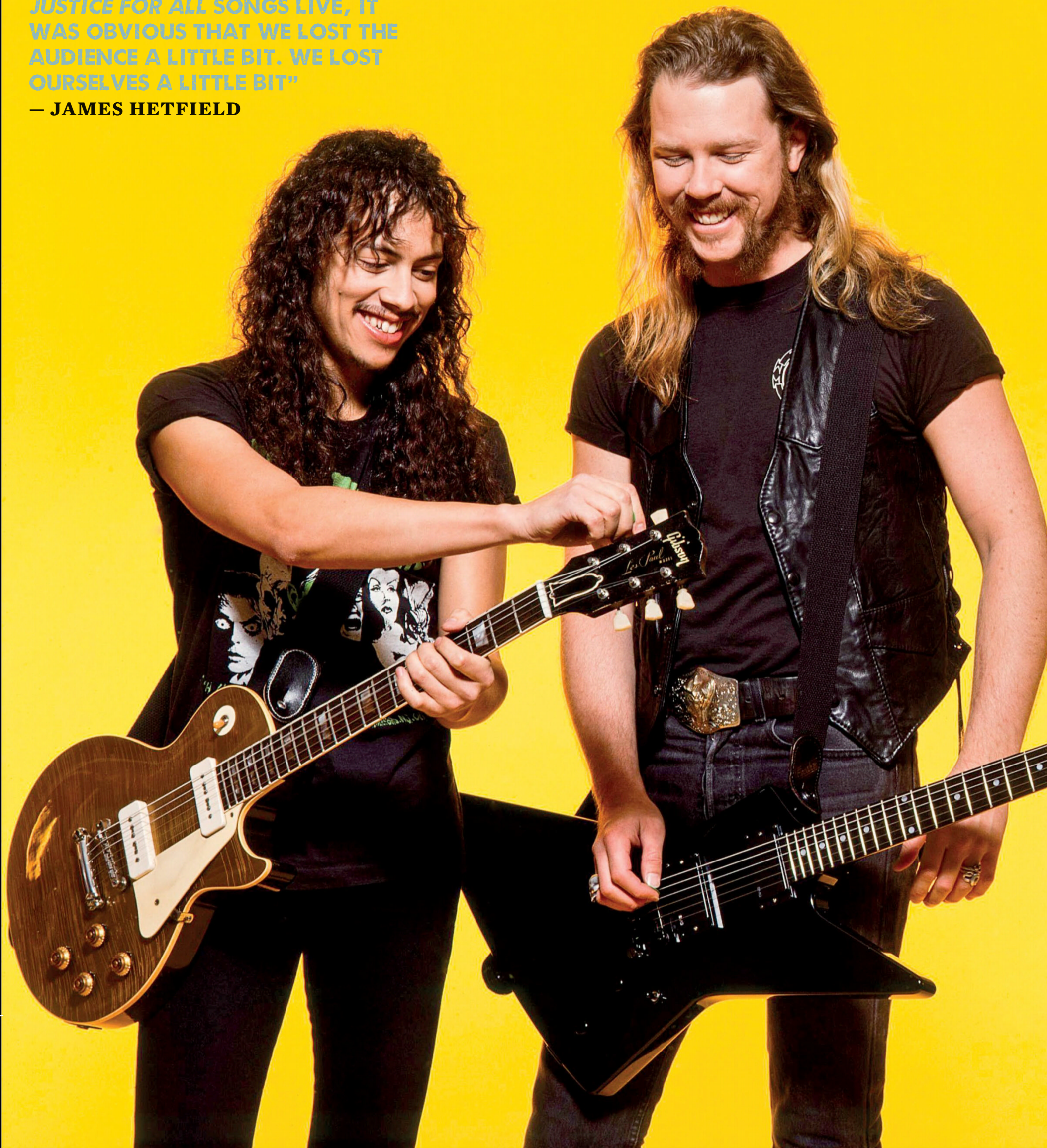
ALL OTHER PHOTOGRAPHY BY ROSS HALFIN





"WHEN WE WENT OUT ON TOUR  
AND STARTED PLAYING ...AND  
JUSTICE FOR ALL SONGS LIVE, IT  
WAS OBVIOUS THAT WE LOST THE  
AUDIENCE A LITTLE BIT. WE LOST  
OURSELVES A LITTLE BIT"

— JAMES HETFIELD







BY THE END of the 1980s, heavy metal — and, in particular, thrash metal — had become something of a musical arms race. “It was all about impressing the other bands with your heaviness, with your speed, with your technical prowess,” Metallica frontman James Hetfield recalls to *Guitar World*. “Everyone wanted to come up with the heaviest riff on earth or the fastest song possible.” Given that Metallica had already spent most of the decade gleefully pushing the boundaries of heaviness, speed and technicality on each of their first four recordings — 1983’s *Kill ‘Em All*, the following year’s *Ride the Lightning*, 1986’s *Master of Puppets* and 1988’s *...And Justice for All* — they decided that, for their fifth release, they’d try something a little different. “The next album,” guitarist Kirk Hammett says, “was going to be shorter, simpler songs.”

tions, double vinyl LP, cassette and digital. But the motherload is the fully maxed-out Deluxe Box Set, comprised of 14 CDs packed with riffs, rehearsals, rough mixes, demos, interviews and live shows, six DVDs featuring outtakes, behind-the-scenes moments, official videos, home movies and even more live shows, a double vinyl LP of the newly remastered original album, a “Sad But True” picture disc and three live LPs (not to mention a plethora of additional goodies, including a 120-page hardcover book, four tour laminates, three lithos, three guitar picks, a Metallica lanyard, a folder with lyric sheets and a download card). The result is that, in addition to hearing the album’s 12 tracks in sonically pristine form, fans also can experience the songs at every stage of creation, from initial riffs to works in progress, rehearsal run-throughs to studio demos, unreleased alternate takes to live versions captured on stages in Los Angeles and London, New Mexico and Moscow. “It definitely pulls back the curtain,” Hammett says simply.

What’s more, the reissue is accompanied by a second release, *The Metallica Blacklist*, featuring 53 artists from every corner of the music world — rock, pop, metal, country, indie, punk, hip-hop, jazz, electronic and more — tackling their favorite Black Album songs. So you get Metallica peers and acolytes like Ghost, Volbeat and Slipknot’s Corey Taylor paying their respects on renditions of “Enter Sandman,” “Don’t Tread on Me” and “Holier Than Thou,” respectively, but also Miley Cyrus (“Nothing Else Matters”), Kamasi Washington (“My Friend of Misery”), Jason Isbell (“Sad But True”), the HU (“Through the Never”), José Madero (“The Unforgiven”) and J. Balvin (“Wherever I May Roam”) showing their own unique Metallica love and demonstrating that, even today, the band’s reach knows no stylistic or geographical bounds.

It’s a celebration of epic proportions, and one suitable for an album whose influence and enduring appeal is similarly unmatched. With that in mind, *Guitar World* took the rare opportunity to sit down with Hetfield and Hammett for an exclusive in-depth

That album, officially released August 12, 1991, as *Metallica*, but better known as the Black Album, was, true to Hammett’s words, characterized by more concise and straightforward compositions, in particular when compared to its exceedingly proggy predecessor, *...And Justice for All*. But it was also much, much more.

Working with a new producer, Bob Rock, who had recently helmed Mötley Crüe’s mainstream smash, 1989’s *Dr. Feelgood*, the band — which, in addition to Hetfield and Hammett included drummer Lars Ulrich and now ex-bass-

ist Jason Newsted — crafted something that not only became the biggest heavy metal album of its day, but one that, at more than 35 million copies sold worldwide, is quite likely the most successful heavy metal album ever. *Metallica* topped the charts in 10 countries, including the U.S., and managed the seemingly conflicting feats of redefining the very sound of heavy metal (sure, the music was still heavy, speedy and technically proficient, but it was also hookier, groovier and, sometimes, even — *gasp!* — softer) while also rocketing Metallica up and out of the genre’s somewhat stifling sonic confines. Post-Black Album, Metallica were not just the biggest metal band going; they were an undeniable, unstoppable, unabashed global rock phenomenon.

The album’s hit singles — and there were a lot of ‘em (like, Michael Jackson and Madonna levels of ‘em) — need no introduction. “Enter Sandman.” “Sad But True.” “Nothing Else Matters.” “The Unforgiven.” “Wherever I May Roam.” If you’ve listened to rock or metal radio over the past 30 years, spent any time growing up watching something called MTV or woodshedding the tabs in various issues of this very magazine, you likely know them by heart.

But you’ll know them — along with the Black Album’s additional seven tracks — in a whole new way after listening to the new *Metallica* 30<sup>th</sup> anniversary reissue. Befitting a record as monumental as the Black Album, the amount of music on offer on the new release is, in a word, staggering. *Metallica* is available in various formats, including remastered standard CD and 3CD expanded edi-

  
Metallica’s Kirk Hammett [left] and James Hetfield in 1991; “The Black Album, it’s never-ending. It’s always here. I listen to that album and it doesn’t sound like 1991 to me,” Hammett says





chat about the making of the legendary album, as well as that inimitable moment in time.

“It was one of those things where the situation and the circumstances and just everything around you seemed to be exactly where it should be,” Hammett says. “We had so much momentum behind us, we were willing to work, we were hungry as fuck and we knew that these songs were great. We were a young band and we felt pretty unstoppable.” At the same time, he continues, “No one knew this was something they wanted until they heard it. But once they did, they were just like, ‘Oh, this is *exactly* what we want...’”

As it turned out, it was also exactly what Metallica needed. “It gave us *carte blanche* to be whatever we wanted to be, and to go wherever we wanted to go,” Hetfield says about the record. “So we’re very aware of what the Black Album was, what it did and the doors it opened for us. And now we’re showing our respect for it.”

**It’s been 30 years since the release of the Black Album. Thirty years since “Enter Sandman” and “Sad But True” and “Nothing Else Matters.” Thirty years since, essentially, Metallica became the biggest metal band, if not the biggest rock band, on the planet. Does it feel like it was that long ago?**

**JAMES HETFIELD** [Laughs] Well, because we’ve played these songs live so much, when we’re up there onstage it doesn’t seem like that long ago. But as far as talking about it or remembering things about it? It seems like a lifetime ago, for sure. I mean, we’ve gone through so many things as a band that most things seem really stretched out at this point. But the fact that the album is still relevant keeps it very present in my mind.

**KIRK HAMMETT** When I think about it historically, 30 years sounds like a long time. But you know, I’m reminded of the Black Album on a regular basis. And I think that goes for the four of us. It’s something that just kind of prevails. You hear it on the radio and see it mentioned in the media, or I’ll be sitting on the beach and a car will go by and it’s cranking “Sad But True.” The album never really went away. It’s like, our last record, [2016’s *Hardwired... to Self-Destruct*], the cycle’s come and gone. But somehow the Black Album is still here!

**The thing that’s great about the new *Metallica Deluxe Box Set* — and you did a similar thing with the ...*And Justice for All* and *Master of Puppets* anniversary releases — is that it really showcases “the process.” You can listen to say, “Enter Sandman” or “The Unforgiven” in its earliest “Riff Tape” form, and then follow the song’s progression via a “Writing in Progress” version, a pre-production rehearsal and various alternate takes, before winding up at the officially released studio version. It shines a light on the craftsmanship involved, and how, often, it’s through a series of seemingly minuscule tweaks that you arrive at something truly great.**

**HETFIELD** Sure. It’s little things like, “Maybe let’s go a half-step up or down over here.” Or you add in some minor stuff over there, which was always pretty easy and natural for us to do. But with the Black Album maybe we were doing a little less of the minor thing and going a little more toward major-key changes, or toward more simple stuff. And that was a challenge for us. But we were able, with Bob Rock’s help and each other’s help, to push ourselves into something that had a little more muscle, a little more depth, a little more thickness.

**HAMMETT** And it demonstrates that we’re not a band that just shows up, someone has a cool riff, and then at the end of the day the song is complete. It’s never, ever like that for us. Even





**"I'M NOT FROM, LIKE, THE ERIC CLAPTON SCHOOL OF WAH, WHERE I STEP ON IT ON EVERY DOWNBEAT. I DON'T THINK ANYONE REALLY DOES THAT ANYMORE"**

**— KIRK HAMMETT**



right now, we're working on an album — or, at least, we're getting songs together — and it's the same process. Not one month ago, we were recording drum tracks and, literally, like three minutes before we recorded the drums, we were tweaking the song and changing the arrangement. We'll say, "Maybe after that riff it should be a chromatic part instead of a whole-step thing." Or, "Maybe we play that riff two times instead of four times." Or, "Let's play it *three-and-a-half* times." And we'll look at each other and go, "How is it going to work to play it three-and-a-half times?" But then we work it out and we play it three-and-a-half times, you know? So that process has been with us for a long time. And those tweaks are important because that's how we put our personality into the music. The more we tweak it, the more it sounds like Metallica.

**Kirk, you wrote the main "Enter Sandman" riff, and your early versions of it, which differ a bit from what we ultimately hear on the Black Album version, are included in the box set. How did you first come up with that riff?**

**HAMMETT** It was something that literally came to me at three o'clock in the morning. I had been listening to the new Soundgarden album at that time [Louder Than Love] and, you know, this was when grunge was at its earliest stage — we're talking late 1989 or so. No one was even calling it grunge yet. But I was loving a lot of it, and it was influencing me somewhat. And so I sat down and I said to myself, as I always do, "I want to write the next 'Smoke on the Water.'" And I just started messing around. I got the swing kind of feel going, and then I was thinking of Soundgarden and how they were using dropped tunings. I wasn't playing in a drop tuning, but with those tunings it's often octave work — you get the low D, and then you go to the upper D and it sounds really heavy. I wasn't in drop D, I was just in E, but I was messing around with the low and high octaves, and then I threw a tritone in there, an A#, went to the A, and that's the riff that came out.

**It's not the type of riff you likely would have presented for, say, Master of Puppets or ...And Justice for All.**

**HAMMETT** Well, now that I think about that riff more, I remember that when the first part of it came to me, I thought, "It sounds like it's asking a question, and now I've got to resolve it." So that's where the chunky chord part, with the G and F#, came in. And famously, when I originally wrote the riff [*sings the riff in its original form*], that chunky thing happened at the end of every line. Then Lars said, "Repeat the first part." So we changed it to where we repeat the first part three times and *then* the chunky chords come in. That made it hookier and bouncier — less heavy metal. It made a good-sounding riff fucking great. But if you think about the way the riff was originally — chunkier, more metal — you know, maybe it could have ended up on ...And Justice for All.

**The oft-told story has always been that the Black Album's tighter, more concise song arrangements and simpler riffs were a direct reaction to the extreme progressiveness of ...And Justice for All. You wanted to pull back. D'you think this is accurate?**

**HETFIELD** It is. *Justice* was kind of a dead end. And we needed to not so much pull back, but rather to push through that dead end. And maybe get back to something. Because for me, a lot of the songs that I enjoyed covering or writing on, like, *Kill 'Em All*, they were a lot shorter, a little more simplistic. And on *Justice* we had gone as far as we could with the complexity and with the showmanship. Then when we went out on tour and started playing those songs live, it was obvious that we lost the audience a little bit. We lost ourselves a little bit. We got a lit-

Hetfield [*left*] and Hammett — from the same Ross Halfin photo shoot that produced *Guitar World's* October 1991 cover image



tle caught up in the technicality of the playing and we couldn't perform as much. When you're up there onstage, I mean, the music moves you and you want to be able to move around. And some of those parts were too difficult to do that with, at least for me they were. And I'm not the kind of musician that wants to just stand there at a microphone. I want to express the music through my body as well. So we had to ask ourselves, "Where else can we go from here?"

**HAMMETT** The song "...And Justice for All," on that tour [*Damaged Justice*] we would play it at the end of the set and we used to joke about how long it was. You know, "It's a good thing there's some pyro at the end of it to wake everyone up!" Because it's so fucking progressive. There's, like, 36 parts to it, and the arrangement snakes and weaves and goes all over the place. So we were very aware of what we were asking from our fans from a technical standpoint with that album. And the decision to go in a different direction stemmed from realizing that and deciding we weren't going to do that again.

#### **You made an explicit decision as a band to try something new.**

**HAMMETT** There was a very, very conscious effort with the Black Album to not have the songs turn out like the ones on ...*And Justice for All*. We wanted to get to the point quicker and sooner. It was an exercise in restraint, which was progress for us. And at the other end of it, we went full-in on the recording of it and the execution of it. It was probably the most extensive recording we ever did. And a lot of that was because we were working with Bob Rock for the first time, and we really wanted the album to sound above and beyond anything we'd ever done.

#### **It certainly sounds different than ...*And Justice for All*. You can hear Jason's bass, for starters.**

**HAMMETT** We knew we had to get as far away from the sound of ...*And Justice For All* as possible. Because we knew the sound of that record was... unique. [*Laughs*] And it wasn't something we were really interested in sustaining. It was an experiment, you know? But people ask me all the time if we're ever going to remaster that album with bass, and the answer to that is, adamantly, no. That's like having Leonardo da Vinci paint glasses on the Mona Lisa or something. It's just

not something you do with art. That was then and this is now. You don't add now to then.

#### **Bob Rock has said over the years that he found the experience of recording the Black Album a difficult process. Do you remember it that way?**

**HETFIELD** You know, I hear Bob talk about that a lot, and I hear about it from the other guys. But no, I *don't* remember it that way. It was just part of our growth. Maybe it was difficult for him because he knew where he wanted us to go. Whereas we knew where we didn't want to go, but we didn't really know where we wanted to go. [*Laughs*] So it might've been difficult to work with us at that time. I do not deny that whatsoever. We were very close-minded, very fearful. Very insecure about giving up any control. Very insecure about our actual talent playing-wise and singing-wise. And that usually sends me into a place of fear, of anger, of posturing, all those things. So Bob did have to fight through a lot of those walls we kept putting up out of sheer fear, really.

#### **You talk about being fearful and insecure during the Black Album sessions, but one area where you demonstrated a real fearlessness was in the lyrics. You began to explore difficult personal subject matter, in particular on songs like "The God That Failed" and "The Unforgiven." It's especially courageous given that thrash metal, particularly at that time, was more about coming from a place of strength rather than vulnerability, and looking outward rather than inward.**

**HETFIELD** I think that, just like we started to go to a different place with the music after *Justice*, I knew I didn't want

to just be a storyteller or a documentarian, only going over external things. And I did discover that if I'm singing about what's going on inside me it can't really be wrong. If I'm writing a song about a historical thing, which we had done before, I can certainly get facts wrong. And not that that matters — this is all art at the end of the day. But if I'm writing from the inside out, it's going to connect with more people. So the lyrics became a lot more personal. They became a lot more of a therapy. And writing that way became more of a lifestyle and an expression for me. Songs like "Nothing Else Matters" and "The God That Failed" and "The Struggle Within" and "The Unforgiven"... I mean, most of them on the Black Album are the beginnings of me uncovering my struggles as a human on this planet, and dealing with stresses, with fame, with addiction, with family, with travel, with all that stuff. It became a lot more of an outlet. I felt like I *belonged* a lot more by doing that.

**Kirk, from a guitar perspective I think of the Black Album as the first Metallica record where the**  
*{continued on page 44}*

### **KIRK + GIBSON = A HOME RUN?**

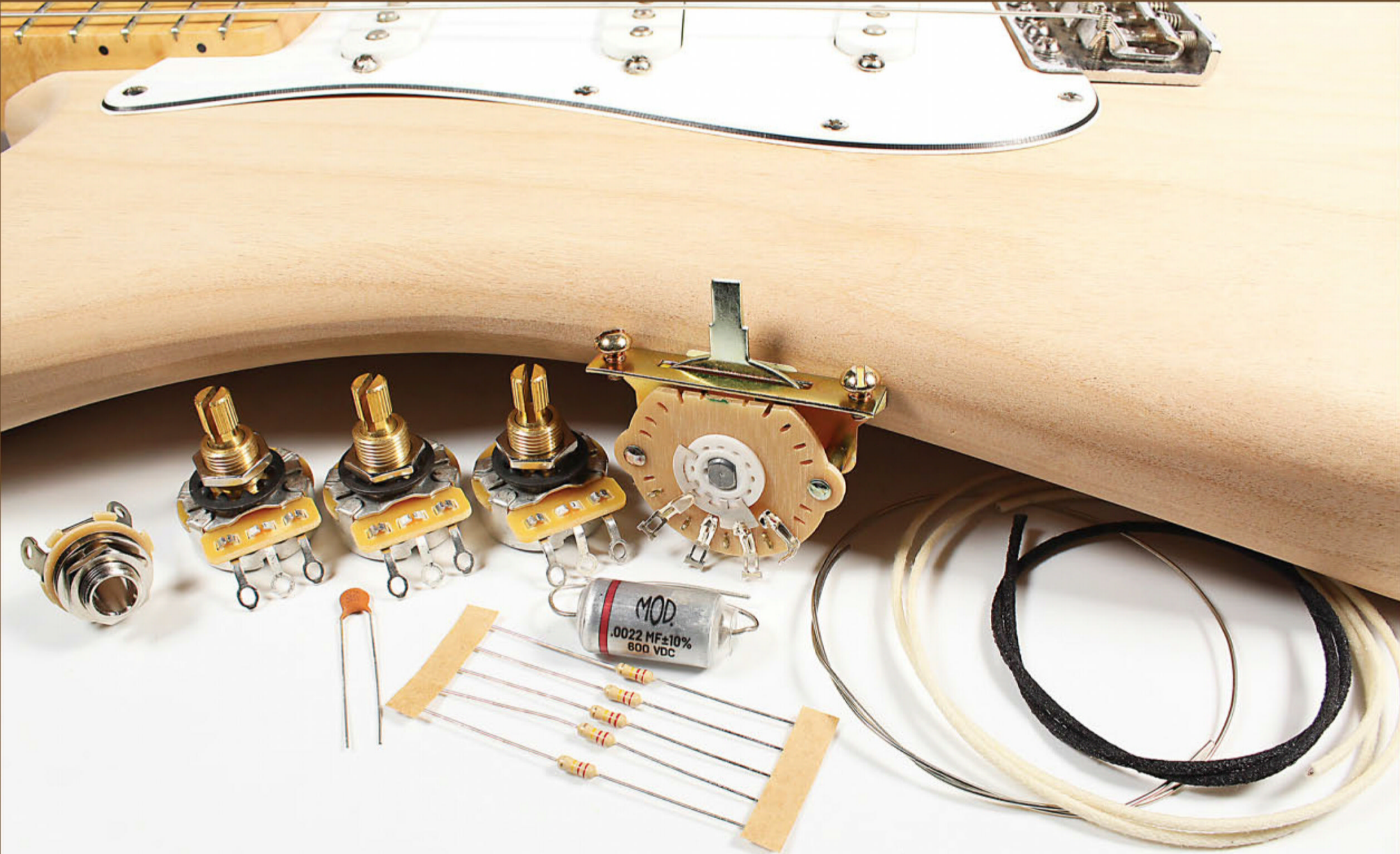
WHILE WE WERE putting together our Metallica feature, Gibson announced its new partnership with Kirk Hammett. In a July 29 press release, Gibson promised that the partnership would result in new Hammett signature Gibson and Epiphone guitars. And while they didn't get incredibly specific, one can't help but speculate about the possibilities, including potential new versions of Hammett's famous 1959 Les Paul, "Greeny," which was once owned by Fleetwood Mac's Peter Green, followed by Gary Moore. We also wouldn't be too surprised if a Flying V were in the works, but — all speculation aside — we'll all have to wait for details.

"It's a really great and exciting time for me to be joining forces with Gibson," Hammett said in a statement. "I look forward to achieving great things together in the future." The guitarist also was quick to point out — via Instagram — that his Gibson deal doesn't mean he's leaving ESP Guitars, with whom he has had a long and happy relationship, adding, "With these two giants, I get the monsters... and the rock!" — *Damian Fanelli*



Hammett in action with Greeny





**modelectronics.com**

Mod® Guitar Wiring Upgrade Kits are beginner friendly kits that are simple to install and are tailored to your specific guitar. Used to upgrade your existing guitar electronics and learn along the way, Mod® upgrade kits use high quality parts and components to enhance your overall tone and playing experience. Clearly illustrated wiring diagrams and step by step instructions are included with each assembly

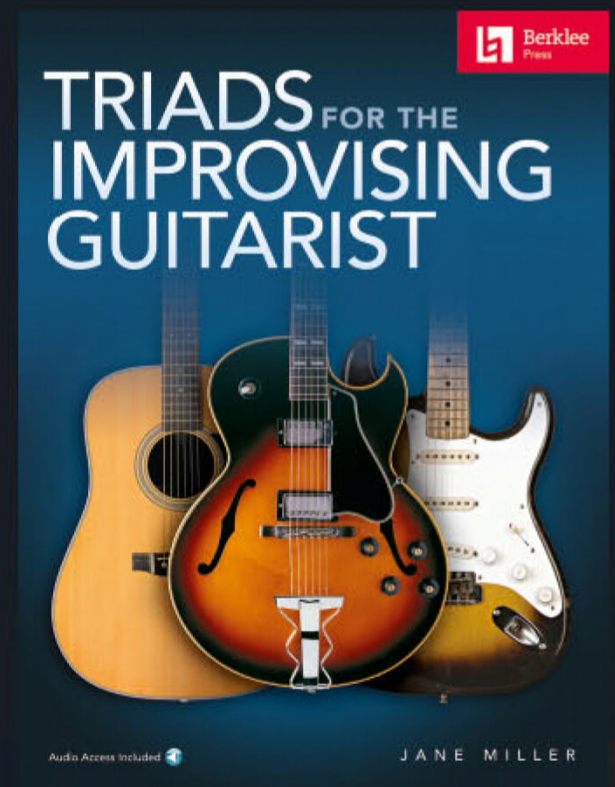
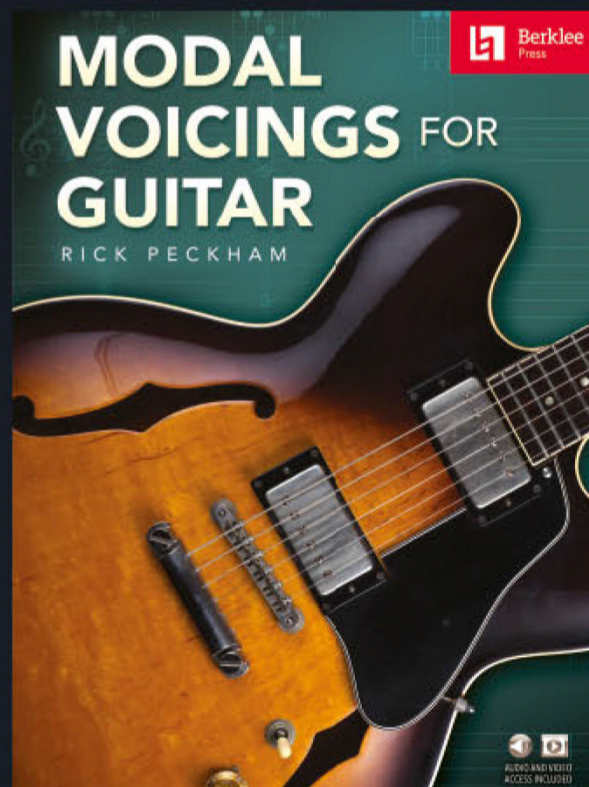
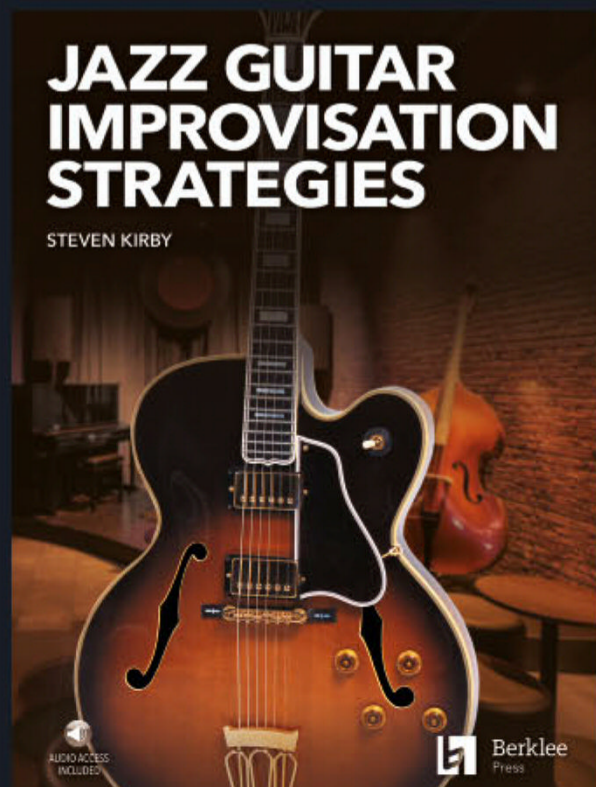
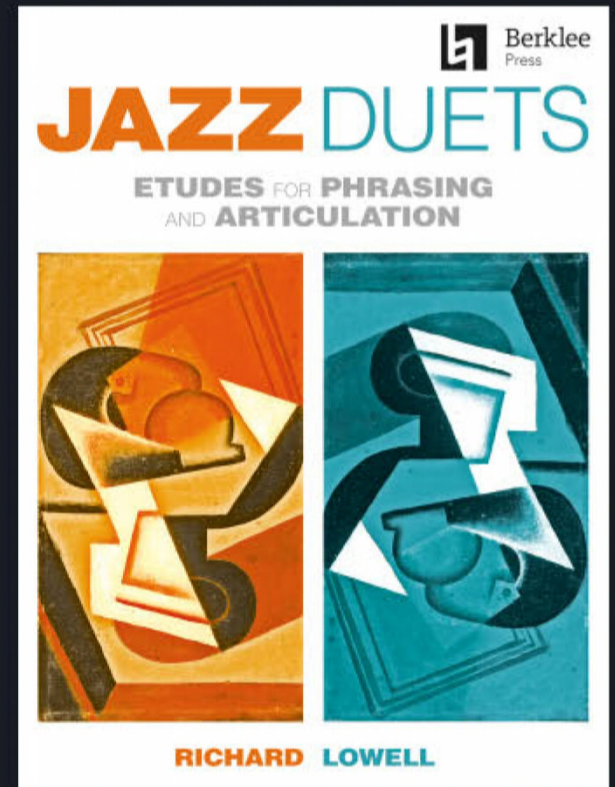
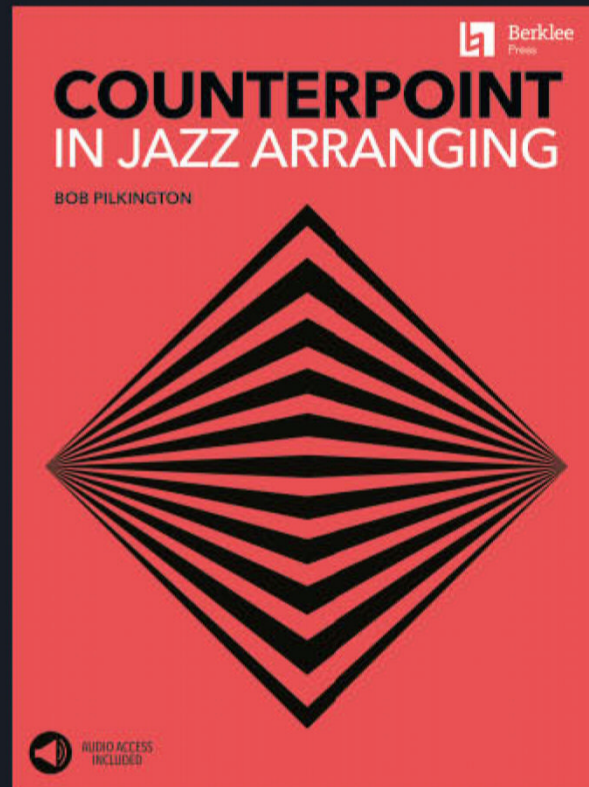
**Available at [amplifiedparts.com](http://amplifiedparts.com)**

**AmplifiedParts®**



# NEW BOOKS FROM BERKLEE PRESS

Even if you can't attend the prestigious Berklee College of Music, you can still learn from their staff thanks to books from Berklee Press — many of which are used in Berklee classes!



Now available from  
your favorite retailer  
by ordering at  
**halleonard.com**







MIRAGE DELUXE 87



ECLIPSE 87



ECLIPSE 87 NT



M-1 CUSTOM 87



SURVEYOR 87

RELEASE THE  
CRACKLE!

The LTD '87 Series celebrates the mid-1980s, a time when ESP's guitars and basses grabbed the attention of high-performance players around the world. Now we're adding the classic and coveted ESP Rainbow Crackle finish to these faithful recreations of instruments from ESP's 1987 catalog. This special graphic finish is limited in availability, and designed for musicians who truly want to stand out from the crowd. Detailed info and specs at [espguitars.com](http://espguitars.com).

**ESP**  
ESPGUITARS.COM





## WHY NOTHING ELSE MATTERS

**AS YOU PONDER YOUR OWN FAVORITE BLACK ALBUM GUITAR HIGHLIGHTS, CHECK OUT THESE CHOICES BY 16 GUITAR GREATS, FROM JERRY CANTRELL TO JOHN PETRUCCI TO MARK TREMONTI TO DIAMOND ROWE**

COMPILED BY AMIT SHARMA

### JERRY CANTRELL (Alice In Chains)

I GUESS IT would be the riff to “Sad But True,” which is pretty fuckin’ sick. That whole record is like a perfect record, though. You’re lucky enough if you make one of those in your career, and they made about five, you know? This record was bigger than heavy metal. It put them into the stratosphere of the most successful bands in the world and broke the ceiling of how far a metal group could go. It’s admirable. The artistic risk and sense of growth is what makes it a perfect record. Which is why I can’t say “Sad But True” is any more meaningful to me than “Sandman” or “The Unforgiven” or “Nothing Else Matters” or “Wherever I May Roam.” I could go on; every one of those songs is perfect. “The Unforgiven” is an amazing piece too; it’s like what would happen if Ennio Morricone wrote a metal tune. That’s what it is, fuckin’ badass! But [back to] “Sad But True.” Hetfield’s right hand is something else. There’s nobody else that has that, he has the best picking hand in rock. The precision and power of his playing is otherworldly.

### JEN MAJURA (Evanescence)

“DON’T TREAD ON Me” — I was just teaching it to one of my 7-year-old guitar students. The 12/8 *West Side Story* intro melody is totally approachable for young guitar players, and after the first riff gets the vibe started, that second layer riff — that, at first, seems to go against it — completes it. This combination leads into the dynamic snare fill, which turns into this amazing Metallica groove. You can hear Hetfield sing, “Don’t tread on me” twice, before the stomping verse with a chromatic riff movement is upping the energy of the song. The major/minor harmony-game in the beginning of the chorus together with guitars and drums is one of the classic features on this album.

### RICHIE FAULKNER (Judas Priest)

THE SOLO ON “The Struggle Within.” Very few will say it’s their favorite track, but this solo sticks out for me. A lot of it has to do with seeing their process of recording on [the 1992 documentary] *A Year and a Half in the Life of Metallica*. I watched it religiously, seeing how the songs were constructed. One part was them recording the solo for “The Struggle Within.” Kirk was in there, coming up with the leads. It was interesting to see that process and understand how he was

## IN THE BLACK

continued from page 40

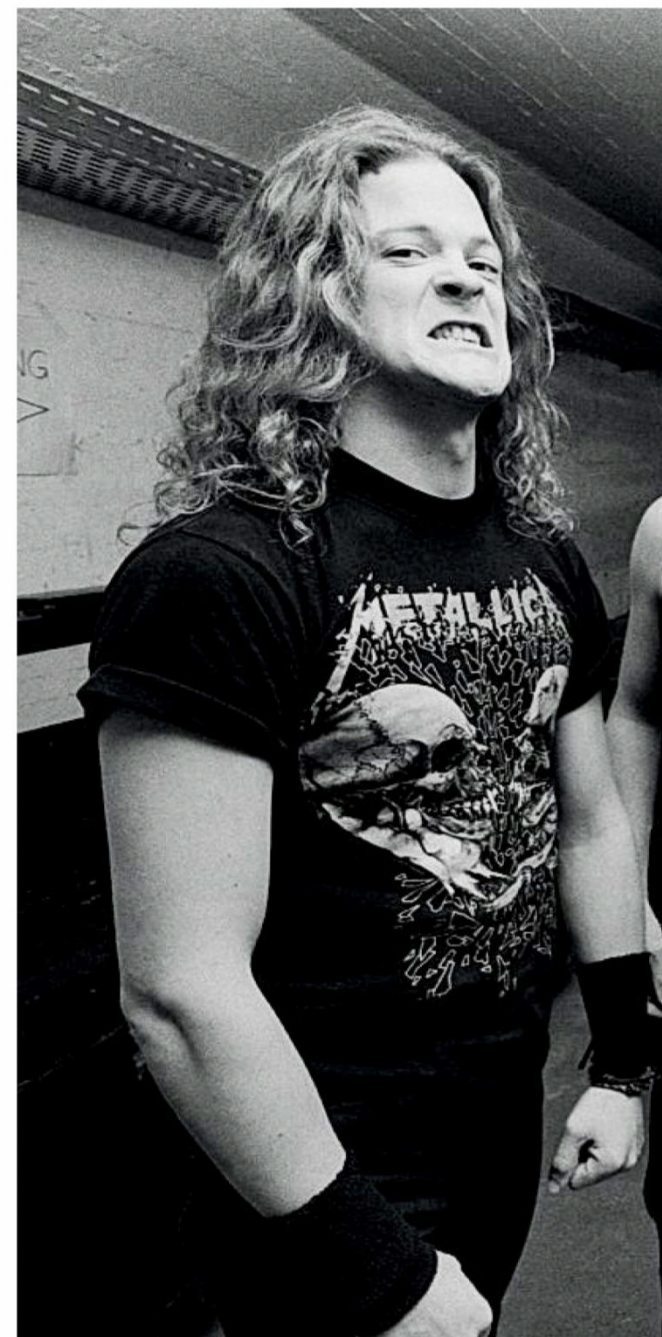
wah pedal is an essential component of your lead sound. Ever since, it’s been something of a calling card for you. What led you to embrace the wah so wholeheartedly on that record?

**HAMMETT** I think a lot of that was just a culmination of having been on tour for ...*And Justice for All* and just having fun on stage, stepping on my wah for a lead break, or in between songs, or whatever. But when I really think about the solos on the Black Album, I came up with all of them within about a week — “Enter Sandman,” I had that one complete by the second or third time we played it. Because when the songs are strong, the solos come easy. And back then, I’d compose a solo and then, if it felt appropriate in the studio, I’d bring in the wah and see if it brought anything more out. But I’ve never really written a guitar solo with a wah pedal. It’s always been after the fact. And it’s only been to get more intensity and more emotion out of the sound. I’m not from, like, the Eric Clapton school of wah, where I step on it on every downbeat. I don’t think anyone really does that anymore, anyway.

**As a band, you were pushing out on your musical boundaries in so many ways on the Black Album. There’s unusual sonic ear candy all over the record. There’s orchestration. There are full-on ballads. You were open to taking the music in any direction at that point in time.**

**HETFIELD** Yes, very much so. I’ve always been an explorer in that sense, and I’ve always loved the production side of it — the layering and the sonics and even the orchestration of it. That’s why I loved bands like Queen growing up. And Bob was more of an experienced producer, obviously, than we were. We fashioned ourselves as producers, Lars and I. [Laughs] But it’s just because we knew what we wanted and that was it. There was not any openness. There wasn’t any depth or knowledge, sonically. So Bob taught us a lot about that, and I was so excited to open his toy box of different sounds, different gear, different pedals, different percussive aspects...

**HAMMETT** You know, there’s prominent percussion all over the place. There’s a shaker and an egg on every single track on that album. It’s real subtle, but if you listen for it, you can hear it. There’s a French horn in the beginning of “The Unforgiven.” I mean, I



fucking didn’t know what a fucking French horn was. We had *no idea* what a French horn was. But we were like, “Okay!” And these were ideas that were brought to us by Bob Rock. But any opportunity to make the songs more unique, more individual, more intense, we did it.

**What gear were you using in the studio?**

**HAMMETT** I used my black [Gibson] Flying V that I always used, and I also had my ESP “Caution” Strat and my ESP “Zorlac” Strat. I also had my black Jackson Randy Rhoads Flying V. My ’89 Les Paul Custom with EMG pickups. A Gibson ES-295. A Tom Anderson guitar. And at the very end of the sessions I got my ESP Spider [Eclipse], which is like a Les Paul Special or Junior kind of shape. I remember the day I got it I took it out of the case and said to Bob, “Let’s do some solos with my *brand-new spankin’ guitar!*” I used it for the solo to [the *Anti-Nowhere League* cover] “So What,” which was recorded during those sessions.





**To me, your clean parts on “The Unforgiven” sound so Strat-y.**

**HAMMETT** Totally. Actually, that was my white ‘63 Strat. And I used an old-school Echoplex for the delay on that song. You can also hear the white Strat at the end of “Enter Sandman” — those chord comps on the way out. I can’t remember what happened to that guitar. I might’ve traded it away. I wish I still had it.

**How about amps?**

**HAMMETT** I was using a lot of Mesa/Boogie. And I had a Marshall. I had a Matchless. There was a Fender amp, a Wizard, there was Bradshaw. Basically, we were just blending them all, trying to get the best sound we could get.

**How about you, James?**

**HETFIELD** At that time for me it had always been, and always probably will be, my Mesa/Boogie Mark II C++. It’s the “Crunch Berries” amp, and it’s been

  
[from left] Jason Newsted, Hammett, Lars Ulrich and Hetfield on tour in 1991; “The tour shirts, we were running out of room on them for all the dates — there were concert dates going down the sleeves,” Hetfield says

a part of my sound since we discovered Mesa/Boogie between *Ride the Lightning* and *Master of Puppets*. It was that and my ESP Explorer with EMGs.

**I’ve heard you say that you also tried out a variety of other guitars in**

**addition to the ESP — a Gretsch White Falcon, a Fender Telecaster...**

**HETFIELD** Yes. Because I really did want to explore different sounds. Like you said earlier, the Eighties metal scene was very insular and somewhat limiting in its thinking and in its acceptance and tolerance of other things. It felt like, you know, you get a heavy sound and a clean sound, and that’s it. And most of the metal bands at that time didn’t even have a clean sound. [Laughs] There was a real craving to find middle ground. So there was the White Falcon, the Tele... Bob just opened up those gates and helped make us feel it was okay to do that.

thinking — “This is the song, this is the idea, I’m going to start with this, go through these changes and end up with something else!” You could see the sounds being created, the songs being created, the solos being created. I remember watching Kirk, and he was struggling, like “Shit, this isn’t working for me, what do I do?” ... Watching the studio process broken down like that was so inspiring. You could see their pursuit of making it thicker, heavier and more muscular.

**BILL KELLIHER**  
(Mastodon)

WHEN I FIRST heard the Black Album, I was... not disappointed, but because of the cleaner singing, I was like, “Whatever!” But later I went back to listen to it and was like, “Holy fuck!” That record is so good. I could name any song or any riff as a defining moment. The “Sad But True” riff is perfect, for example. I learned it on guitar recently because it sounds so simple yet so big with the palm-muting. It’s a real chugga-chugga record; every song has lots of that going on. Once I learned it, I couldn’t stop playing it. It’s such a satisfying riff. That’s why we’re guitar players, right? It’s fun playing other people’s music. It makes you feel good. I totally understand why cover bands have a lot of fun doing what they do.

**JUSTIN HAWKINS**  
(The Darkness)

MY ABIDING MEMORY of the Black album is always “Sad But True,” and it’s the opening gambit of that song. We were filming the “One Way Ticket” video in Iceland and driving through a glacier at night with the Northern Lights in the sky. That track was playing in a van full of the band and supporting crew. It was just so moving and so powerful, experiencing that record in that environment. I can’t imagine anything else would have had the same effect, really. It felt so immense. I think it still inspires us to this day, doesn’t it? When I say us, I mean humankind.

**JOHN PETRUCCI**  
(Dream Theater)

THE RIFF THAT starts at about 22 seconds into “Sad But True” is a perfect example of one of the ultimate guitar sounds ever recorded. The percussive “chunk” sound that occurs when palm-muting a power chord with all down-strokes is such a signature quality of the Mesa/Boogie Mark IIC+ amp used on this album, the same amp responsible for the guitar sounds on “Master of Puppets.” Once described by a dear friend of mine as the sound made when “smashing a steel pipe against a brick wall,” that specific tonal quality can only come from that amp and was captured flawlessly on the recording and in the performance of this song. The Black Album epitomizes the perfect balance between memorable, heavy riffs, incredible songwriting and stellar production. It showed that a metal band can write an album filled with crushing guitar tones and still achieve overwhelming commercial success. It showed the world how Metallica would pioneer the next phase of guitar-driven metal and bring their signature sound to more people than ever before without compromising what we all loved about them.





VOGG

**(Decapitated/Machine Head)**

THE INTRO TO “Enter Sandman” is pure genius. That clean channel sounds like liquid glass, and then Kirk’s riff is like the Holy Grail. To start the album with that was mind-blowing for everyone listening for the first time. “Sad But True” had this heaviness and groove, thanks to the tempo and lower tuning... I’m sure a lot of guitar players will tell you it’s their favorite riff on the album. It also has one of my favorite solos on the album — and the tones across the board were amazing. “Holier Than Thou” feels like you’re driving at 300 mph on Formula One! There’s a moment after the solo where the bass goes together with the drums and then the guitars come in one by one with an amazing thrashy feel that only Metallica can deliver.

**DIAMOND ROWE  
(Tetrarch)**

KIRK’S SOLO ON “The Unforgiven” is probably my favorite guitar moment on the album, followed by the main riff to “Enter Sandman.” I also have to mention the riffs in “Sad But True.” The rhythms and solos on the album taught guitar players like me how to write theoretically heavy riffs while still keeping them catchy. You can sing back most of the solos and riffs — and that isn’t as easy as one may think it is to create. It’s a very important album because I believe it was the first time a band as heavy as Metallica brought hard music to the pop forefront. They crushed every stereotype that a metal band could be given and became a global music sensation while playing a genre that was typically only seen as underground. It really paved a way for bands to come — and it still does to this day.

**MARK HOLCOMB  
(Periphery)**

ALL THESE YEARS later, the main riffs and rhythm tones from “Sad But True” are still oppressively heavy. In the Nineties, I was an old-school Metallica purist, so the Black Album was a departure for me in that a lot of the technicality and proggy elements from previous records were gone... so I didn’t come around right away. In fact, I found myself a little disappointed at first as I loved the long arrangements, impossibly fast riffs and angular sections from *...And Justice for All*. The Black Album was not any of those things. But “Sad But True,” and that main riff in particular, illustrated something I still hold onto: [the fact that] mix, tone and production can make a riff hit a million times harder. If your tone and mix are dialed in, using fewer notes actually adds more weight and impact to a riff. In contrast, you could play one of the crazy riffs from “Master of Puppets” or “Blackened” on a \$30 distortion pedal plugged into a lo-fi baby monitor and it’d sound a little impressive. But what the Black Album did for me was prove that when the drums sound enormous, the guitars are clear and the bass sits in the mix just right, restraint sounds even more menacing than complexity.

**NICK JOHNSTON**

IT ISN’T ONE single moment; it’s the overall

**There are so many Black Album songs that are now considered metal standards. Are there any cuts that each of you has a personal affinity for?**

**HETFIELD** Gosh, you know, there’s definitely a lot of go-to songs — it’s obvious on this *Blacklist* album, where you see a lot of people gravitating toward songs like “Sandman” and “Nothing Else Matters.” And I’m really grateful to the bands that reached out a little farther and went for songs like “Don’t Tread on Me” or “The God That Failed.” But for me, I would say when I think of the Black Album, I think of “Wherever I May Roam” and “The Unforgiven.” Those two songs, they kind of tell the story of the times for us, I think. Especially “The Unforgiven,” which was very vulnerable and very revealing for me. And then “Wherever I May Roam,” that kind of encapsulated our quest for muscle, our quest for epic-ness and our quest for a solid mid-tempo song that would really get the crowd jumping. So those are the two that really get me.

**HAMMETT** For me it’s “Of Wolf and Man.” I love that song so much. I mean, c’mon — I love werewolves! And that riff, I remember I played it for Lars and James, and one of them said, “You’re playing it backwards.” And I’m like, “No I’m not — what do you mean, backwards?” And they said, “Well, that part should be in the front and that part should be in the back.” So we flipped the riff around. It could work both ways, but it happened to work better vocally this way. And actually, I remember we had a few riffs that we were jamming on during the *...And Justice for All* tour, and that one was one of them. “Sad But True” was another. Those riffs had been around for a while.

**You can’t talk about the Black Album without also discussing the tour in support of it. Needless to say, it was massive. It included performances at Woodstock ’94 and the Freddie Mercury Tribute Concert, a controversial stadium run with Guns N’ Roses and, basically, sold-out shows all over the globe. By the time it was over, Metallica were one of the biggest rock acts in the world.**

**HETFIELD** At that time there was no fear as far as where we would go. We had, you know, round one, round two, and a lot of times round three in certain countries on that album. That kept us out there for three years. The tour shirts, we were running out of room on them for all the dates — there were

concert dates going down the sleeves. [Laughs] But we were on a quest to play the B, C and D markets to build up our fan base. And that’s where a lot of our fans were. Not that they weren’t in the big cities, but the big cities get jaded with music. We wanted to go for more of the people that didn’t get music in their town a lot. That was important to us. And we did that not just in America but in most other countries that we were able to get into. We survived it, but it took its toll mentally, physically, no doubt spiritually. It toughened us up in some ways and it broke us down in other ways. But it’s an experience we’re grateful for.

**HAMMETT** The overall theme on that tour was, “Okay, we have the opportunity to do more shows. Wanna make the tour longer? Sure.” “Okay, we have the opportunity to go into B markets and C markets. Wanna make the tour longer? Sure.” We were into going to every place that we possibly could. We even played in places that we couldn’t fit the stage into. We went to fucking Delaware. We played a theater in New Hampshire. We played every single state. And it was a huge undertaking. We had a multi-level stage that had three front rows. We had the “snake pit” [a ticketed section in the middle of the stage where fans were able to watch the band perform around them]. It was like one big playground, but instead of monkey bars we had stairs. It was insane.

And you know, everywhere we went, we were selling out. Which was crazy, because before us there were only a few bands that were doing those types of numbers. Def Leppard had sold, like 12 million copies of *Hysteria*, and they were playing multiple nights in multiple cities. Bon Jovi was doing the same thing. AC/DC too. We observed that. We wanted that. And we realized that to get there we needed a really big album. We had the big album, and so the stage was set for us to do it. We took it to Japan, we took it to Europe, we took it to South America. By the time it was over we were a little worse for the wear, but it felt like a huge, momentous accomplishment.

**When you look back on that time, what is the main thing you take away from the experience of making the Black Album and what that record did for the band both creatively and career-wise?**

**HETFIELD** The Black Album really was the master key to everything. We started to be recognized and talked about as a force to be reckoned with in





the heavy metal world — and going beyond that, in the rock world, with bands like AC/DC and U2. We were super-proud to be a part of that legacy and to be able to take Metallica to the next level. And what made it all the better was that the mainstream came to us. It was wild to be, you know, in the grocery store and someone's mom would say, "Oh, my kids really love your music... and so do I." So what the Black Album did was... well, it made us really popular, basically. [Laughs]

**HAMMETT** We knew the songs were special and the album was different. It almost felt like we left the music of those first four albums to sit where it was, and we turned a corner and went somewhere else. And doing the Black Album put the hunger in us to continue to do that with future albums. We



Hetfield with a Gretsch White Falcon in 1991; "There was the White Falcon, the Tele... [Producer] Bob [Rock] just opened up those gates and helped make us feel it was okay to do that," Hetfield says

began to take huge risks with our music, and we did that because that's what we did on the Black Album — we took big risks, and those big risks worked. And sure, the Black Album was really successful, but there's a lot of different types of success. As successful as it was in terms of sales, it was equally successful to us creatively. Another real suc-

cess is to see how the music is still living. The Black Album, it's never-ending. It's always here. I listen to that album and it doesn't sound like 1991 to me. You listen to ...*And Justice for All*? Okay, yeah, that's 1988, '89, for sure. *Kill 'Em All*? That's a product of the early Eighties. But you listen to the Black Album? You listen to "Sad But True" or "Enter Sandman" or "Nothing Else Matters"? It feels like now. At least it does to me. And that's an amazing thing. **GW**

sound design and cumulative power. Everything from the thunderous tom sound Lars brought forth on "Enter Sandman," the unexpected sensitivity and raw emotion of "Nothing Else Matters," the mysterious and exotic lines of "Wherever I May Roam" and the prototypical riffs of "Sad But True."

I remember being 14 and experiencing those early days of guitar magic, where the instrument seemed to pull me in closer with promises of identity and confidence. Kirk's solos on "The Unforgiven" and "Enter Sandman" provided an escape from everyday life.

I wouldn't be the guitar player I am today with the Black Album.

#### **SATCHEL** **(Steel Panther)**

AFTER THE SECOND refrain in "The Unforgiven," there's a solo where Kirk switches from Mixolydian to harmonic minor and hits the raised seventh over the minor five chord. Anyone who has studied music knows that even though this should create enough dissonance to make [Steel Panther singer] Michael Starr shit his diaper, the scooped mid frequency of the guitars makes it possible mathematically to raise the volume to well over 150 dBs in your car (assuming your stereo is like mine) and achieve the ability to wake most neighbors within a three-mile radius.

Listen... I don't know what the best moment is on this album, and that's the point. That's what makes this record awesome. Do you think James' grandma ever told him he had a beautiful voice? He didn't give a fuck. He sang anyway. Do you think Kirk gave a fuck that he wasn't as technically advanced as Steve Vai? No. This is what being in a band is — four guys who are more together than apart. When I listen to the Black Album I hear songs that are simple, heavy and awesome. It's still inspiring, just like Van Halen's debut, just like *Nevermind*. And just like those records, it makes us mere mortals feel like we can achieve awesomeness with enough determination and practice. And maybe... Bob Rock.

#### **JAKE PITTS** **(Black Veil Brides)**

THE OPENING RIFF of "Sad But True" is what does it for me. It's more than just the riff — it's the tone. Listen to how beefy and chunky the guitars sound. Being 13, I noticed right away that I loved this guitar tone, and the production of the Black Album as a whole, and I knew I had to figure out how to get these sounds. That's what started down my path into the production world from such a young age. Of course, I had to learn the long and hard way. I thought saving up my money and changing my bridge pickup to a better one would be the answer, and — like I said — I found out the hard way that there was way more to it! But I have to give credit to this album, and the production of Bob Rock for sending me down this path into the world of recording and producing. Little did I know many years later in 2014, I'd be making a Black Veil Brides album with the man himself [Black Veil Brides].



# BLACKLISTED!

**ON THE METALLICA BLACKLIST, 53 ACTS TRY THEIR HAND AT REINTERPRETING ONE OF THE BLACK ALBUM'S 12 TRACKS IN THEIR OWN VOICE. HERE, FOUR ARTISTS — ST. VINCENT, GHOST'S TOBIAS FORGE, ROYAL BLOOD'S MIKE KERR AND RODRIGO Y GABRIELA'S RODRIGO SÁNCHEZ — DISCUSS HOW THEY DID IT, AND WHAT METALLICA MEANS TO EACH OF THEM BY RICHARD BIENSTOCK**

## ST. VINCENT, “SAD BUT TRUE”

**Why did you choose to cover “Sad But True”?**

**ST. VINCENT:** I think every person has an internal BPM, their own kind of natural tempo. So I thought about doing a faster tune, but then I thought, You know what? I think my natural BPM is this, like, swamp-stomp “Sad But True” BPM. And as far as adding the programmed drums and the instrumentation, I just sort of asked myself, “Okay... how would Skinny Puppy cover Metallica?”

**You play several guitar solos in your version. The first one is more of a blues-based lead, which isn't the type of thing we typically hear from you. Was it fun?**

It totally was. With that first solo I was like, “Okay, I need to do right by Kirk and pay homage to his choices.” And so I learned his solo and then did my own take on it. Whereas the second solo, I just said, “Well, what would I do? What's my natural instinct on this?” And that solo, it's all me.

**How did you approach the song from a vocal perspective?**

It's interesting inhabiting the lyrics of the song, because they're, like, full-throttle, hands-around-your-neck lyrics. And so I had to find my way into that. Because I don't have a low Doberman growl like James Hetfield does. I had to think about it: How can I portray menace in this that isn't coming from a deep baritone place?

**How did you get turned on to Metallica?**

I was living in Dallas in 1991, '92, and I think somebody was moving or something, and a box of CDs fell out on the sidewalk in front of her house. And in that box was Nine Inch Nails. Pet Shop Boys. Depeche Mode. The Black Album. Somebody had cool taste. I feel sorry that they lost their CDs, but, hey, good for us, right? And I started listening to the Black Album, and then it was on the radio, on MTV... I think there's videos like “Enter Sandman” that just stick with you forever.

**So the Black Album was actually the first Metallica record you ever heard?**

It was. And then I started playing guitar and I got asked to join a metal band. But all the guitar spots were taken so they said, “We need somebody to play bass.” I was like, “Okay, I'll do it.” Even though I didn't play bass. But I figured it out, and we started covering “For Whom the Bell Tolls.” Which is a pretty sick bass line. So I started digging into the catalog that way. But I've been a fan since I was 10 — ever since I heard the Black Album.

## GHOST, “ENTER SANDMAN”

**How did you approach your cover of “Enter Sandman”?**

**GHOST'S TOBIAS FORGE:** We had performed that track when Metallica got the Polar Music Prize [Sweden's biggest music award] in 2018, so it felt like something we knew how to do. But when it comes to covering other band's songs I try to find something that isn't in the track in its original state. And honestly, I find that difficult in a lot of Metallica songs because I feel they are pretty fully fleshed out. But with “Enter Sandman,” I could hear a piano. I could the vocal melody speaking in a way where you could build another chord sequence underneath. Which, you know, I can't really do that on “Of Wolf and Man.”

**You definitely make it your own.**

It wasn't without a wee bit of anxiety. But the biggest part of that was the way I felt two or three years ago when we did that performance. Because that was on live TV and it was in front of Metallica and it was in front of the [Swedish] royal family and a lot of the elite in Sweden. So that felt like the big weight.

**Metallica have been huge supporters of Ghost. What has that meant to you?**

Their support has been key. Ever since James started pushing the band about 10 years ago, from that moment on we definitely rose to bigger fame. We performed on their festival [Orion Music + More], and we also did some

touring together with them when they were doing Sonisphere. Eventually they asked us to support them on an entire tour. So I'd say that we have had a mentor/student sort of relationship. It feels, you know, like the most Miyagi of dojos — you get the hand of the sensei on you.

## ROYAL BLOOD, “SAD BUT TRUE”

**As a two-piece band with just bass and drums, tackling a Metallica song must have presented a bit of a challenge.**

**ROYAL BLOOD'S MIKE KERR:** I think whenever you're a two-piece and you try and do a cover, there's always something pretty integral missing from the track. But with “Sad But True,” there's such a sort of primitive aspect to the song. It felt like, “Yeah, we can do it with just the two of us and you won't kind of miss the saxophone,” you know?

**How did you handle interpreting Kirk's solo on bass?**

Usually when I do solos I integrate them into one bass part, rather than overdubbing a lead. On this track, because of the nature of what it was and because the original solo is so epic, I decided to do a complete overdub. And it was so fun, especially because the changes that sit under the solo are just so wild and mad that it brought out some pretty cool parts.

**Do you remember the first time you heard Metallica?**

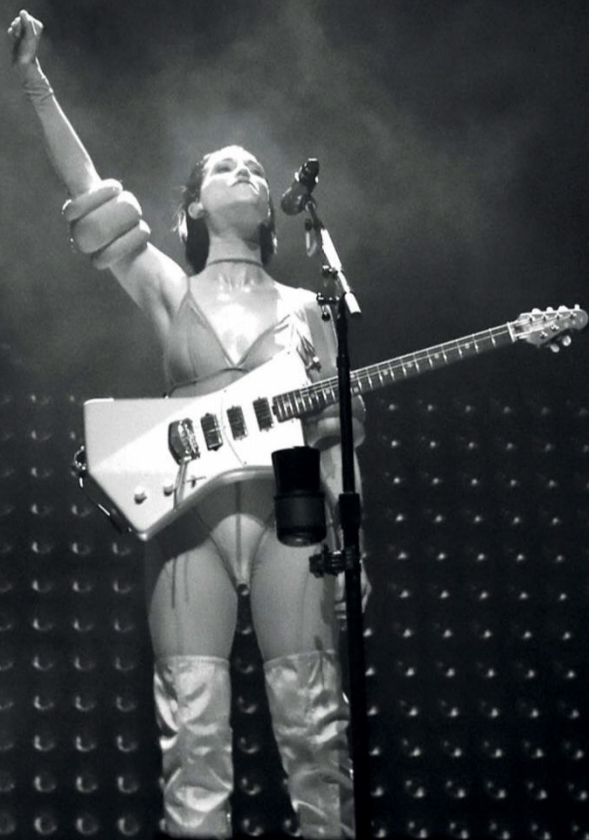
I was on a school trip — I guess you guys call it a field trip, which sounds like a boring journey to a field. But a friend had the Black Album on his cassette player, and there was just something badass about it. It felt like something I shouldn't be allowed to be hearing, particularly with how young I was.

**In 2015 Lars joined the band onstage at your gig at Slim's in San Francisco to play drums on your song “Out of the Black.”**

We've known Lars for years — he was a fan right from the beginning. Every time we came up his way we'd always hang out. So yeah, we



St. Vincent performs at the Life Is Beautiful Music & Arts Festival in Las Vegas, September 22, 2018



were playing this small club show and right at the end, very spontaneously, Ben [*Thatcher, Royal Blood drummer*] invited him up. So I was riffing out with Lars, and Ben was out in the crowd just hitting a cymbal. It was great.

### RODRIGO Y GABRIELA, “THE STRUGGLE WITHIN”

**You incorporate every aspect of the song — the drums, the vocal, the riffs, the bass, the solo — into your acoustic guitar parts. How did you approach the arrangement?**

**RODRIGO SÁNCHEZ:** This is not the first time we’ve covered a metal track. Last year we released an EP [*The Mettal EP*] with three covers, and [Metallica’s] “Battery” was one of them. We had an idea of how we wanted to do this one because of our experiences through the years of playing some of these metal anthems with acoustics. For example, using a slide on the vocal lines, which detunes the notes similar to what you find in the nor-

mal voice. And Gab’s guitar, she has a massive sound, like a kick drum.

### **You replicate Kirk’s solo note-for-note on acoustic, which is no easy task.**

Coming from the metal world we know how important solos are for the fans. So I knew I was going to do that. And I started out playing thrash metal tunes on guitar, and I spent my first 15 years as a musician playing metal. So I have all these techniques quite settled in my bones. Also, I’ve known this song from forever. So I don’t think it was that complicated for me to transcribe that into acoustic.

### **You’ve covered Metallica songs on acoustic before. What is it about the band that is special to you?**

I play guitar because of them. When I was 10, *Kill ’Em All* came out, and my older brother introduced me to them. The first riff I played on guitar was “Seek & Destroy.” Metallica is the reason I became a musician. **GW**

### LZZY HALE (Halestorm)

THE INTRO TO “Sad But True.” It’s deceptively simple. It is wide enough to *not* overwhelm the brain upon listening, but anyone who has dared to cover that song quickly realizes how difficult it is to play correctly — and with the right feel. Many people don’t realize how hard that is for a rock band to pull off that universal “big dumb” while simultaneously keeping it stimulating. And the whole album is like that! It’s one complete thought and an incredible journey for the listener. If it weren’t for the *Black Album*, so many would have never been introduced to the power that is Metallica.

### MARK TREMONTI (Alter Bridge)

WHEN I LEARNED “The Call of Ktulu” as a kid, it really helped me develop my fingerstyle abilities. It definitely molded me into the fingerstyle player I am today. Since then, every time I would look at new Metallica releases, I’m always keeping an eye out for those kinds of patterns. For me, “Nothing Else Matters” is the standout track on that album because of the great classical-style vibe it has. I also was surprised and enjoyed hearing James Hetfield take a lead on that track. It was an emotional solo that stood out to me. I learned how to play that song as soon as the record came out.

### MYLES KENNEDY (Alter Bridge/Slash)

IT WOULD HAVE to be the solo James plays on “Nothing Else Matters.” The way the song crescendos into his blues-based lead connected with me from the moment I heard it. For a guy who was known for his rhythm chops, it was cool to hear him express himself as a lead player with a wonderful sense of phrasing, intense emotion and a stellar tone. I remember so many of my guitar students bringing that record in for me to transcribe. I couldn’t begin to count how many times I wrote out the riff to “Enter Sandman”! The best part was seeing how happy and empowered the students were after they were able to play it on their own.

### PHIL DEMMEL (Vio-Lence)

THE INTRO RIFF to “Through the Never” is killer and *always* has me headbanging when I hear it, because it’s reminiscent of the “Master of Puppets” riff where Papa Het just owns the right-hand jackhammer and sets the bar in that department. It’s pure down-picking brutality.

After not loving *...And Justice for All* so much, I was hoping for a more cohesive record. I didn’t really like the tones, and the tunes were a bit redundant. I lost interest early and maybe moved on a bit from the band. Vio-Lence was writing and started to record when I heard the *Black Album* for the first time, and I, like everyone else, was floored. It sounded *perfect*. The tones were clear and crunchy and up in the mix, while the riffs and performances were on point. It showed James’ clean guitar brilliance, and his solos were so surprisingly good, and then it also had Kirk’s most hummable and memorable leads. **GW**



# MADE ON EARTH FOR THE SPACE-AGE



## Suhr DISCOVERY Analog Delay

The long-standing mission of Suhr has been to bring the simplicity and tone of analog circuitry to today's guitarist, living in a world of amp modelers and digital effects.

The Suhr Discovery Analog Delay is the all-new revolutionary pedal, designed by Kevin Suhr. The Discovery Analog Delay is the first of its kind, for Suhr and the world, retaining the tone, vibe and creative inspiration of iconic analog delay units, yet adding the versatility of the most modern, expandable delay pedals available today.

### Features:

- All-new revolutionary design
- Engineered on four re-issued versions of the renowned MN3005 bucket-brigade analog-delay chips
- Assembled in the USA
- 127 programmable presets
- Delay times of 40ms-1100ms, expandable to 17ms-2000ms & beyond with up/down & division buttons
- Subdivisions include quarter, dotted eighth, triplet, eighth and sixteenth note
- 7-segment display for BPM, milliseconds or preset number
- Classic analog delay warmth with the control to make it your own
- Studio quality tone & features
- Built-in smart Tap-Tempo giving you the ability to nail the tempo
- High & Lo Cut controls to shape the sound of your delay
- Modulation with speed & depth controls
- 3 modulation waveforms to choose from, Triangle, Sine and Square
- Fully-programmable digital-control
- Use in ANY set-up with MIDI In & Out/Thru
- Every knob is mappable to an expression pedal
- Custom expression pedal mapping savable to each preset
- Every parameter can be controlled by MIDI
- Can be used to send patch changes to your other MIDI devices
- Save all of your presets to a SysEx file for back-up or to share
- Switchable true-bypass or buffered-bypass
- Soft clipping limiter for infinite feedback and oscillations
- Includes an 18V DC power supply

Discover more at

[Suhr.com/DiscoveryAnalogDelay](http://Suhr.com/DiscoveryAnalogDelay)



GUITARS | AMPLIFIERS | PEDALS | PICKUPS



"I feel that **"PURE"** is perhaps the most complete representation  
of my personal musical vision..."

www.robberford.com



A musical  
ride unlike any  
you've had  
before!

THE NEW STUDIO ALBUM

BY FIVE-TIME GRAMMY NOMINEE

ROBBEN FORD

**PURE**

OUT AUG 27



www.ear-music.net  
www.ear-music.shop  
f earmusicofficial  
earmusicofficial

Available as: CD Digipak 180g black LP Limited Red LP digital

e·a·r @ MUSIC



GUITAR  
WORLD

PAGE FIFTY-TWO • NOVEMBER 2021



# PERFECTLY FRANKENSTEIN

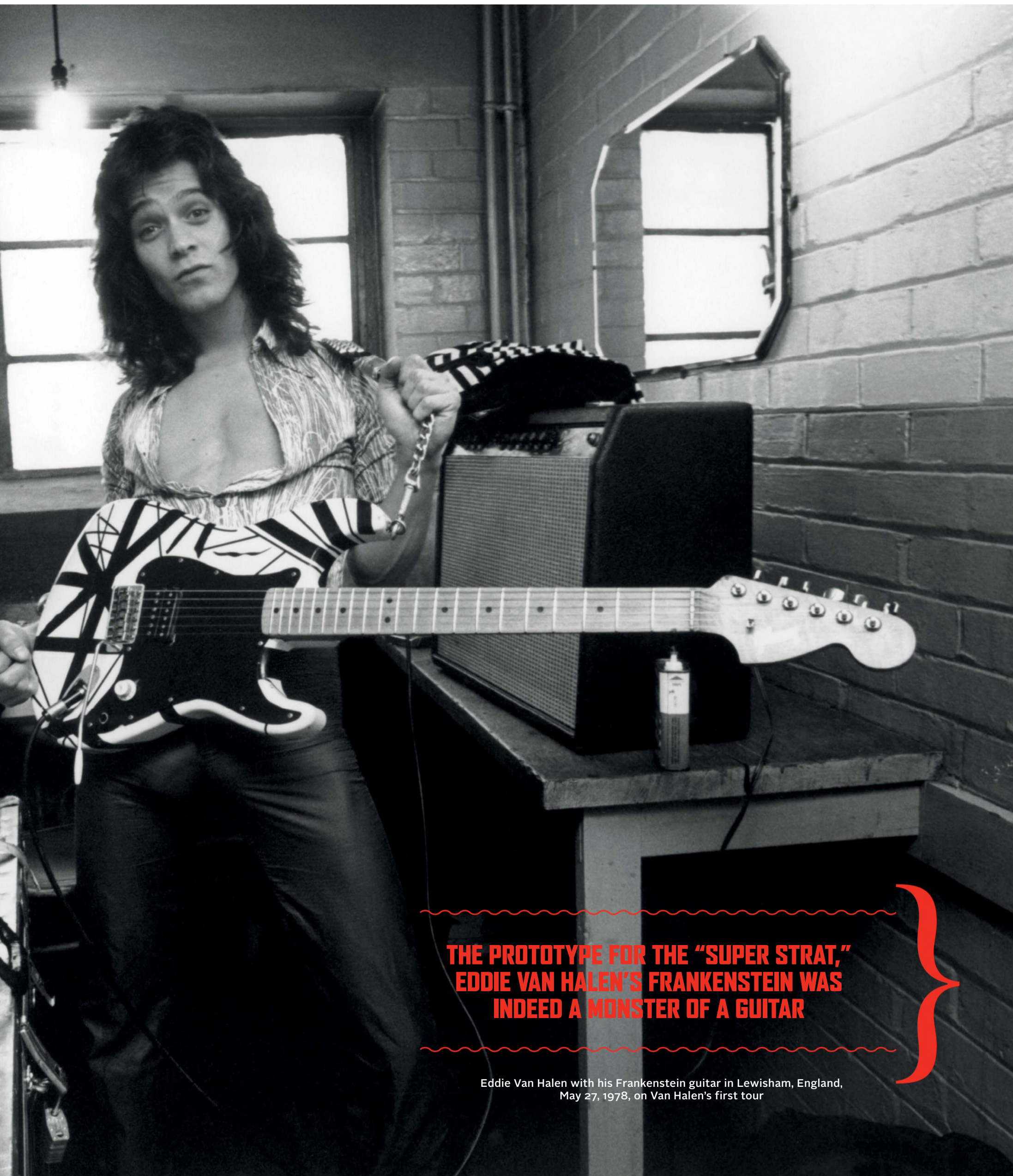
THE TRUE ORIGINS  
AND EVOLUTION OF  
**EDDIE VAN HALEN'S**  
LEGENDARY  
FRANKENSTEIN GUITAR

WRITTEN BY  
CHRIS GILL

FIN COSTELLO/REDFERNS







**THE PROTOTYPE FOR THE "SUPER STRAT,"  
EDDIE VAN HALEN'S FRANKENSTEIN WAS  
INDEED A MONSTER OF A GUITAR**

Eddie Van Halen with his Frankenstein guitar in Lewisham, England,  
May 27, 1978, on Van Halen's first tour



It's alive! The first known photo of Frankenstein, shot February 18, 1977, at the Pasadena Civic Auditorium. Note the unfinished body and rosewood neck from Ed's 1961 Strat





**THE LEGEND OF EDDIE VAN HELEN'S FRANKENSTEIN** guitar is almost biblical: "In the beginning, Eddie Van Halen went to Charvel and bought a Boogie Bodies neck and body. He installed thereupon a PAF humbucker and Stratocaster tremolo, then cut by hand a pickguard from blackest vinyl and painted the body with black and white stripes, representing the forces of darkness and light. He plugged the magnificent creation into his Marshall plexi amp, and proclaimed 'Let there be rock!' And it was good."

However — to paraphrase "Runnin' with the Devil" — the simple things aren't so simple. As Brad Tolinski and I were working on our upcoming book, *Eruption: Conversations with Eddie Van Halen* (Hachette Books), we dug deep into research and fact-checking to answer and verify numerous questions, such as when Ed started tapping, what exact date did Ted Templeman discover the band and, particularly, when exactly did Ed build the Frankenstein guitar. I personally searched for every available early photo I could find to stitch together a plausible timeline, dug through old newspapers and fanzines and sought credible witnesses. Along the way, I visited numerous online forums and sifted through various theories, assumptions, facts, myths and arguments to extract the facts and most logical explanations.

One of the most puzzling but fascinating photos I found was a lo-res black-and-white image that I, amongst many other Van Halen guitar fanatics, first viewed when it appeared on a handful of forums in 2014. The photo shows Ed playing a guitar with an unfinished Strat-style body, rosewood neck, "zebra" bobbin humbucking pickup and two control knobs. Inserted in the image is "A younger Eddie shreddin' at the Whiskey (sic) A Go-Go 1977" and "courtesy of inertia graphics ©2001." The stage lights in the background are consistent with those of the Whisky at the time, and, since Van Halen's very first gig at the Whisky took place on December 3, 1976, the 1977 date seems accurate, albeit frustratingly vague.

The most convincing detail that suggested that the guitar body in the photo was Ed's Frankenstein was the black pickguard. Directly below the volume knob is a notch that's identical in shape and placement to the notch seen in numerous photos of the

Frankenstein when it had the black-and-white striped finish. Although the photo is not particularly sharp, close examination of the body's wood grain also reveals features consistent with those of a factory second, which is an attribute that Ed and others consistently mentioned about the body he bought from Charvel.

My efforts to track down the person behind Inertia Graphics to see if he or she could remember a more precise date or provide a hi-res version of the photo (or additional photos) were a dead end. However, as I searched for more details about that photo, I came across a YouTube video posted May 2020 by Johnny B Guitars titled "Bare Body Frankenstrat Mysteries Revealed" that led me far deeper down the rabbit hole than I could have dreamed.

In addition to the 1977 Whisky photo, the video also featured photos taken by Bo Shannon in 1977 of Ed playing the bare body guitar. Shannon's photos showed several angles of the guitar in much sharper focus and detail. After viewing the video, I searched for more of Shannon's Van Halen photos online and came across a handful of additional images that show Ed playing a white Stratocaster with a humbucking pickup at the bridge. This was the beginning of my own personal revelation (which several other online sleuths discovered before me) as Shannon's photos and the dates he provided helped me answer numerous questions about when and how Eddie Van Halen's Frankenstein came into existence. The puzzle pieces were all there, and everything started to make perfect sense.

I would like to extend a warm thank you to Bo Shannon for making his photos available and providing fascinating details about them. John Burgess of Johnny B Guitars also deserves kudos for his outstand-

ing research and excellent YouTube videos, which also include highly recommended "How Eddie Van Halen painted the Frankenstrat" and "Black Frankenstrat?! 1977 Whisky A Go Go." *Guitar World* readers may already recognize Burgess as the builder of the hockey stick and stop sign guitars featured in the "It Might Get Weird" column back in 2013 and 2016. His meticulous, scholarly research and fastidious analysis are truly commendable, and he has proven to be an excellent resource for those of us seeking the truth and facts.

What follows is the background, development and evolution of Ed's Frankenstein guitar up until and including the period just after he applied red paint to it in 1979. After that period, Ed frequently swapped necks, pickups and hardware in his ongoing quest to build the perfect beast and stay several steps ahead of his imitators. As the catalyst and prototype for the "super Strat," the most popular electric guitar design to emerge since the Gibson Les Paul and Fender Stratocaster and Telecaster designs of the Fifties, Eddie Van Halen's Frankenstein was indeed a monster of a guitar.

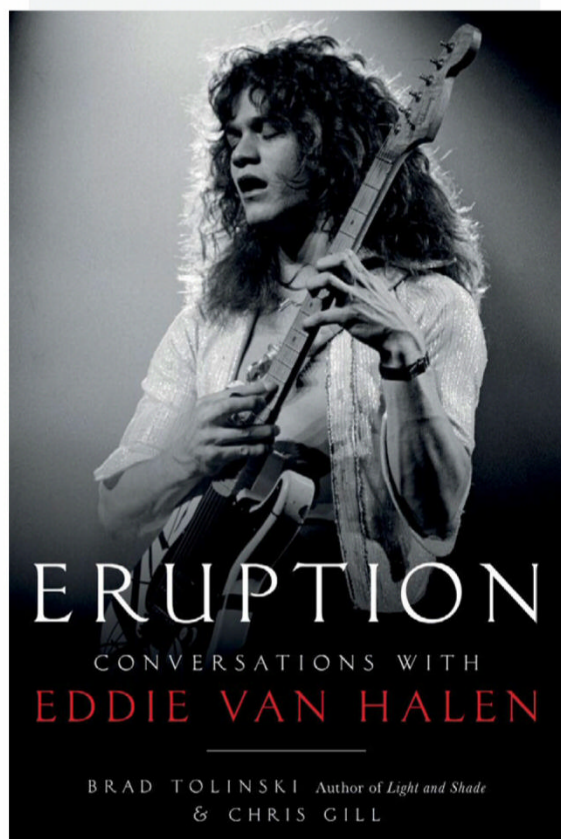
## THE ORIGIN OF THE SPECIES

The origin of the Frankenstein guitar arguably begins in August 1969, when Ed and his brother Alex went with their father, Jan Van Halen, to Music for Everyone in Sierra Madre, California. Jan made a \$143 down payment consisting of a \$20 bill and \$123 in trade-in credit for a Bundy flute and Ed's Univox Custom 12-string guitar to purchase a \$200 Cooper drum kit for Alex and a brand-new \$400 goldtop Gibson Les Paul Standard for Ed.

Although Ed finally had a professional-quality instrument in his hands, he soon discovered that the '69 Les Paul's single-coil P90 soapbar pickups didn't deliver the same fat, harmonically rich tone as the humbucker-equipped Les Paul and SG guitars played by his hero Eric Clapton on Ed's favorite Bluesbreakers and Cream albums. Instead of buying yet another guitar, Ed acquired a spare humbucking pickup, chiseled out a larger cavity at the Les Paul's bridge position and installed the humbucker.

A few years later during the mid Seventies after Ed graduated from high school, he further modified the Les Paul by painting it black, probably in either late 1974 or '75. The Les Paul was stolen around this time, and it appears that Ed bought a brand-new Ibanez model 2387 Flying V copy to replace it. A photo taken during this period shows





## ERUPTION

### CONVERSATIONS WITH EDDIE VAN HALEN

**BRAD TOLINSKI AND CHRIS GILL**

interviewed Edward Van Halen numerous times over a period spanning several decades for *Guitar World* and several other publications, including *Guitar Aficionado* and *Guitar Player*. Together they have compiled more than 50 hours of interviews with Ed to tell the legendary guitarist's life story in his own words in the 336-page book, ***Eruption: Conversations with Eddie Van Halen***, published by Hachette. The book includes photos of guitars from Ed's collection accompanied by his own illuminating stories about them in addition to new, previously unpublished interviews with bandmates Michael Anthony and Gary Cherone, former manager Ray Danniels and peers Steve Lukather and Steve Vai that shine new light on Ed's genius, triumphs and struggles. ***Eruption*** also examines Van Halen's brilliance as an inventor who dramatically changed the face of guitar manufacturing. Entertaining and revealing, ***Eruption*** is the closest readers will ever get to hearing Eddie's side of the story about his extraordinary life.

Ed playing the V at a gig with its stock dual cream-bobbin Hi-Power humbucker at the neck position and a replacement nickel- or chrome-cover Gibson-style humbucker installed at the bridge.

Unfortunately, the V was stolen as well, but the replacement he bought during the second half of 1975 was an even better upgrade — a 1975 Ibanez Destroyer with Super 70 pickups. Ed finally found a guitar that satisfied his ever-discriminating taste for tone, and over the next two years he made only minor modifications to it, including refinishing it in white and swapping the control knobs and bridge.

Ed acquired two other important guitars around this time: a circa 1963-65 Gibson ES-335 and a 1958 Fender Stratocaster. The only known photo of Ed playing the 335 appeared in the 1975-76 yearbook for Don Bosco Tech high school. The photo quality isn't the greatest, but details like the block inlays, vibrato tailpiece and sharper cut-away horns all confirm that the 335 is a 1963 or later model.

"It had one of those Maestro Vibrola wiggle sticks with the bent metal tailpiece, like you find on an SG," Ed said. "I liked it, but it wouldn't stay in tune. I sawed the bent metal spring in half, figuring I could make the E, A and D strings solid and just have the high three strings affected by the wiggle stick. I did all kinds of crazy shit to that 335. I took a belt sander to it when I wanted to repaint the guitar white, but I ended up sanding a big hole through the wood."

Ed's fascination with the vibrato bar probably led him to the '58 Strat next, but he quickly got rid of it after his bandmates complained about the thin sound of its single-coil pickups. Although his bandmates hated the Strat's tone, Ed loved how he could perform deep dives with its vibrato bar and keep the vibrato reasonably in tune with a few custom tweaks.

## BEST OF BOTH WORLDS

In early 1976, Ed had reached a crossroads. While he loved the fat, aggressive tone of his Ibanez Destroyer, which was then his main guitar, he also loved the creative, expressive potential of a Strat's vibrato. The guitarist imagined two different ways he could combine the best features of both — either install a Strat vibrato on his beloved Destroyer, which would require a costly, invasive routing job, or install a humbucking pickup on a Stratocaster. The latter was the easier and cheaper solution.

During mid to late 1976, Ed was photo-

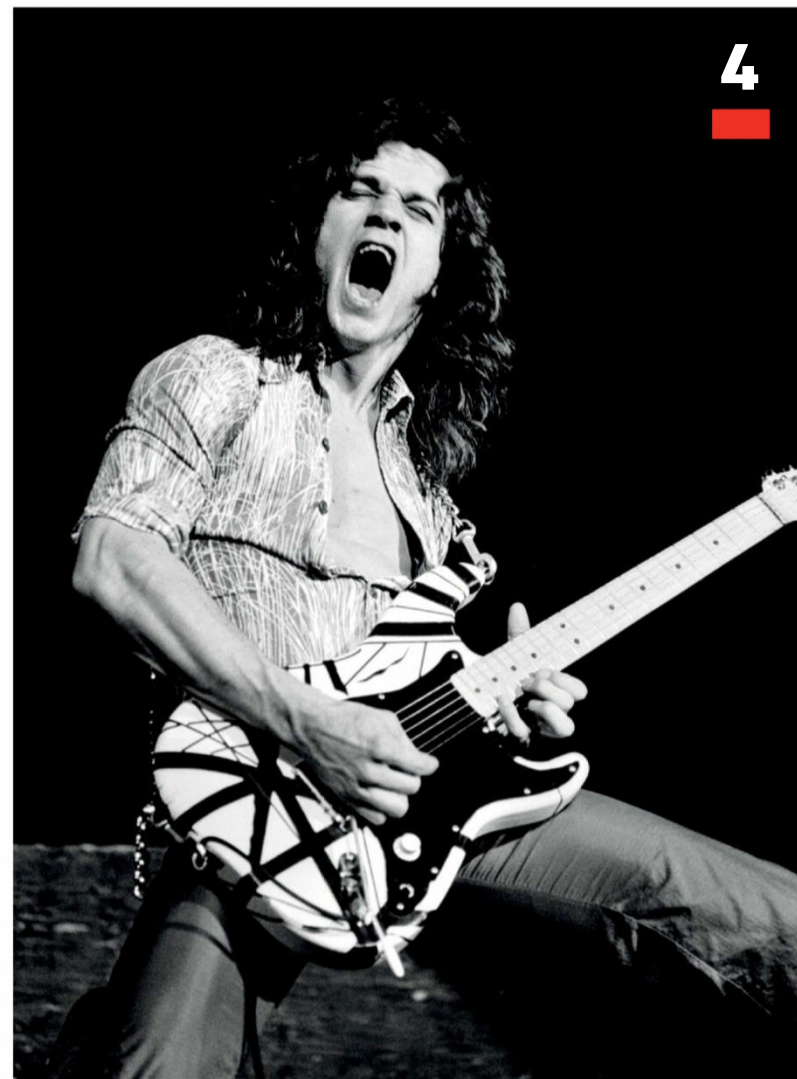
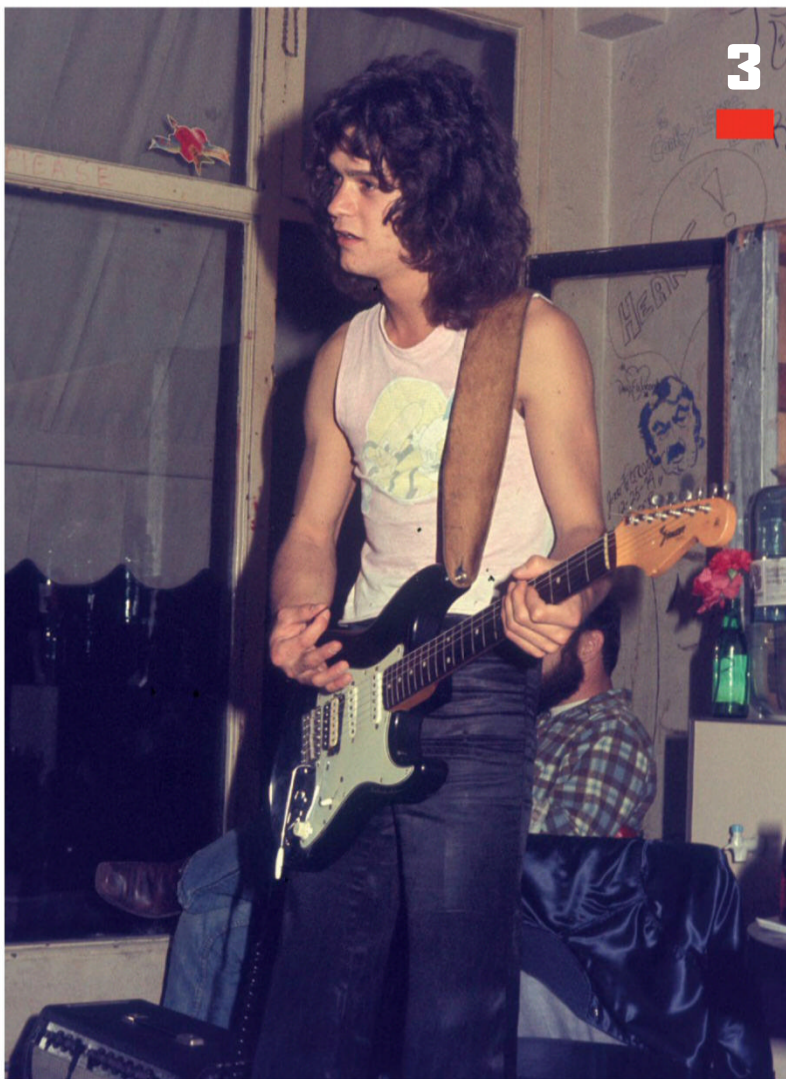
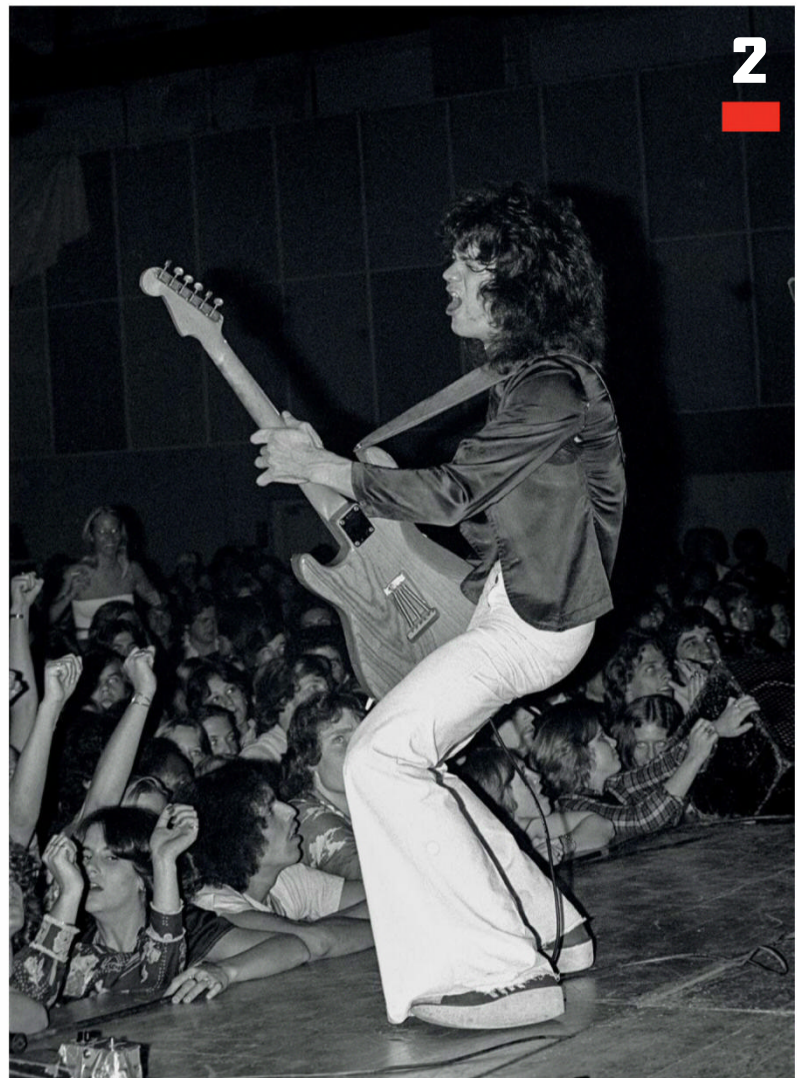
graphed at the Starwood (where Van Halen first played in May 1976) and Whisky A Go Go (where they performed their first gig on December 3, 1976) nightclubs playing both his white Ibanez Destroyer and a sunburst Fender Stratocaster. Ed had recently started spending time at Wayne Charvel's repair shop in Azusa, California, where he bought replacement parts for his guitars and absorbed tips about guitar construction and modifications. Wayne probably sold the Stratocaster to Ed during one of those visits. The Strat was an alder-body 1961 model, confirmed by its slab rosewood fretboard, small pre-CBS headstock, wide 12th fret dot inlay spacing, screw placement for the mint-green three-layer pickguard, three-color sunburst finish and other distinguishing features. Interestingly, the stamped serial number on the neck plate found on Ed's Frankenstein guitar — 61071 — is also consistent with a 1961 Fender, so it apparently came from this guitar.

One notable feature of Ed's '61 Strat was the peculiar placement of a 1967-era Fender decal in the center of the headstock, instead of along the lower edge. The theory is that Wayne probably refinished the neck and hastily applied a New Old Stock decal from a stash he acquired while he was employed by Fender. This anomaly provided a fortuitous "fingerprint" for Ed's later experiments, although it also has thrown a few sleuths off the track. More on that later.

The earliest photos of Ed with the '61 Strat show a black-and-white zebra bobbin humbucker (probably a Mighty Mite 1300 or 1400, which was a replacement pickup that Charvel sold in addition to DiMarzio pickups) placed a generous distance from the bridge, with the humbucker at the same angle as a Strat bridge pickup and the lower coil in about the same location as the Strat bridge pickup. The Strat had only two control knobs (the knob at standard volume position is missing), and the pickup selector switch was taped in the center position. This guitar is essentially "the dad of Frankenstein."

It's impossible to determine if Ed chiseled out the larger cavity to install the humbucker or whether Charvel routed the cavity for him. The missing volume knob and taped pickup switch suggest that Ed installed the pickup himself and did the wiring, which is consistent with his frequent statements about not knowing how to wire the extra pickups. Ed didn't use them anyway, so why should he bother? Perhaps Ed wired the humbucker to the switch so it only worked





1: ©BO SHANNON 2: ©BO SHANNON 3: PHOTO CREDIT ESTRADA/LENS ARCHIVES 4: GUS STEWART/REDFERNS

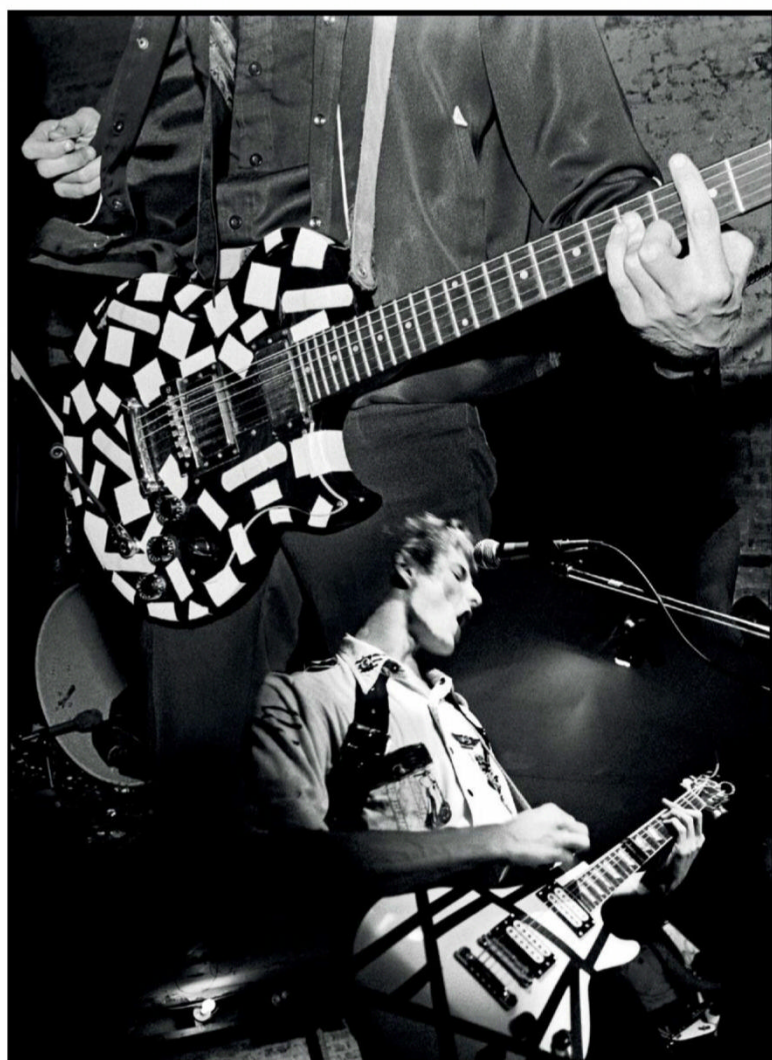
1. Ed plays his '61 Strat, refinished white, at the Starwood nightclub in mid January 1977

2. This rearview shot from February 18, 1977, shows the Frankenstein body's grain pattern

3. Backstage at the Whisky, May 29, 1977. The Frankenstein body is now black

4. Ed with Frankenstein in its full black-and-white glory, May 27, 1978, Lewisham, England





[left] A Les Paul (bottom photo in the collage) played by Chip Kinman of the Dils may have influenced Ed's stripe design

[above] Frankenstein with the pinstripes removed, shortly before Ed added layers of red paint, at rehearsals for Van Halen's 1979 tour

## DILS GUITARIST CHIP KINMAN RECALLS SEEING VAN HALEN AT SEVERAL OF THE DILS' GIGS AT THE WHISKY AND TELLING HIS BANDMATES, "THE HIPPIES ARE HERE AGAIN"

in the center position, which could explain why it was taped in place.

Later in 1976, a humbucker with dual cream bobbins — most likely a DiMarzio Super Distortion — appeared in the bridge position, this time positioned slightly closer to the bridge and at a shallower angle. Ed switched the control knobs from stock Strat knobs to white speed knobs, with the Strat knobs now appearing on Ed's Destroyer. The pickup switch was usually seen set to the neck position, but it probably was completely disconnected when the new humbucker was installed after Ed realized that he didn't need the switch at all.

The humbucker-equipped '61 Strat remained in the same configuration throughout most, and possibly the remainder, of 1976. This can be confirmed by Marvin Rinnig's photos shot at the Whisky A Go Go. As I mentioned earlier, Van Halen's first

gig at the Whisky took place on December 3, 1976. Rinnig confirmed that he shot Van Halen at both the Starwood and Whisky, and his Whisky shots can be identified by several details, including the stage lighting configuration (the Whisky's rear stage lights were PAR fixtures directed in different directions while the Starwood's rear lights were a straight bank). In Rinnig's Whisky photos, the Strat still had a sunburst finish.

Sometime between Van Halen's first gigs at the Whisky and mid-January 1977, Ed painted the '61 Strat white. Apparently he just sprayed the white paint over the original sunburst finish, as photos taken by Bo Shannon at the Starwood in mid-January show several finish chips that expose much darker paint underneath. An undated set of amateur fan photos that appear to be taken at the Whisky show Ed also playing the white Strat. If the venue is indeed the Whisky, the

photos could have been taken either previously (as late as December 22) or afterwards (as early as January 27). Either way, the white '61 Strat existed for only a very brief period.

## IT'S A MONSTER

Considering that Ed took the time to strip the parts off of his '61 Strat, spray it white and put it back together again, he apparently still favored that guitar as one of his main stage instruments as late as mid-January 1977. However, about a month later he was photographed playing a guitar with a bare, unfinished ash body, black pickguard and single Mighty Mite humbucker with zebra bobbins. The guitar also had the same rosewood fingerboard neck (with odd headstock decal placement), vibrato tailpiece and 61071 serial number neck plate from his '61 Strat, so the white '61 Strat was now obviously disassembled.

The earliest photo of the bare body guitar with a confirmed date was taken on February 18, 1977, at the Pasadena Civic Auditorium by Bo Shannon, who shot photos and wrote concert reviews for the Fullerton Daily News Tribune. The aforementioned Inertia Graphics/Whisky bare body photo could have been taken soon before or after, but the exact date is unknown.

The unfinished body is what Ed frequently described as the famous factory second Boogie Bodies body that he purchased from Charvel for \$50. It is definitely not the alder '61 Strat body with the finish stripped, as the grain patterns visible in the sunburst finish photos do not match. The photos of the unfinished body reveal several details that identify it as a second, including mismatched grain patterns, an angled center seam, a knot in the treble cutaway pocket and more (explained in impressive detail in the Johnny B Guitars "Bare Body Franken-

LEFT: RUBY RAY/GETTY IMAGES RIGHT: LYNN GOLDSMITH/CORBIS/VCG VIA GETTY IMAGES



strat” YouTube video). More importantly, the grain patterns also match the sections of grain visible on the Frankenstein guitar’s body in its current state.

Thanks to Shannon’s photos, we can date the origin of Ed’s Frankenstein guitar (as a playable instrument and not unassembled parts) to sometime between Shannon’s mid-January Starwood photos and the February 18, 1977, Pasadena Civic photo. Although Ed had stated that he built the guitar in either 1974 or ’75, and even New York’s Metropolitan Museum took his word and attributed 1975 as the Frankenstein’s date when the original guitar was displayed at the “Play It Loud” exhibit in 2019, Charvel did not start stocking and selling Boogie Bodies parts until late 1976.

In 2006, Chip Ellis of FMIC’s Jackson/Charvel Custom Shop told me that he saw a Boogie Bodies stamp in the neck pocket of the original Frankenstein guitar when he was making the EVH Frankenstein Tribute model. However, Wayne Charvel has said on numerous occasions that he sold Ed “an older body that I had constructed in my shop,” and several researchers have made convincing arguments that the body may indeed have been made by Charvel and his employee Dave Schecter, and not by Lynn Ellsworth/Boogie Bodies as previously assumed. Regardless of who actually built the body, it was made sometime in 1976 before Ed bought it, so Ed couldn’t have built the Frankenstein any earlier than then.

Ed started playing the Frankenstein during a very important time in Van Halen’s career. Producer Ted Templeman first saw the band at the Starwood on February 2, 1977, and two days later Van Halen signed a letter of intent (an agreement preceding a more formal recording contract) with Warner Bros. It’s possible the Ed could have played the guitar with the Frankenstein body at the first shows that Templeman witnessed. Perhaps this humble slab of wood, rescued from the scrap heap by Ed, was the guitarist’s talisman, enchanting him with good fortune that led to his fame, success and acclaim from that point onward.

The next widely available and accurately dated photos of Ed playing guitar were taken at the Whisky A Go Go on May 29, 1977, by Kevin Estrada and Jenny Lens. Ed was now playing a guitar with a Strat-style body, black finish, mint/white pickguard, zebra humbucker and two single-coil pickups, single control knob and the rosewood ’61 Strat neck. The pickguard, single-coil pickups and particularly the distinctive ’61 neck led many

to assume that this was the ’61 Strat refinished black, but closer examination confirms that the guitar actually has the Boogie Bodies/Charvel/Frankenstein body. John Burgess’s “Black Frankenstrat” video provides definitive proof, including the cut-away pocket knot, paint drips that match those on later iterations of the Frankenstein, identically placed screw holes from both the homemade black and ’61 mint green pickguards and other details. The black finish later provided the base for Ed’s black and white striped graphic design, which he created by taping sections of the black body, spraying several layers of white paint and removing the tape.

This leads to an important question: When exactly did Ed paint Frankenstein’s iconic black and white striped finish? Amateur fan photos reportedly taken at the Whisky July 15, 1977, by Kat Hanes and possibly at the same show by another anonymous fan show the guitar with the striped finish. If the date is correct, these are the first known shots of the black and white Frankenstein. The black pickguard is also back, and the anonymous fan’s photo clearly shows that a black-bobbin humbucker (probably salvaged from Ed’s wrecked circa 1963-65 Gibson ES-335) replaced the zebra Mighty Mite. A very fascinating detail is the presence of two white Strat control knobs. Was the circuit wired with a volume and tone control or possibly two volume controls, or was one extra knob just there for looks?

The next inevitable question is: Where was the famous Boogie Bodies neck? Ed and Wayne Charvel’s statements led many to believe that Ed purchased the body and Boogie Bodies neck at the same time, but the neck does not appear until those same July 15, 1977 Whisky photos shot by Hanes and an unknown source. The most likely explanations are that Ed either bought the neck during a later visit to Charvel, or he custom-ordered the neck and it took a few months for Ellsworth to complete and deliver it. Ed’s neck was consistent with the custom specs listed in Charvel’s 1977 catalog for a Style C “flatter-wider Gibson-style” fretboard with standard jumbo frets, and the \$89.95 price is close to the \$80 that Ed said he spent for the neck.

The Frankenstein looks identical in a pair of photos that Kat Hanes took one month later on August 15, 1977, at the Magic Mountain amusement park in Valencia, California. Unfortunately, the pickup is very hard to see in clear detail. Ed’s white Ibanez Destroyer,

with its body still fully intact (Ed made the “shark” modifications after recording Van Halen’s debut album), is also seen in the background. Considering that the Magic Mountain photos were taken exactly two weeks before Van Halen started recording their debut album at Sunset Sound on August 29, it’s highly probable that the Frankenstein still had two control knobs and the Gibson pickup during the debut album sessions.

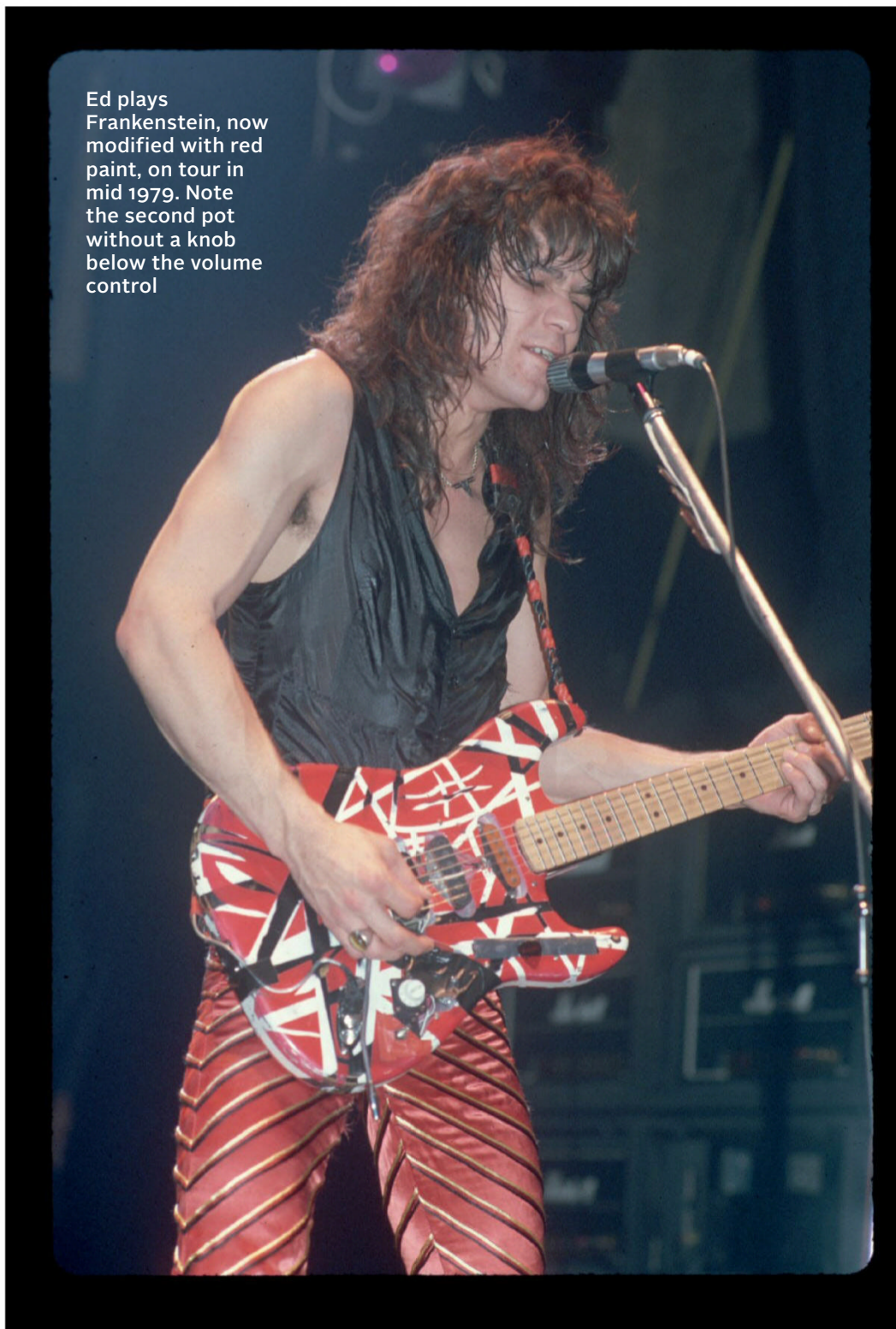
The October/November 1977 #4 issue of the hard rock fanzine *Raw Power* features yet another early photo of Ed playing the striped Frankenstein with two control knobs (a PDF of the issue can be downloaded from [scott-stephens.com](http://scott-stephens.com)). Here the pickup is difficult to see as well, but both bobbins appear to be black. The photo was likely taken either August 19-20 or September 16-17 at the Whisky, either shortly before or right after Van Halen’s debut album sessions. The accompanying interview with David Lee Roth suggests that the album was already recorded, so the September date seems more plausible. This also supports the likelihood that the black-bobbin, patent-pending decal ES-335 humbucker was in the Frankenstein during the sessions — technically not a PAF as Ed stated, although the patent decal version is very similar to many PAFs with the exception of its slightly smaller Alnico 5 magnet.

The August 1977 issue of the punk fanzine *Slash* provides fascinating clues that support a possible inspiration for Ed’s signature striped guitar finish. A review of several consecutive punk shows at the Whisky from June 20-22, 1977, appears on pages 19 and 20. The review for the second night states, “Van Halen paraded around in what they had been led to believe were the latest punk outfits,” and a photo of Roth and the Van Halen brothers in those outfits is on the issue’s rear cover.

The review section covers two shows by the Dils at the Whisky — one on June 22 and a gig at a later date. The review is accompanied by a photo on page 20 of Dils guitarist Chip Kinman playing a white Les Paul Custom copy adorned with black electrical tape at criss-crossing angles. It looks uncannily similar to, albeit much cruder than, Ed’s black and white Frankenstein design. Van Halen attended numerous punk shows at the Whisky during the summer of 1977 in the downtime between recording their demos and the album. During this timeframe they even wrote several new songs (“Ain’t Talkin’ Bout Love,” “Loss of Control” and “Atomic



Ed plays  
Frankenstein, now  
modified with red  
paint, on tour in  
mid 1979. Note  
the second pot  
without a knob  
below the volume  
control



**"A LOT OF PEOPLE STILL DON'T KNOW THAT IT'S  
THE SAME GUITAR AS THE BLACK AND WHITE GUITAR  
ON THE COVER OF THE FIRST VAN HALEN ALBUM"  
— EDDIE VAN HALEN [2013]**

Punk") that were Van Halen's unique interpretation of punk. It's plausible that Ed saw at least one Dils gig at the Whisky in June or early July. Kinman recalls seeing Van Halen at several of the Dils' gigs at the Whisky and telling his bandmates, "the hippies are here again."

By the time Van Halen performed on New Year's Eve 1977 at the Whisky A Go Go, the Frankenstein's second control knob was gone. One other short-lived but immortal change was captured during the photo session by Elliot Gilbert for the debut album cover images, where Ed replaced the '61

Strat vibrato with a brass Mighty Mite vibrato tailpiece. The '61 Strat vibrato was back on Franky in early 1978 when Van Halen returned to the Whisky for one last time to film promotional videos for "Eruption/You Really Got Me," "Jamie's Cryin'" and "Runnin' with the Devil."

## RED DAWN

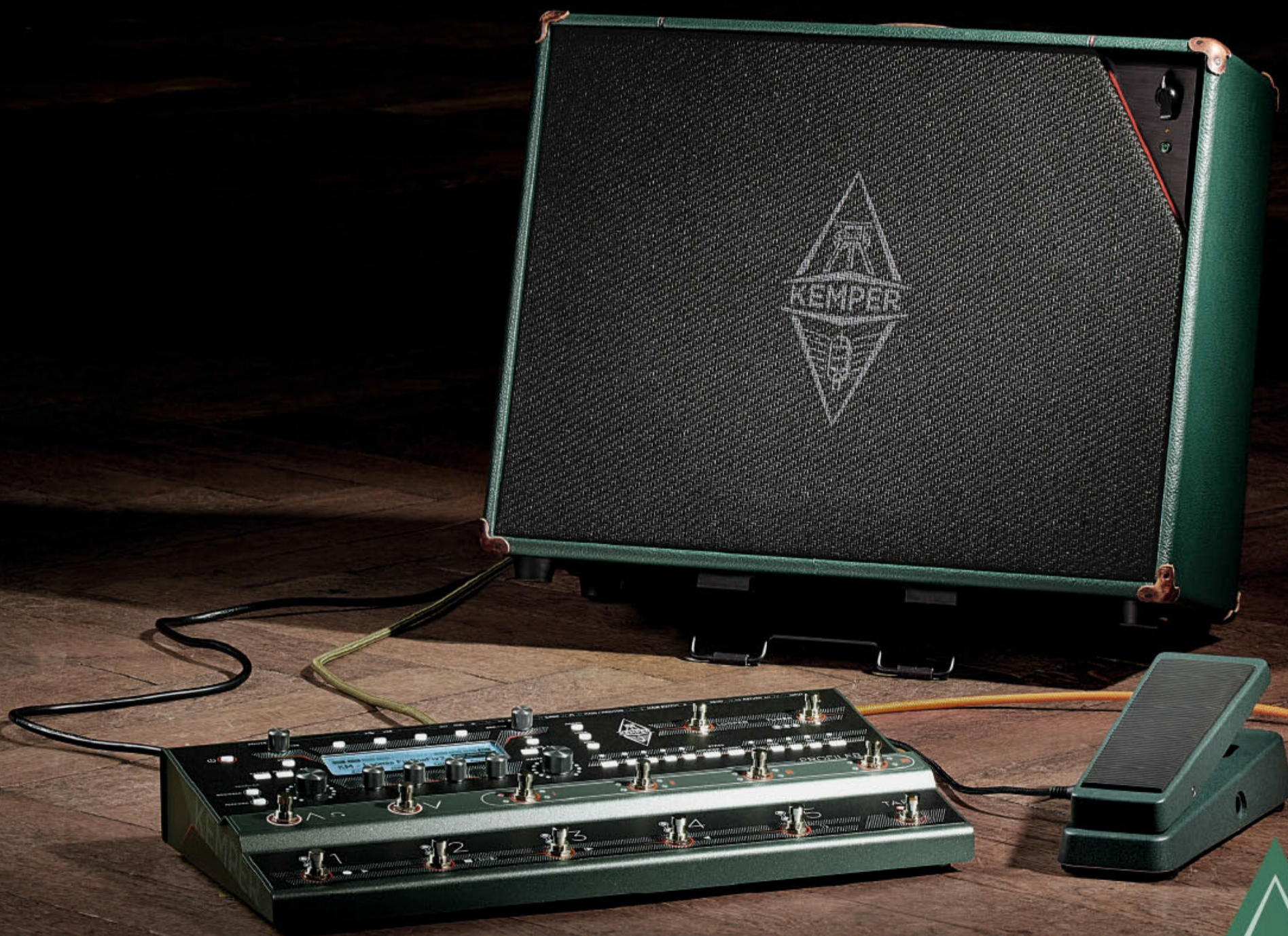
Ed's Frankenstein guitar remained unchanged throughout Van Halen's entire 1978 tour and the December sessions for *Van Halen II*. The Frankenstein's next modifications were seen in photos taken during Van Halen's rehearsals for their 1979 tour. Ed removed the thin automotive pinstripe tape that embellished the wider painted stripes, and reinstalled the white '61 pickguard, this time featuring a red Mighty Mite single-coil pickup at the neck and a Telecaster pickup in the middle, which were both disconnected and only installed for show. The maple Boogie Bodies neck was also swapped out for a Charvel Strat replacement neck with a rosewood fingerboard.

This modification was very short-lived, as Ed was in the process of stripping down the body to apply an additional layer of red paint. With the start of the tour quickly approaching, Ed hastily ripped strips from a roll of gaffer tape, laid out a new striped pattern and sprayed the Frankenstein during a rainy day in March 1979.

The earliest known photos of Ed with the red, white and black Frankenstein were taken on March 31, 1979, during Van Halen's concert in Logan, Utah. The photos are black and white, but they show the Frankenstein guitar without any pickguard whatsoever, the gaping control cavity filled with a tangle of wires and the volume control perched on a Les Paul output jack plate screwed to the top. The original maple Boogie Bodies neck is also back again. From that point onwards, Ed made numerous and frequent changes, swapping a dizzying variety of necks and pickups, temporarily adding a second potentiometer (without a knob), installing a variety of different Floyd Rose vibrato systems and more.

"What trips me out is that when I painted the Frankenstein red that made it more famous," Ed said in 2013. "A lot of people still don't know that it's the same guitar as the black and white guitar on the cover of the first Van Halen album. I kept changing it because I was tired of people copying my guitar, but I also never stopped searching for ways to improve its tone. That guitar went through a lot of phases and changes." **GW**

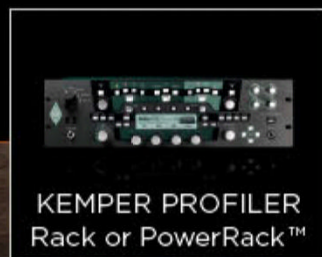




# THE BEST AMPS IN THE WORLD THE PROFILER™

With Profiling™ KEMPER changed the world for all guitar players, making it a better place indeed. Because all the best guitar amps in the world – thoroughly mic'ed and recorded in the best studios – are available with the PROFILER™.

[KEMPER-AMPS.COM](http://KEMPER-AMPS.COM)







# PRACTICE SMART. PLAY HARD.

6 Collections of Guitar Lessons Curated by Top Editors

**GUITAR** **World** GuitarTechniques Guitarist **Total** **Guitar**



“The riffing styles of rock's greatest players”



“The ultimate Roots-Americana course”



“Go pro with spiced-up rock styles”



“The tastiest blues lessons on TrueFire”



“Integrate elements of jazz into your playing”



“Take your blues playing to jazz nirvana”

Learn more, sample and download: <https://tfir.es/future>







# RABEA MASSAAD

S I G N A T U R E   S I L O   H U M B U C K E R S



'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. The Silo humbuckers give me everything I need and more. I couldn't be happier.'

**Rabea**

*launch your tone into the ambient-sphere*

Photo: Max Taylor-Grant

# Bare Knuckle

[bareknucklepickups.co.uk](http://bareknucklepickups.co.uk)









GUITAR WORLD • NOVEMBER 2021

ROAD-TESTED



# Royalty

**Christone “Kingfish” Ingram** assumes his throne atop the Delta blues tradition

BY JIM BEAUGEZ

**C**HRISTONE “KINGFISH” INGRAM, the 22-year-old heir to the Delta blues crown, is holding court with fans in Indianola, Mississippi, where he and nearly a dozen other guitarists are paying tribute to the “Blues Boy” himself, native son B.B. King.

After stepping off the stage strapped to a cherry red Gibson ES-335, he makes his way through the crowd and stops to serenade a young fan with a gentle phrase worthy of tonight’s honoree. Before the night’s over, Ingram will debut the title track from his hotly anticipated second album,

662 [Alligator], out July 23, and perform King’s 1953 single “Woke Up This Morning (My Baby She Was Gone)” with members of King’s backing band.

As part of an ensemble of guitar players that included Derek Trucks, Susan Tedeschi and Gary Clark Jr., Ingram was

on hand to celebrate a 4,500-square-foot addition to the B.B. King Museum and Delta Interpretive Center, which opened in 2008. The new wing tells the story of how King made his name on the road by playing an average 300 gigs per year for nearly three decades, and features a tour bus he purchased new in 1987 and rode for more than 12 million miles — enough for 25 round trips to the moon.

The gleaming motorcoach also serves as a metaphor for Ingram’s life, especially since dropping his Grammy-nominated and roundly applauded debut album, *Kingfish* [Alligator], in 2019. For the bet-





Buddy Guy [left] and Ingram perform at Buddy Guy's Legends in Chicago, January 18, 2019

**“Touring with Buddy Guy, playing with him made me want to brush up on my showmanship a little bit. Because he’s a showman”**

ter part of a decade, Ingram had been a rising prodigy in the Delta blues scene, stunning audiences with his mastery of licks popularized by King and others. As he grew as a player, thanks to lessons at the Delta Blues Museum in Clarksdale and his daily regimen of scouring YouTube for tips, he began to breathe the fire of Jimi Hendrix and Eddie Hazel into those 12-bar blues standards. That’s when things really started to cook for the young man christened “Kingfish” by locals in the Clarksdale, Mississippi scene where he grew up.

In 2019 alone, Ingram toured extensively with Buddy Guy, who helped him record his debut, made his “Austin City Limits” debut, and opened for Jason Isbell during a seven-night residency at Nashville’s Ryman Auditorium. Since then, he’s headlined two North American tours of his own, dubbed “Fish Grease” and “Fish Grease 2,” and was Vampire



Weekend’s hand-picked opener for multiple legs of their 2019-2020 tour.

Tragically, the grief of losing his mother, Princess Pride Ingram, in December 2019, overshadowed the triumphs of his touring successes and the five Blues Music Awards, four *Living Blues* Awards and Grammy nomination he earned. He managed to keep the wheels rolling until the COVID pandemic forced him off the road in early

2020, when he holed up in the Friars Point, Mississippi, home he shared with his mother and recorded the tribute “Rock & Roll” to the woman who sacrificed so much to make Ingram’s dreams come true.

The stirring ballad, a composition by Nashville-based songwriters Ashley Ray and Sean McConnell that Ingram made his own, also marked the beginning of 662. Ingram soon reunited with co-writer and *Kingfish* producer Tom Hambridge, who has also worked with Tedeschi and Guy as well as Keb’ Mo’, Ana Popovic and Joe Bonamassa. The results of the emotional rollercoaster the young guitar hero endured — and who, it should be noted, continues to exude joy and giddy enthusiasm for life, his instrument and music despite the trials — are on display throughout 662.

Ingram’s hip-hop influences and developing interest in jazz surface on “Another Life Goes By,” a slow-burning blues with an adventurous solo set to a sampled beat. He flexes his acoustic-guitar chops on “You’re Already Gone” and “Rock & Roll,” but brings it back home on the shuffling “I Got to See You,” the road-house romp “She Calls Me Kingfish,” and the title track (a nod to his home area code), signifying to audiences that



although his sound has grown, his roots are undeniably Delta blues.

*Guitar World* grabbed some time with Ingram backstage at the B.B. King Museum before his afternoon set and the all-star finale to talk about the road that brought him back home on 662.

**Your past two years have been a mix of triumph and tragedy, from releasing and touring your debut album to losing your mother in the middle of everything. How did you deal with that?**

We got right back on the road [after her death], I want to say like a month later. I think, when it came to a halt for me was when the pandemic happened, because I was going to use the road as an excuse to not think about it. Between not playing and being stuck in the house, at home, I had no choice but to think about it.

It's kind of strange; I didn't really shed any tears at her funeral. I got through it just by playing and writing about it. We redid a song by Ashley Ray, "Rock & Roll," [to make it] about her. I kind of put all the frustration, so to speak, in that song and in the writing that we did for it.

**How did your experiences touring with Buddy Guy and bands like Vampire Weekend expand your toolbox as a guitar player?**

Listening to Vampire Weekend sound-check, listening to that show, we were listening to different melodies and stuff that you wouldn't dare find in the blues. It was very inspiring because I can go home and try to add it to my blues and create a whole new sound or genre. Touring with Buddy Guy, playing with him made me want to brush up on my showmanship a little bit. Because he's a showman.

**Did any of the melodies you picked up come out when you were writing 662?**

Yeah, because I wanted to do some stuff that was still blues but outside of the box a little bit. I think we really pushed the envelope. I think we did it with the first record, but I think the second record, we really went outside with adding different melodies and chord progressions. I was using different scales [*such as Dorian and Mixolydian along with the pentatonic scale — Ed.*]. I definitely had a chance to be more "out there" with this record, for sure.

**What are your latest obsessions or interests in guitar?**

I'm at a place where I think I get the whole jazz guitar thing, like, trying to get to one chorus to the next with it. I think I'm at the point where I understand that, because I'm playing over chord progressions and I'm playing transitioning lines.

I'm playing over chord changes. I think I'm not super good with it, but I think I have an understanding of what it is now.

**How are you picking that up? You used YouTube a lot in your early days.**

Yeah, still YouTube. YouTube is great for finding all that old stuff, like Charlie Christian and Django [Reinhardt] and everything. I listen to guys who incorporate be-bop lines through their blues, like T-Bone Walker. Even new guys, like Josh Smith, out of California, or Kirk Fletcher.

**You're a big Eddie Hazel fan, and you recently collaborated with Bootsy on his song "Creepin'." How did that go down?**

We knew each other and had always wanted to do something. He came to us with the track, [and] at first he just wanted us to play on it. Then, he was like, "I want you to write and sing some on it." So, he told us the subject matter and my manager, myself, and our producer Nick Goldston, we actually brainstormed some of the lyrics. We got it recorded, he dug what he heard, and "Creepin'" came out.

**It sounds like you're just going off the whole time. Were you thinking of Eddie while you did that?**

Yeah, yeah. He said, "Just go crazy on the track, man, just do you." I was kind of scared, man, because you don't know when too much is too much. He was like, "Man, just go off." It was in the key that most Parliament stuff was in back then, like E. It kind of put me, not necessarily in "Maggot Brain" mode, but his pentatonic stuff.

**There's a saying that you have your whole life to write your first record and six months to write your second. How did your growth manifest in these songs on 662?**

Man, just life itself. From going through the thing with my mom and meeting women, and going through other shit and all that. When we got off the road from COVID, I had a lot of things that were going on that I really didn't write about, from my mom's death and other stuff. Me and Tom Hambridge, we pretty much, I want to say every Thursday, from May all the way to September, we wrote like 20 songs. There's stuff we wrote that we recorded that's not even on the record. We got a lot done, for sure.

**In a previous interview, you talked about how there are two camps for blues fans: The people who want it to be the past and people who want it to be the future. Where do you fall?**

I come from Clarksdale, Mississippi, where the real stuff was born. I have that foundation. As I get older, my ear's going to expand, and I like all types of music, so I feel like I'm going to experiment more. Right now, I just kind of accepted the fact that I'm kind of in a gray area, in a mix between the two. You ain't going to please everybody.

**What guitars and amps are you playing right now?**

On the record, I used a Peavey T-60 on the more country, rockabilly-type songs. Like, on "662," I'm doing the lead work on that one. It's on a song called "I Got to See You," as well. I got a Peavey 6x10 Vintage, and a Peavey Classic Concert — a whole bunch of vintage Peavey amplifiers. I [also] used Michael Chertoff [with Jalen pickups designed by Greg Hessinger], a pink '62 Strat reissue, a Custom Shop Strat that Fender made for me, and a Fender acoustic. For amps, I think it was a Fender Super Reverb, a vintage one.

**You've talked in the past about experimenting with different fuzz pedals. What do you plan to use on tour?**

Well, as far as pedals, my pedals went down tremendously. I used [an MXR] Sugar Drive and Dunlop Mini Wah, and I'm pretty much alternating between Peavey and Fender amps still. I've got a Way Huge Conspiracy Theory pedal I'm gonna use today. [For guitars] I'm alternating between the Strats and my Starcasters and my Chertoff, pretty much.

**You've had a lot of praise and expectations thrown on you. Do you feel any weight from people looking to you to carry on a tradition?**

Oh yeah, I definitely feel it. There's a lot wrong with the blues genre right now. People that come along you think that are bringing something really authentic to the table, [and] people got to keep that thing on you; they're like, you got to be the one to keep it going this way, but you got a whole lot of stuff that you want to do differently. I feel like that's the pressure with that sometimes, but most of the time I'm just riding the wave, man.

**What would you say is wrong and what is right about blues now?**

A lot of people don't think about the history and the significance of the actual culture when it comes to blues. Like, today: We have this lineup. I don't think we've seen an all-black blues lineup in years, which is kind of sad. With the African-American culture being the foundation of the blues genre, that's sad. A lot of that's going on, a lot of being a blind eye to the history in the preservation of the blues. **GW**





**DIRTY HONEY GUITARIST JOHN NOTTO EXPLAINS WHY THIS RIFF-FUELED LOS ANGELES FOUR-PIECE IS READY FOR LITERALLY ANYTHING — INCLUDING THE BIG, BIG, BIG TIME BY JOE BOSSO**

**D**IRTY HONEY GUITARIST John Notto doesn't have much use for modesty. "There was no doubt I was going to succeed as a guitarist, and I knew this band would go over," he says. "I know that sounds bold, but for me, failure just wasn't an option."

Thus far, Notto has stats to back up his claims: Back in 2019, the Los Angeles-based quartet released their self-titled debut EP and became the first unsigned band to top *Billboard's* Mainstream Rock Songs chart with their riff-o-rama knockout single, "When I'm Gone." Soon after, they hit Number 3 on the same chart with the swag-

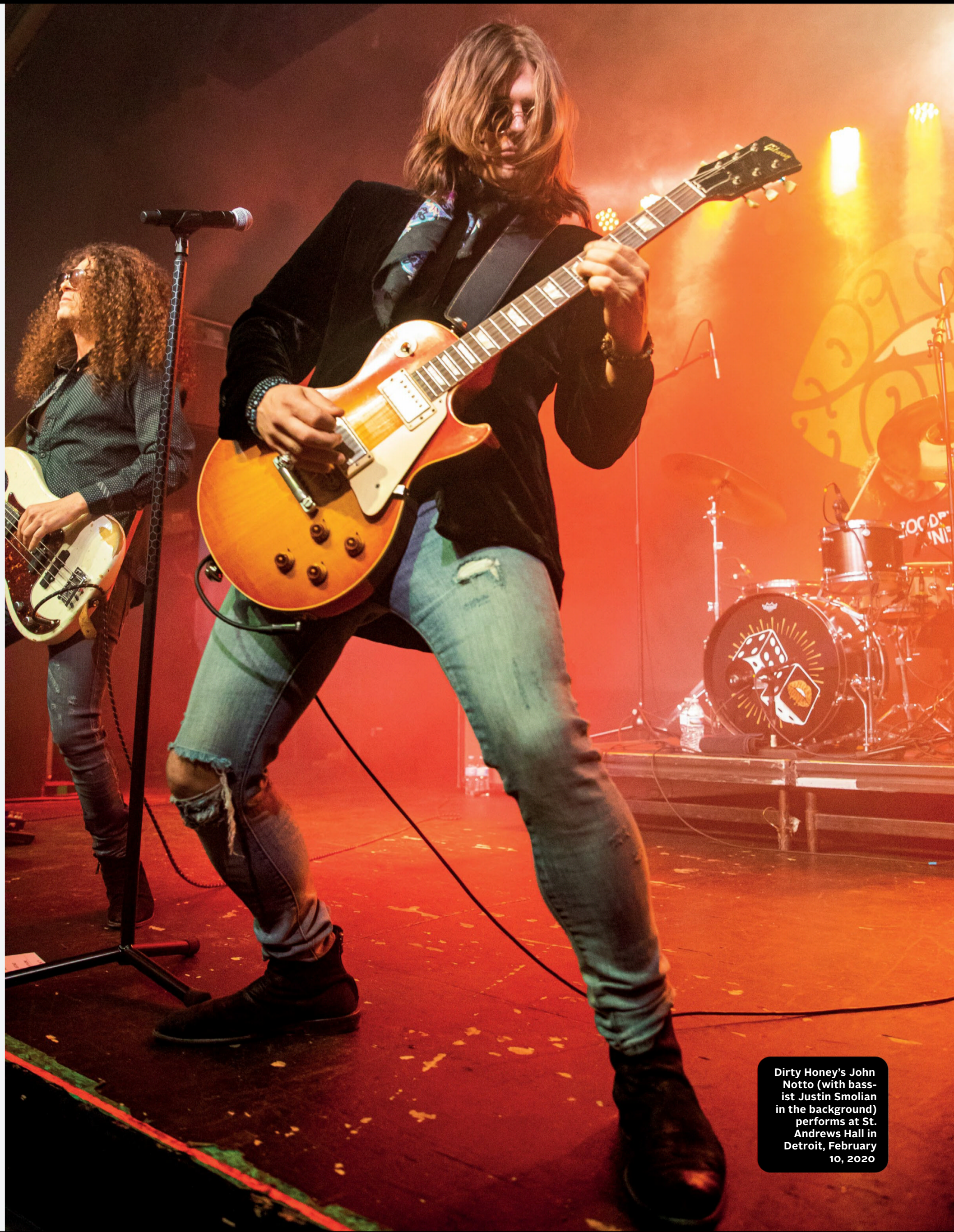
gering follow-up, "Rolling 7s." Packing a sound that neatly blended the most exuberant elements of Led Zeppelin, Aerosmith and AC/DC, the band quickly found their services in high demand and were opening shows for the likes of the Who, Guns N' Roses, Slash and Alter Bridge.

"A lot of bands would say, 'Oh, no, we should start small,' but we never felt like we weren't ready," Notto says. "The Slash dates were the first ones our manager booked for us, and that was a real sign of how much he believed in our band. I think he saw right away how far we could go, and we were right on board. So when those

other tours were presented to us, it was like, 'You want us to jump high? We can jump even higher.' We try to outdo each task as it comes, and we rise to every occasion."

Dirty Honey came together in 2017, when Notto, a Massachusetts native who grew up in Maine, headed to L.A. in the hopes of putting together an outfit that combined his love of classic rock and funk. He hooked up with singer Marc LaBelle, and for a brief period the two played in a band called Ground Zero before they met up with bassist Justin Smolian and drummer Corey Coverstone to form Dirty





Dirty Honey's John Notto (with bassist Justin Smolian in the background) performs at St. Andrews Hall in Detroit, February 10, 2020



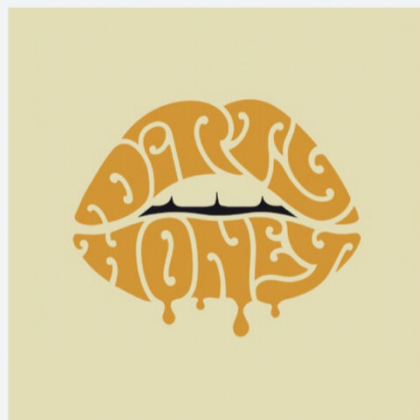


Dirty Honey [from left]: Marc Labelle, John Notto, Corey Coverstone and Justin Smolian

Honey. From the beginning, Notto was insistent that he'd be the band's sole guitarist, describing his role thusly: "I think of myself as a Slash or Angus if they were in the position Eddie Van Halen was in where you don't have a rhythm guitarist to hold down the fort. I am the fort. I try to wear as many hats as possible, but it really comes down to the riffs. I want them to be as memorable as the choruses, but I want them to stand all by themselves without anybody backing me up."

Forced off the road due to the pandemic, the band faced a unique situation for recording their full-length debut: they had an abundance of time they didn't bargain on, but their Australian-based producer, Nick DiDia, who had helmed their winning EP, was unable to travel to L.A. So the group turned to technology, working in-person with one of DiDia's longtime engineers, Tom Syrowski, while DiDia

**"I THINK OF MYSELF AS A SLASH OR ANGUS IF THEY WERE IN THE POSITION EDDIE WAS IN WHERE YOU DON'T HAVE A RHYTHM GUITARIST TO HOLD DOWN THE FORT. I AM THE FORT"**



was beamed into the sessions via Zoom and Audiomovers' Listento feeds.

"There was no way we were going to make this record without Nick, so this was the compromise, which really wasn't a compromise at all," Notto says. "With Listento, Nick got a live audio feed of everything we played in real time, and we could have actual back-and-forth conversations with him, as if we were together in the same studio. He could even interrupt us if he felt we were headed in the wrong direction. The whole thing was seamless and felt quite natural."

"Seamless and quite natural" could describe the resulting LP (also self-titled). Whether it's the record's sledgehammer lead single, "California Dreamin'," the slinky funk groover "Tied Up" or the raunchy, soulful ballad "Another Last Time," the tracks come at you like fast-and-easy one-listen gems. While there's an unmistakable air of familiarity to Notto's spunky riffs and widescreen solos (and he wouldn't disagree), he imbues his playing with such warmth and vitality that it's impossible not to get caught up in his revelry. And better yet, the band doesn't wear out their welcome — the record is eight songs and out of here.

"We're not one of those bands that wants to put out everything we write," Notto explains. "Just because you write 15 songs doesn't mean they're all worth hearing, and a longer record doesn't make a better record. Our approach was pretty much, 'If it doesn't sound like a single, it doesn't belong.' The record should be as exciting in the middle and the end as it was in the beginning; otherwise, you're just wasting people's time."

#### **When did you first pick up the guitar?**

When I was 8 or 9. Right away, I went to classic rock in my mom's record collection. Before I played the guitar, I ignored that music because I thought it was archaic, but as soon as guitar came into the picture, I really took to classic rock. It's kind of funny, though: Someone told me about Led Zeppelin, and I asked my mom, "Who's this Led Zeppelin guy?" She laughed and said, "I'll show you," and she pulled out an original copy of *Led Zeppelin II*. It was pretty exciting.

#### **What went into your "10,000 hours" of guitar practice?**

For me, it went into tailoring my practice to get the feel of my heroes — guys like Jimmy Page and Joe Perry — but I didn't want to copy them too much. I wanted to absorb their swagger and grease without sound-



ing mechanical. There were a lot of super-proficient guitarists that didn't interest me. I listened to a lot of funk, too. That music has soul and grease, but it's tight. I also made sure to never practice melodic minor stuff too many hours in a row because I just didn't want to become that sound. I always loved guitar players whose solos were as memorable as vocal lines. That's more of a writing approach. I put a lot of time into that kind of playing, which is kind of tricky because you're almost practicing what you hear. Of course, I did a lot of the fundamentals — chord inversions, scales and theory — but I kept whatever I thought applied to the music I loved.

**Before Dirty Honey, did you have a bunch of bad bands we don't know about?**

[Laughs] No, no. I had a pretty good radar for when a band had no chance, so I didn't join a lot of bands.

**Tell me a little bit about Ground Zero, your band with Marc before Dirty Honey.**

I met Marc through his drummer at an R&B jam. Ground Zero was Marc's thing, and I joined up. Initially, we just played his original songs, which was only five or six tunes he'd written in junior high. We floated around as Ground Zero for a while, trying to get the right unit together. We also played Seventies classic rock covers and did bar gigs. After a while, we got the right lineup for Dirty Honey, and the rest is history.

**You wear the classic rock tag without reservations. You're not worried that people will see you as just a retro band?**

I mean, I wouldn't run around and say that's what I am — retro — but we're just playing the music we've always loved. I think it works for some people — it gets them interested. For the people that might be put off, maybe they just have to look a little closer. We've gotten high praise, and it's great that people say we remind them of legendary bands. We think we sound like ourselves, and we think it's a fresh sound. Hey, no publicity is bad publicity, right?

**Are there any new bands or guitarists that aren't in the classic rock category that have made an impression on you?**

Hmmm, I don't know. I'd say Marcus King. He's a bit Southern rock. I got the chance to hang out with him a few times. Who else?... All the guys I can think of do the "new wave of classic rock" thing.

**Did it take you a while to figure out how to marry guitar to amp to effects till you**

**had your sound?**

Yeah, it did. The ultimate landing point was getting overdrive pedals out of the equation. I was really interested in the tone of the guitar and the overdriven amp sound. At a certain point, I got a Marshall JCM800 from the early Eighties, and that was pretty great, but it wasn't exactly it. For the first 50 percent of the game, I liked it, but if I went too hard, it wasn't quite it anymore. Settling on the Marshall Plexi platform really opened things up. I'm using a 50-watt 1987x Plexi with a 4x12 Marshall straight cab with greenbacks in it.

**So... no pedals?**

I have some. I have a small pedal board. I use a Cry Baby Mini Wah and a Uni-Vibe. Sometimes I use a Strymon El Capistan delay, but mostly for my solo-guitar feature in the show. I use an Electro-Harmonix POG in the solo, too. Most of the pedals get featured once. They all have their moment, but it's ear candy. I want you to know there's a pedal on, and when I turn it off I want you to just hear a Marshall screaming. To be honest, if I could, I'd play the whole show with just a guitar amp.

**And obviously, a big part of your sound starts with Les Pauls.**

Absolutely. Les Pauls are the attitude and the sound of this band. My main guitar is my 2003 '58 reissue. It's got such a woody and organic sound. Even when you crank it through a Marshall on fire, you hear all the strings individually. It sustains, it bites. It's not a metal guitar, though; it's a little darker and spongier. I don't know... It just speaks to me. I do have some other Les Pauls — a '50s Standard and a '60s Standard, both from 2019. Gibson has been very supportive, and they've given me some guitars for the road.

**Do you make use of any other guitars in the studio?**

I do. If your rhythm is a Les Paul, you want something in the solo to stand out. There were times I used a '65 ES-335. That's an amazing guitar. We used a Fifties Tele on the solo to "Tied Up," and the rhythm stuff on "California Dreamin'" was done on a Fifties Les Paul Junior.

**You guys are an exuberant band, and your music is full of fun. Is it sometimes hard to write happy music?**

It is, sure. It's easy to write heavy dirges, something that leans more toward Sabbath or heavy Zeppelin. You get a big rock tone going and put in your blues; that's the closest way to our hearts. But generally, I

think we've tried to unlock our own version of a formula, which is to write things with a "You Shook Me All Night Long" sound. It's radio friendly, but it's not cheesy. It's not Journey or Eighties rock. It's still blues and boogie music. I don't know anyone else who's doing it.

**On "California Dreamin'," your style is like a cross between Joe Perry and Mick Ralphs, but there's also a little bit of Nazareth's Manny Charlton in there.**

I don't know the Nazareth guy, but that's cool. Joe Perry, for sure. I think the whole song is very *Rocks*-sounding effort. The way the arc of the solo sits in the groove — I approached it like a Joe Perry thing.

**"The Wire" and "Tied Up" have some pretty funky riffs a la Jimmy Page on Physical Graffiti.**

I love *Physical Graffiti*. Page was definitely getting into the funk spirit of the Seventies around that time; I think a lot of rock acts were doing the same thing. The James Gang were doing it. They all wanted to be funky, man. But yeah, those straight-up grooves on *Physical Graffiti* — I love that stuff.

**On "Take My Hand," you play a stinging riff that's a bit reminiscent of Tom Morello. Do you hear that?**

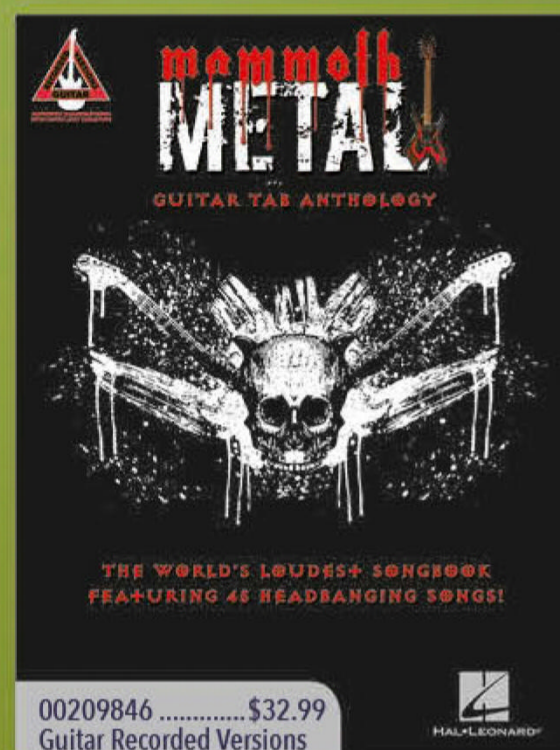
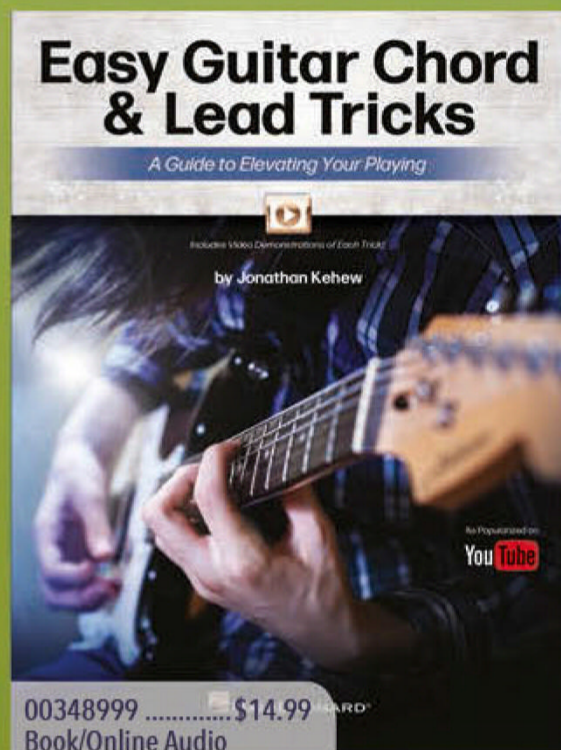
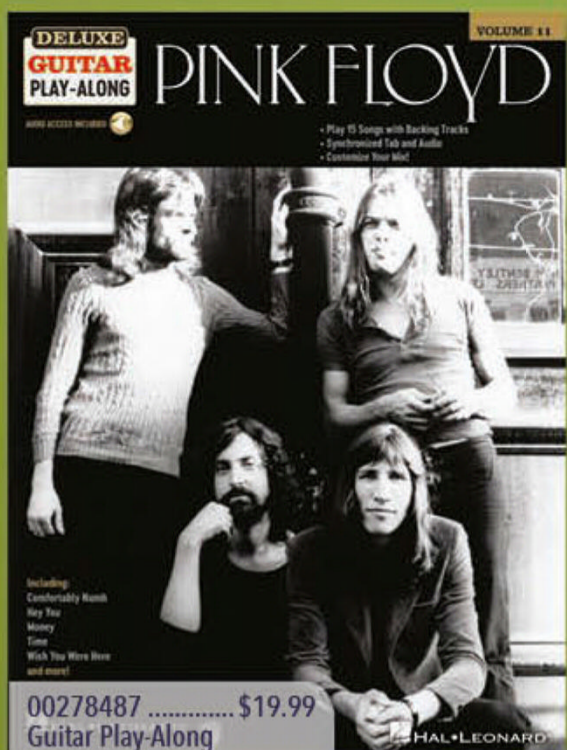
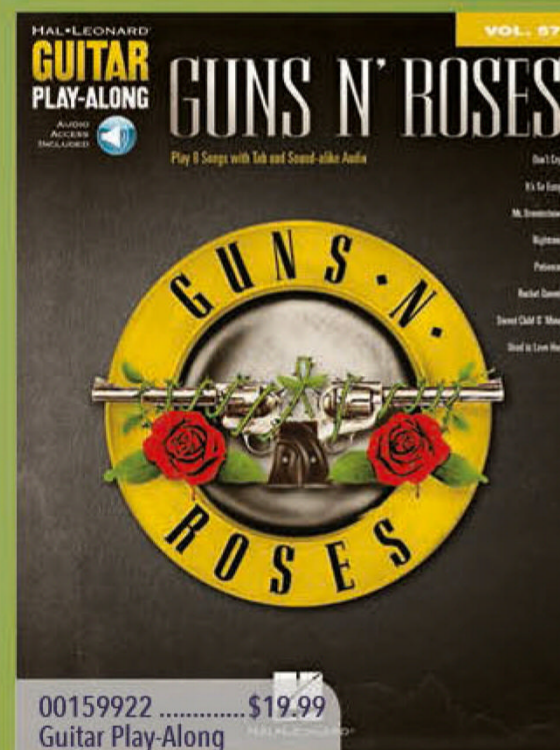
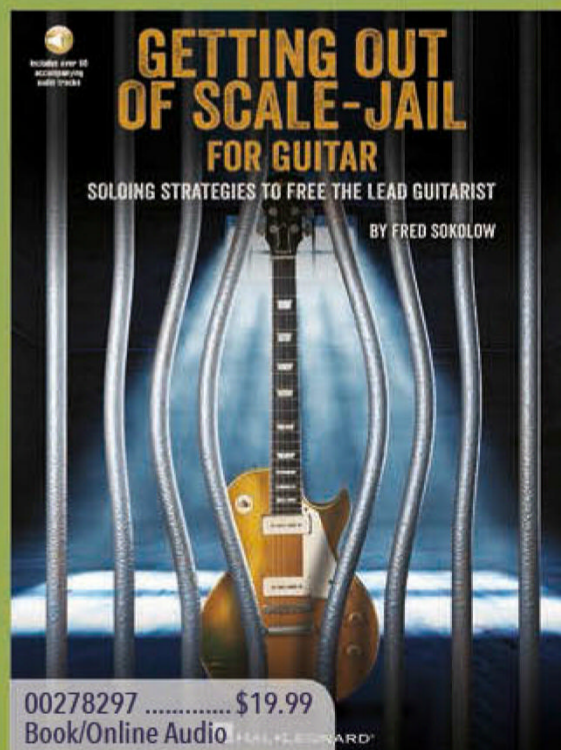
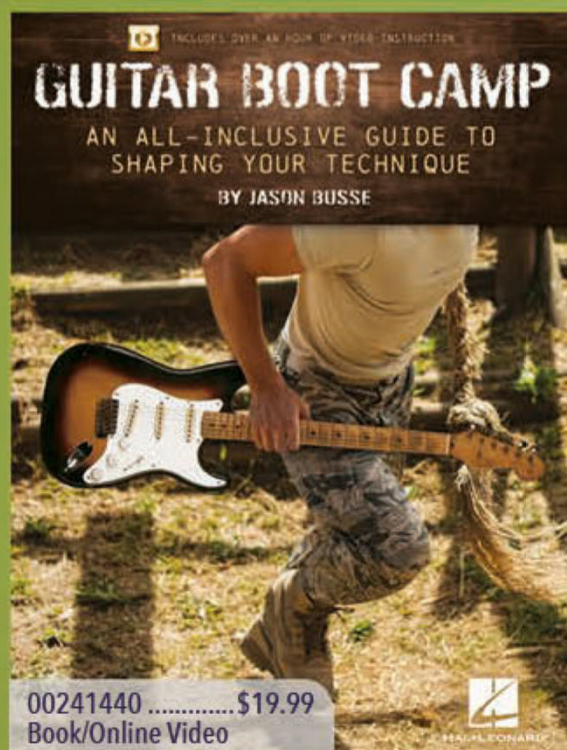
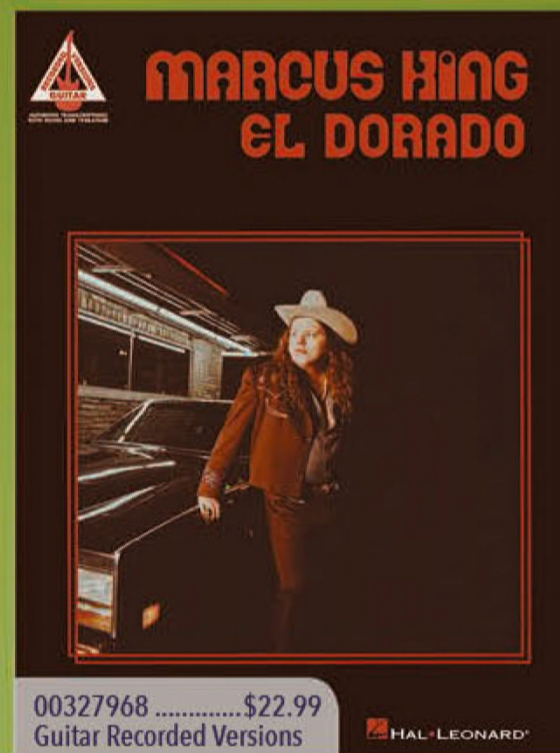
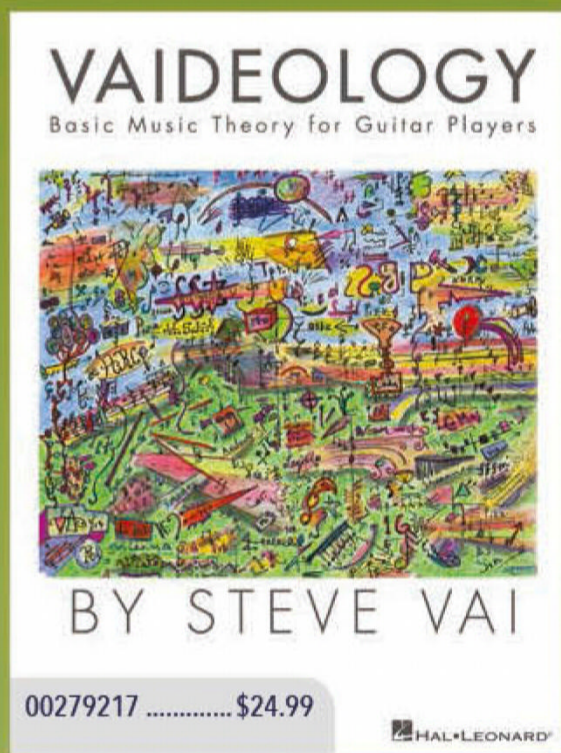
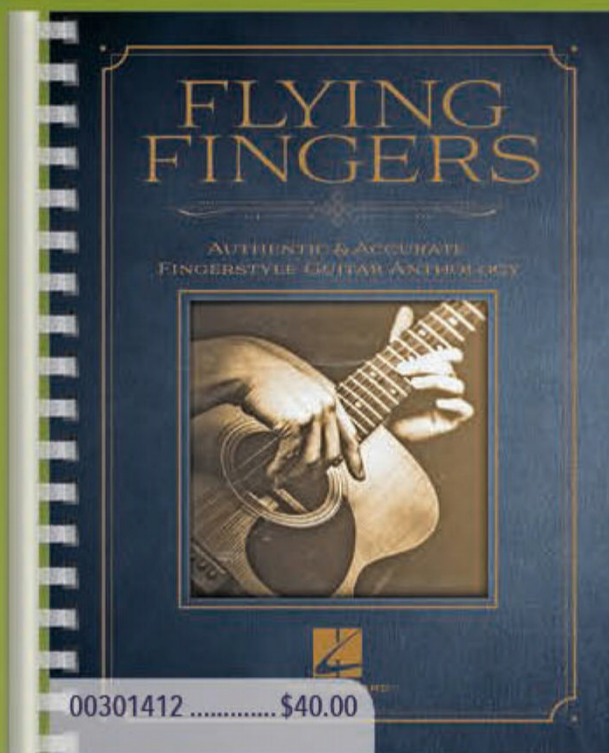
Sure, why not? I'm definitely into Rage Against the Machine. They're one of the few bands from the Nineties to own their sound and stick around. I saw Tom play with Rage when I first moved to L.A., and he just destroyed. He delivered all those solos with feeling and precision, and he had the whole audience mashing each other's skulls together. When the video was on his hands, I just saw how innovative he was as a creator. It's almost beyond guitar playing. If you think anything I do is close to what he does, that's great.

**Overall, your solos are very well composed; they have strong beginnings, middles and ends. What's your process?**

At first, I just sit and listen to the spot. I don't noodle at all; I wait for something to come into my head. If nothing comes, then I'll pick up a guitar and go for it. Sometimes I try to evoke the spirit of one of my heroes — Hendrix, Joe Perry, Angus, Slash. I don't quote them; I just try to conjure their spirit. And sometimes I think of a pedal: "What would a Uni-Vibe sound like here?" That can point you in a direction. But mainly, I just think, "What does this song actually need?" I wish more players would ask themselves that question. **GW**



# GREAT GUITAR TITLES FROM HAL LEONARD



View more guitar titles and order from your favorite music retailer at [www.halleonard.com](http://www.halleonard.com).

 **HAL•LEONARD®**



# SOUND CHECK

Pro-Mod  
DK24 HSH  
2PT CM

the gear  
in review



75  
**PRS GUITARS**  
SE Tonare  
Parlor P20E

76  
**BOSS**

Nextone Special

77

**ROADIE 3**  
Automatic  
Guitar Tuner



## Speed Shop

**CHARVEL PRO-MOD SERIES**

By Chris Gill

**▶ THE ELECTRIC GUITAR** industry's equivalent of a hot rod speed shop, the original Charvel workshop in Azusa started out selling aftermarket accessories to help discriminating players improve the performance of their instruments. In addition to becoming the birthplace of the Super Strat, Charvel also transitioned to building its own high-performance instruments with custom features. That spirit remains alive today in Charvel's Pro-Mod series, which offers a tantalizing selection of hot-rodded guitars with innovative design elements. In the past, instruments of this nature commanded expensive custom shop prices, but two new Charvel Pro-Mod Series models — the DK24 HSH 2PT CM and So-Cal Style 2 24 HH HT CM — deliver the goods without a wallet-emptying price tag.

**FEATURES** With its asymmetrical double-cutaway Dinky body, the Charvel Pro-Mod DK24 HSH 2PT CM features a Super Strat design, while the Pro-Mod So-Cal Style 2 24 HH HT CM goes the Super Tele route with its single-cutaway body shape. Both share a few features, most notably their caramelized maple bolt-on necks with graphite





# WHAT IS AVAXHOME?



# AVAXHOME-

the biggest Internet portal,  
providing you various content:  
brand new books, trending movies,  
fresh magazines, hot games,  
recent software, latest music releases.

Unlimited satisfaction one low price

Cheap constant access to piping hot media

Protect your downloadings from Big brother

Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages

Brand new content

One site



# AVXLIVE ICU

AvaxHome - Your End Place

We have everything for all of your needs. Just open <https://avxlive.icu>



Pro-Mod  
So-Cal Style 2  
24 HH HT CM



## CHEAT SHEET



### STREET PRICES:

DK24 HSH 2PT CM, \$1,149.99;  
So-Cal Style 2 24 HH HT CM,  
\$899.99

### MANUFACTURER:

Charvel, charvel.com

reinforcement, 25 1/2-inch scale length, wide and flat “speed neck” profile with rolled fingerboard edges, 12- to 16-inch compound radius, 24 jumbo frets, 4mm pearloid dot fingerboard position inlays, Luminay side dots, GraphTech TUSQ XL nut measuring 1.6875 inches wide, heel-mount truss rod adjustment wheel and hand-rubbed satin urethane finish. The neck is attached to the body with four bolts, and the treble horn cutaway features a sculpted “shredder’s cut” heel.

Both models’ bodies are constructed of alder and feature a streamlined neck heel, forearm contour and scalloped belly scoop for enhanced playing comfort. Hardware conformities include Charvel die-cast locking tuners and Fender Standard String Guide string trees.

The DK24’s distinguishing features include its dazzling Mystic Blue metal flake finish, gold-plated hardware and slim pre-CBS-style Strat headstock. The pickups are mounted in an HSH configuration and consist of a custom Seymour Duncan Full Shred SH-10B humbucker at the bridge, Seymour Duncan Custom Flat Strat SSL-6 single-coil in the middle and custom Seymour Duncan Alnico II Pro APH-1N humbucker at the neck. Controls include a five-position blade pickup selector switch, master volume featuring a 500k EVH Bourns low-friction pot and master tone with no-load pot, and both pots feature black Stratocaster-style skirt knobs. The Gotoh Custom 510 bridge provides the tone of a vintage vibrato with rock-solid tuning stability and modern deep-dive performance.

The So-Cal Style 2 comes in a selection of Robin’s Egg Blue, Satin Black or Snow White finish options and features chrome hardware and a reversed licensed Fender Telecaster headstock. Its pickups are a pair of Fishman Fluence Open Core PRF-COC

humbuckers that provide three voices: hot rodded humbucking (1), vintage PAF (2) and single-coil (3). A three-position blade switch provides standard bridge/middle/neck humbucker settings or outer single-coil bridge/middle/neck settings with the tone control’s push/pull split function engaged. A mini toggle allows users to switch between full humbucking voices 1 and 2. Hardware includes a Charvel HT6 string-thru-body hardtail bridge with brass saddles and dome-style control knobs.

**PERFORMANCE** Although the DK24 seems more modern at face value than the So-Cal Style 2, its overall tonal character is more classic. The three middle settings (bridge inner coil and middle pickup, both humbucker inner coils and neck outer coil and middle pickup) provide a variety of Strat-like in-between tones, while the “outer” settings deliver warm, harmonically rich high-output humbucker tones. The Fishman Fluence pickups on the So-Cal deliver tones with more hi-fi articulation and upper midrange shimmer while still sounding thick and full. The three voices also provide a wider variety of tones. I found myself gravitating towards ZZ-style blues rock with the DK24, while the So-Cal Style 2’s variety of voices inspired prog rock and shred excursions.

Craftsmanship and playability live up to the Charvel Pro-Mode Series’ promise of delivering hot rodded performance. The necks are built for speed, with smooth polished jumbo frets and a slim profile that allows the fingers to fly. Both models boast a solid, sturdy feel, smooth contours and playability-enhancing sculpts that make the guitars feel like a part of the player’s body. The bold finishes are not for the meek and mild, as they draw the eye from across the room and demand attention.

- Both models feature necks made from caramelized maple, a roasting/torrefaction process that removes moisture to enhance stability and tone.
- The DK24 features custom Seymour Duncan Full Shred SH-10B (bridge) and Alnico II Pro APH-1N (neck) humbuckers and a Seymour Duncan Custom Flat Strat SSL-6 single-coil in the middle.
- The So-Cal Style 2 features Fishman Fluence Open Core PRF-COC humbuckers that provide hot rodded humbucking, vintage PAF and single-coil voices.
- Both models’ bodies are constructed of alder and feature a streamlined neck heel, forearm contour and scalloped belly scoop.
- THE BOTTOM LINE:** With its Pro-Mode Series, Charvel is making hot rodded tones, styling and performance more affordable than ever, offering tantalizing options for players who want something a little different than the usual suspects





# Little Strummer

PRS GUITARS SE TONARE PARLOR P20E

By Paul Riario

**THE MIGHTY DREADNOUGHT** has earned a solid reputation as a booming crowd pleaser, but for many savvy players in the know, the graceful narrow-waisted contours and charming, melodious voice that flows from a parlor acoustic proves it to be, by contrast, the belle of the ball. In spite of my attributing an affectionately feminine term to it, it's worth noting the parlor guitar — since its appearance in the 1800s — has often been misrepresented as a women's acoustic because of its smaller size. But truth be told, nearly all acoustics were commonly small during their prominence in the mid 19th century, and if anything, the parlor guitar was and still is a celebrated instrument deeply steeped in historical music traditions. It's also been embraced by all — from progenitor bluesmen such as Blind Lemon Jefferson and Blind Blake, folk artists like Joan Baez, and even astronaut Chris Hadfield, who performed David Bowie's "Space Oddity" on a parlor acoustic in zero-gravity aboard the ISS in 2013. Now that you have the big picture on a classic acoustic with comfortably smaller proportions, I suggest looking no further than the affordable PRS Guitars SE Tonare Parlor P20E. Keep in mind, PRS already produces more conventional acoustics in their outstanding SE Tonare Grand and SE Angelus series, but I must admit what a pleasant surprise it was to see PRS unveil their first-ever version of a parlor guitar with the SE Tonare Parlor P20E that offers tremendous tone for its size.

**FEATURES** The SE Tonare Parlor line of acoustics is available with or without electronics (SE P20E or P20), with three satin finishes and — currently — two limited-edition colors. The SE P20E reviewed here features all-mahogany construction with a solid mahogany top in satin black finish, laminated mahogany back and sides, mahogany neck with PRS's signature "Wide Fat" neck profile, PRS hybrid "X"/Classical

bracing, dark ebony bridge with compensated bone saddle, bone nut with a 1 11/16-inch nut width, and 24.72-inch scale length. The guitar exudes understated elegance with its crème herringbone binding and rosette and crème pickguard, all of which impart an "old-time" mojo that complements the neck's bound ebony fingerboard with PRS's hallmark bird inlays and the vintage-style tuners with aged-ivory "butterbean" buttons. The SE P20E comes equipped with the Fishman GT1 pickup system that features an undersaddle pickup and soundhole-mounted preamp with volume and tone wheels neatly tucked inside the top of the soundhole. PRS also includes a high-quality gig bag for the SE P20E.

**PERFORMANCE** In your hands and pressed against your frame, the sturdy SE P20E feels like an acoustic built to last, courtesy of its immaculate construction and smooth fretwork. With a body depth averaging just over 3 1/2-inches, it's one of the most pleasing guitars to cradle in a seated position, and even better, it doesn't suffer from any lack of volume as its "elongated" parlor body does wonders to project its bold, mid-ranged voice without subduing it. Whether your approach is fingerstyle, picking or strumming, the guitar's responsive highs sound balanced and sweet, and plucked bass notes hit with a penetrating musical thump rather than a feeble thud. But clearly, the SE P20E possesses a stout midrange emphasis, and the Fishman GT1 electronics work well in articulating that. The PRS "Wide Fat" neck will likely cause some ambivalence for certain players with its palm-filling profile, but I can vouch that the neck's softly rounded shoulders will win you over — allowing you to easily arch your thumb over the fingerboard — and won't get in the way of the guitar's buttery playability. And considering its inexpensive price point for a parlor guitar, the SE P20E is a no-brainer acoustic for your next coffeehouse gig or as a dependable couch companion.



CHEAT  
SHEET



**STREET PRICE:**

\$579

**MANUFACTURER:**

PRS Guitars,  
prsguitars.com

● PRS's proprietary X-brace/classical hybrid bracing enhances the overall sustain and punchy projection that belies the guitar's size and depth.

● The Fishman GT1 pickup system offers a clear and organic tone for live performances with intuitive controls for quick plug-in and play.

**THE BOTTOM LINE**

Boasting clean lines from top to bottom, comfortable playability and a sweetly sonorous voice, the PRS SE Tonare P20E is one of the finest budget-minded parlor guitars.





# Combo Breaker

BOSS NEXTONE SPECIAL

**By Chris Gill**

**ONE OF THE** greatest features provided by many digital modeling amplifiers is a seemingly endless variety of tones and effects. However, all of that versatility can be a serious distraction for guitarists who prefer to plug in and play instead of spending minutes or hours searching for the ideal tone. Does one really need a dozen variations of Marshall amps when a single ripping distortion tone will do the job perfectly well?

In stark contrast to the “everything under the sun” approach of most modeling amps, the Nextone series amps from Boss feature a straightforward, uncomplicated design that’s similar to a classic two-channel tube amp combo. While the 27 knobs and various switches on the Nextone Special’s control panel may initially look intimidating, the layout is self-explanatory and will satisfy players who prefer instant gratification and ease of use over digging through complicated windows on an LCD just to adjust presence. Better yet, the Boss Nextone Special’s Tube Logic technology delivers familiar

tube response and feel, and its design makes it a lot easier to get the sounds you want in the studio and on stage.

**FEATURES** The Boss Nextone Special is a two-channel, 80-watt combo with a single 12-inch Waza Craft B12W speaker that provides vintage “blue bell” tone. Boss’s Tube Logic technology provides authentic tube amp tones, in this case two separately voiced, independent Clean and Lead channels. Most of the amp’s tones and functions can be modified via the front panel, but Nextone Editor software is available for users who want to dive deeper or access a handful of features (like a tremolo effect) that aren’t accessible via the amp’s controls.

The front panel controls are much less complicated than they seem, as each of the two channels (Clean and Lead) has its own full set of knobs. Both channels have separate volume, bass, middle, treble, boost, delay, reverb, bottom, top, presence and power amp tube select (6V6, 6L6, EL34, EL84) controls, while the Lead channel has an ad-

ditional gain control and the Clean channel exclusively has a “clean headroom” switch. The EQ section features an American/British switch that alters the tone stack and the Effect section provides on/off switches for boost, delay, tap and reverb. The amp’s master section includes separate Solo controls for the Clean and Lead channels (engaged with on/off switches), master volume, Power switch with standby, 0.5-, 20-, 40-, 60- and max (80-watt) settings and individual switches for three presets and front panel tone settings. The rear panel provides XLR and 1/4-inch line output jacks, an Air Feel switch with recording, live and blend settings, a stereo headphone/recording output jack, mono effects send and return jacks, USB, channel select/solo and boost footswitch jacks, MIDI In and 8/16/16 ohm speaker output jacks.

**PERFORMANCE** The Boss Nextone Special sounds, operates and even weighs the same as a traditional tube amp combo – the only thing missing is the heat and glow of





## CHEAT SHEET



tubes and the expensive maintenance costs. The power amp tube select switches add an extra level of versatility without pocket protector-level programming. Whereas most digital amps have hi-fi-quality speakers with flat response curves, the Waza Craft B12W speaker complements the amp's tonal character and responsive feel like a good guitar speaker should, and it even breaks up sweetly when pushed hard.

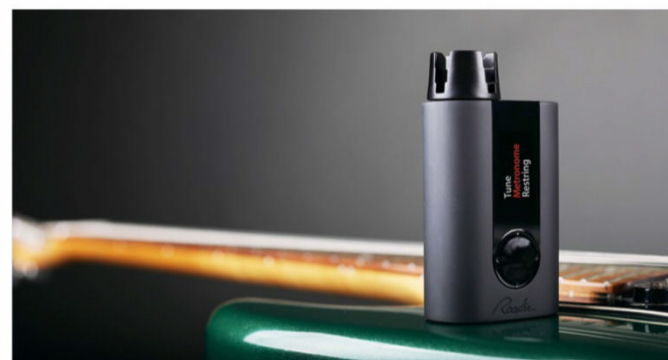
The Clean tones are as good as it gets, with full body, warmth and depth, while the Lead section offers overdrive tones ideal for blues and classic rock. The bass EQ is aggressive and can sound quite loose, so the amp isn't ideal for metal on its own, although it's an excellent platform for pedals and can deliver stellar metal tones with the right pedal match.

For live performers, I can only highly recommend the optional GA-FC foot controller for engaging channel switching, booster, tone/preset, EFX loop and delay functions.

- **STREET PRICE:** \$899.99  
**MANUFACTURER:** Boss, [boss.info/us](http://boss.info/us)
- Power amp tube select switches for each channel allow users to dial in the personality of 6V6, 6L6, EL34 or EL84 amps.
- The Waza Craft B12W provides desirable vintage "blue bell" tone that complements the amp's character with responsive touch and feel.
- **THE BOTTOM LINE:** For tube amp purists who want to explore the wonderful world of Boss Tube Logic tones without straying too far from their comfort zones, the Nextone Special delivers authentic tube tone, performance and operation.



## Buzz Bin



## Roadie 3 Automatic Guitar Tuner

IF YOU DUG through my music drawers for a tuning device, you'll find I have it all: tuning forks and pitch pipes, and every conceivable rack, pedal and headstock tuner under the sun. But if you ask me, the best tuner I own has always been my ears. Still, that doesn't stop me from sniffing out the latest and greatest tuning gadgetry out there, and every so often, I'll stumble upon a new tuner that I feel is a must-have — whether I need it or not. So, imagine my existential angst after familiarizing myself with the Roadie 3 — not because it's the most thrilling technological tuning tool I've come across, but more that I'm going to have to try and convince why you might need this innovatively handy automatic guitar tuner despite its hefty price tag.

What makes it so impressive? With a motor speed of 110 RPM, which is twice as fast as their other Roadie tuners, the Roadie 3 is their most advanced version yet. It features improved tuning accuracy (27.5 Hz to 668.84 Hz) to tune a slew of multi-stringed instruments with geared tuning pegs in seconds (except for bass) and also allows for tuning in a noisy environment with its next-gen vibration detection. The Roadie 3 is about the size of a small bar of soap and snugly fits in the palm of your hand with a grippy-material covering, and it's rechargeable via its USB-C port. Its controls include a power button and a 4-way D-pad to navigate with your thumb to access more than 150 built-in tunings (as well as create and store your own custom and alternate tunings) from its full-color hi-resolution LCD display screen. Roadie 3 also incorporates a built-in metronome and string winder for restringing your guitar. The Roadie 3 has a free companion app for downloads and updates, and it offers more versatility to create, manage and store your customizations.

What I love most about the Roadie 3 is that you'll never need to do all the up-and-down winding work as you fine-tune your instrument because the Roadie 3 spins its magic in one fluid motion until it stops and responds with a quick vibration (or beep) to indicate a string is perfectly in tune. Tuning is razor-sharp accurate, and you won't need to fine-tune it a second time around. Also, if you have more than one 12-string guitar (guilty!), I'd get it just for its efficiency in how quickly it gets the tuning job done. The built-in winder is great for restringing and rapidly tuning to pitch without removing the Roadie 3 from your tuning gear, but you'll have to switch from "Winder" to the "Tuner" function with your thumb to finish the task. It's pricey, but I find it essential as a maintenance tool if you have a growing collection of instruments, or even a bunch of guitars you keep in different tunings. Even more importantly, the Roadie 3 saves you time by its swift motorized spin when you need to be firmly in tune for a performance. Sometimes your ears don't always cut it, which is why I wholeheartedly recommend having the Roadie 3 at your disposal as a portable no-nonsense tuner to consistently keep your guitars pitch-perfect. It's that great. — Paul Riario

**STREET PRICE:** \$129

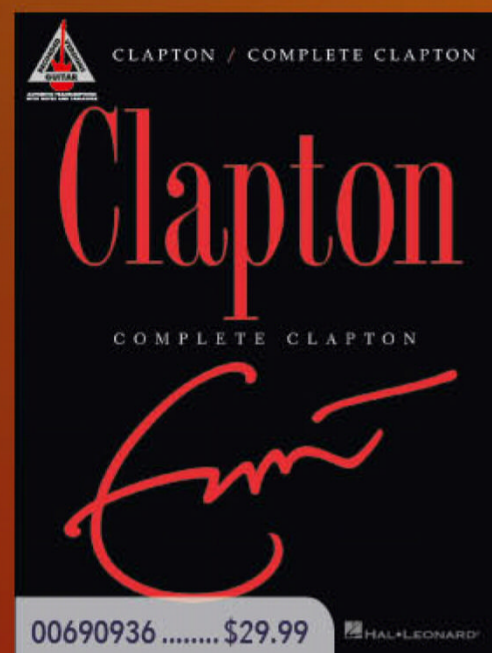
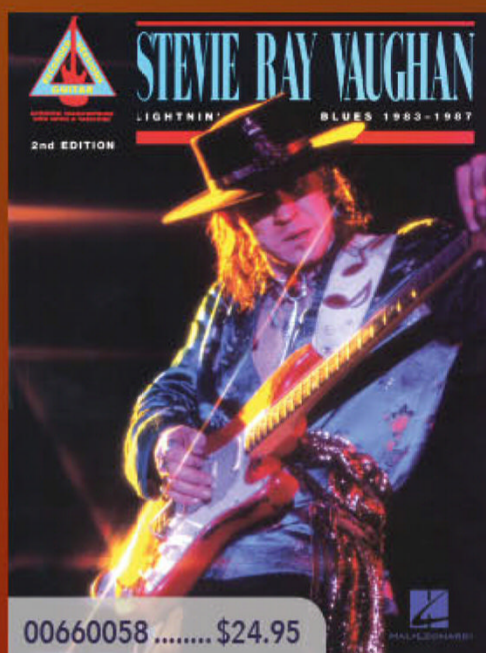
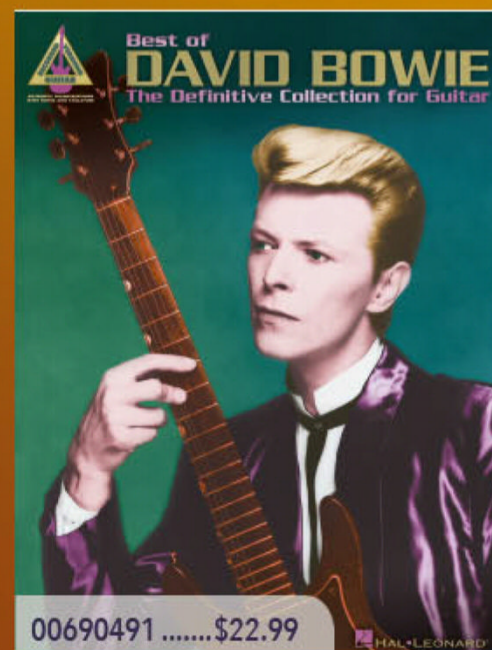
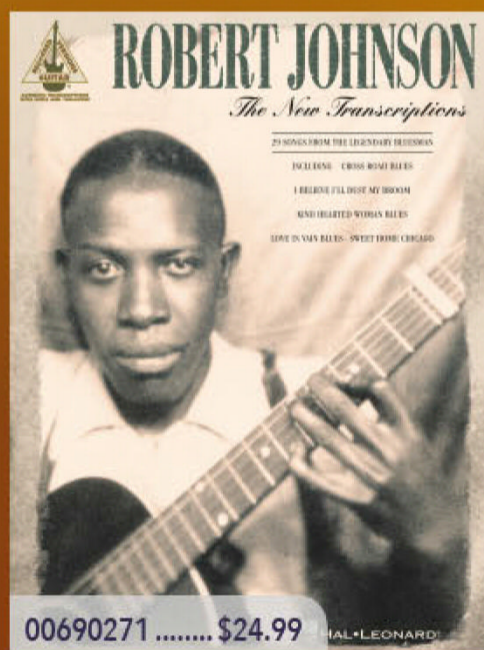
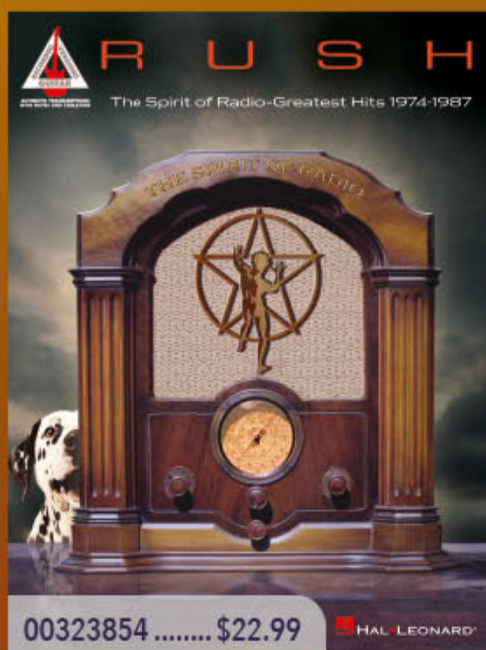
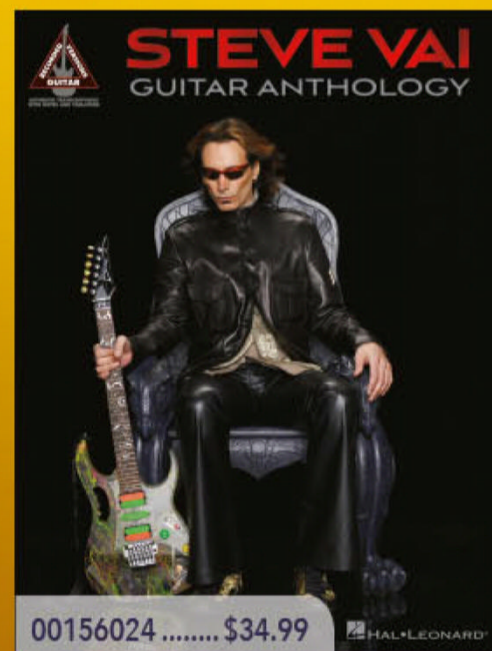
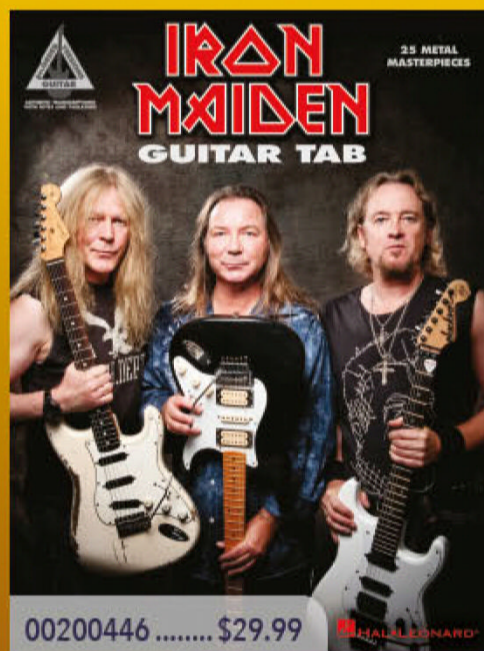
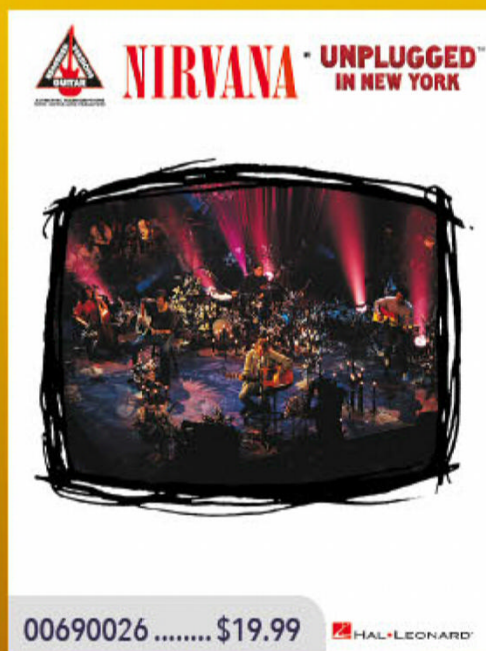
**MANUFACTURER:** Band Industries, [roadiemusic.com](http://roadiemusic.com)





# HAL•LEONARD

## THE MOST TRUSTED NAME IN TAB



VIEW ALL OUR GREAT GUITAR TITLES AT [HALLEONARD.COM](http://HALLEONARD.COM)!





For video of this lesson, go to [GuitarWorld.com/November2021](http://GuitarWorld.com/November2021)

## I GOT RHYTHM, PART 22

### 6/8 versus 3/4

LAST TIME, WE learned about  $\frac{12}{8}$  meter, which is essentially the same thing as having eighth-note triplets in  $\frac{4}{4}$ , and looked at some of the advantages and disadvantages of notating and counting a song in  $\frac{12}{8}$  versus  $\frac{4}{4}$ , which have to do with the tempo and feel, and what the drummer is doing with the ride cymbal or hi-hats. In this lesson, I'd like to introduce and similarly compare two other widely used triplet-like meters —  $\frac{3}{4}$  and  $\frac{6}{8}$  — and look at examples of song styles, grooves and tempos where one meter may be preferable.

Traditionally referred to as *waltz time*,  $\frac{3}{4}$  meter works the same way as  $\frac{4}{4}$ , in terms of the subdivisions, but with one less beat per bar. And so you would count quarter notes as “one, two, three, one, two, three,” etc. and subdivide the beats into eighth and 16th notes the same way you would in  $\frac{4}{4}$ . For eighth notes in  $\frac{3}{4}$ , you would count “one and, two and, three and, one and, two and, three and,” etc. And for 16th notes, usually at a slower tempo, you would count “one ee and uh, two ee and uh, three ee and uh, one ee and uh, two ee and uh, three ee and uh,” etc.

A few well known examples of songs and compositions in  $\frac{3}{4}$  meter are the US national anthem — “Star Spangled Banner” — “Blue Danube” by classical composer Johann Strauss II, “Piano Man” by Billy Joel, “Take it to the Limit” by the Eagles, “Open Arms” by Journey, “Mr. Bojangles” by the Nitty Gritty Dirt Band and “You’ve Got to Hide Your Love Away” and the verse section to “Lucy in the Sky with Diamonds” by the Beatles.

$\frac{6}{8}$  meter works just like  $\frac{12}{8}$ , but with only two primary beats per bar instead of four. So you would count “one two three, four five six, one two three, four five six,” etc., with an emphasis on “one” and “four.”

Some famous examples of songs in  $\frac{6}{8}$  are “Nothing Else Matters” by Metallica, “Iris” by the Goo Goo Dolls, “House of the Rising Sun,” famously recorded by the Animals, “We Are the Champions” by Queen, and at a slower tempo, “Tennessee Whiskey” by Chris Stapleton and “If You Don’t Know Me By Now,” originally recorded by Harold Melvin and the Blue Notes and later by Simply Red.

Now, one could argue, with merit, that some of these songs are really in  $\frac{3}{4}$  instead of

FIG. 1

FIG. 2

FIG. 3

$\frac{6}{8}$ , and vice versa, although “Star Spangled Banner,” with its march-like rhythm and numerous chord changes — on just about every beat (!) — is clearly in  $\frac{3}{4}$ . In many cases, it comes down to your personal preference for counting or transcribing and reading a piece of music, and how frequently you want to tap your foot and see bar lines on the page. Another factor is the rate at which the chords are changing, what’s known as the *harmonic rhythm*. Generally, if the chords change frequently, then  $\frac{3}{4}$  works best. If the chord changes come every six beats, then  $\frac{6}{8}$  works well. And if the chords mostly change every 12 beats, comparable to every four beats, or once every bar in  $\frac{4}{4}$  with a triplet feel, then  $\frac{12}{8}$  is ideal.

To compare, **FIGURES 1** and **2** show a stock strum pattern with open chords notated first in  $\frac{3}{4}$  meter then in  $\frac{6}{8}$ . Notice that the  $\frac{6}{8}$  version, while it has fewer bar lines, uses eighth notes and 16th notes instead

of the simpler use of quarter notes and eighth notes in the  $\frac{3}{4}$  version, with the 16th-note upbeats now serving as the “and” (&) counts. Another factor to consider is your skill and comfort level with reading smaller, more complex subdivisions, with  $\frac{3}{4}$  offering a more basic and reader-friendly option.

Alternatively, you could notate and count the same passage in  $\frac{12}{8}$ , as illustrated in **FIGURE 3**. But, to me, in this particular case, I see no real benefit in having the entire phrase laid out in a single bar like this, especially with the G-to-C chord change happening on beat seven (“sev”). I think the extra bar lines in the  $\frac{3}{4}$  and  $\frac{6}{8}$  versions shown in **FIGURES 1** and **2**, respectively, help with the readability here, by serving as visual guideposts and beat markers. Again, the choice of whether to count and transcribe a song in  $\frac{3}{4}$  or  $\frac{6}{8}$  or  $\frac{12}{8}$  meter should be determined by the tempo, how much subdividing there is and how often the chords change.

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.



# IN DEEP

by Andy Aledort



For video of this lesson, go to  
GuitarWorld.com/November2021

## SAY WAH?

### Anatomy of a slide solo in open E tuning, part 2

IN LAST MONTH'S column, we began examining a slide guitar solo I played in open E tuning (low to high, E, B, E, G#, B, E) over a really nice, funky backing track by the great guitarist Jim Oblon. (Check him out — he's phenomenal!). We started with a look at the most commonly used positions and phrases for playing slide in this tuning, with the focus on licks and phrases that move across the fretboard between the 10th and 12th frets, as well as a breakdown of standard licks and phrases played within the first five frets that also incorporate the use of open strings. I then offered a detailed analysis of every phrase across the first two choruses of soloing on the track, which is played in the key of E. This month, we'll focus on the next two choruses, for which I employed a wah pedal, in addition to the slide.

The combination of slide guitar and a wah effect is one well established in blues and rock music. Two prime examples are Earl Hooker's essential instrumental classic, "Wah Wah Blues," from the incredible *Two Bugs and a Roach* album, and Jeff Beck's instrumental masterpiece, "Definitely Maybe," which is nothing short of a master class in harmonizing wah wah-ed slide guitar melodies. Slide guitar affords a player a more vocal-like articulation of melodic lines, and the wah effect strengthens the "human voice"-type quality of the phrases.

As described last month, the chord progression of the backing track is blues-based but does not follow a standard eight- or 12-bar pattern: The progression begins with one and a half bars on the tonic, or "home chord," E, then switches to the IV (four) chord, A, for the last two beats of bar 2. Bars 3-5 and through the first half of bar 6 are on the V (five) chord, B, with the last two beats of bar 6 shifting to the b7 (flatted seventh) chord, D. The progression wraps up with two bars back on the tonic, E.

My approach for playing an effective solo over this specific progression is to reference each chord as it "arrives." In **FIGURE 1**, which illustrates the first eight-bar solo chorus featuring the use of the wah, I begin with melodies located between the 10th and 12th frets on the 5th, 4th and 3rd strings and then, in beat 3 of bar 2, I shift down to an

Triplet Feel (♩ =  $\frac{3}{8}$ )

Open E tuning (low to high; E, B, E, G#, B, E).

**FIG. 1** Slide solo, second chorus

**FIG. 2**

A-triad type line over A. This little melody moves up a half step to B $\flat$  in anticipation of the B chord that arrives at the beginning of bar 3. When examining these lines over B, pay close attention to how I will incorporate different areas of the fretboard in order to keep the improvised melodic line moving forward.

**FIGURE 2** presents the next slide-wah

chorus, and, as a means of motivic development, I begin at the lowest part of the fretboard, with a combination of open strings and melodic phrases played on the bottom three strings. I then reference the A and B chords in a similar manner to **FIGURE 1**, but "resolve" the melodic improvisation with very high phrases, moving among the 17th, 15th, 14th and 12th frets.

**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/November2021](http://GuitarWorld.com/November2021)

## STROLL ON!

### How to play the slide-infused “Soul Stroll”

**GREETINGS! FOR THIS** month’s column, I’d like to demonstrate the first section of the rhythm and slide guitar parts to the main section of my song “Soul Stroll,” which is included on my latest Koch-Marshall Trio album, *From the Up’Nah*.

This track started as a little slide jam, and I first devised a soul-inspired chord progression at the top of the tune. **FIGURE 1** depicts the opening progression, which consists of four chords played across two bars, two beats on each chord. This section of the tune is in the key of B, and the repeating progression is Bmaj7 - Gmaj7 - A♭m7♭5 - E13. I perform this part fingerstyle, and in bar 1, I begin on the Bmaj7, with a low B root-note “anticipation” in the pickup bar, followed by a quick hammer-on from C♯ on the B string’s 2nd fret to D♯ (4th fret), quickly alluding to Bmaj9, which resolves to Bmaj7, followed by sounding a high F♯ note on the 1st string. I’m taking a chord-melody approach here, embellishing the chord with subtle single-note melodic phrases.

I similarly approach the Gmaj7 chord, using the last two beats of the bar to perform a quick finger slide from F to F♯ on the 1st string, followed immediately by a pull-off from F to the open E note. Again, these little embellishments serve to add both harmonic breadth and rhythmic syncopation to the performance of the two chords. The remaining two chords, A♭m7♭5 and E13, are presented in a syncopated rhythm that accentuates the eighth- and 16th-note upbeats.

**FIGURE 2** shows the repeating slide melody I play over the progression: The melody is essentially based on the B minor pentatonic scale (B, D, E, F♯, A), and I begin with a “kick-off” 16th-note anticipation leading into the downbeat of the first bar. Notice that the lion’s share of the melody here is played on the 4th string, as I will strike the string once at the start of the phrase and then articulate all of the remaining notes via ascending and descending slides.

After presenting the initial phrase in bar 1, I end it on the lower strings in bar 2 then restate it, with subtle variations, in bar 3, where I end the phrase by instead moving up to the B string. In this manner, I’m offering variations on a melodic line that, to my ears, makes it sound balanced as it resolves

FIG. 1

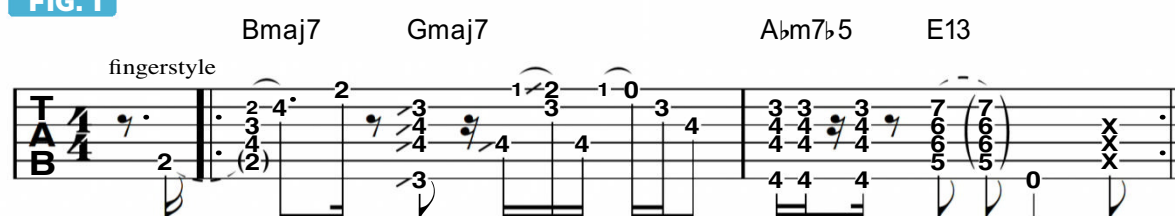


FIG. 2

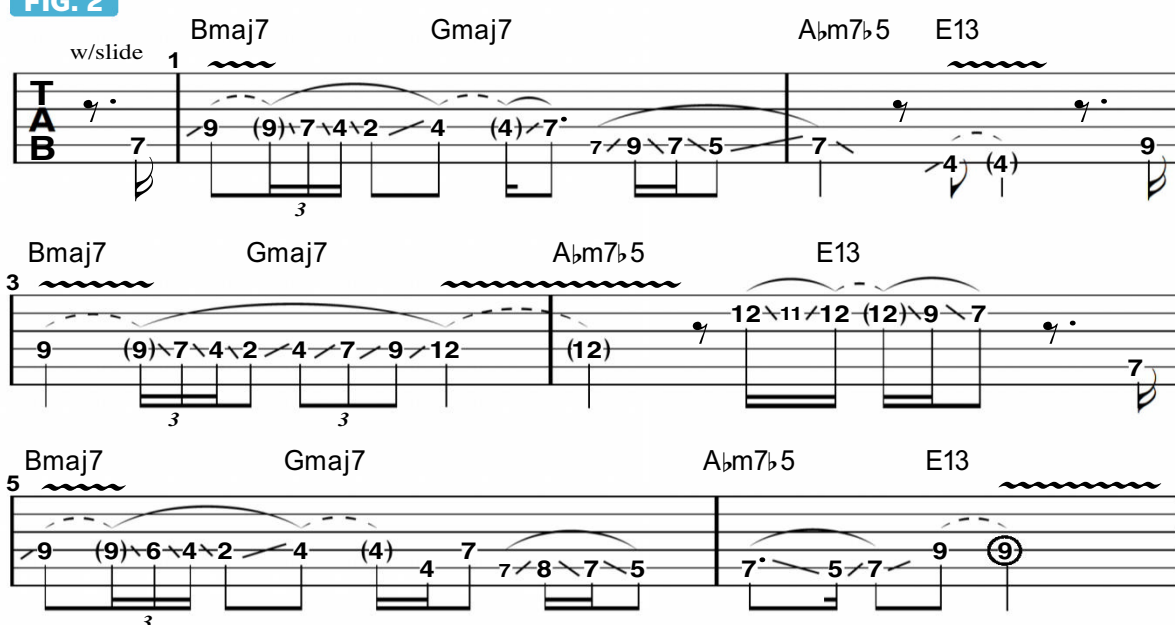


FIG. 3

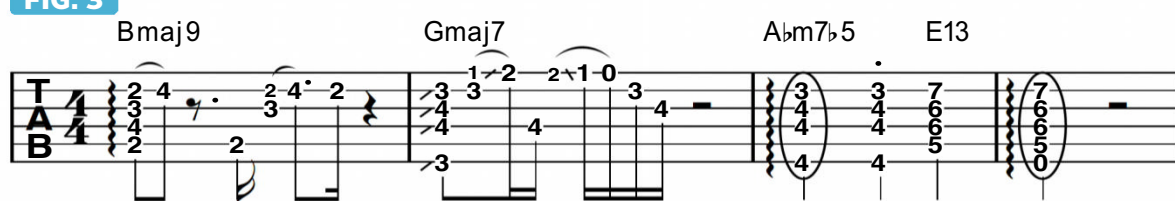


FIG. 4

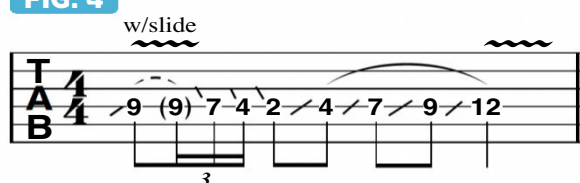


FIG. 6

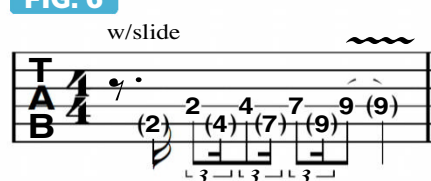
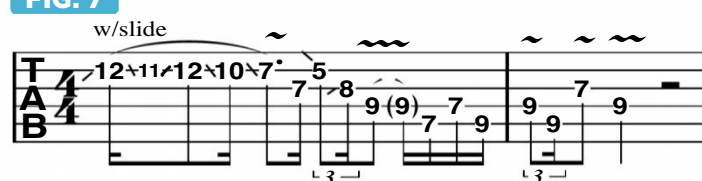


FIG. 7



to both lower and higher conclusions.

**FIGURE 3** shows the chord-melody approach I use for the Bmaj7 and Gmaj7 chords in the rhythm part, as well as the articulation of the A♭m7♭5 and E13. **FIGURE 4** offers a detailed look at the initial slide melody. Be sure to strive to “nail” each note of the melody with accurate intonation. **FIGURE 5** illustrates the simple way in which I

end the phrase the second time around.

Utilizing a little “kick off” from a lower string is something many slide players, myself included, like to do often. **FIGURE 6** demonstrates how I might “bounce” off the 5th string in order to accentuate notes on the 4th string. **FIGURE 7** offers a slight variation in how I would be inclined to wrap up those initial melodic figures.

**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](http://GregKoch.com) to check out his recordings, instructional materials, signature musical devices and colorful hats.**



MELODIC  
MUSE

by Andy Timmons



For video of this lesson, go to  
GuitarWorld.com/November2021

HARMONICS  
ON TAPHow to play the  
tapped harmonics  
in “Electric Gypsy”

LAST MONTH, WE looked at the essential elements, in terms of the chords and the melody, in a tune of mine called “Electric Gypsy,” which I wrote as a tribute to one of my biggest guitar heroes, Jimi Hendrix. During the first verse, I use a technique known as *tapped harmonics* to perform the single-note melodic lines, so let’s focus on both the techniques and the specifics of performing these lines.

**FIGURE 1** presents the entire 16-bar “verse” section of the tune, wherein the melody is executed entirely with tapped harmonics. One of my primary goals with this melody is for each phrase to integrate with each passing chord in the progression. I allow myself “melodic freedom,” in terms of how each of these smaller phrases will relate, intervallically speaking, with the underlying chord, but, of course, there exists an overall awareness of the entire melodic line and the musical “tale,” as it’s being told.

First, what’s a tapped harmonic? A tapped harmonic is performed by using a pick-hand fingertip to quickly “tap,” or “slap,” a string exactly 12 frets above a fretted note. The tap must land right on the fretwire, in order to activate the desired octave-up harmonic. For example, in order to sound the initial note in the example, an A note on the D string’s 7th fret, the note is fretted conventionally with the left hand while I use my right-hand middle finger to quickly tap the string on the 19th fret, which is exactly 12 frets higher. When performed correctly, an artificial harmonic will sound, for which the pitch is an octave higher than the fretted note. These harmonics are classified as “artificial” because they originate from fretted notes. If one were to sound a harmonic from an open string, that would be known as a natural harmonic (N.H.).

That initial A note is followed by a D on the G string’s 7th fret. In my approach, I envision a standard D barre chord shape rooted at the 5th fret, and I then sound the notes of the chord with tapped harmonics, as opposed to picking them in a conventional manner.

When composing this melody, I realized that the D major pentatonic scale (D, E, F#,

FIG. 1

\*Tapped harmonics: Tap directly on the fret wire at tab number in parentheses while fretting note normally.

A, B) worked perfectly over each chord in the D - A - Bm - G progression, and thus the majority of the lines in this melody are built solely from this five-tone scale. I do, however, like to also include the fourth of D, a G note, for two reasons: first, a G chord is included in the progression, so utilizing that note in the melodic line affords the opportunity to melodically acknowledge the root note of the IV (four) chord, G. The other

reason I like including the G note is that the options made available to me via a five-tone scale are now increased by employing the six-tone D major hexatonic scale (D, E, F#, G, A, B).

As you play through the example, strive to execute each tapped harmonic with absolute clarity and sustain while also maintaining a wider view of the “global” melody that is being presented.

**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](http://andytimmons.com) and [guitarxperience.net](http://guitarxperience.net) to check out his recordings and many instructional releases**



# Holeyboard<sup>®</sup>



Now available at:

**Sweetwater**  
Music Instruments & Pro Audio

## THIRD MAN HARDWARE



Winner of **Gotta Stock It** and **Companies to Watch**

BEST IN SHOW AWARDS AT



Summer  
**NAMM**



@thirdmanhardware

thirdmanstore.com

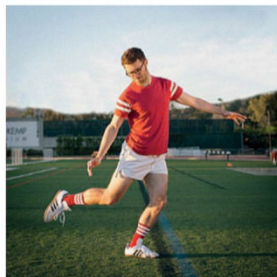


# PERFORMANCE NOTES

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



### "DEAN TOWN" Vulfpeck



**OBVIOUSLY INSPIRED BY** "Teen Town," that enduringly popular mid-Seventies jazz-fusion instrumental composed by legendary fingerstyle electric

bassist Jaco Pastorius and famously recorded by Weather Report, this fun, funky tune (a Vulfpeck fan favorite that entire audiences scat sing along to at their shows) is similarly built around a nimble and highly syncopated melodic bass line, smoothly and flawlessly performed by bassist Joe Dart. To achieve the crisp articulation in his note attacks and nasal-y tone, Dart picks the strings near the bridge of his Fender Jazz Bass, resting his thumb on the bridge pickup or low E string (for stability and a close tactile point of reference) as he efficiently alternate picks the strings with machine-like precision, using his index and middle fingers and small, economical movements.

Dart kicks the song off by playing steady streams or repeating root notes in a super-tight 16th-note rhythm, which serve as a warm up for the highly contoured melody that commences at section B (bar 14), which incorporates some challenging string crosses and "holes of silence," via precisely placed eighth and 16th rests. Entering at section C (bar 30), guitarist Cory Wong joins in, octave doubling the *Bass Fig. 1* melodic theme in lock-step fashion. Using a clean, "position 4" Strat tone (middle and neck pickups), Wong performs the line with a pick, using alternate picking. And to keep things tight sounding, he employs some palm muting (P.M.), as well as fret-hand muting, for the rests and staccato articulations.

As the arrangement "opens up" at section E (bar 54), Wong proceeds to play his own independent "scratch strum" part, strumming a sequence of high-pitched two-note chords in a funky, Nile Rodgers/Prince-approved rhythm and groove, for which the pick hand stays in a perpetually flowing down-up-down-up strum motion, with a "phantom" upstroke occurring after each eighth-note. The "X" notes are performed by momentarily loosening your fingers' grip on the strings without letting go of them, keeping them in place above the previously strummed chord.

— JIMMY BROWN



### "1979" Smashing Pumpkins



**BILLY CORGAN, SMASHING** Pumpkins frontman and principal songwriter and guitarist, has a talent for crafting catchy riffs and rhythm parts

for his singularly unique songs. His creative compositional approach has helped him forge a recognizable "voice" as a rhythm guitarist, and the strength of his inventive parts, which are often minimalist but huge sounding, supplies the fuel for most of the Pumpkins' biggest hits, "1979" being one of them.

Corgan uses a clean electric guitar tone for this song, and for the intro and verses he plays a repeating four-bar figure, for which he cleverly pits a moving melodic line against an open-string bass pedal tone, deftly shifting his fret hand up and down the neck while strumming "pumping" downstrokes across two or more strings in a mostly unbroken eighth-note rhythm. The guitarist starts off strumming octaves on the A and G strings, together with the open low E string, creating a harmonically sparse yet full- and "open"-sounding part that implies an E major tonality. In bars 7 and 8, Billy switches to picking the open A string as a rearticulated pedal tone while playing a moving melodic line up and down the D string, implying an Amaj9 (A major 9) sound. Notice how he employs finger slides here to seamlessly glide from note to note on the single string. Be sure to use the indicated fret-hand fingerings to ensure a smooth performance. And the half-step bend on beat 1 of bar 7 needs to be a "pull bend" — pull the string downward, in toward your palm — as opposed to a "push bend," which wouldn't work here, as pushing the D string upward would cause it to crash into the open A string.

Corgan added a second guitar part (Gtr. 2) for the song's chorus and bridge sections, for which he used a highly unusual tuning to achieve some uniquely rich-sounding chord voicings that add shimmer and fullness to the track. The fingerings for these chords, while they may seem alien to your fret hand, should be easy to form, with the exception of the thumb-fretted F#m9add4 grip, which may alternatively be fretted with the four fingers.

— JIMMY BROWN



### "YOU GOT THAT RIGHT" Lynyrd Skynyrd



**FEATURING THE LATE,** great Steve Gaines on lead guitar and vocals, this assertive, high-energy song showcases Lynyrd Skynyrd's celebrated Southern

rock swagger at the top of their game, only months before the tragic plane crash that decimated the band.

The studio recording features an ambitious arrangement and, as always, a tasteful layering of guitars and other instruments, which never "step on each others' toes" nor produce "sonic mud." The song kicks off with Gaines and guitarist Allen Collins doubling a crisp, punchy repeating barre-chord riff with slight variations in their voicings (see bars 1-8, Gtrs. 2, 3 and 4). Notice how the combination of clean and barely overdriven tones in these parts contribute to the punchiness of the groove and help maintain clarity throughout the performance.

As he had done on "Freebird" and other songs in the illustrious Lynyrd Skynyrd catalog, guitarist Gary Rossington (Gtr. 1) contributes his signature sweetly-in-tune slide playing throughout the track, demonstrating great control over not only his intonation (pitch centering) and vibrato, but also his string muting technique. As he's playing in the key of F major and in standard tuning, Rossington is well aware of the fact that any open-string notes would sound unforgivingly sour, as would any non-chord tones inadvertently sounded on strings other than the ones he's targeting. And so he uses both hands to mute the strings he's not picking and prevent unwanted open notes.

Gaines' climactic solo, beginning at the modulation up to the key of G at section K (bar 70) features the inspired guitarist using a muscular single-coil lead tone and boldly cranking out tireless phrases of "Freebird"-style blues-rock licks. Notice Gaines' impeccable bend vibrato technique, as applied to notes bent on the B string in bars 71, 72, 75, 76 and 95. Be sure to use your fret hand's 3rd finger (not the 4th!) to bend and shake these notes and to support it one fret below with your 2nd finger while momentarily hooking your thumb around the top sides of the neck.

— JIMMY BROWN



# Use What The Pros Use!



On Tour and in  
the Studio with  
**MICHAEL WILTON!**  
**QUEENSRÿCHE**



Photo by Diane Webb

## www.fu-TONE.com

©2020 FU-Tone, FU & Big Block are Registered Trademarks of AMR Entertainment • All Rights Reserved



TREMONTI'S FIFTH SOLO ALBUM  
**'MARCHING IN TIME'**  
EVERYWHERE 9.24



MARKTREMONTI MARKTREMONTI MARKTREMONTI TREMONTI

MARKTREMONTI.COM

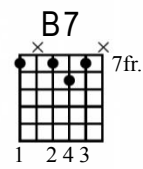
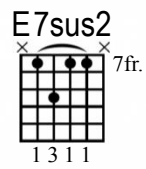
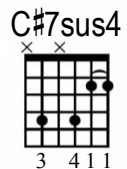
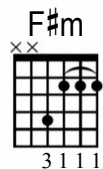


# “DEAN TOWN”

## Vulfpeck

As heard on **THE BEAUTIFUL GAME**  
By JACK STRATTON • Transcribed by JEFF PERRIN

Keyboard chords  
arr. for guitar



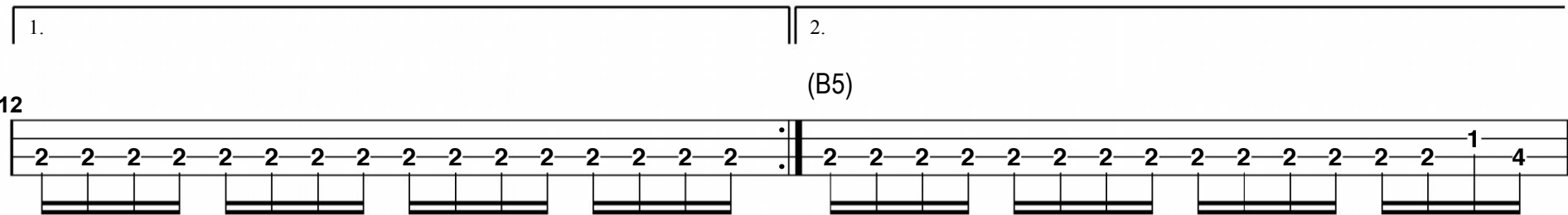
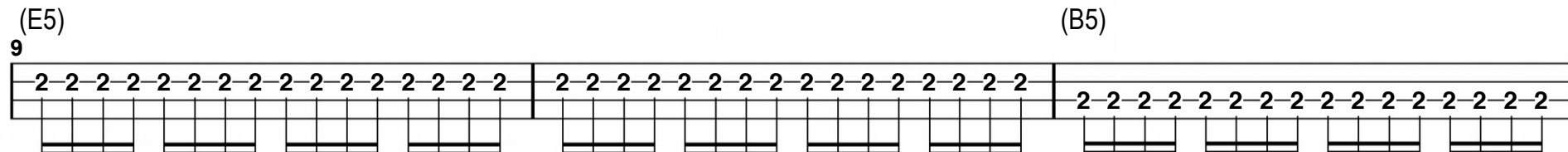
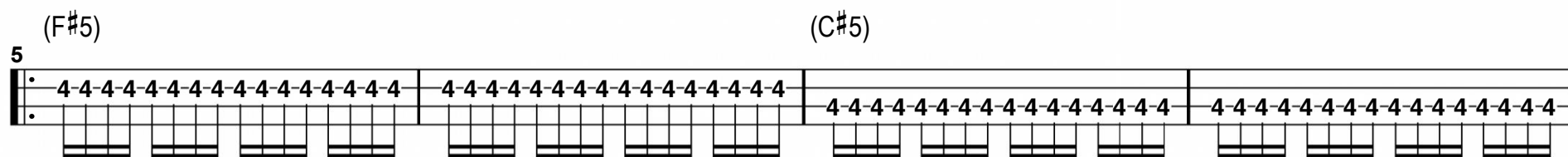
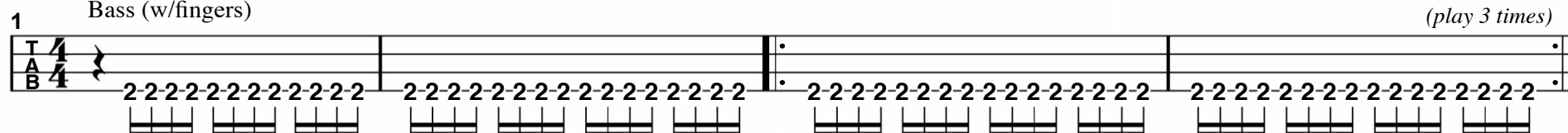
### A Intro (0:00)

Moderately ♩ = 110

N.C. (F#5)

Bass (w/fingers)

(play 3 times)

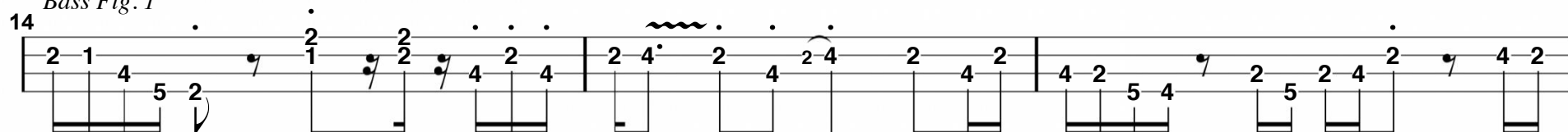


### B (0:52)

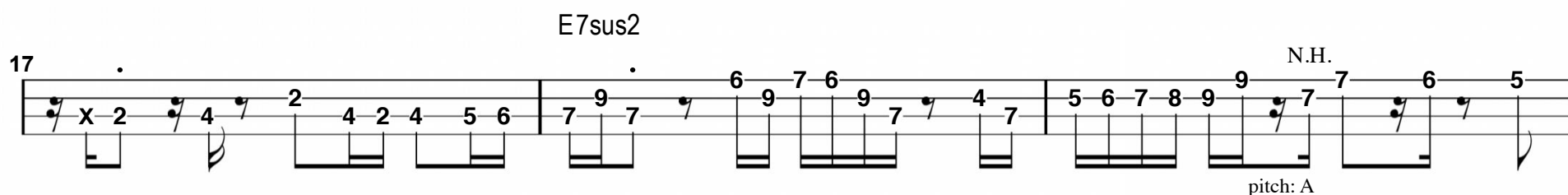
(F#5)

\*C#7sus4

Bass Fig. 1



\*Chord symbols reflect overall harmony.



pitch: A



B7 F#m

20

C#7sus4 E7sus2

23

B7

27

end Bass Fig. 1

\*Note tied first time only.

**C** (1:27, 2:55)

N.C. (F#5)

Gtr. (elec. w/clean tone)

30

Bass plays Bass Fig. 1 (see bar 14)

Bass substitutes Bass Fill 1, first time (see below bar 57)

E7sus2

33

B7 F#m

36

Bass substitutes Bass Fill 2 (see below bar 58)

C#7sus4 E7sus2

39



2nd time, skip ahead to **F** Ending (bar 70)

B7

43 P.M. ----- P.M. -----

**D** (2:02)

F#m

C#7sus4

46 Gtr. ----- Bass -----

E7sus2

B7

50 Bass -----

**E** (2:20)

F#m

C#7sus4

Gtr.

Rhy. Fig. 1

54 ----- Bass -----

E7sus2

end Rhy. Fig. 1

57 -----

Bass Fill 1 (1:27)

N.C. (F#5)

Bass Fill 2 (1:45, 3:13)

(F#m)

\* Note slide performed 2nd time only.



B7

60

14 16 17 18

F#m

Gtr. plays Rhy. Fig. 1 simile (see bar 54)

C#7sus4

62 Bass

E7sus2

65

Go back to [C] (bar 30)

B7

Gtr.

68

P.M. 1 4

**F** Ending (3:31)

N.C. (F#5)

70 P.M. -----



# "1979"

## Smashing Pumpkins

As heard on **MELLON COLLIE AND THE INFINITE SADNESS**  
 Words and Music by **BILLY CORGAN** • Transcribed by **ANDY ALEDORT**

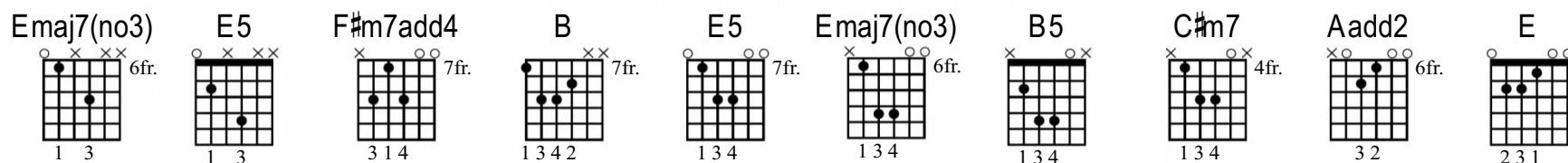
**Gtr. 1** is in standard tuning, down one half step (low to high: E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ , B $\flat$ , E $\flat$ ).

**Gtr. 2** is in an altered tuning (low to high: E $\flat$ , A $\flat$ , D $\flat$ , G, B $\flat$ , F).

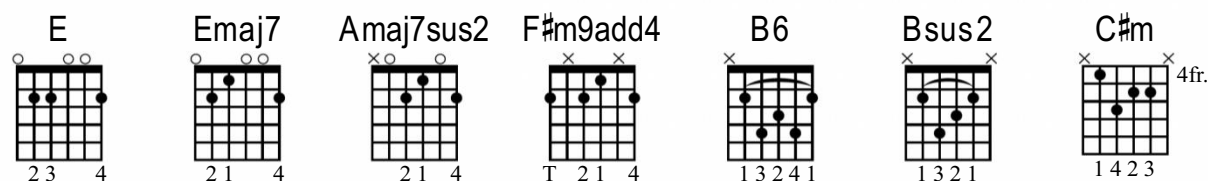
**Tune Bass** down one half step (low to high): E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ .

All music sounds in the key of E $\flat$ , one half step lower than written.

### Gtr. 1 chords



### Gtr. 2 chords



### A Intro (0:00)

(0:07)

Moderate Rock ♩ = 126

(drums & electronic percussion) Gtr. 1 (clean elec.)

1 3

fade in

Emaj7(no3) N.C.(E) E5 N.C.(A)

let ring - - - - -

1/2

3 3 1 1 1

### B 1st and 2nd Verses (0:15, 0:41)

let ring - - - - -

8

Emaj7(no3) N.C.(E) E5

let ring - - - - -

Bass plays Bass Fig. 1 second time (see next page)

1. Shake  
2. June

down  
bug

nineteen  
skipping

seventy  
like

a

nine  
stone

N.C.(A) 1/2 let ring - - - - -

11

Emaj7(no3) N.C.(E)



With the Cool kids never have the time  
headlights pointed at the dawn

On a live wire right  
We were sure we'd ne-

up ver off see the street you and I  
end an to it all should meet And I

14 E5 N.C. (A) 1/2 let ring

17 Emaj7(no3) N.C. (E) E5 N.C. (A) 1/2 let ring

20 F#m7add4 B E5

Bass plays Bass Fill 1 first time (see below)  
Bass plays Bass Fill 2 second time (see below)

**C** 1st and 3rd Choruses (1:08, 3:32)

don't even care to shake  
just where

E5 Emaj7(no3) E5 N.C. (A) 1/2 let ring

Gtr. 2 plays Rhy. Fig. 1 (see next page)  
Gtr. 1

24

Bass w/pick

**Bass Fill 1 (0:37)**  
(F#m7add4) (B)  
w/pick

11-11-11-11-11-11-11 9 9 9 9 9 9 9 9

**Bass Fill 2 (1:04)**  
(F#m7add4) (B)  
w/pick

2 2 2 2 2 2 2 7 7 7 7 7 7 7 7

**Bass Fig. 1 (0:41)**  
(Emaj7) (E) (A) (play 3 times)  
w/pick

12 12 12 12 12 12 12 12 12 12 12 12 12 12 5 5 5 5 5 5 5 5 5 5 5 5



these zipper blues  
our bones will rest

And we  
To dust

don't  
I

know  
guess

E5

Emaj7(no3)

E5

27

On 3rd Chorus,  
skip ahead to **D** (bar 56)

Forgotten

and absorbed

into the earth

below

N.C. (A)

F#m7add4

B

30

### **D** 3rd Verse (1:34)

3. Doublecross the vacant  
They're not sure just what we and the bored  
Morphine city slipping have in store  
dues

Emaj7(no3)

N.C. (E) E5

N.C. (A)

34

Rhy. Fig. 1 (1:08, 2:08, 3:32)

E

Emaj7

Amaj7sus2

Gr. 2 (clean elec.), tuned, low to high, Eb, Ab, Db, G, Bb, F

Th = thumb on 6



**E** 2nd Chorus (2:08)

down to see

that we

don't e-  
We feel  
and poured  
E maj7(no3)

F#7add4

Aadd2

E5

Gtr. 2 plays Rhy. Fig. 1 (first 4 bars only) 3 times  
(see prev. page)

38 Gtr. 1

Guitar 1 and Bass notation for measures 38-40. Guitar 1 has a pink highlight on measure 38. Bass has a pink highlight on measure 38.

ven  
the  
cement

care  
pull

in  
as the  
land  
lamented

of

a  
as  
thousand  
and

we  
assured

are  
guilts

E5

N.C. (A)

let ring

(play 3 times)

Guitar 1 and Bass notation for measures 41-43. Guitar 1 has a pink highlight on measure 41. Bass has a pink highlight on measure 41.

**F** Bridge (2:31)

Faster  
Faster

to the lights  
than  
than

and towns  
the speed  
we thought

below  
of sound  
we'd go

beneath

B5

C#m7

Aadd2

44 Gtr. 1

(play 3 times)

Guitar 1 notation for measures 44-45. Guitar 1 has a pink highlight on measure 44.

Bsus2

B6

C#m

Amaj7sus2

Gtr. 2

Guitar 2 notation for measures 44-45. Guitar 2 has a yellow highlight on measure 44.

Bass

Bass 2 (Fender P-bass overdub)

Bass and Bass 2 notation for measures 44-45. Bass has a pink highlight on measure 44. Bass 2 has a pink highlight on measure 44.



the sound

of hope

F#m

B

48

2 2 2 2 2 2 2 2 8 8 8 8 8 8 8 8

4 4 4 4 4 4 4 4 9 9 9 9 9 9 9 9

2 2 2 2 2 2 2 2 7 7 7 7 7 7 7 7

F#m9add4 B6

2 2 2 2 2 2 3 3 2 2 2 2 2 2 2 2

0 0 0 0 0 0 4 4 4 4 4 4 4 4 4 4

1 1 1 1 1 1 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Th -----

> >

2 2 2 2 2 2 7 7 7 7 7 7 7 7 7 7

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

(2) 2 2 2 2 2 2 2 2 2 2 2 2

**G** 4th Verse (2:58)

No 4. Justine Hung down never knew the rules  
 apologies I know you with ever the freaks and ghouls  
 I know you better than you made fake

Emaj7(no3)

N.C. (E) E5

N.C. (A)

Gtr. 1

8 8 8 8 8 8 8 9 (9) 4 4 4 4 4 4 6 (6) 6 4 2 2 4 4 (4) 6 0 0 0 0 0 0

6 6 6 6 6 6 6 7 (7) 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Bass

12 12 12 12 12 12 12 12 12 12 12 12 12 12 5 5 5 5 5 5 5 5 5 5 5 5

Bass tacet 1st and 2nd times

Go back to **C** 3rd Chorus (bar 24)

it

to see

That we

F#m7add4

B

54

0 0 0 0 0 0 0 0 8 8 8 8 8 8 8 8

0 0 0 0 0 0 0 0 9 9 9 9 9 9 9 9

9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 5 7 7 7 7 7 7 7



**H** (3:56)

**I** **Outro** (3:58)

below

B

Emaj7(no3)

N.C. (E)

E5

*Gtr. 2 plays last bar of Rhy. Fig. 1*  
(See bottom of third page)

56

8 8 8 8 8 8 8 0 0 | 8 8 8 8 8 8 8 9 | (9) 4 4 4 4 4 4 |

9 9 9 9 9 9 9 0 0 | 6 6 6 6 6 6 6 7 | (7) 2 2 2 2 2 2 0 0 |

7 7 7 7 7 7 7 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 |

2 2 2 2 2 2 5 7 | 7 7 7 7 7 7 7 7 |

(4:13)

The street heats the urgency of now  
As you see there's no one around

N.C. (A)

E

*Gtr. 2 plays Rhy. Fill 1 (see below)*

6 (6) 6 4 2 2 4 4 | (4) 6 0 9 9 9 9 0 0 | 0 0 1 2 3 0 | 0 0 1 2 3 0 | 0 0 1 2 3 0 | 0 0 1 2 3 0 |

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 |

*Rhy. Fill 1* (4:13)

E

Gtr. 2

2 0 0 0 2 0 | 2 0 0 0 2 0 | 2 0 0 0 2 0 | 2 0 0 0 2 0 |

2 0 0 0 2 0 2 0 0 0 2 0 2 0 0 0 2 0

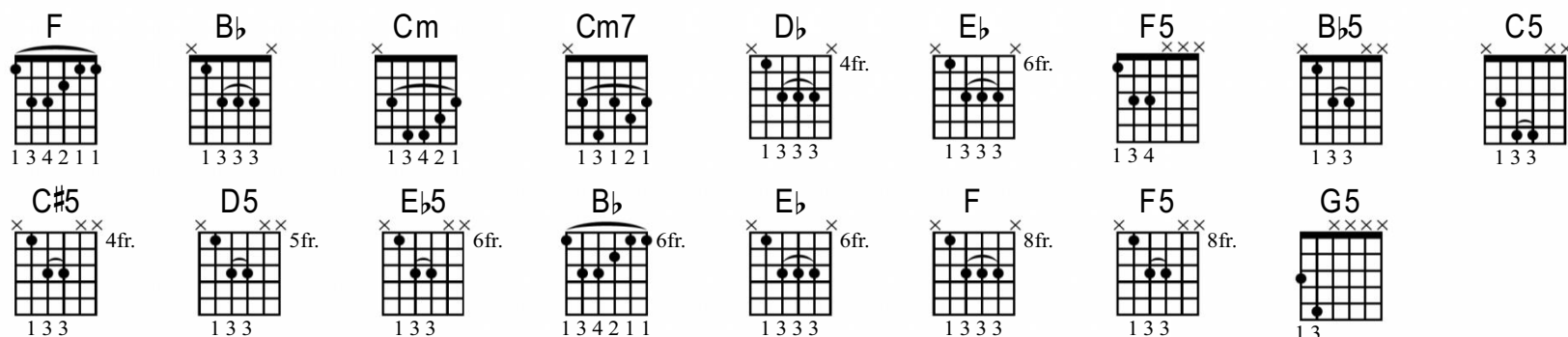


# “YOU GOT THAT RIGHT”

Lynyrd Skynyrd

As heard on **STREET SURVIVORS**

Words and Music by STEVE EARL GAINES and RONNIE VAN ZANT • Transcribed by PATRICK MABRY



## A Intro (0:00)

Moderately Fast Rock ♩ = 144

F B $\flat$  Cm

B $\flat$  F

B $\flat$  Cm \* (Cm7)

B $\flat$  F

Gtr. 1 (elec. w/dist.)  
w/slide

grad. slide

grad. slide

slight vib.

\*played by Gtr. 3 only

Gtr. 2 (clean elec.)

Gtr. 3 (clean elec.)  
Rhy. Fig. 1 (includes both Gtrs. 3 and 4)  
let ring

Gtr. 4 (elec. w/light dist.)  
let ring

Bass







not that way  
Guess I was born  
Here comes that old

I got to move along  
with a travelin' bone  
travelin' Jones once again

I  
When  
I

F5  
slight vib.

C5

C#5 D5 E $\flat$ 5

13

\* - - - - -  
P.M.

Gtrs.  
2 and 4  
end Rhy. Fig. 2

\*Played one octave higher third time (in 8th pos.).

end Bass Fig. 1

**C** Pre-chorus (0:27, 0:57, 2:14)

like to drink and to dance all night  
my time's up I'll hold my own  
like to drink and to dance all night

Comes to a fix not afraid to fight  
You won't find me in a old folks' home } You  
Comes to a fix not afraid to fight

E $\flat$  B $\flat$  E $\flat$  B $\flat$  F

Gtr. 1

17

Gtr. 2

Gtr. 3  
Rhy. Fig. 3

end Rhy. Fig. 3  
let ring

Gtr. 4

Bass  
Bass Fig. 2

end Bass Fig. 2



1.

**D** 1st Chorus (0:34)

got that right

F B $\flat$  Cm (Cm7)

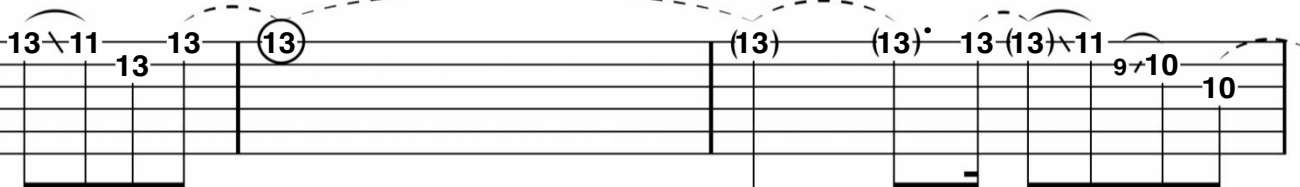
Said ya got that right

B $\flat$  Cm (Cm7)

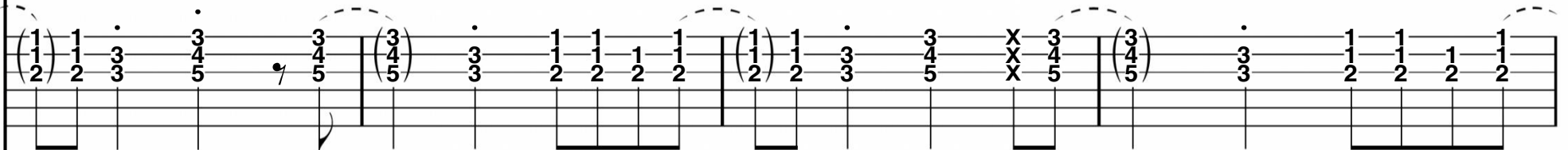
Sho'

grad. slide

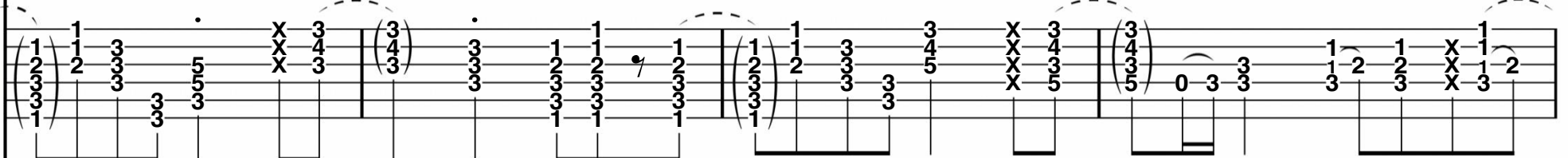
21 Gtr. 1



Gtr. 2

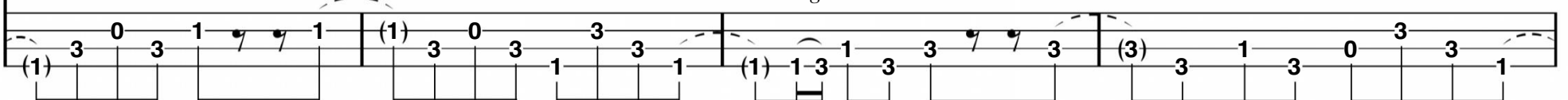


Gtrs. 3 and 4



Bass

Bass Fig. 3



2., 3.

**E** 2nd and 3rd Choruses (1:03, 2:20)

got that right

B $\flat$  Cm D $\flat$

2. Seems

got that right

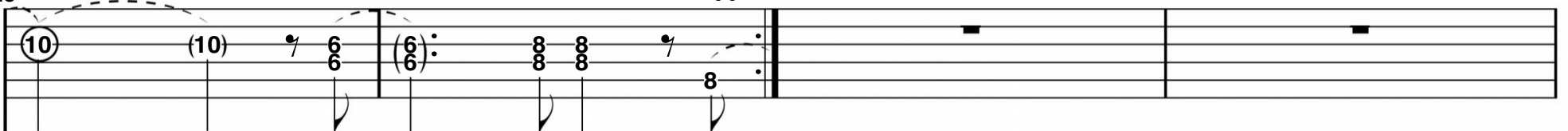
F B $\flat$  Cm

Said ya

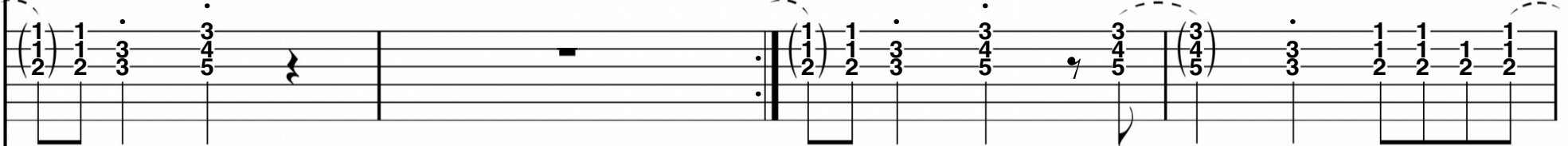
B $\flat$  F

slight vib.

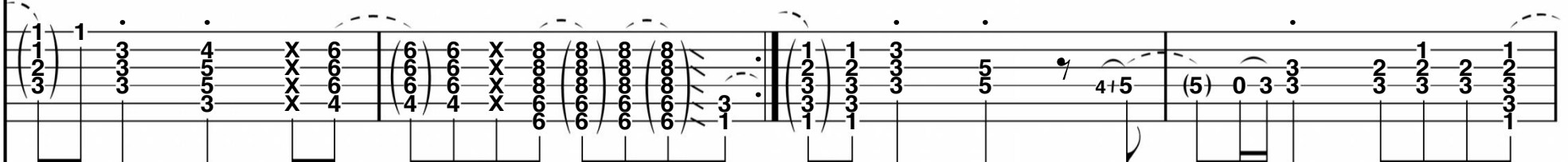
25 Gtr. 1



Gtr. 2



Gtrs. 3 and 4



Bass

end Bass Fig. 3





2nd time, skip ahead to [I] (bar 61)

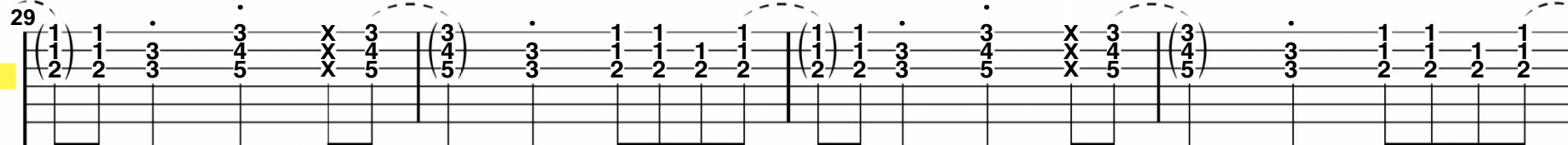
got that right

Well ya got that right

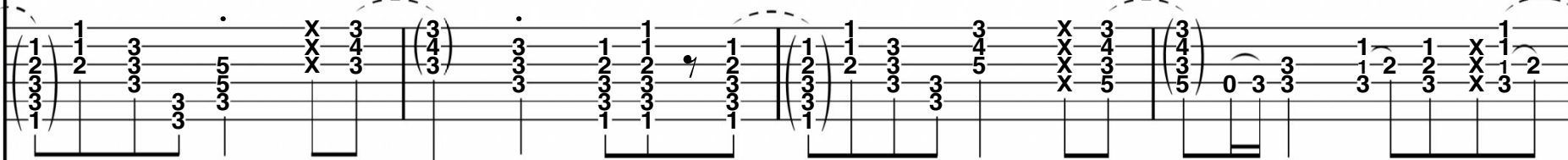
Sho'

B $\flat$  Cm (Cm7) B $\flat$  FB $\flat$  Cm (Cm7) B $\flat$  F

Gtr. 2



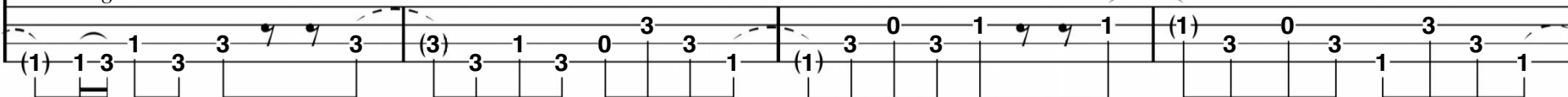
Gtrs. 3 and 4



Bass

Bass Fig. 4

Bass substitutes Bass Fig. 4 on 3rd chorus (see bar 29)



## [F] Bridge (1:17)

got that right

I tried everything

in my life

(Uh

B $\flat$  Cm D $\flat$  E $\flat$ 

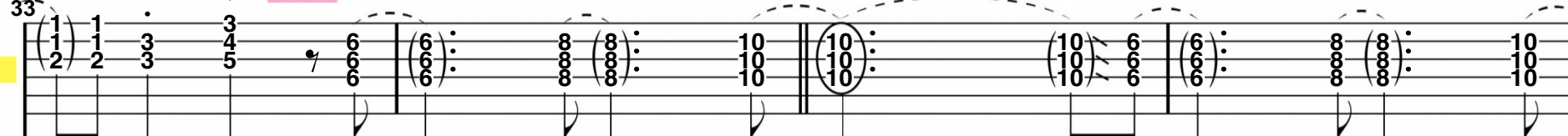
F

D $\flat$  E $\flat$ 

F

Gtr. 2

Gtr. 1



Gtr. 5 (clean elec.)

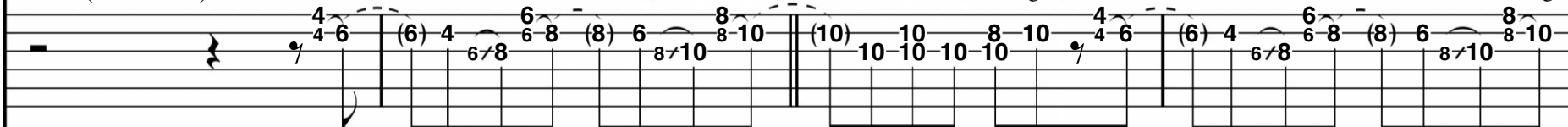
let ring - - - -

let ring - - - -

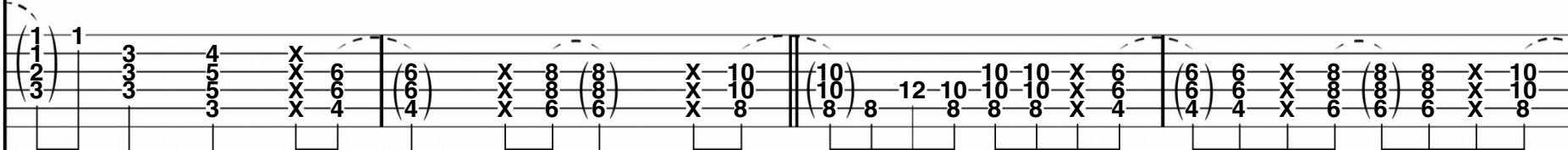
let ring -

let ring - - - -

let ring -



Gtrs. 3 and 4



Bass

Bass Fig. 5



huh) The things I like

I'll

try 'em twice

Ya

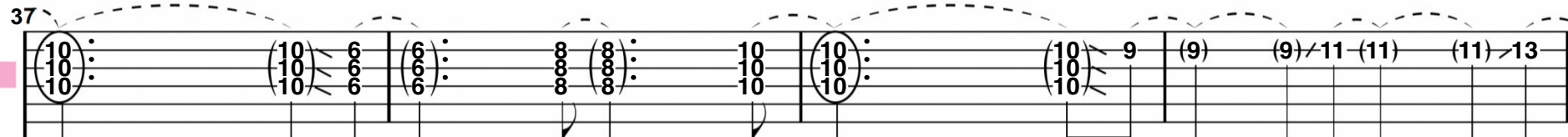
got that right

You sho'

D $\flat$  E $\flat$  FD $\flat$  E $\flat$ 

N.C.(F)

Gtr. 1



Gtr. 5

let ring -

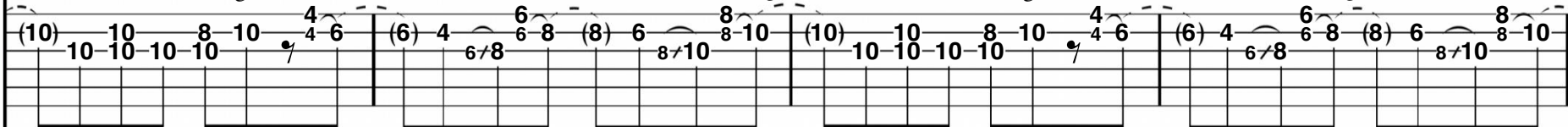
let ring - - - -

let ring - - - -

let ring -

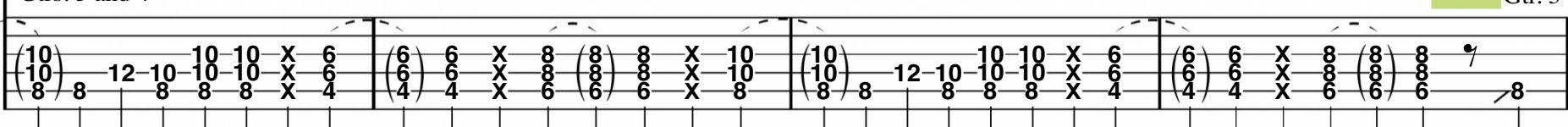
let ring - - - -

let ring -



Gtrs. 3 and 4

Gtr. 3



Bass repeats Bass Fig. 5 twice (see bar 35)



**G** 1st Interlude (1:26)

got that right

Gtr. 1 grad. slide

Gtr. 5

Gtr. 3 pick and fingers P.M. P.M. P.M. P.M. let ring Gtrs. 3 and 5 P.M. P.M. P.M. P.M. \*

Bass \*w/Gtr. 4

**H** 1st Guitar Solo (Gary Rossington, w/slide) (1:34)

F5 Bb5 F5

Gtrs. 3 and 4 play Rhy. Fig. 2 (see bar 9)

Gtr. 1

let ring

Bass plays Bass Fig. 1 simile (see bar 9)

49 let ring \* grad. slide C5 C#5 D5 Eb5 grad. slide

\*don't pick

53 Eb5 Bb Gtrs. 3 and 4 play Rhy. Fig. 3 (see bar 17)

Bb Eb5 Bb F5

Bass plays Bass Fig. 2 simile (see bar 17)

Go back to **B** 3rd Verse (bar 9)

**3. Travelin'**

F Bb Cm Bb F Gtrs. 3 and 4 play last four bars of Rhy. Fig. 1 (see bar 5)

Bb Cm Db Eb F

slight vib.

Bass plays Bass Fig. 3 simile (see bar 23)



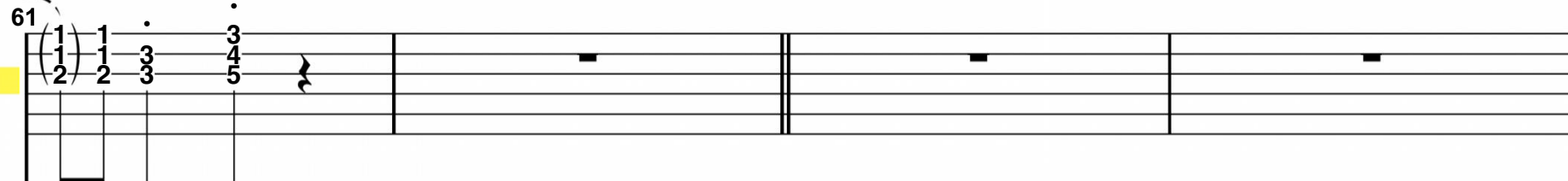
**I** (2:30)**J** 2nd Interlude (2:34)

got that right

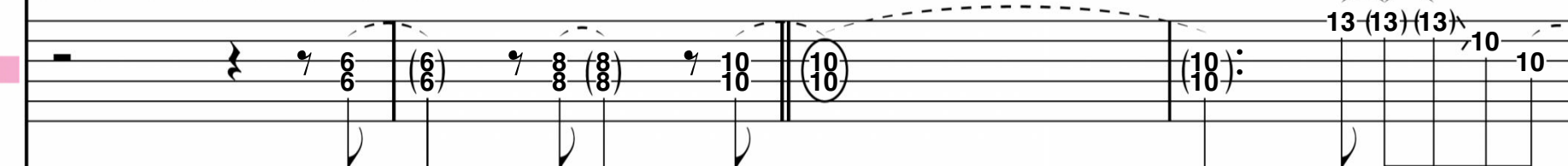
F B $\flat$  Cm D $\flat$  E $\flat$  N.C.(F)

Gtr. 2

61



Gtr. 1



Gtrs. 3, 4 and 5

w/pick and fingers

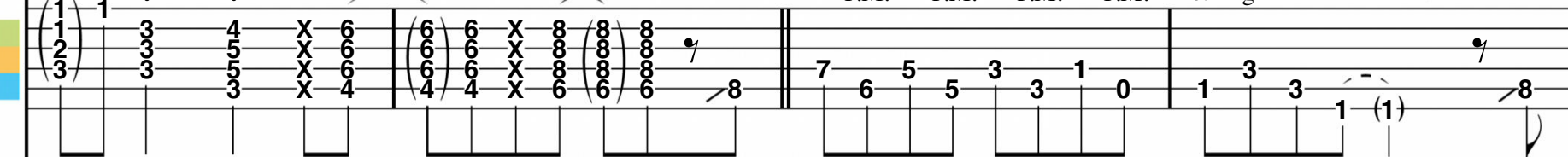
P.M.

P.M.

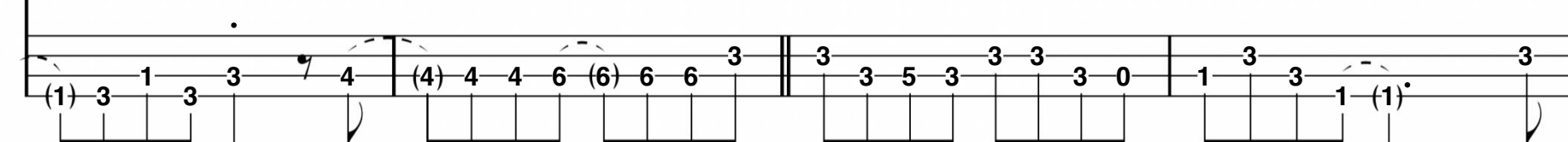
P.M.

P.M.

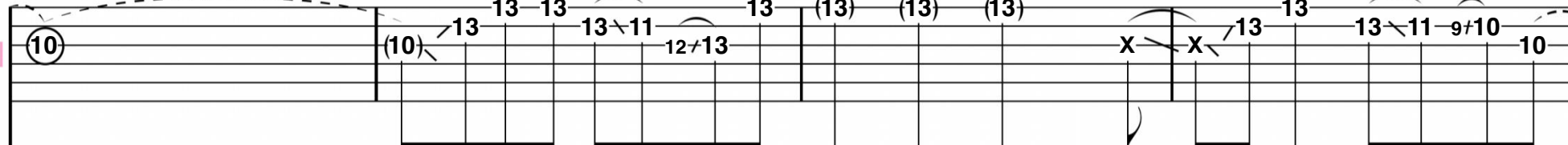
let ring - - - - -



Bass



65 Gtr. 1



Gtrs. 3, 4 and 5

P.M.

P.M.

P.M.

P.M.

let ring - - - - -

P.M.

P.M.

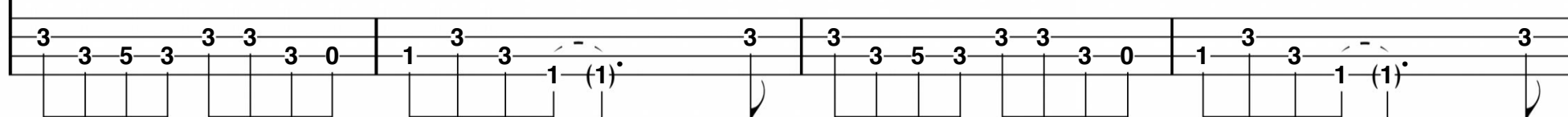
P.M.

P.M.

let ring - - - - -



Bass





**K 2nd Guitar Solo (Steve Gaines, w/o slide) (2:47)**







Gtr. 1  
 69 

Gtr. 2  


Gtrs. 3, 4 and 5  
 P.M. P.M. P.M. P.M. let ring - - -  




Bass  
 Bass Fig. 6

G C Dm C G C Dm C G  
 Gtrs. 2, 3, 4 and 5 repeat Rhy. Fig. 4 eight times (see bar 71)  
 Gtrs. 6 and 7

73 

Bass  
 end Bass Fig. 6 Bass repeats Bass Fig. 6 four times (see bar 71)

C Dm C G C Dm C G  
 Gtrs. 6 and 7  
 77 

C Dm C G C Dm C G  
 81 


\*Gtr. 7 plays lower note

\*Gtr. 7 plays lower note



85

C Dm C G C Dm C G

let ring

89

Gtr. 7 let ring

C Dm C G C Dm

Gtr. 6 P.M.

Gtrs. 2, 3, 4 and 5

Bass

92

C G C Dm Eb F N.C.(G)

Gtr. 7

Gtr. 6

Gtr. 2

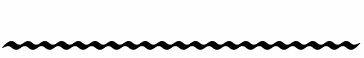
Gtrs. 3, 4 and 5

Bass



**L** 3rd Interlude / Outro (3:26)

Gtrs. 6 and 7

95  (Gtrs. 6 and 7 out)

Gtr. 1

(18)

(12)

15 (15)(15) 12 12 (12)

15 15 15 13 14 15 15

Gtrs. 3, 4 and 5  
w/pick and fingers  
P.M. P.M. P.M. P.M.

Gtr. 3 substitutes Rhy. Fill. 1 (see below)

P.M. P.M. P.M. P.M.

9 8 7 7 5 5 3 2 3 5 5 3 (3) 10 9 8 7 7 5 5 3 2 3 5 5 3 (3) 10

Bass

10 8 8 7 7 5 5 2 3 5 5 3 (3) 10 10 8 8 7 7 5 5 2 3 5 5 3 (3) 10

Gtr. 1

99 (15)

(15) 15 15 15 13 11 12 12 (12) (12) (12) (12)

G5

\*piano plays G7

Gtrs. 3, 4 and 5  
P.M. P.M. P.M. P.M.

P.M. P.M. P.M. P.M.

9 8 7 7 5 5 3 2 3 5 5 3 (3) 10 9 8 7 7 5 5 3 2 3 4 5 3 4 5 3 5 5 3 3 1/4 5 3

Bass

10 8 8 7 7 5 5 2 3 5 5 3 (3) 10 10 8 8 7 7 5 5 2 3 4 5 3 4 5 1 3 3 5 1 3 3

Rhy. Fill 1 (3:28)

Gtr. 2 N.C. (G)

T 4 4

A 4 4

B 4 4

3 5 5 3 (3) 10



ANOTHER FUN ASPECT OF ZT IS THE

# F\*\*K OFF VALUE.



ESPECIALLY IN OUR VINTAGE DRIVEN SCENE. PEOPLE ARE CARRYING AROUND REALLY HEAVY SIXTIES AND SEVENTIES EQUIPMENT JUST BECAUSE... I'VE MET MANY SOUND GUYS WITH DROPPED JAWS WHEN I'VE USED THE ZT LUNCHBOX. - MIKAEL THOMMER, PSYCH ROCK GURU, SWEDEN

Our original Lunchbox Combo has been challenging preconceived notions for years. Now the little amp that creates such big buzz is taking things to the next level. Introducing the first ever **LUNCHBOX REVEAL**. It's everything you love about the original, and more. Visit [ZTAMPLIFIERS.COM](http://ZTAMPLIFIERS.COM) to hear all about it.

**BELIEVE WHAT YOU HEAR. | ZTAMPLIFIERS**



## LEAVE YOUR AMP AT HOME

Nothing reveals the true nature of your guitar and your playing like a world-class tube amp driving a perfectly matched speaker cabinet in a great sounding room. Now there is a pedal that truly delivers that sound and feel, with simple controls for effortlessly dialing in the perfect amp tone when going direct. Learn more at [strymon.net/iridium](http://strymon.net/iridium).

**strymon**



**NOTE CLARITY THAT DESTROYS.**



**RAILHAMMER**  
LOUD & CLEAR

RAILHAMMER.COM   

Narrow rails under the wound strings, oversize pole pieces under the plain strings. A revolutionary design that tightens lows and fattens highs for exceptional clarity and punch. Railhammer nails the tone you've been searching for.

## THE T-SHIRT CLUB FOR GUITARISTS



**GET A NEW T-SHIRT EACH MONTH FROM A LEGENDARY GUITAR SHOP!**

**GUITARSHOPTEES.COM**



# THE LEGEND LIVES ON



From the battery-operated ultra-compact DP-006 6-track, to the toss-in-your-gig-bag DP-08EX 8-track, to the 32-track power house DP-32SD, we've got you covered.

Designed with the legendary TASCAM ease-of-use featuring 1/4" & XLR inputs, input processing like

compression and limiting during recording. And don't forget the guitar amp simulation and multi-effects.

Go to our website and discover why our Portastudio line is still the easiest and best-sounding way to record and share your music.



**TASCAM** Plug, Play, Create.

[www.tascam.com](http://www.tascam.com)

## ADVERTISE HERE

Contact:

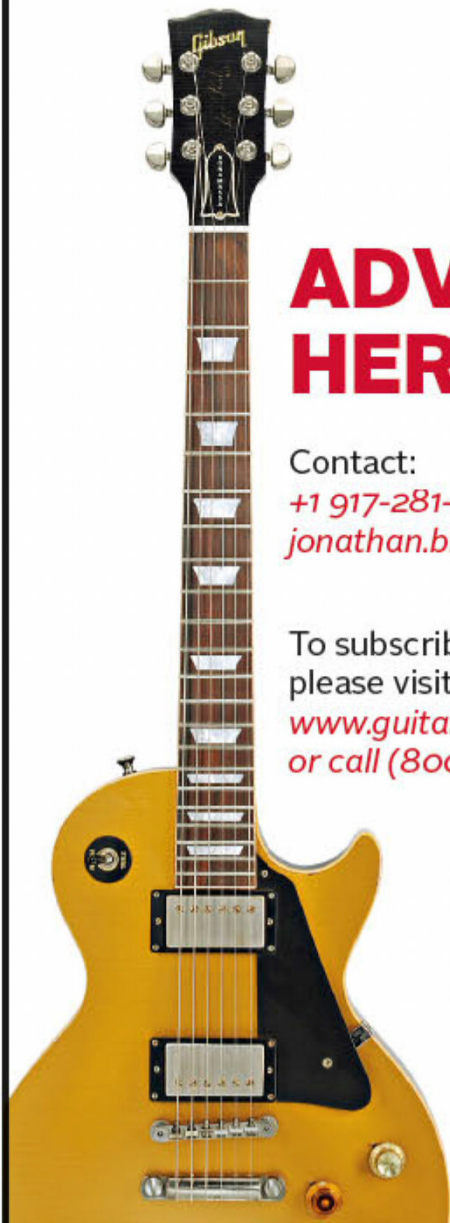
+1 917-281-4721

[jonathan.brudner@futurenet.com](mailto:jonathan.brudner@futurenet.com)

To subscribe to Guitar World,  
please visit our website at:

[www.guitarworld.com](http://www.guitarworld.com)

or call (800) 456-6441



**GUITAR**  
WORLD

LIVE YOUR FANTASY.  
JAM WITH YOUR HEROES.

**25 YEARS ANNIVERSARY** **ROCK 'N' ROLL FANTASY CAMP**

**ALL PLAYING LEVELS WELCOME!**

FOR A FULL LIST OF UPCOMING CAMPS  
VISIT [ROCKCAMP.COM](http://ROCKCAMP.COM) OR CALL 888.762.2263  
AND CHECK OUT ROCK CAMP THE MOVIE OUT NOW  
ON ALL MAJOR STREAMING PLATFORMS

iTunes prime video Google Play FANDANGO NOW VUDU XBOX LIVE BUY ONE GET ONE FREE WAREHOUSE



## PRODUCT PROFILE

### CATCH YOURS TODAY



**SUPER BEP**

carramps.com

PG **PREMIER Guitar**  
PREMIER GEAR

Vintage Guitar  
**APPROVED**  
GEAR

CARR AMPS SHOP - 100% SOLAR POWERED SINCE 2018

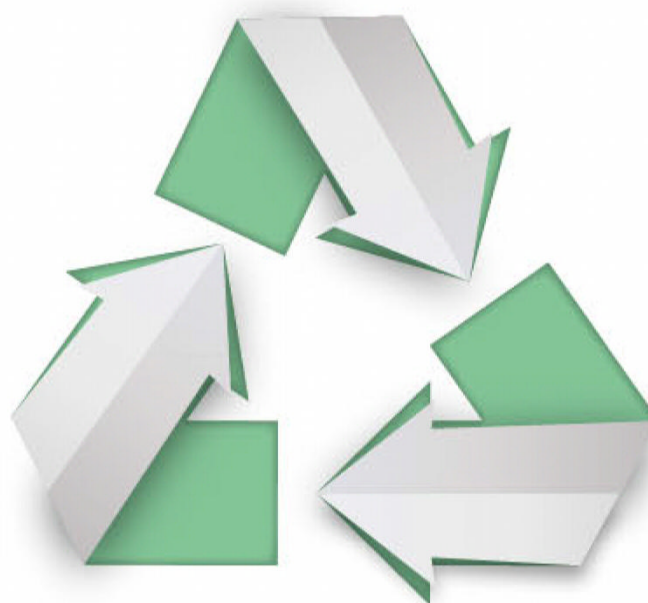
# PAPER REVOLUTION

Over 66% of paper and paper-based packaging in the U.S. is recycled into new products, one of the highest recycling rates of any material in the country.

Discover the story of paper  
[www.lovepaperna.org](http://www.lovepaperna.org)

Sources: American Forest and Paper Association, 2019  
U.S. Environmental Protection Agency, 2017

Love Paper is a registered trademark for Two Sides Ltd. Registered in the U.S., UK and other countries and used with permission.



For more info on advertising in the Product Profile section, contact Jonathan Brudner at [jonathan.brudner@futurenet.com](mailto:jonathan.brudner@futurenet.com) or on +1 917-281-4721



# PRODUCT PROFILE

## The First Two Lessons Will Transform Your Playing Forever

### Lesson 1

By learning 5 simple patterns and the chords that match up to them, you form the foundation for shattering the barriers that are holding you back. You'll start hearing notes and chords that you recognize from listening to your musical heroes. Your fingers and ears will work together like never before.

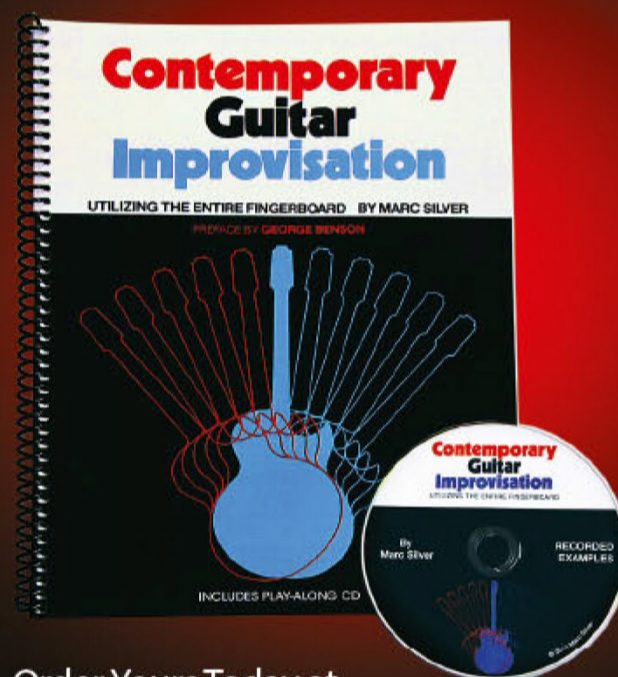
### Lesson 2

By connecting the five patterns, the fingerboard suddenly becomes a familiar superhighway that takes you anywhere you want to go. You'll understand how and why these related patterns and chords work together so well across the entire fingerboard. *Lessons 3 through 8 will take you even further.*

### Contemporary Guitar Improvisation will teach you:

- How to improvise across the entire fingerboard on any single chord
- How to improvise in one position over multiple chord changes and keys
- Chords with fingerings and voicings that you understand and can modify
- How to accurately (and creatively) interpret chord symbols
- How to substitute chords
- How to use pentatonic and blues scales over ANY types of chords
- How to apply the 5 patterns to sightreading
- How to analyze songs so you play the right patterns
- Chromatic connections
- Much more

You don't need any music-reading ability to get the full benefit of the book, and the included CD has over 50 helpful play-along examples to keep you on track as you progress.



Order Yours Today at:

[MarcSilverGuitarImprov.com](http://MarcSilverGuitarImprov.com)

\$42.00 USD (includes shipping in the U.S. and U.S. territories)

## ADVERTISE HERE

### Contact:

+1 917-281-4721

[jonathan.brudner@futurenet.com](mailto:jonathan.brudner@futurenet.com)

To subscribe to Guitar World,  
please visit our website at:

[www.guitarworld.com](http://www.guitarworld.com)

or call (800) 456-6441



### LIL LUBER / GROOVE LUBER / BENCH LUBER

#### Big Bends LLC

Big Bends LLC is proud to introduce the complete line of Nut Sauce™ tuning lubricant applicators: the 0.5cc Lil Luber – for the guitar hobbyist; the 1.5cc Groove Luber – for the serious player; and the 6cc Bench Luber – for the guitar tech or repair shop. Accept no imitation!

MSRP: Lil Luber \$12.45, Groove Luber \$24.95, Bench Luber \$59.95

1(888)788-BEND

[bigbends.com](http://bigbends.com)



# "THAT LADY"

THE ISLEY BROTHERS | 3 + 3, 1973 | GUITARIST: ERNIE ISLEY | STORY BY CHRIS GILL



FOR A BRIEF period in early 1973, the Record Plant in Los Angeles was the funkier place in the universe. Stevie Wonder was recording his landmark *Innervisions* album in one studio, while across the hall the Isley Brothers were making the funk-rock masterpiece *3+3*. The Isleys' album is best known for the single "That Lady," a remake of the group's 1964 single "Who's That Lady?" modernized, rocked up and funkified by Ernie Isley's blistering phase-shifted fuzz guitar solos. The lead guitar sounded like a psychedelic fusion of Jimi Hendrix and Carlos Santana, but with a distinctive voice that was all Ernie Isley. The new version was a huge hit single for the band, reaching Number 6 on the *Billboard* Hot 100 and Number 21 on *Billboard*'s 1973 year-end chart.

Guitarists who heard the song had another question: What's that sound? For years the prevailing argument circulating on the internet was that Ernie plugged his Strat into a Roland Jet Phaser to generate that glorious phased fuzz lead tone, but that's impossible — unless he also had a time machine as Roland didn't introduce the Jet Phaser until 1975. The actual

answer was revealed long before that in a feature article on Ernie that appeared in the September 1981 issue of *Guitar Player*, which mentions his use of an Electro-Harmonix Big Muff fuzz and a Maestro phase shifter. Isley later revealed that his amp on the song was a Fender Twin Reverb. Ernie's Strat was a black 1971 model, which he purchased brand new at Manny's in New York City on Christmas Eve with a blank check that his brother Ronald gave him.

While Ernie's phased fuzz lead track fully deserves the acclaim it has earned over the years, take a closer listen to his clean rhythm part, which features tantalizingly tasty chordal work and percussive Cry Baby wah accents. Ernie learned those wah tricks from the master, Charles Pitts, who recorded the legendary wah guitar part on "Theme from Shaft" in 1971.

In addition to "That Lady," the *3+3* album features Ernie's stylish fuzz guitar solos on several other tracks: "What It Comes Down To," "Sunshine Go Away Today" and an awesome cover of Seals and Crofts' "Summer Breeze." The album is an essential funk-rock classic that every guitarist who wants the funk must hear.



Ernie Isley with a Strat in 1981

## ↓ ORIGINAL GEAR

**GUITAR:** 1971 Fender Stratocaster with rosewood fretboard and vibrato tailpiece (neck pickup/fuzz lead, bridge pickup/rhythm track), Volume: 10, Neck Tone: 8, Middle Tone: 10

**AMPS:** c. 1970-73 Fender Twin Reverb (Input: Vibrato Channel 1, Bright: On, Volume: 5, Treble: 7, Middle: 6, Bass: 3, Reverb: 0, Speed: 0, Intensity: 0) with unknown pair of 12-inch speakers.

**EFFECTS:** Cry Baby wah, Electro-Harmonix Big Muff Pi/Version 2 "Ram's Head" (Volume: 7, Tone: 8, Sustain: 6), Maestro PS-1A phase shifter (Slow phase)

**STRINGS/TUNING:** Unknown, probably Fender 150 .010-.038 or Ernie Ball Super Slinky .009-.042/standard

**PICK:** Unknown



## GET THE SOUND, CHEAP!

- Squier Classic Vibe '70s Stratocaster
- Fender Mustang LT 50
- Electro-Harmonix Ram's Head Big Muff Pi
- Virtuoso Heptode phase shifter
- Dunlop GCB95 Cry Baby

**TONE TIP:** Use a clean amp setting that emphasizes treble to get ideal fuzz cut and rhythm sheen. The Virtuoso pedal has a boutique price, but it nails the elusive, swirling Maestro phase shift effect.





ANGEL VIVALDI

# ARTIST SIGNATURE



**SAVAGE  
ELEGANCE**  
PRO-MOD  
DK24-6 NOVA



charvel.com

Photo: Andrew Minarik

©2021 JCM. All Rights Reserved. Charvel® is a trademark of JCM and/or its affiliates, registered in the US and other countries. The distinctive headstock shape of the guitar is a trademark of JCM and/or its affiliates, registered in the US and other countries. The distinctive headstock shape of the guitar is a trademark of JCM and/or its affiliates, registered in the US and other countries. The distinctive headstock shape of the guitar is a trademark of JCM and/or its affiliates, registered in the US and other countries.



# ARCHON



## HIGH-GAIN HERO

The PRS Archon is an assertive two-channel amplifier with versatile lead and remarkable clean channels. Powered by two 6CA7 power tubes, this amp is smooth up top with tight low end. Featuring excellent tone sculpting front panel controls, the Archon has everything you need to dial in your signature sound. Command your tone with the PRS Archon 50.

**PRS** PAUL REED SMITH  
GUITARS